

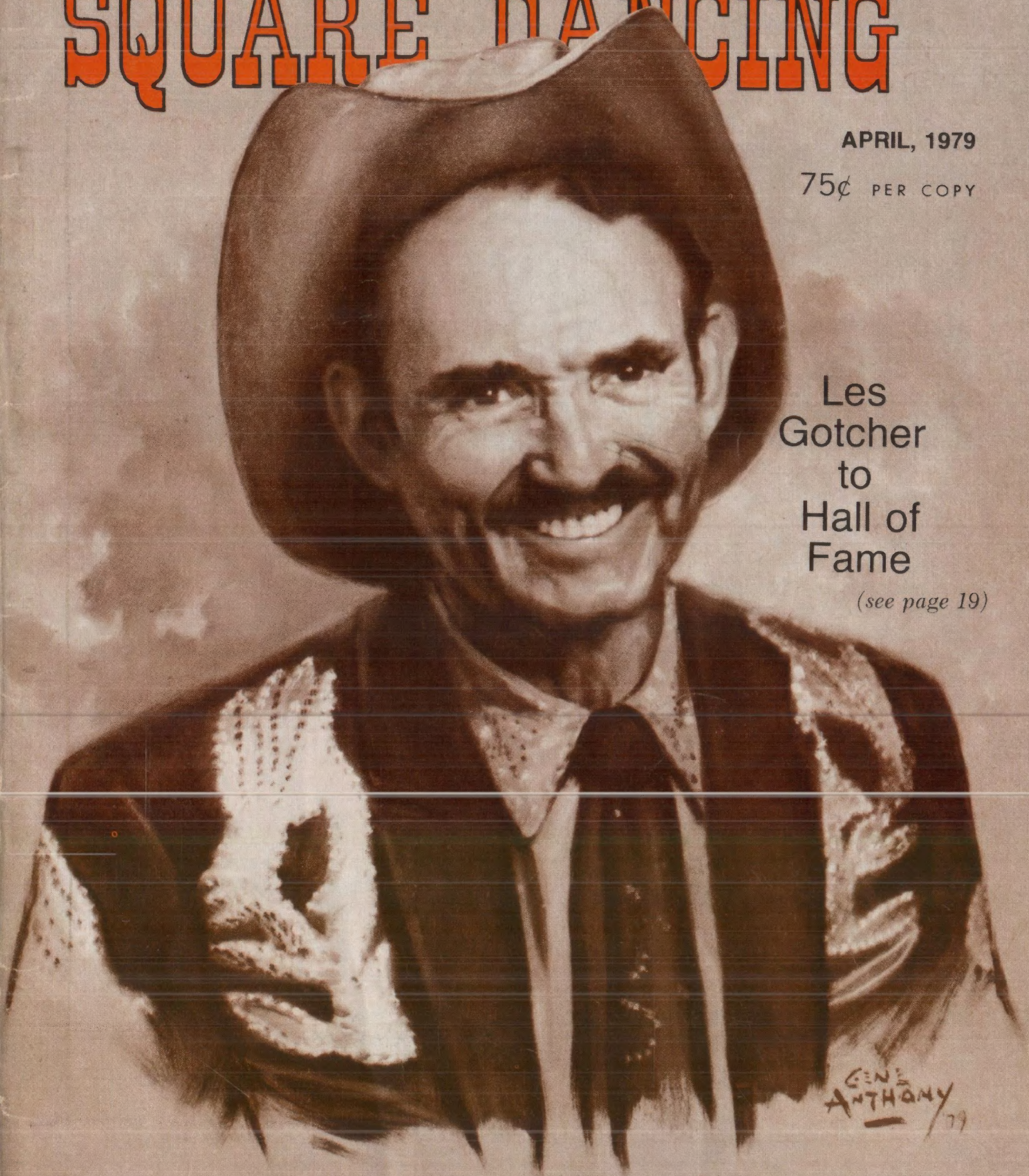
SQUARE DANCING

APRIL, 1979

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(see page 19)

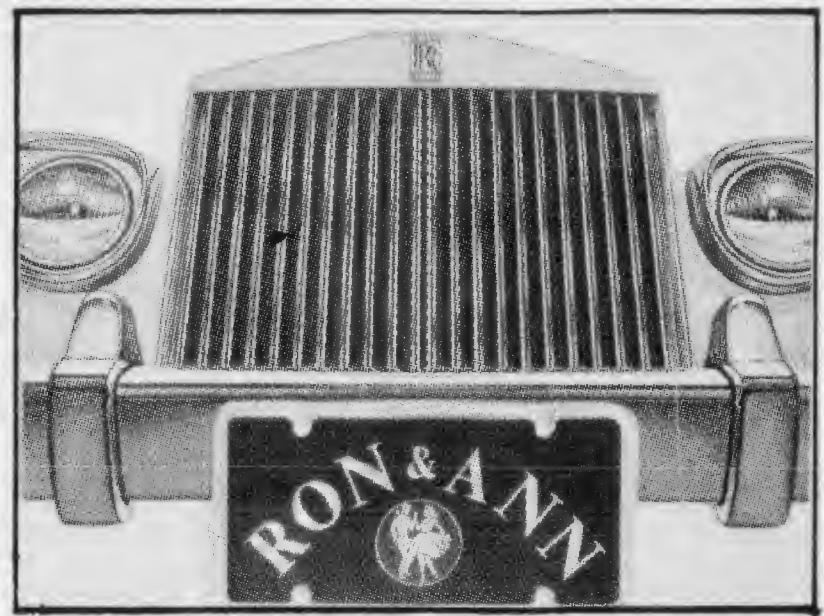


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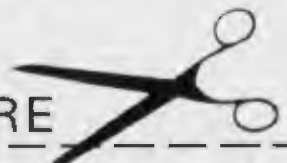


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FROM THE FLOOR

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

Dear Editor:

In the December issue you had an excellent article on Bob Harrison as Caller of the Month. May we be so bold as to tell the rest of the story as there is much more to this man. Four years ago we were not only rejects from a class of another caller but we were also mentally and physically impaired by my arthritic condition. Bob Harrison became aware of the situation and encouraged us to come to his class to try again. Bob progressed slowly and patiently with the teaching, giving me time to maneuver, and I gradually gained in strength and confidence. Everyone in class became a rooting section. The exercise and mental attitude of not giving in is the only way to keep from becoming a total invalid and the music, fun, friends and love overcame the pain to keep us going many times when it would have

been impossible otherwise. Whether you believe in miracles or just want to credit it to the right time and place, Bob was willing to give
(Please turn to page 55)



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SQUARE DANCING

(ISSN 0037-2889)

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RED HOT



IN THE NEWS: Connecticut and Washington have recently joined Oregon in making square dancing their "official state dance.".... The March/April, 1979 issue of Americana Magazine devoted six pages with full color photographs to contra dancing.... The Association of American Dance Companies, with the aid of all the segments of American dance, have proclaimed the week of April 23-29, 1979 as NATIONAL DANCE WEEK. Their theme: "Dance is at the Heart of America." This is an inclusive rather than an exclusive celebration for all the world to enjoy. Square dancers are invited to take part in local celebrations during this week which, incidentally, should not be confused with "Square Dance Week," which is the third week in September.

SALES REPS SWEEPSTAKES WINNERS: The recent fall subscription sales campaign ended December 31st. Winners in the eligible Reps drawing for \$200 first prize were John and Linda Ivey of Goldsboro, North Carolina. Runners up, George Sheldon of River Forest, Illinois, and Bob and Barbara Heath of Kansas, Illinois. Credited with earning the greatest number of sales points was William Madill of Cincinnati, Ohio. Roy and Janis Fulcher of Anchorage, Alaska, and Cliff and Osa Mathews of Palm Springs, California, were close behind.

DIRECTORY DEADLINE: The 1979-80 International Square Dance Directory which is a regular part of the August issue of SQUARE DANCING Magazine is now in the updating process. Information volunteers with changes of address or those wishing to be dropped from the list should notify us by May 15 (final deadline for all changes June 1). Updates of names and addresses of all current presidents of dancer, caller and teacher associations need to be made by this deadline.

MOVING? Why chance missing a single issue of **SQUARE DANCING?** Most magazines (second class material) are not forwarded by the post office and are thrown away. If you'll let us know sixty (60) days before you move, we'll have time to re-direct your subscription. Just paste on your old label and fill in the form below. We're sorry, but increased costs of the magazines and postage will not allow us to replace back copies that have gone astray due to unnotified address changes.

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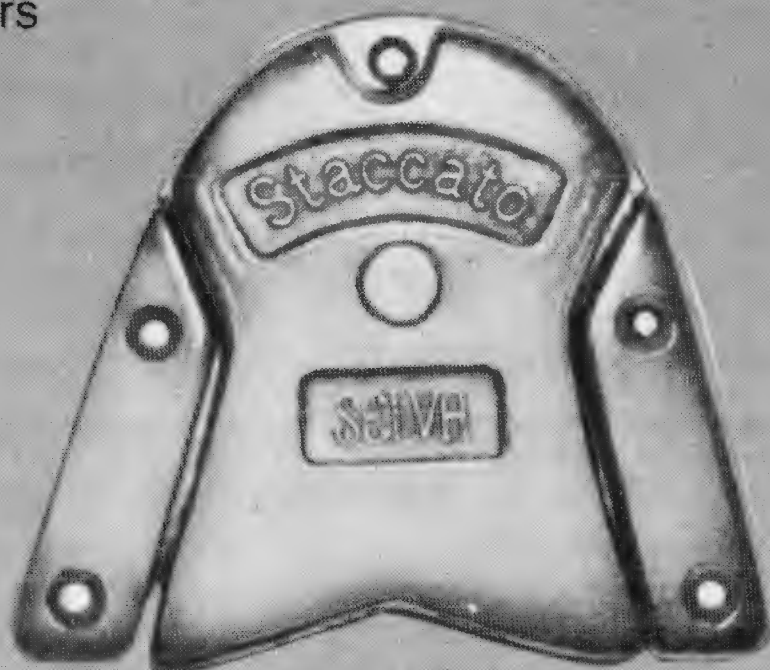
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AS I SEE IT

bob osgood

April, 1979

DURING THIS MONTH AND THE NEXT two leadership groups will be holding their international conventions. The first, CALLERLAB — the International Association of Square Dance Callers, will meet, some one thousand strong, at the Airport Marriott Hotel in Los Angeles. Still a baby in that it was formed officially in February, 1971, CALLERLAB since its inception has been faced with the monumental task of bringing a sense of order to a previously large and sometimes unwieldy profession. The positive effects of CALLERLAB projects have been felt by dancers throughout the world.

Among its many accomplishments has been the establishment of a control system on new movements. Where once the mainstream of square dancing was flooded with new and often non-descriptive terminology, today the additions of new calls are limited to two or less in any three months' period. Even this may seem like a large number, but when one realizes that in the past there were sometimes several hundred new movements flooding the field in a given year, it is easy to see that progress has indeed been made.

Other continuing programs include a much needed caller accreditation program, and caller training, to name just a pair.

LEGACY, also a newcomer to the world of square dancing, is made up of a representative group of trustees representing a cross section of the units that comprise this activity (dancer, round dance teacher and caller associations, square dance suppliers, national convention, foundations and societies devoted to this activity, record manufacturers etc.) The prime purpose of LEGACY is to communicate and to put all these various groups in touch with each other. LEGACY is supportive rather than creative and in this function it has had a good

start. The LEGACY Biennial Convention taking place in Louisville, Kentucky, meets May 10-13.

To both of these groups and to their hard working memberships we send our congratulations and our wishes for two very successful conventions.

Before You Leap — Look

WE WERE RECENTLY TALKING TO A FRIEND who had just had the rather discouraging experience of being part of an exhibition group asked to perform for some society big wigs. "We were asked to be on hand at 8:00 p.m.," she said. "We were all there ahead of time, all gussied up in our finest, caller on hand ready to go on when we got the signal. After sitting around, watching the few guests do a bit of ballroom dancing to an excellent band, we finally performed on the match-box sized floor at 11:00 p.m."

It is easy to get trapped into unusual situations if we don't know exactly what we are getting into. Callers who work one-night stands, and call for exhibition and demonstration groups and offer to lend their time and energies to worthy causes need to know what they are getting into before they agree to take the project on. Whether it's a "dance-for-pay" situation or a free gratis donation of time and energy for a special charity, it's wise to make a check list and be sure that you have all the facts before you leave home. Where can you park your car? How long is the exhibition to be? When are you scheduled to go on? The questions are so basic that often they are overlooked.

Frequently a caller, flattered that his exhibition group has been invited to demonstrate at a festival, will fail to find out beforehand what the conditions will be for his dancers. As a result more than one caller has

discovered himself and his exhibitors stuck off in some corner scheduled to perform at the dinner hour or at a time when all the attention of the dancers present will be on some other event in another hall.

You may not be able to find out *all* the facts ahead of time because on so many occasions those in charge may have given little attention to such details. It is well to learn all you can. So, before sticking your neck out, whether it is for a square dance festival or simply to appear on behalf of square dancing at some non-dancing event, discover what is expected of you *before* you say yes.

When the Gas Runs Out – What?

IN THE LAST FEW YEARS we have seen gas prices rise from less than 40c a gallon to almost twice that amount and they tell us that we can expect even more hikes in the coming year. No one likes to look at the gloomy side but we should probably give careful consideration to our activity if fuel supplies dwindle and disappear. What will happen to square dancing as we know it? The key perhaps lies in those last four words, *as we know it*.

In our area and possibly in yours it seems that dancers very seldom attend a club that is *just next door*. There is some subtle fascination connected to getting into the car and driving forty or fifty miles to attend the Tuesday session of the Do Si Do Club, when, in all probability there are many clubs much closer to home.

“But the Do Si Do Club is where our friends are,” you might say. Or, “We particularly enjoy the calling of Joe Smith.” There probably are many reasons for us to travel across town; however, one sure way of licking the impending fuel crisis may be for us to begin taking a closer look at what is in *our own backyard*.

Those of you in smaller communities where there may be only one or two clubs may not be faced with this problem. But if it does get to the place where gasoline is rationed or where it is simply not available, then we may once again see the emphasis being placed on dancing in our own community. The groups may be smaller at first and may be less exciting but when we get to know our neighbors and find out how much fun it is to attend a dance that is

close to home, we may work hard to bring our neighbors into square dance classes, thereby building up the size of the clubs that are *just next door*.

We can see many forms of recreation suffering from a fuel freeze but it seems to us that square dancing is in an excellent position to continue on and even grow stronger despite any restrictions on travel. *Let's be optimistic*.

All Meat and No Potatoes

WE USED TO THINK, what a wonderful world it would be if the farmers would plow under all the spinach, burn off the carrots and get rid of the squash. Our idea of the perfect meal would be one made up of three kinds of desserts. Over the years our viewpoint may have changed slightly and although we have still some of the same feelings about vegetables our *likes* expanded to beef and turkey, mashed potatoes and gravy, along with the dessert. Finally, today it seems that we have even admitted that some of the vegetables serve a useful purpose. If nothing else, they make the desserts and the meat and potatoes taste even better — by comparison.

There has been a lot of talk recently about the overabundance of one kind of square dancing or another — about how we can do without rounds or maybe just stick to a particular phase or plateau of square dancing. In a way this fits into our meat and potato analogy.

Last summer Charlie Baldwin wrote in *The New England Caller* about the results of a poll he had taken of thirty-three clubs in the New England area. Four of the thirty-three did not sponsor workshops. All of the others did. Out of a total of 120 club dances, 83 were workshops and 37 were open club dances. Four clubs sponsored three workshops in one month, two of which also had two club dances. Ten clubs had four workshops in one month. The workshops were at varied levels up through Challenge One. “One wonders,” Charlie wrote, “what happened to *just square dancing*?”

We wonder, along with Charlie, if we aren't in too much of a hurry. One wonders if we slowed down the pace a bit if our dropouts wouldn't slow down proportionately. One wonders if we are not putting too much emphasis on *continuous learning*.

Those Wonderful Square Dance Vacation Institutes



ONE VERY SUCCESSFUL square dance vacation institute has as its advice to participants: "Come join us. Leave your worries and cares behind — forget the outside world and for the next few days let us transport you to the friendly world of square dancing." This seems to capture much of the spirit of these institutes or square dance camps which attract thousands of dancers every year.

What is a square dance vacation institute? For one thing, *it is* indeed a vacation. It's a time when square dancers gather in some of the country's most beautiful vacation surroundings, turn off their brains to everything but their pet hobby and surround themselves in an atmosphere of square dancing shared with friends whom many times they had never met before. A square dance vacation institute is a grand, overgrown version of a typical square dance club.

You can see how much of a "club" one of these institutes becomes when you realize how much time the participants spend dancing together. As an example, the average full day's program includes three hours of dancing in the morning, three in the afternoon and three in the evening for a total of a nine-hour dancing day. In the case of a five-day institute this means 45 hours of dancing, equivalent to many weeks of dancing in your home club.

If you include in your figuring the total time you will spend together with the other participants in eating, enjoying the afterparties and taking part in the scheduled and non-scheduled talk sessions, you come up with roughly 13 hours out of each day — approximately 65 hours in the course of a five-day

institute. This is the equivalent of a year's dancing in a club that meets twice a month, 2½ hours each session. This may seem like a great deal of concentrated dancing but those who have attended one of these functions more than once soon discover ways to pace themselves, not trying to do everything that is offered.

Square dance vacations come in a number of forms. There are the week-enders that frequently start on a Friday afternoon or evening, go all day Saturday and end Sunday noon. There are also the five- or six-day, week-long sessions which sometimes start on a Sunday afternoon or on a Monday and run through the balance of the week.

There are those institutes where *everything* is included, some where meals and tuition make up the package and then those where the tuition is the only item that is furnished.

PLANNING AN INSTITUTE?

With the large number of vacation events scheduled for the coming season (see list, page 11) one may get the idea that this would be an excellent time to start another. The truly successful institutes are those that have been developed slowly over the years. Each is a separate entity in itself, the choice of location, staff, and program goals will play a large part in the final design of any new institute. Whatever you do, avoid creating a carbon copy of some other camp. To truly contribute to the scene, one of these special events should be designed with much loving care and months of thoughtful planning.

The greatest percentage of vacation institutes enroll participants for the full course only, while some of the others invite part-time sign-ups. The reason for the full-time requirement is so that the staff may work progressively on the material it offers. If the camp includes rounds, then a round may be taught, reviewed, cued and learned during the course of several days.

The same applies to the squares. During the early sessions the ability of the participants — as a body — is determined. Then it is stabilized as much as possible so that all the dancers are as nearly on a par as can be managed. Then all work together from that time on.

How to Select a V.I.

Some of the institutes put more emphasis on the *vacation* side and offer a full program to include water sports, golf and horseback riding along with the square dancing, while others are strictly involved with dancing.

A number of institutes are housed in strictly functional surroundings such as a hotel complex, which includes the eating facilities, living quarters and ballroom all under one roof. Some are centered around a large dance facility such as a convention hall or a recreational building and only the dance sessions are included in the tuition charge placing the participants on their own for housing and meals.

A number of the classic institutes provide the entire package, rooms, meals and tuition, and are located in garden-spot vacation surroundings such as the Canadian Rocky Mountains, the rolling hill country of New Hampshire, a lake in the Ozarks, the sand and cypress beach area along the California coastline.

Some of these camps have established prerequisites for those wishing to attend (e.g. three years of regular weekly dancing since graduation from class, Mainstream knowledge and ability, etc.). The objective in these cases is to be able to mold all of the participants quickly into a friendly, club-like atmosphere, devoid of the cliques which sometimes develop when there is a wide divergence of experience and ability.

Not all vacation institutes have the same format and some may fit a particular dancer's needs more than another. Some include a children's program which may or may not in-

clude square dancing for the young people. Some provide trailer and recreational vehicle hook-ups — others do not. A number allow participants to live "off grounds."

You will also make judgment on the time of the year that will best coincide with your vacation plans. The location may have a bearing on your selection as may the teaching and calling staff being featured. Cost, of course, is a factor and while the tuition alone is often comparable from one institute to another, the prices of meals and housing may vary considerably.

Some institutes housed in luxury hotels provide participants with three choice-of-the-menu meals per day. Others offer a table d'hote menu which in most instances is extremely adequate while making meal service both rapid and efficient. Some institutes are on an all-inclusive basis where the cost paid involves *all* extras, even the group picture, afterparty refreshments — the works.

Organization

For the most part these camp projects are sponsored by individuals or groups of individuals. Where less than twenty years ago there were only a handful of these ventures scattered across the country, today there are many vacation institutes available to the public (see the partial list that follows).

The goals for sponsoring these sessions are mainly to provide the best possible surroundings, pleasant accommodations, good food and a staff of established callers and teachers to satisfy the dancing appetites of the participants.

The secret of success of many of these camps is to treat each group of participants as a separate and distinct "club," and to gear the program of that particular institute to the majority of those attending. Setting the standards high is one method by which sponsors make sure that the participants will return. Many institutes bank heavily on repeaters allowing those who have attended the most recent session to sign up for the next year's program. It takes considerable work and preparation for one of these institutes to appear to function effortlessly. Only those who are able to devote weeks and months in the planning of a single weekend or 5-day session should take on the responsibility. The rewards are sizable; the responsibilities sometimes enormous.

S/D Vacation Institutes — 1979

From around the world of square dancing comes the list of these institutes scheduled for the following twelve months. If you are particularly interested in a specific institute session and would like to find out more, including the cost, names of the staff etc., write directly to the institute involved.

May 15 thru Aug. 24
Special Program May 15-June 30;
7 Weeks July 1-Aug. 24. Parrish
Ranch, Berthoud, Colorado. Write
Vaughn and Jean Parrish, 825
Cherryvale Road, Boulder, Co.
80303 or Rt. 2, Parrish Rd.
Berthoud, Co. 80513.

Jan. 14 thru Nov. 17
15 weekend and week-long ses-
sions, Lehigh Resort, Lehigh,
Florida. Write Dance Vacations,
SD Lehigh Resort Box 573,
Lehigh, Florida 33936

May 25 thru Sept. 8
Square dancing, camping, family
recreation, 21 callers. Bear Lake
Square Dance Kamp, Garden City,
Utah. Oct. 1 to May 1, P.O. Box
748, Afton, Wyoming 83110; May 1
to Oct. 1, P.O. Box 20, Garden
City, Utah 84028

May 26 thru Sept. 3
Lionshead Resort and Dance
Ranch. Write Buck and Alice
Jones, West Yellowstone, Mon-
tana 59758

June 30-July 7
Full Week Campers Caravan; July
and Aug. Wed. and Sat. Dances,
Sept. 1 3 Weekend Special. House
of Roth, R.R. #2, Annapolis Royal,
Nova Scotia, Canada

Apr. 22 thru Oct. 7
10 Dance Vacations, Fontana Vil-
lage Resort, N.C. Write Fontana
Village, Fontana Dam, N.C. 28733

May 20 thru Sept. 29
Fun Valley, South Fork, Co. 81154.
Square Dancing, Camping, Fam-
ily Recreation. Write Oct. 1 to May
1, Mack Henson, 2050 S. Elmwood
Dr., Abilene, Tx. 79605 or May 1 to
Oct. 1, Box 208, So. Fork, Co.
81154

Mar. 23 thru Dec. 2
Weekends, Interlaken Resort Vil-
lage, Lake Geneva, Wisconsin.
Write Royal Holiday, 1257
Franklin Lane, Buffalo Grove, Illi-
nois 60090

March thru Oct.
Andy's Trout Farms, Dillard, Ga.
Write Jerry and Becky Cope, P.O.
Box 129, Dillard, Georgia 30537

June 12 thru Sept. 3
Dance Ranch Vacations, Estes
Park, Colorado. Write Frank Lane,
P.O. Box 1382, Estes Park, Colo-
rado 80517

May 29-Sept. 16
16 Weekends, Square and Round
Dance Center, Lolo, Montana.
Write Ray and Afton Granger,
7006 Rattlesnake Rd., Missoula,
Montana 59801

July 22-27
SIOASDS Asilomar Square Dance
Vacation & West Coast Callers'
School, Pacific Grove, California.
Write Square Dance Vacations,
462 N. Robertson Blvd., Los An-
geles, California 90048.

Apr. 20 thru Nov. 18
19 Weekends, Chula Vista Resort,
Wisconsin Dells, Wisconsin.
Write Judy Kaminski, Chula Vista
Resort, Wisconsin Dells, Wis-
consin 53965

July 15-20
Shaw Foundation Dance Week,
Scandinavian Lodge, Steamboat
Village, Colorado. Write Lloyd
Shaw Foundation, 1480 Hoyt
Street, Lakewood, Colorado
80215

July 8-13
Square Dance Vacation, Pacific
Grove, California. Write Contin-
ental Squares, 39256 Paseo Padre
Parkway, Fremont, California
94538

Fernwood
Route 209, Bushkill 107, Pennsyl-
vania 18324

Cherry Ridge Campgrounds
R.D. 3, Honesdale, Pennsylvania
18431

Turkey Run State Park, Marshall,
Indiana. Write Max Forsyth, 9901
Pendleton Pike, Indianapolis, In-
diana 46236

July 1-5; July 6-8
Dance-A-Cade and Post Cade
Hunt Valley Inn, Hunt Valley,
Maryland. Write Joe Turner, 7409
Masters Drive, Potomac, Mary-
land 20854

July 6-8
Stampede Roundup Weekend,
Calgary, Alta., Canada. Write
Glenn Platts, 5319 Valiant Dr.,
Calgary, Alta., Canada T3A 0Y9

May-August
Peaceful Valley, Lyons, Colorado.
Write Karl Boehm, Peaceful Valley
Lodge, Star Route, Lyons, Co.
80540

Jim Irvine — Utah Leader — Passes

We were saddened to learn of the untimely death, in late January, of the man who served as General Chairman of the 22nd Annual National Square Dance Convention held in Salt Lake City in 1973. Together with his wife Leah, Jim was active in square dance leadership in Utah for a number of years. Jim will be greatly missed by his many friends. Our deepest sympathy goes out to his wife and the members of his family.

