

SQUARE DANCING

SEPTEMBER, 1983

\$1.25 PER COPY



Wheel
and Deal



Star Thru



official magazine

of The *Sis in Order*

AMERICAN

SQUARE DANCE SOCIETY

Cross
Trail



Circle Up
Four



Spin the
Top



Box the
Gnat



AMERICAN

SQUARE DANCE SOCIETY

Weave
the Ring



Pass
Thru



Sashay



Do Sa Do



Peel
Off



Promenade



ALLEMANDE



Developing the
Complete Dancer

(see page 11)



The TAPPI is so comfortable you can clog around the clock.

Smartly designed and crafted for the Clogger. Featuring top grain leather uppers, fully lined, 1/2 inch strap with self adjusting buckle. Round toe, 7/8 inch solid wood leather covered heel and a hard, durable, yet flexible outersole. A steel shank, firm heel counters and bounce back box toe with soft cushioned innersoles.

Available in black & white through your Square Dance & Western Stores.

Made especially for the clogger by shoe craftsmen.



COAST SHOES Inc.
LOS ANGELES, CA.

20
B

CL
The
col

Sol
Wh
App
Aqu
Go



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:

The Novato Squares & Paws just graduated eight squares of beginners and they are a most enthusiastic group. It was amazing how they progressed and how well they dance. We supplied them with copies of your Handbook Series and constantly encouraged them to "do their homework." I'm a firm believer that in order to master the calls, be comfortable dancing and have more fun, one must help himself.

Hummy Baer
Novato, California

Information Volunteers

Dear Editor:

We live in a tourist area where the Information Volunteer is much needed. For several years we enjoyed serving in this small way and would like to continue to do so.

Richard and Athalia Hardy
Rockport, Texas

Please see **LETTERS**, page 63



- 9 As I See It
- 11 Developing the Complete Dancer
- 13 Sometime A Film?
- 14 A Genuine Folk Activity
- 17 Who is a Square Dancer?
- 18 A Commercial Attraction
- 20 Planning a Demonstration by Christine Helwig
- 22 The Let's Dancers
- 24 Gavel and Key
- 28 National Convention
- 29 Clogging — Aerobic Exercise by Doris Gray & Charlie Burns
- 30 Traditional Treasury by Ed Butenhof
- 31 Advanced Dancing by Bill Davis
- 32 Contra Corner by Dick Leger
- 32 Experimental Notes — Ray Rose
- 33 Mostly Modular by Cal Campbell
- 34 Take A Good Look
- 35 The Dancers Walkthru
- 38 Roundancer Module by Charlie and Bettye Procter
- 39 Paging the Round Dancers: Joe and Betty Tarr
- 41 The Callers Notebook: Systems
- 45 Ladies On The Square
- 46 Style Lab: Hinge Family
- 48 Round The World
- 53 Workshop
- 59 On The Record
- 62 Caller of the Month: Brian Murdoch
- 78 Current Releases
- 86 Date Book

SQUARE DANCING

(ISSN 0037-2889)

Published monthly for and by Square Dancers and for the general enjoyment of all.

Copyright 1983, Sets in Order, Incorporated
All rights reserved.

PERMISSION TO REPRINT: You may reprint short articles by using the following credit line: "Reprinted from SQUARE DANCING, official publication of The Sets in Order American Square Dance Society." Please also credit any by-lined authors. Write us for permission to reprint longer articles.

\$10.00 per year (12 issues)
Two years \$18.00 (24 issues)

Second Class postage paid at Los Angeles, CA
POSTMASTER: Send address changes to

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

OFFICIAL PUBLICATION
OF



VOL. XXXV-NO. 9

THE SETS IN ORDER AMERICAN SQUARE DANCE SOCIETY

GENERAL STAFF

Editor	Bob Osgood
Production	Jim Spence
Editorial & Advertising	Dawn Draper
Editorial Staff	Becky Osgood
Processing	Joy Cramlet
Subscriptions	Mary Mayor
Accounts	Evelyn Koch
Editorial	Debbie Attardo
Cartoons	Frank Grunden
Photographic Consultant	Joe F Adler
Art Advisors	Chas. Dillinger Assoc.

PLEASE NOTE: Allow at least eight weeks' notice on changes of address. To speed up the change please send the old address label from your SQUARE DANCING magazine along with your new address. Printed in U.S.A.



FIRST
ANNUAL

Las Vegas
Square Dance
Weekend!

MARCH 9-11, 1984

\$157 per couple • Sahara Hotel • Las Vegas, Nevada

You're Invited:

Help us kick off our First Annual Las Vegas Wheel & Deal Square Dance Weekend. A weekend planned especially for you, the enthusiastic square dancer, in exciting, glamorous Las Vegas.

MAINSTREAM — ADVANCED I & II — ROUNDS

Our Callers

- | | |
|-------------|---------------|
| ★ Ken Bower | ★ Dave Taylor |
| ★ Bob Comyn | ★ Kip Garvey |

Featuring Charlie & Bettye Procter
for Rounds

-
- Plus...**
- Sensational Dance Program
 - Workshops
 - Wheel & Deal Round-Up Parties
 - Hotel Bonus Booklet
-

Total cost of \$157.00 includes Las Vegas Wheel & Deal registration fee and hotel accommodations.

For more information, write or call:

LAS VEGAS WHEEL & DEAL
P.O. Box 26802
Las Vegas, NV 89126
(702) 870-7981

"THE BOSS" by *Clinton*

- Power enough for 100 squares — twice the power of our previous models, yet small and lightweight for quick, convenient portability!



- Exceptional reliability — proven in years of square dance use.
- A \$1,000 value — but priced at just \$725!

Why the P-400 is the Finest Professional Sound System Available

This 17-pound system, housed in a 14"x14"x5" sewn vinyl carrying case is easy to transport and set up — yet will deliver an effortless 120 R.M.S. watts of clear, clean power.

VU meter for convenient sound level indication

Two separately adjustable microphone channels

5-gram stylus pressure for extended record life (others use up to 10 grams)

BUILT-IN music-only monitor power amplifier

Convenient control panel

Two separate power amplifiers

Optional remote music control

Internal strobe

Tape input and output

Exclusive Clinton Features

Only Clinton has a floating pickup/turntable suspension, so that an accidental bump as you reach for a control knob will not cause needle skip.

Only Clinton equipment can be operated on an inverter, on high line voltage, or under conditions of output overload without damage.

Only Clinton offers a dual speed control — normal and extended range (0-80 r.p.m.) — and automatic speed change from 33 to 45 r.p.m.

Clinton alone rates power output, supplies a comprehensive service handbook including SCHEMATIC DIAGRAMS for easy emergency service, and makes available plug in components for such service.

We Back Up Our Products

If you don't like the P-400 for any reason, return it within 30 days for a full refund (except shipping). Parts and labor for any factory service within one year are fully warranted. For as long as you, the original purchaser, own your Clinton, we will supply loan equipment should you wish to return it to us for service.

If price were no object, the P-400 would still be the best performing and most reliable system on the market. Yet this new standard of excellence is priced at a modest \$725. "THE BOSS" is the best choice at any price.

Clinton INSTRUMENT CO.

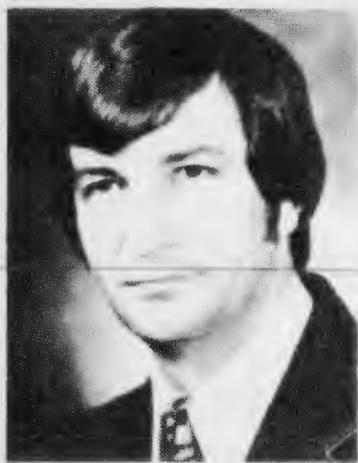
Box 505, Clinton, Ct. 06413

Tel: (203) 669-7548

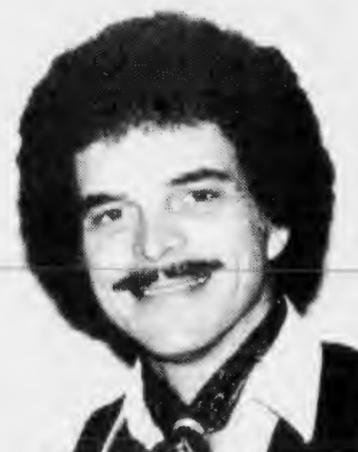
Music By:
"Southern"
Satisfaction
Band



RECORDS



Elmer Sheffield, Jr.
Tallahassee, Fla.



Paul Marcum
Nashville, Tenn.

ESP 1001 L/P ESP AND YOU by Sheffield, Jr.

ESP presents an album for your listening and performing pleasure. Side One has vocals by Elmer. Flip it over and you become the artist with the same instruments. This is the perfect record for after-party singing, strumming along or just listening. *(Also on cassette)*

NEW RELEASES

ESP 602 **Mama Don't Allow No Music** by Larry

ESP 601 **Gonna Have A Party** by Larry

ESP 505 **Swinging** by Bob

ESP 504 **I Wish I Was In Nashville** by Bob

ESP 310 **Good 'N' Country** by Paul

ESP 309 **Good Ole Days** by Paul

ESP 204 **I Wouldn't Change You If I Could**
by Elmer & Paul

ESP 116 **A Good Nights Love** by Elmer

ESP 117 **Engine #9** by Elmer (harmony-Tony Oxendine)

RECENT RELEASES

ESP 110 **Baby Makes Her Bluejeans Talk** by Elmer

ESP 111 **Fool Hearted Memory** by Elmer

ESP 112 **Speak Softly** by Elmer

ESP 113 **Oh What A Beautiful Love Song** by Elmer

ESP 114 **Heart Broke** by Elmer

ESP 115 **San Antonio Nights** by Elmer

ESP 301 **There I Go Dreaming Again** by Paul

ESP 302 **New Cut Road** by Paul

ESP 303 **Melancholy Baby** by Paul

ESP 304 **Mis'ry River** by Paul

ESP 305 **Another Chance** by Paul

ESP 306 **I Never Knew The Devil's Eyes Were Blue** by Paul

ESP 307 **Ain't It Been Love** by Paul

ESP 308 **I Can't See Texas From Here** by Paul

ESP 501 **Ease The Fever** by Bob

ESP 502 **Ain't Got Nothing To Lose** by Bob

ESP 503 **Coney Island Washboard Gal** by Bobby

ESP 201 **Honky Tonk Queen** by Elmer & Paul

ESP 202 **Golden Memories** by Elmer & Paul

ESP 203 **I Think About Your Love** by Elmer & Paul

ESP 400 **Lightnin'** by Elmer (Hoedown)

ESP 001 **Birdie Song** (Mixer)



Larry Letson
Carmel, Indiana

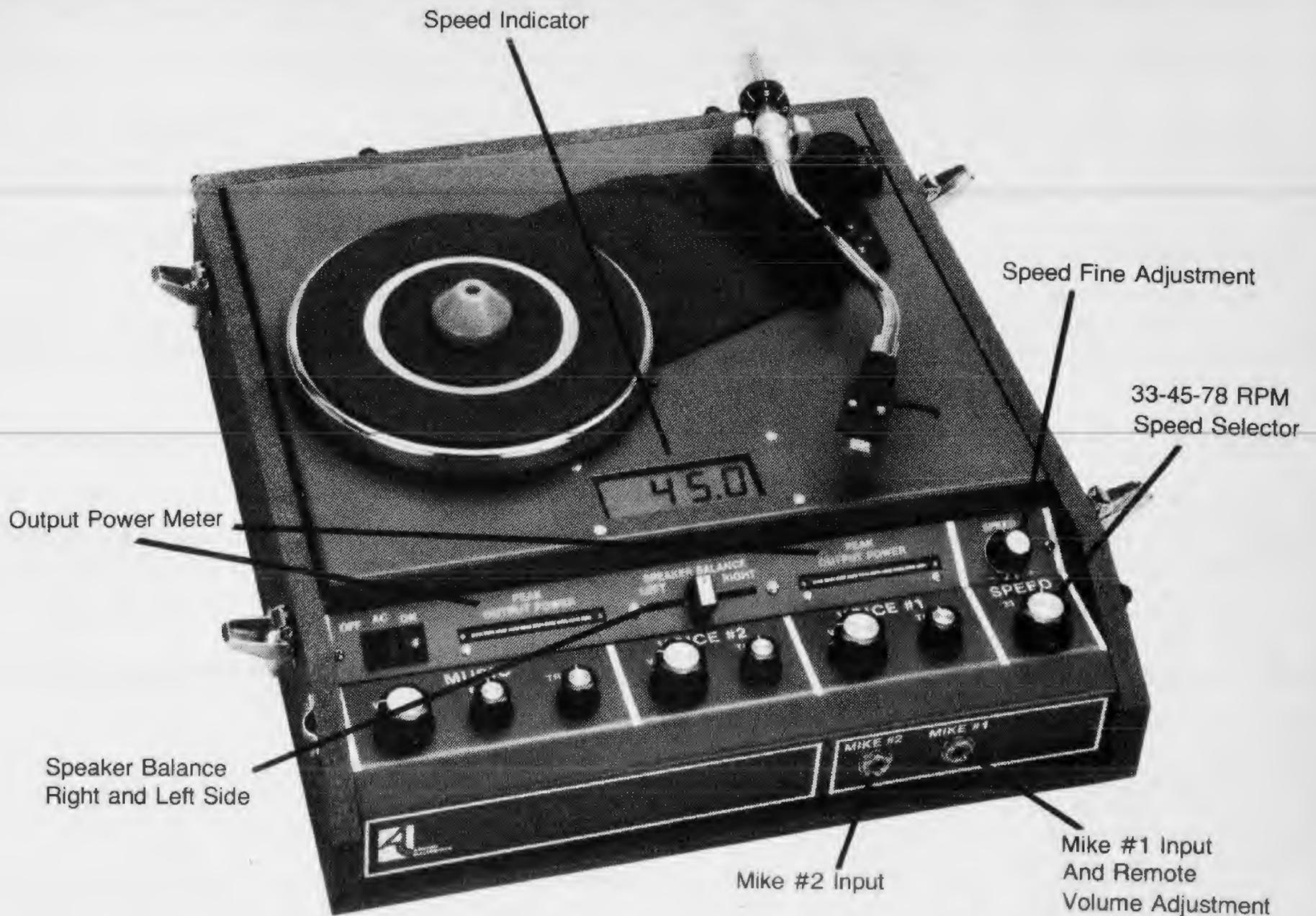


Bob Newman
Paducah, KY

Elmer Sheffield Productions, Inc.
3765 Lakeview Dr.
Tallahassee, Fla. 32304
904 576-4088/575-1020

DISTRIBUTED BY Corsair Continental Corp.
Pomona, Calif.
Jim's Record Shop
Memphis, Tenn.

THE ASHTON AMPLIFIER SYSTEM . . .



**. . . When You Call for
the Very Best . . .**



Rear View

It's Ashton Electronics, for the Best in Calling Equipment

Amplifiers
Speakers
Volume Control Units

Speaker Stands
Record Cases — Wood & Metal
Send for our new Brochure & Price List

*Purchase from Ashton direct
or from your favorite dealer*



**340-H Turtle Creek Court
San Jose, CA 95125**

(408) 995-6544

FUN VALLEY SQUARE DANCE RESORT

SOUTH FORK, COLORADO

**MINIATURE
GOLF
FISHING**

SQUARE DANCING



**HORSE BACK
RIDING
HUNTING**

CABINS

RESTAURANT

MOTEL

**Beautiful
Park for
TRAILERS
or
CAMPERS**

LAUNDRY



Enjoy square dancing in our square dance hall located on the bank of the South Fork of the Rio Grande River. The lovely hall will hold 30 squares, has a hardwood floor and a fireplace at each end of the log building. Add the panoramic view of the Rocky Mountains from each of the many large windows, friendly atmosphere, fun filled after parties and the best staff to be found, and you have a square dancers paradise.

Fun Valley has so much natural beauty — so many things to do — a thrill of a lifetime. Horseback riding, hiking, playing miniature golf and trout fishing in the cold mountain streams. Fun Valley is away from the crowds, the confusion of the cities and every day pressures. It is in a rustic setting, close to nature, the air is pure, the climate remarkable with sun filled days and cool nights.

SQUARE DANCE IN THE FALL • Relax — Summer is over, the kids are back in school. September is Colorado's most beautiful month. The Aspen leaves are turning, the weather is perfect, not hot — not cold. The water is clear as a crystal and fishing is good. All this and square dancing too! Join us.

1983 FALL SESSION

September 4-10

Lem Gravelle, Jennings, LA
Tony Oxendine, Sumter, SC
Sonny & Charlotte Ezelle, Longview, TX

September 18-24

Wayne Baldwin, Dallas, TX
Wade Driver, Houston, TX
Ray & Lillie Doyal, Grand Prairie, TX

September 11-17

Lem Gravelle, Jennings, LA
Bill Wright, San Antonio, TX
Don & Pete Hickman, San Antonio, TX

September 25-October 1

Wade Driver, Houston, TX
Pat Barbour, Houston, TX

For further information on our 1983 schedule or reservations, write or call:

FUN VALLEY RESERVATIONS

Oct. 1 to May 15 23 Fairway Oaks Blvd.
Abilene, TX 79606
phone (915) 692-6339

May 15 to Oct. 1 Box 208
So. Fork, CO 81154
phone (303) 873-5566

AS I SEE IT

bob osgood



September, 1983

HAPPY NEW YEAR to square dancers everywhere. (Perhaps we should confine this greeting to those on the "top" side of the equator.) September is the start of a new year of square dancing. Classes begin this month and we can expect many thousands of newcomers. With Square Dance Week becoming a reality on the 19th, clubs and workshops that slowed slightly with the start of summer will spring into new life come autumn.

Over the past few months, our thinking has been stimulated by the Callerlab and Legacy meetings and by direct mail, telephone and nose-to-nose communications. As a result, we've pinpointed some topics that appear to rate high among dancers and callers. Here's one example. Recently, there's been a great deal of emphasis placed on the training of new dancers. The activity loses its greatest percentage during the learning process and the transitional period between class and club. This is a major concern. Starting on page 11, there are some pointers that will help to make the newcomer a more vitally interested part of square dancing's future.

Assuming the positive and taking the stand that American Square Dancing will soon be recognized as the Folk Dance of America on a permanent basis, participants will have their greatest opportunity to branch out and to welcome more and more enthusiasts as part of the activity. However, we may have to face the realization that it won't necessarily be on today's terms. Join us in the discussion, starting on page 14.

☆☆☆

Each year for more than 30 years, during

special celebration and sports events, amusement parks have included square dancing in one form or another as an eye-catching portion of the program. Are they doing this simply for their love of the activity or are there other reasons? What should be known by square dancers approached by commercial interests to produce a square dance extravaganza tied in with the opening of a market or the arrival of some political candidate? We've approached the situation with an article starting on page 18.

Have you the urge to put on a demonstration or exhibition of square dancing or round dancing? If so, the two articles starting on page 20 will help you through your original planning and provide some insights on what is required to attain a successful performance.

Have you ever had the experience of being voted into an office of responsibility in a square dance club and accepted the job without any previous knowledge or training in the field of leadership? Then you're not alone. Dancer-leadership conferences are becoming more and more popular throughout the square dance world. Check them out in the latest installment of Gavel and Key (starting on page 24).

Of course, that's just a part of it. We touch on clogging as a form of Aerobic exercises (page 29) and, along with all our regular features, direct your attention to the special Callers Notebook segment (page 41) aimed at establishing systems designed to keep track of the new dancer classes.

All in all, we hope you'll find several things of interest to you in this diversified issue. Our goal always has been "something for everyone," and we feel this month we've succeeded in what we've set out to accomplish.

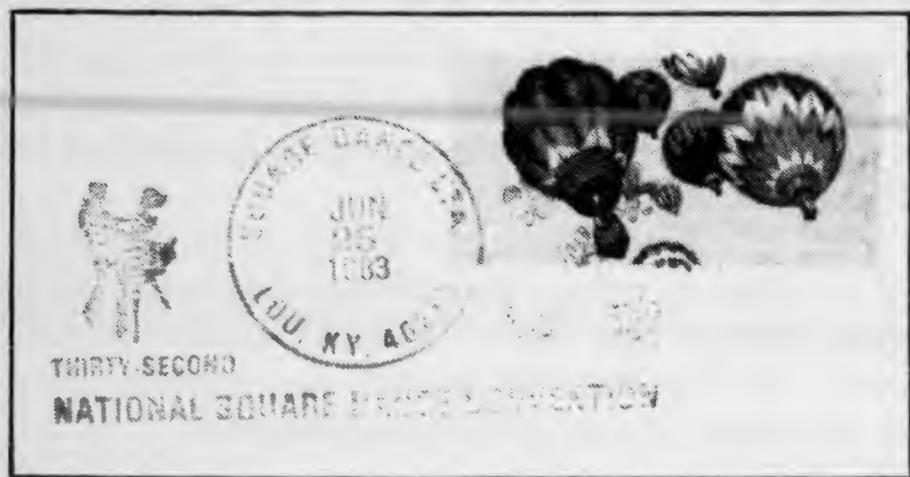
A Truly Fine Event

FROM ALL WE HEAR, the 32nd Square Dance Convention held in Louisville, Kentucky, was an extraordinary success. We hated to miss this one for we had attended the other two held in Louisville and knew from past experience and from the excellent crew of workers that this event would be equally outstanding. Apparently it was. Here are some of the highlights as sent to us by Oklahoma's Howard Thornton:

IT WAS A GREAT CONVENTION—*final unofficial attendance was placed at 30,904 . . . Weather was warm, but not over 90 and no rain (and that is good for a Convention) . . . The 1987 Convention was awarded to Houston . . . Cities indicating they, too, wished to host future Conventions included Anaheim, New Orleans, Hartford, Atlanta, Milwaukee and Memphis — so it looks like there will be places to go . . . Helen Todd sang the National Anthem before more than 10,000 dancers at the Friday night opening ceremonies. Only sad note from the Convention was the sudden death of Willie Harlen of Vinita, a pioneer Oklahoma caller who had attended every past Convention. He called in a large hall at 8:15 Thursday evening, and after leaving the stage collapsed and died almost immediately from a massive heart attack. He was one of square dancer's greatest boosters and for many years had an outstanding exhibition group in Indian costumes.*

Baltimore, Maryland, will be hosting the big one next year with Birmingham, Alabama, slated for 1985 and Indianapolis, Indiana, for 1986.

One of the unusuals of the Louisville Convention was an official postmark of the square dance station set up at the Convention site.



Here square dancers had the opportunity of mailing special covers bearing a unique cancellation.

Review: *The Osmond's 4th*

SINCE WHEN have we been analyzing television shows? Perhaps this is as good a time to start as any. The subject: Television treatment of square dancing in general and a recent 4th of July extravaganza in particular.

Square dancing is no stranger to the big tube, nor will any of its video performances, past or future, be completely free of the criticism of Monday morning quarterbacks. It's always easy to sit back in the comfort of one's living room and, while being as objective as possible, figure out what might have been.

If you caught the Osmond's Independence Day celebration from Utah on your T.V., you were undoubtedly pleased to know that square dancing, along with other things American, was selected as a feature on this hour-long show. If you are a square dancer or a caller, you may have been concerned about the partial disregard for uniform standardization. "A minor point," you say; perhaps, but, when you realize that there are many thousands out there who are presently or will eventually become square dancers, and you are aware of the influence of a single exposure on such a grand scale as this, you may have reason to be concerned.

Let's just say that it might have been possible (even conceding the fact there may have been little or no time for rehearsal) to point out to the dancers beforehand that they were part of a *showcase* for square dancing and that their performance would influence others.

No doubt, dancing on a football field is far from an ideal situation, but over the years we've witnessed many halftime football programs that featured square dancing on the lawn or on astro turf and so we know it *can* be done. However, what we would have liked to have seen and what would have made a greater impression would have been the 100 squares lined up in grid formation so that the grand square and other movements could have a more visual audience impact.

All in all, the show had all the color and excitement of the 4th of July and we take our hats off to the two callers who were up in front of the cameras. We would say to those who will have a similar opportunity in the future — there *is* a way to benefit from the experience of others and, having watched this particular show, perhaps a briefing prior to show time or some form of written communication to all the dancers involved — stressing *uniform dancing*, smooth styling and the importance of "appearing as though you are having a great time" by smiling, will pay off in great dividends.

Developing the Complete Dancer



THE MOLDING of our future dancers starts with the first night of beginner class and in many cases ends with graduation. During this time the new dancer is expected to learn all he will need to know about his hobby, such as, how to get from point A to point C for a left allemande and how to move through the traffic pattern of circulate, swing thru and wheel and deal. Learning the basics, of course, is the underlying goal.

However, if our desire is to usher into the world of square dancing those who will make good, friendly, smooth-dancing, contributing club members, then the depth of the dancer's commitment to learning needs to be further extended.

During the short time the caller/teacher has the newcomer in the palm of his hand, he has the responsibility of implanting the ability of *moving to music*, of knowing *how many steps* it takes to comfortably do each basic and how to *avoid being a rough and inconsiderate dancer*. This is a part of it. The caller should also help develop an attitude that will pursue the dancers for as long as they remain a part of square dancing — and even longer.

Equally important is the introduction of square dance manners. The thoughtful, courteous dancer is one who learns how to be a good host and how to thank others for the privilege of dancing with them. He or she knows how to return to a "neutral" corner when the square breaks down and then move smoothly into the action when the opportunity presents itself. These are niceties the dancer should learn from the beginning.

You *sold* the activity to the newcomers on the basis of several things. You said, "Square dancing is *easy to learn*; it's an *inexpensive* couple activity; it's one of the most *friendly* and *joyous* recreations available anywhere and once you have learned to dance (and to be a dancer), there will be *plenty of places for you*

to dance and clubs for you to join." Prove that you are right.

The average new dancer will be vitally interested in his new hobby. He's curious about its background. He accepts what is told to him about his responsibility to other dancers, about the importance of being smooth in moving from one basic pattern to the next. Chances are he'd also like to know about square dancing outside of his own area and realizing it is the Folk Dance of America — what about its traditions and background? Somebody needs to tell him.

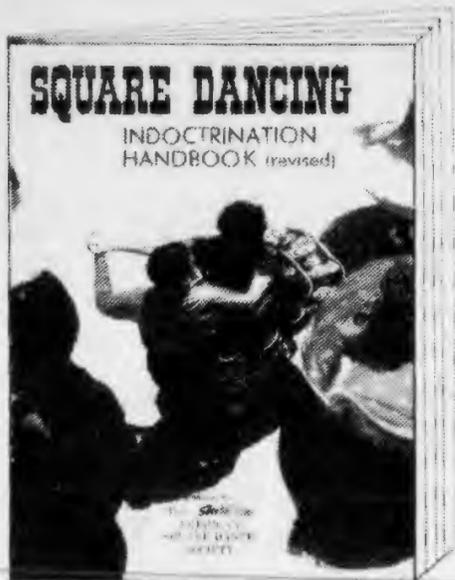
Here is the caller's opportunity to be more than just a caller. Here's a chance to do a bit of homework and, in brief sessions throughout the course, give the new dancers a taste of the past and present of American Square Dancing.

Introduce the names from the past and the part they played in the activity. Tell something about the background of square dancing over recent decades right in the area where they dance. Wouldn't they be interested in knowing how many others share this activity, not just in North America but in more than 50 countries overseas? Wouldn't it be fascinating for them to know that in Japan, Germany and other countries overseas, square dancing is

SQUARE DANCE WEEK — 1983

Be sure to take advantage of the fact that the square dance world will be celebrating Square Dance Week starting on Monday, September 19 and running through the following Sunday. This combined program will bring to the nonsquare dancing public the color, sounds and joy of square dancing in hopes that many will be enticed into this year's fall classes. Take part by having a club open house and announcing the event on grocery store bulletin boards, flyers, window displays and by word-of-mouth.

A READY HELPER



Much of what we've been discussing in this article appears as a part of **SQUARE DANCING Magazine's Indoctrination Handbook**. A copy of this illustrated, 32 page information pamphlet will answer many of your dancer's questions and will help to inform the newcomer. For information on ordering, see page 61.

called in the same language and uses the same terms that they are learning in class?

The caller tells the new dancer, "This is the way this movement is done — and *only* this way." Why? Wouldn't the dancer be interested in knowing that after many years the activity has finally reached the place where the basic movements are standardized everywhere, which means that they can learn at home base and then go out and dance anywhere in the city, state or province — even anywhere in the world? The very fact that thousands played a part in developing universal standardization is extremely important.

The newcomer accepts what is being taught by his caller/teacher. One moment he may be dancing in a square, the next in a large circle all facing the center of the hall, or in a large circle made up of smaller groups of facing couples. He may be dancing with just one partner at a time doing a mixer or couple dance or be in long lines doing a contra. You don't need to make a big deal of it. He accepts the fact that *all* of this is part of square dancing and it's all a part of the variety.

Spread out these bits of background and history during coffee breaks. Explain that in parts of the United States, people traditionally danced in large circles in what are known as running sets or mountain dances. Another time explain that contra or country dances

have their origin in other countries and that many of the roots of square dancing have been "borrowed" from other lands. Our ancestors brought with them not only their prize possessions but also their music and dance culture which, when blended with other dance cultures here in America, developed into the true American Folk Dance.

If told with genuine enthusiasm these will all be interesting to the newcomer. The knowledge will help him become a more vital link in the activity. An interested, well-rounded dancer is going to be a better salesperson for recruiting newcomers, a more involved club member and possibly in time a stronger club and association officer.

In the past, callers found time to fit all these things into their lesson plans. Unfortunately, with more and more movements to teach, and with pressure being put on by sponsoring groups in a hurry to bring as many of the newcomers into the clubs as possible, much of *how we dance* and the background of the activity has been lost along the way. In time, generations of veteran callers moved out of the activity and new callers took their place. Many of the newer caller/teachers felt they were too busy, or unqualified to pass along this type of information and many of them simply didn't know it themselves.

The Complete Experience

Happily, there are callers who still see to it that the learning period offers the complete experience. Ted and Betty Vaile, veterans at calling and teaching in Peru, Indiana, for instance, make it a point to bring their new dancers "backstage" as it were. Right from the start the Vailes emphasize the sociability, the exercise, the joy, this pastime has to offer. Much of what they pass along to the dancers is made all the more impressive by their own personal interest and enthusiasm for what they are doing. Because they are proud of the heritage, it is not difficult to pass this feeling on to the newcomers. Keeping each talk session fairly short, they cover the high points of the history as well as the local background and current information on the activity. They gain their knowledge for these short talks from many sources, such as articles published in this and other publications. They feel that quotes from some of the activity's *greats* hit home with the budding dancers. For instance, after telling about Dr. Lloyd Shaw's contributions to the activity in the late 1930's through the early 1950's with his emphasis on rhythm,

beauty and grace in the dance, they close with his words of pure inspiration, "Dance tall, be proud of what you are doing. This is the American dance!"

Bill and Mary Jenkins in Olmstedville, New York, strong leaders in the square dance activity, discovered some years ago that a number of callers in their area were teaching without passing along any of this background to the class members. Approaching some of the callers they offered their services and, as a result, they were invited to attend several class sessions to give capsule talks.

They covered much of the philosophy, history and background of square dancing. Each session was reinforced with "handouts" which were distributed among the dancers at the end of the evening. These included tips on square dance attire, some of the do's and don'ts, a collection of thoughts on styling and smooth dancing, reprints of meaningful articles from local and internationally circulated publications and excerpts from talks given at leadership meetings such as Legacy, Callerlab and past National Square Dance Conventions.

In this innovative manner, this pair of volunteers has influenced literally hundreds of new dancers, making square dancing more

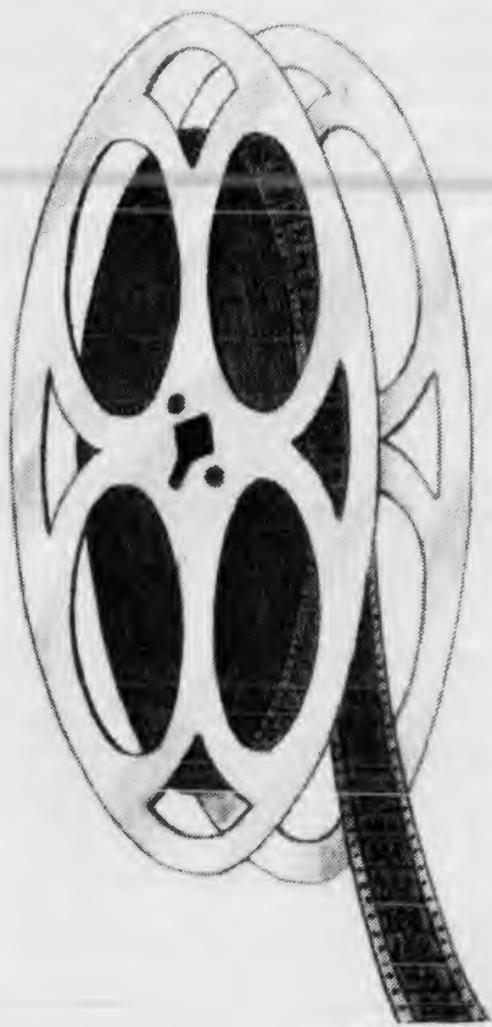
meaningful to them and perhaps making them better and more responsive club members.

During this month of September, when the largest percentage of new dancers will enter the activity, think seriously about adding an extra dimension to the new classes. All of this is, of course, the prerogative of the caller. It is hoped that a growing number of callers will see the importance of developing not just a person who can follow the calls but one who will be knowledgeable about the folk dance of this country.

Possibly the Partner's Job

Perhaps, if the caller finds this difficult at first, the caller's partner will do the research and make the talks. Or, it may be that someone in the community other than the C/T will become qualified to handle the task. Maybe in time caller's associations will make it a part of procedure to indoctrinate the callers in this phase of training so that they, in turn, will be qualified to include this material in their instructional classes.

One way or the other, all of this will tend to develop greater interest, and consequently a longer square dance life expectancy for the newcomer. This portion of the learning experience should not be overlooked.

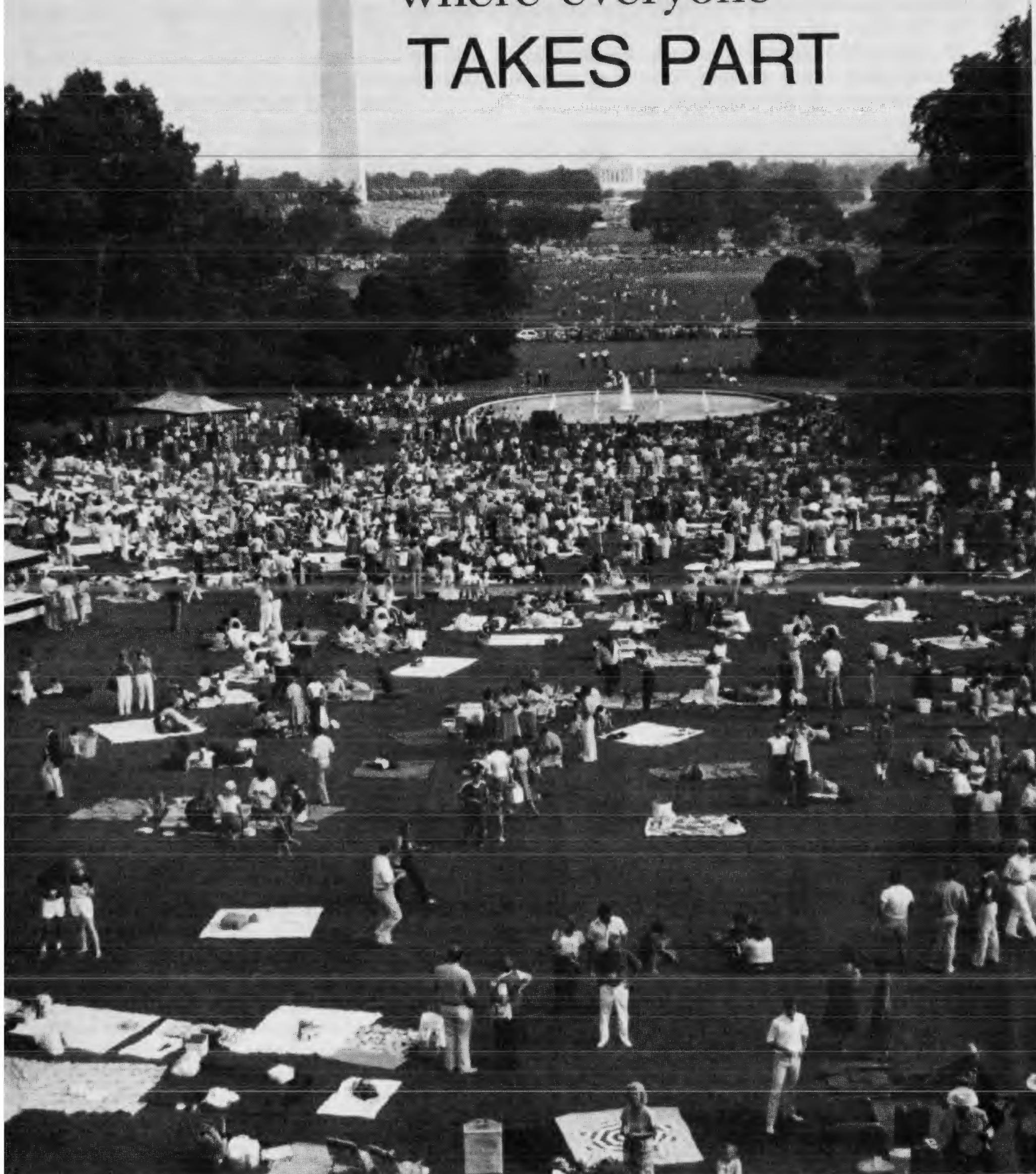


Sometime a Film?

IN THE PLANNING STAGES here at S.I.O.A.S.D.S. is a five-part film that will cover not only styling, smooth dancing, appropriate costuming and something about the basics that make up this activity, but also some history and background, some visual pointers on right and wrong ways of doing things, notes on how to improve one's dance ability and other pertinent points pertaining to the development of a dancer. The project being considered would be a progressive series. The first film, to be shown the night class registration is closed, would have a "Welcome to Square Dancing" theme explaining the job of the caller-teacher and the calls. The dance clothing used on the first night would be relatively simple (skirt and blouse, low-heeled shoes, long sleeve shirts for the men, etc.). The costuming would be updated slightly as each film progresses. Perhaps the second film would be geared to viewing on the eighth night with demonstrations in the film showing only those movements covered through the eighth lesson. As the series progresses with the films well interspersed throughout the entire Mainstream course, a bit of history with demonstrations of the various eras of dance would be displayed. Short talks by leaders in the activity, all the do's and don'ts and the features the dancer has to look forward to would be covered. Essentially, the purpose of the series would be to indoctrinate the newcomer in a uniform, acceptable manner. Send us your thoughts.



A Genuine
FOLK ACTIVITY
where everyone
TAKES PART



THE VIEW AT THE LEFT taken from the Truman balcony of the White House with the Washington Monument and Jefferson Memorial off in the distance, was the scene of a Fourth of July picnic given for the White House staff and members of their families. As a highlight of the occasion, several squares of colorfully clad square dancers exhibited for the picnickers bringing in from the sidelines a few of the nondancers to join them.

The scene was not unlike that of other patriotic gatherings throughout the country with square dancing sharing a part of the day's entertainment, adding color and fun to the occasion.

Now, imagine if you can the same grassy plot filled, not just with picnickers but with squares of dancers, all taking part in the traditional dance of America, celebrating perhaps as their ancestors have done for many decades. Far-fetched? Not at all. What could be more natural than to have an entire nation of people square dancing? Certainly recognition by this country's legislators is a step in that direction but popularizing of the activity comes through making it available, not just by providing the gyms and recreation halls for square dance lessons. It's achieved by estab-

lishing a folk-like program, a step or two below Mainstream perhaps, which dancers can master in 30 weeks or less and be assured that there will not be constant changes and scads more to learn.