BOOKS

on square dancing fill the marketplace

WE HAVE HERE on our library shelves several *little black notebooks*. One or two are ours; others belong to some of our caller friends going back thirty or forty years or more. These at one time were the caller's "brains," the sum total of all the dances the caller had in his repertoire. We note in one of the books such titles as California Star, Indian Circle, Cast Off 4 — those were the main ingredients of our early calling program and these little books were where it was all kept.

In recent years so much has changed in this activity that *the little black book* has been replaced many times over by callers' notes, magazine sections devoted entirely to calls, and books.

In the last few years more than a dozen volumes have been published, some that we have mentioned before include Richard Nevell's "A Time to Dance" (St. Martin's Press) and Betty Casey's "A Complete Book of Square Dancing — and Round Dancing" (Doubleday). These were aimed at the dancer as well as the caller. But most of the recent books have been of a specialized nature and we would like to review briefly some of them.

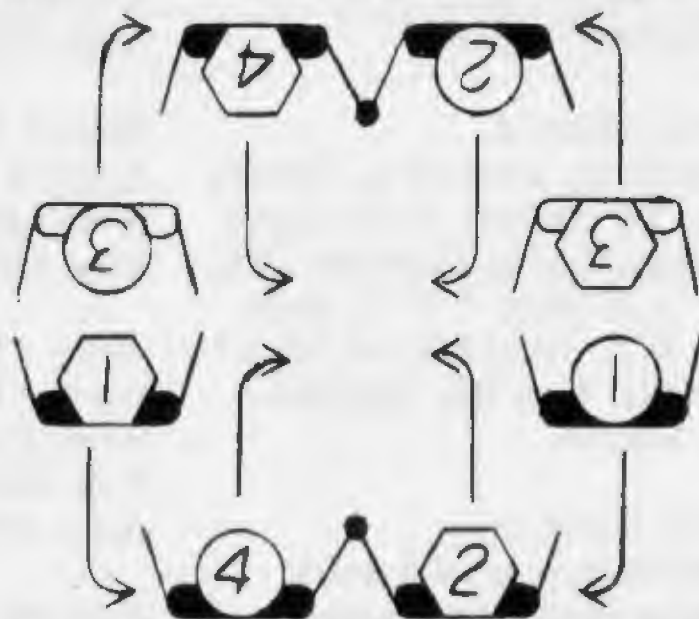
☆☆☆

Of course, there are still more to review and, by the time you read this there will be even more. We'll try to cover them in the future as review copies reach us. While not all

We thought you'd get a kick out of the different types of symbols used to depict the eight dancers in the square. Each type shown on these pages fills a definite need for the author and publisher. It is evident that a great deal of time and effort has been put forth in all instances. Great ingenuity, don't you think?

of these titles may meet each individual's needs, there is certainly *something* here for everyone.

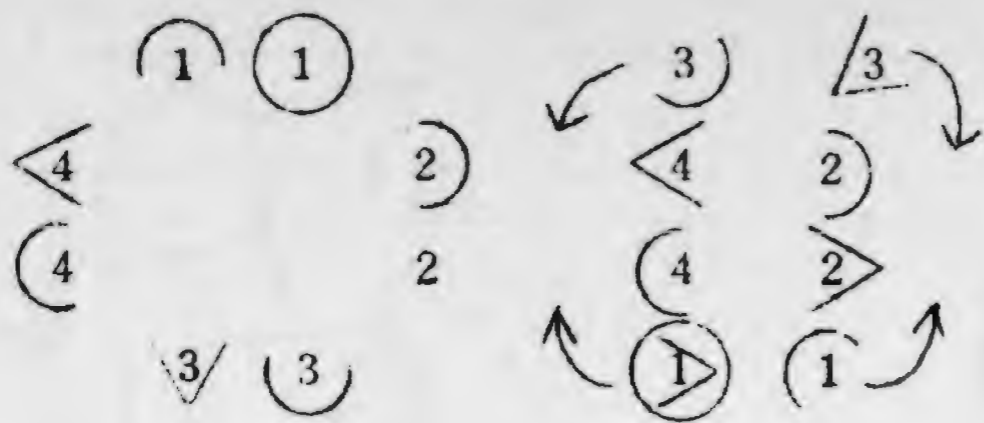
Mainstream Basics Manual by Ralph Trout, (1978, 128 W. McNeal Street, Millville, NJ 08332). The need for clear concise dancer



information has increased as CALLERLAB has identified the various levels of contemporary square dancing. A number of texts have come out in recent years on the subject, each of them approaching the matter a little differently. The most painstaking work we have seen to date is this 45-page manual which takes all of the CALLERLAB basic calls, stating the definition, offering the number of counts it takes to develop the movement and accompanying this material with extremely clever hand drawn and hand colored dance-figures.

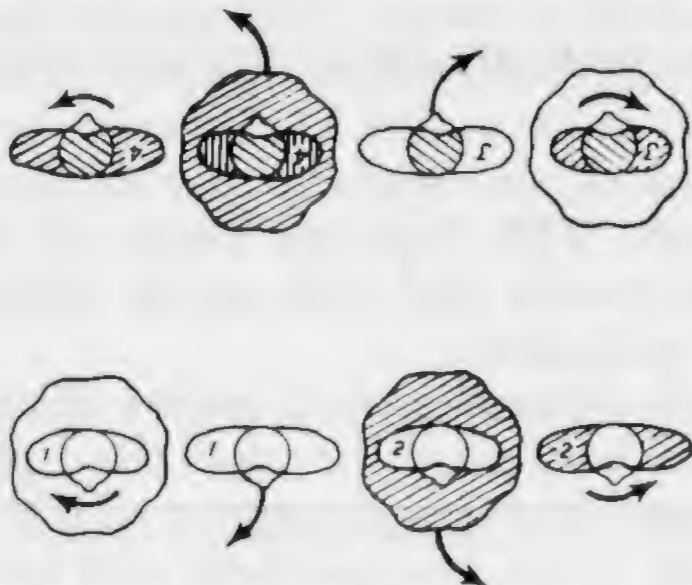
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We received this set of four books from Matt Asanuma in Tokyo and are amazed at the indepth coverage of the activity they contain. Because of the language barrier (all of the instruction material is in Japanese) we are not too sure of the subject matter in each. Because the Japanese, just as the Nationals in any



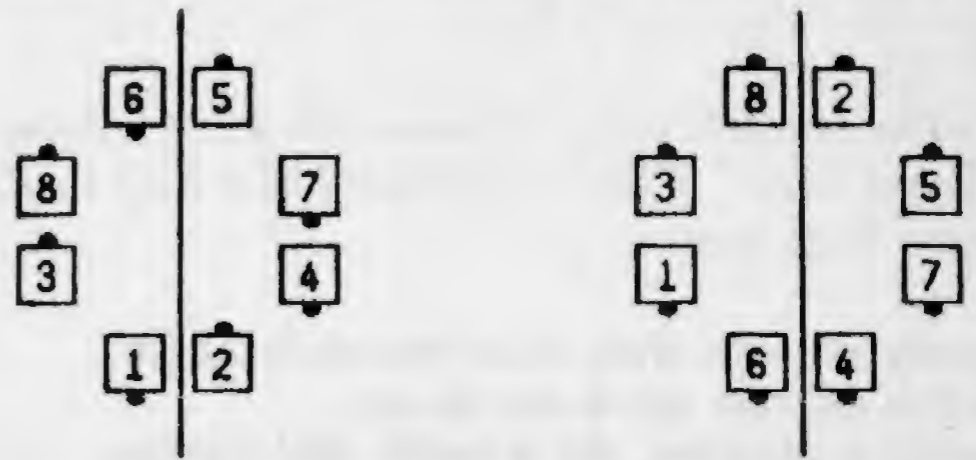
country using American square dancing, do all their calling in English, the calls themselves are easy to understand. Some of the material is obviously a caller's manual. Portions of others are reprints from SIO (SQUARE DANCING Magazine) and cover one-night stands etc. If you are ever looking for an instant collector's item, this quartette of booklets should fill the bill, if you can read Japanese.

Square Dancing for Learners by Milt Strong and edited by Ed Foote and Bill Kramer (1978, *Technical Documentation Services, 56 S. Patterson #108, Santa Barbara, CA 93111*). This is the fourth in a series of texts written by Milt Strong on the various phases of contemporary square dancing (Mainstream Plus Square Dance Calls, Basic Calls for Advanced and Challenge Square Dancing, Tabulated Cues for Round Dancing and Round Dance Cues for Callers). Some individuals have a great knack for presenting material in a clear and concise manner. This would certainly be the case with Milt Strong. Milt's background is in technical journals and he has given every attention to the little details that we find necessary in understanding many of the intricacies of square



dancing. Milt has fortified this current publication with an outstanding collection of editors and his unique diagrams lend a distinct clarity to the text which many illustrations and diagrams fail to capture.

The Challenge Square Dancing Handbook by Clark Baker (1978, *550 Memorial Dr., Apt. 12B, Cambridge, MA 02139*). Moving past mainstream may not be every dancer's cup of tea but to those who aspire to the more difficult plateaus there is much to understand. One of the most complete texts on Challenge dancing has been put together by Clark Baker. In addition to covering the C1, C2, and C3 plateaus and covering the movements not only in clear definition but in illustrated form,



Clark also adds pertinent suggestions relative to groupings of calls and suggestions to dancers. Its 101 pages includes an index and a list of reference material.

National Square Dance Directory, edited by Gordon and Judy Goss, 1978-79 (*P.O. Box 54055, Jackson, MS 39208*). By now most square dancers either have this handy volume or at least they are aware that it exists. Last year the Gosses took on a tremendous project of cataloguing the many thousands of square dance clubs throughout North America and with a dabbling into countries overseas. That their first edition turned out so well is a combination miracle and tribute to the dedication of the editors. Once this first volume has been well circulated, any follow-up editions are bound to be more in depth. Listed with the clubs in each state and city listing is the type of club, night and weeks the club dances and the CALLERLAB level of plateau identification.

Country Dance and Song, edited by Anthony G. Barrand, Ph.D. and Frederick M. Breunig, (1978, *Country Dance and Song Society of America, 55 Christopher St., New York, NY 10014*). If you are deep into tradition and the roots of American dancing, then you should become acquainted with this organization and its many publications. This particular book contains a number of interesting arti-

(Please turn to page 76)

SMOOTH DANCING THEME FOR '79



IN THE SINGING CALL "Gonna' Make My Brown Eyes Blue" (Circle D) there is a spot in the figure that goes:

**Heads square thru four hands you go
To the corner do a do sa do
Touch a quarter, do a walk and dodge
Partner trade and then go right and left thru**

At this point, because the walk and dodge and partner trade for the ladies is completed while the men are still doing the same action, but slightly delayed, the ladies have a tendency to move ahead and start the right and left thru *before* the men are there to work with them. This creates an erratic or hurry-up move on the part of the men.

This is not an unusual situation in much of today's dancing. We often find spots where one person or one couple completes their portion of a basic before their work-partner completes his and, instead of going into a "holding pattern" allowing for catch-up time, they move ahead and let the others run to catch up.

Take a look at Curley Cross, a simple enough movement that fits into CALLERLAB'S PLUS TWO category. Now here is a combination which, if done from a standard setup of two facing couples (1), involves everyone in a Curlique taking 4 steps (2). Now, however, the men still must give a left to each other and pull by (3) before completing the movement (4) to end beside the lady, an action that calls for an additional four steps. If in this space of time the caller calls for a partner trade or whatever the next call might be, and, if the ladies start out before the men have caught up, it is very possible, in the rush created by the early start, that the movement

may go awry. Here are a few other spots where the tendency for the ladies is to *lead off* before the men are ready to work with them.

(1) Two facing couples step to a right hand ocean wave and do a swing thru (the outside couples turn right, the men in the center turn left). As the men are turning in the centers the call comes *men run - wheel and deal*. The men have a total of eight steps solo to go as the ladies remain in place. The urge to *do something* is often too great. The ladies wait as long as they can. Finally it's too much and as the men start to *run right* the ladies begin to fudge a bit and then move off into the wheel and deal. As a result, the men must pick up the pace in order to catch up. **TIP:** Ladies — next time you wait until a touch of the man's hand tells you he's in place and ready to go.

(2) Two identical parallel ocean waves — the call is scoot back. Those facing in move forward, turn by the right and return to their waves, an action that takes about eight steps. At the same time those facing out fold into the vacated spot beside them, a move that takes only about four steps. This means that those doing the fold will either complete their move and then wait up to four counts or they'll adjust, taking shorter steps to coordinate with the others. **TIP:** Become aware of your adjustment points and pick up or reduce your pace as indicated.

In each of these cases if, *before starting*, the ladies will wait until they feel the light touch on the hand from their partner who is moving up beside them, the problem will be solved. When the pattern calls for one person to finish first, then that dancer has the prerogative of moving at the regular pace and then stopping and waiting for a few beats, or, by slowing down — moving with shorter steps, adjusting

to the situation.

If you have been aware of these awkward scrambles when they occur in your squares, then you will appreciate it when the others with whom you dance wait, rather than mov-

ing ahead before you are in the position and ready to work with them. It's quite possible that some dancers are not aware that they are at fault. That's the reason for mentioning it here as a part of smooth dancing.



Everyone starts Curley Cross together



4 steps and the ladies are done



Ladies wait as men work



4 steps more and men are done

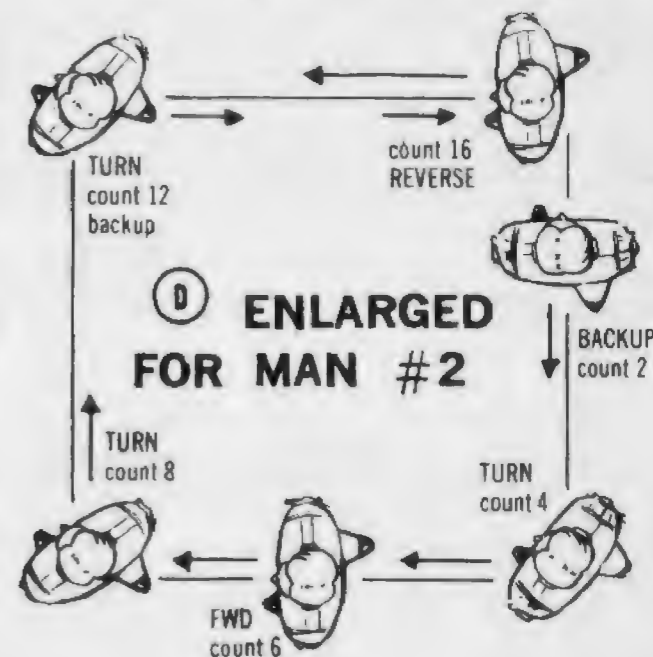
The Grand Square Confusion

You can do the Grand Square. Everybody who has been through class has experienced the pleasure of this synchronized basic. Surprisingly enough, a large percentage of those who dance the Grand Square do it incorrectly. In the first place the entire pattern takes 32 steps. If you do it in 24, or 28 or 30 steps, it's not an indication of having done it better because you did it quicker. 32 is what it takes — no more no less.

The trick here is to note that for a complete Grand Square there are eight dancing units each taking 4 steps for a total of 32 beats. As an invaluable aid, you should note that the music you will be dancing to is broken into phrases. Your caller will give you the command "Grand Square" during the last couple of beats of one phrase of music. You'll discover that if you step out on the first beat of the next musical phrase you will be dancing with the music and

that each turn or change of direction will be done to a strong rhythmical emphasis of the music. If you keep this in mind and avoid rushing, you'll be able to get from the Grand Square the satisfaction and pleasure that has been built into it. If you rush, disregard the phrase and simply move mechanically, you just possibly may come up with a sensation not unlike that of fingernails scraping on a blackboard.

Follow just one man through the first 16 counts of the Grand Square and you get a clear idea of the precise requirements for each 4 count section



DISCOVERY

DEPARTMENT
FOR NEW
SQUARE
DANCERS

Dear New Dancer:

With perhaps only a month to go before graduation, it's a good time for a few words about the *system*. By *system* we refer to the method of arranging the basics into plateaus or groupings.

Not too many years ago, dances listed in your area publications were classified as being *high level*, *low level* or *fun level*. Or, they might be *easy*, *intermediate* or *advanced*. In some instances they might be simply called *club dance* or *workshop*. Each area had its own interpretation of these words and as a result what might be *intermediate* dancing in one area could conceivably be *advanced* in another. An individual might look at a dance listed as *fun* level and wonder what the word *fun* referred to. To him this could mean an evening of just simple singing calls, to another a challenging evening of the latest basics and perhaps to a third it might even mean a workshop.

The confusion that resulted from the lack of a method of standard identification was recorded by CALLERLAB when it was formed in 1971. This International Association of Square Dance Callers set out to identify the various plateaus starting with the first things one learns in a square dance class and calling this the *Basic Plateau*.

The next basics fit into the *Extended Plateau* and the third grouping of movements were called *Mainstream*. By the time you had finished the Mainstream category and knew all the movements in the Basics and Extended Basics, you would be considered a Mainstream dancer. This is the principle of the system now in use throughout the world.

When you are looking for a club after you have finished your class lessons, you will probably want to *ease* yourself into the activity, so select a group dancing the level of basics where you will feel comfortable. Remember that the system of basics your caller taught you should be uniform wherever you dance and that you can depend upon only

those basics being called that are listed under the heading of any of these categories.

The longer you dance and the more opportunity you have for attending workshops to assimilate additional material, the better qualified you will be to move on to other plateaus. All this you should find listed in the directories of your favorite local square dance publication.

HOW WE DANCE

You have probably noticed by now that the caller has a number of options in moving the dancers from one spot to another. For instance, he may have the head couples do a

Substitute



Zoom



right and left thru or he may have them pass thru then do a partner trade or he could start out by having the heads roll away with a half sashay, pass thru and do a U turn back. All of the movements would have the same end result. However, the action in each of the three have certain characteristics that might align themselves to best fit the preceding and follow-up movements.

As a dancer you can recognize movements that are comfortable and others that are awkward. In some instances this may be a commentary on how well you are dancing but most frequently it is a case of judgment on the part of your caller.

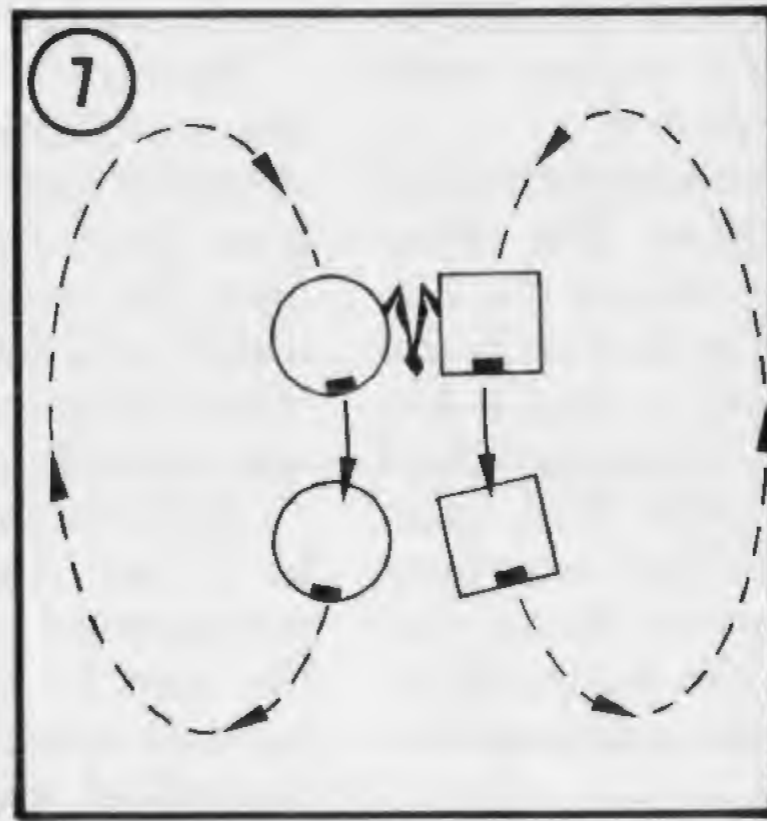
Here are two movements that start with one couple in front of the other and end with the couples still facing in the same direction, but having changed places. The first (our top row) is substitute. For this one the couple in front (the leading couple) simply makes an arch and backs over as the couple behind them

(the trailing couple) ducks under.

The same end result is accomplished by using zoom, the subject for our second row of pictures. In this instance the leading couple separates and rolls back (diagram) and, as they are rolling back, the trailing couple moves forward to take their place.

If they accomplish the same end result, why then do we have them both? For the simple reason that under some circumstances one seems to fit the flow of the action better than the other. The zoom action sometimes calls for the lead couples to move in a wider arc than is sometimes available. In substitute, on the other hand, the path of the four dancers is fairly tight. Incidentally, in substitute the lead dancers sometime discover that it is necessary for them to release handholds briefly as they back over the trailing dancers.

Note as your caller uses these two patterns how one sometimes adapts itself more comfortably to a traffic pattern than the other.



tips for

ADVANCED DANCERS

By Ed Foote, Wexford, Pennsylvania

SPIN THE WINDMILL

Definition: From a quarter tag or starting double pass thru or eight chain thru formation: Centers swing thru and cast off three-quarters; the others quarter in the direction given by the caller (right, left, in, out) and circulate two times.

Problem: Outside dancers sometimes are not sure where the second circulate ends, especially if the centers do a poor cast off three-quarters.

Tip #1: After the outsides do their quarter turn, they should glance across at the diagonal corner of the set. They will be standing in that position facing the direction of that dancer when the second circulate is completed. Now the circulates can be done with confidence, because the ending position is known ahead of time.

Problem #2: The outside dancers and the center dancers sometimes want to take hands with each other before either has completed their part of the call.

Tip #2: Be aware that someone not as good as you may try and grab you before the call is completed. Simply being alert will solve the problem. The circulating dancers should be especially careful to *not touch anyone* until their second circulate is completed.

Comment: The "normal" ending position of this call is parallel waves or lines. But other ending positions are possible, where the circulators will not make a wave or line with the centers, but rather will finish in single file around the outside of the set. (Accomplished by this combination: Heads slide thru, pass the ocean, spin the windmill.) This is excellent practice on positioning. If your group has been doing the "normal" spin the windmill for a while, ask your caller to use the call from this other starting position.

ARKY STAR THRU

Definition: From facing couples with at least one couple half sashayed, do a star thru using the "inside" hands.

Problem: Dancers do not know which hand is the "inside" hand.

Tip #1: The inside hand is the one you are holding your partner with. The "inside" in this situation refers to the inside of the group of four who are doing the call, and the hand on the "inside" is the one touching your partner.

Problem #2: Dancers do not know who goes under whose arm.

Tip #2: It is always the right-side dancer who "turns under" the arm of the left-side dancer he is facing. This is because in a "normal" star thru the girl always turns under and she is always using her left hand. So in an arky star thru, whoever uses the left hand (which is the right-side person) always turns under. Sometimes dancers think that even in an arky star thru it is always the girl who goes under, and if the call is used when two girls are facing two boys, no one knows what to do. Remember, there is no sex in an arky star thru — it is always the person using the left hand who turns under.

Recently, in working some new calls I have observed that dancers do not know how to do a *circulate one-half* from parallel ocean waves or from lines facing in or out. The call sounds easy, but unless dancers have been exposed to it they will have difficulty. Yet this is a Mainstream Basic and certainly at Advanced Level one should be able to do a one-half circulate.

Ask your caller to use this with your group if he is not doing so. It may require a little preparation on his part, so don't put him on the spot by asking that he do it the next tip; instead request that he expose the group to the call at the next dance.

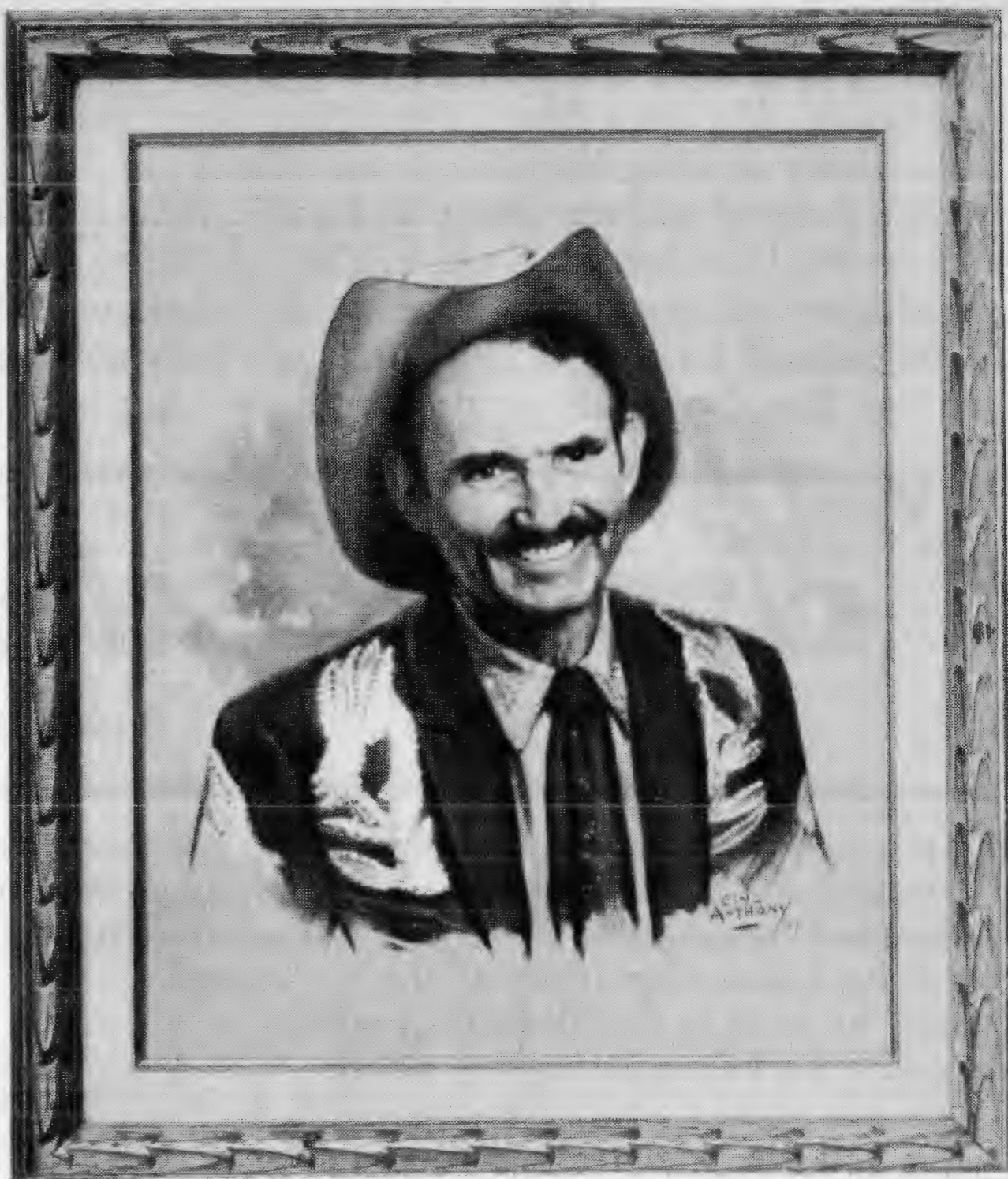
LES GOTCHER

FLORIDA

Inducted into the
SQUARE DANCE

HALL of FAME

Les' portrait by artist
Gene Anthony now in
the Hall of Fame.