A true folk activity is one that is easily attainable by the masses. It should not require endless lessons nor continual workshopping in order to be enjoyed. This brand of square dancing could be reached by every young person as part of his school training and by adults in PTA, church and service group-sponsored neighborhood fun classes. There would be no need to dance with great frequency in order to simply keep up.

Just Imagination?

If we're talking about the folk dance of a country, boasting of a population of almost 250,000,000 people, then we certainly have a way to travel beyond the number who square dance today. Guesstimates range between one and six million devotees. In order to put square dancing within reach of a much larger percentage of the population we need to come up with a program that takes less time to learn and a frequency of dancing much less than today's national average.

But what will happen to the activity as we

WHAT A SPOT FOR A SQUARE DANCE! On the occasion of this 4th of July celebration, The White House lawns (left) were filled with picnickers, with some of them joining the square dancing provided by Paul Hartman and a bevy of experienced dancers (below). Just imagine the scene if every person on the lawn was dancing rather than spectating. It's not just wishful thinking you know.

- Official photograph of the White House, Washington, D.C.



SQUARE DANCING, September, '83

know it today? We can hear the anguished cries from the sidelines. Nothing needs to happen to it — not at first, at any rate. The activity, as it is today, is obviously pleasing tens of thousands of people and undoubtedly this concept of programs past Mainstream will continue to please today's dancers even though a less strenuous program may be added. But, in addition, it's easy to see that with a base of recreational dancers, much larger than we have today, those in the programs beyond Mainstream will be quick to recognize that there will be much larger reservoirs of enthusiastic dancers to draw from in the future. But, who knows? The availability of an uncomplicated program which is virtually unattainable today, may just be the "home program" so many dancers are looking for. Certainly it can solve the "where to dance" problem of thousands of today's dropouts.

Getting back to the Fourth of July scene on the lawn of the White House and in the park areas and school playgrounds throughout

TELEGRAMS TO CONGRESS DAY

September 21, 1983, is the date set for all square dancers to call Western Union and send a public opinion message to congressmen asking cosponsorship of HR 1706. The National Folk Dance Committee is asking square dancers to indicate to the 98th Congress that there are millions of people looking forward to the permanent designation of the square dance as the Folk Dance of America. If your representative is already a cosponsor send a thank you instead. There's power in numbers. "Celebrate Square Dance Week in a positive way — make September 21st Telegrams to Congress Day."

America, why not start dreaming — or better yet, start planning? Truly, as the Folk Dance of America, square dancing can enjoy more participation by a much greater proportion of the population.

A White House Party — A Day to Remember

MAY, 1982 — It started with a phone call from Mabel H. Brandon, White House Social Secretary for President and Mrs. Ronald Reagan. Would veteran caller, Paul Hartman, along with several squares of dancers and a live band be able to be a part of the President's annual Fourth of July picnic for the White House Staff and their families? After a full three seconds of deep deliberation caller Hartman allowed that he would be able. As you can well imagine, this was not your run-of-the-mill square dance party. Where else are security checks required for all dancers and every detail cleared with an Assistant to the President of the U.S. of A.? Two months of planning and the event came off without a hitch. A magnificent summer day, 2000 picnickers, several squares of dancers, a great 7-piece square dance orchestra and fireworks! A truly glorious Fourth!

"An event we'll never forget." That about summed up the feelings of callers Paul and Fran Hartman, Roy and Charlotte Gosnell, Pete and Jane Kasper, Steve and Vija Lucius and all the fine dancers you see here. What about another square dance at The White House? Just say the word — they're ready to go.





Who Is A Square Dancer?



IS THERE SUCH A THING as a profile of Mr. and Mrs. Average Square Dancer? In the general sense, probably not. However, there must be certain elements that the majority of square dancers share in common. Just what these elements are was the question posed to caller, Larry Ingber. Larry has been serving as the pivotal contact for a televised square dance show emanating from a local TV channel in Phoenix.

The station management realized early that the show had the makings of a winner. Its half hour, weekly format drew a respectable segment of viewers from the time of the program's first exposure. A flow of mail, phone calls and personal comments encouraged continuation and gradually local advertisers started to buy time. This was the crowning indicator. If local merchants and businesses were willing to invest in the show, then it was worth pursuing further.

The producers began looking at the broad scope of businesses, beyond the obvious square dance dealers in records, square dance clothing, etc., to determine which might be the best potential advertisers.

Larry then became involved in a market survey to determine what items and services fit the requirements, philosophy and atmosphere of square dancing and be naturals to advertise.

What Turns You On?

Almost anything in good taste might find a ready market among dancers. There are many related items that play an important role.

Let's start with food and beverages. Few groups consume more soft drinks, coffee, tea, fruit punch and other nonalcoholic beverages than square dancers. Most sizeable areas have local suppliers and/or distribution points for

these products. An area television program is an excellent vehicle for a grocery chain or large bakery. For instant proof, set out a tray of goodies for a roomful of square dancers and presto — the disappearing trick of the century!

What else blends well with the square dance theme of things? What about deodorants and breath sweeteners? What an opportunity for a commercial tie-in with square dancing! The close contact, the sometimes crowded rooms, dancing soon after a meal — heavenly days, if square dancers aren't aware of the available products, they certainly should be. And now, let's get to the bottom of things. How about feet? Good old Dr. Scholls would have a field day among dancers. Even jacuzzis offer a welcome respite after three hours on a dance floor.

Square dancing provides a ready market for all of the products mentioned, and the list goes on. In order to expand the list, one needs to take a closer look at the profile of the average square dancer.

What's Your Opinion?

Thinking in terms of what the square dance consumer might use in conjunction with the activity, whom do you consider as likely advertisers? Remember, we sometimes offer a great service to commercial interests when we point out that square dancing is virtually an untouched market which, if properly reached through television, magazines, etc., could increase sales and open up doors that lead to additional sales. Send your ideas to the Editor, in care of this magazine, and we'll see that they are forwarded to Larry Ingber.

Square dancing as a

Commercial Attraction

geared to the non-dancing public

ing for ways to build up attendance. On any given day, there may be hordes celebrating High School Band Day or PTA Night or Salute to Future Farmers of America, or to The Knights of Columbus. Each group so honored takes advantage of the special discounted entrance admissions and, more than anxious to get together with others who share their activity or interests, the band members, parents, youthful farmers, or lodge members swarm to the park to the delight of the management. And, there's nothing wrong with this either.

In the case of square dancing, this type of program has proven to be very satisfactory. On occasion, however, things backfire and because of an improper understanding of what square dancing is all about, the park has simply taken advantage of the commercial aspect with little regard for, or knowledge of, square dancing and square dancers have been the losers. Perhaps this is a good time to hand out a few words of advice to promoters of these giant ventures.

Work with a qualified individual who will serve as your square dance advisor — *but* be sure he or she *is* qualified! The person should be actively involved in square dancing and know the ropes when it comes to organizing. It may be necessary to interview several individuals before finding just the right person. Explain what you have in mind and then listen to what your square dance advisor has to suggest. You may feel you have the ideal setting for a hoedown or a roundup, but until you check on the dancers' needs relative to sound, dance surface, crowd control and just the right location, you could fumble the ball.

Role of the Dancer-Advisor

Any person taking on the responsibility of representing the dancers in the area should



Hey, guess what? They're going to feature square dancing over at the fairgrounds next Sunday! How great you think. Isn't it nice these folks admire square dancing so much that they're going to spotlight it. Sounds good — let's go!

NEVER LET IT BE SAID that the public hasn't had its fair share of square dance exposure at some of the world's largest crowd attractions. Everything from World Fairs to half-time entertainment at football games to special features at state and county fairs have rolled out the red carpet or black top or green astro turf for throngs of costumed dancers.

And why shouldn't they? Square dancers are usually ready, willing and more than able to dress up and square up at the drop of a needle to show off their activity. While there's nothing wrong with all of this and it's a great way to sell others on the activity, there certainly needs to be some guidelines for those who are producing such an event, as well as for those who represent the square dancer's interests and are concerned about the image presented.

Let's face it, Square Dance Day at one of the nation's large amusement parks has not come about simply because the park managers think that square dancing is the greatest thing since the invention of popcorn. They're look-

and . . . You'll need some drawing cards . . .



Big names, local and national help to attract the square dancers. Bob Van Antwerp, Nevada; Allen Tipton, Tennessee; Al Dietrich, California; Melton Luttrell, Texas, Bob and Edna Faudree, California were among the headliners at the recent Knott's Berry Farm Square Dance Festival.

certainly have a thorough knowledge of the activity, based on sufficient time as a leader. When approached or offered the assignment to handle the square dance end of a festival, consult a check list that includes some of the elements that need to be understood.

How sincere are the sponsors in putting on a square dance event that will be of benefit to the activity and show it in its best light?

Location: Square dancers require an uncluttered area in which to dance. If the dancing is to be done on a main thoroughfare of the park, arrangements should be made to protect the dancing area from the movement of the nondancers. Because of the high dependency upon hearing the music and calls, make certain that the dance area is sufficiently protected from other sounds and noise that may be a detraction.

Dance surface: A location that offers a hardwood dance surface is usually beyond the realm of possibility. However, the next best thing is a smooth hard surface. *Clean* blacktop, or cement or terrazzo surface will do well. Grass, though possible, is far less than satisfac-

tory. The word *smooth* is important when speaking of a blacktop surface. More than one lady dancer has worn out a brand new pair of dancing slippers in just two hours of dancing on rough, uneven asphalt.

Sound: Remember that the object of square dance sound is not simply for the calls to be *heard* but to be *understood*. There's always the chance that park management will insist they have adequate sound to cover the requirements. Insist on trying it out before you agree. It's far better to plan to bring your own sound than to trust on the *convenience* of something that is there, ready for you to use. Remember, for an outdoor performance, your sound system may need to be far more powerful than what you might use inside a medium size hall. Be aware also, when checking out "house sound," that the speakers are not all aimed at the grandstands and away from the area where the dancers will be dancing.

The business side: Be sure you have every-
Please see **COMMERCIAL**, page 66

The colorful background of the internationally famous amusement park, Knott's Berry Farm, is a natural for bringing out the dancers. Other attractions include a clean surface to dance on, clear sound, top-notch callers and cuers. These are all plus factors and offered every reason for square dance organizers and Knott's Berry Farm officials to team up for the 5th year. —

Photos courtesy of Al Dietrich.



Planning a Demonstration

By Christine Helwig,
Country Dancers of Westchester

Reprinted from

Country Dance & Song Society "NEWS"

YOU AND YOUR GROUP have been invited to give a demonstration. Naturally you were pleased, and probably flattered, to have an opportunity to show others what your group is all about and you probably accepted on the spot. Undoubtedly you immediately ascertained all of the following facts:

1. When, where and why have you been asked to demonstrate? Is it a special celebration? A special event for an organization? A special attraction for an established facility? Or are you simply entertainers?

2. What kind of demonstration should it be? Is your group the whole program? Are you part of a large demonstration involving many other groups or are you part of a fair or pageant in which the dancing is incidental?

3. How long a program will it be? How many people will be needed or accommodated? (Space is often a problem.)

4. Are funds available to reimburse you for out-of-pocket costs? What about transportation and hospitality if a meal or overnight stay is involved?

5. What about conditions for dancing and other facilities? Will you dance on a floor, on grass, on a parking lot, on a platform or stage? Will you dance rain or shine? Is a sound system needed? Is one available? (Don't forget to check about extension cords!) Will spectators be seated or wandering around? Are there facilities for changing? Will your dancers/musicians (if you have live music) be given passes and parking privileges? (Don't laugh — all of the above and many other details are vital for your performers' comfort and your own peace of mind.)

6. Who will handle the publicity? What is up to you and what is up to your sponsor? Will



you be given the courtesy of proofing any releases or programs to be sure that credits are properly given and that everyone's name is spelled correctly? Are pictures needed in advance? If pictures are to be taken, can you have copies for your records?

There may be other questions that your group will ask — e.g., can others not in the demonstration attend and will passes or other privileges be extended to them? Can they join in some of the dancing, if your program includes audience participation?

It is always wise to visit the site if you can and check out the details personally. There may be special circumstances that you would not think to ask about and there may be special attractions, such as a picnic area or other special events, that will make your dancers' participation a gala occasion for your whole group.

Some Important Considerations

As the leader you are concerned with an ongoing program and the well-being of a group of dancers. It is essential to ask yourself the following questions and perhaps to consult the dancers as well:

1. Is the kind of program or demonstration you have been asked to give compatible with your objectives? What will be the effect on your dancers? Will it increase their interest and pride in being part of the group?

Some positive effects: It is good public relations especially if you are doing something for a community organization to help their program or special activity. It focuses attention on your own activities and may attract new participants, especially if the program is designed to entice the audience to join in. If you handle publicity properly (and do a good

job) you reflect credit on the activity as a whole. And finally it can be a lot of fun for your group and provide an incentive for your dancers in improving their abilities.

Some potential negative effects: Will mounting the demonstration involve a lot of extra time, work and expense? Will "putting on a good show" involve exploitation of your dancers by using regular meetings for rehearsals? Will selection of a "demonstration" group cause hard feelings? (Very probably, unless there are opportunities for everyone to participate in some part of the activity.) Will a special burden be imposed on the dancers in the demonstration, such as extra rehearsals, costumes?

2. What kind of program should you plan? This is often determined by the invitation.

Some Suggestions from Experience

1. **Consider your dancers:** Be sure that you do not ask them to do a program beyond their capacity — no matter how much you know or want to show. If your dancers are relaxed and are enjoying what they do, their enjoyment will be communicated to the audience.

2. **Consider your audience:** Be sure your program has interest and variety that is apparent. No matter how interesting subtle differences are to you, they escape the casual spectator. Plan a variety of formations.

Remember that brevity is a virtue. A dance should be long enough for the audience to grasp the pattern and special quality, but attention will wane after too many repetitions of

the same figure.

Some commentary or explanatory remarks can increase the enjoyment and understanding of the spectators. Your commentary should be to the point. A connective commentary can also give the dancers a chance to catch their breath and regroup, both physically and mentally.

3. **Consider the overall impression you want to create:** Are the dances something that everyone can do and enjoy?

The perspective of the Westchester group has been that we want to show our dances and music as part of a living tradition and we don't believe that watching other people dance is what we are all about! This is why we prefer demonstrations with audience participation. If this is your objective, your dancers don't have to be "performers" and this should be made clear to your sponsors ahead of time. Usually a sponsoring organization is delighted to know that your dancers will invite spectators to participate with them at an appropriate time and it has been our experience that the audience enjoys the opportunity. Obviously, you have to present some very simple dances that everyone can do for this part of your program!

Be sure to have information about your group available for those interested.

There is a lot more that could be said. We hope that our experience will help you to enjoy the opportunity (and avoid some of the pitfalls) when you are invited to give a demonstration.



An effective demonstration of American square dancing can consist of a costumed group of youthful, exuberant dancers (top left — The Cheyenne Mountain Dancers) or of many squares on a football field (left). The object is the same — to please the crowd while presenting a complimentary display of square dancing.

As a timely follow-up to the previous article on planning a demonstration, here is an account of a very successful presentation.

DANCE
Dance
DANCE!

A
Musical Review

By The

DALLAS
LET'S
DANCERS

Of Dallas, Texas

APRIL 4, 1983

BROWNWOOD COLISEUM

Brownwood Coliseum

THE LETS DANCERS

800 TONIGHT

The Let's Dancers

A marquee in town announces the event.

DANCE, DANCE, DANCE — A Musical Review by the Dallas Let's Dancers — that was the title of the featured entertainment sponsored by the Brownwood Cultural Affairs Commission in Brownwood, Texas, this past April. Once a year this Commission selects some form of performing arts to present a show to the community. In 1983 Bob Fisher, a member of the Cultural Affairs and also a local square dance caller, suggested the Commission try a program featuring American round dancing. He was pleased when they agreed.

Charlie and Bettye Procter, founders and instructors of the Dallas Let's Dancers, were contacted and were thrilled with the opportunity. A trip to Brownwood to view the Coliseum was the first step. The facility turned out to be a large auditorium in the round with the stage at the lowest point in the hall. A decision was made to use one third of the Coliseum, curtaining off the remaining two-thirds, with the curtains forming a backdrop to the stage on which the dancers could perform.

Later it was found that two of the dancers had experience with decorating and assisted

in designing a backdrop from 40 yards of bright pink (50¢ a yard) material which was pinned, stapled and taped together over the curtain. Large musical notes were added to the backdrop and a friend in the nursery business donated pots of lilies to be used in front.

The second step was to decide on sound. The Procters decided not to use the house system but rather to go with a square dance sound system which they checked out and found most satisfactory.

The Program

Next was to create a program. Charlie decided on various rounds from lively polkas, to fast two-steps, to smooth flowing waltzes, classic oldies and exciting modern dances. Intermixed was a brief history of round dancing which Charlie explained while the dancers (dressed in pioneer-type long dresses and overalls to reflect the era) demonstrated the various formations. Group numbers, solo couple dances, an occasional vocal and a comedy routine were included for variety.

At one point in the evening, Charlie briefly told the audience that the square dance had

Laying out costumes for a quick change.



Dancing part of the history of rounds.





Even in rehearsal, wear the right shoes!



One more time through the contra.

been selected by Congress as the "Folk Dance of the United States," and that this included square dancing, round dancing and contra dancing. To reinforce this point, he programmed a contra (which he prompted) and a brace of squares, called by Bubba Hightower. The group danced these in relaxed, natural club style, using standardized styling for all movements.

Costumes? Yes, their round dance attire was eye-catching with many, many changes. One section had the ladies in pastel dresses and the men all in white; another group of dances found both the men and ladies dressed in red and white; still another in royal blue and white and so on.

Practice Makes Perfect

The group rehearsed diligently and long until they were "measure" perfect. Even the morning of the show, a final practice session was held. A minute-by-minute worksheet was prepared so that each person knew where he was to be each minute of the performance. Costume changes had to be fast. Each individual had a clothes rack, with a sheet on the floor for petticoats and pettipants, in the order

the costumes were to be worn.

The evening of the performance arrived. "The adrenalin was flowing," Charlie reported. The group was announced. "Let's Dance," the musical theme for the dancers, filled the hall, and the entire company danced on stage. The audience's reaction was enthusiastic as shown both during the evening and at the reception held for the company afterwards.

As an afterthought, when the excitement had died down, Charlie critiqued the performance. He decided that two-and-one-half hours was too long and so cut several numbers. He eliminated pause points which had been built into the program as he felt these were difficult to handle. Was it worth taking the time to review and tighten the show? Yes, for the Dallas Let's Dancers were invited to repeat their success in another city two weeks later — and who knows what the future may hold?

A video tape was made of both shows for later study. Dancers everywhere can be proud of the representation of their activity as presented by the Dallas Let's Dancers.

The Dallas Let's Dancers pose with their instructors, Charlie and Bettye Procter.





THE *S.D. in Order*
AMERICAN
SQUARE DANCE
SOCIETY

462 North Robertson Boulevard
Los Angeles, California 90048

Presents

GAVEL & KEY

A Newsletter to the Presidents of Associations
and Editors of Square Dance Publications

TRAINING FUTURE S.D. LEADERS

"We're confused," one leader wrote in recently. "We started square dancing last September, joined a club this past spring, were invited to attend a board meeting and were elected presidents the first night."

DESPITE ITS RIDICULOUS tone, the above quote is not based on an uncommon occurrence. Along with a sizeable majority (we hope) of club and association presidents who have gotten their feet wet in learning how to become leaders, who have worked their way up through the ranks doing the menial tasks as well as the more responsible positions in the club, there are many instances where untrained individuals, simply because they happen to be willing and available, were placed in the responsible position of leadership.

Although the business aspect of square dancing is sometimes overstressed, sacrificing the uncluttered joys of dancing for more serious concerns, nevertheless, good leaders play an important role in directing a club's forward motion. Where do new leaders come from? How are they trained, what are they supposed to know?

Our frustrated couple in the earlier example happened to have joined a club where most of the veteran members had taken their turn as chairman, president, secretary, treasurer, etc., not once but perhaps a number of times and were just looking for a way out — new blood to take over. Sometimes this works out with a happy ending. All too frequently, however, it does not. How, then, can a person learn to be a leader?

In many areas, the task of setting up continuing leadership training programs falls to the local dancer association and over the years a good number of these groups have racked up

commendable batting averages.

For a number of years, one state council of square dance associations has sponsored a spring training weekend to which newly elected club officers are invited. Each trainee pays his own way, sometimes with a bit of help from the club exchequer. The association lines up the training staff and lays out the program. Qualified individuals lead seminars for those dancers who will be handling club responsibilities in the coming months. General sessions cover the various aspects of club management — insurance, legal responsibilities, new dancer recruitment, etc.

In recent years, since the formation of Legacy (the communication center for the square dance activity), different area groups have sponsored their own mini-Legacies. Essentially, mini-Legacies are leadership training programs drawing on the expertise of individuals within their area, and sometimes tapping the knowledge and experience of leaders from other parts of the square dance world.

The purpose of these sessions, which can last anywhere from one to three days, or more, is to develop leadership and establish guidelines and goals for the future.

Plan Well Ahead

While formats vary, an analysis of these leadership-training mini-Legacies, over the past five or six years, shapes up something like this:

Location: The conferences are usually sponsored by the state or regional organization. One of the first tasks of a planning board is to establish a central location favorably accessible to the greatest majority of its representatives. A few of the time-tested leadership seminars have made a point of locating far enough away from centers of population so

that those attending will be encouraged to "live in" with the others rather than commute to and from the sessions. Participants will gain much by getting together between business sessions in order to share experiences and knowledge on a less formal basis.

The Place is Important

Facilities: A campus situation where housing, meals and meeting facilities are conveniently grouped has proven to have many advantages. A number of meeting rooms of various sizes, plus a hall large enough for the entire group meets the needs of most of these conferences. In the early planning stages, when outlining the format, it's a good idea to lay out the meeting, eating, and (in some cases) dancing space requirements. Most hotels, conference facilities and universities can provide blackboards, a sound system, projectors, etc. Make a list of the group's needs in the initial planning stages. The facility chosen will play a major role in the success of the conference and for that reason it's well to check in advance relative to the janitorial services and setup and breakdown capabilities the facility provides.

Timing: The availability of a desirable facility may influence the selection of meeting dates. The sponsoring group may need to be flexible in order to acquire the facility of its choice. On the other hand, the selection of timing may supercede all other considerations. In a particular area, the majority of new club officers may be voted into office in the spring, allowing several summer months to plan for the beginning of the square dance year in the fall. In situations such as this, a date in the late spring may be an advantage.

Undoubtedly there is no one acceptable time that would universally be ideal for all conferences of this type. The planning group needs to weigh all its options in order to ensure the best possible attendance. A number of ongoing leadership seminars start with dinner and an evening meeting on Friday, continue all day Saturday and Saturday evening, ending with a wrap-up session on Sunday morning, allowing delegates travel time to return to their homes.

Three-day holidays work for some conferences. However, there is always the possible interference of family holidays that could detract from the attendance. Conferences of this

GAVEL AND KEY

Originally this newsletter was published quarterly by SIOASDS and designed for club presidents and editors of square dance publications. It has now been incorporated as a feature of SQUARE DANCING Magazine and appears from time to time with suggestions aimed at dancer leadership.

type can be held on a once-yearly basis or, in the case of many mini-Legacies, on alternate years, holding their sessions on the even years while Legacy holds its biennial meetings on the odd numbered years. There is an advantage to establishing dates well in advance. By using the same block of time each year potential participants may set their dates aside ahead of time.

Conference Goals: To be of the greatest value, leadership conferences must select themes and cover subjects that will attract the largest possible attendance. Occasionally, the major theme of a conference may come from the Legacy convention of the previous or coming year. This allows the various areas to take advantage of the outcome of the international meeting or it may be a time for a preparatory meeting to acquaint the local leaders with what Legacy itself will be covering on a broad basis 12 months hence.

Of major importance, of course, is the fact that a mini-Legacy or local leadership conference meets the needs of dancers in its own area. These are not necessarily the same as the needs facing other parts of the country. There are several ways to determine what these needs are. One method is through a questionnaire made up by the planning committee and circulated to dancer and caller leaders in the region. A second is through the use of an investigative committee, a cross section of square dance leaders who will, over a designated period of time, personally interview other leaders throughout the state in order to make a list of the priority concerns.

The Personal Touch

Often this nose-to-nose investigating brings to the surface problems that might not come up when using a questionnaire or other written response. The task of the planners is to determine what general problems or concerns exist within the area. From these decide what

situations are unique. The outcome of this type of groundwork will result in a major theme and perhaps several minor themes for the conference.

Format: An all day or several days conference needs to be well planned in advance if it is to be successful. The goals and themes need to be publicized so that those attending may formulate their own thoughts on the subjects before attending. To accomplish all of this and to keep the meeting interesting, there are a number of methods to achieve variety:

(1) *The major theme:* Several sessions of the conference can be held in the single, large meeting room where the group as a whole is addressed by an individual or panel of individuals.

(2) *Minor themes and topics:* While question and answer periods often allow for a certain amount of participation by the members in general, it is not until the large group is broken up into smaller segments that the individuals are given their opportunity to "sound off." This can be accomplished in a number of different ways.

(a) *Buzz groups:* Depending upon the amount of space available and the number of participants, the total group is broken up into small segments of equal size, ranging from half-a-dozen to as many as 12 or 15 to a unit. For the best results, they should be kept to a minimal size. Each buzz group will be assigned a location, either in a corner of the large hall or in one of the smaller adjacent areas. While in small circles, so that no delegate is sitting behind another, all the groups are given the same topic to discuss.

Job of the Moderator

A moderator, whose job is to see that everyone has an opportunity to express his opinion, is assigned, and a recorder for each group is made available to take notes, to summarize the session and to make a general statement expressing the buzz groups' findings at a general session later on. The choice of good moderators is vitally important to the success of the conclave. It is usually an advantage to have a briefing session with the moderators and recorders before the start of the buzz meetings. Prior to this, an appointed committee will complete the task of breaking down the total list of participants and assigning individuals to the various smaller groups, identifying each unit by the name of the buzz group leader. For the greatest advantage, husbands and wives should be put into different buzz

groups and, for the same purpose, members of the same club should, when possible, be placed in different groups for the discussions. In this way the partners, or club members, can get together later and share notes, possibly coming up with a variety of ideas.

(b) *Round Robin Groups:* These work a little differently than the buzz sessions. Hypothetically, if facilities are available for four meeting rooms, with each one holding one-fourth of the total attendance, then four lists will be made up and posted. Each individual will attend the round robin session to which he or she is assigned.

Four Teams of Presenters

Four of the minor theme topics will be assigned to four teams of presenters. These teams could consist of one speaker and a moderator or a panel of speakers with a moderator. Each presenter unit will have as its assignment one of the topics. Over a period of four one hour or one-and-a-half-hour meetings each speaker will rotate so that each of the four meeting room groups will have an opportunity to listen to and react to each of the four topics.

From the questions generated, the recorders will summarize the individual sessions and boil all of the summaries into a single series of points or resolutions which will be presented at a general meeting. A variation on this round robin theme is to allow the speakers and recorders to remain in one room and rotate the participants as a means of keeping everyone alert.

The constantly varying program with none of the sessions allowed to run too long without a break is added assurance of success. Morning and afternoon coffee breaks of 15 minutes are a good idea and will allow individuals to get up and stretch a bit and those who are smokers to seek out a hallway or out-of-doors retreat. Often, if the meeting is to take place over a weekend, the participants will welcome a dance on Saturday night.

While no single individual or small group of individuals should monopolize the meetings, it's always an advantage to allow sufficient time for questions and answers and for small reports or mini-spiels. These can be prepared ahead of time with the Chairman or Master of Ceremonies able to call on individuals for five minute reports on any number of subjects of general interest.

Post-mortems

One prime goal of any leadership conference is to make sure that it is *solution-*

oriented and that the group not only identifies problems but searches for the answers to these problems. Then, when the meeting is completed, let the participants think in terms of this not being the *end* of an experience but the *beginning* of a year or two when the various findings of the conference will be transmitted to the clubs and put to use.

Written copies of the resolutions and the findings, in an abbreviated form, should be circulated to all attendees and groups in the area, whether they were represented or not, with the hope that the next time such a conference is held, each club will participate.

Some leadership conferences make a point of handing out questionnaires to be filled in and returned before the participants leave the facility. In addition, some of the planners make a point of asking for a midyear report from the participants to see what the reactions to the conclave were after an individual has had the opportunity to return home and think on the various topics that were covered. Finally, a wrap-up of the meeting should be sent to Legacy and perhaps to groups in other areas that conduct similar meetings so that an exchange of ideas can benefit them all.

Guest Leaders

Most areas have developed their own line-up of efficient leaders. While some of these may have come into square dancing possessing a background of leadership knowledge, the majority have gained their experience by attending square dance leadership conferences. Over the years, these same dancers have gradually become the veteran leaders in the area.

Often, due to limited, fresh input and the rehashing of the same or similar ideas, guide-

UPDATE ON THE MINIS

Each year we receive a number of reports on leadership conferences. These occasionally find their way into special articles in the magazine. Such circulation of ideas provides ongoing leadership conferences with new and different topics for discussion. We thank you in advance for sending us these reports of conclaves held in your area.

lines in an area become stale and stereotyped, and the leaders unconsciously develop tunnel vision. To offset this, planners of leadership meetings often bring in outside speakers, who are leaders in the field of square dancing on a broad basis. In this way varied viewpoints can be shared with the participants. Outside leaders can sometimes help to change stagnated directions and aim the group toward new and perhaps different goals.

Guest leaders need to be thoroughly briefed on the area and group they will be addressing. If enlightened beforehand, they can come to the conference properly prepared with information that can prove to be helpful.

It is the wise leader, from an outside area, who realizes that each community has its own particular situations, its own collection of problems and its own need for unique solutions. For this reason, he or she should avoid stereotyped approaches that might be presented as a cure-all for all areas.

For information and lists of names of leaders who have served as guest speakers at past Mini Legacies write to: Don Chestnut, Executive Secretary of Legacy, 2149 Dahlk Circle, Madison, Wisconsin 53593, or contact Dr. Walt Cole, Chairman of Mini Legacies, 944 Chatelaine Rd., Ogden, Utah 84403.

Are You Into Advanced Dancing?

If A1 is your bag, chances are you dance with many who are not familiar with SQUARE DANCING Magazine. We will send you FREE 10 copies of our 1983 A1 Premium Album with more than 40 minutes of prime dancing time to eight outstanding callers for you to give to your friends. Send us the names and addresses of ten dancers who are not subscribers, along with \$2.00 to cover handling and shipping and we'll send you the LPs. Fair 'nuff? Valued at \$50.00, if you could buy these records in a store (you can't). The names should be of dancers who are into Advanced Dancing. Our purpose is to generate new subscribers to SQUARE DANCING Magazine.

This offer is good only if received by October 15, 1983.



33RD National

Square Dance

Convention[®]

Baltimore, Maryland
June 28, 29, 30, 1984



Make a Heritage Pilgrimage to the 33rd

CRUISIN' DOWN THE CHESAPEAKE BAY . . . SO you're a few days early for the Convention and the trail-in dances are in the evening, or you've been dancing all day and need a break, or you're unwinding after the Convention and you want to sightsee. Whatever your situation, there's plenty to do in Baltimore.

Whether your thing is history, culture, sports, food — or just anything that's fun and interesting, "Anthem City" will keep you entertained. For starters, here's what you can do *within walking distance* of the Convention Center and Civic Center.

Cruise the harbor, with perhaps, a stop-over at Fort McHenry to watch the artillery and infantry drills, explore the powder magazine or have a picnic; captain your own paddleboat around the beautiful Inner Harbor; stroll Harborplace Promenade . . . or join in the festivities there. (Hey, they're square dancing! Look again — that's you!)

Lots to See

Relax to music under the stars, symphonic, country or pops; venture over to the Maritime Museum and climb aboard the U.S. Frigate Constellation (the oldest continuously afloat ship in the world), the Lightship Chesapeake or a real Bay skipjack; stop for a gourmet dinner in Little Italy; listen to music and dance till dawn at Harborplace.

When you are ready to cruise a little farther down the Chesapeake Bay, take a day's excursion to historic Annapolis and visit the Naval Academy. Or sail across the Bay to Maryland's Eastern Shore and savor Chesapeake Bay seafood or Maryland fried chicken at a fine old inn.

Historic Heritage

Baltimore is proud of its historic heritage, and within the metropolitan area there is a wealth of Americana. You don't have to be a history buff to appreciate its many famous places and interesting exhibits. To name a few: The Shot Tower (1828), where molten lead hardened into pellets as it fell 234 feet into vats of cold water; The B & O Museum, which houses in a century-old roundhouse the finest locomotive and railroad car exhibit in the world; The Fire Museum of Maryland, displaying antique fire-fighting equipment; The Baltimore Streetcar Museum (you can ride an antique trolley); Carroll Mansion (1822) built by Charles Carroll of Carrollton, a signer of the Declaration of Independence; the homes of Babe Ruth, H. L. Mencken, and Edgar Allan Poe; Poe's grave, in the catacombs beneath Westminster Church (it's included in a midnight tour).

Then there's also Federal Hill, Otterbein and Fells Point restorations, with art galleries, restaurants, pubs and markets in buildings dating back to 1730; the Basilica of the Assumption (1806) first Roman Catholic Cathedral in English America; Lloyd Street Synagogue (1845) the first synagogue in Maryland; Lexington Market (1782) selling everything from fresh-shucked oysters to Greek pastries; The U.S. Army Ordinance Museum and The Lacrosse Hall of Fame.

What's there to do in Baltimore? A lot! So give yourself plenty of time and bring your camera. For more information write to the Maryland office of Tourist Development, 1748 Forest Drive, Annapolis 21401.

Clogging – an excellent form of **Aerobic Exercise**

By Doris Gray and Charlie Burns, Richmond, Kentucky

ANYONE WHO HAS EVER CLOGGED knows how much fun it is, but what they might not know is how healthy it is.

Clogging is a form of dance that meets all the criteria of "total exercise." It provides the five essentials vital to a well-rounded exercise program. Total exercise should include stretching, toning, posture/coordination, circulation/energy and stress reduction.

Clogging involves the use of all the large muscles of the body. Cloggers do a lot of pointing and flexing. This allows them to develop both muscular strength and muscular endurance. Cloggers also develop greater flexibility. This greater flexibility reduces their chances of injury while clogging or participating in other strenuous activities. Any activity that uses the large muscles and is done smoothly and continuously is very effective for toning and firming the muscles. Since firm muscles take up less space than flabby ones, you can obtain a better shape and form.

When you clog, you use the muscles in the front of the legs every time you point your toes in the direction of the floor. When the foot is in a flexed position, you use the muscles in the back of the legs. When your knees are slightly bent and you are transferring your body weight from side to side, you are stretching the broad surface muscles of the buttocks. Although the lower limbs receive the maximum benefits of clogging, you also tone and firm your abdominal muscles.

Proper Breathing

Clogging will aid in burning excess fat. When you clog, you take in more than the usual amount of oxygen. Taking in large amounts of oxygen means burning calories. In class you will learn controlled breathing. This will enable you to speed up the rate you burn fat and to rid the lungs of carbon dioxide.

When clogging, natural continuous breathing at moments of strain will make the difference between feeling exhausted and feeling invigorated. If you're extremely tired at the end of a class it may be because of the lack of oxygen in the body. You may be holding your breath while you try to figure out a difficult step or movement. Because clogging is an aerobic activity (with oxygen) the body demands more than an ordinary amount of oxygen, therefore it is essential to breathe as deeply as possible. If you find yourself holding your breath, breathe deeply and try to relax.

Clogging will train the heart and lungs to work more efficiently, bringing more oxygen to the body and to the working muscles with less effort. The better condition you're in, the more effort you need to put into your clogging to give your heart and lungs a workout each time.

If you are serious about using clogging as a way to "shape-up," or as a way to stay in shape, you can look forward to a reduction in body fat, a decreased risk of heart attack, stroke and high blood pressure. You will notice an increased energy level and you will have more stamina. Clogging and other forms of aerobic exercise can greatly reduce your level of stress.

Don't ever think you have to dance exactly the same way everyone else does. We all work with individually proportioned bodies. You have to progress at your own level. The important thing is to put maximum effort into your clogging. All dance movements begin in the center of the body and move out. Always keep your body weight lifted and the waistline held tall. Breathe naturally and freely as possible.

Pay attention to your instructor; feel good about what you are doing; relax and enjoy yourself. It's great fun and good exercise.

Traditional Treasury

By Ed Butenhof, Rochester, New York

GEORGE THOMPSON OF MICHIGAN recently sent me a little book called "Michigan Barn Dance Square Dance Callbook" by Samuel Clark, dated 1950. Mr. Clark describes himself as the founder of the Michigan Barn Dance and the book as an attempt to increase public interest in square dancing "as it is done in Michigan." One of the dances in the book follows:

THE GIRL I LEFT BEHIND ME

Music: Done to the title tune.

Allemande left with the lady on the left

The right hand to your own (grand right and left)

Go halfway around and meet your own

And promenade her home

The first couple lead up to the right,

Balance there 'til they find you

Pass right thru and balance to

And swing the girl behind you

Take that girl lead up to the next

(Gent has a new partner)

Balance there 'til they find you

Pass right thru and balance to

And swing the girl behind you

Take that girl lead up to the last

(As first couple moves on, the second couple moves up to the third and begins, then the third and fourth correspondingly until all are back in their original places.)

The dance as written is, of course, fitted to the tune but can be used as a patter call just as easily.

A LIMITED BASICS PROGRAM?

Some leaders feel that those looking for an uncomplicated form of square dancing, involving fewer lessons and less frequent attendance, might find an answer in the traditional field and with contras. We would welcome the opinions of others as a means of helping us to take an in-depth look at a type of program that would please those who are not presently ready to be involved in 41 weeks of lessons nor in dancing at least twice a week in order to keep up.

Al Brozek of Connecticut sent me a dance he adapted. It's energetic but easy and is just the thing for a group that has energy to burn.

RAKES OF MALLOW

Music: Use the tune of the same name.

— — — —, — — **Heads sashay**

(Heads join both hands with partners and slide across with ladies passing back-to-back.)

— — — —, — — **Sashay back**

(men pass back to back)

— — — —, — — **Sides sashay**

— — — —, — — **Sashay back**

— — — —, — — **Partner do sa do**

— — — —, — — **Corner Swing**

— — — —, — — **And promenade**

— — — —, — — — —

— — — —, — — **Heads sashay**

(Then repeat for the sides twice.)

For a grand finale, try this:

— — — —, **All face partners sashay across**

— — — —, — — **Sashay back**

— — — —, — — **Do it again**

— — — —, — — **Sashay back**

— — — —, — — **Partner do sa do**

— — — —, — — **Promenade**

— — — —, — — — —

— — — —, — — — —

Roger Knox, a caller from Ithaca, New York, sent me the following which he thinks predates the do paso.

ALLEMANDE LEFT AND THE GENTS STAR

Music: Use Soldier's Joy or similar, well-phrased tune.

Allemande left right where you are

Gents to the center with a right hand star

Turn that star but not too far

Back to partner with a left hand round

Now your corner with a right hand round

Partner with a left hand round

Go all the way around

Swing your corner when she comes down

Keep the corner and promenade

(Repeat three more times until original partners are returned.)

ADVANCED DANCING

by Bill Davis, Sunnyvale, California

I AM OFTEN ASKED — especially by dancers just coming into a particular level — “Can (should) I go to that dance?” Or sometimes it’s, “Should I go to that dance with that particular caller?” My answer is usually the same to all such questions. It depends on what dancers go to the dance for. Of course I understand the real thrust of the question. It is based on the fact that certain callers have particular reputations that precede them and what the dancer is wondering is whether or not, in my opinion, he/she is ready for that caller (reputation). Hence, it is usually appropriate to point out several facts of life about open dances at whatever level.

Callers, well-known enough to have any reputation, usually face many varieties of dance floors. If the dance is large, the caller knows there will be those on the floor who are weaker than the average. He also knows that there will be dancers who are stronger than the average. If he is a sight caller, he will want to know who the stronger ones are for pilot squares. However, if he is competent, he will not call exclusively, or even primarily, to the pilot squares. He would be doing a disservice to the majority if he picked out the weakest dancers and called primarily (or exclusively) to them. The competent caller is going to keep most of the floor dancing. Hence, if you go to a dance where you are the weakest dancer present, the chances are it will be tough for you all evening. If the dance is at the A-1 level and all the dancers except you are experienced A-2 dancers, you will probably have a rough evening, even though the caller does not use any A-2 calls. If, on the other hand, you are the strongest dancer at the dance, you had better have the right attitude, or you may find yourself bored. This problem does not arise too often since experienced dancers usually know what to expect.

There are variations to all themes, especially this one. Often a caller is strongly urged by sponsors to call a particular level regardless of what the majority of the dancers may be able to do. If he is clever, he will find a way to satisfy the sponsor and still keep the majority dancing. He may be asked, or pro-

grammed, to call a Plus level APD dance. Since most dancers at the Plus level today are very weak at APD, it won’t take much APD to match their abilities. A proper choice of program, however, can accommodate both APD and the majority of dancers. If, however, he goes in with a preconceived notion of what APD should be, it could well turn out that he will indeed call a dance that most people in attendance will not be able to dance. This, however, is a case of bad caller judgment and better callers will not trap themselves with such a counterproductive position.

There are, of course, many dances that operate on a regularly scheduled basis for which the degree of difficulty is fairly well known. In all such cases that I know of, the dancers who attend establish the level. I know callers who on one night to one group call a very soft level Advanced dance, and on the next night, to another group, call a very demanding Plus level dance. Thus, getting back to the original question, if a dancer asks me about a regularly scheduled dance where I know what dancers are regularly in attendance, I can advise him rather accurately on what to expect. If, on the other hand, the dance in question is a festival or one-shot dance of some sort, the answer is more difficult to come by and depends mostly on what dancers attend rather than on who the caller is. Thus, when I hear a dancer comment that he would be afraid to go to a dance called by a particular caller, without regard to what dancers are going to be there, I can only conclude that the dancer is not truly an experienced dancer regardless of how long he has been dancing.

In the final analysis a dancer must make a choice in selecting what dances to go to. The two extremes are on the one hand to go where the dancers are generally weaker and coast through the evening, or on the other to go to a dance where the dancers are stronger and stretch your abilities. There are, of course, a continuous series of choices in-between. For dancers with the right attitude, the whole spectrum can be fun. The dancer is fortunate who lives in an area where the whole spectrum is available. □ □ □



by Dick Leger, Bristol, Rhode Island

THE NAME OF THIS DANCE is Balsam Reel and the name of the originator should be familiar to you by now. If you check back, you'll find Roger Whynot's name on quite a few beautiful contras and this one is no exception. He has once again put a dance together that has a cute little gimmick in it. It works very well but will take dancers a while to get the feel of the flow of the dance. By that I mean if people rush this dance on the hand turns they will miss the whole point of the dance itself. This dance combines the skills to challenge the real dancer to keep on phrase!

Setting the dance up is no problem. Simply line up your squares up and down the hall and across. Use any of the methods that we have suggested up to now to set up an alternate duple. If you read this in some of the books that have been out for some time, it would be the same as 1, 3, 5, etc., crossed over and active. Anyway, I would set it up quickly so I would have more time to teach the heel and toe skill.

BALSAM REEL

by Roger Whynot, Pride's Crossing, MA

Teaching:

All face your corners and step up into loose ball-room dance position. The men start with the left foot, the ladies with the right foot for a heel and

toe, then side close side out, heel and toe (men right and ladies left) side close side in, repeat again, heel and toe and out you go, heel and toe — just the men go in while the ladies take their three steps in place. Men will turn by the right hand (pigeon wing turn) all the way around, then a left hand turn with the girl they just did the heel and toe with, all the way around. These are the hand turns that must not be rushed! Two ladies will chain across but not back. All join hands in a long line to go forward and back. With the opposite pair circle left three quarters to pass thru (up and down the hall) to do sa do with the next person coming at them. At this point in the dance you will end up with a couple at each end of the contra set who won't have anyone to do sa do with. They will simply cross over and wait for the next do sa do.

Calling:

- — — —, Get ready for the heel and toe
- Heel & toe out you go, heel & toe in you go**
- Heel & toe out you go,**
- Heel & toe men in turn right**
- — **All the way, turn the ladies by the left**
- — **All the way, — — and the ladies chain**
- — — —, **All join hands go forward**
- — — **And back,**
- With the opposite pair circle three quarters**
- — — **And pass thru to do sa do**
- — — —, **Get ready for the heel and toe**

EXPERIMENTAL NOTES

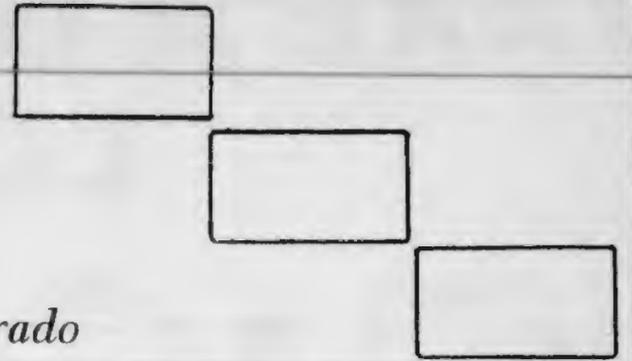
Compiled by Ray Rose, Van Nuys, California

SHORT TRACK: From right (left) hand columns: Dancers in number one and two positions walk and dodge, and face one quarter right (left) (split counter rotate), as dancers number three and four column circulate one position, then walk and dodge, and face right (left) (box counter rotate) to become centers of parallel two-faced lines.

From a static square: **Heads lead right . . . circle to a line . . . pass thru . . . wheel and spread . . . touch a quarter . . . Short Track . . . couples circulate . . . girls run . . . girls trade . . . explode and roll . . . right and left grand.**

MOSTLY MODULAR

by Cal Campbell, Ft. Collins, Colorado



SOMEPLACE ALONG THE WAY square dancers decided that when they heard the caller say, "Left allemande," it was time to relax and perhaps let out a whoop or two. It has become the traditional point where the dancers recognize that they have successfully mastered the dance. The result of this dancer response has been that most square dance routines end with a left allemande. The same is true with getout modules. Most of them end with a left allemande and it is up to the caller to get the square back home.

Getout modules don't have to end in a left allemande. It's sometimes nice to mix in some getouts that resolve the square some other way. This will keep the dancers on their toes and add a little spice to the evening. You don't even have to wait very long into the lesson series to introduce this idea. The two following getouts can be used within the first few lessons.

ZB-RLG

Pass thru
U turn back
Pass thru
Face your partner
Right and left grand

ZL-RLG

Box the gnat
Pass thru
Face your partner
Right and left grand

I believe that it helps to have figures that use a right and left grand without a preceding left allemande. If you don't, the dancers get so used to the two hooked together that they automatically follow one with the other. The dancers will also enjoy meeting their partner in some rather surprising places. Each of the getouts below lead into the right and left grand from a different formation. In the one using the cloverleaf, you need to call the right and left grand just before the cloverleaf is completed and the trailing dancers are still facing each other.

ZB-RLG

Swing thru Men trade Girls circulate Right and left grand	Touch one quarter Single file circulate Girls run Right and left grand
Turn thru outside two Left turn thru in middle All cloverleaf Right and left grand	Right and left thru Pass thru Ends fold Right and left grand

ZL-RLG

There are other resolution points. Some routines can be made to come out with everyone back to a static square. Another way is to have the square resolve directly into a couple promenade. I haven't seen this idea used very much so it has the added element of surprise for the dancers.

ZB-PROM

Swing thru
Girls circulate
Men trade
Scoot back
Men run
Promenade

ZL-PROM

Right and left thru
Spin the top
Swing thru
Men run
Promenade

A Zero Square — (ZS) Often called a static square. It is the good old point where we start out and hopefully end every dance.

Zero Box — (ZB) Often called a Box 1-4. Don't panic. From a zero square just have the heads or the sides square thru and look at the result. The set is in an eight chain thru formation and everyone could do a left allemande and get their original partner.

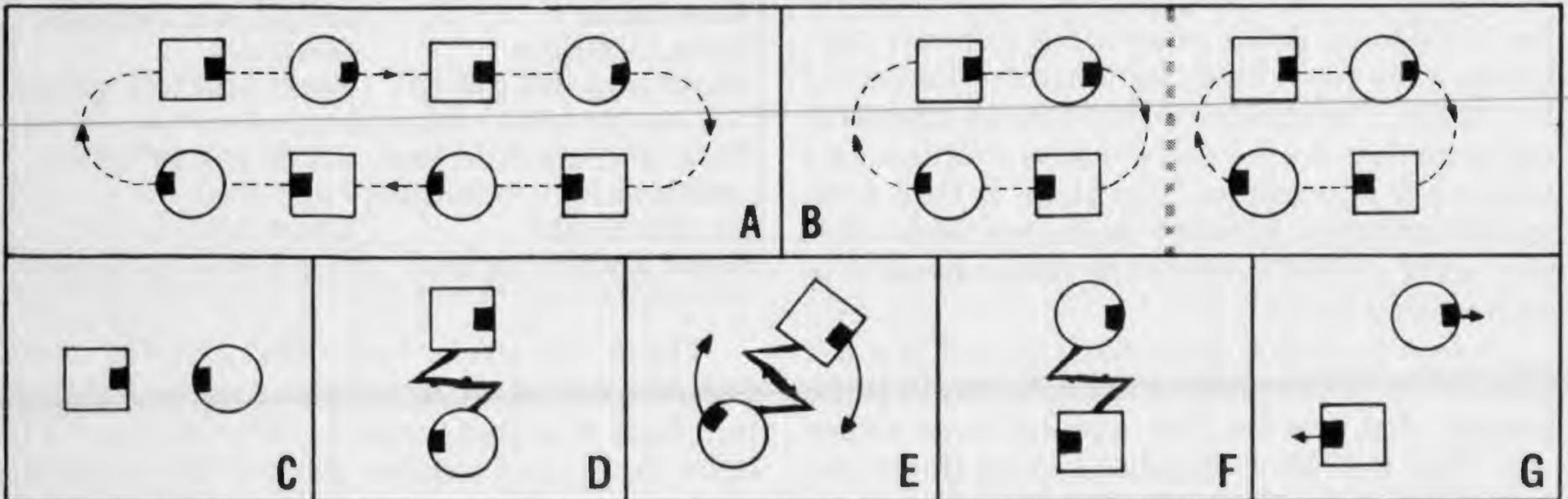
Zero Line — (ZL) Often called a 1P2P line. From a zero square have the heads or the sides lead right and circle four to a line. The set is in two facing lines of four formation and, once again, if everyone did a left allemande they would all return to their original partner.

TAKE A GOOD LOOK

a feature for dancers



EMPHASIS CALLS
AIMED AT
BETTER DANCING



JOE: An interesting program inaugurated by Callerlab a while back puts the spotlight on Mainstream movements that tend to give dancers trouble in one way or another. They suggest that in workshops and at dances an emphasis be placed on reteaching or reviewing them.

BARBARA: For the first quarter of this year, they selected divide and spin the top. For the second quarter, it was cross trail thru and zoom that were the "emphasis calls."

JOE: While any of these should be familiar to someone dancing with a Mainstream club, each has some point or segment that offers trouble. We'll try to spotlight as many of these as we can during the coming months.

BARBARA: For the third quarter that ends this month, the Mainstream committee selected split circulate and turn thru. Let's talk a little bit about each of them.

JOE: Probably the only trick with split circulate as it might be done in a column (47i in the circulate family) is that it is sometimes confused with single file (column) circulate (47h). When you check the diagrams, the differences are easy to spot. In a single file circulate (A) all of the dancers move forward one position within the framework of the column. In a split circulate (B) the column is

divided in half and each half does its own box circulate. That's all there is to it.

BARBARA: The turn thru family is comprised of a standard (right arm) turn thru (50a) and a left turn thru (50b). In doing this movement, the point of caution perhaps comes when the 180° turn has been completed. At this point, the armholds are disengaged so that dancers may move forward to complete the action.

JOE: Let's take a look. Starting with facing dancers (C), each dancer steps forward to join right forearms with the other dancer (D). They turn by the right (E) one half (F), release armholds and step forward (G), essentially ending back to back with each other and ready for the next action.

BARBARA: It's the relatively simple movements such as these that sometimes cause problems. Because they are not complicated, we tend to take them for granted, sometimes learning them incorrectly and failing to correct the mistakes later on or, in the course of our dancing, picking up bad habits.

JOE: It's a good idea to double check the definitions in your Mainstream Handbook every once in a while just to make certain you are dancing the movement the way it is intended to be danced.

The Dancers

Walkthru

CLASS HANDOUTS

FROM EXPERIENCE, from surveys, from records kept by clubs and callers, it has been determined that word-of-mouth and personal contact do the best selling job of attracting people into classes. Here, from the Vancouver and District Caller Teachers Association, are some simple handouts to be given to friends to acquaint them with the local square dance scene. They serve as backups to any personal invitation. Carried in pocket or purse, they are readily available when a likely candidate appears interested.

By using a quick-print shop, similar giveaways could be quickly and easily reproduced for your club or area beginner groups.

Sample Ideas

For a one-night stand: An attractive and rather formal printed card (5"x3½") reads: "You are cordially invited to attend a Square Dance Party (no experience necessary) at _____ as guests of _____ . R.S.V.P. phone _____ ." These are handed out by dancers to their nondancing friends. The formality of the card makes it appear as a very special invitation. This is reinforced by the request for an R.S.V.P. which, incidentally, will help you plan on the amount of refreshments to have on hand.

You are cordially invited to attend a
Square Dance Party
(NO EXPERIENCE NECESSARY)

at _____

as guests of _____

R.S.V.P. _____ Phone _____

read: "Learn to Square Dance. Perfect couple recreation. For Fitness & Health. Meet & Mix with people. Try it — You'll be glad you did. New Dancers starting in September. For a club in your area, phone _____ ."

Similar to a business card, but lighter in weight, the fact that these handouts are padded keeps them intact and simple to tear off and give away.

For detailed information: A standard 8½"x11" piece of paper is printed on one side with information about the background of square dancing, its cost and clothing and answers the most frequently asked questions. The other side lists the callers and their telephone number, by city, of the members of the Association.

VANCOUVER AND DISTRICT CALLER TEACHERS ASSOCIATION	
SQUARE DANCE CALLERS	
ABBOTSFORD	
AL BERRY	823-4405
KEN GIBSON	829-9805
AGASSIS - ROSDALE	
BILL CHOSBIE	858-4403
ALDERROVE	
NOHM WRIGHT	483-6789
BELLINGHAM, WASH.	
BOB PARRISH	384-5317
BURNABY	
RAY BRENDZY	434-1847
CHUCK JORDAN	434-7034
MIKE KOMARNICKI	291-8333
MARCEL RIVARD	874-0124
STEVE EDLUND	564-4723
CHILLIWACK	
JIM HARRISON	795-3430
DELTA	
BURT HARVE	948-4731
GIBSONS - BECHTEL	
HARRY ROBERTSON	886-9540
MAURICE HEMSTREET	985-3359
HANEY - MAPLE RIDGE	
AL MAERTZ	454-8781
LANGLEY	
YIC HARRIS	534-6464
MISSION	
KEN CRISP	941-6392
DENNIS HARMER	826-6583
NEW WESTMINSTER	
KEN LOCKETT	464-0284
DON HUGHES	521-2871
NORTH DELTA	
KEN MURPHY	584-7920
NORTH VANCOUVER	
RON BOJIMAN	531-3501
BRIAN MURDOCK	987-7777
PORT COQUITLAM	
JIM McPHERSON	942-7818
HELGE JACOBSEN	942-7818
IRENE HAZZARD	522-8135
PORT MOODY	
JO BROWN	434-1488
POWELL RIVER	
DEWISS BROWN	485-4336
RICHMOND	
KEN OAKLEY	327-4515
SURREY	
FRED McDONALD	534-0184
DARYL WEIBE	581-3041
VANCOUVER EAST	
EARL BOWLES	584-4547
BOB MURDOCK	434-2049
AL BEZANSON	434-3960
VANCOUVER WEST	
BOB DALLMAN	327-1962
ART COOKE	988-0296
WEST VANCOUVER	
JOHN WINTON	922-7797
DOREEN SILLERY	987-5307
WHITE ROCK - OCEAN PARK	
KEN MELECH	581-1376



These are just a few of the ideas put together by this particular Association. By using all of these, plus several others they have developed, they can make a concerted effort to fill the new classes. They say to their prospects, "Try it." We suggest to dancers, clubs and callers, "Try these ideas, along with your own. You may end up the winner."

The National Association of Square and Round Dance Suppliers

by Dave Senko, Daingerfield, Texas

THE NASRDS is a nonprofit service group composed of commercial businesses which provide apparel, equipment, records and many specialty items which dancers require for the enjoyment of the activity. Formed in May, 1975, under the sponsorship of Legacy, NASRDS is dedicated to enhancing, expanding and improving the atmosphere of square and round dancing activities to enrich the enjoyment of those who participate.

NASRDS works closely with the committees for each National Square Dance Convention and, through its area representatives, provides counsel and assistance to individual dancers, clubs, associations and state committees which request their help. Some examples of the helps NASRDS can give are:

Provide sample written contracts between a retailer and festival-sponsoring group.

Help determine how many shops (exhibitors) to have at a festival or convention.

Explain how to locate a "last minute" replacement if a retail dealer you expected at your function cancels due to an emergency.

Investigate an allegation of unfair treatment by a retailer for misrepresentation or failure to provide merchandise ordered and paid for.

Bylaws

The organization has a well-defined constitution and bylaws with the usual prescribed officers. Membership is open to "any individual or other entity recognized by law who provides a continuing service to square and round dancing participants from which they might reasonably expect to receive remuneration as a form of compensation." All members must adhere to the Association's bylaws and Code of Ethics.

Code of Ethics

The following code is the guide for the conduct of members in their economic activities.

1. I recognize that the enrichment of dance activities is the route to best improve my economic well-being, but pledge myself to

a selfless goal of aiding this great activity regardless of financial gain.

2. I will not knowingly violate the laws or operating rules of any agencies of square dance organizations which govern our economic activities.

3. I shall ask for no more than fair and reasonable considerations in my relationship with dance activity sponsors and my fellow exhibitors.

4. The goods and services I offer shall be honestly presented with no intent to defraud or mislead.

5. I will show consideration for the dancers and my fellow exhibitors by containing my display within the area assigned and not erect signs that obstruct the view of other exhibits.

6. My displays will be in good taste, conducive to the dancing environment and maintained in good order.

7. When exhibiting at sponsored dance activities, I will abide by the rules of the sponsoring organization and respond to all reasonable requests from those responsible for the function.

8. I will ensure that no alcoholic beverages are maintained or consumed in my exhibiting area before or during dance activities.

9. I will ensure that the personal actions, mannerisms and verbalization of all those in my control are conducive to the enhancement of dance activities.

10. Above all else, I shall conduct my activities with the honesty and integrity that is the foundation of friendship and our social environment.

The Ethics Committee is charged with investigating and recommending action on any complaint concerning unethical conduct by any NASRDS Member.

For additional information about The National Association of Square and Round Dance Suppliers contact Judy Sappington, Secretary, 7738 Morgan Ave., Minneapolis, Minnesota 55423 (telephone 612-869-9501).

GOSSIP

a PROPER PERSPECTIVE

By Bev Warner, Saginaw, Michigan

FROM TIME TO TIME, just about all of us engage in gossip — casual chitchat about a person who isn't around. Sometimes such idle chatter can be destructive, but now psychologists are saying that it can also serve valuable personal and social functions.

Gossip's primary motive is to tell an interesting or amusing story about someone behind his back. Perhaps the most important function of gossip is to bring moral principles down to a working level, a level people can understand and apply to their own special circumstances.

By talking to each other about each other, we are actually establishing and maintaining moral and social standards. Gossip is the transfer of feelings from person to person. It deals with people, modes, manners and values and therefore can be educational.

Here's an example of how gossip keeps us on the track. Suppose a member of your club tells you that a club in another area is excluding all teen dancers from their dances. You disapprove, but you are unsure how others feel. As you relate the story to some of your fellow dancers, you are, on the surface, merely passing along a bit of information. Underneath, though, you are actually conducting a sort of survey of your fellow dancers' reactions. Do they back you up, or do they have a more lax point of view?

By assessing their reactions you'll arrive at a clearer understanding of local beliefs regarding teen dancers and you may be establishing or reinforcing area standards. Perhaps the feelings expressed will even find their own way back to the club who is doing the excluding (it's the nature of gossip, after all, to travel) and influence their behavior.

A Mechanism of Commitment

Gossip also functions as a "mechanism of commitment." As you pass along the story

about the teens, you air your own feelings and ideas. You may even be discovering your feelings for the first time as you talk. Having made your views public, you have not only clarified them but also made them stronger.

Gossip can be a strong social force, influencing our behavior, but the main purpose of gossip is a personal one. The ability to confide in others, to share stories, ideas and happenings, is what keeps us sane. Faced with stress, we go under, are disabled and need to recover. We need to renew ourselves and part

Please see **GOSSIP**, page 67

BADGE OF THE MONTH



The Cuadrilla de Cuernavaca Square Dance Club in Morelos was formed in October, 1981. It is the only square dance club in Mexico outside of the Guadalajara and Sonora areas.

The badge was planned around the name of the city, Cuernavaca, which, in the original Indian language, means "place close to the edge of the forest." The tree in the center of the badge suggests this approximation of the city to the trees and nature. The small triangular-shaped piece moving out from the side of the tree represents the voice coming forth from the "talking tree," which in Nahuatl (language of the Aztecs) — means giving forth of knowledge. Thus the club hopes to give forth dancing knowledge. The badge is in green and white, the colors of the forest.

The Cuadrilla de Cuernavacas dance on Monday and Wednesday nights and anyone in the area is invited to call 3-49-11 for information as to time and location.

SEEKING SOLUTIONS

From an interview with Charlie and Bettye Procter, Red Oak, Texas

To attend a round dance clinic, organized and lead by Charlie and Bettye Procter, is an exercise in self-improvement. Well established as able and dedicated round dance educators, they keep a keen eye on the pulse of the movement. Currently, there are some concerns surrounding attitude and the approach to teaching and since the airing and sharing of concerns generally provides positive assistance, they consented in a recent interview to share their thoughts with us.

WE HAVE RECENTLY BEEN NOTICING more and more people within the square dance activity who dance poorly. They know many figures and dance at the Advanced level and although they get through the mechanics of the figures well, they're doing extremely poorly as far as the dancing is concerned. There's a plodding and pushing and jerking and bumping to the point that it doesn't make any sense at all. We're not picking on square dancing. The same thing, unfortunately, holds

ABOUT THE PROCTERS

Charlie Procter is a businessman. Retired recently from Procter & Gamble (no relation) and a responsible management position, Charlie and Bettye are today spending much of their time doing what they enjoy most — round dancing. Long-time leaders, the Procters participate regularly on the staff of several vacation institutes, have led a number of dance groups overseas and appear on programs at many festivals around the country. This month, in addition to a thoughtful article on this page, you'll discover something about the Procters' work with a demonstration group on page 22. There's no doubt about it, Charlie and Bettye are a notably involved couple.

true in round dancing and it is to this area that we mainly address ourselves.

Round dancing is going to two extremes. One is that the people are often not properly versed in the execution of basics and so they look very bad. They're not really moving with the music. Their styling leaves much to be desired, and although they know many routines, they do not dance them well. The other side of the round dancing picture is that dancers have gone to the extreme with learning figures to the point where they're really no longer round dancing — instead they are doing a form of international ballroom dancing. The execution of the figures is really not appropriate for rounds because they are covering too much floor and consequently keep running into others. One of the nice things about round dancing is that in a circle formation everyone can enjoy an individual style, just as long as it doesn't interfere with others. We need to teach more dancing and perhaps fewer figures.

Where do the problems stem from? Do they come from the teachers or the dancers? We believe wholeheartedly that problems always stem from leadership. People will be what their leaders will have them be. If we want our people to be excellent dancers, with attractive styling, that's what they will be. It's a cop out to say, "We let our people do what they want to, because if we don't, they'll quit." That's not leadership. That's not the role of a leader. A leader knows people and puts them in the proper frame of mind to do the kind of dancing they should.

One of the difficulties with most of the round dance leaders today is that they don't understand the traditions that are involved in the dance activity. For example, there are teachers who feel if they can't go to a square

dance and program exactly the kind of round dancing they want, then they won't go and cue for the club at all. Well, that's not what it's all about. We need somehow to inspire the leaders to understand that working with a caller should not be a battle; it should be cooperative and pleasant. We've worked with almost every national caller and most of them are the very finest people. Unfortunately, some round dance teachers today could care less about the square dance caller and some don't really think they need the square dance activity. This is too bad. Square and round dancing belong together. Roundalab can help, URDC can help, but they can help primarily by having some sort of accreditation that includes the traditional aspect of what we do.

What is the traditional aspect? Well, we dance in a fashion that is neither ballroom style nor folk dancing style. We have a certain posture and a certain technique of taking steps. We have positioning and styling that is important. And traditionally, the round dance activity is married to the square dance activity. They go together and the two functions

need to work very closely together. Perhaps traditional is best described by Pappy Shaw. Pappy thought you danced for the sheer delight and the sheer joy of dancing. It wasn't something that was rigid and could not be flexed to include enjoyment. That, to us, is the tradition of dancing, the fact that we have a certain style and a certain technique, but primarily a certain joy in what we're doing.

It would be great if we had pat and proven answers to all our concerns. We don't. However, there are a lot of round dance organizations around the country — the Texas Round Dance Teachers Association, the Missouri Association, the Colorado Association, the Kansas Association, Universal Round Dance Council, Roundalab, to name but a few. These are fine organizations and we'd like these groups to take it upon themselves to be traditional in their thinking and in their background and in encouraging people. When all of our round dance leaders take time to really look at how and what they are teaching, as well as where they are progressing, perhaps we'll begin to find solutions to our concerns.



Joe and Betty Tarr, Russell, PA

WHEN THE 12TH ANNUAL FLING Fantastic Festival gets underway in Niagara Falls this month, Joe and Betty Tarr will be leading the way with the rounds. It will be their seventh year for this event and it is just one of the many square and round dance festivals at which they have been featured round dance leaders. Their home schedule presently offers three levels of rounds to the Tarr's Starrs Club which dances twice a week at Ben White's Barn in Warren, Pennsylvania. This is also the home of the Circle Eight Square Dance Club

where Joe and Betty first began square dance lessons in 1966. They've been members ever since.

Avid ballroom dancers since high school days and the Big Band era, round dancing came easy and with Betty's additional assets as a tap dancer and former chorus girl, they were quickly working out the rhythms of the more intricate routines. It was conceivable that once introduced to the round dancing aspect of the activity they would soon be out front, teaching and cueing.

When asked how they perceive the ever changing elements of round dancing today, the Tarrs expressed these views: "In recent years the influence of international ballroom dancing on the development of round dancing has created some controversies and double standards and we sense an aura of competition which we feel should be left in the international ballroom dance studios. Granted, we should provide something for everybody, so those that have the time, desire and willingness to work at becoming challenge dancers

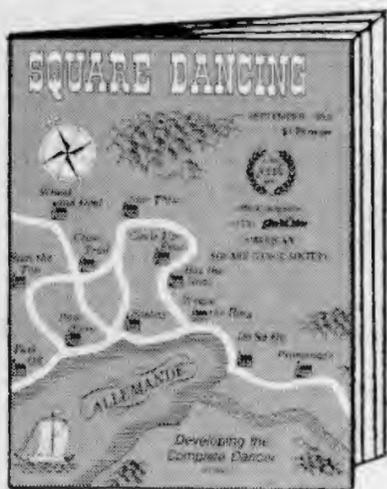
will have the opportunity to do so, but not to the detriment of round and square dancing for the average dancer. The name of the game is fun and when dancing becomes work, the average dancer begins to look elsewhere for entertainment.

“We believe in the concept that round and square dancing go together. We live in a rural area and recruit our round dancers through

the square dance movement. We try to keep abreast of the latest developments through Roundalab and attending institutes such as the Cade Vacations conducted by Joe and Es Turner and Phil and Norma Roberts, and we expect to attend more when we retire.”

This year marks the Tarr's 38th year of marriage — they have two children and six grandchildren.

Please join us in our Biggest New-Subscriber Drive in 35 Years



There are many square dancers in your area who have never read or even heard of SQUARE DANCING Magazine! This is both amazing and unfortunate since they, too, would glean pleasure and information from its pages. If you would introduce your square dancing friends to the news and views of this publication, they will certainly thank you. Why not join one of our two sales programs and receive cash or valuable premiums for your efforts?

Volunteers for Square Dancing Magazine

PLAN A

The only way we have of reaching out and bringing new subscribers into the “Family” is through folks like you who enjoy the magazine and want to tell your friends about us. Just get them to send us their name and address and \$10.00 for a one-year subscription, and, accept our thanks.

PLAN B

The Sales Reps Program

Sign up with us and earn valuable points that can be converted to cash or to special premiums. Selling subscriptions to your nonsubscriber friends is easy. Write to this magazine for full information.

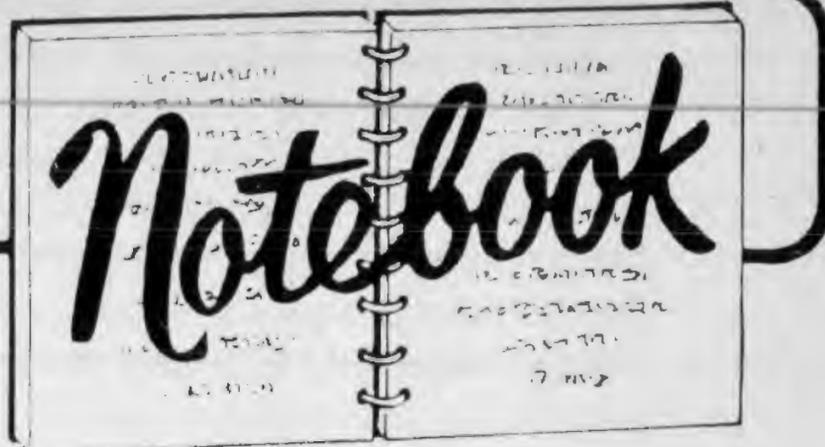
PLAN C

The Callerlab Sub Program

If you are a member of Callerlab join this program. You can accumulate dollar points for each subscription you send in. PLUS: We'll send Callerlab a cash bonus in your name for every sub generated.

For information write to SQUARE DANCING SUBSCRIPTION PROMOTION, 462 N. Robertson Blvd., Los Angeles, CA 90048 (indicate Callerlab Program or Sales Rep Program).

The CALLERS



On Setting Up Systems

KEEPING RECORDS is an important phase of any caller's routine. It goes without saying that an accurate accounting of financial matters — income and expenditures — is the responsibility of anyone in business. There is also another segment of record keeping that has to do with *what you teach and the people you work with.*

Keeping tabs on the programs you use for your various clubs grows in importance with the number of groups for whom you call. Trusting to memory alone is not sufficient when it comes to providing variety and continuity for any specific group, and it's difficult from even one week to the next for a caller to recollect what he has presented to the dancers. Here are four areas in which a caller/teacher will need to set up ongoing systems for the *what* and *who* of square dancing.

The contemporary square dance scene is constructed around a number of basics, and these basics, many of them in family groupings, are divided into programs. In order to establish some form of continuity throughout the activity, it is important that one entire program with all its basics be taught by the caller/teacher and learned by the dancers *before* they leave that program and

CALLERLAB MAINSTREAM BASICS	
GROUP	Tuesday Night Class
CALLER Joe Seedo	
Date	
1. Circle Left and Right	✓ R R R
2. Forward and Back	✓ R R R
3. Do Sa Do	✓ R R R
4. Swing	✓ R R R
5. Promenade — Couples (Full, 1/2, 3/4)	✓ R R R
Single File	✓ R R R
Wrong Way	✓ R R R
6. Allemande Left/Right/Arm Turns	✓ R R R
7. Right and Left Grand/Weave	✓ R R R
Wrong Way Grand	✓ R R R
8. Star — Right Hand/Left Hand	✓ R R R
9. Star Promenade	✓ R R R
10. Pass Thru	✓ R R R
11. Split the Couple/Ring	✓ R R R
12. Half Sashay — Standard	✓ R R R
Hollaway	✓ R R R
Ladies In, Men Sashay	✓ R R R
13. U Turn Back	✓ R R R
Backtrack	✓ R R R
14. Separate/Divide	✓ R R R
15. Courtesy Turn	✓ R R R
16. Chain — Two Ladies (regular, 1/4)	✓ R R R
Four Ladies (regular, 1/4)	✓ R R R
17. Do Pass	✓ R R R
18. Lead Right	✓ R R R
19. Right and Left Thru	✓ R R R
20. Star Thru	✓ R R R
21. Circle to a Line	✓ R R R
22. Bend the Line	✓ R R R
23. All Around the Left Hand Lady	✓ R R R
24. See Saw	✓ R R R
25. Grand Square	✓ R R R
26. Square Thru (1-5 Hands)	✓ R R R
Left	✓ R R R
27. California Twist	✓ R R R
28. Olive Thru	✓ R R R
29. Cross Trail Thru	✓ R R R
30. Wheel Around	✓ R R R
31. Allemande Thru	✓ R R R
Wrong Way Thru	✓ R R R
32. Shoot That Star (Reg., Full Around)	✓ R R R
33. Slip the Clutch	✓ R R R
34. Box the Goat	✓ R R R
35. Ocean Wave — Right Hand/Left Hand	✓ R R R
Alamo Style/Wave Balance	✓ R R R
36. Pass the Ocean	✓ R R R
37. Swing Thru — Right/Alamo	✓ R R R
Left	✓ R R R
38. Run — Boys/Girls	✓ R R R
Ends/Centers	✓ R R R
Cross	✓ R R R

CALLERLAB MAINSTREAM BASICS	
GROUP	Tuesday Night Class
CALLER Joe Seedo	
Date	
39. Trade — Boys/Girls	✓ R R R
Ends/Centers	✓ R R R
Couples	✓ R R R
Partner	✓ R R R
40. Wheel and Deal — Lines of Four	✓ R R R
Two-faced Lines	✓ R R R
41. Double Pass Thru	✓ R R R
42. Zoom/Substitute	✓ R R R
43. Flutterwheel	✓ R R R
Reverse Flutterwheel	✓ R R R
44. Veer Left/Right	✓ R R R
45. Trade By	✓ R R R
46. Touch/Touch 1/4	✓ R R R
47. Circulate — Boys/Girls	✓ R R R
All Eight	✓ R R R
Ends/Centers	✓ R R R
Couples	✓ R R R
Box	✓ R R R
Single File	✓ R R R
Split	✓ R R R
48. Paris Wheel	✓ R R R
— This Completes the Basic Program —	
49. Cloverleaf	✓ R R R
50. Turn Thru/Left Turn Thru	✓ R R R
51. Eight Chain Thru (1-8 Hands)	✓ R R R
52. Sweep a Quarter	✓ R R R
53. Pass to the Center	✓ R R R
54. Spin the Top	✓ R R R
55. Centers in/Out	✓ R R R
56. Cast Off 3-4	✓ R R R
57. Walk and Dodge	✓ R R R
58. Slide Thru	✓ R R R
59. Fold — Boys/Girls	✓ R R R
Ends/Centers	✓ R R R
Cross	✓ R R R
60. Dixie Style to an Ocean Wave	✓ R R R
61. Spin Chain Thru	✓ R R R
62. Post Off	✓ R R R
63. Tag the Line (Full, 1/2)	✓ R R R
Partner Tag	✓ R R R
64. Curtique	✓ R R R
65. Scoot Back	✓ R R R
66. Fan the Top	✓ R R R
67. Hinge — Couples	✓ R R R
Single	✓ R R R
Partners	✓ R R R
68. Recycle (Waves only)	✓ R R R
— This completes the Mainstream Program —	

Two facing pages include all the Mainstream Basics in this master check list.

move on to another. To accomplish this, the caller will need some form of checklist to indicate that none of the movements have been ignored.

One suggested method of keeping track is to use a graph with the basics listed vertically, one after the other, on the left side of the page and one column across the top for each teaching session. As you present a movement for the first time, put a check in that particular column. Then, when it is reviewed, write in the letter R. You may prefer to use a code of your own (i.e., P when a basic is first presented, R when reviewed, O when learning and perhaps an X if that particular movement needs more drilling).

Your Lesson Plan or Dance Program

Just as important as keeping a current checklist of the basics used with a beginner class is a similar list for your regular clubs. In planning club programs, a glance at your checklist will let you know which basics have been neglected and need to be included in a future program. Of equal help (as your basic checklist) is a system of keeping track of each class or club program. Whether for class lesson plans or evening club dances, records such as these will be invaluable to you as you plan the next week's meeting or analyze an entire course in order to improve what you are providing your dancers. Lesson plans and programs are strictly an aid for the caller. They are not cast in cement and, if it is wise, halfway through a program you should feel free to make changes. Go ahead and make them, but be sure these changes are noted on your work plan or program for that particular session or club dance.

THE CLASS LESSON PLAN:

As a means of being more systematic in keeping track of class lesson plans and regular club dance programs, organize your work well in advance.

Take advantage of what has been used or taught previously and project, with the aid of your basic check list, what movements need to be taught or spotlighted at the next session.

Even if a program has to be changed a number of times during an evening of calling or teaching, it is well to have it thought out clearly beforehand.

In this way, the caller/teacher will be able to coordinate his program planning. Don't just think about it — write it down!

CLASS LESSON PLAN		(date) 9/28
IDENTIFICATION	Group designation: <u>Tuesday Night Class</u>	Session number: <u>Four</u>
BASIC INFORMATION	Basics to introduce this session: All around (23) ✓ and See saw (24) ✓ Also -- see saw ✓ as a left shoulder do sa do	Review -- from previous lessons: Wrong way grand (7c) (dancers want to do another allemande) ✓ Star thru (20) (Wrong hands) ✓
		Announcements: Remember to come early if you need any extra help ✓ Events to do coffee next time ✓ Robbins to be welcome committee ✓
PLANNED PROGRAM NOTES	Unit ONE: Patter drill: work on basics from first three lessons Record: Rubber Dolly Drill wrong way grand	<i>Every one on home</i>
	Patter: Ladies chain and grand chain drills Record: Reel Madrid	
	Unit TWO: Big Circle Mixer: GKW Mixer (record - the same)	<i>went well use again</i>
	Big circle patter drills: Reteach star thru Work on right and left thru and pass thru -- ladies chain	<i>much better</i>
	Unit THREE: Grand promenade -- promenade into squares Patter drills: Review lead right and circle to a line Right and left thru and bend the line Record: Cordex	<i>needs more drill</i>
ON-THE SPOT COMMENTS	Unit FOUR: Patter drills: Introduce All around and see saw Use from four ladies chain Record: Up Jumped the Devil Singing call: My Little Girl (Record the same)	<i>went well great!</i>
WRAP UP	Unit FIVE: Big circle: (mixer) Left footers one step (record: same) Patter drills: More drills with All around and See Saw Record: Manie	<i>ok</i>
	Unit SIX: Patter call/teach: See saw (as left shoulder do sa do) Review Rollaway half sashay Fun combination of all Singing call adaptation: Tie a Yellow Ribbon (Record: same)	<i>still rough</i>
	Analysis of session: <i>went quite well Reaction time is improving</i>	Carry over to next meeting: <i>circle to a line - need to drill on turn under</i>

It may be that you feel keeping records of this type is relatively unimportant but there is a major aspect to consider. There may be times when someone will be calling in your place. If you know ahead of time that you will not be able to attend your class or club, then you will be able to go over your basic checklist and your program or lesson plan with your substitute. In this way, he or she will

be able to approach the class fully prepared, knowing what the members can or cannot do, and what still needs to be presented.