FEW CONTEMPORARY CALLERS have left their mark so indelibly engraved in the shaping of today's square dance picture than the latest caller to be inducted into the Hall of Fame. Les Gotcher, who today lives in Zephyrhills, Florida, where he presently calls for three beginner classes, had his baptism in square dance calling in 1916 at the tender age of eleven, for which he received the princely sum of twenty-five cents. As one of the nation's most colorful callers, Les moved to Hollywood from South Central Texas and became associated with the motion picture industry, calling for a number of Hollywood films including "Night Train to Memphis" with Roy Acuff in 1939, followed closely by "Square Dance Jubilee," then two of the John Wayne *classics*, and "Copper Canyon," "House by the River" "East Side West Side," "The Duchess of Idaho," and others. In addition, Les conducted regular *club* dances at the famed Beverly Hills Hotel which attracted such movie greats as Andy Devine, Ronald Coleman, Lloyd Nolan and Caesar Romero.

One of the first to visualize the possibilities of the many challenges of square dancing, Les "surprised" the square dance world by combining the basics or "hashing the breaks," a forerunner of much of the sight calling and position dancing of today.

His innovations soon received nationwide attention and Les became one of the foremost traveling callers in North America. Few callers today have a record that can surpass Gotcher's miles-traveled-per-year in doing one-night stands, callers' clinics and workshops. As originator and editor of an internationally circulated magazine, "Squares 'n Rounds," and as author of many texts on calling, including "The American Square Dance," "Callers' and Teachers' Manual," "Hashin' the Breaks" and others,
(Please turn the page)

Les became a model for countless young callers coming into the activity. Among the first to record, Les' records on Capital and MacGregor labels are still models of excellence. His own Black Mountain label poured many dozens of patter call discs into the activity during the 1950s and 60s.

Now retired and devoting his time to fishing and teaching, Les and his wife, Winnie, who recently celebrated their 53rd wedding anniversary, look back on many happy years devoted to square dancing. It is because of his tireless energies and his many contributions to this activity that we join with square dancers around the world in saluting Les Gotcher, an honored member of the Square Dance Hall of Fame.

Traditional Treasury

By Ed Butenhof

RICH CASTNER of Brockport, New York, is a traditional caller and a dance historian. He teaches dance at the Brockport Campus of the State University. One of the traditional dances he uses is the Buffalo Quadrille — a very easy and smooth flowing dance.

BUFFALO QUADRILLE

Use any strongly phrased reel or hoedown
Circle right* (8 counts), circle left (8)
Everybody balance (4 counts) and wheel halfway (4); balance and wheel again (8)**
Four ladies chain across (8); chain back (8)
Take corner and promenade full around
Repeat three times to regain original partner
(Any 64 count break can be used)

*The circle right is very smooth coming after the preceding promenade with no stop.

**The balance is done holding nearest hand with partner — both step on left foot and swing right across, then step back on right (in original spot) and swing left across (count 1, 2, 3, 4).

The wheel halfway is done by men backing around and ladies walking forward to face out of the square. When repeated, this leads smoothly and continuously into a four ladies chain.

Dick Kenyon from Glendale, Arizona, is a modern western caller who is also very interested in traditional squares. He danced as a very young man in the 30s, he tells me, and vividly remembers a plump widow lady who loved to swing and who smothered him to her ample chest, not allowing a breath until the swing was completed. Dick sent me a booklet printed by the "Valley of the Sun Square

Dance Organization" 30 years ago containing the dances used in Arizona at that time. This is one of them.

SHOOT THAT PRETTY GIRL

Uses a fiddle lead hoedown, phrasing not too important

First couple out to couple on the right

Circle four with all your might

Drop that tent in the center of the set

And circle three, shoot that pretty girl to me

Swing, swing, everybody swing, four hands up and around you go

Two little ladies do si do, change them once and on you go***

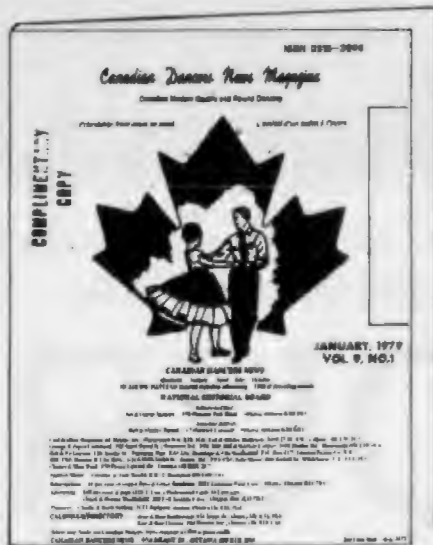
***Do si do requires the ladies to loop around each other and back to their own partners with the left hand, he leads her around (with his left) behind his back and lets her go, while reaching across to the opposite lady with the right. He turns the opposite by the right, returning to his own partner for a courtesy turn (about 16 counts).

This Do Si Do was very common in the west in the 30s and 40s. Sometimes it didn't end with a courtesy turn, but continued "opposite right, partner left, opposite right, etc." until the caller chose to call something else.

This, as many others were at that time and place, is a visiting couple dance. Couple one does the figure with couple two, moves on to do it with couple three and then four. After a break, couple two visits, and so forth. It's an easy way for new people to learn a dance — just make sure they start as the fourth couple.



PUBLICATION PROFILES



CANADIAN DANCERS NEWS MAGAZINE

REPRESENTATIVE OF THOSE SQUARE dance publications which come out quarterly is the CANADIAN DANCERS NEWS MAGAZINE, postmarked from Ottawa, Ontario. Appearing January, April, July and October, all news and advertising must reach its offices by the 15th of the appropriate preceding month. The magazine is published by a group of volunteer dancers but there is nothing amateurish in their efforts. CDN, as the magazine is known, is neat in appearance, clean in copy, interesting in layout and chock-full of helpful information. It's subscription rate is \$4.00 annually.

In addition to the magazine, CDN prints a yearly Calendar/Directory for a 16-month period. The current one covers September 1978 through December 1979. This directory lists square and round dance clubs, callers and round dance leaders, local associations and suppliers as well as details of forthcoming square and round dance events across Canada. The Directory can be purchased for \$3.00 or a subscription to CDN plus a Directory are a bargain at \$6.00.

Another interesting facet of CDN is its Audio Visual Films. Quoting the editors:

"Thanks to a grant from the Fitness and Amateur Sport Branch of the Federal Government, CDN has prepared audio visual films and supporting cassette tapes for practice in learning to square dance and to round dance. These films are essentially for use in remote areas and are available on a loan basis."

The editors and associate editors of the magazine are supported by couples filling the positions of Fashion Editor, Subscriptions, Advertising, Treasurer, Calendar/Directory as well as those representing the various sections of Canada who report on the dance activities within their geographic locations.

A detailed Table of Contents in each issue makes it easy to locate specific articles. Regular features include editorials, a sewing column, dance dates for four months and dance news from "other parts of the square dance world." Special articles are varied in subject matter and most interesting. CDN gives full and recognizable credit to other publications when reprinting an article, a trait much appreciated by all publishers.

Advertising is spaced throughout CDN with all ads being neatly boxed and having ample white space for easy readability. In addition to larger ads, a "Used Market" classified section, aimed at assisting people to sell or buy used equipment or clothing, is available at \$2.00 for a four-line listing.

The 8½" x 11" magazine averages 32 pages, carries a heavier yellow cover and is staple-bound. The front cover lists the staff and the magazine's motto: "Friendship from coast to coast," while the back cover is boxed for 12 caller ads. Illustrations are generously used and photographs are clearly reproduced.



THE QUARTERLY MOVEMENT REPORT

BY CALLERLAB FOR THE SECOND QUARTER — 1979

Members of the CALLERLAB Quarterly Movements Committee announce that for the coming three months (April, May and June) there will be no movements selected. In lieu of a choice, the Committee suggests work by callers and dancers on trouble spots in the Mainstream plateaus. See Take a Good Look (page 26) for suggestions.



The Oregon Square Dancers (first row) are surrounded by this great group of their Japanese counterparts.

A GOODWILL TOUR

U.S. Square Dancers Make Friends in the Orient

By Ed and Mary Warmoth, Cornelius, Oregon

A LONG STRING OF NEW FRIENDSHIPS has been sparked by the August 1978 goodwill visit of the Oregon Square Dancers to Japan, Taiwan Republic of China and Hong Kong.

Here are highlights from the travel diary of the Oregon square dancers who headed for the Orient after a year of planning, practicing, costuming and money-raising projects to cover a printed leaflet and incidental expenses.

First stop was Tokyo, to be greeted by Sets in Order contact Tokuko Yasuroka. Callers Tac Ozaki and Matt Asanuma put together an interesting dance for us. Along with our sight seeing, we put on a special exhibition at the Labo School for children learning English and renewing contacts with a staff person who had visited in Oregon.

Next was an official sister-city visit on behalf of Portland Mayor Neil Goldschmidt to city officials in Sapporo, including a home stay with Japanese families. Great hospitality was extended to us as special guests for the All Hokkaido Folk Dance Festival. Fun events included a street dance with television coverage, a barbecued meat afterparty in an upstairs restaurant, and a trip by car caravan to square up at the Swingers H anniversary dance.

On to Taiwan

At Ebetsu, near Sapporo, we renewed contacts with Yasuko Wakabayashi who had visited in 1972 as a single square dancer prior to her marriage and raising a family. Her arrangements for us included a visit with Ebetsu officials; a dinner party with officials, home



At a dance in Tokyo friends gather 'round the banner of the Oregon Square Dancers. (Left to right) Mary and Ed Warmoth, Caroline and Ken Stevens, Tokuko Yasuroka and Japanese caller, Tac Ozaki.

stay families and the Oregon Square Dancers; a workshop with her ladies dance class, and an evening exhibition of her routine.

Our advance letter to Yasuo Saito led to a friendly visit with him at our hotel in Kyoto, while he was on the way to an English class, and an evening square dance with a group who shared their cozy facilities with us.

We were greeted at the Taiwan airport by members of the Ding How Square Dance Club and later danced with them at a large evening event open to the public. We stayed at the famous Grand Hotel and took time from our schedule to present both square dancing and round dancing plus an interview for a television station in Taipei, Taiwan.

The last stop was Hong Kong and we gave two public shows in nighttime park settings in cooperation with park and recreation officials. Although we couldn't find a regular square dance club in that area, we put on a workshop in Kowloon for dance students and teachers that seemed to spark interest in teaching square dancing. Our caller, Gene Noble and his wife, Lois, have since sent them records and teaching material and the next square dancers who get to Hong Kong may very well find a local club.

This was the second goodwill venture for this group, which made its first mark with a



Gene Noble of Portland, Oregon, and Matt Asanuma of Japan, share the mike during a square dance in Sapporo during the tour.

February 1976 trip to Costa Rica, Panama and Guatemala.

The Oregon Square Dancers admit to having travel fever and there is talk now of a 1980 trip to Germany, Sweden, and perhaps other nearby spots with the main target an Octoberfest or major dancing celebration.

Dance across the Pacific. Map of the Oregon Travel Adventure.





The View from Here

By Jacque Crosby, Gainesville, Florida

Editor's Note: Starting this month we will be presenting a new series, appearing occasionally, on square dancing as viewed by the caller's spouse. Many different views will be given; a wealth of background and knowledge of our activity will be shared; perhaps some surprises will be revealed as in our first article entitled "The Square Dance Caller's Paid Partner."

WHEN GIL FIRST STARTED calling he was told that square dance calling was quite hard on marriages and that it would take up a large part of his time. Right then he decided to include me as much as he possibly could in this activity we both loved. I enjoyed meeting people, going new places and most of all being with Gil. So I set out to learn, right along with him, about the skills of calling. With Gil I attended the first Florida Callers College taught by Jack Lasry and Danny Robinson. I learned enough in the sessions to be able to talk with him on subjects related to calling and to offer suggestions that would help improve his skills. Since then I have attended every additional college and clinic that Gil has been a part of.

A "Professional" Caller's Partner

This paid off for us in a big way when Gil was hired to teach square dancing by Santa Fe Community College and this is where my being paid as Gil's partner started. He requested that the college hire me as his assistant. My duties were to take registrations, collect fees, advertise and help with the classes. We worked as a team and enjoyed it.

During this time Gil was becoming known throughout the state and we were beginning to travel. I went with Gil as much as I possibly

could. On the way home from a dance we would discuss the program and whether or not we were satisfied with the job he had done. He made me feel a part of each dance he called.

When we stopped teaching at the Santa Fe Community College and started calling for clubs and classes for ourselves, we discussed



About the author — Jacque and Gil Crosby live in Gainesville, Florida, where Gil teaches biology at the high school and Jacque drives a school bus. They have a married son and a daughter in high school. Gil has been calling since 1972, is past Chairman of the Gateway Callers Association and is presently on the Executive Board of the Florida Callers Association. He serves on the Identification Committee of the Plus 1 and Plus 2 levels for CALLERLAB. He is on the staff of the Florida State Square Dance Magazine, BOW & SWING. Gil calls for four clubs on a regular basis and teaches two beginner classes each year and Jacque is deeply involved in all these activities, as her article reveals.

what my role would be in each situation. Gil decided (bless him) that I was to remain his assistant as much as possible and since I would put in almost as many hours working as he would, that I should be paid. He started paying me a portion of what he received. My duties consisted of secretarial duties, booking, publicity and bookkeeping in addition to helping with the classes.

The Team Idea Increases

Our next step came when Gil started writing "The Challenging Mainstream," a monthly column for BOW & SWING, The Florida State Square Dance Magazine. Rest assured, all the material in the articles is from Gil; all I do is a little critique on figures, typing and filing. But, as you can see, we are getting more involved as time passes, and still working as a team.

I'm not quite sure which of us had the next idea for "Two-Couple Dancing" cassette tapes. We looked around and all we could find on the market were two-couple tapes for advanced dancers. We decided to record teaching tapes for Mainstream Plus 1 and Plus 2 levels of dancing. Gil made the master tape and my job is to record the tapes, do the advertising, mailing and keep the records.

This is when the partnership of Gil and Jacque Crosby SQUARE DANCE ACTIVITIES began. We opened a business bank account, set up an office in our home, registered with the courthouse and received a tax number. All income from calling and the sale of tapes is put into the account and all expenses are paid from the account. At the end of the month we each receive a portion of the profits for that month.

Yes, I am a PAID PARTNER with my husband in SQUARE DANCE ACTIVITIES and this is how the partnership came about. We are still getting new ideas and our business continues to grow. Recently we put on the market two-couple teaching tapes for CALLERLAB Extended Basics 39-54 and a tape covering Basics 55-69 will be available after February 1st. When Gil was asked to teach next summer's Florida Callers Course for the Florida Callers Association he immediately asked me to present a session on "the caller's spouse." What we will be involved with next, no one knows; there are so many exciting possibilities in the wonderful world of square dancing. One thing we know for certain; whatever it is, we will be doing it together!

1979 Directory of Callers' Colleges

These listings arrived too late to be included in the February Directory of Callers' Colleges so we are running a supplemental list for your information.

Continental Squares Callers' School, Asilomar Conference Grounds, Pacific Grove, Ca. July 8-13, Jack Lasry and Staff. Write Continental Squares, 39256 Paseo Padre Parkway, Fremont, Ca. 94538.

Brundage/Johnston Callers' Schools. July 22-25, Dick Bayer's Hall, Hartland, Mi. Dick Bayer, Al Brundage, Earl Johnston. July 29-Aug. 2, James Madison University, Harrisonburg, Pa. Al Brundage, Earl Johnston, Clint McLean. Aug. 5-8, Penn State University, State College, Pa. Al Brundage, Earl Johnston, Clint McLean, Aug. 12-16, East Hill Farm, Troy, N.H. Al Brundage, Bob Gambell, Earl Johnston, Clint McLean. Aug. 19-23, East Hill Farm, Troy, N.H. Al Brundage, Ed Foote, Earl Johnston, Will Larsen. Write Earl Johnston, P.O. Box 2223, Vernon, Ct. 06066 or Al Brundage, P.O. Box 125, Jensen Beach, Fl. 33457.

Dates for some of the Callers' Colleges had not been firmed at the time we ran the initial listing in February. We expect there will be more and we will run them as the information reaches us. If you have a course for callers slated and would like to have it included, send us the dates, location and particulars. If the information is received in time we may be able to include it in the June issue of SQUARE DANCING.

TAKE A GOOD LOOK

a feature for dancers



JOE

BARBARA



With no quarterly movements slated, Barbara and Joe talk over dancer improvement.

BARBARA: This month Joe and I would like to talk a bit on what seems to cause the greatest problems within our own dancing groups, both workshops and clubs. Because CALLERLAB members decided to omit any quarterly selections for April, May and June, this is a good time to get to the nitty gritty and, as our caller says, "polish up our act."

JOE: Let me just cut in here to say that we notice we and a number of the folks we dance with seem to have no trouble with *two steps at a time* or *stroll and cycle*, which have been spotlighted the past year. However, if the caller throws in relay the deucey, which we once were able to do blindfolded, our squares fall apart.

BARBARA: It was interesting the other night when our caller taught us tally ho that everyone in the workshop caught it quickly and actually we feel that it's more difficult than acey deucey and several of the others that cause us problems.

JOE: When it comes right down to it, as dancers we find that most of these experimentals and quarterly movements are not necessarily difficult *if* we get a good, thorough teaching session on them or, in the case of an oldie if we have the benefit of a review. So many of the patterns are similar. They may start from parallel waves, lines or columns, and they may even contain the same number of turns and pull bys, but the order is different and we can so frequently confuse one with the other and be pulled off guard.

BARBARA: In the past our caller has "saved up" the movements that have given us trouble in our club dancing and then, when we have a quarter with no movements selected he pulls them out at our workshop sessions.

JOE: The last time he worked *wheel and deal* from many different setups. You might

look at the definition of the movement in your copy of the Illustrated Basic Movements Handbook. It seems clear enough but it soon became apparent that many of the dancers had been exposed to *wheel and deal* only from two-faced lines. Put into regular facing lines of four and told to pass thru and wheel and deal, some of the squares fell apart. But the real *twister* came when our caller put us into lines of four, had us go forward and back and then, without doing a pass thru had us do the basic from facing lines. Pure bedlam. But once we went over the definition and were made to realize that our line of four had nothing to do with the other line, we went ahead and ended as we should, in a completed double pass thru formation.

BARBARA: This is only one example. *Spin the top* is another, as is *recycle* when the men find themselves in the spot usually occupied by the ladies. We're learning to forget the terms "men's position" and "ladies' position" and we're reaching the place where we can do most basics from any setup.

JOE: Our caller also stresses in a *recycle* that the movement should be done without hands. You might try it. You'll find that it takes on a different significance.

BARBARA: Another movement we've become lazy in doing is *half tag, trade and roll*. For some reason we found that on the trade we were taking two hands as we might in doing a single circle to a wave, when actually only the adjacent arms are required for the trade portion.

JOE: In many ways we welcome these "no new quarterly movements" periods. We look upon them as an opportunity to polish up our dancing and to clear up problem spots and bad habits we may have picked up. We're also fortunate to have a caller who senses what our problems may be, then works on them.

The Dancers

Walkthru

BADGE WEARER — OR — CLUB MEMBER

MR. WEBSTER DEFINES "member" in part as a "person who has been admitted to the responsibilities and privileges of an association or enterprise. . . ." Do you accept both the responsibilities and the privileges? Are you a club member or just a badge wearer? The success of any square dance club depends on those members who wholeheartedly and enthusiastically accept their share of the responsibilities of the club. In fact the privilege of enjoying the dancing is generally enhanced when one has had a hand in the functions necessary to keep the club going.

What are some of the responsibilities you should be willing to accept when joining a club? They are many and varied; let's take a look at some of the broader concepts.

Be there. It's as simple as that. Attend the dances. Support the club by your your presence — your active, dancing presence.

Be there with a smile — a smile on your face and in your heart. Let your happiness and enthusiasm spill over to greet members and guests and make everyone feel welcome. Be an unofficial host everytime.

Be there with your donation in your pocket. Support your club financially. A club need never be wealthy but it should have enough funds to survive.

Be there looking like a square dancer. Let both your costume and your conduct be such that they uphold the very best in square dance standards.

Be there willing and available to help out wherever and whenever needed, be it to plan a special dance, provide refreshments, be an angel at the class or arrange a bus for a visitation. So what if you've never done it before. There'll always be someone to head you in the right direction and your very freshness may

provide a new and welcome approach.

Actually one finds that it really isn't very difficult to "be" a club member and its rewards far surpass what might be gained by only wearing a badge or even a whole string of badges!

The CALLER'S WIFE

HOW MANY TIMES, as a dancer, have you admired the caller's wife, who patiently sits on the sideline, helps when needed, does many extra things quietly unnoticed? Tip your hat to that very special person, along with the author of the following, Wayne Morvent. Wayne, a caller from DeRidder, Louisiana, writes that he is the "husband of the finest lady on the square dance floor" and that he has the highest respect for the thoughtfulness of those wonderful ladies of our activity whose husbands call.

"Who's that over there? Sue, Mary, Karen, Joan? No, that's the caller's wife.

"We don't have enough men to make another square, ask her. She may not feel like it; sure she will; that's the caller's wife.

"It's workshop time; get your partners. Should I ask her to dance? No, she knows the movements; that's the caller's wife.

"Hey, she went the wrong way on Cloverflo. She almost missed the Split the Difference and Load the Boat. She should know those; that's the caller's wife.

"We need someone to bring more food. Yes, and someone to serve punch and help to decorate. Hey, ask her; she'll do it. That's the caller's wife.

"You know this is the last tip and that lady hasn't danced all night. Doesn't she have a partner? No; that's the caller's wife."

CALLERS as seen by the DANCERS

SOMETIME AGO at the Connecticut Co-op Committee Leadership Conference, a variety of questions were discussed in small groups. Notes taken at those sessions were compiled and an outline of the results were later distributed. While these discussions were naturally aimed at the activity within that area, the results should be of interest to dancers and callers everywhere.

Whatever our specific interest, we are all basically a part of the same activity; we all more-or-less face the same problems; we can all benefit by listening to others, whether we accept their same direction or whether it gives us ideas on how to proceed in another way.

Here are three of the topics which were discussed. Remember that the results listed here are not a suggested guideline by the Conference but merely a compilation of the views presented.

How Can a Club Caller/Cuer Hold the Old and New Members?

1. In the early part of the season keep the level comfortable for all, including the new dancers.

2. Have clubs get together and coordinate easy level dances to keep the new dancer happy and let the older dancer brush up.

3. Keep new material at a minimum but workshop some of the basic calls.

4. Keep in touch with all members; don't let interest wane.

5. Have workshops every month, even through the summer months.

6. Have a club caller who is interested in the club and will work with the club to give the membership what they want, not just what the executive board thinks the club wants.

7. Continually having guest callers will hurt the club as there is no continuity in the calling.

8. Have callers stick to the CALLERLAB figures for the quarter.

9. Have cuers stick to the dances picked by their Association so that people can dance rounds when they visit other clubs.

10. Have the program chairman spend more time when booking a caller to be sure he

gives them the type of program they want.

11. Callers should offer variety to avoid boredom.

12. Callers should keep most of the dancers dancing all of the time.

13. Swap teachers occasionally to give the new dancers the feel of another voice and technique.

14. Calling should be as directional as possible but still not uninteresting.

15. Have an old timers' night once a year.

16. Have a night of all singing calls once a year, using the old calls as well as the new.

Should Callers Call Tips Longer Than 15 Minutes?

1. Long tips seem to be a problem.

2. Socializing is important in the evening; long tips cut down on this part of the evening.

3. All callers should react to outside influences and conditions, i.e. heat, age of dancers, etc.

4. Callers should be professional enough to produce a good evening without showing that they can call for extended periods of time.

5. In conclusion, it was felt that a 15-minute tip was adequate.

6. In workshop, a walk thru or when presenting a new figure it was felt that the particular tip might run over; however, fatigue factor should be considered by the caller.

Should a Professional Courtesy Be Established in Regard to Acknowledging Visiting Callers/Cuers?

1. The feeling is there is an "unwritten code" in most areas about acknowledging visiting callers/cuers.

2. When a caller/cuer signs in at a club and indicates he is such, the club should acknowledge his presence during announcements.