Of even greater concern are those times when, in an emergency, you are not able to teach your group or call for your club and there is no warning ahead of time to brief a substitute. In an instance like this, your program notes and checklists will make it possible for a person called in at the last minute to retain a semblance of continuity for you. The more thorough your notes and record keeping, the better assurance you have that your programs will be carried on even though you may not be present.

THE CLASS ROSTER will come in handy in many ways. It enables the caller/teacher to contact class members either in writing or, in cases of emergency, by telephone.

When used in conjunction with the **CLASS ATTENDANCE RECORD** (see next page) it will be easy to spot those class members who are missing a significant number of lessons so they may be contacted early enough to encourage them to stay with the class. Also, at the end of a series of lessons, it will be a simple matter to check and see how many have dropped out along the way, perhaps contacting them for a future class or at least using the information as a means of gauging your success in retaining your dancers.

CLASS ROSTER		Group Tuesday Night Class	
Scheduled from September 7 to June 21		Sheet One of One	
(a) Last name, first (his) (hers)			
(b) Address			
(c) City	Zip	Phone	
(a) BANKS, Tommy/Tootie	(b) 311 North Palm Drive	(c) Maintown, CA 09045	987-6543
(a) HILL, Steve/Mary	(b) 401 South Maple Dr.	(c) Sylvin, CA 09043	612-9844
(a) BEESACK, Harry/Evelyn	(b) 329 North Doheny Drive	(c) Maintown, CA 09045	221-0945
(a) HOLT, Bob/Betty	(b) 1511 Pepperidge Blvd.	(c) Maintown, CA 09045	220-0811
(a) BERLIN, Walt/June	(b) 612 South Maple Drive	(c) Sylvin, CA 09043	223-1134
(a) JENSEN, Ray/Elizabeth	(b) 1611 Rexford Dr.	(c) Maintown, CA 09045	198-2243
(a) BRODY, Cliff/Marge	(b) 410 North Oakhurst Drive	(c) Maintown, CA 09045	222-0091
(a) HANLEY, Frank/Fern	(b) 614 South Maple Dr.	(c) Sylvin, CA 09043	223-9455
(a) BROWN, Jim/Marge	(b) 209 South Small Drive	(c) Sylvin, CA 09043	No phone
(a) MAYOR, Henry/Mary	(b) 711 Clark Place	(c) Maintown, CA 09045	221-9380
(a) CARTER, Les/Dorothy	(b) 710 North Rodeo Road	(c) Maintown, CA 09045	323-4444
(a) NEWMANN, Max/Margaret	(b) 1566 Rexford Dr.	(c) Maintown, CA 09045	221-4434
(a) DOURITY, Clem/Mary	(b) 1011 Foothill Road	(c) Midville, CA 09042	811-9243
(a) ROBBINS, Charlie/Mary	(b) 094 Alpine Dr.	(c) Sylvin, CA 09045	213-6616
(a) DRAPER, Clark/Dawn	(b) 915 Robertson Dr	(c) Maintown, CA	611-0091
(a) SHADDOCK, Bob/Annie	(b) 414 E. Sepulveda	(c) Sylvin, CA 09043	223-3243
(a) ELKINS, George/Madelyn	(b) 2939 Burton Way, Apt. 211	(c) Midville, CA 09042	822-8976
(a) SMITH, Leonard/Helen	(b) 418 E. 17th St.	(c) Maintown, CA 09041	991-0645
(a) EVENS, Bill/Sadie	(b) 143 North Weatherly Dr	(c) Maintown, CA 09022	882-4636
(a) SMITH, Joe/Barb	(b) 617 So. Rodeo Drive	(c) Sylvin, CA 09045	223-4468
(a) EVERHARDT, Elmer/Gwenn	(b) 619 E. Florence	(c) Midville, CA 09047	511-9244
(a) STEIN, Harry/Harriet	(b) 25 Greenbrier Rd.	(c) Maintown, CA 90817	714-7783
(a) GREEN, Herb/Gran	(b) 23 Greenbrier Rd.	(c) Maintown, CA 90817	714-6923
(a) SPENCE, Jim/Marilyn	(b) 914 Heathcliff Ave.	(c) Maintown, CA 09041	No phone
(a) HARTER, Sid/Marion	(b) 711 McHale Dr.	(c) Maintown, CA 09045	523-6324
(a) SWENSEN, Oly/Henney	(b) 432 E. 11th St.	(c) Maintown, CA 09041	992-6636

The Who is Important Too

Each individual who joins the class you are teaching is important. Making that initial effort to come through the classroom door the first time may be the culmination of several years of urging, cajoling (yes, even forcefully persuading) for the newcomer. Now that you have him or her, it's important to keep tabs. Filling out a sign-up sheet from the very first night of beginner class and transferring the information in the clearest and most legible form to a master roster accomplishes several purposes. A change of location that has come up since the last meeting night, for example, calls for some sort of notification. Here an address and/or phone number is all-important. There may be any number of reasons to get in touch with members of the class. The unforeseen canceling of a session, requesting one of the class members to be a greeter, etc., calls for some means of rapid communication. You can never tell what needs may arise and if you have this information at your fingertips, you are able to act in an emergency.

Equally important as the class roster is a method of keeping class attendance records. A conscientiously filled out attendance sheet will tell you many things. You may have a group of people who regularly show up late for class. This will become evident when checking the records. It may indicate that your starting

time needs to be moved back fifteen minutes or half an hour. A sudden spurt of absences will tell you something. The members may not be having the good time you promised them in the beginning. You may be moving too rapidly in your teaching and your class members rather than chancing embarrassment or the possibility of feeling ignorant, are simply throwing up their hands and saying "We've had it." Whatever the reason, your attendance record will give you the warning signs. Your sign-up roster will give you a phone number to call so you can do a bit of sleuthing and perhaps reevaluate your presentation.

CLASS ATTENDANCE RECORD		Tuesday Night Class														
Scheduled from September 7 to June 21		Sheet One														
Last name, first (initials)	9-7	9-14	9-21	9-28	10-5	10-12	10-19	10-26	11-2	11-9	11-16	11-23	11-30	12-7	12-14	12-21
BANKS, Tommy/Tootie	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/
BEESECK, Harry/Evelyn	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/
BERLIN, Walt/Jane	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/
BRODY, Cliff/Marge	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/
BROWN, Jim/Marge	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/
CARTER, Les/Dorothy	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/
DONATY, Clem/Mary	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/
DRAPER, Clark/Dawn	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/
ELKINS, George/Madelyn	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/
EVENS, Bill/Sadie	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/
EVERHARDT, Elmer/Owenn	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/
GREEN, Herb/Fran	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/
HARTER, Sid/Marion	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/
HILL, Steve/Mary	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/
HOLT, Bob/Betty	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/
JENSEN, Ray/Elizabeth	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/
MANLEY, Frank/Fern	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/
MAYOR, Henry/Mary	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/
NEWMANN, Max/Margaret	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/
ROBBINS, Charlie/Mary	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/
SHADDUCK, Bob/Angie	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/
SMITH, Leonard/Helen	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/
SMITH, Joe/Barb	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/
STEIN, Harry/Harriet	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/
SPENCE, Jim/Marilyn	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/
SWENSON, Oly/Henney	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/
WHIDACK, Jack/Rose	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/

CLASS ATTENDANCE RECORD		Tuesday Night Class														
Group (continued)		Sheet Two														
Last name, first (initials)	9-7	9-14	9-21	9-28	10-5	10-12	10-19	10-26	11-2	11-9	11-16	11-23	11-30	12-7	12-14	12-21
1	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/
2	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/
3	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/
4	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/
5	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/
6	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/
7	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/
8	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/
9	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/
10	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/
11	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/
12	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/
13	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/
14	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/
15	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/
16	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/
17	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/
18	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/
19	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/
20	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/
21	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/
22	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/
23	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/
24	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/
25	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/
26	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/
27	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/

Analyzed at regular intervals, your attendance and other records will be an all-important barometer. If your purpose in conducting classes is to convert the largest possible percentage of class members into happy dancers and club members, then nothing will be more important to you than keeping close tabs on the participants and learning if they are getting from the class what they initially signed up for.

In recent years, many polls have been taken to find out the pluses and minuses of contemporary square dancing. By far the greatest percentage of those answering the questionnaires have been dancers who are currently involved, apparently happy in the activity. It's easy to see that the same questions asked of those who started out in beginner classes but dropped out somewhere along the way will tell us far more about the teaching and what is being taught, about changes that need to be made and what aspects of the activity provide the greatest pleasure.

Only by analyzing the records kept of class attendance and studying what has been taught will we be able to improve what we are doing. Without these facts how will you or any of us in the program be able to make changes that will, hopefully, some day cut down to a fraction those who come into square dancing with a great expectancy only to be *pushed out*?

LADIES ON THE SQUARE

YOKES FOR WESTERN SHIRTS

By Evelyn Bruce, from the Grapevine, Billings, Montana



IF YOU ENJOY MAKING MENS' Western shirts, there are some ideas for interesting yokes. You need not buy a separate pattern to get a new yoke. Just trace the top and sides of the original yoke and draw a new bottom line. Fold the tissue in half and both sides will be the same. Then using the same principle, you can design a matching sleeve slit trim.

A plain yoke is ideal for showing off applique, embroidery, quilting or couching (decorative cord or yarn laid out in a design and held in place with zig-zag or embroidery stitches).

Plain yokes are easy to apply. The edges are folded under, pressed and topstitched. If you wish to use piping, choose a plain yoke. With yoke right side up, lay piping seam allowance edge along the edge of the yoke. Stitch over the piping stitching using a zipper foot. When you come to a point, leave the needle down through material, clip the piping seam allowance to the stitching, pivot and continue stitching. Ease piping rather than stretching it as you apply. Trim, clip and turn raw edges to the wrong side. When you top stitch, stitch close to edge of material with piping extending beyond the stitching.

Fancy Yokes

Fancy yokes have all kinds of curves and unusual shapes. There are several ways to attach these to the shirt.

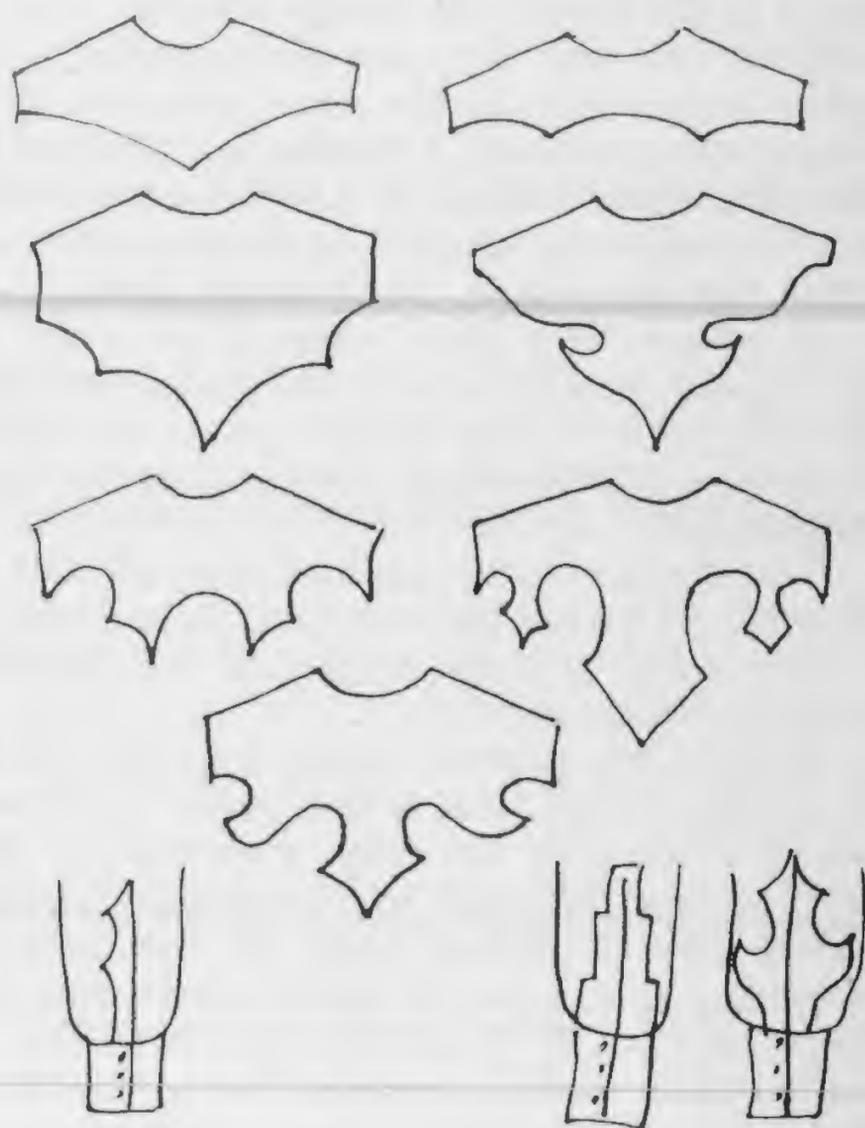
1. Use the same method as for the plain yoke.

2. Make a facing. Place right sides together and stitch $\frac{1}{4}$ " from edge all around the design. Grade, trim, clip. Turn and press. Topstitch in place.

3. Apply iron-on light or featherweight interfacing to the wrong side of material before you cut out the yokes. (It is always a good idea to preshrink the interfacing.) Stitch yokes and shirt body at shoulder seams. Press. Pin yokes

to shirt body at shoulder seams. Press. Pin yokes to shirt body according to pattern directions. (On light-weight material it is a good idea to use a scrap of the skirt fabric as reinforcing on the wrong side of the shirt body. Excess is trimmed away after satin stitching.) With yokes pinned in place, use a straight stitch to stitch yoke to body, through all layers, as close to the edge of the yoke as possible. Then go over the edge of the yoke with a satin stitch (zig-zag with stitches very close together).

It's a good idea to practice on a scrap of material, especially turning corners and points, before working on the actual shirt.





1



2



3

Style Lab

The HINGE FAMILY

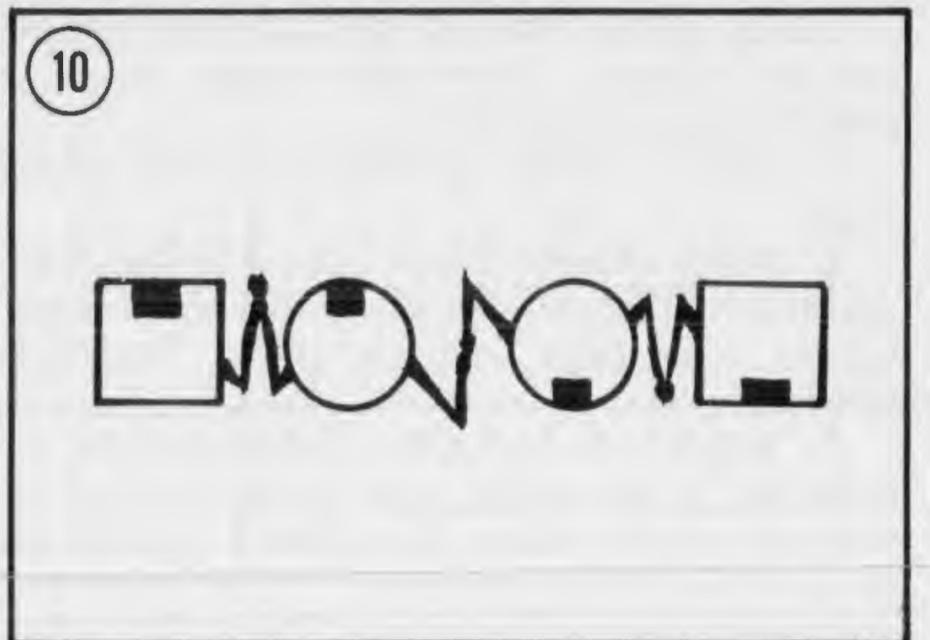
THE SINGLE HINGE (above), partner hinge (upper right) and couples hinge (right) are among the last movements suggested by Callerlab to be taught to the new dancers in their 41 Mainstream learning sessions. Like so many of the basics, the hinge concept is not a difficult one but, because of its similarity to other movements in the same program, it is frequently confused. Actually, as explained in the definition, a hinge is a half of a trade and any two adjacent couples or dancers who can trade can also hinge. Let's take a look:

A couple in a mini wave (1) in order to accomplish a half of a trade moves forward 90° (2) and, because the dancers were, in effect, turning as a mini wave, they end in that formation (3).

Two dancers in couple formation (4) start as they would to do a partner trade (5) and end in a mini wave at right angles to the original starting formation (6).

Built on the partner hinge, let's take a look at couples hinge from a line made up of two couples facing in the same direction (7). It's easy to see that just as the single dancers would start a partner trade (5) the dancers operating as couples (8) would start a couples trade, moving 90° to end in a two-faced line at right angles to their original facing direction (9).

Switching to diagrams for the moment, we have a two-faced line (10) and, as in our first example of a single hinge (above left), this line of four will stay intact (like a weathervane)





moving forward 90° (11) to end, just as they started, in a two-faced line (12) but at right angles to their original starting direction.

For styling, the suggestion is made that

couples use a standard couple handhold similar to that used in doing a wheel and deal. Dancers are also reminded when in a mini wave, they should take a hands up position.



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.

Saudi Arabia

More than 350 square dancers ended up in the "South Pacific" in Dhahran of all places on May 18th when they found the Aramco school gym decorated with a painted scene of sand, sea and palm trees for the Annual Arabian Square Dance Jamboree. Tony Oxendine was featured and enjoyed by all at this 21st get-



together. Friday morning, Riyadh callers, Herb Holden, Geoff Whitley and Tone Mak took turns at the mike. Said one dancer contemplating the end to a fabulous weekend, "South Pacific today but Riyadh tomorrow."

— Stuart Borise

Michigan

The University of Michigan A-Squares will celebrate its 10th Anniversary with a dance called by Stan Burdick on November 20th. Held the day after the U of M/OSU game, the dance will have a Big Ten theme. The A-Squares have both married and single members and are noted for the many demonstrations they have presented throughout the Ann Arbor area. We love company, so drop by the next time you "pass thru" Ann Arbor.

— Nancy Baker

Oklahoma

Otto Dunn hosts a program of square dance music and news on KVOO, 1170 on your radio dial, on Sunday evenings at 10:30 PM. The shows are taped on Wednesday afternoons so news of events and special happenings to be included in his program should reach him prior to that day. This service is free to all square dancers. Information should be sent to Otto Dunn, KVOO Radio, 3701 So. Peoria, Tulsa 74105. Be sure to listen in. The station covers Oklahoma, parts of Texas, Kansas, New Mexico, Colorado and Arkansas.

— Sashay, Oklahoma Federation Newsletter.

Australia

I have been elected Public Relations Officer for overseas visitors and it would help me if dancers coming to Australia, and Sydney in particular, could write to me ahead of time so

Two American Square Dance Workshop tour groups recently visited Europe. Johnny and Marjorie LeClair led a contingent through the British Isles (left), while Charlie and Bettye Procter (below) headed a group traveling to Switzerland, Italy and Austria.



that I could make arrangements to take them to the clubs they would enjoy. If I have notice I could arrange transport and hospitality. My address is 8/2 Alberts St., Hornby 2077 or I may be reached by phone at 02 476 6549.

—Mrs. Betty Johnston

Tasmania will be holding its first State Convention November 4-6. The venue chosen is Hellenic Hall right in the heart of Hobart. All facilities will be within walking distance and there should be the best possible weather conditions. A warm invitation is extended to any fellow dancers who would like to help us make our first State convention a great success. There are many nice things to see and do in and around Hobart including the harbour cruises, available day or night. We hope many of you will plan a holiday in November and join us.

Sweden

The Swedish Association of American Square Dance Clubs has had its first annual Square Dance Festival, April 29—May 1, at Varby School, Stockholm, with guest caller, Terry Chapman, England. About 450 dancers registered from 24 Swedish clubs. The 1st Orebro Eastern Festival was held in Brunnsparcken in April with Harold Graham from Stavanger, Norway, and Bill Peters from California visited Marsta in May. I held an



Terry Chapman and wife (left in photo), join Swedish square dance instructors at the Stockholm festival.

outdoor square dance at the market of Bollmora, Tyreso, May 5th, and the biggest square dance festival ever in Sweden was held in Almhult, August 12-14, with Jim Herrington and Dave Preskitt, ECTA president and vice president, calling. In September we'll have a visit from Stan Burdick and his touring dancers, from Yona Chock of the Netherlands, our first woman caller and at the end of October the 2nd Stockholm Square Dance Festival will be held. So you can see a lot is happening in the Swedish square dance world.

—Peter Myhr

North Dakota

On June 5 the Milner Merry Mixers hosted a surprise square dance to honor Norman Cross for his 25 years of calling. 350 square dancers, callers and friends filled the Milner High School Gym, some coming from as far away as Manitoba, Canada. Don Littlefield,

Clarice and Norm Cross of Milnor, North Dakota.



caller from Fargo, acted as master of ceremonies, with some 14 callers handling the microphone for the afternoon. Several gifts and plaques were presented to Norm and Clarice to thank them for their calling, teaching and friendship. Among the displays were the first record machine and speakers that Norm used when he started to call. Norm teaches both square and round dance classes, has a club program, has travel called in Hawaii, Taiwan, Japan, London and the Caribbean, is on the staff of the International Square and Round Dance Convention and a member of the Callerlab Board of Governors.

North Carolina

The 24th Annual Toe-Tapping Tar Heel Square Up in Winston-Salem was voted a great success by the 1,434 square dancers at-



Ron Libby, Gary Shoemake, Chuck Stinchcomb and Betty and Irv Easterday at the Tar Heel Festival, N.C.

tending. Callers, Ron Libby, Gary Shoemake and Chuck Stinchcomb along with round dance teachers, Betty and Irv Easterday, provided a weekend full of great dancing. Each graduated square and round dancer should mark his calendar for March 23-24, 1984, and plan to join in on the dancing, fun and fellowship of our Silver Anniversary. Hope to see you there.

-Katherine and Ed Griffin

Northwest Territories

The 16th NWT Jamboree held in May saw 184 dancers gather in Yellowknife to dance to Vaughn and Jean Parrish. Local dancers formed an honor guard at the airport to wel-



yellowknifer

Volume 12, Issue 01
Registered No. 2561

Wednesday May 25, 1983
25¢ in Yellowknife, 50¢ elsewhere

Cool reception

"We must be crazy" Anita Newell led the Edmonton Yellowknife square dance at the parking lot of the Y.E. Centre during yesterday's square dance. It was all part of the 16th annual square and round dance jamboree. More photos. All.

Square dancers will dance anywhere, as demonstrated by those participating in the 16th Annual Jamboree in Yellowknife, NWT.



come the charter flight from Edmonton. Saturday's street dancing was accomplished in a raging spring blizzard but the weather did not deter the dancers from taking part in the later sessions held inside. Monday was set aside for a bus tour around the city with numerous stops made along the way for fun-badge dancing, such as at the Bush Pilot's Monument, the Wild Cat Cafe and the Northern Heritage Center. The Yellowknife Barbershop Chorus and the Ukrainian Dance Group provided entertainment for the out-of-town dancers. When it was time to escort the dancers back to the airport, we did a final dance to earn our "Survivors Badge," and as the plane took off we knew many lasting friendships had been formed.

- Gordon and Anita Newell

New Zealand

April 16 was a special night in the lives of Gordon and Gwen Nuttall. Members of the Cathedral Squares put on a dinner/dance as a total surprise to the Nuttalls to thank them for their 10 years serving as editors of the Cathedral Chimes, the club newsletter. The Cathedral Chimes over the years has become noted around the world as far more than just a club publication. It is filled with informative and well-written pieces and while it serves as the mouthpiece for the club, it also includes news on a larger, more general basis. In honoring Gwen and Gordon, Art Shepherd, caller, remarked, "The Chimes emerged from Gordon's idea of providing an easy means of conveying information, ideas, news, etc., to the dancers. It began as a little pamphlet of 6 pages until its present form of from 20 to 30

pages." Club members realized the mammoth task the Nuttalls had undertaken over the years, helping the club and class at dances four nights a week and often spending the other three working on the production of the Chimes. In thanking the 275 members on hand, Gwen and Gordon remarked, "Through being your editors we have been able to meet you and get to know you all more than if we were just dancers. We have also had the advantage of getting to know editors of magazines throughout the world, so you can see we are on the winning side all around . . . Square dancers are a breed of people of their own from all walks of life, yet with one aim in life, to give pleasure and share pleasure with others . . . To all, we say thank you; without you our lives would not be the same. If we don't have friends to share our lives with, we don't have anything."

Arizona

Dance under the London Bridge at the 13th Annual Festival in Lake Havasu, October 21 and 22. There are several nearby motels as well as campgrounds. A free self-contained RV parking area is available near the English Village, found under the Bridge. Bob Wickers will be the featured caller with Curt and Margaret Curtis on rounds. A Trails End Dance on October 20 will find Willie Williams behind the mike at the Havasupair Elementary School. For further information telephone (602) 855-2747 or 855-1419.

Herb and Allie Lamansky of Sun City have moved to Leisure World at Walnut Creek, California. For the past several years they have held tape dances in their home several times a week to provide extra practice for their friends. They always encouraged attendance at local dances and special weekends and Herb always had information and application blanks for these special events. At the last PASDA dance, Herb and Allie were presented with a plaque inscribed: "In grateful appreciation and recognition for your outstanding contributions to the development and advancement of square dancing in Sun City from your associates, students and many friends." They will be missed.

— Betty Cressler

Colorado

We found ourselves with a lot more women in our small town of Salida, this past year, all wanting to dance but they had no partners. Many of these were former square dancers who had lost their husbands. We decided to



The Shavano Shufflers' all-ladies square Salida, CO.

have a complete women's square who went through classes and then would travel with us (as we are a traveling club). Even some young girls decided to try it. The women who dance the men's part went through class doing the men's part. They wear pantsuits while the women who dance as women wear regular square dance dresses. We have four extra women which gives us extras when needed. We find this has helped us keep our club going as many of us have danced since the 1950's.

— Clara Eyster

Missouri

The 25th Annual Square Dance Festival sponsored by the Western Missouri Callers Workshop Association will be held at the Student Union Bldg., Central Missouri State University, Warrensburg, on September 2-4. Dancing will be from Mainstream through Advanced, as well as rounds. There will be workshops, after parties and a style show. Lodging and camping are available. For more information contact Al Warren, 835 Chennault, Whiteman AFB 65305; telephone (816) 563-3276.

England

We believe we have unique members of our Cloverleaf Squares in Bernice and Gilbert Atkins. Their combined ages total 159 years and Bernice has seen every year of this century. They dance at Plus level and their enthusiasm is an example to us all. What a great pastime square dancing is. Age is no barrier. Also, a big thank you to all American callers who take the time to visit our shores. We have a wonderful time dancing to their calling and greatly appreciate their efforts.

— Max Williams

SOUND BY HILTON



THE AC-300A.

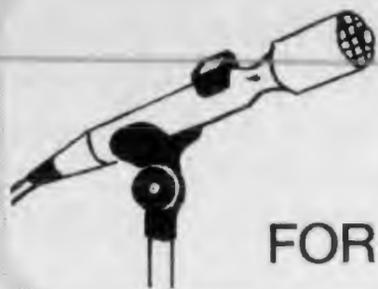
EVERYTHING THAT THE AC-300 HAD, PLUS ALL OF THESE:

- Twin meters, one for voice, the other for music
- Stereo taping and playback capability
- Tone arm reset with digital readout
- 78 RPM capability
- New Styling
- EVEN BETTER SOUND QUALITY!

For complete information, write or phone:

HILTON AUDIO PRODUCTS

1033-E Shary Circle • Concord, CA 94518 • (415) 682-8390



WORKSHOP



FOR LEADERS IN SQUARE AND ROUND DANCING

September, 1983

The Grand Square

by Gene Trimmer, Paragould, Arkansas

ONE OF THE BASIC CALLS we tend to call just one way is the Grand Square. It is a 32 count basic when done in its entirety and it is primarily used with singing calls. This need not be so and with a bit of analysis we can make good use of the Fractional Grand Square. Within the body of its definition lies this sentence, "This call may be broken into fractional parts by the caller directing the number of steps required." What can we do with fractional parts?

From a static square we can call an eight count grand square and all dancers will be one quarter of the distance around the square from their home position. They share that position with their opposite. We could call for all boys to swing this girl and then face into the set and we have, in effect, stirred the bucket one position to the gents' left and then performed a ladies chain. If we call a 16 count grand square then all dancers are at home position on the sixteenth count.

Timing is critical when using a fractional grand square and it pays to let the dancers know how far they are to go. Using this concept it is easy to provide a different feel to dancing with fractional grand squares. Based on experience, it should be presented in as many different partner arrangements as you feel the dancers can perform. After using a full grand square try the following:

Four ladies chain three quarters
Four ladies chain
Sides face . . . eight count grand square
Allemande left . . . promenade

Next we will use one which will "stir the bucket" one position to the gents' right from home position.

Four ladies chain
Heads promenade halfway
Sides pass thru
Partner trade and face partner
Eight count grand square . . . swing your girl
Square the set right there

Now we will get corner in partner slot with a three quarter chain, go half sashayed and use a 16 count grand square to an allemande left.

Four ladies chain . . . sides half sashay
Heads square thru three quarters
U turn back
Sides face . . . 16 count grand square
Allemande left

We can also have some fun by getting girls and boys together for a full grand square.

Heads half sashay . . . all circle left
Girls forward and back
Boys forward and back
Girls pass thru . . . girls U turn back
Boys pass thru . . . boys U turn back
Boys face . . . full grand square
Boys square thru
Do sa do to an ocean wave . . . ends circulate
Centers circulate
Swing this girl and promenade

Let's now go to Ferris Wheel and within the framework of four routines give the dancers all of the position/formation combinations you can ask them to perform from right hand two faced lines.

Heads flutterwheel . . . sweep one quarter
Pass thru . . . swing thru . . . boys run
Ferris wheel . . . pass thru
Right and left thru . . . swing thru . . . boys run
Ferris wheel . . . zoom . . . pass thru
Allemande left

HALF SASHAYED

Heads pass the ocean . . . right and left thru
Pass thru . . . swing thru . . . boys trade
Swing thru . . . girls run

(continued)

Ferris wheel . . . pass thru
 Box the gnat . . . right and left thru
 Do sa do to an ocean wave
 Girls trade . . . girls run
 Ferris wheel . . . pass thru . . . box the gnat
 Right and left thru . . . allemande left

SAME SEX COUPLES

Heads touch one quarter . . . boys run
 Touch one quarter . . . (check waves)
 Swing thru
 Centers run . . . ferris wheel . . . girls pass thru
 Touch one quarter . . . boys trade . . . boys run
 Ferris wheel . . . pass thru . . . allemande left

Heads pass the ocean . . . girls trade
 Boys run
 Veer left . . . touch one quarter (check waves)

Centers trade . . . centers run . . . ferris wheel
 Boys pass thru . . . touch one quarter
 Swing thru
 Boys run . . . ferris wheel . . . pass thru
 Allemande

If you will activate the sides and go through the routines presented you will have covered all of the right hand two faced line possibilities for the dancers. Now let us proceed to left hand two faced lines to finish.

Heads swing thru . . . girls U turn back
 Wheel and deal . . . star thru . . . pass thru
 Swing thru . . . girls U turn back
 Ferris wheel
 Zoom . . . pass thru . . . swing thru
 Boys trade
 Swing thru . . . boys run . . . ferris wheel
 Pass thru . . . allemande left

HALF SASHAYED COUPLES

Heads swing thru . . . girls run
 Wheel and deal
 Star thru . . . swing thru . . . girls run
 Ferris wheel . . . pass thru
 Box the gnat . . . right and left thru
 Swing thru . . . swing thru . . . girls trade
 Boys U turn back . . . ferris wheel . . . pass thru
 Box the gnat . . . right and left thru
 Allemande

SAME SEX COUPLES

Heads square thru
 Touch one quarter (check waves)
 Centers trade . . . ends U turn back
 Ferris wheel . . . girls zoom . . . boys pass thru
 Touch one quarter . . . swing thru
 Boys run . . . ferris wheel . . . pass thru
 Allemande left

Now if you will activate the sides and go through the routines you will have covered all of the left hand two faced line possibilities for the dancers. There are many ways to arrive at the two faced lines necessary for ferris wheel. We will use some in the next few routines.

USING PEEL OFF

Heads pass the ocean . . . swing thru
 Girls fold . . . peel off . . . veer right
 Swing thru . . . girls fold
 Peel off . . . ferris wheel . . . double pass thru
 Lead couple partner trade . . . swing thru
 Girls fold . . . peel off . . . ferris wheel
 Double pass thru . . . lead couple partner trade
 Allemande left

USING VEER LEFT AND RIGHT

Heads lead right . . . veer left . . . ferris wheel
 Touch one quarter . . . walk and dodge
 Separate . . . around one . . . lines star thru
 Zoom . . . centers veer left
 Centers veer right
 Everyone veer right . . . ferris wheel . . . zoom
 Swing thru . . . boys trade
 Turn thru . . . allemande

WITH SEPARATE AROUND TWO LINES

Heads crosstrail thru . . . separate around two
 Lines pass thru . . . wheel and deal
 Girls pass thru . . . swing thru
 Ends U turn back . . . ferris wheel
 Boys pass thru . . . swing thru
 Ends U turn back . . . ferris wheel
 Girls pass thru . . . do sa do — ocean waves
 Girls trade . . . pass thru (lines)
 Partner trade . . . slide thru . . . allemande left

WITH DIXIE STYLE

Heads pass the ocean . . . swing thru
 Boys cross run . . . girls trade . . . girls run
 Veer left . . . slide thru . . . right and left thru
 Dixie style to ocean waves . . . boys trade
 Left swing thru . . . girls run . . . ferris wheel
 Double pass thru . . . lead couple U turn back
 Do sa do — ocean waves . . . swing thru
 Boys run . . . right and left thru
 Dixie style to ocean waves
 Boys trade . . . boys trade again
 Allemande left

SPECIAL WORKSHOP EDITORS

Bob Van Antwerp Workshop Editor
 Joy Cramlet Round Dances

Moving into the Plus Program. Some of the calls on the Callerlab Programs are not all that versatile in what we can reasonably expect dancers to do. They are used to furnish variety by the manner in which we get into or out of them while providing good body flow. Allemande thar, wrong way thar, remake the thar and all eight spin the top are some of the calls which fall into this category. Let us see how we can combine these calls to provide some variety.

Four ladies chain . . . circle left
 Allemande left . . . all eight spin the top
 Single hinge to Alamo style
 Left swing thru . . . allemande left
 Promenade
 Don't stop . . . heads wheel around
 Touch one quarter . . . column circulate
 Boys run . . . swing thru
 Boys trade . . . scoot back . . . boys circulate
 Dixie grand and on the third hand all eight
 Spin the top . . . right and left grand

Four ladies chain . . . allemande left the corner
 Turn partner right to wrong way thar
 Remake the thar . . . boys center and star
 All eight spin the top . . . boys run right
 Promenade don't stop . . . back out
 Join hands . . . circle left . . . ladies center
 Gents sashay . . . circle left
 Walk all around the left hand lady
 See saw the law to left hand lady
 All eight spin the top . . . turn thru
 Allemande left Alamo style
 Swing thru . . . right and left grand

CAREFUL — LEFT SPIN THE TOP
 Four ladies chain . . . circle left
 Walk all around the left hand lady
 Turn partner left to allemande thar
 Remake the thar . . . girls center and star
 Left spin the top . . . slip the clutch
 Allemande left . . . promenade home

Allemande left . . . go forward two to an
 Allemande thar . . . boys center and star
 Shoot the star . . . all eight spin the top
 Boys run . . . promenade . . . don't stop
 Back out and join hands . . . circle left
 Allemande left . . . box the gnat . . . Dixie grand
 And on the third hand all eight spin the top
 Right and left grand

ROUND DANCES

LAMP OF MEMORY — CDC ST10A

Choreographer: Betty Navage

Wait one measure

PART A

- 1-4 BUTTERFLY (M face WALL) Side, Thru, Side, —; Thru, Side, Thru, —; Side, Close, Side, Lift; Behind, Side, Thru to OPEN, —;
 5-8 OPEN Solo Circle Away, 2, 3, —; On Around, 2, 3 to OPEN, —; Fwd, 2, 3, —; Thru, Side, Close to BUTTERFLY M face WALL, —;
 9-15 Repeat action meas 1-7 Part A to OPEN face LOD:
 16 Fwd, 2, Pickup to CLOSED face LOD, —;

PART B

- 1-4 Scissors to SIDECAR: Scissors to BANJO; Wheel RF, 2, 3, —; 4, 5, 6 to CLOSED M face LOD, —;
 5-8 Fwd, 2, 3, —; Fwd, 2, 3 to BUTTERFLY M face WALL, —; Side (Press), Recov, Close, —; Side (Press), Recov, Close, —;

PART C

- 1-4 BUTTERFLY M face WALL Side, Close, Fwd, —; Side, Close, Back, —; Break to OPEN, Recov, Face, —; Break to LEFT-OPEN, Recov, Face, —;
 5-8 Break to OPEN, Recov, Face, —; Thru Solo Spot Turn, 2, 3 to BUTTERFLY WALL, —; Side, Close, Fwd, —; Side, Close, Back, —;

SEQUENCE: A — B — A (1-8) — C — A (9-16) — B plus Ending.

Ending:

- 1-4 CLOSED M face WALL Side, Close, Side, Touch; Side, Close, Side, Touch; Whisk (no rise); Hold, —, — (Swivel L, Lift, Kick RLOD), —;

PIXIE WALTZ — CDC DS11

Choreographers: Tom and Jan Kannapel

INTRODUCTION

- 1-6 BUTTERFLY M face WALL Wait; Wait; Side, Draw; —; Side, Draw, —; Apart, Point, —; Together, Touch, —;

PART A

- 1-4 BUTTERFLY Solo Viennese Turn; Solo Turn; Side, Swing, —; Side, Swing to CLOSED M face WALL, —;
 5-8 Fwd, Side, Close; Back Turn ¼ L to face

LOD, **Side, Close; Dip, —, —; Recov, —, —;**

9-12 **Waltz L; Waltz L; Waltz L, Waltz L to CLOSED face LOD;**

13-16 **Fwd, Point, —; Back, Touch, —; Dip, —, —; Recov to BUTTERFLY face WALL, —, —;**

PART B

1-4 **Vine, 2, 3; Thru, Flare to LEFT-OPEN face RLOD, —; Fwd Canter Lock; Fwd to BUTTERFLY, Touch, —;**

5-8 **Vine RLOD, 2, 3; Thru, Flare to OPEN face LOD, —; Fwd Canter Lock; Fwd to CLOSED face WALL, Touch, —;**

9-12 **1/8 L Turning Box; Turn 1/8; Turn 1/8; Turn 1/8 end BUTTERFLY face Wall;**

13-16 **Side, Draw, —; Side, Draw, —; Apart, Point, —; Together, Touch, —;**

PART C

1-4 **Solo Turn Away, Touch, —; Back Turn BUTTERFLY, Touch, —; Canter; Side, Draw, —;**

5-8 **RLOD Solo Turn Away, Touch, —; Back Turn to CLOSED, Touch, —; Canter; Side, Draw, —;**

9-12 **LF Turn 1/8; Turn 1/8; Turn 1/8; Turn 1/8 face COH;**

13-16 **Apart, Point, —; Together, Touch, —; Canter; Canter to BUTTERFLY face COH;**

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

Ending:

1-4 **BUTTERFLY WALL Solo Turn Away, Touch, —; Back Turn to BUTTERFLY, Touch, —; Side, Draw, —; Side, Draw, —;**

5-8 **Canter; Side, Draw, —; Behind, —, Side; Thru BUTTERFLY Tilt;**

HOT AND SPICY — Grenn 17032

Choreographers: Jack and Carol McLaughlin

INTRODUCTION

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

PART A

1-4 **(Strut) Fwd, —, 2, —; 3, —, 4, —; Fwd Two-Step; Fwd Two-Step;**

5-8 Repeat action meas 1-4 Part A except end in BUTTERFLY M face WALL:

9-12 **(Twirl) Vine, —, 2, —; 3, —, 4, —; Circle Away, —, 2, —; Circle Together to BUTTERFLY, —, 2, —;**

13-16 **(Twirl) Vine, —, 2, —; 3, —, 4, —; Roll, —, 2, —; 3, —, 4, face (no hands) —;**

PART B

1-4 **Point Fwd (W point back), —, Close, —; Point Back (W fwd), —, Close, —; Point Fwd, —, Close, —; Point Back, —, Close, —;**

5-8 **(Charleston Step) Knees Apart, —, Together, —; Knees Apart, —, Knees Together (hands up to BUTTERFLY), —; (Twisty) Side, —, Behind, —; Side, —, Front, —;**

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

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

SEQUENCE: Dance thru twice. Second time thru bring arms up and out and hold for final beats.

D'LOVELY — Grenn 17033

Choreographer: Eva Hankins

INTRODUCTION

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

PART A

1-4 **Fwd Two-Step; Fwd Two-Step; Turn Two-Step; Turn Two-Step;**

5-8 **Point Side, —, Close, —; Point Side, —, Close, —; Fwd, Close, Back, —; (Scissors) Back, Close, Fwd to SEMI-CLOSED, —;**

9-12 **Fwd Two-Step; Fwd Two-Step; Scissors Thru to LEFT-OPEN; Scissors Thru to BUTTERFLY face WALL;**

13-16 **Point Side, —, Close, —; Point Side, —, Close, —; (Twirl) Vine, 2, 3, —; (Rev Twirl) Vine, 2, 3 to BUTTERFLY, —;**

PART B

1-4 **Face to Face; Back to Back; Lunge, —, Recov/Turn face RLOD, —; Lunge, —, Recov/Turn to OPEN face LOD, —;**

5-8 **Circle Away; Circle Together to BUTTERFLY face WALL; Hitch Apart; Scissors Thru to CLOSED face WALL;**

9-12 **Side, Close, Fwd, —; Side, Close, Back, —; Side, Close, Back, —; Side, Close, Fwd, —;**

13-16 **Point Side, —, Close, —; Point Side, —, Close, —; (Twirl) Vine, 2, 3, 4; Fwd, —, Pickup to CLOSED face LOD, —;**

SEQUENCE: A — B — A — B — Second time thru Part B meas 16 **Step Apart, —, Point, —;**

CHATTANOOGA SHOE SHINE BOY — Belco 301

Choreographers: Bill and Virginia Tracy

INTRODUCTION

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

PART A

- 1-4 **Fwd Two-Step; Fwd Two-Step; Prog Scissors to SIDECAR: Scissors to BANJO;**
- 5-8 **Hitch; Hitch (Scissors) to SEMI-CLOSED; Vine, 2, 3, 4; Fwd, —, Face to CLOSED M face WALL, —;**
- 9-12 **Side, Close, Fwd, —; Side, Close, Back, —; Side, Close, Side, Close; Fwd, —; Pickup to CLOSED M face LOD, —;**
- 13-16 Repeat action meas 1-4:
- 17-20 Repeat action meas 5-8:
- 21-24 Repeat action 9-12 except end M facing WALL:

PART B

- 1-4 **Side Two-Step; Side Two-Step; Bk Away 2, 3, Kick/Snap; Together, 2, 3, to BUTTERFLY, —;**
- 5-8 **Side, Close, Side, Knee; Side, Close, Side, Knee; Vine, 2, 3, 4; 5, 6, 7, 8;**

PART C

- 1-4 **Semi-Closed face LOD Fwd Two-Step; Fwd Two-Step; Fwd, Close, Back, —; Back, Close, Fwd, —;**
- 5-8 **Hitch Back, Close, Fwd, —; Scissors Thru; Vine, 2, 3, 4; Fwd, —, Face Partner and WALL;**
- 9-12 **Scissors Thru; Scissors Thru; Fwd (Twirl), —, 2, —; Fwd, —, Pickup to CLOSED, —; (Second time thru meas 12 face partner and WALL)**

SEQUENCE: Dance goes thru twice plus ending.

Ending:

- 1-4 **Face WALL in CLOSED Vine, 2, 3, 4; 5, 6, 7, 8; Side, Touch, Side, Touch; Apart, —, Point, —;**

LITTLE WAHINE — Belco 310

Choreographers: Mary Jane Falk & Ben Conklin

INTRODUCTION

- 1-4 **OPEN-FACING Wait; Wait; Side, Close, Fwd, —; Side, Close, Back (W Buzz Circle 2 meas) end facing partner and WALL arms extended, —;**

PART A

- 1-4 **BUTTERFLY Face to Face; Back to Back; Face to Face; Back to Back to CLOSED face WALL;**
- 5-8 **Side, Close, Side, Close; Dip Bk, —, Re-cov, —; Scissors Thru; Scissors Thru to OPEN face LOD;**
- 9-12 **Circle L, 2, 3, Brush; Around, 2, 3, Brush face WALL; Circle R, 2, 3, Brush; Around, 2, 3, Brush face WALL;**
- 13-16 **Back Apart, 2, 3, —; Together, 2, 3, —; Spot Turn L, 2, 3, —; Turn Bk R, 2, 3 to CLOSED face WALL, —;**

PART B

- 1-4 **Side, Close, Fwd, —; Side, Close, Back, —; Back, Close, Fwd, Close; Back, Close, Fwd, —;**
- 5-8 **Rev Box Side, Close, Back, —; Side, Close, Fwd, —; Fwd, Close, Back, Close; Back, Close, Fwd, —;**
- 9-12 **Cross Swivel Away, Step, Step, —; Cross Swivel Together, Step, Step, —; Cross Swivel Away, Step, Step, —; Cross Swivel Together, Step, Step to BUTTERFLY, —;**
- 13-16 **Twisty Vine, 2, 3, 4; Side, Draw, —, Close; Twisty Vine, 2, 3, 4; Side, Draw, —, Close;**

SEQUENCE: Dance goes thru twice plus ending.
Ending:

- 1-1 **Side, Close, Side, Close; Side, Close, Turn to SEMI-CLOSED face LOD Lunge, —;**

SINGING CALLS**SWEET GEORGIA BROWN**

By Joe Porritt, Louisville, Kentucky

Record: Jo Pat 214, Flip Instrumental with Joe Porritt

OPENER, CLOSER

Allemande left go allemande thar

Go forward two and star

Men back in a right hand in make a backup star

Shoot that star a full turn to the corner

Right pull by go allemande left new corner girl

Then weave around the ring

Two left feet but they're so neat

That's sweet Georgia Brown

Swing and whirl that Georgia girl

And promenade that town

All the fellows she can't get

They're the ones that she ain't met

Georgia claimed her then she named her

Sweet Georgia Brown

MIDDLE BREAK:

Sides face grand square

Whistle 32 beats

Four ladies chain well you turn that girl

And all four ladies chain right back home

You turn that girl and promenade

All the way you roam

All the fellows she can't get

They're the ones she ain't met yet

Georgia claimed her Georgia named her

Sweet Georgia Brown

FIGURE:

Head two square thru from where you are

Four hands around to the outside two

And make a right hand star

Heads star left in the middle and turn a full turn

Around to the corner man
Get down with Georgia Brown
Same girl promenade

All the fellows she can't get
They're the ones she ain't met yet
Georgia claimed her Georgia named her
Sweet Georgia Brown

SEQUENCE: Opener, Figure twice, Break, Figure twice.

SANTA DOMINGO

By Mike Bramlett, Dallas, Texas

Record: Longhorn LH-1039, Flip instrumental with Mike Bramlett

OPENER, BREAK, ENDING

Four ladies chain straight across that ring
You chain 'em back

Dixie style to an allemande thar

Boys swing in and make a right hand star
You slip the clutch skip one

Allemande and weave

Those fancy sombrero's and pretty ladies
Swing that girl and promenade

In Santa Domingo my pockets would jingle
Oh how I would love to be there

FIGURE:

Heads square thru four hands you go
Make a right hand star and roll it round you go

Those heads star by the left in the middle
Roll it full around to the same two

Go right and left thru

Touch a quarter do a walk and dodge

A partner trade you know

Reverse flutter boys and promenade

In Santa Domingo my pockets would jingle
Oh how I would love to be there

SEQUENCE: Opener, Figure twice, Break, Figure twice, Ending.

CHINATOWN

By Johnnie Wykoff, Indianapolis, Indiana

Record: Blue Star 2209, Flip instrumental with Johnnie Wykoff

OPENER, BREAK, ENDING

Four ladies promenade one time around

Gonna git along home and swing your own
Join your hands

And circle to the left around the ring

Allemande left with the corner girl

Weave around the ring wind in and out around

And when you meet that maid

Swing and whirl and promenade

You promenade along

Take a walk to old Hong Kong

In dreamy Chinatown

FIGURE:

Here's where the heads square thru
Four hands you go

Git around that corner do sa do
You swing thru boys trade hinge
Boys run to the right

Everybody square thru oh oh

Three hands around and the corner swing

Left allemande and promenade

You promenade the ring

Take a walk to old Bay Ping

In dreamy Chinatown

SEQUENCE: Opener, Figure twice, Break, Figure twice, Ending.

WHEN I'M SIXTY-FOUR

By Daryl Clendenin, Portland, Oregon

Record: Chinook C-056, Flip Instrumental with Daryl Clendenin

OPENER, BREAK

Sides face, grand spin

When I get old and I'm losing my hair

Many years from now

Will you still be sending me a valentine

Birthday greeting, bottle of wine

And if I come home at a quarter to three

Would you lock the door

Will you still need me

Will you still feed me, when I'm sixty-four

FIGURE:

The heads square thru

Count 'em four hands and go

Round the corner lady do sa do

Swing thru go two by two

The boys run right bend the line

A right and left thru turn 'em tonight

Same four circle four three quarters around

Swing then promenade the floor

Will you still need me

Will you still feed me when I'm sixty-four

CLOSER:

Four ladies chain why you turn 'em around

Chain the ladies right on home you know

You join up hands

Circle to the left around I sing

Left allemande then weave that old ring

We could have children a dozen or more

Swing then promenade the floor

Will you still need me

Will you still feed me when I'm sixty-four

Alternate patter for Opening:

I could be handy mendin' a fuse

When your lights are gone

You could knit a sweater by the fireside

Sunday mornin' well we'd go for a ride

Doing the garden pulling the weeds

Who could ask for more

Will you still need me

Will you still feed me when I'm sixty-four

SEQUENCE: Opener, Figure twice, Break, Figure twice, Closer

ON THE RECORD

Once again, summertime with its National Convention has been a banner season for new record releases. In this issue alone, we include 31 reviews.

CHINATOWN — Blue Star 2209

Key: B Flat Tempo: 130 Range: HD
Caller: Johnnie Wykoff LB Flat

Synopsis: Complete call printed in Workshop
Comment: A real oldie with a good instrumental and a figure that will fit the bill timing-wise. Johnnie does a good job and the tune is quite a crowd pleaser. The corner swing following square thru three quarters is a little awkward but doesn't stop the overall smooth flow.

Rating: ☆☆☆☆

SANTA DOMINGO — Longhorn 1039

Key: A Flat, B Flat, C Tempo: 128
Caller: Mike Bramlett Range: HD
LA Flat

Synopsis: Complete call printed in Workshop
Comment: A tune nicely called by Mike. The music is above average and the key changes added a lot to this release. The choreography is good and was thoroughly enjoyed by the dancers.

Rating: ☆☆☆☆

SWEET GEORGIA BROWN — JoPat 214

Key: D Flat Tempo: 128 Range: HB Flat
Caller: Joe Porritt LA Flat

Synopsis: Complete call printed in Workshop
Comment: Nice musical arrangement and well called by Joe. He adds a cute little gimmick to the figure that was accepted by the dancers but may gradually fade in popularity. Only time will tell. It provides a little change of pace for the floor.

Rating: ☆☆☆☆

WHEN I'M SIXTY-FOUR — Chinook 056

Key: G Tempo: 128 Range: HB
Caller: Daryl Clendenin LB

Synopsis: Complete call printed in Workshop
Comment: Great words in this tune for the older callers. It really fits the bill. The music is good and the figure is not too difficult. Dancers enjoyed the words and the dance.

Rating: ☆☆☆☆

OLD GANG OF MINE — Rawhide 109

Key: G Tempo: 130 Range: HB
Caller: Doug Saunders LB Flat

Comment: (Opener, Ending) Circle left — walk around corner — see saw partner — men star right — allemande left — swing — promenade

(Figure) Heads promenade halfway — down the middle right and left thru flutterwheel — sweep one quarter — pass thru — right and left thru — swing thru twice — swing corner — promenade (Middle Break) Sides face grand square — four ladies chain — chain back — promenade.

Comment: An old favorite that was a popular release a few years ago. Nice musical accompaniment to a good singalong tune. Dance offers Mainstream movements.

Rating: ☆☆☆☆

ME AND BOBBI McGEE — JoPat 112

Key: A Tempo: 128 Range: HA
Caller: Bob Vinyard LA

Synopsis: (Opener, Break, Closer) Four ladies promenade — swing at home — join hands circle left — allemande left — weave — promenade (Figure) Heads square thru four — corner do sa do — swing thru — boys run right — tag the line — all cloverleaf — four girls do sa do — square thru three quarters — swing corner — promenade.

Comment: The music is average and although not up to the usual Jo Pat standard the figure is adequate and should offer no problems. The melody line should be well remembered by many.

Rating: ☆☆☆

LOOKIN' BACK TO SEE — Grenn 12167

Key: E Flat Tempo: 126 Range: HC
Caller: Ed Fraidenburg LB Flat

Synopsis: (Opener, Break, Closer) Allemande left Alamo style — balance — swing thru — balance — swing thru — partner turn thru — allemande — weave — promenade (Figure) Heads promenade three quarters — sides curlique — walk and dodge — cloverleaf — double pass thru — track two — swing thru — boys trade — turn thru — allemande — swing — promenade.

Comment: An old melody that was due to be heard again. The figure has enough variety to be interesting to the dancers and it is well-timed. Music is above average. Rating: ☆☆☆

SHOW ME THE WAY TO GO HOME — Rawhide 107

Key: D Tempo: 130 Range: HA
Caller: Dick Waibel LD

Synopsis: (Opener, Break, Closer) Circle left — reverse back single file — girls backtrack — one around — turn partner right — left allemande — swing — promenade (Figure) Heads promenade halfway — sides square thru six hands — do sa do — eight chain four — swing corner — promenade.

Please see **RECORDS**, page 68

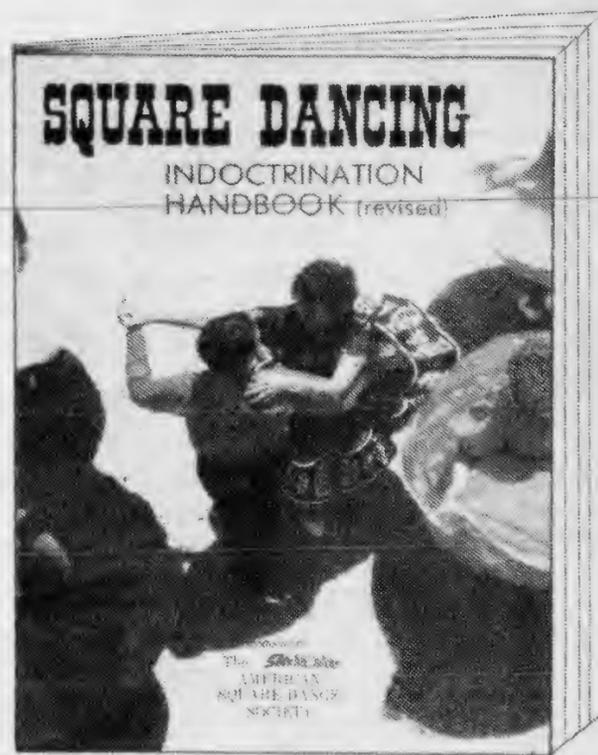
THE RIGHT FOOT . . .

AND, FOR THOSE ATTENDING

These two Handbooks created by the publishers of SQUARE DANCING Magazine provide dancers with much of the vital information needed when joining the activity. Ideal for newcomers, both Handbooks support the caller/teachers' class program. Also great for club dancers as well as officers of organizations.



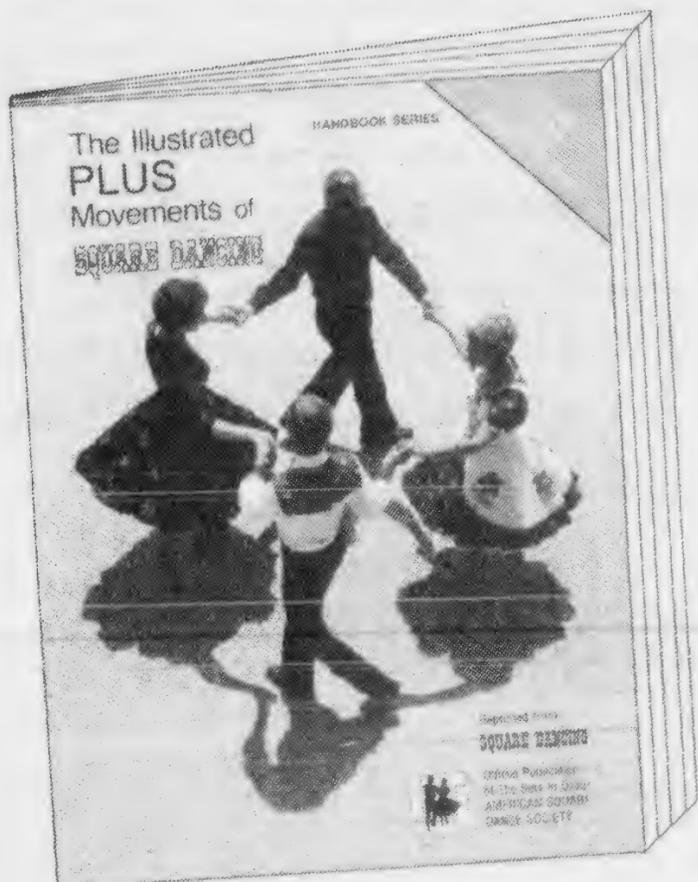
FOR ORDERING
INFORMATION
SEE SHOPPERS
MART ON
PAGE 107



THE BASIC AND MAINSTREAM HANDBOOK: Contains all the Callerlab basics that make up the Mainstream of square dancing. Includes definitions, styling and timing notes with more than 450 illustrations. A perfect reference for the new and experienced dancer. Price: 75¢ ea. \$60.00/100.

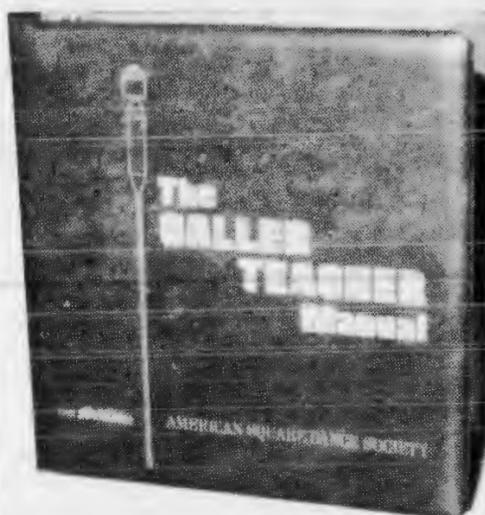
THE INDOCTRINATION HANDBOOK: Here is everything you would like to tell the new dancer if only you had the time. Includes a section on square dance history and some do's and don'ts along with knowledge that will help develop a positive attitude. Price: 30¢ ea. \$20.00/100.

LOOKING AHEAD . . .



While ordering, save time and include your supply of the new PLUS Movements Handbooks. Over 150 illustrations with definitions, styling and timing notes for the Plus Program, as defined by Callerlab. Price: 30¢ ea. \$20.00/100.

FOR THE CALLER/TEACHER



The new CTM is an outstanding, expandable teaching tool compiled to meet the current needs of all caller/teachers. Be sure to order this informative organizer in time for fall classes.

Price: 29.95 plus \$4.00 U.S. shipping charge.

WESTERN SNAP BUTTONS

TECH-PEARL in 10 colors
Blue, Yellow, Smoke, Tan, Brown,
Black, Red, White, Lt. & Dk. Green

5 for \$1.00

DANCER SILHOUETTES

Iron-On for Shirts, Dresses, Vests
Red, Black, White—4 inch — 4 for 80¢
2 inch — 6 for 80¢



Zippers, laces, ric-rac available
Add 80¢ on first \$5.00; \$1.25 over \$5.00 for
handling. Mich. add 4% State Tax

T & C ENTERPRISES 88 W. Muskegon
Cedar Springs, Mich. 49319



QUALITY NAME BADGES

NEW CLUBS — free design help ALL
CLUBS — guest, special event, fun,
gimmick badges, charms (including
ROVER, Square Angels, Retriever,
etc.)

PANIC BUTTONS — flag with square
dance saying pops up

RHINESTONE BADGES — your name, also Hug-N-Bug,
Snuggle Bunny, Glow Worm, Turtles, KK

Write or call for more info

A to Z Engraving, Co., Inc.
1150 Brown Street, Wauconda, IL 60084
312/526-7396
A Custom Service Since 1956

MAIL ORDER

MASTER RECORD SERVICE

Telephone

(602) 997-5355

Square and Round Dance

Catalog Upon Request

Include \$1.00 postage, handling

P.O. Box 37676

10027 N. 19th Ave. Phoenix, AZ 85069

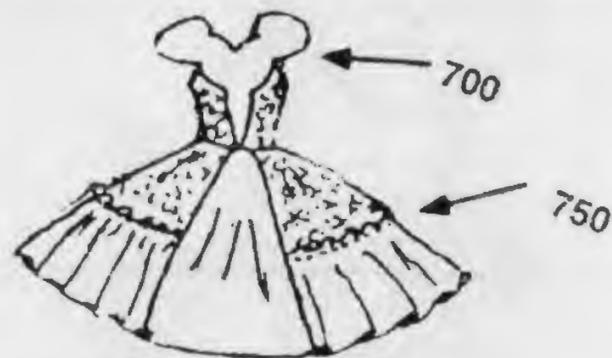


Vee Gee

Pattern Co.

Box 23

Hamlin, Texas 79520



Catalog \$1.50
plus 50¢ postage & handling

CALLER of the MONTH

*Brian Murdoch, Vancouver,
British Columbia*

THIRTY YEARS OF SQUARE DANCE CALLING and still going strong. This represents a remarkable accomplishment when one takes note of the energetic, youthful countenance of Brian Murdoch. A consistent leader, Brian has literally grown up within the element of square dancing, becoming initially involved in his pre-teens. When he earned the title of Teen Town Caller of the Pacific Northwest in 1954, an invitation followed to call at the first annual B.C. Square Dance Jamboree in Penticton. Every year since he has been involved in this unique, week-long celebration that draws thousands to the Jamboree held in conjunction with the city's Peach Festival. Three years ago, Brian and his wife, Loraine, were honored as patrons of the event and just last month the B.C. Jamboree and Brian's calling career reached the 30-year mark.

Throughout those years, Brian has called extensively in Washington, Oregon, California, Alberta and B.C. and also at three Nationals. He is a member of Callerlab, and currently Promotion Chairman for the Vancouver District Caller Teachers and Round Dancers Association. Brian has called for his home

club, the Village Squares, since 1961 and plans are underway to take them to Hawaii for their Annual Luau celebration in the spring of 1984. Also slated for 1984 is the Washington State Leadership Seminar where he'll be in high profile as a featured speaker. At the 4th Canadian National Convention, to be held in Winnipeg, Manitoba, Brian and Loraine will represent B.C. in the fashion parade.

On meeting the Murdochs, there's an immediate sense of enthusiasm and dedication to the square dance movement. When discussing the varied amounts of material most dancers are expected to know, Brian frequently mentions "comfort zone." This denotes an area within which it's every person's privilege to dance, in a program that provides for stretching without stress. A worthwhile credo that obviously promotes long-lasting and very happy dancing.

LETTERS, continued from page 3

Dear Editor:

Your magazine has been a tremendous help in our many involvements as a leader and dancer . . . Just yesterday we received a call from a couple traveling through Oklahoma City looking for a square dance. They had a copy of the August Directory. We were able to help and also meet them at the Caller's Hoedown.

Jack and Bette Culbertson
Oklahoma City, Oklahoma

We do appreciate the service offered by all Information Volunteers. — Editor

Dear Editor:

We would like to offer the following corrections on the Single Square Dancers U.S.A.



Newest Releases

- BA-402 You Were On My Mind by Bobby Keefe
- BA-602 Bill Bailey by Johnny Walter
- BA-601 Looking Over a Four Leaf Clover by Johnny Walter
- BA-105 So Round So Firm So Fully Packed by James Maxey
- BA-106 A Little Bitty Tear Let Me Down by James Maxey

James
Maxey



BRAHMA RECORDS 904-268-9705
11909 Hoodlanding, Jacksonville, Fl. 32223
Distributed by Corsair Continental Corp.

★ BADGES ★



**FREE SAMPLES FOR CLUB BADGES
SEND SKETCH & QUANTITY FOR
OUR SAMPLE & QUOTATION**

Write for free literature and order forms.



★ SPECIAL EVENT AND
VISITATION BADGES
From
\$25.00 per 100

★ FUN
BADGES

★ CONVENTION
BADGES

DENVER, COLORADO

Plastic Bar	1.75		
Metal Bar	2.50		
(Cal. Residents)			
Sales Tax 6%			
		Single Rover Emblem	1.50
		Double Rover Emblem	2.50

Postage & Handling Chg — \$1.75 per order

Have you square danced 1000 miles or more from home?

If so—YOU can become a "ROVER." A caller's OK will qualify a couple if they have completed the mileage requirement. Hang your Rover Emblem on a Bar engraved with the Town and State where you visited and danced.

BLUE ENGRAVERS
P.O. Box 1070 (213)
San Pedro, CA 90731 833-1581

"ORIGINALS IN SQUARE DANCE BADGES"
For Over 30 Years



The ROOFER'S RECORDS



New Releases

TRR-115 YOU ARE THE ONE
 TRR-114 ONLY TEASIN' YOU
 TRR-113 BOBBY MCGEE
 TRR-111 RELEASE ME
 TRR-112 SHEIK OF ARABY
 TRR-202 OLD JO CLARK/JUST BOBBY (Hoedown)

Produced By:

The ROOFER'S RECORDS — 4021 N.W. 61st —
 Oklahoma City, OK 73112 — Phone (405) 942-4435



**DANCING
 DOLL...**
\$24⁹⁵

KRAUS
 of CALIFORNIA

New Colors

GENUINE GLOVE LEATHER combined with an elasticized throat and buckled strap for perfect fit. Add a foam cushioned insole for comfort that keeps you dancing. 1 1/4" heel. WHITE, BONE, CAMEL, NAVY, RED or BLACK. Combination sizes

Save \$4 and buy two for \$45⁹⁰

6-10 1/2 N, 5-10 1/2 M, and 6-10 1/2 W.

Add \$1.95 p&h one item. \$2.95 for two or more. AZ res. add 6% tax.

FOR FAST PERSONAL 24 HOUR SERVICE CALL 602-747-5000 Charge Orders Only



SATISFACTION GUARANTEED OR MONEY BACK!

Old Pueblo Traders

Enclosed is \$1 for newest FASHION CATALOG (credited to 1st purchase)

Dept. ASW1A,
 3740 E. 34th Street,
 Tucson, Arizona 85713

Our newsletter, Intercom, is intended for a national audience. Our Yellowrock Directory is comparable to the National Square Dance Directory but limits its focus to singles' clubs. For information on both these publications, interested parties may contact me.

Jim Reinhold
 2819 Creekwood Court
 Grapevine, Texas 76051

Dear Editor:

I had the pleasure of attending two club dances and the 24th Australian National S/D Convention held in Melbourne. I wish to compliment the Australians on the smoothness and beauty of their dancing, both square and round. I saw no yellow rocks, bumps or high kicks. My host family was most gracious . . . I was invited over by my square dance pen pal (see your September, 1982, issue) . . . I have been square dancing for over 50 years.

Lucius Nelson
 Woodbine, Georgia

Dear Editor:

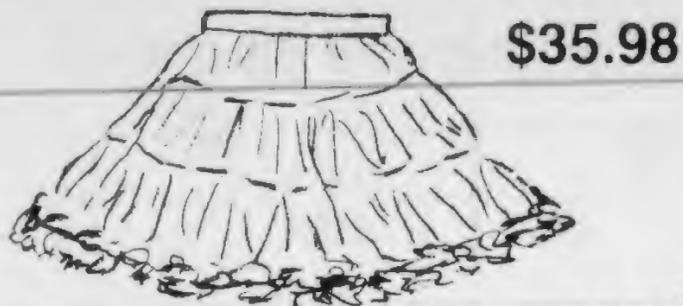
We've just rejoined the square dancing scene after a hiatus of about 12 years. Our main reasons for dropping out were the high kickers and patty-cakers and those who do not know how to do a do sa do . . . As for Bill Davis and his Advanced Dancing column, the similarities are well taken (see June, 1983) but I think he should have done a little more research before writing about bowling. I assure you, Bill, your statements, "Most (bowlers) would like to have a higher handicap." — and "Many put in long hours to improve their handicap." are untrue. The name of the game is to improve one's "average" and watch the handicap decline. Unfortunately there is no accepted handicap (the difference between

LEE KOPMAN

- Now Available on Reel or Cassette INSTRUCTIONAL TAPES for Advanced, C-1, C-2, and C-3 levels of dancing
- Minus a couple to make up a square? Try our Brand New (3) Two-Couple Tapes geared to Approved Callerlab level lists Mainstream — Advanced Level — C-1 Level — C-2 Level
- Workshop Tapes Advanced to C-3 Level
- Also Available — Glossary of S/D Calls

For Details, Write to LEE KOPMAN
 2965 Campbell Ave., Wantagh NY 11793





\$35.98



RUTH & REUEL deTURK

Send for our free mail order catalog

Are you tired of STIFF, SCRATCHING PETTICOATS? (Men are!!!) Join the lovers of the NEW LOOK. A 35 yard double skirt Petticoat in floating nylon chiffon with super soft ruffle on bottom. S — M — L.

White-Black-Red-Brown-Mint-Peach-Lt. Pink-Yellow-Purple-Navy-Lavender-Cranberry-Rust-Beige

X-Lg and Multi-Pastel — add \$2.00

"TrakShun" for slippery floors \$4.50/can + \$1.50 UPS

1606 Hopmeadow St.
Simsbury, Ct. 06070
Phone: 203-658-9417

Mon. thru Sat. 11-5

Fri. 11-9

June-July-Aug.

Fri. & Sat. Only 11-5

Other times by appointment

#972 Swiss Look JUMPER

Laced front 8-18 \$39.98

PERKY!

Wear with Blouse
or NEW Dickey
White or Print

\$4.98



Solid
Red, Navy
or Brown

Men's
Matching
shirts \$19.98

Size 20 or above, or tall length

Add \$5.00

Shipping Chg. Single item \$3.00
2 or 3 items \$4.00

the pro and the amateur that makes bowling fairly equal) for the beginner square dancer. All he gets is a look of disdain, frowns, knitted brows and — in extreme cases — smart remarks . . . We do appreciate the work of the "old timers" to standardize movements and although I deplore the level system, it does make sense — in a way — and I guess we'll learn to live with it.

Cy & Edna Wells, Las Vegas, NV

Dear Editor:

Your cartoons of April and May hit a re-

sponsive note with us. As leaders with the Oregon Square Dancers Goodwill Tours we have had similar real life experiences . . . We really have had petticoats jump out at airport customs' stops. We find that a lot can be crammed into a suitcase by making a masonite board the size of the bottom of the suitcase and putting the petticoat under it. One person stands on the board while a second ties it down.

Ed and Mary Warmoth
Cornelius, Oregon

KALOX-Belco-Longhorn



C.O. Guest

New on Kalox

K-1285 Hush Hush/If You Come
Back To Me Instrumental only—
Two all time favorites

K-1284 Night Train/Water Boy Blues
Hoedowns—Instrumental only

Recent Releases on Kalox

K-1283 Eighter From Decatur/
Happy Rattle
Hoedowns—Instrumental Only

K-1282 Worried Man/Don't Let The
Deal Go Down
Hoedowns—Instrumental only

K-1280 House Of The Rising Sun
Flip/Inst. by John Saunders

K-1281 Eastbound/Cookin' Cabbage
Hoedowns—Instrumental only

New on Longhorn

LH-1040 You Were Only Fooling
Flip/Inst. by Harold Davis

Recent Releases on Longhorn

LH-1039 Santa Domingo
Flip/Inst. by Mike Bramlett

LH-1036 Heart Over Mind by Josh Frank

LH-1037 Take Me Back To Tulsa
Flip/Inst. by Mike Bramlett

LH-1038 Let A Smile Be Your Umbrella
Flip/Inst. by Harold Davis

New Rounds on Belco

B-310-A Chattanooga Shoe Shine Boy
Two-step by Bill & Virginia Tracy
1st band music; 2nd band cues
by Bill

B-310-B Little Wahine '82 Two-step
by Mary Jane Falk & Ben G. Conklin
1st band music; 2nd band cues
by Charlie Proctor

B-309-A Tennessee Polka Polka by
Bill & Virginia Tracy. 1st band
music; 2nd band cues by Bill

B-309-B Sweet Talk Two-step by
Vaughn & Jean Parrish
1st band music; 2nd band cues
by Charlie Proctor

Recent Releases on Belco

B-308-A Chicken Talk Samba by Ken Croft
& Elena de Zordo
1st band music only; 2nd band
cues by Charlie Proctor

B-308-B Hello Fun Mixer
by Rocky Strickland
1st band music only; 2nd band
cues by Rocky Strickland

New Squares on Crow Records

C-002 Oklahoma Hills by Bill Crowson
C-001 Calendar Girl by Bill Crowson



John
Saunders



Harold
Davis



Bill and
Virginia
Tracy

Distributed by Kalox Belco Longhorn Records, Inc.
2832 Live Oak Dr., Mesquite, TX 75150

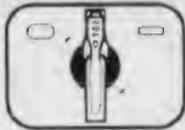
BADGE HOLDERS . . . for all pin-on badges!

SWIVEL 360° CLIP-ON

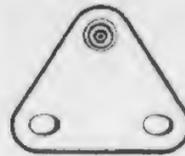
Small



and Large



DOUBLE SIDED SNAP-ON



CLIP 'n SNAP



At Your Square Dance Shop
and Badge Maker!

DEALERS: Write for brochure for full information.

BADGE HOLDERS, INC.

5420 Clouds Rest, Mariposa, CA 95338 (209) 742-7478

Dear Editor:

Mainstream clubs are the life bloodstream of square dancing. Every square dancer should belong to at least one Mainstream club. Then if they wish to advance to higher level clubs they may, but they should remain with at least one Mainstream club.

Lloyd Tucker
Lenexa, Kansas

COMMERCIAL, continued from page 19
thing written down on paper and signed by

the sponsors. If there are special considerations for the dancers such as free or discounted admissions, places to stow purses and wraps, payments for callers and equipment, etc., see to it that all of this is spelled out carefully beforehand and agreed on by all involved.

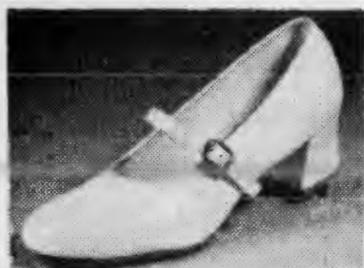
☆☆☆

We've only touched on a few of the many aspects of putting on a square dance for a commercial, non-dancing interest. Each situation brings about its own peculiar list of problems that must be solved beforehand. If

B. & S. SQUARE DANCE SHOP

Billy and Sue Miller MAGNET, INDIANA 47555 Phone: (812) 843-5491

Send \$1.00 for catalog
Refunded on first order



DANCER

Ideal for round dancers with a 1½ inch heel. Leather uppers, cushioned insole for comfort. Sizes 5 thru 10 narrow; 4 thru 10 medium; 5 thru 10 wide. Half sizes also. Colors: white, black, red, navy and brown **\$29.95**
Silver and gold **\$31.95**

The shoe most square dancers wear. ½" heel with elastic binding around shoe. Strap across instep. #22 round toe. Black & White **\$25.00**
Yellow, Pink, Navy, Red, Hot pink, and Orange **\$24.75**
Silver & Gold **\$25.75**
Sizes 4 to 10 — Med. and Narrow



RINGO

Black & White Classic available but no guarantee.
(They will still be the same quality as the original) **\$18.95**

Scoop —

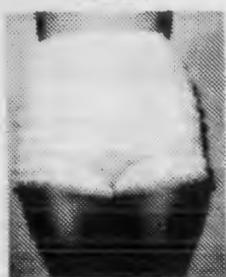
Black, White, & Colors **\$24.00**
Gold & Silver **\$25.00**



MAJESTIC

Glove tanned leather. Sizes 6 thru 12 N; 4 thru 12 M half sizes. Steel shank for support. Black, white, navy, red, bone and brown **\$26.50**. Silver and gold **\$28.00** (Available in AAA) & wide. Postage \$1.75. Add 50¢ each additional pair

SISSY



MID-THIGH

SHORTIE



KNEE LENGTH

STRETCH COTTON PETTI PANTS

With 1¼" nylon lace. The mid-thigh has 8 rows of lace and the knee length has 9 rows of lace. These are made for us exclusively and they're made true to size. Colors are: white, lime green, lilac, black, yellow, blue, pink, red, orange, purple, hot pink, kelly, brown, navy, dark purple, multi-color, royal and red, white and blue combinations. Order mid-thigh or knee length in S-M-L-XL. Sissy Pants—6 rows of lace. XS-S-M-L. Shorties—3" legs, 8 rows of lace.

SISSY **\$6.50**
OTHERS **\$8.00 or 2 pairs for \$15.00**

Postage \$1.00 — 2 or more 75¢ each.

Postage \$1.75
add 50¢ each additional pair

INDIANA
ADD
5%
SALES
TAX
C.O.D.'s



Prices subject to change without notice.



Bob Vinyard
P.O. Box 740
Fenton, MO 63026
(314) 287-1111

ROUNDS

- JP 301 "All Of Me"
(Loehrs)
- JP 302 "No Love At All"
(Loehrs)



NEW RELEASES

- JP 215 "Little Red Wagon"
 - JP 114 "Yellow Ribbon"
 - JP 214 "Sweet Georgia Brown"
 - JP 113 "Angry"
 - JP 213 "You Take The Leaving Out Of Me"
 - JP 212 "Roll Out The Barrel"
 - JP 112 "Bobby McGee"
 - JP 504 "Uptown/Downtown" (Hoedown)
 - JP 111 "Never The Less"
 - JP 503 "Sunshine/Moonshine" (Hoedown)
- BEST SELLERS**
- JP 211 "Fightin' Side Of Me"
 - JP 110 "For Once In My Life"
 - JP 210 "Blow Up The T.V."

- JP 109 "See You In My Dreams"
- JP 209 "Country Wasn't Cool"
- JP 108 "Matador"
- JP 208 "Friday Night Blues"
- JP 206 "I Feel Better All Over"
- JP 107 "She Believes In Me"
- JP 103 "Selfish"
- JP 201 "When You Say Love"
- JP 204 "Gonna Have A Ball"
- JP 106 "Heartbreak Mountain"
- JP 402 "Four In The Morning"
- JP 401 "Tennessee Sunshine"
- JP 101 "Blue Moon Of Kentucky"
- JP 102 "Rhythm Of Rain"



Joe Porritt
1616 Gardiner Lane
Suite 202
Louisville, KY 40205
(502) 459-2455

HOEDOWNS

- JP 501 Jopat/Jolee
- JP 502 Country Cat/
City Slicker

you are going to represent the dancers, then have their best interests at heart and make sure that square dancing will, as a result of this event, come out on top. Don't allow the activity be put in a position where it is downgraded or where the dancers may be embarrassed.