3. It was noted that not only do most clubs acknowledge this person but also do not charge a caller/cuer for attending the dance.

4. It was noted that many times a caller/cuer goes to a dance at his own club and is, unintentionally, overlooked.

5. NO ONE should be overlooked.

AFTERPARTY FUN

FAMILY FEUD

THERE ARE SEVERAL QUIZ SHOWS on television today which can be adapted most suitably for inclusion at your club's party time. Many can be used "as is," that is just as presented on the tube, but some also lend themselves to adaptation to the square dance vernacular and thus make it more pertinent to those involved.

Such a show is Family Feud. Many of you are probably familiar with the format. Briefly it pits two sets of families against each other by asking questions which must be answered in a limited number of seconds. The answers have been predetermined by the television staff by asking the same question to 100 impartial individuals and then by tallying their answers and selecting the most popular ones. For example should the question be: "Name a sound you hear in a barnyard" . . . the predetermined answers and their points were Moo 71, Cluck 10, Oink 9, Cock-a-doodle-doo 9 and Quack 2.

To adapt this stunt to the square dance activity, plan ahead and decide on a series of questions. Ask a number of dancers the questions and tally their answers. You probably will not query 100 people but be sure to ask enough individuals to give a good cross-section of replies and to figure the number of points to be given to each question percentage-wise.

When the stunt is used, select two teams of 5 or 6 members per team. You can pit men against women, newer members against older members, callers against dancers, or whatever combination of teams you wish.

Team No. 1 is asked a question and each member of the team must give an answer; no answer may be duplicated. If an answer matches any pre-determined answer, that team is awarded those points. (For example in the barnyard sample given, if a team member answered "Oink" his team would receive 9 points; if another team member answered "Moo," the team would receive another 71 points. However if a team member answered "Woof" the team would not be given any points.)

In using this stunt with a square dance group, here are some of the questions we selected and queried people ahead of time to determine the most popular answers:

The WALKTHRU

Name someone no longer living who has contributed greatly to square dancing.

Name an all-time favorite round dance.

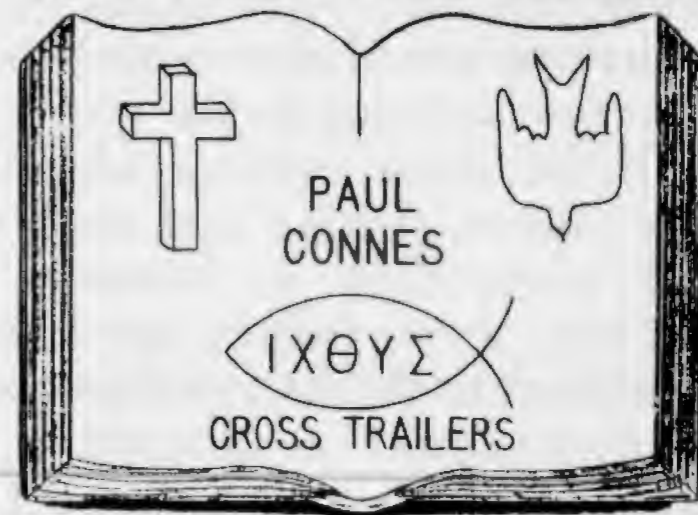
Name a current favorite singing call.

Name something about square dancing which non-square dancers mention when asked about our activity.

Used within the confines of one club or a given area, questions could be more specifically directed. Just remember that answers must be tallied ahead of time by asking many people the same question. It's not difficult to do but it does take time. It's also quite interesting to see what the most popular, sometimes unexpected, answers turn out to be.

If you want to throw in some ordinary, non-square dance questions, watch one of the programs and jot down their choices or the quiz can also be purchased in game form from a toy store.

BADGE OF THE MONTH



This being the month of Easter, it seemed an appropriate time to present the badge of the Cross Trailers who dance in Palo Alto, California. The club holds beginner classes, intermediate workshops and advanced basics workshops and welcomes singles and couples.

The badge, shaped like a book, is gold-colored on the outside with black lettering on white. Representing its background as a Christian group, the club designed a badge which includes the outline of a cross, a dove and a fish. The Cross Trailers send along this explanation: "To the earliest members of the Church the cross represented their Master. . . . In Luke the Holy Spirit descended in the bodily shape like a dove . . . ICHTHUS is the Greek word for fish and the initials for Jesus Christ, Son of God, and was used as a sign by early Christians to identify themselves to one another."

CONTRA CORNER



Modern style contra dancing

By Dick Leger,
Bristol, Rhode Island

THE VARIATIONS IN THE CONTRA dance is practically limitless. Each dance seems to have its own little gimmick to make it interesting and different. It may seem that many of them start off the same way but somewhere along the line that little something is added to go along with the precision of it, that really sells itself to the dancers. No wonder that when the dancers have been exposed to this type of dancing they usually ask for more! I have also witnessed the other extreme whereby the caller just hashes up the calls much in the same manner that he does with squares, and I am sad to say, the end result is not variety at all, but a continuation of poor mixed up timing with no apparent relation to the music. There also seem to be some contras whereby the caller starts you on phrase and ends you on phrase but everything in between is off phrase. To me, these callers are either un knowledgeable as to the feel — dance-wise — for contras that should be adhered to, or are not dancers themselves. The dance I would like to feature this time is called the Yucaipa Weathervane, written by Art Seele from New Jersey. It is another alternate duple, 1,3,5, etc. crossed over and active. For all intents and purposes it is another one whereby the dancers don't really have to know whether or not they are active or inactive as long as the caller knows.

Setting it Up

Once again, line up the squares up and down and across the hall. Still another variation in setting it up could be heads lead to the right and circle to a line, two ladies chain across and whirl away with a half sashay. At this point all join hands up and down the hall and we're ready to teach!

Teaching the Dance

All face your corners and do sa do, same girl swing and make sure she ends on the man's

right. Right and left thru across and right and left thru back at which point we emphasize the courtesy turn a quarter more to form a weathervane. The weathervane is formed with the girls taking right forearms and the men still in their courtesy turn position. Turn the vane all the way around (12 counts) cast the girls off three quarters (men letting the ladies walk forward around them as they are in place marking time but turning with them). Same two ladies chain across and back. Ends would cross over every other time to face a new corner.

Calling the Dance

— — — —, **With the corner do sa do**
— — — —, — **Swing the same girl**
— — — —, **Put her on right, right and left thru**
— — — —, — — **Right and left back**
— — — —, **Courtesy turn one quarter more (weathervane)**
— — — —, — — — —
Cast off three quarters around, — — — the ladies chain
— — — —, — — **Chain 'em back**
Ends cross over (every other time) new corner do sa do, etc.

The beautiful part in this contra is the flow of the weathervane and the cast off of the girls at the end of it. I have tried this contra with many styles of music and have no real preference, as it seems to work well with most any style. I would suggest that the music not be too fast, but a comfortable 128-130 beats a minute and on the smooth side.

☆☆☆

AN INVITATION: Callers and their wives attending the annual CALLERLAB CONVENTION in Los Angeles April 9, 10, 11 are cordially invited to be a guest of SIOASDS for an evening of contras up at Sets in Order Hall. The time 8 - 10:30 p.m., Wednesday, April 11, 1979. Instructions on getting to our hall will be available at our CALLERLAB CONVENTION booth. If you think you can make it, drop us a postcard or tell us at the booth.

A Round Dancer's Guide

A REQUEST FOR HELP

A MAJORITY of our correspondence from both dancers and teachers in the field of round dancing indicates a very definite need for some type of manual for round dancing. Most of our readers ask for direction in an order of teaching basics, and good understandable definitions of the steps, accompanied by illustrations for further clarification.

This is a project that that we've had on the back burner for a long period of time. Understandably, it is not a project that can be wrapped up in a few short hours, or even days. It involves a great deal of thought and planning and hours of work. Perhaps if we could get past the planning stage, we might accomplish our objective.

There are a number of directions which can be taken in the production of such a manual. Should it be aimed at the dancer? Or should it be a companion to the Caller/Teacher Manuals of Square and Contra Dancing, directed to those who are doing the instructing?

In the order of teaching, which shall come first — the chicken or the egg? We know that some instructors prefer to begin with the waltz basics and then progress on to the two-step movements. Do we do a hitch before or after a scissors?

On the subject of illustrations, there are several ways to go. Drawings could be utilized, but it is difficult to indicate body movement in the use of drawings. The same holds true of diagrams (footsteps, as it were). That leaves good photographs, perhaps the best way to illustrate body movement as well as footwork. And, after all, we do dance with the whole body, not just the feet.

We'd be interested in hearing from our readers on the subject. What would you like to see in a publication on round dancing? How

important, in your opinion, is a suggested order of teaching? How would you like to see the steps and positions illustrated?

Your thoughts, suggestions and ideas may be just the catalyst we need to get off the dime, roll up our sleeves and come up with a book that could be of help to many.

In the same vein, is there anything you'd like to see discussed in this section of SQUARE DANCING Magazine? Do you have a question you'd like to have answered or perhaps a round dance experience you'd like to share with our readers? Let's hear it!

A Code of Ethics for the Round Dance Leader

ACCORDING TO WEBSTER, ethics are the rules or standards governing the conduct of the members of a profession. George Eberhart of Canton, Ohio, has put together a suggested Code of Ethics for those involved in the round dance teaching profession. We think you'll find his suggestions worthwhile.

- A — Acceptance of certain obligations.
- R — Realize that you touch the lives of others.
- O — Open your mind to the needs, interests, aspirations, etc. of others.
- U — Unless you exemplify the mode of proper dress and conduct, you have already failed in any attempt to convey the message to others.

- N — Never become pompous, aloof or unapproachable.
- D — Develop patience as a must, even at the cost of constant effort.
- D — Devote a fair amount of your time to study; you will never know it all.
- A — Abstain from alcohol before or during any dance function.
- N — Neglect not the encouragement and assistance to worthy new leaders.
- C — Control any urge to create a "super race" of dancers, nor to flaunt abilities of some to the chagrin of others.
- E — Endeavor to be aware of and use the generally accepted terms and methods currently being used in the activity.
- L — Lead with conviction, don't allow yourself to be pushed.
- E — Encourage and support the square

dance activity, remain active in it yourself.

- A — Always keep your commitments, keep your word.
- D — Discourage cliques and selfish interest groups; in programming always program to the majority in attendance.
- E — Enlarge the numbers in round dancing by conducting basic classes regularly; don't rely on dancers others have taught.
- R — Remain objective in your thinking so that all your efforts are directed toward a worthy cause and never to some selfish purpose.

In summary, with yourself remain objective; with peers be cooperative; with dancers be humble; with new leaders be helpful; with new dancers be patient; with commitments be honorable; with your God pray often.



Vic and Dorothea Beckett — Auckland, N.Z.

INTRODUCED TO SQUARE and round dancing by Dennis Spackman in 1971, Vic and Dorothea Beckett were founder members of the Rounduets Round Dance Club which was tutored by Russ and Dee Ainsworth of Seattle, Washington. When the Ainsworths returned to the U.S.A. from New Zealand in 1973, Vic and Dorothea were asked to take over the leadership of the club and they now run alternate graduate and learner nights every Friday from February to November.

Vic and Dorothea have taught a round at the last three New Zealand National Conventions and Vic has cued rounds at four Nationals plus teaching and cueing at many festivals and

workshop weekends in Auckland and elsewhere in New Zealand.

In addition to their round dance club, Vic and Dorothea started a square dance club last year and they teach rounds and squares two nights weekly at Basic and Extended Basics levels. Vic is Secretary/Treasurer of the New Zealand Callers and Tutors Association and also held the same post in the Association of Auckland Square and Round Dance Clubs.

The Becketts are members of ROUNDALAB. In 1977 they visited California and took part in the International Festival at Anaheim, where they taught a dance and had the opportunity to visit with round and square dance groups.

Vic and Dorothea enjoy hosting the many callers, tutors and dancers from the U.S.A. and elsewhere who visit New Zealand each year and have made many friends. They look forward to hosting and meeting many more in the future and hope to pay a return visit to the U.S.A. to attend a school or clinic to gain more experience in teaching and cueing rounds.

They enjoy all rounds but, like most every round dancer or teacher, they have a few favorites — mostly the good "oldies."

The CALLERS

SMOOTHNESS IN SQUARE DANCING



By Jim Mayo, Lexington, Massachusetts

THE FEELING OF SMOOTHNESS and flowing motion in square dancing is a subject about which little has been written. We frequently hear discussions about the subject and many leaders among callers and dancers speak of the absence of this feeling in much of modern square dancing. The suggestion in these discussions is usually that smoothness in the dance action is something that we once had but has now gone away. The loss is attributed to many things. High on the list of "culprits" is the new choreography which, it is claimed, is creating situations that are by their nature not smooth. A second candidate for the blame is "the dancers" who are only interested in getting to the proper place and never worry about the style of their dancing. Many also suspect that the caller may be at fault because he selects sequences of calls that are awkward. Our purpose here is to explore the question of responsibility for smoothness and attempt to describe how that sensation can be created.

In the traditional square dance activity the question of smoothness seems never to have come up. In some areas dancing was smooth and in others it was rough but no one seemed interested in changing the way it was. This lack of attention probably arises from the fact that personal styling was a more prominent factor in the character of traditional dances than it is in modern dancing. There were fewer actions and in most instances the dancers were familiar with the sequence of actions. The callers were truly "prompters," reminding dancers of sequences that they had nearly memorized. This familiarity with the material allowed dancers to adjust their actions to make sequences that were essentially awkward into relatively smooth dances. The sequence "do sa do corner, do sa do partner" was common in traditional dancing while in modern dancing it is quite properly avoided as an inherently awkward pattern. In the traditional dances, when it was used, the dancers expected that sequence and cut the corner to make the motion fit.

Many Important Elements

In modern choreography it is not possible to assure that the body position is always perfect. We are always involved in some compromise with perfection. There are many reasons for this need to compromise. Certainly one of these reasons is that flow and smoothness are not the only important elements of good square dancing. The elements of variety and interest are important also, and excitement and challenge contribute substantially to the overall experience. Sometimes a deliberate violation of the smoothness rule provides excitement and variety that is of equal importance to the dancers. Unfortunately,

we have overworked this excuse for bad flow. Too often the smoothness is unnecessarily bad merely because too little attention has been given to improving it. Many callers today have never given much thought to whether the action they are calling is smooth or not. Because the rules that govern the feeling of smoothness are not simple, too few callers have concerned themselves with how to accomplish this feeling in their choreography.

In Constant Motion

Adjustment of body position by experienced dancers is one reason that the elements of smoothness have been so difficult to identify. Good dancers never stand rigidly in place waiting for the next action, they are in motion even when they are not executing a called action. Moving to accommodate the action of the other people is part of being an experienced dancer. In this instance, experience means that you have learned what is likely to follow what. An experienced dancer relies heavily on the ability to anticipate which he or she has acquired through dancing experience. This ability to anticipate can be supplemented by the caller through control of the *timing* of the call.

Timing means the *time* between the giving of the call and the start of the action. That time *is measured in beats of music or steps*. (We expect that one beat of music equals one step.) Normally, when dancers are familiar with all of the calls being used the command should be completed one or two beats before the execution of the action starts. When we adjust timing we give the command sooner with respect to the start of the action. (Delaying the command so that dancers do not know what the next action will be until they have completed the preceding action makes stop-and-go dancing and usually is simply bad calling.) Giving the command early when a body position adjustment is required allows the dancers to get a head start on the adjustment. The amount of extra time (number of beats) that we allow is important.

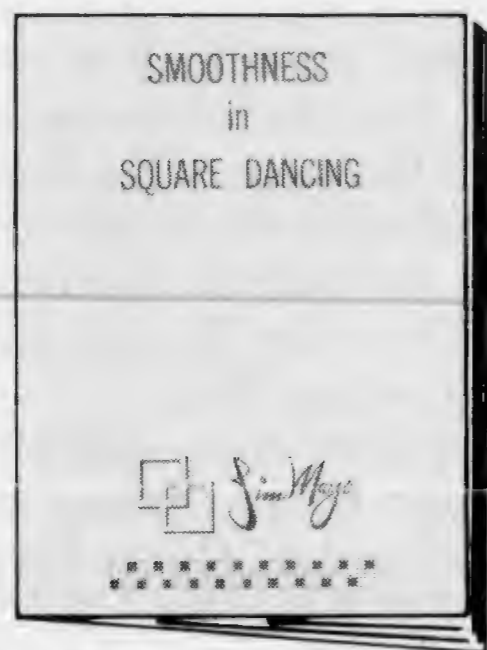
Caller Adjustment Important

If we give the call too early, the dancers have a tendency to rush the action and may have to stop later to let the call catch up with them. This hurry-up-and-wait dancing defeats our goal of smooth dancing so we must advance our call just enough to allow an adequate body position adjustment. Since almost any adjustment can be made in a couple of steps we should never have to increase the command "lead time" by more than two beats. Failing to allow the two extra beats when they are needed (for instance when you call trade by to a left allemande) can force dancers into jerky, rough motion when just a beat or two advance notice would allow them to keep the action flowing smoothly.

There are circumstances when delayed timing is justified. As a technique for helping dancers through difficult or unfamiliar material, the delay of a call to permit accurate positioning can be quite helpful. Unfortunately, this technique has been so badly overused that it has almost become the normal way of timing rather than a helpful change of pace. We start teaching dancers to move in the stop-and-go way that such delayed timing requires during the beginners' classes. Then, because of the great emphasis on workshop in today's square dance program, we continue to use the timing delay to help dancers through the unfamiliar material we are calling. Many modern square dancers seldom encounter material with which they are comfortably familiar. As a consequence many of our customers only rarely experience the sensation of *dancing*, by

which we mean uninterrupted flow of motion that is matched to the beat of the music.

One final element in the body flow/smoothness issue in square dancing is outside the immediate control of the caller. That element is the dancers and we are not inclined to free them of all responsibility. Many of them do not move smoothly even when the choreographic material is good and the timing is correct. Some of the roughness in dancers is the result of exuberance and the desire to "let off steam" through their dancing. However, it is often the case that dancers have never been told about smooth, stylish dancing. Unless we start to make dancers aware of smoothness in the beginners' class they may easily move into advanced levels of geometric complexity without ever knowing the experience of good dancing. In modern square dancing even the callers have given so much emphasis to the pattern complexity that it is not surprising that dancers are unaware of the elements of quality in their dancing. Most dancers believe that the only measure of their dancing skill is the number of calls they are able to execute. We do not agree. We know many poor dancers who are able to execute many calls with reasonable accuracy but do not move in time with the music and are jerky or awkward in their movement. Good dancing is measured by how you dance, not by how many calls you can remember. Unfortunately, many dancers are never told this simple truth. As caller/teachers we must make sure that our students or club dancers know the difference between good and bad dancing at whatever level of choreographic complexity they choose.



OUR AUTHOR, Jim Mayo, is one of square dancing's proven leaders. A pioneer of CALLERLAB — The International Association of Square Dance Callers, a member of its board of governors, its executive committee and its first chairman, Jim is also a member of Square Dancing's Hall of Fame (SQUARE DANCING Magazine, October, 1978). A frequent contributor to these pages, Jim has also been the author of a number of Caller Guides covering some of the vital subjects square dance leaders need to know. Among their titles are: Leadership and Club Administration, Timing, Your Voice, and Smoothness in Square Danc-

ing from which this article was taken. While Mayo is deeply involved in contemporary calling and is much in demand to fill festival and club dates around the country, his prime involvement is in his own New England area and with his regular clubs. As you read this article you'll discover that his interest lies beyond just the basics and experimentals and *what we dance* but that he is vitally concerned with *how we dance*, and from the caller/teachers' viewpoint, *how we teach and call*. We highly recommend these books that Jim has written and suggest that they may be good additions to your library.

DAVE & BONNIE HARRY

A LIVE SOUND

TEAMWORK seems to be the name of the game for Dave and Bonnie Harry of Alderood Manor, Washington. Square dancing brought them together and they have combined their talents and energies to provide pleasure for others in the activity.

Dave has played the accordion since he was seven years old and has been calling since the age of 14. In 1968 he started a pre-teen class and this is where Bonnie learned to square dance. Being a pre-teen at the time, it wasn't until three years later that she and Dave became dancing partners, then "steadies." It was another three years before they became engaged and another three years before they were married (no sense in rushing things).

During their courtship Dave and Bonnie taught teen and pre-teen classes, called for weeknight clubs and attended Friday and Saturday night dances with the Cross-Cat Square Dance Band (with whom Dave played).

Dave decided that he and Bonnie could be a complete calling team by providing music, too, if Bonnie learned to play the drums. It was no sooner said than done and after practicing for several months they made their debut at a New Year's Eve dance.

Their schedule now includes teaching clas-

Dave does the "flipping" at the annual Sunday pancake breakfast which culminates the "Harry Campout."



The nature of their equipment makes it difficult for Bonnie and Dave to travel — they pretty much have to drive to their engagements.

ses, calling for the Whirlybirds and Evergreen Teens and weekend bookings in Washington and Western Oregon. Just recently Bonnie has begun playing drums with the Cross-Cats and they play with the band whenever possible.

Bonnie and Dave provide live music for their adult classes. They find they can vary the tempo according to the pace of the floor. They can also make the classes more interesting by adding their own individual touches — for instance, playing *Over the Waves* softly during a walk thru on swing thru.

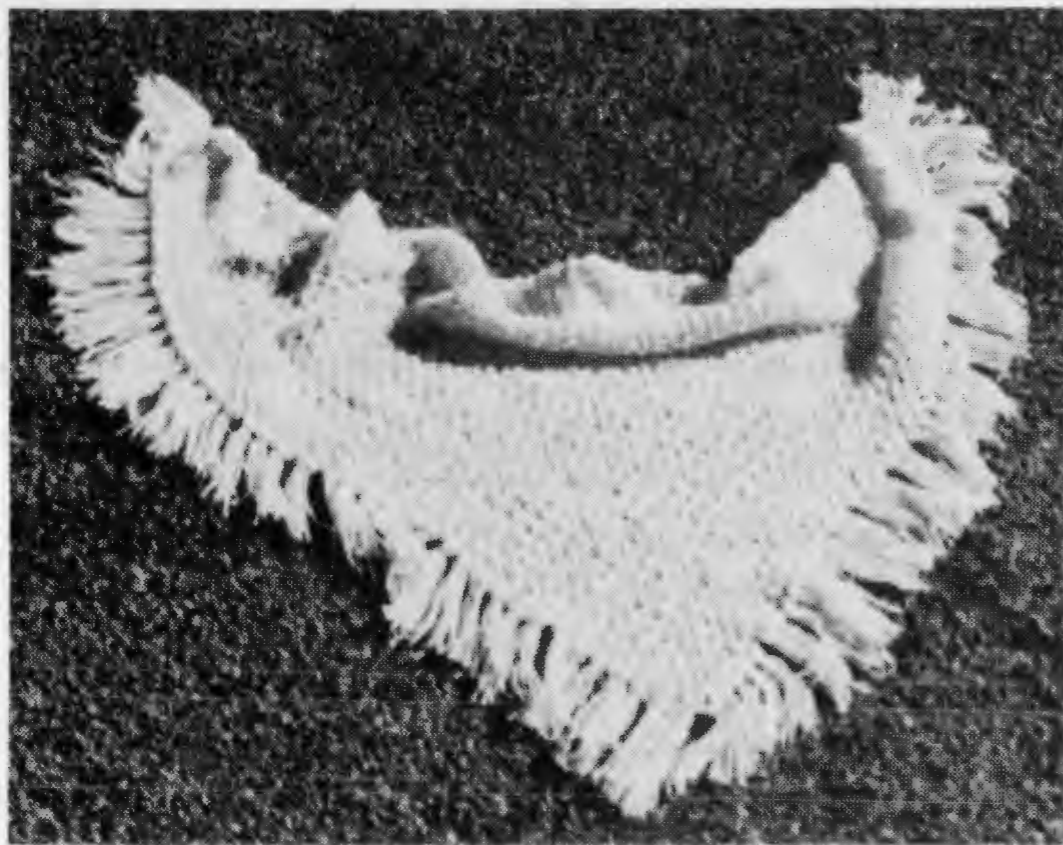
One of the activities they enjoy most is entertaining in their home. Along this line, each summer they have a "Harry Campout." Everyone is invited to bring their R.V.s, tents or sleeping bags. Their front yard (called The Parking Lot) accommodates 12 to 15 rigs; the lawn facing Lake Serene is super for tenting, and inside they have room for about four squares of dancers in sleeping bags. Saturday is spent in socializing and outdoor games and activities followed by a potluck dinner and a square dance. Sunday winds up the activities with a pancake breakfast which finds Dave doing the flipping.

Daytimes Dave is employed by Trans-america Title Insurance Company in Everett and Bonnie is an Escrow Officer with a firm in Lynnwood.

Their latest team venture is a record label — the new "A-Live Sound."

LADIES ON THE SQUARE

A KNITTED STOLE



This knitted shawl is soft appearing, comfortable to wear and stores or packs in a small space.

HERE ARE THE DIRECTIONS for a very comfortable, fairly large, triangular shaped, warm but light-weight knitted stole. Peg Hacking of Cape Coral, Florida, has shared this with us and we're sure you'll enjoy it.

Materials Needed

Two 4 oz. skeins (2 or 3 ply) yarn
#10½ needles

Directions

Entire stole is worked in garter stitch.

Cast on 4 sts.

Row 1 — K2, slip a marker on needle, K2

Row 2 — Knit

Row 3 — K1, increase 1 st., slip marker, increase 1 st., K1

Row 4 — Knit

Row 5 — Increase 1 st. in first st.; increase each side of marker; increase 1 st. in last st.

Put a marker on this side of work to indicate right side.

Row 6 — Knit

Repeat rows 5 and 6 until piece measures about 22 inches *in center*.

Bind off loosely.

To add a fringe, cut 10 inch strands of yarn. Use 4 strands for each knot. Tie 1 knot in every other stitch.



Peg's shawl modeled by Gloria Franzen.



STROLL and CYCLE

INTRODUCED AS A CALLERLAB Quarterly Selection last July, Stroll and Cycle had appeared in caller's notes for some time and had gained considerable acceptance. The movement is smooth and flowing and is shown here in one of its simplest forms.

In a square our head couples have just completed a pass the ocean which has put them in an ocean wave in the center of the square (1). From this setup the dancers swing thru (2 and 3) and the men run (4). This momentarily puts the four in the center into a two-faced line. To start Stroll and Cycle those in the center (the ladies in this instance) turn





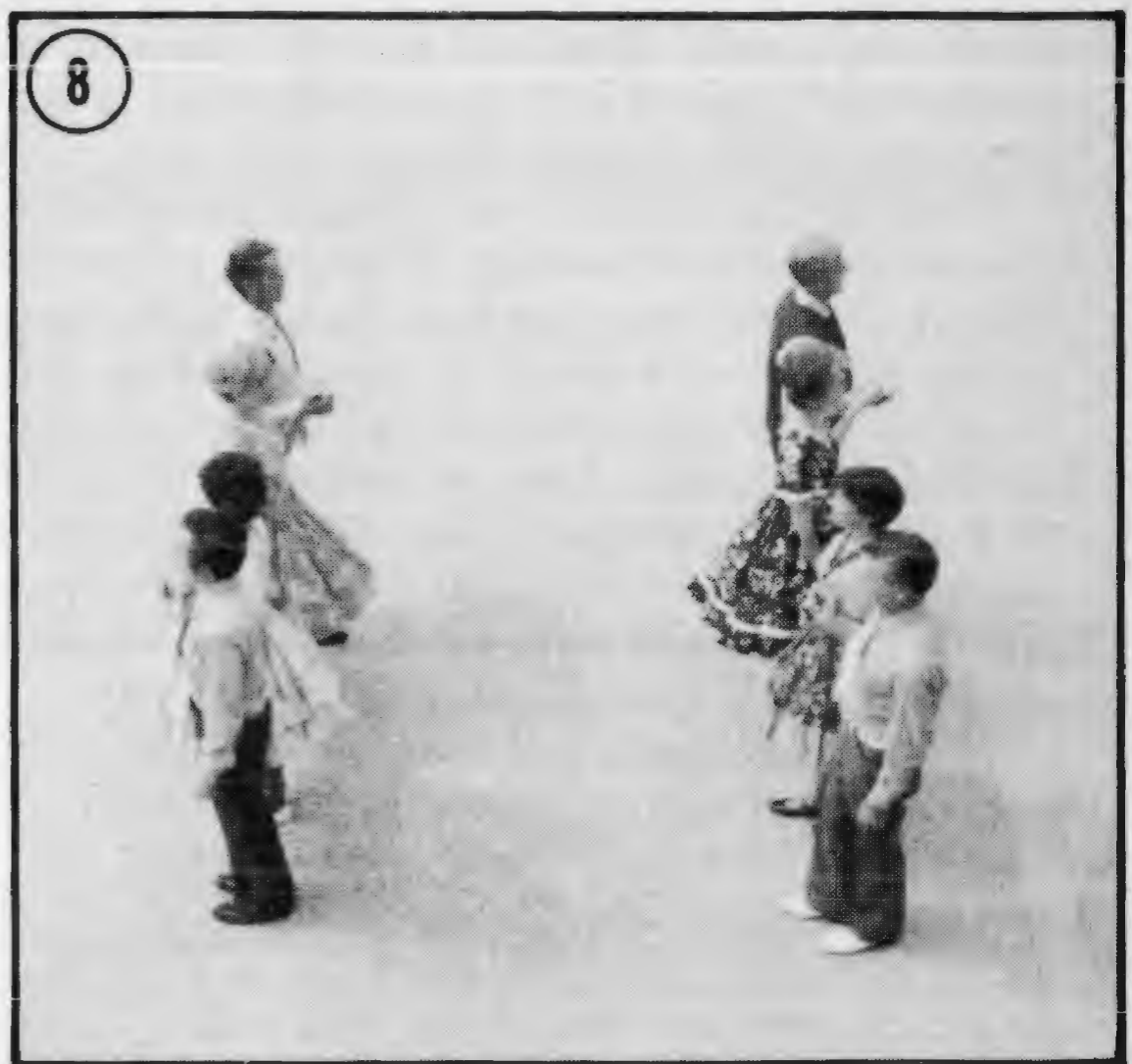
180° by the right (trade) (5), as all four men circulate one-half a position (6).

Those men who were in the center reach the lone lady on the outside and do a recycle with her (7) and veer to the left. Those men who are on the outside move up and, taking the hand of one of the center ladies who has just finished her trade (7), move forward so that the dancers end in two, identical parallel, two-faced lines (8).

You'll find that there are a number of set-ups for starting Stroll and Cycle. But this is perhaps the one most frequently referred to.

When learning any movement a dancer

discovers that the learning period extends over several meetings. When first introduced to you as a Quarterly Movement, Stroll and Cycle may have seemed a bit unusual. The tendency for the men on the outside to move up too quickly in an attempt to catch the wrong lady was just one of several problems. Another "tricky" spot was a tendency for those in the center (5) to forget to do an arm turn (6) automatically. A final trouble spot was the point at which those men in the center move forward to do a recycle with the lone lady on the outside (7). In time, all of these dangerous points cleared up.



28th

"Left Allemande in Dairyland"

National Square Dance Convention

MILWAUKEE, WISCONSIN • JUNE 28, 29, 30, 1979

TRY YOUR HAND at this True or False Quiz on the subject of contra dancing:

1. Contra dancing will make you a smoother square dancer.
2. Contra dancing uses square dance terms.
3. Contra dancing requires no special lessons.
4. Contra dancing is boring.

If you answered TRUE to the first three and a resounding FALSE to number four, you are right in *line* with the contra facts.

Whether or not you answered the above questions correctly, you will surely want to participate in the contra activities at the 28th National Square Dance Convention, to be held at the MECCA/Civic Center in Milwaukee, Wisconsin, on June 28th, 29th and 30th!

It is definitely true that contra dancing enhances your square dancing because contra dancing must be danced to the beat of the music to be enjoyed. A dancer soon learns when doing contras that there is no enjoyment when the calls are rushed (called "crowding" the calls). Dancing is most pleasurable when the proper number of steps are taken to complete each call. Because contra dancing is comfortably paced and smooth-flowing, it is a most enjoyable form of dance.

Contra dancing is done in lines, using basic square dance terminology. If you can properly execute the 68 basic square dance calls, you know more than enough to dance contras. By using 40 to 50 square dance calls, it is literally possible to create a large number of different patterns for contras, even though contras must follow strict sequence rules. An added plus is that there is no need for constant workshops to keep up with this dance activity.

Contra dancing is not difficult. But don't be fooled into thinking that contras are boring! There are many possible combinations and variations that require concentration.

The square dancer adds a new dimension to his or her dance repertoire with the discovery that known square dance movements can be used in so many new and different situations. Actually, the dancer is challenged *to do well* the material already mastered.

At the 28th National you are encouraged to try contra dancing. There will be five hours of contra workshops per day, as well as three hours of evening dancing. In addition, there will be three hours of daily programming for the accomplished contra dancer.

The Education Committee has scheduled activities to complement the dance program. There will be a contra seminar daily, as well as clinics (get up and do sessions) on Introduction to Contras, Contra Timing and Styling, How to Teach and Prompt Contras, and a Contra Music and Timing Panel. Callers and leaders interested in adding contra dancing to their repertoire should make plans to participate in these functions. All sessions will be conducted by respected leaders in the field.

Contra dancing is one of the oldest dance forms. It has remained relatively pure over the years. At the 28th National, you will have the opportunity to participate in other traditional dances that have formed the roots of the square dance activity, with outstanding leaders including Ed Butenhof.

Now that your appetite is whetted and your curiosity aroused, come out and participate in the contra dancing at the 28th. See you on the contra floor!

The time is getting short, so if you haven't already registered better do so at once. You'll find registration forms in the center section of the October, 1978, issue of SQUARE DANCING Magazine, or contact Bob and Marge Throndsen, Box 1032, Janesville, Wisconsin 53545 for forms or further information.

Let's all be sure we "Left Allemande in Dairyland" this coming June!

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.

Hawaii

The success of last year's hurriedly organized Mardi Gras Festival started the Pineapple Promenaders of Wahiawa planning it as their big annual event. And so the Festival will take place this year on April 28th, with as much carnival atmosphere in Moanalua as there is in New Orleans. Costumes, trinkets, French market doughnuts, King, Queen and the Royal Court and, of course, good square and round dancing with a Dixieland style will make for a fun evening at the Festival. Plus there are special fun badges for the occasion.

California

June 9th and 10th, the 12th Annual Gold Diggers' Square Dance, Miner's Breakfast and Gold Panning at Yreka — the date and location make this an ideal event to start off a vacation. The area offers lots of rugged scenery nearby with many high mountain lakes, good fishing, camping, many good motels and restaurants conveniently located. Mike Sikorsky will call for the dancing.

Kansas

The South Central Kansas Area is presenting the Spring Square and Round Dance Festival on the weekend of April 27th and 28th at the Century II Auditorium in Wichita. The Festival is sponsored by the South Central Kansas Federation Festival Committee. Lee Kopman will do the calling with Dave and Nita Smith conducting the round dancing.

Co-sponsored by the Kansas State Callers and Dancers Association, the Kansas State

Square Dance Convention is scheduled for May 4th and 5th at the Municipal Auditorium in Topeka. Beryl Main will call for the square dancing and Glen and Beth McLeod will conduct round dancing.

Maine

THE SQUARE READER, published in Monroe, Maine, and appearing 10 times each year has been purchased by Ralph and Barbara Grover, who will continue its policy of printing 10 issues each year.

Ohio

The Shamrock Squares Western Square Dance Club of Dublin sponsored the 6th Annual Leprechaun Award Dance on March 18 at the Dublin Middle School. This annual award dance honors a person for outstanding service to square dancing in the area and recipients have included callers and dancers as well as the dance editor of the Columbus Dispatch. Nominations are sought from area clubs and the recipient is selected by the Board of Shamrock Squares and announced at the dance.

The 20th Annual Buckeye Square, Round and Contra Convention will be held in the Dayton Exhibition Center May 4th through May 6th. The theme for this year is "Buckeye Time in '79." Levels of dancing will be divided into Mainstream, Mainstream I and II, Advanced, Challenge, Teen Dancing, Rounds, Challenge Rounds and Contra Dancing. Workshops have been scheduled in the mornings and dancing space has been leased from the adjoining Stouffers Hotel. Weather permitting, there will be dancing out of doors in the Courthouse Square Saturday afternoon. 115 callers, 25 round dance leaders, and over 5,000 dancers are expected to attend the Convention. A complete schedule of Convention activities is on the agenda.

Pennsylvania

The Gettysburg Cannonaders Square Dance Club's 20th Annual Roundup is scheduled for May 26 at the Gettysburg College Student Union Building in Gettysburg. Featured callers will be Earl Johnston and Jack Lasry. Irv and Betty Easterday will be in charge of round dancing. The club is also celebrating its 20th Anniversary. Host caller for the Roundup is Milt Neidlinger who has been the caller for the club for the entire 20 years.

Have you belonged to and danced with an

Overseas Club? By Overseas Club we mean any club outside the contiguous 48 United States, all Provinces of Canada and Mexico. If so, you are eligible for membership in the Overseas Dancer Association and also eligible to attend the annual reunions. The 17th will be held at the Holiday Inn in Bartonsville. For further information write Bob and Jane Dewees, 1857 David Avenue, Williamsport, Pennsylvania 17701, or General Chairman John and Freddie Kaltenthaler, Box 277, Pocono Pines, Pennsylvania 18350. Dates for the Reunion are July 31 to August 3.

Kentucky

The Bluegrass Hoppers of Lexington held their 27th Annual Spring Festival March 10, with Bill Claywell and Mac Letson doing the calling. There was a workshop from 2 to 4 pm in the afternoon and dancing from 8 to 11 pm.

Netherlands

Recently all practicing Dutch leaders (square dance callers and round dance leaders, 13 in total) decided to form a college to cooperate and promote the movements in The Netherlands by combined efforts through communication, education and evaluation. The participants in this college, which is equal to what Americans call a Callers and Teachers Association are: Alice Ensink (R/D), Marcel Laan (S/D), Charles Luneschlof (S/D), Johan and Ria Nieuwenhuis (S/R/D), Wil Stans (S/D), Arie Stoffer (S/D), Ben Uileman (S/D), and Rene Vinken (S/D). To meet Dutch laws, this college operates under the umbrella of the NSRDV, The Dutch Society for Square and Round Dancers in The Netherlands.

New York

"Springtime is Roundup Time on Staten Island." On Sunday, May 6, the United Squares of Staten Island, comprised of four square dance clubs, will present the 5th Annual Roundup at St. Joseph By The Sea High School. With the calling of Curley Custer and Kip Garvey and rounds cued by Hap and A. J. Wolcott, it promises to be a sellout as in the past four years. The dancers like the idea of a choice of bringing their own box suppers or dining out at any of the fine local restaurants during the break between the afternoon and

evening dance sessions. The spacious hall holds 60 squares comfortably and there's ample space for indoor dining and, if weather permits, the patio may also be used. Then, a walk along the beach and back to dancing until 9:30 p.m.

The Happy Hoofers Square Dance Club of East Greenbush is holding its 1st Annual Dance for the benefit of Cerebral Palsy on April 29th at the Goff Junior High School. Local favorite, Ed Joyner, will be calling the afternoon session and that man with the guitar, Dick Leger, will call for the evening dance. A buffet supper will be available between sessions at the Rensselaer Elks Lodge. For information write Phil Beals, 17 Alva St., East Greenbush, New York 12061.

At a recent meeting of the Central New York Callers Association, a discussion was held regarding the formation of a statewide association of square and round dance callers. Tom Tomlinson has sent letters out to all CALLERLAB members in New York State and would like to hear from any other caller/cuers who would be interested in the formation of such an association. An organization meeting has been scheduled for April 21 at 10 am, in conjunction with the Central New York Square Dancers Association's Spring Festival at Clinton High School in Clinton. Anyone desiring information on this association may contact Tom Tomlinson, R.D. #, 5691 North Street, Camillus, New York 13030, phone (315) 672-9714.

Mississippi

The 24th Annual Mississippi Sweetheart Festival was held March 9th and 10th at the Downtown Holiday Inn in Jackson. This was the first time the affair was held at the Holiday Inn which offered dancing on the hardwood floor, eating, sleeping and parking all under one roof. Featured callers were Dick Jones and Art Springer. Jack and Marie Seago conducted the round dancing. Other features were workshops, clogging, a fashion show and afterparties.

British Columbia

To find Al Berry in a position where he is at a loss for words is rare, indeed. However, this did happen on the occasion marking Al's 30th year of calling held in Sunbury Hall, North Delta, November 26th. He soon recovered his aplomb and enjoyed the afternoon along

with 15 or more squares of dancers who had assembled to do him honor. Callers Al Bezanson, Bill Crosbie, Vic Graves, Don Hughes, Chuck Jordan, John Winton, Jim Harrison and Dick Cameron were introduced by Vic Harris, who acted as M.C. As each caller came up the festivities took on the flavor of a Hollywood Roast. Al and Joy were presented with a sum of money donated by well wishers. A great deal of credit goes to Al's home club, the Surrey Square Wheelers for hosting the event. Good luck, Al Berry, may you enjoy the next 30 years!

Texas

Monty and Janice Montieth, round dance instructors from San Antonio, several years ago decided to adopt a yearly slogan to help jog them along to becoming the person they'd always wanted to be. The first year they choose: YES YOU CAN (a need for self-confidence) and that year they started their first class. Another year they selected DO IT and that year accepted the rounds, workshop and afterparty for a square dance weekend. Sometime later they opted for DO IT NOW, and that year they formed their own club as well as one of them taking off 45 pounds. This year they've chosen: SHUT UP AND LISTEN, "Listen to our dancers, to our students, to other teachers and other leaders. Listen to complaints and suggestions as well as compliments. And listen with our hearts for those things not said out loud but crying out to us anyway." Sounds like it's bound to be a good year, not only for the Montieths but for all with whom they come in contact.

Radio Station KCLE in Cleburne is featuring a weekly talk show about square dancing. Caller Zack Owens is the M.C. for the program which is aired each Thursday at 4:30 p.m. He is joined regularly by Rick Smith, caller for the Beachcombers. The show has featured discussions on styling by caller Jon Jones, Area Vice Presidents Benjie and Kathee Copeland and John Sartain, editor of the area publication, Promenade. Comments are invited.

At ages 80 and 79 C. J. and Tess Minnerly of Loveland are active square dance enthusiasts. On December 29th at Paradise (trailer) Park in Texas they attended regular advanced square dance lessons in the morning and that

noon were honored at luncheon in celebration of their 60th wedding anniversary. About 100 attended the luncheon. C. J. and Tess have been active in many projects all of their lives and they have spent countless hours helping others to overcome misfortune. Congratulations!



This clipping from the Harlington, Texas, Morning Star features Tess and C.J. Minnerly as they celebrated their 60th wedding anniversary.

Nebraska

Harold and Lill Bausch of Fremont are not only husband and wife, but they work together at area dances with Harold as caller and Lill as prompter. They enjoy dancing together while they work, too. Harold and Lill were married 35 years ago on March 25 and their five children and their respective spouses planned to celebrate the occasion with a 35th Wedding Anniversary Party at the City Auditorium in Fremont. Harold and Lill planned this free dance to express their appreciation to friends for the many kindnesses extended to them through the years.

Alberta

The Calgary Stampede Roundup Weekend is scheduled for July 6th to 8th. This is a fun-filled, Mainstream level square dance to both local and guest callers, winding up with a Western Style family breakfast on Sunday morning. For further information and brochures contact Glenn and Lena Platts, 5319 Valiant Dr., Calgary, Alberta, Canada.

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WORKSHOP



FOR LEADERS IN SQUARE AND ROUND DANCING

April, 1979

The PLUS TWO PROGRAM

by Jack Lasry

THE CONCEPT BEHIND the CALLERLAB Plateau Program is to provide for the interested and capable dancer the opportunity to expand his vocabulary and variety of choreography. A good foundation of Mainstream and Plus I dancing should be imperative before dancers get involved with a Plus II workshop. It is my feeling that dancers should not attempt Plus II workshopping until they have completed three years of dancing or are dancing two to three times a week and have progressed quite rapidly and easily into choreography.

Here are the movements in the Plus II program:

All 8 Spin the Top	Explode the Wave Follow Your Neighbor (and Spread)
All 8 Swing Thru	Load the Boat
Anything and Spread	Relay the Deucey
Crossfire	Remark the Thar
Curley Cross	Swap Around
Dixie Grand	

I feel it takes a ten to twelve week program to introduce and dance the 12 Plus II calls. Developing the dancers to respond smoothly to the calls when mixed with Mainstream and Plus I calls is my goal. I don't present every possible APD position — but concentrate on smooth dancing combinations. Some figures are explored to a greater degree than others. I personally don't feel it is necessary to "challenge" the Plus II list for the dancers to enjoy the variety of additional vocabulary — let them enjoy dancing the material and once

your Plus II club is formed you can explore one basic APD every few weeks to expand the dancers knowledge. Remember that it is often more difficult to do a basic from an APD concept than to work with a "new call" in standard position. My usual evolution is to start with a standard formation. For example, when learning Follow Your Neighbor and Spread: (1) consider standard position to be a Box 1-4, touch a quarter, boys facing in, girls facing out; (2) after they master the action Box 1-4, touch a quarter scoot back, girls facing in, boys out; (3) basic Box 1-4 waves, boys and girls facing in-out.

Each formation requires some walk thrus and helpful cues until the dancer feels confident that he can respond to the action based upon his facing direction.

Working with a 10-week introduction to Plus II program: The first two weeks of the program I spend a lot of time reviewing by calling Plus I calls and teach two calls each night. From the third week on I teach only one new call each night and provide lots of opportunity to dance and practice for enjoyment.

First Night:

- Tip 1: Warm up patten based upon Mainstream and some Plus I calls
- Tip 2: Teach follow your neighbor and follow your neighbor and spread from standard position — boys facing in — girls out (dance practice)
- Tip 3: Dancing combinations using follow your neighbor and spread
- Tip 4: Teach remake the thar
- Tip 5: Introduce follow your neighbor (and spread) with girls facing in, boys facing out
- Tip 6: Dance the new calls in simple and short combinations — strive for 10 per cent success by *all* dancers.

Second Night:

- Tip 1: Warm up — Plus I material

- Tip 2: Review follow your neighbor
- Tip 3: Review remake the thar
- Tip 4: Teach and dance explode the wave
- Tip 5: Teach and dance anything and spread
 1. Wheel and deal and spread
 2. Ferris wheel and spread
 3. Star thrus and spread
- Tip 6: Review by calling simple patterns combining the Plus II calls taught with Mainstream and Plus I basics. Short combination — strive for 100 per cent success by the dancers

Third Night:

- Tip 1: Warm up using follow your neighbor (and spread) and remake the thar
- Tip 2: Continue with the APD concept using follow your neighbor and spread
- Tip 3: Review explode the wave and some spread combinations
- Tip 4: Teach and dance relay the deucey — basic formation of standard waves
- Tip 5: Dance relay the deucey in combinations
- Tip 6: Dance tip with simple patterns using the Plus II calls introduced in the three nights. Keep the combinations simple on this last tip — strive for 100 percent dancer success

Fourth Night:

- Tip 1: Warm up using neighbor figures, explode the wave, remake the thar and spread figures. Use good judgment here — the calls could pile up on the dancers
- Tip 2: Review the areas that seemed to be troublesome in Tip I — be patient
- Tip 3: Review and dance relay the deucey
- Tip 4: Teach and dance load the boat — basic formation
- Tip 5: Dance for practice and enjoyment
- Tip 6: Dance for practice and enjoyment

Fifth Night:

- Tip 1: Warm up
- Tip 2: Review of trouble spots observed in Tip 1
- Tip 3: Review load the boat
- Tip 4: Teach and dance all eight spin the top
- Tip 5: Review relay the deucey and dance for practice
- Tip 6: Dance for practice and enjoyment

Sixth Night:

- Tip 1: Warm Up
- Tip 2: Review any rough spots

- Tip 3: Review all eight spin the top and call Plus II basics
- Tip 4: Teach and dance crossfire
- Tip 5: Dance load the boat and other Plus II calls
- Tip 6: Dance for practice and enjoyment

Seventh Night:

- Tip 1: Warm up tip
- Tip 2: Review all Plus II calls from night one through five by calling. Stop and touch on rough edges
- Tip 3: Review crossfire
- Tip 4: Teach and dance dixie grand
- Tip 5 and 6: Dance for practice and fun using crossfire and load the boat as the feature calls

Eighth Night:

- Tip 1: Warm up
- Tip 2: Review by dancing calls from lesson 1-6 — smooth out the rough edges
- Tip 3: Review dixie grand
- Tip 4: Teach and dance curley cross
- Tip 5 and 6: Dance for practice and enjoyment

Ninth Night:

- Tip 1: Warm up
- Tip 2: Review curley cross
- Tip 3: Dance a lot of relay the deucey — neighbors and load the boat
- Tip 4: Teach and dance swap around
- Tip 5: Dance featuring remake the thar, explode the wave, curley cross
- Tip 6: Dance for fun and practice

Tenth Night:

- Tip 1: Warm up
- Tip 2: Smooth out tip
- Tip 3: Review swap around
- Tip 4: Teach and dance all eight swing thru
- Tip 5: Dance for practice
- Tip 6: Dance for practice

The above 10-week program could stretch out to 12-15 weeks. Go slowly, teach and demonstrate each basic deliberately. Dancers will remember the 12 calls only with lots of review and practice. Each week as you progress be certain to allow for the calls taught in preceeding weeks to be danced — not once but many times. I urge you not to “stack” the

SPECIAL WORKSHOP EDITORS

Joy Cramlet Round Dances
 Ken Kernan Ammunition

Plus II calls too early in the workshop. Blend the Plus II calls with Mainstream and Plus I calls one at a time until the reaction is good before stacking. *Develop dancers – don't just teach figures.*

Here are some dance examples for the introduction of the 12 Plus II movements. For basic understanding, see the SIOASDS Plus II Handbook (SQUARE DANCING, December, 1978).

REMAKE THE THAR

Walk all around the left hand lady
Partner left, allemande thar
Men back up, remake the thar
Remake the thar, slip the clutch
Left allemande

Allemande left, allemande thar
Forward two and star
Remake the thar, remake the thar
Shoot the star, full turn
Pull mother by, left allemande

Allemande left, allemande thar
Forward two and star, shoot the star
Full turn, mother right
A wrong way thar, remake the thar
Remake the thar, shoot the star
Left allemande

FOLLOW YOUR NEIGHBOR

Box 1-4
Touch a quarter, follow your neighbor
Boys cross run, swing thru, boys run
Bend the line, square thru three quarters
Left allemande

Box 1-4
Touch a quarter, follow your neighbor
Trade the wave, swing thru
Boys run, wheel and deal
Pass to the center, square thru three quarters
Left allemande

Box 1-4
Touch a quarter, split circulate
Follow your neighbor, girls cross run
Boys trade, boys run, wheel and deal
Pass to the center, square thru three quarters
Left allemande

FOLLOW YOUR NEIGHBOR AND SPREAD

Box 1-4
Touch a quarter, follow your neighbor and spread
Girls trade, recycle, veer left
Ferris wheel, centers pass thru
Left allemande

Jack Lasry, Chairman of CALLERLAB for the past two years, has contributed many pages to SQUARE DANCING. This month he follows up his recent article on PLUS movements.