GOSSIP, continued from page 37

of the process is to have people with whom we can share our experience.

Distinctive Types of Gossip

A clear distinction is made, however, be-

tween this kind of gossip and the cruel kind. Talking about a person who's not there isn't always innocent, of course. Think of how often the word "malicious" comes attached to the word "gossip." Everybody knows when gossip is harmful. Telling untruths, passing on something told in confidence or something that would hurt or embarrass another — these are obviously mean-spirited and destructive. It is when gossip involves such personal betrayals that the real harm — destroyed relationships and damaged clubs — is done.



**THE BILL PETERS
CALLER'S GUIDEBOOK SERIES**

SIGHT CALLING MADE EASY

A complete book devoted exclusively to the HOW and WHY of Sight Calling. Learn how to successfully improvise your patter presentations with this easy-to-read Guidebook covering all sight calling skills. This book is a MUST for all callers who want to learn to sight call — or who are anxious to improve their ability to call patter extemporaneously **\$7.95**

Book 1C

THE MIGHTY MODULE

Learn how to use modules as a primary patter-building tool. Clearly written text covers the Dynamics of Modern Choreography, Modular "Building-Block" Techniques, "Mix-and-Match" Techniques to accommodate all dance levels **\$6.95**

Book 1B

SPECIAL COMBINED VOLUME

Since many successful callers use both Sight AND Modular techniques, we are also offering both of the above-described Guidebooks — combined and bound into a single volume — at this special reduced money-saving price **\$12.95**

"MODULES GALORE"

An extra-large collection of modules designed to serve as a supplement to "The Mighty Module." Hundreds of effective dancer tested modules personally selected by the author **\$5.95**

ALSO AVAILABLE

- PRESENTATION TECHNIQUES (Book 1A)** **\$7.95**
- SINGING CALL TECHNIQUES (Book 2)** **\$7.95**

HOW TO ORDER

Order postpaid by sending check or money order to:

BILL PETERS • 5046 Amondo Drive • San Jose, California 95129
Californians add 6% sales tax; from Canada or overseas, U.S. funds, please. Add \$3.00 for Air Mail



Larry Jackson

NEW RELEASES

- BC 201 **She's Not You** — Gary Kincade
- BC 121 **Rosin Dust/Dottie's Clogging Breakdown**
Hoedowns

CURRENT RELEASES

- BC 117 **Dealing With The Devil** — Larry Jackson
- BC 118 **Square Dancing Blues** — Gary Kincade
- BC 119 **Do You Know What It Means To Miss New Orleans** — Mike Holt



Bob & Cat RECORDS



Gary Kincade

- BC 120 **Round The Clock Loving** — Jack Peterson
 - BC 500 **Music Music Music** — Joe Fioretti
- BEST SELLERS
- BC 105 **Down On Bourbon Street** — Bob Augustin
 - BC 109 **Vicky Lee Hoedown**
 - BC 111 **Dream Of Me** — Lee Swain
 - BC 116 **Preachin' Up A Storm** — Gary Kincade

See your favorite dealer for all Bob Cat records or order direct from Jim's Record & Badge Shop Toll Free 800-238-2490
1136 MOSBY ROAD • MEMPHIS, TENNESSEE 38116 • PHONE: 901/726-9601

It becomes obvious that gossip's bad effects stem from its main virtues. People get to tell only their side of a story. The person who's being talked about isn't present to defend himself. So the deck is always stacked in favor of the storyteller.

If we keep gossip in a proper perspective, we are okay.

RECORDS, continued from page 60

Comment: A tune that has not been heard for some time. The music is good and has a nice

beat. The choreography offers a little variety in the square thru six hands and chain thru four. Voices are clear in the recording.

Rating: ☆☆☆☆

SOMEDAY SOON — Square Tunes 0583

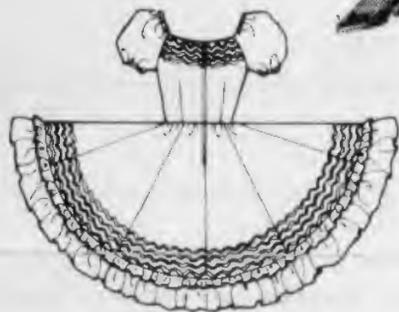
Key: A Tempo: 128 Range: HC Sharp
Caller: Ted Frye LA

Synopsis: (Opener, Middle Break, Closer) Circle left — left allemande — do sa do — left allemande — weave the ring — do sa do — promenade (Figure) Heads square thru three quarters — separate round one — make two lines — star thru — zoom — centers square

PATTERN

No. 323

\$4.50



SQUARE DANCE PATTERNS

Multi-Size Pattern
323 Ladies' Square Dance Dress
10 Pieces

Square dance dress features gored, gathered skirt with a double ruffle flounce at lower edge. Four rows of rickrack rim add a rainbow of color to the skirt and bodice. Fitted bodice has scoop neckline in front and back; elasticized puffed sleeves form shoulders of dress.

Multi-Size: 5-7-9 6-8-10 12-14-16 18-20-40

Dealer inquiries welcome.

Mail to: AUTHENTIC PATTERNS, INC.
P.O. Box 170119
Arlington, Texas 76003

Pattern # 323 @ \$4.50 ea. Size(s)

TOTAL AMOUNT ENCLOSED \$

Name _____

Address _____

City _____

State _____

Zip _____

Add for 1 Pattern — \$1.25 3 Patterns — \$2.55
postage & handling: 2 Patterns — \$2.00 4 Patterns — \$2.90

CALL IT FANCY.

The special outfit for those special nights. A bit more fancy, but you're worth it.



A. Pride 'N Joy— Contrasting scoop neck and hem ruffles are trimmed with satin ribbon and bows. Elasticized puff sleeves trimmed with ribbons and bows. *Colors:* powder blue & white; pink & white; red & white. \$64.95

B. Sissy— Matches dress A. Sizes: s. m. l. \$12.50

C. Ladies Choice— 8 panel skirt with contrasting 3 tier ruffle insets and piping. V-neck bodice with satin bow. Contrasting 3 tier ruffle sleeves. *Colors:* red & white; navy & white. \$69.99

D. Sissy— Matches dress B. Sizes: s. m. l. \$12.50

Dress Size	Bust Size	Waist Size	Length	
			S	L
6	32	24	19	21
8	34	25	19	21
10	35	26	20	22
12	37	28	21	23
14	38	29	22	24
16	40	31	22	24
18	41	32	22	24

Call It Fancy,
5921 Cerritos Ave.,
Cypress, CA 90630

FREE.

Get a free matching tie for your partner with each dress and sissy order.

Make check payable and mail to: Call It Fancy, 5921 Cerritos Ave., Cypress, CA 90630. Allow 4-6 weeks for delivery.

Item	Size	Length		Color	Quantity	Price ea.	Total
		S	L				
		S	L				
		S	L				
		S	L				

Check or money order
 Visa
 Mastercard

Name _____

Address _____

City _____ State _____ Zip _____

Card Number _____ Expiration Date _____

Signature _____ Telephone _____

Sub total	
Calif. res. 6% tax	
Shipping	\$2.00
Total Enclosed	

*Petticoats not included.



You simply sew the side seam and finish the casing for a perfect fit!

ANNIGENE FLUFF AG-101 SLIGHTLY CRISP NYLON TRICOT TIERS AND A SMOOTH FLUFFY BOTTOM EDGE

COLORS: white, red, black, orange, yellow, aqua, blue, royal, candy pink, purple, orchid, kelly and fluor. orange, pink and lime.

SWEEP: 40 YD* 80 YD** 120 YD***

DIAMOND FLUFF AG-301 CRISP NYLON DIAMOND WEAVE TIERS AND A SMOOTH FLUFFY BOTTOM EDGE

COLORS: white, red, yellow, blue and pink

SWEEP: 40 YD* 80 YD** 120 YD***

DIAMOND MAGIC AG-501 CRISP NYLON DIAMOND WEAVE TIERS, NON-SNAG CONSTRUCTION AND THE BOTTOM EDGE BOUND WITH STIFFENED TAFFETA

COLORS: white, red, yellow, blue and pink

SWEEP: 20 YD* 40 YD** 60 YD***

FULLNESS	KIT	CUSTOM MADE PETTICOAT
NOT TOO FULL *	\$16.95	\$24.95
FULL LOOK **	\$25.95	\$34.95
EXTRA FULL ***	\$34.95	\$44.95

STATE WAIST MEASUREMENT AND PETTICOAT LENGTH

PLEASE INCLUDE \$2.00 PER KIT FOR HANDLING

SPECIAL DISCOUNT
\$1.00 PER KIT FOR TWO OR MORE KITS PER ORDER

PETTICOAT LAYERS

A NEW AND EXCITING WAY TO RESTORE THE FULLNESS AND BEAUTY TO YOUR OLD PETTICOATS THE LAYERS ARE COMPLETELY GATHERED AND SEWN WITH FUSIBLE WEBBING ATTACHED TO A SHORT COTTON TOP. SIMPLY STEAM PRESS AND SEW THE SIDE SEAM. AVAILABLE IN A NUMBER OF FABRICS.

FOR MORE INFORMATION PLEASE WRITE

SEWING SPECIALTIES

7429 4TH AVE. SO., RICHFIELD, MN 55423
612-869-2650

thru three quarters — left allemande — turn partner right — swing corner — promenade.

Comment: A relaxing tune with a simple melody line that should offer no problems. The call uses Mainstream figures. Timing is well done and the musical background is very good.

Rating: ☆☆☆☆

SOME MEMORIES JUST WON'T DIE — Hi-Hat 5055

Key: D **Tempo:** 128 **Range:** HB
Caller: Bronc Wise **LB**

Synopsis: Four ladies chain — rollaway — circle left — left allemande — weave ring — swing own — promenade (Figure) Head couples square thru four hands — corner do sa do — swing thru — cast off three quarters — split circulate — boy run around girl — square thru three hands — swing corner — promenade.

Comment: Good musical background and choreography on this release. Melody does not seem too difficult. Lots of lyrics for callers to master for proper execution.

Rating: ☆☆☆☆

DON'T SHE LOOK GOOD — Prairie 1064

Key: A **Tempo:** 128 **Range:** HB
Caller: Chuck Donahue **LA**

Synopsis: (Opener, Middle Break, Closer)
Four ladies promenade inside — swing partner — join hands circle left — left allemande — weave — do sa do — promenade (Figure) Heads promenade three quarters — sides right and left thru — pass thru — do sa do — swing — turn thru — allemande — pass one — swing — promenade.

Comment: An average bit of choreography with a musical background that has a good strong beat. This release can be used for all new

HOW TO USE THE RECORD REPORT

All singing calls are checked and rated by our reviewer and by dancers who dance to each recording. Recording quality, instrumentation, clarity of commands, presentation, body mechanics, flow of dance and choreography are all considered. The rating is given on an overall consensus although an outstanding or a detracting feature in one or more points may contribute to the final rating. The tempo, key and range — high and low — are included for each singing call, while the key and tempo are included for hoedowns. Whether you individually agree with the review is not as important as it is for you to be able to count on the consistency of the reviewer's comments. Comparing these with your own viewpoint will allow you to determine which records are most suitable for your own use. Star ratings range from ☆ to ☆☆☆☆☆, or below average to outstanding. A synopsis of each singing call is included while selected records are reproduced in their entirety in the Workshop section of the same issue.

dancers as it uses swing thru and turn thru to the greatest extent. Rating: ☆☆☆☆

DIXIELAND DELIGHT — Prairie 1010
Key: E Tempo: 128 Range: H C Sharp
Caller: Al Horn LB

Synopsis: (Opener, Closer) Circle left — walk around corner — seesaw — turn corner right — wrong way thar — slip the clutch — right and left grand — promenade (Figure) Heads square thru four — corner curlique — scoot back — boys run — pass thru — tag the line — face in curlique — boys run — eight chain four — swing corner — promenade.

Comment: Al lives it up on this release. The music has a strong beat and voices are added for filler. The melody line is not too difficult. The figure is interesting and the dancers enjoyed

its execution.

Rating: ☆☆☆☆

I'M TELLING ME A LIE — Big Mac 051
Key: A Tempo: 128 Range: HA
Caller: Jay Henderson LA

Synopsis: (Break) Circle left — men star right — left allemande — weave ring — swing own — promenade (Figure) Head couples square thru four hands — corner do sa do — swing thru — boys run right — half tag — walk and dodge — partner trade — pass the ocean — recycle — swing corner — promenade.

Comment: Above average musical background by Big Mac. The figure is good Mainstream. Dancers had mixed emotions on this release. Rating: ☆☆☆

Please see **RECORDS**, page 74

LOCAL DEALERS

Stores handling square dance records and books anywhere in the world are listed in these pages. Your listing will reach 80,000 square dancers, many of them potential record buyers. For information regarding these special listings write SQUARE DANCING Advertising, 462 North Robertson Blvd., Los Angeles, California 90048. Our Telephone: (213) 652-7434. Attention: Adv. Mgr.

★ CALIFORNIA

ROBERTSON DANCE SUPPLIES
3600-33rd Avenue, Sacramento 95824

★ CANADA

GLAMAR DANCE CRAFT LTD.
3584 E. Hastings, Vancouver, B.C. V5K-207

THOMASSON S/D SPECIALTIES
121 Barrington Ave., Winnipeg, Man.
R2M 2A8

★ COLORADO

SQUARE DANCE RECORD ROUNDUP
957 Sheridan Boulevard, Denver 80214

★ FLORIDA

ROCKIN' RHYTHMS/LISTENING POST
2248 Casa Vista Drive
Palm Harbor 33563

★ MINNESOTA

FAIR 'N SQUARE RECORDS (PALOMINO)
816 Forest Hills Dr. SW
Rochester, MN 55901
Order Toll Free 1-800-328-3800

J-J RECORD
1724 Hawthorne Ave., E., St. Paul 55106

★ NEVADA

FOUR SQUARES DANCE SHOP, INC.
145B Hubbard Way, Reno 89501

★ NEW YORK

WORLD TONE MUSIC, INC.
230 Seventh Ave., New York, NY 10011
(212) 691-1934

★ NORTH CAROLINA

RAYBUCK'S RECORDS & CALLERS SUPPLY
2304 Maywood St., Greensboro 27403

★ OHIO

CLAWSON ENTERPRISES
3780 Thornton Dr., Cincinnati 45236

F & S WESTERN SHOP
1553 Western Avenue, Toledo 43609

★ OREGON

PROMENADE SHOP
11913 N.E. Halsey, Portland 97220

★ TENNESSEE

JIM'S RECORD & BADGE SHOP
1136 Mosby Rd., Memphis 38116

★ TEXAS

EDDIE'S & BOBBIE'S RECORD SHOP
P.O. Box 17668, Dallas 75217
Phone (214) 398-7508

★ VIRGINIA

BIG "O" RECORD SERVICE
P.O. Box 786, Springfield 22150

★ WASHINGTON

DECKER'S RECORDS
504 N. Sargent Rd., Spokane 99206

New! **From Our** **Dancer's** **Catalog:**

Spanish Lace adorns this elegant dress from the **Kate Schorer Co.** It comes in light blue, cardinal red, or a muted grey with black lace. **\$58.95. Style number 521, sizes 6-20.**

Light blue shirt to match is style number **677** for **\$25.95.** Specify neck and sleeve length when ordering. (Sleeve lengths are **S-32", M-33½", L-35", XL-36"**.)

Our **red shirt to match** is style number **640** for **\$25.95.** Specify neck and sleeve length.



**Your phone order
is welcome!**

MasterCard, Visa, and American Express telephone orders accepted.

For fast service, call (303) 232-7444 or 238-4810 between 10 a.m. and 5 p.m., Denver time. We are closed on Sundays.

MONEY-BACK GUARANTEE

If not completely satisfied, for any reason, please return to us for a prompt refund.

When placing your order, please be sure to specify **size, color, and style number.** If you use your **MasterCard, Visa, or American Express,** be sure to include the expiration date. There is a **postage charge of \$2.00** on all items pictured.

Send for our Dancer's Catalog, for prices and descriptions of all other items. Colorado residents, please add 3½% sales tax. Foreign orders, please inquire for shipping cost.



Square Dance Record Roundup

957 Sheridan Blvd.

Denver, Colorado 80214

(303) 232-7444 or 238-4810





Red or Navy Gingham check trimmed in white is a best buy at **\$46.95**. Our style number **534**, sizes, **6-20**.

There is a **shirt to match in Navy only for \$25.95**. Specify neck and sleeve length. **Style number 6100**.

All our dresses and shirts are **65/35 polyester/cotton wash and wear** for easy care.



This lovely print dress is highlighted with lace at the neck and hemline. It comes in **Turquoise, Wine, Red, and Brown**. Order style number **528 for \$49.95**. Sizes **6-20**.

Matching shirts available are:

Wine, #678, \$29.95

Red, #680, \$26.95

Brown, #122, \$25.95

Sorry, no Turquoise.

For pictures and descriptions of the above shirts, see our **Dancer's Catalog**.



SPECIAL OFFER



Order one of our new fall dresses, and take

\$10.00 OFF

**any matching shirt if we receive your order by
October 31, 1983**



High Quality
NYLON

CLUB JACKETS

CUSTOM PRINTED for YOU!

As few as 6 in 5 Colors — 4 Sizes

manufactured and printed in U.S.A.

WRITE US FOR INFORMATION

McGOWAN'S

**P.O. BOX 1967
MANKATO, MN 56001**

YOUR EYES DON'T LIE TO ME — Mountain 27
Key: A Tempo: 128 Range: HC Sharp
Caller: Dean Fisher LA

Synopsis: (Intro, Break, Closer) Circle left — walk around corner — see saw — left allemande — weave — swing — promenade (Figure) Heads promenade halfway — curlique — boys run right — single circle to a wave — boys trade — girls fold — peel the top — right and left thru — slide thru — pass thru — trade by — swing — promenade.

Comment: A nice figure with a peel the top. Dean is very clear and easily understood. The music has a nice beat with an easy melody line and is

adequate.

Rating: ☆☆☆

ONE WAY RIDER — Hi-Hat 5057

Key: E, F Tempo: 128 Range: HD
Caller: Bronc Wise LB

Synopsis: (Break) Circle left — allemande left — do sa do own — left allemande — weave ring — swing — promenade (Figure) Head couples promenade halfway — down middle — touch one quarter — walk and dodge — swing thru outside — boys run right — bend the line — right and left thru — touch a quarter — all circulate — boys run right — swing corner — promenade.

FIRST
TIME
OFFER

The Great COVER-UP

The Great COVER-UP by *Daisy Q*® is now available in pattern form. This is the original *Daisy Q*® raincoat especially designed to protect your square dance dresses. A compliment to any wardrobe, this coat features a full skirt, deep side pockets, hood, a tie belt, and is completely reversible.

The multisized pattern is complete with layout and easy-assembly instructions.



"First in Quality, Design, and Comfort"

P.O. Box 9597 Knoxville, Tenn 37920





WAGON WHEEL CLASSICS



Bob Ruff

WW 109 King Of The Road
WW 112 Walking In The Sunshine
WW 113 Gentle On My Mind
WW 201 Hey Li Lee Li Lee
WW 206 Shindig In The Barn

WW 303 Love In The Country
WW 311 Glendale Train
WW 600 If They Could See Me Now
WW 602 Your Time Hasn't Come Yet
WW 603 Mississippi

FREE INTRODUCTORY OFFER

For a sampling of Wagon Wheel Recordings send for a free introductory package of records. Include \$1.00 for postage (U.S. only). Outside the U.S. include \$3.00 for postage. Limited time offer.

Bob Ruff—Wagon Wheel Records, 8459 Edmaru Ave., Whittier, CA 90605 (213) 693-5976

Comment: A very nice piece of choreography by Bronc on this release with good music. The beat is definite and the recording quality is above average. Rating: ☆☆☆☆

Comment: A very unusual release with a difficult but effective cueing of grand parade. The figure is average. Callers will have to listen to it to determine personal use. Rating: ☆☆☆

STAR WARS II — Mountain 25

Key: G Tempo: 130 Range: HB
Caller: Mark Clausing LD

Synopsis: (Chorus) Heads ready grand parade — left allemande — right and left grand — promenade (Figure) Four ladies chain — heads right and left thru — star thru — pass thru — pass thru again — trade by — swing corner — promenade.

MY LADY LOVES ME — ESP 311

Key: D, E, F Sharp Tempo: 130
Range: HD Sharp LB
Caller: Paul Marcum

Synopsis: (Opener, Break, Ending) Circle left — left allemande — do sa do — four men star left — turn partner right — left allemande — swing — promenade (Figure) Heads square thru four hands — do sa do — swing thru — boys



Silver Jubilee 25th Australian National Square Dance Convention April 20-23, 1984 Canberra, Australia



You are cordially invited to "come Down Under" to attend the Silver Jubilee of the Australian National Square Dance Convention, to be held in Canberra, Australia's national capital.

Canberra is one of the world's few truly "planned" cities, whose design was created in 1912 by the famed American architect, Walter Burley Griffin. Canberra is also a city of distinction, unusual variety and unexpected contrasts. It is ideally situated between Australia's two major population centers — Sydney and Melbourne — and serves as a base for exploring some of Australia's most fascinating regions.

Exclusive trips have been developed to offer U.S. and Canadian attendees ground arrangements and special low air fares (at a savings of 30-40% compared to tourist class) through group travel. Highlights of these trips are shown below:

Travel Program #1 • Basic Square Dance Convention • April 19-26

Program Includes: 5 nights in Canberra to attend the Convention; 2 nights in Sydney; City sightseeing tour of Sydney; airport/hotel transfers.

Travel Program #2 • Australia and New Zealand Highlights • April 18-May 4

Program Includes in Australia: Sydney; 5 nights in Canberra to attend the Convention; Melbourne. **In New Zealand:** Christchurch; Queenstown, on New Zealand's South Island; Auckland, on New Zealand's North Island; full program of sightseeing in each city visited.

Information on the above programs, the Convention and the registration/reservation form, will be included in the Travel and Housing Brochure, available in Fall of 1983. To receive your copy, please fill in below and return to:

Travel Planners, Inc., P.O. Box 32366, San Antonio, Texas 78216, (512) 341-8131.

Please send me information on the **Silver Jubilee • 25th Australian National Square Dance Convention.**

Name _____

Address _____

City/State/Zip _____

Home Phone () _____ Business Phone () _____



THUNDERBIRD



Bob Bennett,
Owner-Producer *If anyone is having problems obtaining Thunderbird Records, contact the company*



Gabby Baker



Chuck Mashburn



Chuck Myers



Will Larsen



Tommy Russell



Bud Whitten

Singing Calls

- TB 224 **She Thinks I Still Care**
by Wil
- TB 225 **My Bundle Of Southern Sunshine**
by Chuck
- TB 226 **If You Just Win One Time**
By Bob Shiver
- TB 227 **Texas Tea** by Bud
- TB 228 **Kansas City** by Bob Bennett

- TB 229 **I Hear Kentucky Callin' Me/Duet**
by Gabby Baker & Chuck Mashburn
- TB 230 **Man In The Little White Suit**
by Bud
- TB 231 **Morning Sky** by Mike Seastrom
- TB 232 **Walkin' Through the Shadows Of My Mind** by Tommy Russell

Hoedowns

- TH 526 **Down Home Boogie/Dublin' Banjo's**

- TH 527 **Dance A Little Longer/Just Ridin' Along**

Round

- TR 3001 **Walkin' After Midnight**

New Clogging Routines

- TH 520 **Buck Snort**; TH 526 **Down Home Boogie/Dublin' Banjo's**; TH 527 **Dance A Little Longer**; TB 160 **My San Antone Rose**
— All these by Janice Lowe, Quitman, GA.

THUNDERBIRD RECORDS • 2111 HILLCREST DR. • VALDOSTA, GA 31601

run right — bend the line — right and left thru — pass the ocean — recycle — swing corner — promenade.

Comment: An average release with a figure that is Mainstream. The music, however, is above average with a key change that adds to the melody. Rating: ☆☆☆

ENGINE ENGINE #9 — ESP 117

Key: G Tempo: 130 Range: HD

Caller: Elmer Sheffield, Jr. LE

Synopsis: (Opener, Middle Break, Closer) Four ladies promenade — swing partner — join hands circle left — allemande left — weave —

swing — promenade (Figure) Heads promenade halfway — sides right and left thru — square thru four — pass thru — allemande left — weave — swing — promenade.

Comment: The level of recording on this release seems a little lower than average so callers should adjust accordingly. Elmer and Tony Oxendine (who joins in on harmony) work nicely together on this and it will be a crowd pleaser. The music has a Dixieland feel with a very easy dance figure. Rating: ☆☆☆☆

HIGHWAY FORTY BLUES — Blue Star 2207

Key: E Tempo: 130 Range: HE LB

Meg Simkins

119 Allen Street
Hampden, Mass. 01036

*Everything
for SQUARE DANCERS*

Send \$1.00 for Catalog
(Refunded on first order)

#P-700 *Nylon Ruffles*

100 yards of soft Nylon Ruffling are used to trim this very full three skirt nylon "horsehair" bouffant. This is not only a very durable, but beautiful garment. Heavy elastic waistline is double stitched for comfort and long wear.

Colors:

- White/White ruffles
- Hot Pink/Hot Pink ruffles
- White/Blue ruffles
- White/Multi-colored ruffles
- Pink, Blue & Yellow

- Black/Black ruffles
- Red/Red ruffles
- Soft Pink/Soft Pink ruffles
- Yellow/Yellow ruffles
- Blue/Blue ruffles
- Brown/Brown ruffles
- Orange/Orange ruffles
- Purple/Purple ruffles

Sizes: Small, medium, large
Length: 19" 21" 23"
Please give waist size & length desired

\$25.00



**Handling
\$2.00 each**

CALIFONE PA SETS

1815K, One speaker in lid. 10-18 watts	\$239.95
1925-03, One speaker in lid. 40-60 watts	\$359.95
1925-04, 2 separate speakers in case. 60-100 watts	\$439.95
1155K-12, 2 speakers in case, stereo 5-9 watts/channel	\$437.95
2155-04, 2 speakers in case, stereo 40-60 watts/channel	\$549.95
1925-00, amplifier only	\$299.95

PLUS FREIGHT ON ALL ABOVE PRICES

HAWKINS RECORD CASES

RC 700 Wood Case, 120 records	\$28.95 plus \$5.00 shipping
RC 710 Wood Case, 120 records with mike compartment	\$35.95 plus \$6.00 shipping

ASHTON RECORD CASES

RC-4 Metal record case, holds 120 records/mike compartment	\$31.95 plus \$5.00 shipping
RC-5 Metal record case, holds 150 records/no mike compartment	\$31.95 plus \$5.00 shipping
RC-4 Wood record case, holds 120 records/mike compartment	\$42.50 plus \$6.00 shipping
RC-5 Wood record case, holds 150 records/no mike compartment	\$42.50 plus \$6.00 shipping

**PLASTIC
QUICK LOAD 45 RPM
ADAPTER \$7.50**
plus \$1.00 shipping

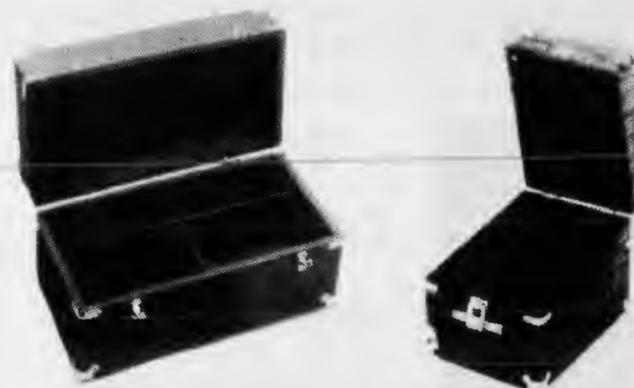
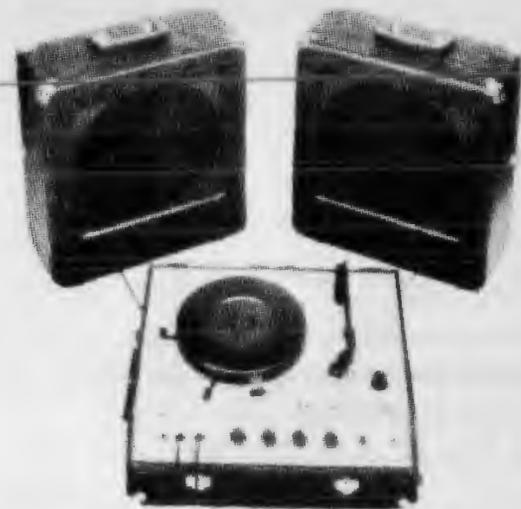


**MIKE COZY
\$9.90**
plus \$1.25 shipping

ASHTON SPEAKER STANDS (Aluminum)
CS-10 \$119.00 + \$9.00 Shipping
CS-20 \$ 98.95 + \$9.00 Shipping
CA-30 \$ 89.95 + \$9.00 Shipping

Yak Stacks, Yak Stands,
and Adapters, Also Supreme
Column Speakers

Trak-Shun Slodown Now Available
\$5.00 per can + 50¢ per can shipping



CAR CADDY — A new concept in a hand truck. Carries up to 100 lbs., 40" folds to 20". Tubular steel weighs 7 lbs. Collapsible, designed to be used for sound equipment, luggage, etc. \$31.95 plus \$4.00 postage USA. Shock cord for Caddy \$2.00 each plus \$1 shipping.

LATEST RELEASES on these OUTSTANDING LABELS

BLUE STAR RELEASES

- 2209 — **Chinatown**
Caller: Johnnie Wykoff, Flip Inst.
- 2208 — **Don't Think Twice**
Caller: Vernon Jones, Flip Inst.
- 2207 — **Highway Forty Blues**
Caller: Johnnie Wykoff, Flip Inst.
- 2206 — **Columbus Stockade Blues**
Caller: Vernon Jones, Flip Inst.
- 2205 — **Alamo Lights**
Cued by Clark McDowell
(round dance)
- 2204 — **Wildwood Flower**
Flip Side, **Midnight** (2 hoedowns)

DANCE RANCH RELEASES

- 672 — **Honey I've Got You To Thank For That**
Caller: Frank Lane, Flip Inst.
- 671 — **Who Can I Count On**
Caller: Frank Lane, Flip Inst.
- 670 — **A Smile Will Go A Long Long Way**
Caller: Frank Lane, Flip Inst.

BOGAN RELEASES

- 1343 — **Just Because**
Callers: Tommy White
and David Davis, Flip Inst.

- 1342 — **Where The Sun Don't Shine**
Caller: David Davis, Flip Inst.
- 1341 — **Love In Every Happy Face**
Caller: Hubert Kerr, Flip Inst.

LORE RELEASES

- 1209 — **Lovin Cajun Style**
Caller: Dean Rogers, Flip Inst.
- 1208 — **Somebody Somewhere**
Caller: Don Coy, Flip Inst.
- 1207 — **Bayou Girl**
Caller: Dean Rogers, Flip Inst.
- 1206 — **Tie Your Dreams To Mine**
Caller: Charley Wheatley, Flip Inst.

PETTICOAT PATTEN RELEASES

- 113 — **You're Out Doing What I'm Here Doing Without**
Caller: Toots Richardson, Flip Inst.
- 112 — **Love Never Dies**
Caller: Toots Richardson, Flip Inst.
- 111 — **She's Not Really Cheatin, Just Gettin Even**
Caller: Toots Richardson, Flip Inst.

SWINGING SQUARE RELEASES

- 2379 — **Should I Do It**
Caller: Robert Shuler, Flip Inst.

BEE SHARP RELEASES

- 120 — **You're Singing Our Love Song**
Caller: Mal Minshall, Flip Inst.

ROCKIN A RELEASES

- 1374 — **James**
Caller: David Cox, Flip Inst.

LB ALBUMS AND CASSETTES

- 507 — **E-Z 34 Basics of Square Dancing**
Caller: Lem Smith (Album)
- 1021 — **Blue Star 50 Basics**
Caller: Marshall Flippo (Album)
- 1025 — **75 Plus Basics**
Caller: Marshall Flippo (Album)
- 1034 — **75 Plus Basics**
Caller: Marshall Flippo (Album)
- 1037 — **Blue Star 10 Singing Calls**
Caller: Johnnie Wykoff (caset. only)
- 1038 — **Blue Star 10 Singing Calls**
Caller: Johnnie Wykoff (caset. only)
- 1039 — **8 Singing Calls**
Caller: Johnnie Wykoff (caset. only)
- 001 — **Petticoat Patter 10 Singing Calls**
Caller: Toots Richardson

We carry all square dance labels. Dealers: Please write for your inquiries concerning starting a dealership to:

MERRBACH RECORD SERVICE, P.O. Box 7309, Houston, Texas 77248-7309

323 W. 14th — Houston, Texas 77008 — (713) 862-7077



ANNALS

JEWELRY
FOR

**SQUARE
DANCERS**

Lawrence & Marian Foerster

623 Wadge Ave. S.

Park River, ND 58270

Ph. 701 284-7901

Jewelry, towel holders and metal dancers available. Wholesale only. Please include your State sales tax number with catalog request. Dancers, please encourage your local shop to give us a try.



**CALLER
COLLEGES**

Presented by
Carl Anderson



Callerlab Accredited
Caller Education Specialist

October 9-13 Carl & Cal Golden
Stillwater, OK (for beginning callers)

AVAILABLE for Caller Seminars

For information write
1904 W. Arrowhead Drive
Stillwater, OK 74074
(405) 377-4073

GOLD STAR RECORDS

Carl Anderson, Owner, Producer, Recording Artist

New Releases: **Bouquet of Roses** — Carl
Hey Li Le — Dick Barker

CURRENT RELEASES

SEPTEMBER, 1983

INSTRUMENTALS

Buck Snort (clogging routine)	TH	520
Blue Ridge Mountain Memories/ Melody Hoedown	LR	10076
Cotton Eye Joe/Long Journey Home . . .	LR	10077
Hush Hush/If You Come Back To Me . .	KAL	1285
Night Train/Water Boy Blues	KAL	1284

FLIPS

A Little Bitty Tear Let Me Down — J. Maxey	BA	106
All Aboard — G. Shoemake	CH	314
Bring On The Sunshine — N. Watkins . .	MW	102
Close Enough To Perfect — K. Bacon . .	CD	222
Easy Come Easy Go — S. Moore	MW	202
Engine, Engine #9 — E. Sheffield	ESP	117
Fox On The Run — Bower, Haag, Main, Shoemake	CH	3512
Highway 40 Blue — Mac McCullar	BM	057
In Times Like These — E. Sheffield . . .	ESP	118
It'll Be Me — A. Lowder	LR	10080
Jose Cuervo — J. Marshall	4 Bar	B 6058
Marty Robbins Medley — S. Moore	MW	201
My Lady Loves Me — P. Marcum	ESP	311
Old Gang Of Mine — D. Saunders	RWH	109
Old Time Rock And Roll — W. Driver . .	RR	173
Salty Dog Blues — L. Letson	ESP	603
Shaking A Heartache — B. Barnette . .	PH	100
So Round So Firm So Fully Packed — J. Maxey	BA	105
Sunny — K. Bower	CH	511
Wandering Eyes — A. Lowder	LR	10079
Walkin' Through The Shadows Of My Mind — T. Russell	TB	232
What's Forever For — W. Driver	RR	176
When You Wish Upon A Star — N. Watkins	MW	101
Y'All Come — B. Wertz	LR	10078
You're Out Dancing While I'm Home All Alone — R. Mineau	BM	058
You Put The Blue In Me — P. Barbour . .	RR	171

ROUNDS

Goodnight Little Sweetheart/cues	SR	0005
My Kitty Kat/Tennessee Two-Step	GR	17038
Walkin' After Midnight	TB	3001



Nelson
Watkins

Introducing



Records

NEW RELEASES

- MW-101 When You Wish Upon A Star** by Nelson
- MW-102 Bring On The Sunshine** by Nelson
- MW-201 Marty Robbins Medley** by Steve
- MW-202 Easy Come Easy Go** by Steve



Steve
Moore

Distributed by Corsair-Continental

Owners: Steve Moore, 3715 Lynda Pl., National City, CA 92050
Nelson Watkins, 1424 Taft, Escondido, CA 92026

MW Records — 1424 Taft, Escondido, CA 92026 (619) 741-2714



Jeanne Briscoe



Mac McCullar

scope — big mac records

Current Releases

- BM 054** **Whatever Happened To Old Fashioned Love** by Jay Henderson
- BM 055** **You Can't Take The Texas Out Of Me** by Jeanne Briscoe
- BM 056** **My Lady Loves Me** by Ron Mineau
- BM 057** **Highway 40 Blues** by Mac McCullar
- BM 058** **You're Out Dancing While I Am Home All Alone** by Ron Mineau

Recent Releases

- BM 053** **Who's Sorry Now** by Mac
- BM 052** **Basin Street Blues** by Jay
- BM 051** **I'm Telling Me A Lie** by Jay
- BM 050** **It Ain't Nothing But Love** by Ron
- BM 049** **Stepping Out** by Jeanne
- BM 048** **Heavenly Bodies** by Wil Eades



Jay Henderson



Ron Mineau

Basic Square Dancing Teaching Records are available for groups who have no caller. Especially good for school groups from fourth grade on. Instructions are on record and in printed form. Write for brochure.

If you are unable to get our records, please write to us.

P.O. BOX 1448, SAN LUIS OPISPO, CA 93406

Caller: Johnnie Wykoff

Synopsis: (Intro, Break, Ending) Four ladies chain — chain back — join hands circle — left allemande — weave ring — swing — promenade (Figure) Heads square thru four — do sa do — swing thru — boys run right — tag the line — face right — ladies run — trade — swing — left allemande — promenade.

Comment: A nicely recorded tune with standard Mainstream figure. The musical background is good and the melody is quite nice. The key range seems fine for Johnnie but individual callers will have to determine if it's for them. Rating: ☆☆☆☆

OKLAHOMA CRUDE — Ocean Wave 4

Key: C — **Tempo: 130** — **Range: HC LC**

Caller: Bobby Hilliard

Synopsis: (Opener & Closer) Heads lead star the route or grand square — circle left — allemande — promenade (Figure) Heads promenade halfway — sides pass the ocean — extend — swing thru — boys run — ferris wheel — double pass thru — track two — swing corner — promenade (Middle Break) Sides face grand square — allemande left — weave.

Comment: This release has plenty of choreographic variations for the enjoyment of the



THE BRIGHTEST
IDEA EVER!

Listen First —
Buy Later



TAPE AND RECORD SERVICE

**3508 Palm Beach Blvd.,
Ft. Myers, Florida 33905**

The only way for a really "bright" caller to keep current with all the great new music coming out. Add to this the convenience and speed of toll free ordering of records, and you have the finest tape service anywhere in the world.

*3 year S&R/D Calendars available
8½" x 11", 1983, 1984, 1985.

Information call:
(813) 332-4200

Need Records in a hurry? Call Toll Free 1-800-237-2442

The "Original" Subscription Tape Service

dancers. The music has a good rhythm with not too many instruments. The beat change makes it interesting. Well called by Bobby.
Rating: ☆☆☆☆

I LOVE NEW ORLEANS MUSIC — Desert 9
Key: A Tempo: 128 Range: HF Sharp LA
Caller: Randy Baldrige

Synopsis: (Opener, Middle Break, Closer) Circle left — left allemande — do sa do — left allemande — weave (Figure) Four ladies chain — heads promenade halfway — down middle square thru four — do sa do make a wave — swing thru — boys run — half tag — swing corner — promenade (Alternate Closer) Four ladies promenade — back home swing — join hands circle left — allemande left — weave — do sa do — promenade.

Comment: This release has a lot of possibilities for callers who can handle it as Randy does. Nothing too difficult in the figure. The musical accompaniment with a strong beat and soft piano is worth a listen. Rating: ☆☆☆

LOVELY, LOVELY WORLD — Ocean Wave 5
Key: C Tempo: 128 Range: HA
Caller: Amaz-Sing Grace Wheatley LB
Synopsis: (Opener) Heads in — grand spin

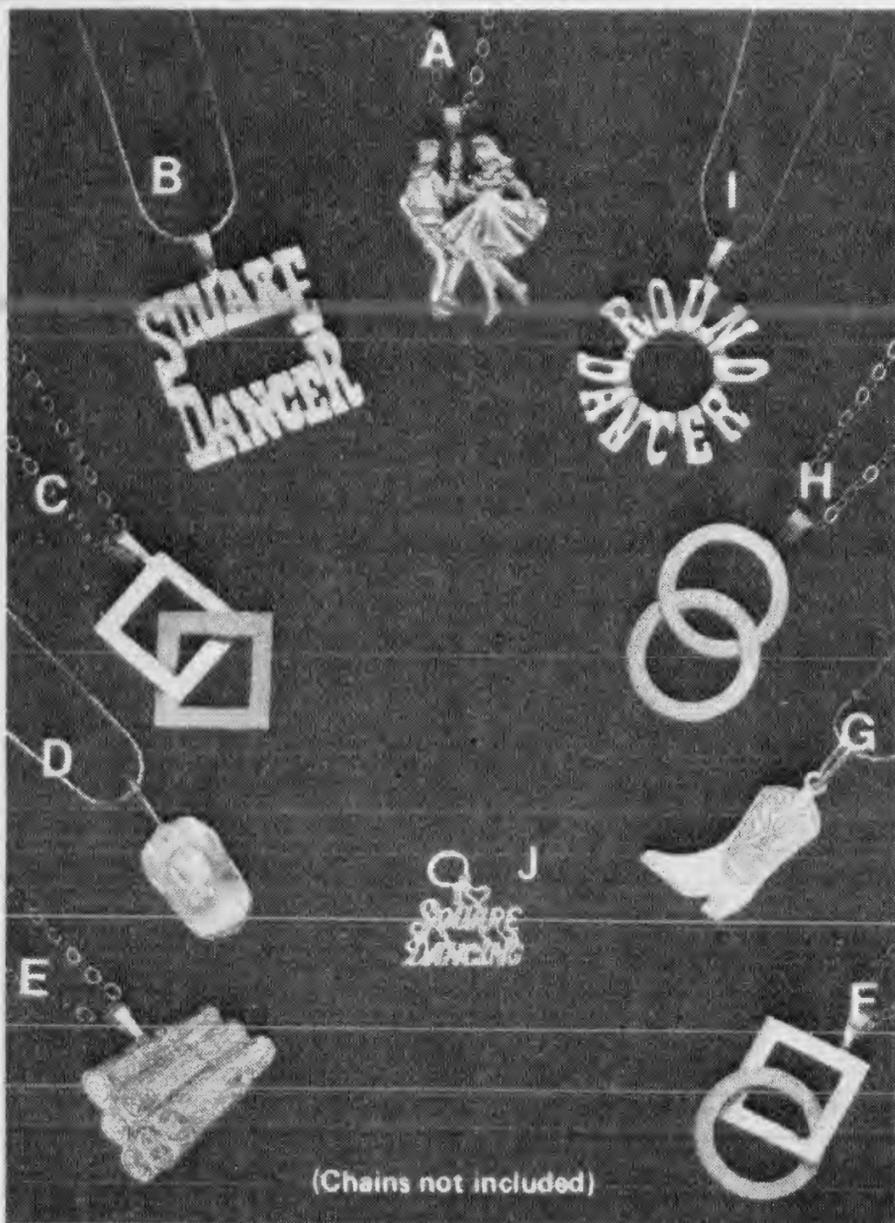
(Figure) Four ladies chain — heads promenade halfway — square thru four — swing thru — boys trade — boys run — tag the line — girls turn back — swing — promenade (Alternate Figure) Heads square thru four — do sa do — touch a quarter — split circulate — boys run — right and left thru — flutterwheel — slide thru — swing corner — promenade (Middle Break) Sides face grand square — four ladies chain — chain back — swing — promenade (Closer) Heads in grand spin.

Comment: A well-timed dance that appealed to the dancers. Nice melody. Well called.
Rating: ☆☆☆

LOVIN' CAJUN STYLE — Lore 1209
Key: D Tempo: 126 Range: HD
Caller: Dean Rogers LD

Synopsis: (Intro, Break, Ending) Sides face grand square — walk around corner — see saw partner — left allemande — promenade (Figure) Heads square thru four — right and left thru — veer left — couples circulate — wheel and deal — right and left thru — square thru three — trade by — swing corner — promenade.

Comment: A slightly slower moving dance than usual. The musical background is average and the figure is Mainstream. Rating: ☆☆



(Chains not included)

*Charmz-ReAction presents...
the finest in dancing jewelry.
You can choose from our line of 14k Gold,
Sterling Silver, or Gold-plate on Silver.*

Qty.	code letter	Silver	Plate	Gold	Total
	A	\$16.95	\$17.95	\$51.95	
	B	16.95	17.95	51.95	
	C*	14.95	15.95	41.95	
	D	Gold only		21.95	
	E	18.95	19.95	57.95	
	F*	14.95	15.95	41.95	
	G	Gold only		26.95	
	H*	14.95	15.95	41.95	
	I	15.95	16.95	50.95	
	J	7.95	8.95	17.95	

*C, F, and H are available in a solid (rigid) or floating (moving) charm (please specify).

Calif. residents add 6 1/2% Sales Tax
Add \$2.00 shipping & handling plus
\$.50 for each additional charms

Send check or money order to: Name _____
CHARMZ-REACTION Address _____
P.O. Box 6529, Dept. SO City _____
Woodland Hills, Calif. 91365 State, Zip Code _____

MasterCard VISA

Signature of Authorized Buyer _____
Credit Card Account Number _____
Expiration or 'Good Thru' Date of Card _____

Allow 2 to 4 weeks for delivery.
Prices subject to change depending on gold and silver markets.



RED BOOT PRODUCTIONS

Route 8, College Hills Greeneville, Tennessee 37743 615-638-7784

Record Labels: Red Boot, Red Boot Star, Gold Star, Jay Bar Kay, G&W, Flutterwheel



Ron Libby
RBS 1272 Danny Boy



Dave Stuthard
RB 291 New Orleans Music
RB 295 He Got You



Dick Bayer
RB 292 A Taste Of
The Wind



Steve Kopman
RB 290 You've Got To
Have Heart



Larry Marchese
GS 720 Gold Star Medley



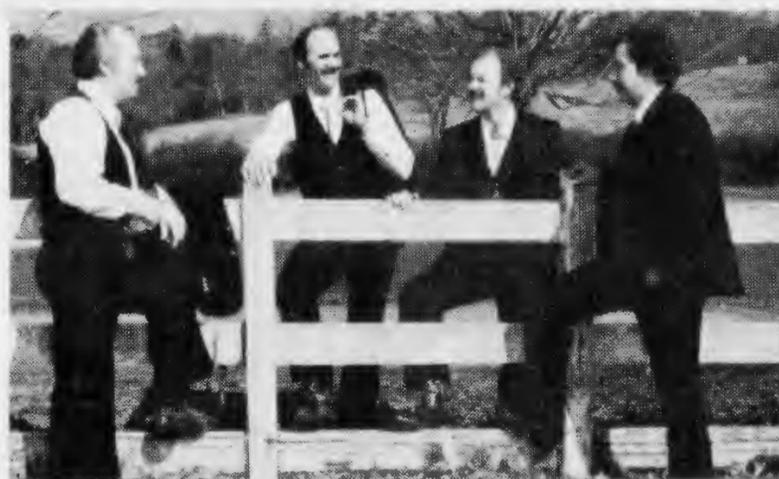
Wayne McDonald
RBS 1273 Welcome To My
World



Allen Tipton
RBS 1274 Just Hangin' Around

THE RED BOOT BOYS

Mike Hoose, Johnny Jones,
Wayne McDonald, Don Williamson



The Red Boot Boys
RB 296 Down Deep

ITINERARY OF DANCE/CONCERTS

Sept. 9-10 — Pigeon Forge, TN
Smoky Shadows Convention Center
2 Days Festival & Concert (Sat.)

Nov. 18, 19, 20 — San Francisco, CA
Alameda County Fair Grounds
3 Days Festival & Concert

Dec. 31 — Blountville, TN
Blountville Elementary School
New Years Dance



Chuck Marlow
RB 294 Sentimental
Journey



Marty Vanwart
G&W 606 War Is Hard
On The Homefront



Jack Murray
G&W 607 Are You Teasin' Me



Bill Harrison
RB 293 A Song In The Night

DON'T THINK TWICE — Blue Star 2208**Key: D Tempo: 132 Range: HB
Caller: Vernon Jones LA****Synopsis:** (Intro, Break, Ending) Left allemande corner — do sa do — left allemande — weave the ring — swing partner — promenade (Figure) Heads promenade halfway — right and left thru — square thru four — do sa do — in the wave girls trade — boys run — boys trade — couples trade — promenade.**Comment:** A rhythmic tune. The figure is nicely put together using a girls trade, boys trade, couples trade and promenade. The tempo kept the dancers moving. Rating: ☆☆☆**YOU'RE OUT DOING WHAT I'M HERE DOING WITHOUT — Petticoat Patter 113****Key: A Tempo: 128 Range: HE
Caller: Toots Richardson LE****Synopsis:** (Intro, Break, Ending) Four ladies chain three quarters — rollaway circle left — left allemande — weave — swing — promenade (Figure) Heads square thru four — corner do sa do — spin chain thru — girls circulate two spots — turn thru — left allemande — walk by one — swing next — promenade.**Comment:** Toots comes out with a singing call to a recent popular tune. The figure is one that

has been used quite frequently but is still very danceable. Music is above average.

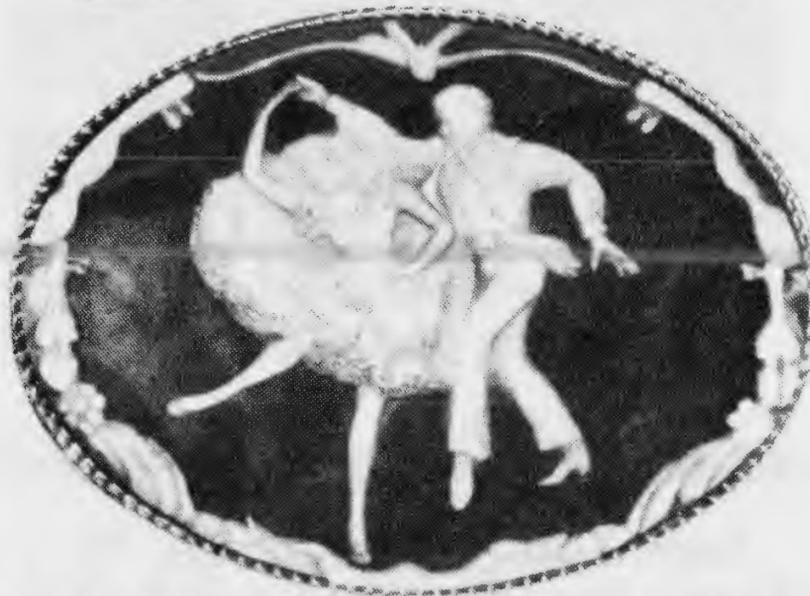
Rating: ☆☆☆

**COLUMBUS STOCKADE BLUES —
Blue Star 2206****Key: D, E Tempo: 132 Range: HC Sharp
Caller: Vernon Jones LA****Synopsis:** (Intro, Break, Ending) Circle left — left allemande — do sa do — men star left — turn partner right — left allemande — swing — promenade (Figure) Heads square thru four — do sa do — swing thru — boys run right — three quarter tag — girls quarter right — flip the diamond — swing thru — boys run right — tag the line face left — promenade.**Comment:** An old well known standard tune is offered in this release. Good driving and banjo lickin' music. The figure uses flip the diamond along with a three quarter tag for more dancer interest. Rating: ☆☆☆☆**MAN IN THE LITTLE WHITE SUIT —
Thunderbird 230****Key: D Tempo: 128 Range: HB
Caller: Bud Whitten LB****Synopsis:** (Opener, Break, Closer) Circle left — allemande left — do sa do — left allemande — weave — do sa do — promenade (Figure)

BELT BUCKLES

**Round
Dancers****Square
Dancers****Exclusive Worldwide
Distributor**

If you see our product for sale at swap meets, flea markets, etc., the source may be questionable. We would appreciate notification.

**Colors:***Navy, Ivory, Ebony, Pink, Sapphire Blue, Carnelian (Tan), Sardonyx (Dark Brown) & Lavender Hunter Green, Garnet*

AN ORIGINAL DESIGN HANDCRAFTED IN INCOLAY STONE

Only \$25.00

(Calif. residents add 6% tax)

J.R. Kush & Co.
7623 Hesperia Street
Reseda, California 91335**Makes an
ideal gift!****Exclusive Worldwide Distributor**
Dealer Inquiries Invited
Phone (213) 344-9671 or 345-7820

Latest Rounds

- GR 17040 **Singing In The Rain** two-step
by Bob & Barbara Wilder
- GR 17039 **Twin Hearts** waltz by Charlie & Edith Capon
- GR 17038 **My Kitty Kat** two-step by Stan & Ethel Bieda
- GR 17037 **Tennessee Two-Step**
by Dave & Jeanne Trowell
- GR 17036 **Left Footers One-Step**
Classic by Bruce & Shirley Johnson

Latest Squares

- TOP 25365 **Good Morning Country Rain**
by Dave Walker
- TOP 25363 **Why Do They Always Say No**
by W. Peterson
- TOP 25362 **Welcome To My World** by Shepherd
- GR 12167 **Lookin' Back To See** by Fraidenburg
- FTC 32045 **Yellow Polka Dot Bikini** by Hotchkies

Heads star thru — California Twirl — square thru three quarters — trade by — right and left thru — veer left — couples circulate — half tag — scoot back — swing corner — left allemande — promenade.

Comment: Nice calling by Bud with a standard series of dance movements. Melody line makes for easy calling. Good instrumental. The dancers enjoyed dancing this one.

Rating: ☆☆☆☆

BASIN STREET BLUES — Big Mac 052
Key: B Flat Tempo: 128 Range: HD Flat
Caller: Jay Henderson LB Flat

Synopsis: (Break) Circle left — left allemande — do sa do — men star left — turn thru at home — left allemande — swing — promenade (Figure) Heads pass thru — cloverleaf — double pass thru — all face in — pass thru again — wheel and deal — ladies lead Dixie style — make a wave — balance — slip the clutch — left allemande — swing own — promenade.

Comment: Good music to an old tune. The instrumental has great sound and is well played. The figure may give a few problems and callers should take time to review before calling it to a cold floor. Rating: ☆☆☆☆

C & C ORIGINALS

SQUARE DANCE PATTERNS



111

This dress has a circle skirt with ruffle attached to bottom. Leaf shaped overlays are stitched to the skirt, overlapping each other. Rickrack is topstitched around each leaf overlay. Lace is stitched to bottom of ruffle. Bodice has midriff and full top with a ruffle at the neck line and puff sleeve. Rickrack is stitched at the top of the midriff and waistline. Lace is stitched to the outer edge of neck ruffle. Patterns are multi-size (5-7-9, 6-8-10, 12-14-16, 18-20-40). Patterns are complete with layout, cutting, and assembly instructions. Ask for this pattern and other C&C Original patterns at your local square dance shops. If unavailable order direct.

DEALER INQUIRIES WELCOME.

Mail to: **C & C ORIGINALS**
Rt. 8 Box 78, Harrison, AR 72601

Pattern # _____ Size _____

Amount per pattern \$4.00 No. () \$ _____

Complete brochure 50¢ _____

Postage & Handling
(see chart below) _____

Total amount enclosed \$ _____
(U.S. funds only)

Name _____

Address _____

City _____ State _____ Zip _____

POSTAGE & HANDLING FEES			
1 pattern	\$1.25	4 patterns	\$2.75
2 patterns	\$2.00	5 patterns	\$3.00
3 patterns	\$2.50	6 patterns	\$3.25



Keep 'em squared up with HI-HAT & BLUE RIBBON DANCE RECORDS!

Brand New on Hi-Hat

HH 5059 After The Lovin'
by Jerry Schatzer

Recent Hoedown on Hi-Hat

HH 648 10-20 Hoedown Flip
by Jerry Schatzer (2cplADV)

Beautiful Round Dance for Your Christmas Time

BR 1003 Christmas City Waltz
by Gloria Roth

Recent Releases on Hi-Hat

HH 5058 You Are So Beautiful by Ernie Kinney

HH 5057 One Way Rider by Bronc Wise

HH 5056 Great American Guest by Tom Perry

HH 5055 Some Memories Just Won't Die
by Bronc Wise

HH 5054 Tie Your Dream To Mine
by Ernie Kinney

HH 5053 Love's Found You & Me
by Joe Johnston

Producer: Ernie Kinney Enterprises, 3925 N. Tollhouse Rd., Fresno, CA 93726

Distributors: Corsair-Continental Corp., P.O. Box 644, Pomona, CA 91769

Twelgrem Inc., P.O. Box 216, Bath, OH 44210

Jim's Record Shop, 163 Angelus, Memphis, TN 38104

HOEDOWNS

OLD JOE — Prairie 2004

Key: A

Tempo: 130

Music: Western Swingers — Mandolin, Banjo,
Guitar, Drums

GYPSY — Flip side to Old Joe

Key: A

Tempo: 130

Music: Western Swingers — Mandolin, Banjo,
Guitar, Drums

Comment: Both hoedowns seem traditional in melody makeup. Some callers may want to add a little bass to their units when using. The

beat is strong and the melody in a low key in both tunes. Callers will have to listen to determine if they want to use them.

Rating: ☆☆☆

WORKSHOP

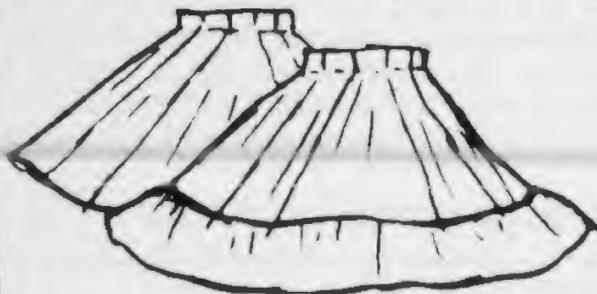
A1 SERIES — Square Tunes 705

Caller: Jack Lasry

Comment: Good review of previously recorded releases. The calling is very clear for floor dancers and is beneficial to both callers and dancers in becoming acquainted with advanced dancing.

Rating: ☆☆☆☆

Sew Simple! ZipperLess S/D patterns



8-Gore Skirt \$2.00
1-size fits all.



Peasant Blouse \$1.75
Sizes S M L in 1 pkg.

Dress pattern \$3.50
(both lovely styles!)

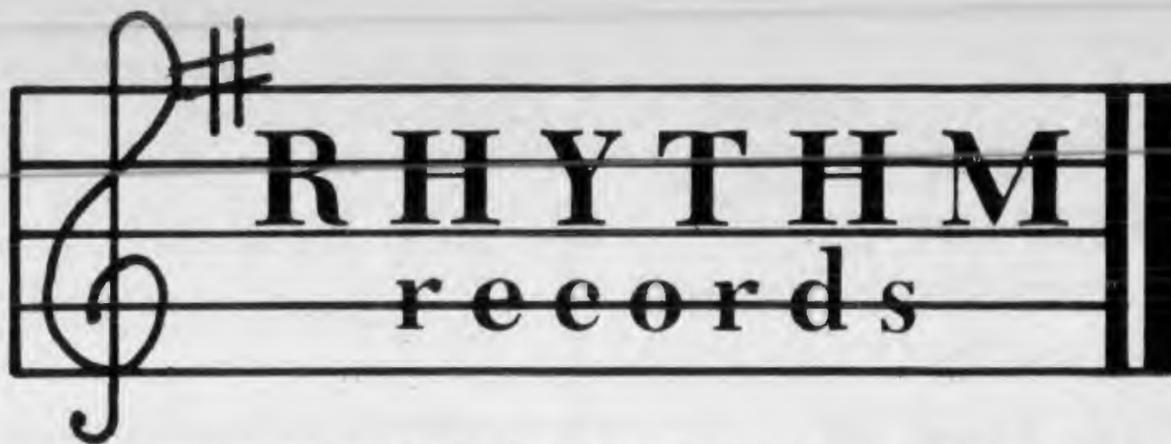
Multi-sizes
(6-8-10-12)
(14-16-18-20)

For complete pattern catalog J, add .50¢



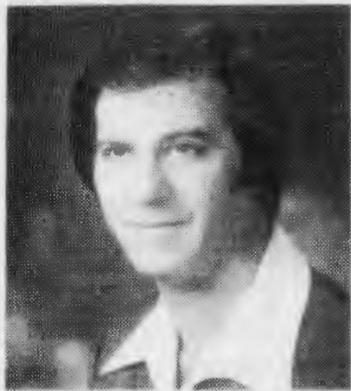
POSTAGE
1 pattern \$1.25
2 patterns \$2.00
3 patterns \$2.50

Shirley's S/D Shoppe
Route 9-D, Box 423-Dept. A
Hughsonville, NY 12537



RHYTHM records

FOR THOSE WHO WANT THE VERY BEST!



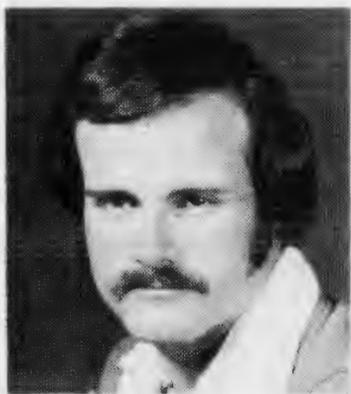
Wade Driver



Bob Baier

NEW RELEASES

- RR 151 Trucking Fever by Kip
- RR 159 Taking It Easy by Pat
- RR 160 Never Been So Loved by Bob
- RR 161 Good Luck Charm by Wade
- RR 162 Let The Good Times Roll by Jerry
- RR 163 14 Karat Mind by Kip
- RR 164 Wish You Were Here by Pat
- RR 165 On Broadway by Bob
- RR 166 Golden Memories by Wade



Pat Barbour

NEW ON CIRCLE D

- CD 218 Gentle On My Mind by Les Hughes

Brand New
RR 3000 It's Almost Like Starting Over —
 New Country Western Album by Wade Driver



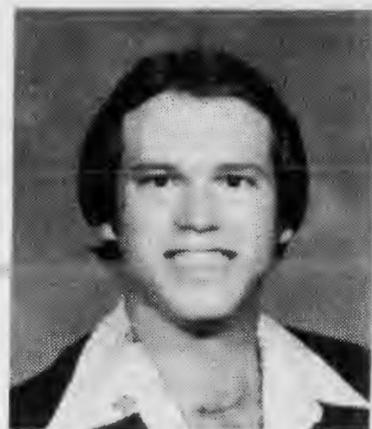
Kip Garvey

CURRENT RELEASES

- RR 154 You're The Reason God Made Oklahoma
- RR 155 Luxury Liner
- RR 156 Loving Her Was Easier
- RR 157 Dixie On My Mind
- RR 158 I'm Getting Good At Missing You



Dave & Nita
Smith



Jerry Story

GOLD RECORD WINNERS

- RR 101 You Ring My Bell
- RR 103 Here I Am In Dallas
- RR 104 Rocky Top
- RR 112 Luckenbach, Texas
- RR 113 If We're Not Back In Love By Monday
- RR 115 Some Broken Hearts Never Mend
- RR 117 All Wrapped Up In You
- RR 118 Red Neck In A Rock And Roll Bar

- RR 119 Good Hearted Woman
- RR 121 Boogie Grass Band
- RR 125 Rhythm Of The Rain
- RR 147 Amarillo By Morning
- RR 150 Dream Lover
- CD 211 Don't It Make Your Brown Eyes Blue
- RR 504 Expert At Everything by the Smiths
- CD 701 Life Is What You Make It
by Berma & Ted Holub

Hoedowns

- RR 301 Rhythm Special
- RR 302 Brandy
- RR 303 Smooth 'n Easy/Hot and Sassy
- RR 304 Smokin'/Cotton Eyed Joe

Rounds

- RR 501 Wind Me Up by the Smiths
- RR 502 Brown Eyes Blue by the Smiths
- RR 503 Country Song by the Smiths

Clogging Records

- RR 401 So You Want To Learn To Clog (instructional)
- RR 305 Rhythm Cloggers Medley/Cotton Eyed Joe/
Texas Schottische

Country Western Records

- RR 2000 You Are My Favorite Thing/End Of The World
by Wade
- RR 3000 It's Almost Like Starting Over (Album) by Wade

Square Dance Album

- RR 1001 Favorite Singing Calls by Wade

**Rhythm Records 2542 Palo Pinto, Houston, TX 77080
713-462-1120**

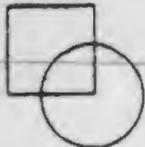
Armeta

The Original Fun Club Badges

Send for list

ARMETA, Dept. M

P.O. Box 696
Canby, Oregon 97013



NATIONAL SQUARE DANCE DIRECTORY



1983 Edition

Over 9000 square, round, contra and clogging club listings. Information on major festivals, callers, leaders, products and services. A must for every dancer.

\$6.00 per copy (plus \$2.00 postage)

Allow 2 to 3 weeks for delivery

Send to: **National Square Dance Directory**

P.O. Box 54055, Jackson, MS 39208 (601) 825-6831



- 1 line "Slim Jim" \$1.25
Name only, regular size \$1.25
- Name and town OR design \$1.50
- Name and town and design \$1.75
- Name, town, design and club name \$2.00
- State shape \$2.50 and up

ANY STATE SHAPE \$2.50 & UP EACH

We Design Club Badges

Order Any Badge in Any Color—Black, White, Blue, Green, Brown, Red, Yellow, Walnut.

Please Send Check With Order

Add 15¢ per badge for postage and handling

MICRO PLASTICS

Box 847 Rifle, Colo. 81650

Phone (303) 625-1718

JNB SOUND

- HEAVY DUTY PROFESSIONAL P.A. SPEAKERS
- JNB - 2RB(S) - 60 WATTS, 18"x7"x6", 4/16 OHM, 8#
- JNB - 1 - 100 WATTS, 28"x8"x6", 12/40 OHM, 15.5#
- JNB - 1 (5.3) - 100 WATTS, 28"x8"x6", 5.3 OHM, 15.5#
- JNB - 3 (SOS) - 120 WATTS, 2 STACKABLE, 18"x7"x6", 8 OHM, 16#
- JNB-4 - 120 WATTS, 28"x10"x8", 8 OHM, 16.5#
- SPEAKER CORDS - \$7.00
- SPEAKING OF SPEAKERS — by John Mooney & J. Beard

SPEAKER: Design by "Mooney" Distributed Only by: LAZY EIGHT ENTERPRISES & JNB SOUND, P.O. Box 401695, Garland, TX 75040
Prices are subjected to change without notice & do not reflect shipping or taxes (where applicable).

Lazy Eight

ENTERPRISES



If Not Available Locally
Order Direct:
Dealer & Retail Prices

NEW RELEASE

L8-15 I'M BEGINNING TO FORGET YOU by Marvin Boatwright

L8-3 THE ONLY HELL, Johnnie

RECENT RELEASES

L8-9 ON THE ROAD AGAIN, Johnnie

L8-13 14 KARET KIND, Johnnie

L8-14 MY JOURNEY GETS SWEETER, Johnnie

INTRODUCING SING-A-LONG SOLO RECORDS

L8-16 ONE DAY AT A TIME, Vocal by Johnnie/Flip Inst.

Write for complete List of Records Available.

A2 SERIES — Square Tunes 802

Caller: Jack Lasry

Comment: This release offers the calling of pass and roll, split counter rotate, motivate and scoot and dodge. The calling by Jack is well understood by the dancers as the music background is there but not too heavy.

Rating: ☆ ☆ ☆ ☆

SQUARE DANCE DATE BOOK



Sept. 2-4 — 3rd Annual Fall Fling, Scottish Rite Memorial Center, San Diego, CA — PO Box 641, Vista 92083

Sept. 2-4 — 13th Annual Singles Dance-A-Rama, Marriott Hotel, Denver, CO — PO Box 22141, Denver 80222 (303) 452-9226

Sept. 2-4 — Square Affair, Santa Maria, CA
Sept. 2-4 — EAASDC Fall Round-Up, Mehrzweckhalle in Ottobrunn, Germany

Sept. 2-4 — Western S/D Festival, Natural Bridge State Resort Park, Slade, KY —

Sept. 2-4 — 4th Annual Jamboree, Oxnard Community Center, Oxnard, CA — 6228 Kentland Ave., Woodland Hills 91367

Sept. 2-4 — Annual Southwest Family S/D Camp, Petit Jean State Park, Morrilton, AR

Sept. 2-5 — Florida Knothead Konvention, Cutis Hixon Convention Center, Tampa,

Bill Davis Caller & Dancer Support Systems

DANCER/CALLER HANDY FLIP-CARD SYSTEM (In 4 sets: MS, Plus, A1 & 2, C1)

One card for each call: available in three TYPES: A) With definitions for learning (flash cards). B) With get-outs for Sight & Module callers. C) With blank side for making your own notes. Each card has call name, starting & ending formations on front. Price per set (A&B&C) MS, Adv, CI . . . \$10.00 Each; Plus . . . \$5.00; Complete Category (A or B) \$14.50; Full System (290) cards) . . . \$30.00. Quantity and single type prices available.

THE SIGHT CALLERS TEXTBOOK Second Edition \$12.95

The complete how-to-sight-call book. Fully illustrated and geared to self-teaching. Resolution Formation Awareness, Snapshot Get-outs, Programming, Callerlab (APD) Arrangements & symbols.

TOP TEN 1983 (with John Sybalsky) \$6.95

Five separate dictionaries of all Callerlab calls (MS thru C2). Illustrated, Quaterly Selections, New concepts & ideas, Formations, Arrangements, number system for mixing dancers, teaching orders.

SCV CALLER'S NOTE SERVICE with Liability Insurance \$22.50/yr.

Notes only \$12.50/year. ALL new calls & concepts; choreo analysis for MS thru A2. Equipment & Rented Premises Insurance available. Bi-Monthly.

DANCER'S NOTE SERVICE (Bi-monthly) \$6.50/Calendar Yr.

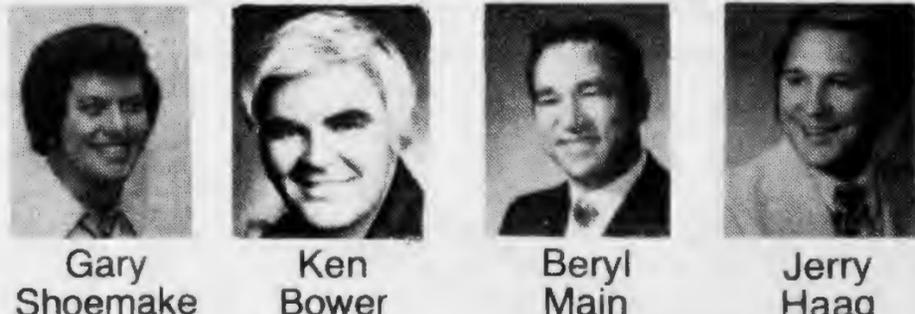
Definitions of all new calls & concepts. Supplements the TOP TEN.

ORDER POSTPAID by sending check or money order (US funds) to:

BILL DAVIS, 1359 BELLEVILLE WAY, SUNNYVALE, CA 94087. Add \$3.00 for airmail.

FL — Box 7178, Tampa 33603
 Sept. 2-5 — Alberta S/R/D Convention, Cypress Centre Exhibition & Stampede Grounds, Medicine Hat, Alberta — 296 Colter Cres. N.W., Medicine Hat T1A 7B2
 Sept. 2-5 — Annual S/R/D Labor Day Campers Weekend, Hidden Valley Campground, Archbold, OH 43502 — 2253 Round Lake Hwy., Manitou Beach, MI 49253
 Sept. 2-5 — Dance Festival, Vermont Academy, Saxtons River, VT — (802) 875-3679

Sept. 3-5 — Knothead Jamboree, West Yellowstone, MT
 Sept. 8-11 — 21st Annual S/R/D Jamboree, Wallowa Lake, Joseph, OR
 Sept. 9-10 — 3rd Annual Rim Country Festival, Payson Jr. High School, Payson, AZ — 1004 S. Carson City Circle, Payson 85541 (601) 474-4994
 Sept. 9-10 — 11th Annual Hawaiian Festival, Pascagoula, MS
 Sept. 9-10 — Red Boot Festival & Concert, Convention Center, Pigeon Forge, TN



Gary Shoemake Ken Bower Beryl Main Jerry Haag

LP, 8-Track & Cassette

CAL-7007 Traditions by Chaparral
by Ken, Jerry, Beryl & Gary

Chaparral New Releases

C-209 You Were Always On My Mind
by Jerry Haag

C-313 Folsom Prison Blues
by Gary Shoemake

C-314 All Aboard
by Gary Shoemake

C-3511 Bar Room Buddies
by Ken, Jerry, Beryl & Gary

C-3512 Fox On The Run
by Ken, Jerry, Beryl & Gary

C-3510 Sunny Side Of The Street
by Ken, Jerry, Beryl & Gary

C-3509 When The Saints Go Marching In
by Ken, Jerry, Beryl & Gary

C-3508 The Best Things In Life Are Free
by Ken, Jerry, Beryl & Gary

C-3505 Hazel Eyes
by Ken, Jerry, Beryl & Gary

C-512 Cherokee Fiddle
by Ken Bower

C-408 Love Takes Two
by Beryl Main

JOHNNY GIMBLE PRODUCER Music By: THE ROADRUNNERS
 CHAPARRAL RECORDS, 1425 Oakhill Drive, Plano, Texas 75075 (214) 423-7389

CALLING DESIGNED WITH DANCERS IN MIND



The Missouri Maverick On Tour



DON MALCOM
PROFESSIONAL
SQUARE DANCE CALLER
NOW BOOKING 84, 85 & 86

Sept./Oct. North Western U.S.A.
KS, CO, WY, UT, ID, OR, WA, MT, ND, SD, NE, IA

Feb. South Eastern U.S.A.
AK, LA, MS, AL, FL, GA, SC, NC, VA, OH, IN, IL

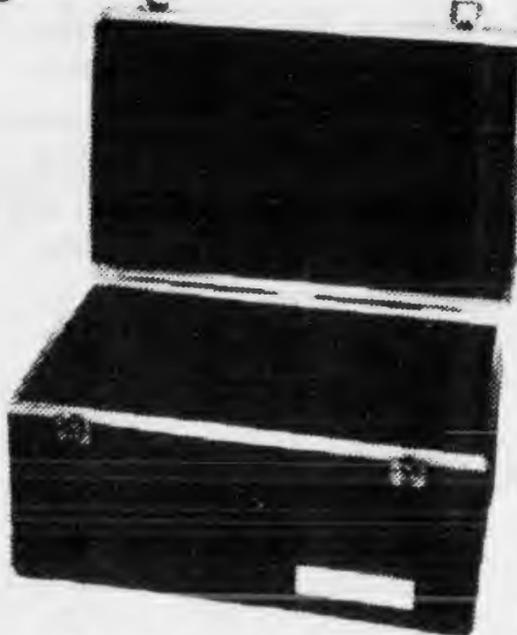
Apr./May North Central U.S.A.
KS, NE, SD, ND, MN, IA, IL, WI, IN, OH, KY, TN

FOR RATES-N-DATES • RR #2 Box 20, Sheldon, MO 64784 • Ph 1-417-667-9656

Sept. 9-10 — Grand Opening Yellow Rock
S/D Hall, San Marcos, TX — (Obert) PO
Box 905, San Marcos 78666 (512) 392-5112
Sept. 9-10 — Tule Twirlers Harvest Festival,
Tulelake Middle School, Tulelake, CA —
(916) 667-5155
Sept. 9-11 — Shindig '83, Duluth, MN — PO
Box 6472, Duluth 55806
Sept. 10 — South Dakota Summer Festival,
Yorktown, SD
Sept. 10 — 19th Annual ORA Fall Round-Up,
Bell Auditorium, Augusta, GA — 422

Kemp Dr., Augusta 30909 (404) 736-2440
Sept. 10 — Sierra Squares 27th Anniversary,
Fairgrounds, Sonora, CA — 20115 Wood-
chuck Rd., Sonora 95370 (209) 532-8523
Sept. 15-17 — 12th Annual Georgia State S/D
Convention, Macon, GA
Sept. 15-17 — Myrtle Beach Ball, Convention
Center, Myrtle Beach, SC — 1217 Hawth-
orne Rd., Lancaster 29720 (803) 285-6103
Sept. 16-17 — Autumn Leaves Festival, Pea-
body Base Lodge, Franconia, NH — 86
Cottage St., Littleton 03561 (603) 444-5587

CALLERS' CORNER
The Professional's Source
For Square & Round Dance Equipment



Bill & Peggy Heyman
271 Greenway Road
Ridgewood, NJ 07450
201-445-7398

CUERS' CORNER



Bill & Peggy Heyman

Callers' Choice™ Record Cases
Lightweight and Super Strong

- Weigh less than 4½ lbs.
- Steel reinforced handles - can't pull out
- Triple hinged lids form a sturdy easel
- 16" x 10½" x 9"
- 3 Compartments - holds 150 records plus mike and accessories

Now Only **\$68.00**

2 Compartment Model - holds 200 records
Now Only **\$64.00**

Callers' Choice™ Wireless Mike and Accessory Case
• Foam Lined • Smart Woodgrain Finish

MasterCard	VISA	18" x 14" x 4" \$45.00
		22" x 14" x 5" \$48.00



SQUARE TUNERS

236 WALKER SPRINGS ROAD
KNOXVILLE, TENN. 37923
615/693-3661 OR 615/974-9667

COMPLETE LESSON PLAN FROM BASIC THROUGH A2 NOW AVAILABLE!

**THE MOST COMPREHENSIVE, ORGANIZED CALLER / TEACHER / DANCER AID
EVER INTRODUCED TO AMERICAN SQUARE DANCING!**

BASIC, 29 WEEK PROGRAM	WITH (9) RECORDS
MAINSTREAM, 12 WEEK PROGRAM	..	WITH (6) RECORDS
PLUS, 20 WEEK PROGRAM	WITH (13) RECORDS
A1, 20 WEEK PROGRAM	WITH (10) RECORDS
A2, 20 WEEK PROGRAM	WITH (10) RECORDS

These manuals are designed to enable the caller to teach or call any program from BASIC through A2, using Callerlab's approved list of each program. They contain an automatic, built-in review and reteach system. Any or all five (5) programs or any part thereof can be called or taught in any one evening, using only the COMPOSITE MANUAL.

All five (5) manuals can be bound in one (1) COMPOSITE MANUAL OR manuals can be purchased singly (to provide for students in classes).

Manuals and records correspond — the movements are presented in the same order in the manuals as they are on the records. These are particularly useful to areas or regions not fortunate enough to have a regular caller. All records are choreographed and called by JACK LASRY.

The BASIC, MAINSTREAM and PLUS manuals are *CALLERLAB ENDORSED* and reflect all the changes that were made at the Callerlab Convention in Philadelphia, PA, in March, 1983.

For each lesson the right-hand page gives the movements to be reviewed, the movements to be retaught, the movements to be taught for that lesson with definitions, styling, timing and possible starting formations. The left-hand page has a list of all movements in the program that previously have been taught, so that the caller has, at a glance, a ready list of movements that can be used for that class — without having to depend upon memory or a checklist of movements previously taught.