Box 1-4

Touch a quarter, scoot back
Follow your neighbor and spread, boys run
Bend the line, pass thru
Tag the line, centers in
Cast off three quarters, left allemande

EXPLODE THE WAVE

Box 1-4

Do sa do to a wave
Explode the wave, bend the line
Pass the ocean, explode the wave, partner trade
Slide thru, left allemande

Box 1-4

Swing thru, explode the wave
Girls run, split circulate
Follow your neighbor, left allemande

1P2P

Pass thru, wheel and deal
Centers do sa do to a wave, explode the wave
Cloverleaf, new centers pass the ocean
Explode the wave, swing thru
Boys run, bend the line
Crosstrail thru, left allemande

ANYTHING AND SPREAD

Wheel and deal and spread — 1P2P
Psss thru, wheel and deal and spread
Star thru, double pass thru, cloverleaf
Zoom, swing thru, turn thru
Left allemande
Ferris wheel and spread — Box 1-4
Swing thru, boys run
Ferris wheel and spread
Centers square thru four, ends slide thru
Right and left thru, dive thru
Square thru three quarters, left allemande
Star thru and spread
Heads star thru and spread
Star thru, centers pass thru
Left allemande

RELAY THE DEUCEY

Relay the deucey is a big zero figure from any make up of parallel ocean waves.

Box 1-4

Relay the deucey, scoot back, boys run
Bend the line, square thru three quarters
Left allemande

(Please turn to page 51)

ROUND DANCES

CHILI SAUCE — Hi-Hat 969

Choreographers: Don and Pete Hickman

Comment: Easy but busy routine. Light and airy music.

INTRODUCTION

1-3 OPEN Wait three counts; Apart, —, Point, —; Together, —, Touch, —;

PART A

1-4 Fwd, Close, Bk, —; Bk, Close, Fwd, —; Fwd Two-Step; Fwd Two-Step;

5-8 Away, Close, Bk, —; Together, Close, Fwd, —; Circle Away Two-Step; Circle Together Two-Step end BUTTERFLY M face WALL;

9-12 Side, Close, Thru, —; Side, Close, Thru, —; Side, Close, Side, Close end OPEN facing LOD; Walk Fwd, —, 2, —;

PART B

13-16 Apart, 2, 3, Brush; Together, 2, 3, Touch; Step, Brush, Step, Brush slightly Bk to Bk; Step, Brush, Step, Brush end BUTTERFLY M face WALL;

17-20 Side, Behind, Side, Front; Side, Behind, Side, Front; Side, Draw, Close, —; Side, Behind, Side, Thru;

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

1-4 Apart, 2, 3, Brush; Together, 2, 3, Touch; Step, Brush, Step, Brush; Fwd, —, Point, —.

SOMEBODY TO LOVE — Hi-Hat 969

Choreographers: Tommy and Geneve Thomas

Comment: Nice two-step routine to pleasant music.

INTRODUCTION

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

PART A

1-4 Fwd, —, Side, Close; Manuv M face RLOD, —, Side, Close; Pivot, —, 2 M face LOD, —; Fwd, —, 1/4 R Turn M face WALL, —;

5-8 Whisk, —, 2, 3; Manuv M face RLOD, —, Side, Close; Pivot, —, 2 to BANJO M face LOD —; Fwd, Lock, Fwd, Lock end in CLOSED;

9-12 Repeat action meas 1-4;

13-16 Repeat action meas 5-8;

PART B

17-20 Fwd, —, 1/4 R Turn M face WALL, —; Twisty Vine, 2, 3, 4 end M face RLOD; Pivot, —, 2, —; 3, —, 4 BANJO M facing RLOD, —;

21-24 Bk, —, Run, 2; Bk, —, Run, 2; Impetus Turn, —, 2, 3 to SEMI-CLOSED face LOD; Thru, —, Side, Close;

25-28 BANJO M face LOD Fwd, —, Check, —; Behind, Side, Fwd, Lock; Fwd, —, Check, —; Behind, Side, Fwd, Lock end CLOSED;

29-32 Fwd, Close, Bk, Close; 1/4 L Turn M face COH, —, Side, Close; 1/4 L Turn M face RLOD, —, Bk, Close; 1/2 R Pivot, —, 2 M face LOD, —;

SEQUENCE: Dance goes thru twice plus Ending.
Ending:

1-2 (Twirl) Walk, —, 2, —; Apart, —, Point, —.

MOLLY'S FOLLY — Belco 283

Choreographers: Art and Daisy Daniels

Comment: Routine is simple. Music is adequate. One band has cues.

INTRODUCTION

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

PART A

1-4 Fwd Two-Step; Fwd Two-Step; Cut, Bk, Cut, Bk; Dip Bk, —, Recov to CLOSED, —;

5-8 Side, Close, XIF, —; Side, Close, XIF, —; Turn Two-Step; Turn Two-Step end OPEN facing LOD;

9-12 Apart, Close, Apart, Close; Fwd, —, Touch, —; Together, Close, Together, Close; Turn face partner & WALL in BUTTERFLY, —, Touch, —;

13-16 Vine, 2, 3, 4; 5, 6, 7, 8; Side, Draw, Close, —; Side, Draw, Close to OPEN face LOD, —;

PART B

1-4 Walk, —, 2, —; Fwd Two-Step; Walk, —, 2, —; Fwd Two-Step end BUTTERFLY M face WALL;

5-8 Swd Two-Step; Swd Two-Step; (Twirl) Side, —, Behind, —; Side, —, Front end CLOSED, —;

9-12 Side, Close, Fwd, —; Side, Close, Bk, —; Dip Bk, —, Recov to SEMI-CLOSED face LOD, —; Walk, —, 2 end CLOSED M face WALL, —;

13-16 Side, Close, Fwd, —; Side, Close, Bk, —; Side, Close, Side, Close; Side, —, Thru to SEMI-CLOSED facing LOD, —;

SEQUENCE: Dance goes thru twice plus Ending.
Ending:

1-4 SEMI-CLOSED Fwd Two-Step; Fwd Two-Step end LOOSE-CLOSED M face WALL Side, XIB, Side, XIF; Apart, —, Point, —.

MR. SATURDAY NIGHT — Belco 283

Choreographers: Bill and Virginia Tracy

Comment: Fun and easy to execute. Very danceable music. One band has cues.

INTRODUCTION

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

PART A

1-4 **Side, XIB, Fwd, to OPEN, —; Fwd Two-Step to BUTTERFLY Side, XIB, Fwd to OPEN, —; Fwd Two-Step;**

5-8 **Circle Away Two-Step; Together Two-Step; Side, XIB, Side, XIF; Side, Draw, Close, —;**

PART B

1-4 **Side, Touch, Side, Touch; Away, Touch, Face, Touch; Change Sides Two-Step; Around to Face Two-Step;**

5-8 Repeat meas 1-4 Part B except to start twd RLOD:

PART C

1-4 **Side, Close, Side, Close; Side, —, Thru, —; Side, Close, Side, Close; Side, —, Thru to OPEN face LOD, —;**

5-8 **Apart, Close, Fwd, Lock; Walk, —, 2, —; Apart, Close, Fwd, Lock; Walk, —, 1/4 L Turn face WALL in BUTTERFLY, —;**

SEQUENCE: A — A — B — C — A — A — B — C
Step Apart ACK.

MICKEY — Grenn 14268

Choreographers: Ken and Violet Zufelt

Comment: Ambitious two-step with big band music.

INTRODUCTION

1-4 **LOOSE-CLOSED M face WALL Wait; Wait; Side, Behind, Side, Front; Side, Turn/ Pickup to CLOSED M face LOD, Fwd, 2;**

PART A

1-4 **Fwd Two-Step; Fwd Two-Step; Fwd, Close, Fwd, Close; Fwd, —, R Pivot end M face RLOD, —;**

5-8 **Bk Two-Step; Bk Two-Step; Bk, Close, Bk, Close; Bk/R Pivot M face LOD, —, Fwd/Turn M face WALL, —;**

9-12 **Side, Behind, Side, Front; Pivot R Face, 2, 3, 4 end M face WALL; Side, Behind, Side, Front; Pivot, 2, M face LOD, (Trans to SKATERS) Fwd, Touch;**

13-16 **Curve R, 2, 3/4, 5/Check face WALL & RLOD; Bk, Bk/L Turn, Curve L, 2 face LOD; (Trans end BANJO) Fwd 2, Fwd, Cross/Check; XIB, Side, Fwd, Lock;**

PART B

1-4 **Side, Close to SIDECAR M face LOD & WALL, Diagonal Out/2, 3; Side, Close to BANJO M face LOD & COH, Diagonal**

In/2, 3; Fwd, Close, Bk Two-Step; Bk, Close, Fwd Two-Step M face WALL;

5-8 **(Twirl) Side, XIB, Side Two-Step; (Rev Twirl) Side, XIB, Side Two-Step end in BANJO; Full R Face Wheel, 2, 3/4, 5; 3/4 R Face Wheel, 2, 3/4, 5 end M face LOD in CLOSED;**

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

13-16 Repeat action meas 5-8 Part B

SEQUENCE: A — B — A plus Ending.

Ending:

1-4 **Fwd, Fwd/R Turn, Side/R Turn M face RLOD in SIDECAR, Bk; Bk, Bk/L Turn, Side/L Turn face LOD in BANJO, Fwd/R Turn M face WALL in CLOSED; Side, Close Side, Close; Side, Close, Side, Lunge.**

ROWDY — Grenn 14268

Choreographers: Fred and Emily Leach

Comment: Peppy routine and lively music.

INTRODUCTION

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

PART A

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

5-8 **Turn Two-Step; Turn Two-Step; Twisty Vine, —, 2, —; 3, —, 4 to BANJO M face LOD, —;**

9-12 **Walk, —, 2, —; Fwd Two-Step; Walk, —, 2, —; Fwd Two-Step end BUTTERFLY M face WALL;**

13-16 **Rock Side, —, Recov Turn In, —; Rock Side, —, Recov Turn Out M facing WALL, —; (Twirl) Side, —, XIB, —; Side, —, Thru, —;**

PART B

1-4 **Side, —, XIB, —; Bk to Bk Two-Step; Side, —, XIB, —; Face to Face Two-Step end OPEN facing LOD;**

5-8 **Rock Fwd, —, Recov, —; Bk Up Two-Step; Rock Bk, —, Recov, — Fwd Two-Step end BUTTERFLY M face WALL;**

9-12 **Side, —, Close, —; Cross Thru Two-Step; Side, —, Close, —; Cross Thru Two-Step;**

13-16 **(Twirl) Side, —, XIB, —; OPEN Fwd, —, 2, —; Strut, —, 2, —; 3, —, 4 to SEMI-CLOSED, —;**

SEQUENCE: Dance goes thru twice plus Ending.

Ending:

1-4 **Fwd Two-Step; Fwd Two-Step end M face WALL; (Twirl) Side, —, XIB, —; Apart, —, Point, —.**

SINGING CALLS

WHOSE HEART ARE YOU BREAKING NOW

By C.O. Guest, Mesquite, Texas

Record: Kalox #1232, Flip Instrumental with C.O. Guest

OPENER, MIDDLE BREAK, ENDING

Four men left hand star

Travel round from where you are

Turn partner right wrong way thar

Men back in back on down the line

Shoot the star left allemande weave the ring

What's become of the love we once knew

Swing your own and promenade

I am the one you fooled yesterday

Whose heart are you breaking now

FIGURE:

Heads square thru four hands you do

Get to the corner lady do sa do

Swing thru and now the boys run

Fan your top and wheel and deal

Star thru dive thru and

Square thru three quarters

Corner swing and promenade

Somebody else will be king for a day

Whose heart are you breaking now

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

RED RIVER VALLEY

By Lem Smith, Victoria, Texas

Record: Blue Star #2076, Flip Instrumental with Lem Smith

OPENER, MIDDLE BREAK, ENDING

Circle left

Come sit by my side if you love me

Do not hasten to bid me adieu

Walk around that corner see saw your own

Left allemande corner weave the ring

Get along get along get along down the valley

Swing your girl around and promenade

But remember the Red River valley

And the cowboy who loved you so true

FIGURE:

Heads square thru down the valley

All the way do sa do touch one quarter

Split circulate and the boys run pass thru

And then you wheel and deal (centers)

Pass thru swing corner waiting there

Left allemande come back and promenade

Oh you promenade that gal in the valley

Yes promenade your own Red River gal

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

Each month we run four of the current singing calls which, in the eyes of our record reviewer, are among the current "tops."

CAJUN SQUARE

By Al Horn, Penrose, Colorado

Record: Prairie #1015, Flip Instrumental with Al Horn

OPENER, MIDDLE BREAK, ENDING

Circle left I'm going down to Louisiana

Gonna' find myself a cajun band

Left allemande your corner turn thru

Allemande then right and left grand

Laissez les bontemps rouler

(La-say lay bow-taw ho-lay)

Turn thru again allemande promenade

That's what the cajun people say

Laissez les bontemps rouler

(La-say lay bow-taw ho-lay)

FIGURE:

Four ladies chain about three quarters

Heads pass the ocean go (swing thru)

Boys run to the right stroll and cycle

When you're thru girls trade wheel and deal

Dive thru square thru three quarters

Left allemande then right and left grand

Today will soon be yesterday swing

Laissez les bontemps rouler

(La-say lay bow-taw ho-lay)

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

RED WING

By Brian Hotchkies, Dudley, N.S.W., Australia

Record: Top #25347, Flip Instrumental with Brian Hotchkies

OPENER, MIDDLE BREAK, ENDING

Sides couples back to back grand prow!

Four ladies chain hey you

Chain the girls across the ring

and turn 'em

Chain back home turn your girl and promenade

Far away beneath the stars her brave lies sleeping

While Red Wing's weeping her heart away

FIGURE:

Couple one lead to the right and circle half

Inside couple arch now

dip and dive away you go

Wind 'em up like an old yo-yo

Hurry on let's go move over and below

Dive thru to the right hand two

Circle halfway around then cross trail

Find the corner left allemande

Then do sa do and promenade you know

Promenade the breeze is sighing

While Red Wing's crying her heart away

(Grand Square may be substituted for Grand Prowl).

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

(PLUS TWO, continued from page 47)

1P2P

Right and left thru
Dixie style to a wave, trade the wave
Relay the deucey, swing thru
Boys run, bend the line
Crosstrail thru, left allemande

LOAD THE BOAT

1P2P

Load the boat
Square thru three quarters
Left allemande

1P2P

Pass thru, bend the line, load the boat
Pass thru, left allemande

Box 1-4

Star thru, pass thru
Bend the line, load the boat
Left allemande

1P2P

Right and left thru, rollaway
Load the boat, grand right and left

1P2P

Rollaway a half sashay, load the boat
Square thru, on the third hand grand
Right and left

ALL EIGHT SPIN THE TOP

Allemande left, all eight spin the top
Box the gnat, grand right and left

Allemande left, all eight spin the top
Eight spin the top, turn thru
Left allemande

CROSSFIRE

Box 1-4

Swing thru, boys run
Crossfire, girls run, swing thru
Girls trade, recycle, left allemande

Box 1-4

Star thru, pass thru, bend the line
Swing thru, boys run, crossfire
Walk and dodge, partner trade
Star thru, dive thru
Square thru three quarters, left allemande

1P2P

Pass thru, wheel and deal
Center four right and left thru, veer left
Centers crossfire, walk and dodge
Swing thru, turn thru, left allemande

DIXIE GRAND

Heads star thru, substitute
Dixie grand, left allemande

Four ladies chain, heads rollaway
Half sashay, circle left, reverse back
Single file, men U turn back
Dixie grand, left allemande

CURLEY CROSS

Heads curley cross, do sa do
Swing thru, scoot back, boys run
Left allemande

1P2P

Pass thru, wheel and deal
Centers curley cross, separate around one
To a line, star thru
Pass to the center, square thru three quarters
Left allemande

SWAP AROUND

Heads swap around
Separate around one to a line
Center four swap around, centers run
Lines up and back, star thru, trade by
Left allemande

1P2P

Pass thru, wheel and deal
Centers swap around, left allemande

ALL EIGHT SWING THRU

Allemande left, partner right
Wrong way thar, men back up
All eight swing thru, all eight swing thru
Shoot the star left allemande

The question of singing calls during workshop always comes up. I urge that you use singing calls as part of your program. Incorporate the Plus II calls into your singing calls, not every tip, but several times during the evening. Allow for some of the singing calls to be "rest" periods of relaxed dancing to balance off the workshop portions.

For additional drill material and indepth exploration of the Plus I and II basics subscribe to the monthly NOTES FOR CALLERS by Jack Lasry, 1513 North 46th Avenue, Hollywood, Florida 33021.

The SIOASDS Plus Movements Handbook contains definitions, illustrations and tips for dancers of the Plus I and II Movements and Quarterly Selections. Copies are available by writing 462 N. Robertson Blvd., Los Angeles, CA 90048. Single copy 50c each including postage.

AMMUNITION

Our Ammunition Editor, Ken Kernen of Phoenix, Arizona, welcomes suggestions and ideas from readers. Send them in to us and we'll pass them along to Ken. Thank you.

Just couple two only lead to the right
Circle up four and break to a line
Number four lead to the right
Circle up half then dive thru
Circle up six with those you meet
Number two gent break to a line of six
Number one go down the middle
Split number three and separate
Go around three people and line up eight

(This is now a good time to make those short announcements since everyone is facing the head of the hall and the caller.)

To get out of the line:

Number four lady and number one gent
Step forward and give a little wave
Everybody left allemande

Sides right and left thru
Star thru, pass thru
Right and left thru the outside two
Half square thru to a line of four
Bend the line and half square thru
Just those in the middle half square thru
Everybody California twirl
Left allemande

Head two ladies chain across
Now turn them twice
Same two ladies chain to the right
Heads pass thru and face your partner
Square thru three quarters
With the outsides swat the flea
Change hands go right and left grand

Heads square thru four
Right and left thru the outside two
Dive thru and square thru four
Separate and go around one
Into the middle and star thru
Cross trail thru
Left allemande

Couple number one swing and sway
Couple number three roll a half sashay
Couple number one cross trail thru
Split number three to a line of four
Line of four go forward and back
Same four to the middle and there stand pat
Bend the line and pass thru
Left allemande

Side ladies chain across
All circle up eight and don't get lost
Walk around the corner lady
Pass your partner by
Promenade the right hand girl
Heads wheel around and the ladies chain
Star thru, dive thru
In the middle right and left thru
Pass thru and box the gnat
Right and left grand right after that
Promenade

Head two ladies chain across
Same heads star thru, pass thru, circle four
Head gents break to lines of four
Pass thru, bend the line
Pass thru, bend the line
Square thru five hands
You're facing out in a line of four
So bend the line and cross trail thru
Left allemande

SINGING CALL ADAPTATION

HASTA LA VISTA

Adapted by David Cox, Eriva Heights, Australia

Record: Windsor 5054

OPENER, MIDDLE BREAK, ENDING

All join hands and circle, circle left you know

All the way around until you get to Mexico

Left allemande your corner,

run back a do sa do

Four men star left one time around you go

Turn partner by the right and go left allemande

Come on back and swing your own,

then promenade the land

Well Hasta la Vista, Hasta la Vista,

Jose done and gone

Eeeey-ha, how they carry on

FIGURE

Head two couples promenade, half way
around the ring

Come down the middle, cross trail thru,
around just one and then

Move into the middle and do sa do,
back to back you know

Make a right hand star and turn it, one time
around you go

Left allemande your corner,

run back a do sa do

Swing and twirl the corner,

then promenade her home

Well Hasta la Vista, Hasta la Vista,

Jose done and gone

Eeeey-ha, how they carry on

SEQUENCE: Opener, Figure twice, Middle
break, figure twice, ending.



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by Dave Smith

BLUEST HEARTACHE

by Dean Salveson

DON'T GET LUCKY

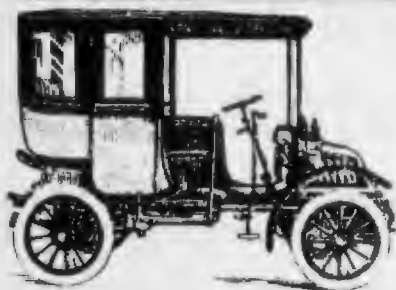
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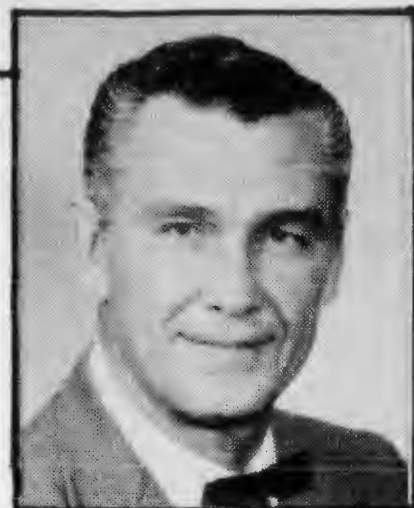
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CALLER of the MONTH

Dave Hoffman —
Santa Maria, Calif.



CALLING SINCE 1969, a minimum of three and up to seven calling dates per week; club caller; guest caller; traveling caller; workshop caller and festival dates — that's the schedule of Dave Hoffman of Santa Maria, California. Dave also has five singing call releases on the Hi-Hat label. He calls for beginner classes, Mainstream Plus I and II, Advanced, and Introduction to Challenge (C1). He is currently studying and practicing C1 level calling.

Dave is a member of Central Coast Callers Association, having served the organization in official capacities, including membership of ad hoc committees dedicated to building a \$150,000 square dance center in cooperation with the YMCA. He has served as Program Chairman for Square Affair Festival in Santa Maria, President for Turkey Trot Thanksgiving Day Festival in Paso Robles, Staff Member for the Sequoia Stomp Festival in Visalia and Co-organizer for Traveling Squares Festival in King City (all in California).

At the present time Dave calls six nights each week. He is a Navy 20-year retiree and a Civil Service 10-year retiree and is married to a very excellent caller's helper. The Hoffmans

have one child.

This summer Dave will be on staff at Lionhead Resort in Montana and expects to be calling several dances in the Montana, Washington and Oregon areas before returning to California. If he should be in your area you might like to attend one of his dances and partake of his particular brand of calling.

(LETTERS, continued from page 3)

what he had to be used and God multiplied it to use the man and his ability to be His agents for healing, both mentally and physically. Just as we were finishing Bob's class we were transferred to Pottstown, Pennsylvania, and because we could now participate in any and all club activities we are involved in several clubs and travel all over finding places to dance. We know that by the grace of God I walk because we dance and we do that because Bob dared to try a little harder.

Lois and Jack Carroll
Pottstown, Pennsylvania

Dear Editor:

Our club has a problem and perhaps one of your readers can help us solve it. The Karlsruhe Kut-Ups Club of Germany is celebrating its 10th Anniversary of re-activating the club. Unfortunately, the present members have no information about the original Kut-Ups. Therefore, we would appreciate it if someone who was a member of the club in the early sixties would give us some information about the group at that time. We would like to know who were the founders, the callers and the members, how the club got its name, and we would be more than happy to get a badge. I take this opportunity to express my thanks for the fine articles in your magazine, some of

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which were a great help on my way to becoming a caller and I look forward to each new issue. Here in Germany we are far away from record shops and don't have the opportunity to listen to the new releases and your record review is helpful.

Gerhard Kamm
Akazienweg 5, 6809 Wiesloch-Balertal
West Germany

Dear Editor:

I am very pleased to see the emphasis your magazine places on smooth dancing. I feel this is more important to teach my new dancers than all the new calls that we are subjected to. Of course, for the more seasoned dancers these movements provide a challenge and variety in their dancing, but to do a movement correctly and smoothly is far more important to retain people in our wonderful activity. Your magazine has so many good features it would be hard to mention them all in one letter, but I feel it is the best value for all square dance information available. Keep up the good work.

Bill Dorton
Saskatchewan, Canada

Dear Editor:

I'm very concerned about advertised levels of dancing. I can't understand the sudden uproar, as if we have a new problem and that it must be solved immediately. We have had different levels of dancing ever since one-third of the dancers knew "Little Girl in the Valley," "Hurry Hurry," and "Rip and Snort," one-third knew only two of these dances and one-third could only do "Rip and Snort." I feel some of the callers are doing a cop out by not dancing three-quarters of their floor who, since they are at the dance, must have paid at

Lou Mac



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the door. I feel, and the late Bob Dawson proved, that it takes years to classify different dances in levels and that it's not done by leaving it to the dancers. . . . To classify dances takes years of teaching, workshops and good solid judgment. The caller who has raised the entire club to a higher level knows whereof I speak. Never in the history of our activity has good caller judgment been more important than now.

Bob Cone
Fort Smith, Arkansas

Dear Editor:

Another year has come and gone and lots of goals and progress have been achieved in square dancing. It is time to praise those people involved (a lot of us don't give them enough credit) so let's give them a big pat on the back on the local as well as the national scene. These people iron out our troubles. They hear all our gripes and groans and soon they come up with a solution that suits all of us best. Hats off to The Sets in Order American Square Dance Society, the general staff and all



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others involved. . . . Please bear with us and
 a great big *Thanks a Million!*

John and Imogene Nicholson
 Leander, Texas

Dear Editor:

Glory be! I'm encouraged to square dance
 again — after years of the tendency toward
 roughness. It had become more of a hectic
 scramble from here to there, than a feeling of
 actually dancing to music — this alternated
 with what seems to be callers' calls creeping in
 amid dance patterns, for the caller's personal
 convenience of positioning four couples. . . .
 In time we might do some culling of the less-
 dance-like calls and include some of the effective
 ones that were brushed aside in the rush.

Annette Eastham
 Honolulu, Hawaii

Dear Editor:

Many thanks for your thoughtfulness in in-
 serting the Plus Movements Handbook in the
 December issue of SQUARE DANCING.
 After a period of inactivity, we recently re-
 newed our interest by taking a brush-up
 course. Since there is more emphasis on the
 Basics and not nearly enough in the Plus
 Movements, we find this Handbook most
 helpful and timely.

Yvonne and Gerard Parent
 Tampa, Florida

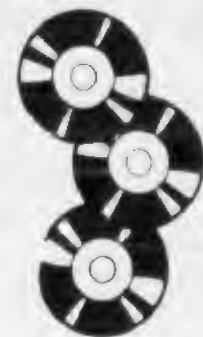
Dear Editor:

Welcome back to Bill and Alyce Johnson,
 too long gone from the American square dance
 scene. Bill was the caller for a club on the
 north side of Chicago in the late fifties and
 early sixties. When he and Alyce demon-
 strated a round dance it was a great pleasure to
 watch them. I remember in particular Sophia
 and Butterfly Doll (unfortunately the latter

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never did gain the popularity of the former).
Arlington has gained a distinguished pair of
teachers and I do hope that they don't retire
for a long, long time.

Dorothy Neitzke
Vista, California

Dear Editor:

I bought two Square Dance Manuals, one
Basic, the other Extended Basic. I find the
Extended Basics Manual is not a complete up
to date Manual as there are some calls miss-
ing. You must have sent me an out-dated

Caller/Teacher Manual. I also need the
Mainstream Basics Program.

Henry Schroepfer
Mineral, Virginia

Updating one of these manuals to include
graded teaching and calling drills is a compli-
cated task and is dependent on the basics in
any one plateau remaining "set" without
change for a prescribed period of time — say
two to three years. As soon as CALLERLAB
has reached this point we'll issue the new
manuals. In the meantime, the current
Caller/Teacher Manuals for the Basic and Ex-

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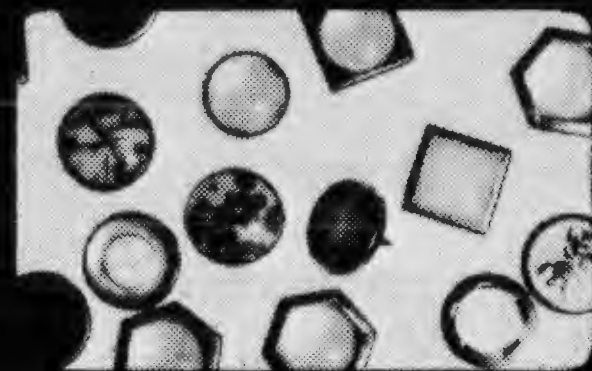


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tended Basics provide you with excellent teaching guidelines. — Editor.

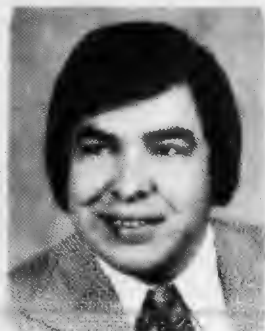
Dear Editor:

If you update the Caller/Teacher Manual please consider placing Right and Left Thru before the Ladies Chain. Why? A Courtesy Turn is described as a 180 degree turn of a couple standing side by side. Where else do you do it this way but in the Right and Left Thru? In the Ladies Chain and Do Paso the men always need some maneuvering, therefore I always teach the Right and Left Thru

first. Besides, if both the gents and the ladies are accustomed to start but the gents have to stop and wait for the ladies to chain, that's not as bad as a gent who is accustomed to wait for the ladies to come and then has to rush over to finish the Right and Left Thru.

Heiner Fischle
Hannover, W. Germany

You are certainly correct in your thought. All we say about the Manuals is that this "suggested order of teaching" is workable and that each caller should feel free to work out his own order. The only guideline is that all the



Rocky Strickland



Rick Smith



C.O. Guest

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basics in the Basics Program be taught thoroughly before advancing on to the Extended Program, etc. — Editor.

Dear Editor:

The square dancers in our area have been breaking to a line in an unorthodox way. They have been leading to the right and veering left to a two-faced line. If the heads are leading to the right, the side couples (facing in) then sashay to the right (as a couple) and the head couples (facing out) as a couple trade to the other side to form a line. I personally think

this is not good square dancing because they are not circling to a line. . . . I think if the dancers want to do this, the caller should call it this way — head couples lead right, veer left as couples, trade, sashay to a line. Thanks for listening.

Durwood Lounsberry
Penn Yan, New York

Our feelings, exactly. When we hear an "allemmande left" called it creates an immediate mental picture of what we are supposed to do. Unless all the dancers in my square hear the same thing it becomes sheer disaster. — Ed.

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SINGING CALLS

RED RIVER VALLEY — Blue Star 2076

Key: C Tempo: 132 Range: HG
Caller: Lem Smith LG

Synopsis: Complete call printed in Workshop.

Comment: This month seems to be the one to revive some of the old tunes and this is one. A good lively recording with a split circulate for some flavor. Music makes you want to dance and call it as well. Rating: **+

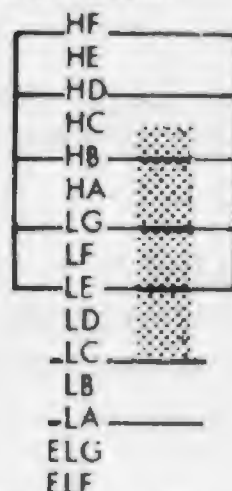
COWBOY LOVIN' NIGHT — Bogan 1307

Key: C Tempo: 130 Range: HC
Caller: Otto Dunn LC

Synopsis: (Break) Four ladies chain across — chain back — join hands circle left — left allemande — weave ring — do sa do — promenade (Figure) Head two couples pass thru —

HOW TO USE THE RECORD REPORT

To get the best possible analysis all singing calls are checked and rated by two sources. First, a rating is made by a square of dancers that actually dances to each record. The records are then sent to another reviewer who rates them on recording quality, instrumentation, clarity of commands, and body mechanics. The final "star" rating is based on a consensus of the reports from both. In all cases and unless otherwise noted, it may be assumed that singing calls are recorded in a medium range. In the case of hoedowns the key will be included.



Each report gives an analysis of the record and the dance. The shaded area in the chart indicates the voice range used by most recording companies. By comparing the voice range letters in each analysis with those on the chart, you should be able to determine the record's suitability to your voice. Occasionally a report will be starred (*) in which case you will find the call reproduced in the Workshop section of the same issue.

Some of the square dance records reported will have rating symbols at the end of the "Comment" section. These represent the opinion of the reviewing committee. Symbols used indicate as follows: ☆Average, ☆☆Above Average, ☆☆☆Exceptional, ☆☆☆☆Outstanding.

U turn back — curlique in front of you — make a right hand star — back to center left hand star — same two right and left thru — swing thru — boys run right — half tag the line — swing corner.

Comment: An unusual bit of choreography that seemed well accepted. Tune might seem to get a little tiresome unless callers vary their presentation. Otto receives a little harmony help at times that adds to the called side.

Rating: **

ROSE MARIE — Kalox 1228

Key: G, A Flat, A,B,C

Tempo: 125

Range: HE

Caller: Bailey Campbell

LB

Synopsis: (Break) Men star right — left al-lemande corner — swing own — four ladies promenade — home box the gnat — promenade (Figure) Heads square thru four hands — corner do sa do — star thru — rollaway — boys lead right a dixie style — two boys trade — girls run left — all promenade.

Comment: This title "Rose Marie" is not the melody that most of us are acquainted with. Tempo seems quite slow but can be adjusted. Key changes help in this release plus a little choreographic change with boys leading on dixie style. Good trumpet man. Rating: **

SAY HI — Bogan 1308

Key: C

Tempo: 130

Range: HG

Caller: Joe Kula

LG

Synopsis: (Break) Four ladies chain — rollaway circle left — rollaway circle left — left al-lemande — weave ring — do sa do — promenade (Figure) Heads square thru four hands — corner do sa do — swing thru two by two — boys run right — ferris wheel — centers pass thru — slide thru — square thru three quarters

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NEW RELEASE BM 001 SMOKE SMOKE Caller: Jeanne Briscoe
P.O. BOX 1448, SAN LUIS OBISPO, CA 93406

— swing corner — promenade.

Comment: Average figure, good instrumental. Nice tune with a lot of words to call. Most callers can handle and dancers seemed to enjoy. A gimmick of saying "Hi" on callers command may catch on. Rating: **

thru four hands — corner pass the ocean — right and left thru — flutter wheel — sweep a quarter — dive thru — square thru three hands — swing corner — promenade.

Comment: An intro of waltz music starts this release. Another case where the tune is not the one we usually know as Mountain Music. Average figure that is easily danced. Rating: **

MOUNTAIN MUSIC — Bogan 1306

Key: G Tempo: 132 Range: HB
Caller: Otto Dunn LG

Synopsis: (Break) Four ladies promenade — swing at home — join hands circle left — allemande left — weave ring — do sa do — promenade (Figure) Head couples square

WHOSE HEART ARE YOU BREAKING — Kalox 1232

Key: G Tempo: 128 Range: HD
Caller: C.O. Guest LA

Synopsis: Complete call printed in Workshop.

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Comment: A good feeling on this record with the usual good job done by C.O. A little addition on fan the top and wheel and deal to a line caught the dancers' fancy. Callers can handle this with practice. Easy melody. Rating: **+

CIDADE MARAVIL — Kalox 1230

Key: B Flat Major & B Flat Minor

Tempo: 128 Range: HD Flat

Caller: Vaughn Parrish LF

Synopsis: (Intro) Join hands circle left — four ladies chain (Break) Sides face grand square — four ladies chain — heads face finish the grand square — promenade (Figure) Left allemande — grand right and left — meet own swing — ladies back to back — gents promenade — do paso — take corner promenade.

Comment: A novelty tune that either you will like or just disregard. This will take practice on the caller's part — if nothing else in pronouncing the title name. Good music and very easy figure that can be used for beginners. Unusual finish from lines of four. Rating: **

CAJUN SQUARE — Prairie 1015

Key: G Tempo: 120 Range: HD

Caller: Al Horn LD

Synopsis: Complete call printed in Workshop.

Comment: Quite a low tempo that is adjusted with timing procedure. A good instrumental with nice balance. Called side is well executed. Dancers had mixed reactions but stroll and cycle was well implemented. Rating: **+

RED WING — Top 25347

Key: C Tempo: 132 Range: HC

Caller: Brian Hotchkies LC

Synopsis: Complete call printed in Workshop.

Comment: What a breath of fresh air to hear old "Red Wing" with a dip and dive figure plus a grand prowl. What average dancer couldn't enjoy this change of pace is beyond this re-

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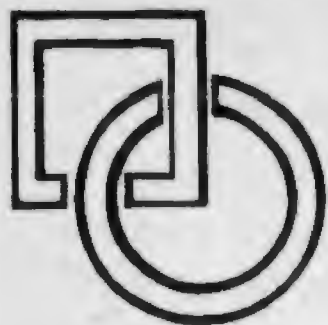
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viewer. Good Top music and nicely called by Brian. Rating: **

DON JUAN — Melody 109

Key: C Tempo: 136 Range: HE

Caller: Danny Thomas LC

Synopsis: (Break) Circle left — men star right — left allemande — weave ring — do sa do — promenade (Figure) Heads square thru four hands — corner do sa do — swing thru — boys run — ferris wheel — centers pass thru — curlique outside two — follow your neighbor and spread — swing — promenade.

Comment: Dancers move along using ferris

wheel, follow your neighbor and spread while utilizing a "rock beat." Dancers were mixed in their reactions. Short quick steps seem to be tiring in the execution. May be enjoyed by some. Rating: **

JUKE BOX SONG — Thunderbird 189

Key: E Tempo: 130 Range: HD Sharp

Caller: Bob Bennett LD

Synopsis: (Break) Four ladies chain three quarters — circle left — gents center — girls sashay — circle left again — allemande corner — weave ring — do sa do — promenade (Figure 1) Head couples square thru four



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Elmer Sheffield



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Gimmie Back My Blues — N. Bliss ...BS 2078

Gypsy Feet — G. LeverettTC 104

Hardest Thing I'll Ever DoChnk C-022

Disco Fever (You're the One
 I Want) — K. BowerCH 504

I'm Always On a Mountain When
 I Fall — B. WickersHH 5002

I'm Gonna Find It Where I Can —
 P. BarbourRR 122

Little Red Wagon — J. ScottPR 1016

Lucky Me — J. HayesLH 1027

Ooga Ooga Mooshka — G. Fineout ...TNT 138

Ramblin' Fever — J. RashSR 1001

Ready For the Times to Get
 Better — W. DriverRR 127

Rhythm of the Rain — B. BaierRR 125

Rich Livin' Woman — S. Browning ...Bog 1309

Smoke, Smoke — J. BriscoeBM 001

Take Me Out to the Ball Game —
 D. PfisterSC 637

Till the End of the World —
 C. HogeTC 101

We've Done It Wrong, Let's Do It
 Right — C. HogeTC 103

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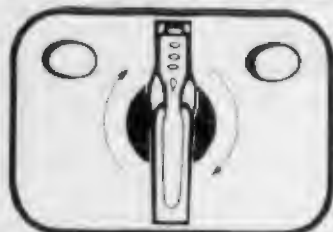
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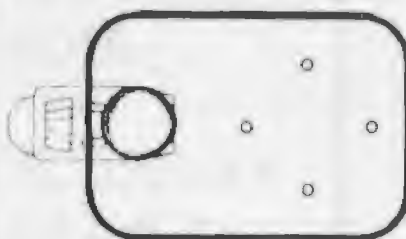
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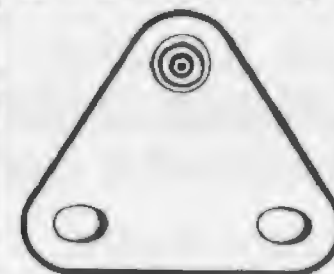
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hands — do sa do corner — step to ocean
 wave — girls trade — girls run — tag the line
 — face right tag the line again — face right
 wheel and deal — turn thru — left allemande
 — weave by two — promenade the next (Fig-
 ure 2) Head couples square thru four hands —
 do sa do corner — step to ocean wave —
 swing thru two by two — boys run right — tag
 the line — face right — wheel and deal — turn
 thru — left allemande — weave by two —
 promenade the next.

Comment: A well recorded tune that all callers
 can handle if they have a fairly good range
 such as Bob shows in his execution. Figure

will cause no problems and as usual Thun-
 derbird comes through with good music. An
 especially good piano man. Rating: **

THIS TIME I'M IN IT FOR LOVE — Chinook 020
Key: C Tempo: 135 Range: HC
Caller: Gordon Sutton LA

Synopsis: (Break) Four ladies chain — chain
 back — join hands circle left — allemande
 corner — weave ring — do sa do — prome-
 nade (Figure) Head couples promenade
 halfway — down middle square thru four
 hands — right and left thru — veer to left —
 couples circulate — half tag trade and roll —

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pass thru — left allemande — promenade.
Comment: A tune that has been used many times before. Figure is adequate and dancers had no problems in the execution. Strong beat music with steel guitar lead at times. Gordon does above average job in recording. Nothing outstanding but dancers gave it a vote of the two stars. Rating: **

right hand in — shoot star — forward two — allemande thar — men back in right hand star — shoot star — right and left grand — promenade (Figure) Heads promenade halfway — down middle right and left thru — square thru four hands — do sa do corner — swing thru — boys trade — boys run — partner trade — promenade.

RAGTIME COWBOY JOE — Chinook 021
Key: G **Tempo: 135** **Range: HB**
Caller: Daryl Clendenin **LD**
Synopsis: (Break) Allemande left — allemande thar — forward two and star — men back up

Comment: This reviewer likes this release but record could be slowed a little. A good figure with nice choreographic feeling. Music makes you want to dance as it is lively. Tune is well known and there should be no problem in calling it. Rating: **+



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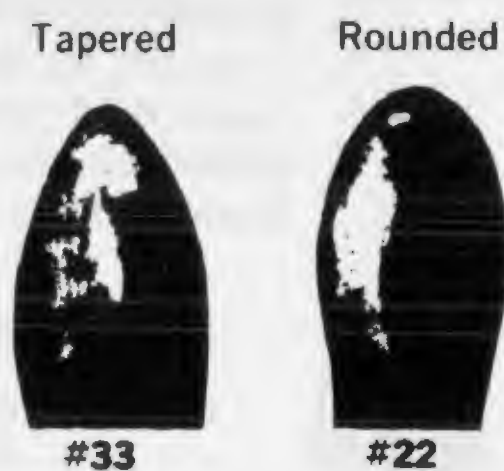
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ALL OF ME — Red Boot 239

Key: A Flat & B Flat

Tempo: 126

Range: HD

Caller: Ron Nelson

LC

Synopsis: (Break) Walk around corner — see saw own — join hands circle left — left allemande — turn partner right — allemande left — weave ring — swing own — promenade (Figure) Heads promenade halfway — square thru four hands — split outside two — around one make a line — bend the line — star thru — trade by — swing thru — boys trade — boys run right — partner trade — couples circulate — promenade.

Comment: Good Red Boot music though seemed to be heavy on bass. Ron's talking during the figure seems to lose the feeling of a singing call. Could be more for clarification purpose. Rating: **

SWEET MEMORIES — Blue Star 2075

Key: A

Tempo: 130

Range: HA

Caller: Andy Petrere

LA

Synopsis: (Break) Four ladies chain — rollaway half sashay — circle left — ladies roll half sashay — circle left — allemande left — weave ring — do sa do — promenade (Figure) Heads square thru four hands — do sa do



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corner — curlique — follow your neighbor —
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boys run right — half tag trade and roll —
swing corner — promenade.

Comment: Good music to call to. Figure provides follow your neighbor — trade the wave — and curlique for the choreographic part of the dance. Tune seems standard and as callers use it they may have to work on melody line. Rating: **

MINSTREL MAN — Jay Bar Kay 6018

Key: G & G Sharp

Tempo: 128

Range: HC Sharp

Caller: Ken Anderson

LB

Synopsis (Break) Circle left — allemande corner — home do sa do — promenade single file — girls backtrack — meet own turn thru — left allemande — promenade (Figure) One and three lead to right — circle to a line — go up and back — slide thru — do sa do full around — pass the ocean — right and left thru — slide thru — square thru three hands — swing corner — promenade.

Comment: This music is well recorded, well called and a good tune, but seemed to be average with dancers. Seemed a little heavy on bass on instrumental. Callers can adjust. A nice job by Ken and smoothly done.

Rating: **

AIN'T YOUR LOSER LOOKING GOOD — Show Me 1002

Key: B Flat & C Tempo: 132 Rating: HC

Caller: Bill Volner

LB Flat

Synopsis: (Break) Sides face grand square — circle left — left allemande — swing partner — promenade — (Figure) Head two couples promenade halfway — down middle curlique — boys run — swing thru — boys run right — ferris wheel — square thru three quarters — swing corner — left allemande — promenade.

Comment: Tempo rhythm changes on this release seems to add a slight flavor. The record-



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ing itself seems adequate but might be considered "thin" in studio language at times. Well executed calls by Bill and may well be enjoyed by many as it certainly shows a rhythm style of its own. Might be a sleeper.

Rating: **

I CAN'T WAIT ANY LONGER — Melody 108
Key: B Flat Tempo: 132 Range: HC
Caller: Harold Thomas LB Flat

Synopsis: (Opener and End) Circle left — left allemande — do sa do — left allemande — weave ring — swing — promenade (Break) Sides face grand square — circle left — left allemande — promenade (Figure) Four ladies chain three quarters — head couples promenade halfway — down middle square thru four hands — curlique — scoot back — boys run — slide thru — pass thru — swing — promenade.

Comment: This release seems to lack square dance luster music wise and feeling. Not up to par of Melody's last release. The music seems to be a facet of rock movement. Rating: *+

HOEDOWNS

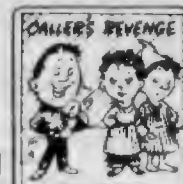
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Music: J Bar L Band — Guitar, Fiddle, Bass, Drums

CLOGGERS DELIGHT — Flip side to Cloggers Special
Key: C Tempo: 128
Music: J Bar L Band — Guitar, Fiddle, Bass, Accordion

Comment: Two well played traditional hoedowns with heavy lead throughout. Clogging groups may be interested in utilizing these for their specialty. Rating: **

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CHINOOK RAMBLE — Chinook 503
Key: G **Tempo: 135**
Music: The Warriors — Bass, Banjo, Guitar,
 Drums

GRANDMA'S HOEDOWN — Flip side to
 Chinook Ramble
Key: E **Tempo: 135**
The Warriors — Bass, Banjo, Guitar, Drums
Comment: Average hoedowns. Melody pattern
 seems very monotonous even for hoedown
 usage. Many callers may enjoy the lack of
 modulation. Chinook Ramble to this reviewer
 is the better. **Rating: *+**

BUSTED — Mustang 181
Key: C **Tempo: 132**
Music: The Mustangs — Bass, Banjo, Fiddle,
 Drums, Trumpet

BROKEN — Flip side to Busted
Key: A **Tempo: 132**
Music: The Mustangs — Bass, Banjo, Fiddle,
 Drums, Trumpet
Comment: A traditional sound until the trumpet
 appears on the scene. The "Busted" tune
 seems very good rhythmically and instrument
 wise. Either side could be used by callers for
 change of pace. **Rating: ****



Gordon
 Sutton

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- C-017 IF YOU WANT ME
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- C-503 CHINOOK RAMBLE/GRANDMA'S HOEDOWN
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Music: Kalox Rhythm Boys Band

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Music: Kalox Rhythm Boys

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Rating: **

(**BOOKS**, continued from page 13)

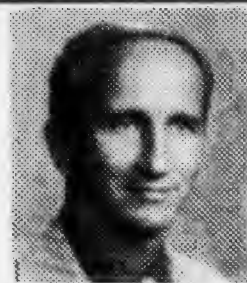
cles along with an index of dance tune recordings. Some of the dances and music reproduced in its pages go back to the early 1800's. A final chapter by Bill Litchman, archivist for The Lloyd Shaw Foundation, covers a human interest episode of "Spanish Social Dancing" in New Mexico ca 1840."

The Cultural Development of Modern Square and Round Dancing in Canada, By Art and Garrie Jackson and Bob and Gladys Darrell (1977, *Canadian Dancers News*, 974 Brant St., Ontario, Canada K1K 3N4). Any state or region in recording its history can gain an invaluable lesson from this "labor of love." Its front piece includes a picture taken Oct. 11, 1951, of Queen Elizabeth and her husband as they enjoyed an evening of modern square dancing in Ottawa. This event and this photograph started the explosion of square dancing, not only in Canada, but in many countries around the world. You'll enjoy reading this one. It is a great tribute to many current day pioneers. Included in the volume is a roster of Canadian square dance clubs and much other

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invaluable news and information.

Allemande Left with the Mentally Handicapped by Barbara McMenamin (1978, *Burdick Enterprises, Box 788, Sandusky, Oh. 44870*). "Square dancing belongs to everyone," is a statement we have used many times in the past. This extremely thoughtful volume proves once more that this is a reality. Barbara McMenamin has been in the field of special education for fifteen years. When she took up square dancing with her husband in 1973, she sensed that this activity could and should be brought to those suffering from mental prob-

lems. This book will be an eye opener to anyone in square dancing and will be an invaluable assist to those working with any group of handicapped individuals.

We Get QUESTIONS

SCARCELY A WEEK GOES BY when our mail does not contain requests for information on various square dance related subjects. These are all answered personally, most having to do

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(WE GET QUESTIONS, *continued*)

with specific problems that can be answered with a referral to a previous issue of the magazine. Occasionally, however, the questions are of such general interest that they may be useful to more of our readers. Sometimes these show up in our "From the Floor" column. Others almost require a special section all to themselves. Here are some samples. In some instances we have paraphrased more than one question from different readers but basically on the same subject.

Question: In our area some of the most desirable workshops are developed on a set-square, set-position basis. At the start of the season you sign up as a square of four couples and each time the group meets you take the same position in the same square. We moved here recently from an area where there were no "set-squares" and we wonder whether or not this is common practice. G. J.

Answer: Square dancing is handled in different ways in different areas and in some

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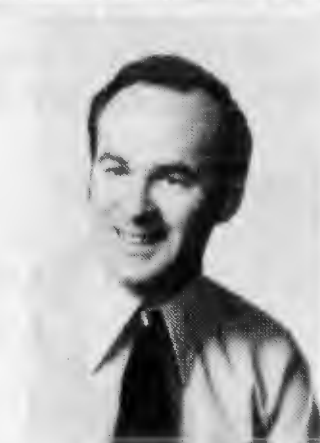
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instances where the workshops are *advanced* this style of dancing in set-squares may be common. We remember some twenty-five years ago when Joe Lang's Hayloft in Denver would open the season by selling a specific spot on the dance floor to a group of four couples who, in turn, would decide upon the position in that square that they would take each dance night. If one of the couples were to miss, the balance of the square would stay home unless they could bring in a *capable* substitute. We have always been opposed to

this form of dancing or any situation of set-up squares. If a group is to advance uniformly, then the best answer is for dancers to dance with each other. In some of the workshop groups where this concern is felt, the use of a "computerized system of mixing" is adapted. In this way couples are automatically mixed each tip and the result is that the poor dancers do not always find themselves in the same square and neither do the more experienced.

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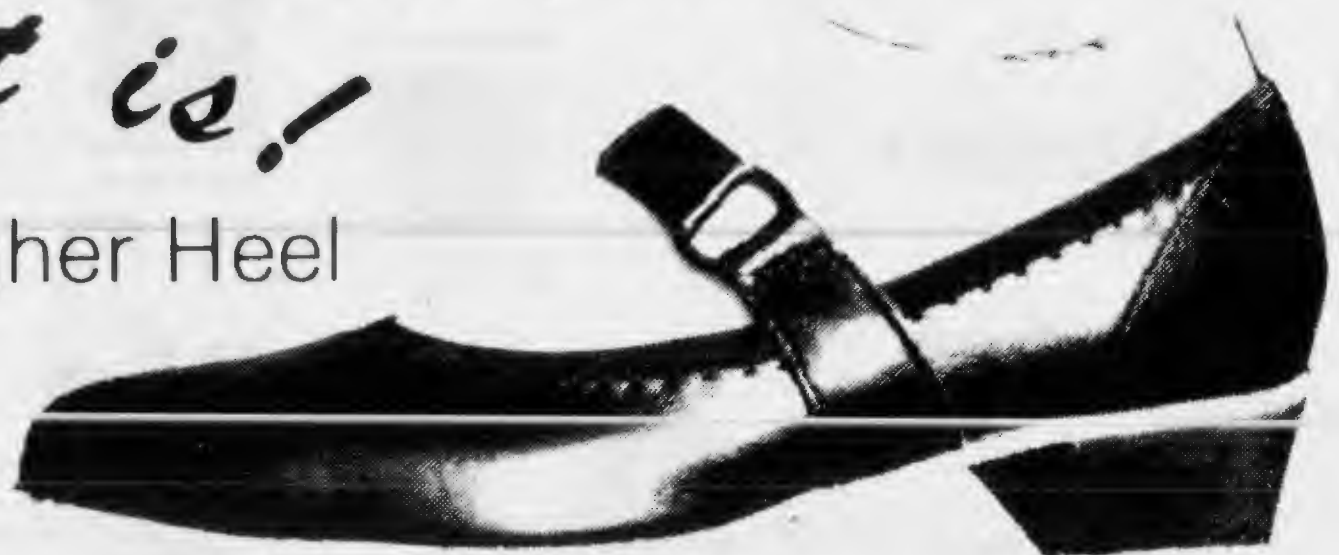


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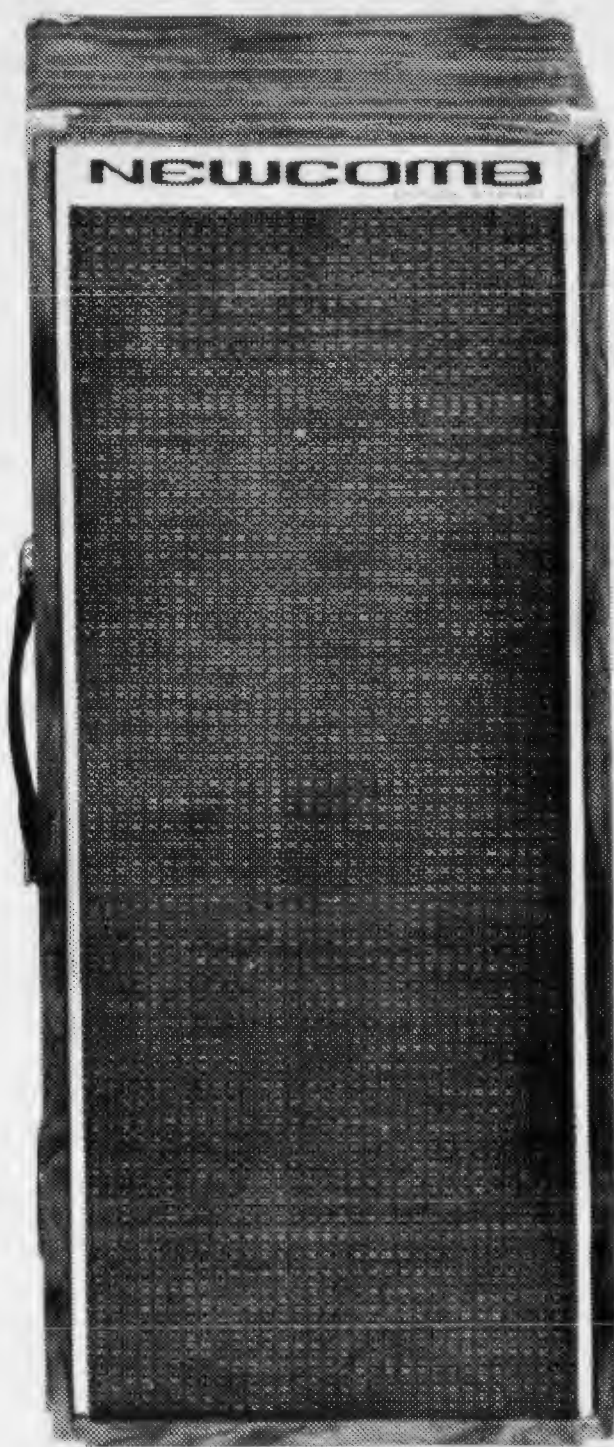
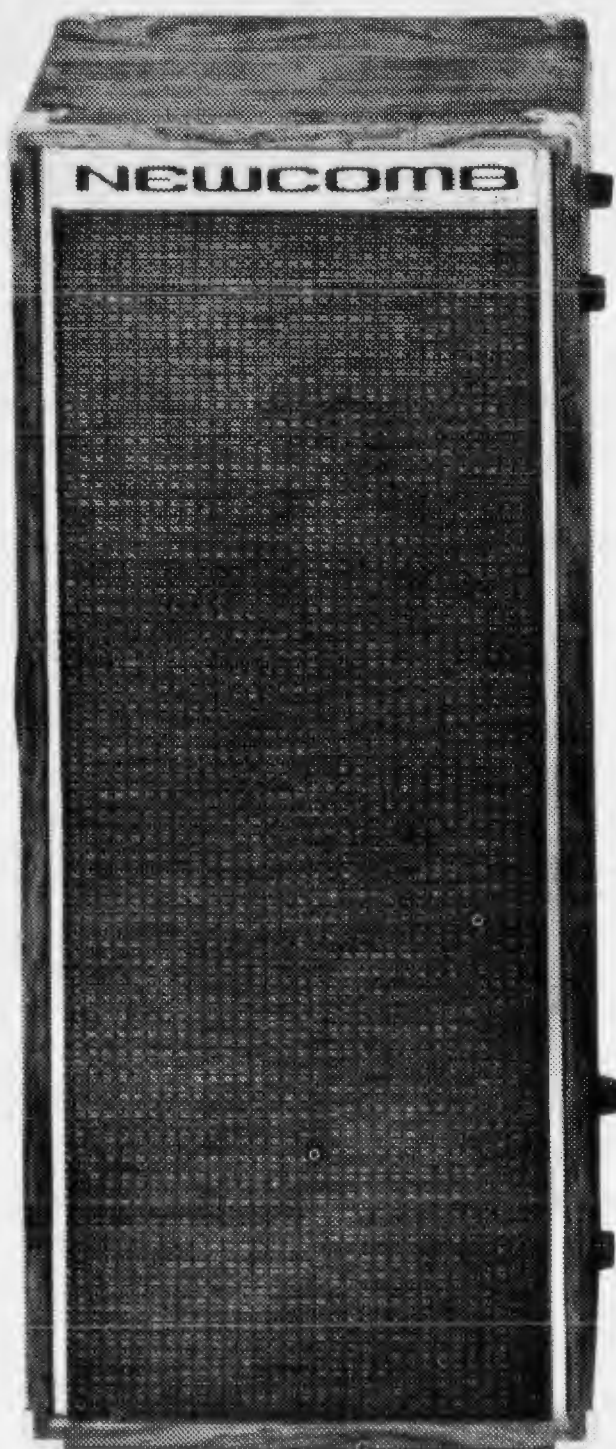
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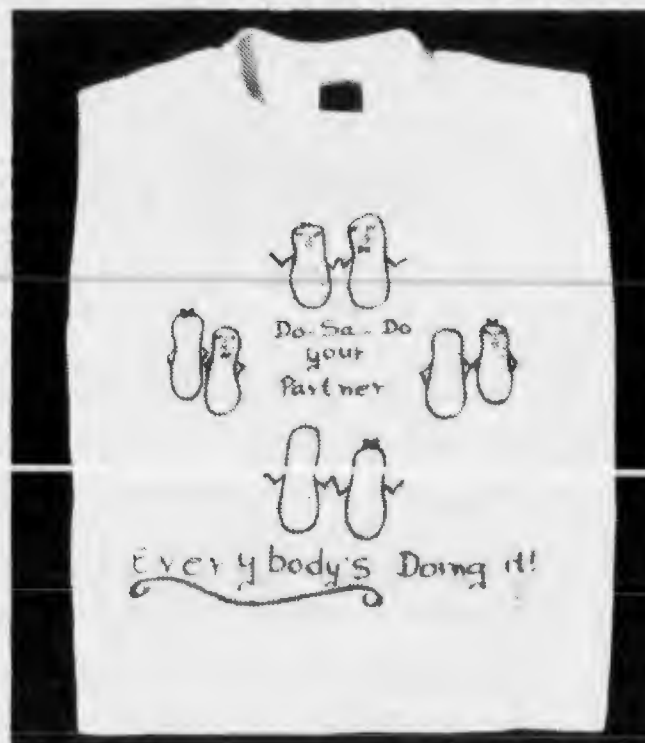
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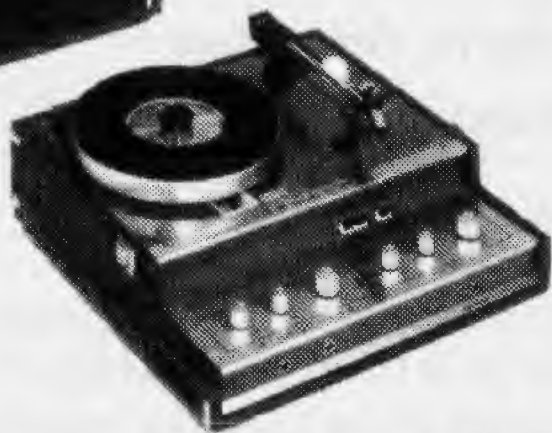
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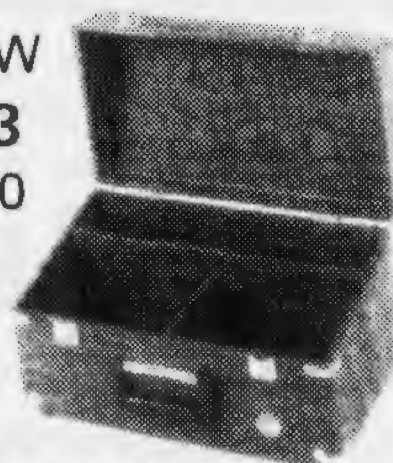
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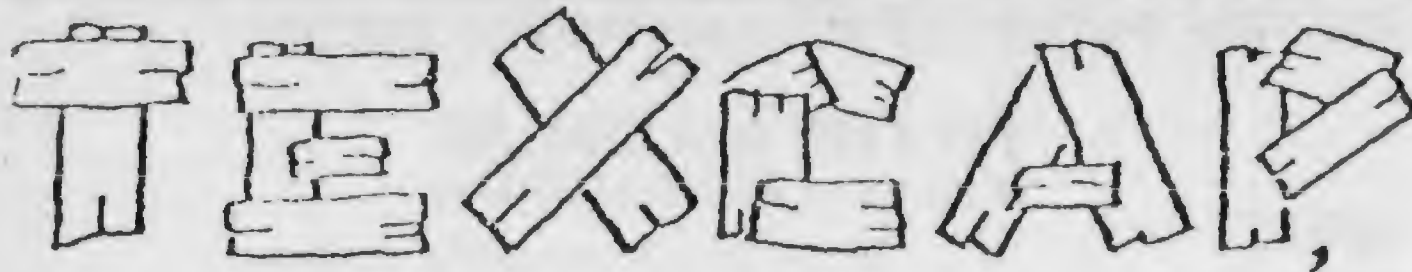
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ashamed for it showed a reflection upon me, our club, and the square dance hall, as well as square dancing in general. Therefore, you can consider the three dances you are scheduled to call for us in 1980 cancelled on our part unless you are properly attired. I consider proper attire to include a long sleeve dress shirt (preferably western), a western tie, a square dance belt and buckle, and dress shoes.

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It has taken 25 years to take square dancing out of the barn and bring it to where it is today and I don't intend to be a part of putting it back there."

SQUARE DANCE DIRECTORY

"We may seem to be rushing the gun but we'd like to remind all association presidents, area publications editors and info volunteers to send in changes as soon as possible for the Directory issue. Deadline for copy is June 1.

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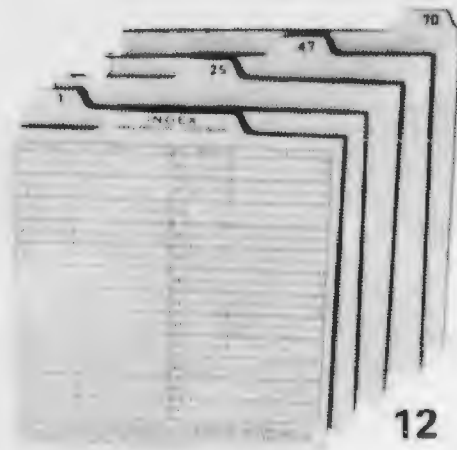
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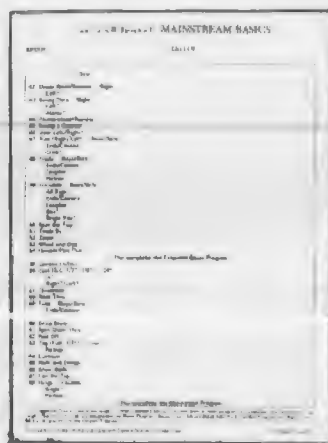


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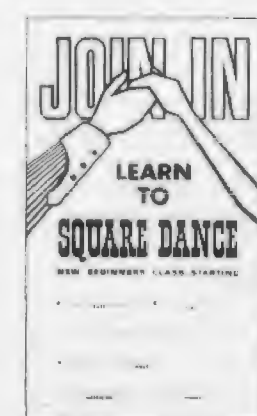
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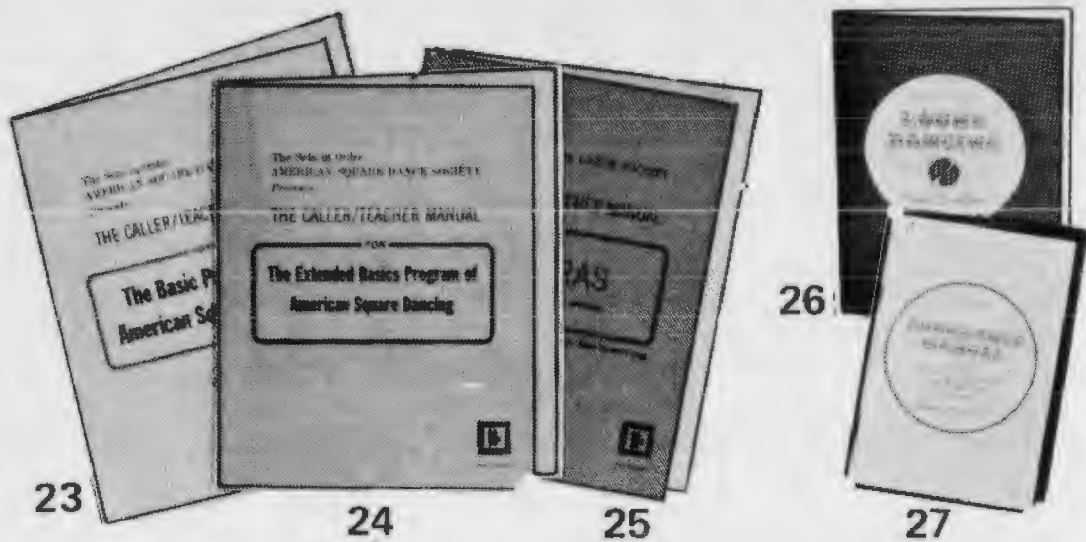


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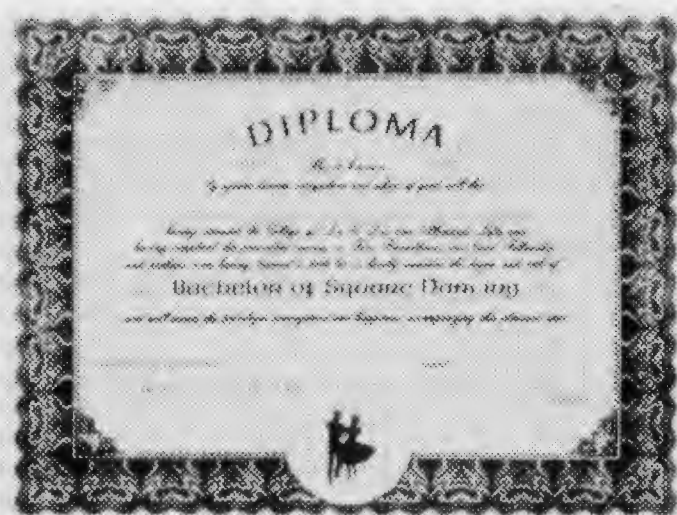
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SQUARE DANCE DATE BOOK



- Apr. 6 — Sweet 16 Anniversary Dance, Civic Center, Boynton Beach, Florida
- Apr. 6-7 — 17th Iowa Convention, Blackhawk College, Moline, Illinois
- Apr. 6-7 — 26th Alabama Jubilee, Municipal Auditorium, Birmingham, Alabama
- Apr. 6-7 — 10th Springtime Fiesta, 401 Inn, Kingston, Ontario, Canada
- Apr. 6-7 — 29th S/D Festival, Civic Center, Dodge City, Kansas
- Apr. 6-8 — Derby City Festival, Fair and Exposition Center, Louisville, Kentucky
- Apr. 7 — 32nd NEOSDA Festival, Assembly Center, Tulsa, Oklahoma
- Apr. 7 — Solo Squares 7th Anniversary, Merry Mixers S/D Bldg., Lubbock, Texas
- Apr. 7 — 16th Anniversary Dance, Coliseum, Pigeon Forge, Tennessee
- Apr. 7 — Calico Hullabaloo S/D, Calico Ghost Town, Barstow, California
- Apr. 8 — Doll Dance Reunion, City Hall Annex, Clearwater, Florida
- Apr. 8 — Promenade Jamboree, State University, Bowling Green, Ohio
- Apr. 14 — 13th Annual S/D Festival, Monroe Civic Center, Monroe, Louisiana

- Apr. 20-21 — 10th Annual Azalea Festival S/D, Norfolk Scope, Norfolk, Virginia
- Apr. 20-21 — 17th Annual S/D Festival, Central Schools, Clinton, New York
- Apr. 20-22 — Pokagon Pow Wow, Pokagon State Park, Angola, Indiana
- Apr. 20-22 — Wagon Wheel Weekend, Highway Hotel, Concord, New Hampshire
- Apr. 20-22 — State S/D Convention, Convention Center, Sacramento, California
- Apr. 22 — 30th Spring Festival, Brighton High School, Brighton, Michigan
- Apr. 27-28 — 4th Spring Wake-Robin Festival, Playhouse, Powder Springs, Georgia
- Apr. 27-28 — 20th New England S/R/D Convention, Manchester, New Hampshire
- Apr. 27-28 — Spring S/R/D Festival, Century II Auditorium, Wichita, Kansas
- Apr. 27-28 — 8th Desert Twirlers Jamboree, Bullhead City, Arizona
- Apr. 27-29 — 18th Annual Spring Fling, Mary E. Sawyer Auditorium, LaCrosse, Wi.
- Apr. 27-29 — EAASDC Spring Jamboree, Berlin, Germany
- Apr. 27-29 — Whitehorse Jamboree, Whitehorse, Yukon Territory
- Apr. 28 — 10th Annual Spring Fling, Irwin Jr. Hi West, Irwin, Pennsylvania
- Apr. 28 — 19th Spring Festival, Asheville Country Day School, Asheville, N.C.
- Apr. 28 — 2nd Annual Mardi Gras S/R/D Festival, Moanalua Hi School, Wahiawa, Hawaii
- Apr. 28 — 8th Annual Dinner Dance, Moose Ballroom, Patton, Pennsylvania
- Apr. 28 — Funtimer's Spring Festival, St. Peter's Catholic Church, Mt. Home, AR.
- Apr. 28-29 — 10th S/R/D Festival, High School Auditorium, Ogallala, Nebraska



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Mike Trombly

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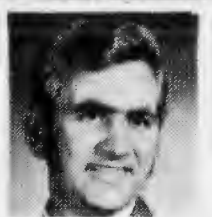
Al
Brundage



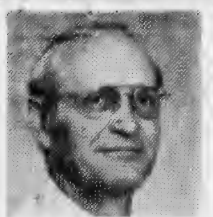
Ken
Crowley



Jack
Cook



Al
Roberts



Gene
Trimmer



Ron
Shaw



Dave & Shirley
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| 138 | Ooga Ooga Mooshka by Gordon Fineout | 131 | Happy Days Are Here Again by Ron Shaw |
| 137 | You Wore a Tulip by Al Brundage | 130 | If You've Got the Money/ Fire on the Mountain Hoedown |
| 136 | Heartaches Round by Dave Fleck | 129 | Little Girl by Gene Trimmer |
| 135 | He's Got the Whole World by Ken Crowley | 128 | Stealing Kisses by Al Roberts |
| 134 | TNT Special Hoedown Patter by Al Brundage | 127 | Mission Bells by Larry Prior |
| 133 | Tipperary by Jack Cook | 126 | Black Mountain Rag/ John Hardy Hoedown |
| 132 | What Have They Done to My Song by Al Brundage | 125 | Crazy, Crazy by Joe Prystupa |

NEW ON TNT

Apr. 29 — Cerebral Palsy Benefit Dance, Goff Jr. Hi School, E. Greenbush, New York
 May 4-5 — 26th Magic City Hoedown, Lewis & Clark Jr. Hi School, Billings, Montana
 May 4-5 — State S/D Convention, Municipal Auditorium, Topeka, Kansas
 May 4-5 — 11th Rhododendron Festival, Muni. Auditorium, Eureka, California
 May 4-6 — 20th Buckeye S/R/C Convention, Exhibition Center, Dayton, Ohio
 May 4-6 — State Festival, McGee Park, Farmington, New Mexico
 May 4-6 — 32nd Silver State S/D Festival, Centennial Coliseum, Reno, Nevada
 May 5 — Official Night Owl Dance, First Methodist Church, Cheyenne, Wyoming
 May 5 — Blossomtime S/D Festival, High School, Berrien Springs, Michigan
 May 5 — GSSDA Spring Dance, Atlanta, Georgia
 May 5 — Annual Spring Festival, Aquadome Rec Center, Decatur, Alabama
 May 5 — Spring Fling Dinner & Dance, Colorado Mt. College West Campus, Glenwood Springs, Colorado
 May 5 — Big Springs S/R/D Festival, How-

ard College Campus, Big Springs, TX.
 May 5 — Olmsteder's Guest Dance, Fairgrounds, Berea, Ohio
 May 5-6 — 6th Maypole Dance, Munich, Germany
 May 5-7 — New Foust SDC Weekend, Kelvin Hotel, Bournemouth, England
 May 6 — 5th Annual Roundup, St. Joseph By The Sea High School, Staten Island, N.Y.
 May 11-12 — 3rd Queen City Festival, Frank Cochran Center, Meridian, Mississippi
 May 12 — Spring Fling, Camp Lejeune, N.C.
 May 12 — Spring Festival, Calico Ghost Town, Barstow, California
 May 18-19 — Tulip Time Festival S/D, Hi School, Zeeland, Michigan
 May 20 — WMSARDA Spring Fling, K of C, Elks and Szetila School, Chicopee, Mass.
 May 25-26 — Annual Spring Fling, Wm. Fleming High School, Roanoke, Virginia
 May 25-26 — Memorial Day Weekend, Henderson State University Ballroom, Arkadelphia, Arkansas
 May 25-27 — 26th State S/R/D Convention, Orlando, Florida
 May 25-27 — Columbus Festival, Sheraton

POCONOS' SQUARE DANCE JUBILEE

May 19 & 20

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CLUB AND

FUN BADGES

- Motor Inn, Columbus, Ohio
- May 25-27 — Spring Fling Weekend, Bonanza High School, Las Vegas, Nevada
- May 25-27 — 26th Golden State Roundup, Civic Auditorium, San Francisco, CA.
- May 25-28 — 8th Annual S/R/D Convention, Shrine Auditorium, Billings, Montana
- May 26 — 17W Swingers 8th Annual Roundup, Walden Arena Community Hall, Lively, Ontario, Canada
- May 26 — 20th Annual Roundup, Student Union Bldg., Gettysburg, Pennsylvania

CALLERS' SCHOOL IN JAPAN

In Japan the situation regarding callers' schools is a bit unusual. Most Japanese callers learn to call by themselves and seek advice from those who are more experienced. The Japan Folk Federation holds square dance schools on weekends once or twice a year. The school is divided into three courses: (A) for the caller/ leader; (B) for the dancer; (C) for the beginners' class. The A course is further divided into courses for those who want to start calling; for those who want to learn more



CHECK THESE SPECIAL

PROGRAMS IN DILLARD, GA!

1. THREE PH.D. PROGRAMS FOR THE NEW DANCER:

1. April 1 - 7, 79: Ed Newton & Jerry Cope
2. May 13 - 19, 79: Walt Cole & Jerry Cope, CONTRA sessions, too.
3. June 24 -30, 79: Gordon Blaum & Jerry Cope for new dancers or those who would like to spend a week reviewing the basics.

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IN MEMORIAM

Square dancers in the Southern California

area will be saddened to learn of the passing in January of two ladies who were long a part of the activity.

Inga (Pace) Gibson of Sherman Oaks, California, was one of the first lady callers in California in the 1940s and was active in round dancing for many years.

Rosemary Ramsey of Burbank, California, along with her husband, Cliff, was a long time square dancer and officer of A Square D.

Our condolences to Jack Gibson and Cliff Ramsey, the families and friends.

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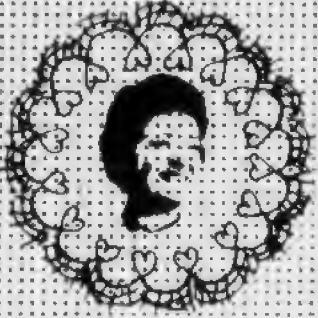
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