The BASIC manual contains definitions of square dance formations, square dance "rules", definitions of styling terms, dancing hand positions and a glossary of square dance terms. ALL FIVE (5) contain diagrams of formations for that particular program, a large-print list of all the movements for that particular program, as well as for the preceding program (on the left-hand page to enable the caller to have two programs at a glance).

These manuals are designed by TED FRYE and critiqued by one of the nation's most knowledgeable callers and choreographers, JACK LASRY. These spiral-bound manuals will lie flat when opened. Once opened to the proper lesson, the caller will not have to turn a page. The clarity and precision of these manuals cannot be overemphasized.

BADGES BY PROFESSIONALS

GUEST VISITATION BADGES

- *Send CLUB BADGE With Order for Design
- *\$35.00 per 100 Minimum
- Plus \$25.00 One Time Die Charge
- *All orders Prepaid with \$1.00 postage

Over 15 Years of Service to Square Dancers

CLUB AND FUN BADGES

- *New Methods to Make Your Club Badges Stand Out
- *Send Sketch or Present Badge for Estimate

Delron's of **DELL Enterprises**

P.O. Box 364, Lemon Grove, Calif. 92045
(714) 469-2109

Sept. 16-17 — Fall Festival, Convention Center, Winnemucca, NV — PO Box 461, Winnemucca 89445

Sept. 16-18 — Fun Festival, Angels Camp, CA

Sept. 16-18 — Fall Dancerama (Advanced), Dance Ranch, Estes Park, CO — PO Box 2310, Grand Junction 81502

Sept. 16-18 — Fall Special, French Quarters, Aurora, KS — (Hayes) PO Box 80, Aurora 67417

Sept. 17-18 — Festival of Fun, Stockton, CA

Sept. 17-18 — State Fall Round-Up, Quality Inn, Oklahoma City, OK

Sept. 17-24 — Septemberfest, Kentucky Dam Village State Park, Gilbertsville, KY — 231 No. 41st St., Mayfield 42066 (502) 247-2642

Sept. 18 — Friendship Festival, Waltham High School, Waltham, MA — 246-1725

Sept. 22-24 — 22nd Delaware Valley S/R/D Convention, Philadelphia Centre Hotel, Philadelphia, PA — 10 Stevens Dr., Voorhees, NJ 08043 (609) 784-1770

Sept. 23-24 — ASDCU Fall Festival, Salt Pal-

SQUARE & ROUND DANCING FOOTWEAR

Prancers
DEERSKINS



STYLE B
MEN & WOMEN

STYLE A
MEN ONLY

Reg.
\$50.00

MENS — \$39.90

Black, Luggage, Brown, Bone.
Sizes 7 - 14 • All Widths

WOMENS — \$34.90

Bone or Luggage Tan Reg. \$42.00

1st Quality
**PRANCER
SQUARES**



STYLE D

ONLY \$16.90

★ 2nd Pair - \$13.90

(Of same size)

White, Black, Smooth Black,
Patent, Gold, Silver, Navy,
Red, Brown, Bone •
N,M,W Widths

"RINGO" by Coast
\$23.90



Black, White,
Red, Silver

STYLE G

**ROUND DANCERS
THEATRICAL \$19.90**

"MANDY"

by Coast

\$32.90



Black, White,

STYLE E

MAIL TO: **rochester shoe stores**

K-Mart Plaza, Mattydale, N.Y. 13211
(Syracuse) Ph. (315) 455-7334

Send with order:
Style • Color • Width • Price
Your name, address, city, state, zip.
Add \$1.75 per pair for postage & handling.
Check, Visa, MasterCard Accepted.

PRACTICAL, FASHIONABLE, & TOASTY WARM!!!

Add to your square dance wardrobe with this *picture perfect sweater*. For the times when you need something extra on those *cool nights* or in a *chilly dance hall*. Allows for more *freedom of movement* than a capelet or shawl.

Sweater has a *rounded neck, long sleeves*, and a *waist that won't interfere* with skirts and petticoats. The *inter-locking square design* on the front identifies you as a dancer.

100% Acrylic. *Machine washable*. **LIMITED SUPPLY!** White Only. Sizes: Small (6-8), Med. (10-12), Large (14-16), and X-Large (18-20).

MONEY-BACK GUARANTEE
If for any reason you are not completely satisfied with any product purchased from us, your money will be promptly refunded.

BILL & ANNE'S
P.O. BOX 4175
West Columbia, S.C.
29171-4175
1-803-794-7015

ORDER INFORMATION
Order now while supplies last at this special low price.
FOR C.O.D. ORDERS ADD \$2.00
ADD \$2.00 FOR POSTAGE PER ORDER



ONLY!
\$18.99

Allow 3 to 4 weeks for delivery!

© Bill & Anne's, Inc. 1983



FOUR SQUARES RECORD CO.



#795 COUNTRY HOME

Bud Taylor

#796 SNOWFLAKE

Don Monteer

#798 ALABAMA JUBILEE

by Earl Rich

#799 GET IN LINE BROTHER

by Earl Rich

SQUARE AND
ROUND DANCE SUPPLIES
LATEST RECORD RELEASES
MAIL ORDER AVAILABLE

FOUR SQUARES
DANCE SHOP
145B HUBBARD WAY
RENO, NEV. 89502
PH. 702-825-9258
OR 702-322-2077

ace, Salt Lake City, UT — 1372 McCormick Way, Salt Lake City 84121

Sept. 23-24 — 13th Nebraska State S/R/D Convention, Hastings Sr. High School Hastings, NE — 912 W. 4th, Grand Island 68801

Sept. 23-25 — Ozark Encore, Kinberling City, MO — 1808 Wynnwood Dr., Cathage 64836

Sept. 24 — Annual NASDO Dance, Craighead County Fairgrounds, Jonesboro, AR — 840 E. Main, Apt. 21, Blytheville 72315

(501) 763-3762

Sept. 24 — Southwest Kansas Fall Roundup, Civic Center, Dodge City, KS — (Evans) Kalvesta 67856

Sept. 24 — 10th Annual Shindig in the Barn, Jefferson Co. Fairgrounds, Ft. Collins, CO

Sept. 30 — Northwest Fun Fest, Civic Center, Panama City Beach, FL

Sept. 30-Oct. 1 — 34th Annual Arkansas State S/D Festival, Pine Bluff Convention Center, Pine Bluff, AR — 2700 W. 40, Pine Bluff 71603

AUTHENTIC GEMSTONE 3-PIECE SET

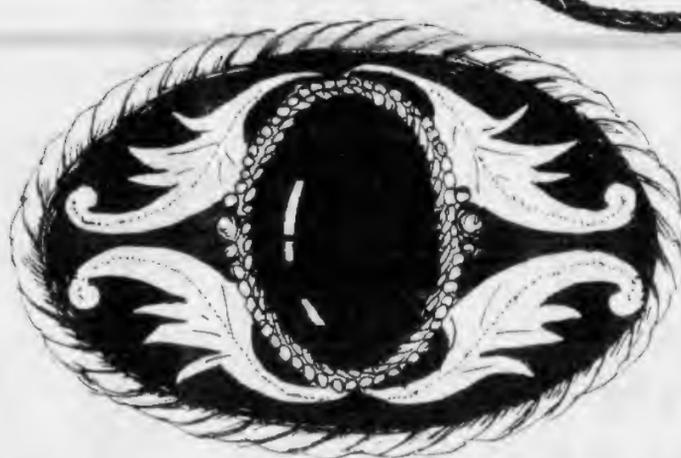
SCARF SLIDE

30 x 20 mm



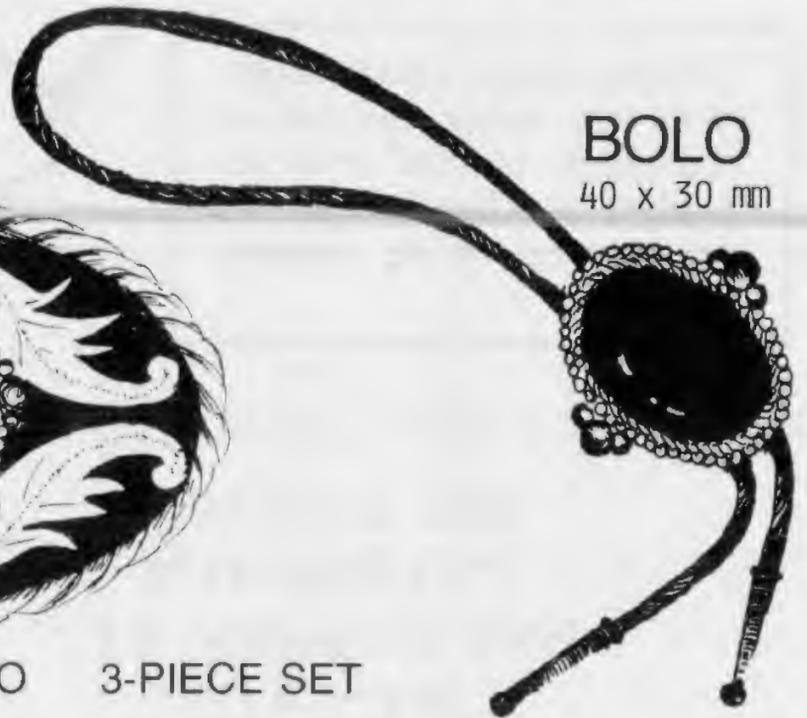
BUCKLE

40 x 30 mm



BOLO

40 x 30 mm



	SCARF SLIDE	BUCKLE	BOLO	3-PIECE SET
BLACK ONYX	\$6.00	\$12.50	\$10.00	\$21.00
BLUE ONYX	7.00	13.00	11.00	23.00
CRAZY LACE	7.00	13.00	11.00	23.00
MOTHER OF PEARL	4.00	10.00	8.00	17.00
BROWN GOLDSTONE	8.00	14.00	12.00	25.00
POSTAGE AND HANDLING ADD \$1.50				
NEW JERSEY RESIDENTS ADD 6% SALES TAX				

holly hills

262 HOLLY LANE
P.O. BOX 233
TUCKERTON, NJ

(609) 296-1205 08087



Weber's

Western Wear



104 WEMPE DRIVE — CUMBERLAND, MD 21502 — PHONE (301) 724-2925

DAY OR NITE

The Cheyenne

For the Male Gendry



\$49.95

Postage \$2.00

The Cheyenne is designed and constructed for both dancing and casual dress wear. The full leather upper, including leather liner has a double ribbed steel shank arch, cushion insole and outsole. The leather upper is especially tanned by A.L. Gebhardt of Milwaukee, Wisconsin. The special tanning provides exceptional softness with the strength retained for long wear and good looks.

Sizes Available
7, 7½, 8, 8½, 9, 9½,
10, 10½, 11, 12, 13

Widths
(M(D) — W (EE))

Colors Available
Bone
White
Brown



master charge VISA

Weber

Western Wear

104 WEMPE DRIVE — CUMBERLAND, MD 21502 — PHONE (301) 724-2925



Weber's

Western Wear



104 WEMPE DRIVE — CUMBERLAND, MD 21502 — PHONE (301) 724-2925



DAY OR NITE

ALL LEATHER

ROUND TOE, FULLY LINED, ELASTICIZED THROAT. FEATURES AN ORNATE 1 INCH BUCKLE WITH ELASTIC GORE INSTEP STRAP. 1 INCH HIGH HEEL. ONLY AS SHOWN.

- COLORS:
- Yellow
 - Brown
 - Bone
 - Black
 - White
 - Gold
 - Silver
 - Navy
 - Red



\$34.95
Postage \$2.00

*Narrow, Medium and Wide Widths
Sizes 5 thru 10 including half sizes*

ALL LEATHER

ESPECIALLY DESIGNED & CRAFTED FOR THE CLOGGER. ROUND TOE, FULLY LINED, FRENCH CORD BOUND THROAT, 1/2 INCH BUCKLE WITH ELASTIC GORE INSTEP STRAP, 1 INCH LEATHER COVERED HEEL. ONLY AS SHOWN.



- COLORS:
- Black
 - White

Taps Inc.

\$34.95
Postage \$2.00

*Narrow, Medium and Wide Widths
Sizes 5 thru 10 including half sizes.*

ALL LEATHER

HIGHLY FASHIONED MODIFIED TOE, FULLY LINED, FRENCH CORD BOUND THROAT, 1/2 INCH BUCKLE WITH ELASTIC GORE INSTEP STRAP. 2 INCH LEATHER COVERED HEEL, ONLY AS SHOWN.

- COLORS:
- Black
 - White
 - Silver
 - Gold
 - Brown
 - Navy
 - Red
 - Bone



\$34.95
Postage \$2.00

*Narrow, Medium and Wide Widths
Sizes 5 thru 10 including half sizes.*

ALL LEATHER

SQUARE TOE, FULLY LINED, ELASTICIZED THROAT, 7/8 INCH BUCKLE WITH ELASTIC GORE INSTEP STRAP, 1/4 INCH LEATHER COVERED HEEL. ONLY AS SHOWN.



- COLORS:
- Bone
 - Camel
 - Brown
 - Hot Pink
 - Navy
 - Lime
 - Purple
 - Yellow
 - Red

\$34.95
Postage \$2.00

*Narrow, Medium and Wide Widths
Sizes 5 thru 10 including half sizes.*



master charge VISA

Weber's

Western Wear

ALL LEATHER

DAY OR NITE

104 WEMPE DRIVE — CUMBERLAND, MD 21502 — PHONE (301) 724-2925



Weber's

Western Wear



104 WEMPE DRIVE — CUMBERLAND, MD 21502 — PHONE (301) 724-2925



ALL LEATHER

FEATURES AN INSTEP STRAP JOINED BY AN ELASTIC RING, UNLINED, ELASTICIZED THROAT. AVAILABLE #22 TOE, 1/2 INCH LOW OR 1 INCH HIGH HEEL.



- COLORS:
- White
 - Gold
 - Silver
 - Yellow
 - Orange
 - Hot Pink
 - Lilac
 - Brown
 - Bone
 - Lime
 - Red
 - Purple
 - Navy
 - Black

HEELS
Low - 1/2"
High - 1"

#22 TOE SHOWN
HIGH HEEL SHOWN

\$27.95
Postage \$2.00

*Narrow, Medium and Wide Widths
Sizes 5 thru 10 including half sizes.*

ALL LEATHER

UNLINED PUMP, LONGER CUT ELASTICIZED THROAT FOR A SECURE FIT. AVAILABLE #22 TOE. 1/2 INCH LOW OR 1 INCH HIGH HEEL.



- COLORS:
- Yellow
 - Orange
 - Hot Pink
 - Lilac
 - Brown
 - Bone
 - Lime
 - Red
 - Purple
 - Navy
 - Black
 - White
 - Gold
 - Silver

HEELS
Low - 1/2"
High 1"

#22 TOE,
LOW HEEL SHOWN.

\$27.95
Postage \$2.00

*Narrow, Medium and Wide Widths
Sizes 5 thru 10 including half sizes.*

ALL LEATHER

FEATURES THE HIGH STYLED T-STRAP VAMP, FULLY LINED, ELASTICIZED THROAT, 1/2 INCH BUCKLE WITH ELASTIC GORE. AVAILABLE #... TOE, LOW OR HIGH HEEL.

- COLORS
- White
 - Gold
 - Silver
 - Yellow
 - Orange
 - Hot Pink
 - Lilac
 - Brown
 - Bone
 - Lime
 - Red
 - Purple
 - Navy
 - Black



HEELS
Low - 1/2"
High 1"

#22 TOE, LOW HEEL SHOWN.

\$29.95
Postage \$2.00

*Narrow, Medium and Wide Widths
Sizes 5 thru 10 including half sizes.*

ALL LEATHER

FULLY LINED, ELASTICIZED THROAT, 1/2 INCH BUCKLE WITH ELASTIC GORE INSTEP STRAP. AVAILABLE #22 LOW OR HIGH HEEL.

- COLORS:
- Yellow
 - Orange
 - Hot Pink
 - Lilac
 - Brown
 - Bone
 - Lime
 - Red
 - Purple
 - Navy
 - Black
 - White
 - Gold
 - Silver



HEELS
Low - 1/2"
High 1"

#22 TOE SHOWN
LOW HEEL SHOWN

\$29.95
Postage \$2.00

*Narrow, Medium and Wide Widths
Sizes 5 thru 10 including half sizes.*



master charge VISA

Weber's

Western Wear

ALL LEATHER

104 WEMPE DRIVE — CUMBERLAND, MD 21502 — PHONE (301) 724-2925

DAY OR NITE

NEW FUN BADGES!



CALLERS REVENGE

CAMPER DANCER

STAGE COACH

(Our hot new 50-mile trip badge)

WRITE FOR OTHERS

**ALSO NAME BADGES FOR CLUBS
FAST SERVICE!**

BEACON BADGE CO. 99-A Wilcox Ave.
Pawtucket, R. I. 02860

SWING YOUR PARTNER TO THE DANCER'S CORNER!

Square Dance fashions at their best!

- Petticoats
- Pettipants
- Dance Shoes
- Dresses
- Records and Accessories
- Skirts and Blouses

Brochures available on request. Mail and Phone Orders filled promptly! Bank Cards Welcome!

2228 Wealthy S.E.
Grand Rapids, MI 49506
616-458-1272



Sept. 30 — NNJSDA Anniversary Celebration Dance, Bayonne, NJ — 3 Churchill Rd., Cresskill 07626

Sept. 30-Oct. 1 — 11th Annual Don't Pass the Ocean Fun, Convention Hall, Ocean City, MD — 5908 Carroll St., Baltimore 21207

Sept. 30-Oct. 1 — Fall Foliage Festival, Montpelier, VT — (802) 479-9239

Sept. 30-Oct. 1 — Neptune S/R/D Festival, Virginia Beach, VA — 9621 Grove Ave., Norfolk 23503

Sept. 30-Oct. 2 — Flaming Leaves S/R/D

Festival, Olympic Arena, Lake Placid, NY — 28 McComb St., Saranac Lake 12983
(518) 891-2608

Oct. 1 — Indiana Callers 33rd Festival, Northview Jr. HS, Indianapolis, IN

Oct. 1 — S/D Night at Disneyland, Anaheim, CA — 6871 Dancers Dr., Garden Grove, 92645

Oct. 1 — Fall Festival, Civic Auditorium, Ardmore, OK

Oct. 7-8 — 24th Annual Peanut Festival, Civic Center, Dothan, AL — PO Box 1976,



Weber's

Western Wear



104 WEMPE DRIVE — CUMBERLAND, MD 21502 — PHONE (301) 724-2925

DAY OR NITE

RACHAEL

FEATURES A LUXURIOUSLY STYLED LEATHER BOW, HIGHLY FASHIONED MODIFIED TOE, FULLY LINED, FRENCH CORD BOUND THROAT, 5/16 INCH BUCKLE WITH ELASTIC GORE STRAP, 2 INCH LEATHER COVERED HEEL. ONLY AS SHOWN.

COLORS:

Black
White
Gold
Silver
Red
Bone
Brown
Navy



\$39.95
Postage \$2.00

NARROW, MEDIUM AND WIDE WIDTHS
Sizes 5 thru 10 including half sizes.

VICKI

LOW CUT THEATRICAL VAMP. HIGHLY FASHIONED MODIFIED TOE, FULLY LINED, FRENCH CORD BOUND THROAT, 5/16 INCH BUCKLE WITH ELASTIC GORE STRAP. 2 INCH LEATHER COVERED HEEL.

COLORS:

Black Red
White Bone
Silver Brown
Gold Navy



\$39.95
Postage \$2.00

Narrow, Medium & Wide Widths
5 thru 10 including half sizes.



Rawhide Records



Dick Waibel Dale Houck

Shannon Duck Doug Saunders

Welcome Aboard Dale!

- BRAND NEW RELEASES**
 RWH-110 Beautiful Baby by Dale
 RWH-109 That Old Gang of Mine by Doug
 RWH-107 Way To Go Home by Dick
- RECENT RELEASES**
 RWH-108 Red Hot Lovers by Shannon
 RWH-106 Gate of Love by Shannon
 RWH-104 Maverick by Dick
 RWH-105 Loved A Little by Doug
 RWH-103 Mountain of Love by Dick
 RWH-102 Lonely Heart in Town by Doug

Owner-Manager
Becky Waibel

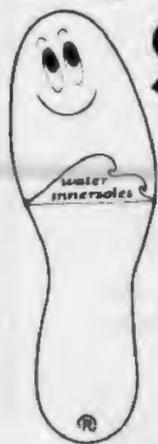
DISTRIBUTED BY CORSAIR-CONTINENTAL CORP., POMONA, CALIF. & TWELGRENN INC., BATH, OHIO

RAWHIDE RECORDS • 675 E. Alluvial, Fresno, CA 93710 (209) 439-3478

- Dothan 36302
 Oct. 7-8 — Druid Promenaders Fall Festival, Shelton State Community College, Tuscaloosa, AL
 Oct. 7-8 — 8th Annual Potato Festival, Fairgrounds, Klamath Falls, OR
 Oct. 8 — Silver Jubilee, Ogden, UT
 Oct. 8 — Fall Fling, Jackson Moose Lodge, Jackson, MS
 Oct. 8 — Fall Roundup, Holiday Inn, Muskogee, OK
 Oct. 8 — 15th Annual Fall Festival, Keystone

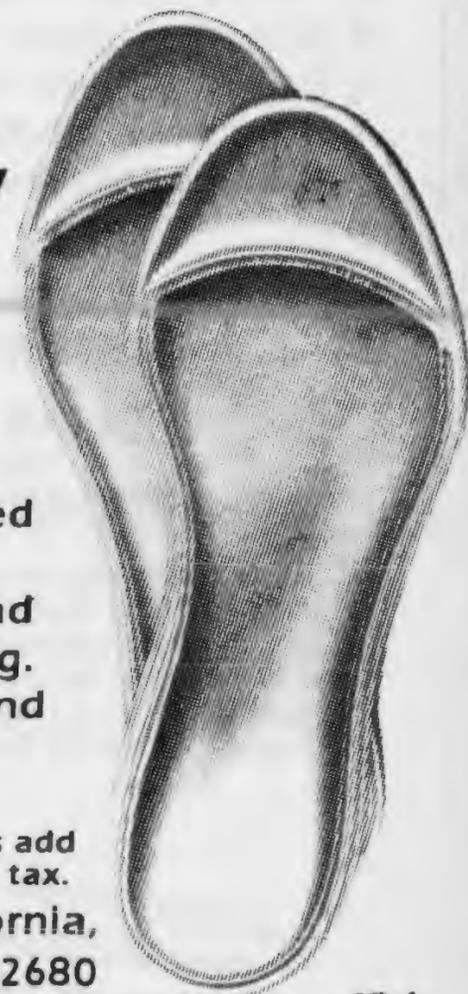
- Oaks High School, Pittsburgh, PA — 122 Sycamore Dr., Pittsburgh 15237 (412) 486-2149
 Oct. 8 — Wheel-Arounders' Barn Dance Special, Knowles Center, 1801 Broadway, Nashville, TN — 815 Hamblen Dr., Madison, TN 37115
 Oct. 14-15 — Fall Festival, Century II, Wichita, KS
 Oct. 14-15 — Fall Fun Fest, Lakeland Civic Center, Lakeland, FL — (Rains) PO Box 1954, Brandon 33511

If you Dance all night, and Stand on your feet all day, you're gonna love us!



"HAPPY FEET"

These are the original, patented water and foam cushioned innersoles designed to massage and comfort your tired feet. They provide flexible and controlled arch support at all times—and that's important comfortwise, whether you're working or dancing. Guaranteed to never spring a leak under normal conditions—and washable, too.



Please send correct shoe sizes: Men _____ Women _____
 Send \$4.95 plus .75¢ shipping and handling to: Calif. residents add 6% sales tax.

STRIEGEL & Associates, Inc. • 1562-D Parkway Loop 6 • Tustin, California, 92680

Name _____
 Address _____
 City _____ State _____ Zip _____
 MASTERCARGE or VISA # _____ Exp: _____

I would like details on how I can become a HAPPY FEET Dealer.



Rhythm Records

and

The Hawaii State Federation

proudly present the



1983 ALOHA STATE CONVENTION

October 24 - 31, 1983

starring

WADE DRIVER PAT BARBOUR
HARMON & BETTY JORRITSMA

CONVENTION PACKAGE OAHU:

FANTASTIC PRINCE KUHIO HOTEL, OCTOBER 24-31, 1983

PRICE INCLUDES:

- Three days of dancing.
- A welcome cocktail reception.
- Prince Kuhio Hotel - Oahu 7 nights. (A)
- Napulani Hotel - Oahu 7 nights. (B)
- Beautiful flower lei greeting at hotel.
- Hawaii tour briefing breakfast your first morning featuring many special optionals.
- Pre-registration at hotel.
- Round trip airport transfers.
- Baggage handling.
- Services of Tortuga Express Hawaii Escort
- Square Dance Registration.
- Tour desk open daily.
- All taxes and service charges.
- No hidden costs.

ALL FOR THE UNBELIEVABLE PRICE OF:

(A) PRINCE KUHIO PACKAGE - \$310.00

(Deluxe)

(B) NAPULANI PACKAGE - \$260.00

(Diamond Head Twn)

(PLUS AIRFARE FROM YOUR CITY)

Dancers wanting to attend the festival who are not registered through Tortuga Express Tour Company will be charged \$57.50 per person for the three day dance package only. All Hawaii residents will be required to show a valid state driver's license at the time of registration.

**IF YOU WISH TO ATTEND
GET RESERVATIONS IN!
NOW 50% FULL.**



"Do Your Own Thing"

You plan the rest of your vacation from our extensive list of activities. As much or as little as you wish.

"Extensions Available"
**NON-DANCERS,
Too!**

For Additional Information,
Write or Call:

TORTUGA EXPRESS TOURS

P.O. BOX 4311 - ANAHEIM, CALIFORNIA 92803

(714) 774-3121

CALLERS & CUERS

Contact Tortuga about the "Regional Escort Program"

RHYTHM RECORDS PRESENTS
THE 1ST ANNUAL
"SNOWFLAKE FESTIVAL"
JANUARY 29, to FEBRUARY 5, 1984
 At the Beautiful
BANFF SPRINGS HOTEL - BANFF, ALBERTA, CANADA
 In the Canadian Rockies



FEATURING
WADE and GLORIA DRIVER - PAT and KIM BARBOUR - DAVE and NITA SMITH
 Experience The Thrill Of A Lifetime In A WINTER WONDERLAND OF
 BEAUTY And EXCITEMENT

INCLUDING:

- Seven Nights Banff Springs Hotel
- Round-Trip Airport Transfers
- Baggage Handling At The Hotel
- Reception And Banquet
- Three Days Of Dancing To Some Of North America's Finest Talent
- Free Clogging Clinic
- Free Callers Clinic
- Square Dance Workshop
- Round Dance Workshop
- Country Western After Party Dance
- "Learn To Ski" Package Available
- Optional Scenic Tours And Skiing Offered

ALL OF THE ABOVE INCLUDING AIRFARE
 FOR THE INCREDIBLE PRICE OF:

\$614.00 per person from Dallas
 (DOUBLE OCCUPANCY)

\$654.00 per person from Houston
 (DOUBLE OCCUPANCY)

 ALL OF THE ABOVE FOR:
\$299.00 PER PERSON
PLUS AIRFARE FROM YOUR CITY

RESERVATION FORM
 RHYTHM RECORDS - "SNOWFLAKE FESTIVAL"
 WITH DRIVER, BARBOUR & SMITH
 JANUARY 29, To FEBRUARY 5, 1984

DEPOSIT REQUIRED \$50.00 PER PERSON
 RETURN IMMEDIATELY TO:
TORTUGA EXPRESS TOURS
 P.O. BOX 4311 - ANAHEIM, CALIFORNIA 92803
 (714) 774-3121

Name(s) _____ Deposit Enclosed \$ _____

Address _____ Departure From: _____

Phone: Home _____ Work _____ No. in Party _____

I Am Not Leaving From Dallas Or Houston,
 Please Let Me Know What My Airfare Will Be From _____

Please Send Me Additional Information Before I Make My Reservations _____



SINGLE? ENTHUSIASTIC?

Interested in starting a **SINGLES'** Square Dance Club? LET US HELP!

Become affiliated with the largest Singles' Square Dance Club in the World!

WRITE FOR INFORMATION NOW!
BACHELORS 'N' BACHELORETTE
INTERNATIONAL, INC.

c/o RALPH OSBORNE, International President
P.O. Box 1214
South Gate, CA 90280



1166 HOOKSETT ROAD Zip 03104
WORLD'S LARGEST SQUARE DANCE SHOP

Send \$2.00 for our 44 page catalog
\$2.00 refunded with first purchase

- Oct. 14-15 — Choo-Choo Festival, Memorial Auditorium, Chattanooga, TN
- Oct. 14-16 — 27th Annual Jubilee, Santa Clara, CA — PO Box 1559, Los Gatos 95031 (408) 842-7945
- Oct. 14-16 — 3rd Texas Advance & Challenge Convention, LeBaron Hotel, Dallas, TX — 4837 Overland Tr., Grand Prairie 75052
- Oct. 15 — Southeast October Spectacular, Lauderhill Recreation Center, Lauderhill, FL — 412 Lawn Acre Ct., Hollywood 33023
- Oct. 15 — Southwest Fall Festival, National Guard Armory, Altus, OK
- Oct. 21-22 — Nortex 23rd Annual Roundup, Dallas Convention Center, Dallas, TX — 3200 Colony Dr., Mesquite 75150
- Oct. 21-22 — 5th Annual Single-Rama, Kiwanis Island Rec Center, Merritt Island, FL — 1050 Bristol Dr., Cocoa 32922 (305) 632-2601
- Oct. 21-22 — IDA's Autumn Leaves Festival, Fontana Village, NC
- Oct. 21-22 — 13th Annual London Bridge Festival, Lake Havasu City, AZ — PO Box

- 22, Lake Havasu City 86403 (602) 855-2747
- Oct. 21-23 — 24th Missouri State Convention, Sedalia, MO — 2624 Jackson, Joplin 64801
- Oct. 21-23 — S/R/D Festival, Hagley High School Gym, Christchurch, NZ
- Oct. 22 — South Central Fall Festival, National Guard Armory, Lawton, OK
- Oct. 22 — Muskogee Jamboree, Civic Assembly Center, Muskogee, OK
- Oct. 23-25 — Roundalab, Indianapolis, IN — 1025 N. Highland, Memphis, TN 38122
- Oct. 28 — 10th Annual Harvest Ball, South Gate Auditorium, South Gate, CA — (213) 292-6863
- Oct. 28-29 — Tobacco Land Roundup, Civic Center, Raleigh, NC
- Oct. 28-29 — 9th Annual Roundup, National Guard Armory, Chipley, FL — (Ashe) Rt. 1, Box 201A, Chipley 32438 (904) 638-1449
- Oct. 28-29 — 10th Strawberry Sundae Festival, Holland Park W. High School, Holland Park, N.S.W., Australia
- Oct. 28-29 — Atlanta Festival, Marriott Hotel, Atlanta, GA — 2400 Ivy Way,

Badge
Special
\$ 2.50
Includes Postage
& Handling

White, Red, Blue, Black
Brown, Green,
Gold or Silver



Kyle's Engraving

1361 S. Wilcox Dr., Kingsport, TN 37660
(615) 247-1949

Badges for Clubs-Fans-Fun
Bolo Ties-Buckles-Trophies-Rubber Stamps

Kyle's

Square Dance fashions at their best!

- Petticoats
- Pettipants
- Dance Shoes
- Dresses
- Records
- Skirts and Biouses

Please send one dollar for brochure—refundable with first order. Mail and Phone Orders filled promptly! Bank Cards Welcome!

KYLE & BLANCHE CHURCHWELL

Announcing...

★ ★ ★
clackTM
TAPS

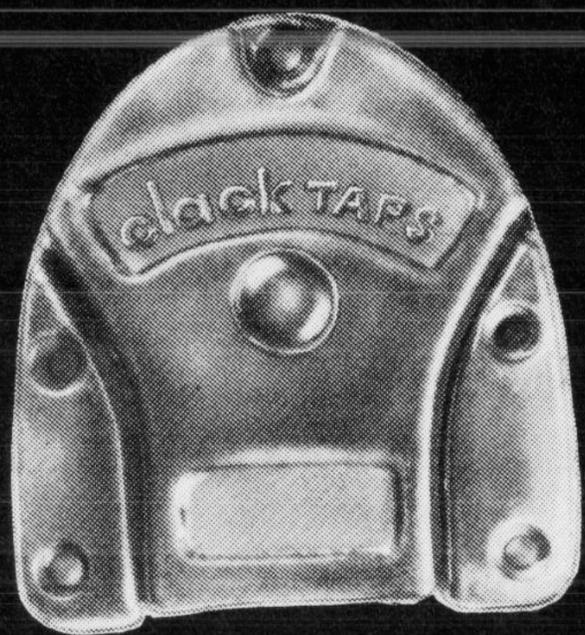


★

From the same man who redesigned the SELVA* STACCATO* taps;

★

From the same company that formerly made the SELVA* STACCATO* taps, and has ended its relations with that taps' licensor;



★

From the same molds that formerly cast the SELVA* STACCATO* taps;

★

Comes a classic sounding tap under the name

clackTM
TAPS

★

P.O. BOX 1537, L.I.C., N.Y. 11101

★

(212) 786-1234

★

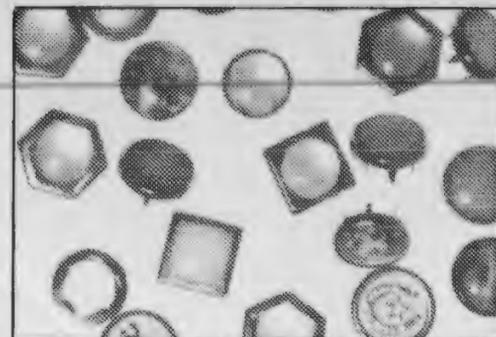
★

*Former Selva and Sons, Inc. trademarks now owned by Ballet Makers, Inc.

PUT SOME SNAP IN YOUR DANCE WEAR

Make your square dance and western wear totally unique with our wide selection of pearl and metal snap fasteners.

Send for FREE CATALOG



The Campau Co.
P.O. Box 20632-SD
Dallas, Texas 75220

- Snellville 30278 (404) 972-2638
Oct. 28-30 — 24th Harvest Hoedown Festival, Placer County Fairgrounds, Roseville, CA — 5636 Elvas Ave., Sacramento 95819 (916) 457-4364
Oct. 29 — Panhandle Fall Festival, Lincoln School Gym, Liberal, KS
Oct. 29-30 — Aloha State Festival, Honolulu, HI — (Tortuga) PO Box 4311, Anaheim, CA 92803 (714) 774-3121
Oct. 28-30 — 3rd International S/R/D Festival, Hillbilly Bowl, Kimberling City, MO

— (Cope) Rt. 8, Box 78, Harrison, AR 72601 (501) 741-3111

BULLETIN EDITOR

EAASDC Bulletin, published by the European Association of American Square Dance Clubs, is under the pen of Heinz and Marlene Munkelt, Schloss Strasse 28, 7513 Stutensee 5, West Germany. Please correct the Directory in the June issue of this magazine. A list of EAASDC clubs appears in each issue of the Bulletin.



Joe Saltel



Bob Stutevous



Daryl Clendenin



Jim Hattrick



Kim Hohnholt



Dan Nordbye

- C-056 WHEN I'M 64 by Daryl
C-055 I'VE GOT YOU TO THANK FOR THAT by Joe
C-054 YEARS by Daryl
C-053 SMOOTH TALKING BABY by Joe
C-052 WIZARD ON THE HILL by Daryl
C-051 ADELINE by Marlin
C-050 THE OLD LAMPLIGHTER by Daryl

ROUNDS

- C-1006 CREAM & SUGAR by Ernie & Mary Hovey



Bill Sigmon



Gordon Sutton



HOEDOWNER LABEL

- H-112 SIDESTEP by Gordon
H-111 SOMEONE COULD LOSE A HEART by Kim
H-110 THE STEAL OF THE NIGHT by Bill
H-109 YOU DON'T KNOW ME by John
H-108 YOU'LL BE BACK by Dan
H-107 THINKING OF YOU by Bob



John Reitmajer

Order Direct or from your nearest Record Dealer

PRODUCED BY CLENDENIN ENTERPRISES, 7915 N. Clarendon, Portland, OR 97203

Ski and Square Dance Festival



Red River, New Mexico
November 23-26, 1983

Wednesday November 23, 1983 — Early Arrival Square Dance
7:30 PM — **Toots and Guest Callers**

Thursday November 24, 1983 — Square Dance 7:30-10:30 PM
Toots and Murry

Friday November 25, 1983 — Square Dance 7:30-10:30 PM
Jerry and Toots

Saturday November 26, 1983 — Square Dance 7:30-10:30 PM
Jerry and Toots

*Dances between tips will be two-steps, waltzes, polkas and
other request dances.*

Workshops are optional — If enough request for them.

Dance program will consist of Mainstream, QS, and Plus.

For information on Square Dance Package, contact:

Toots Richardson

(After Sept. 6, 1983)
Route #1 Box 42
Clinton, OK 73601
(405) 323-5888

(Before Sept. 6, 1983)
P.O. Box 213
Red River, NM 87558
(505) 754-2349

For Ski and Reservation Information

Contact:

Red River Area Reservations
Box 303
Red River, NM 87558
Toll Free (800) 762-6469
In New Mexico (505) 754-2313

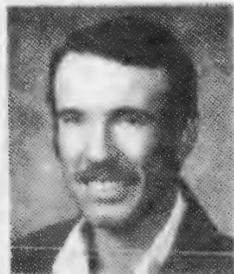
**Snowmobiling
Available, too!**



Toots Richardson
Coordinator & Caller
Petticoat Patter Recordings
Clinton, OK
(Red River, NM)



Jerry Rash
Featured Caller
Sun-Ra Recordings
Harlingen, TX



Murry Beasley
Texhoma, OK

Group & Family rates available.

Dwight Moody, Producer
 Bill Wentz, Executive Producer
 Aaron Lowder, Executive Producer
 Recorded at Lamon Sound Studios
 by Staff Musicians



(Founded 1962)
 Panhandle Records
 A division of Lamon

6870A Newell Hickory Grove Rd.
 Charlotte, N.C. 28212
 (704) 537-0133
 Callers — Want to make a recording? —
 Contact us for rates.

Singing Calls

- LR 10078 **Ya'll Come** — Bill Wertz
- LR 10079 **Wandering Eyes** — Aaron Lowder
- LR 10083 **It'll Be Me** — Aaron Lowder
- PH 100 **Shaking A Heartache** — Bill Barnette

Hoedowns

- LR 10076 **Blue Ridge Mountain Memories**
 (Clog) B/W Melody Hoedown
- LR 10077 **Cotton Eye Joe (Texas Style)**
 B/W Long Journey Home

Distributed by:

Twelgrem, Bath, OH
 Corsair-Continental, Pomona, CA
 Old Timer Distributors, Phoenix, AZ

Tape Service:

Hanhurst's, Fort Myer, FL

☞ Mileposts ☜

Recuperating: Erna Egender, round dance leader along with husband, Herb, of Aurora, Colorado, after major surgery.

Died: Al Buoncristiani, round dance cuer along with wife, Emma, of Daly City, California, on June 16th after a lengthy illness.

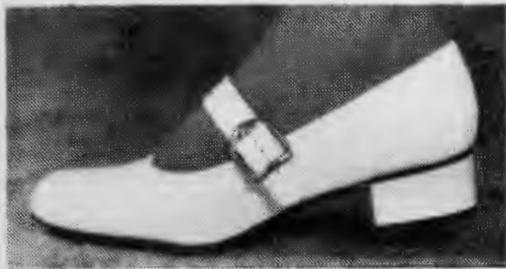
Died: Ben G. Conklin, Honolulu, Hawaii, on May 14th. Ben was a co-round dance leader with partner, Mary Jane Falk, for the Mele K Round Dance Club.

Died: Willie Harlan, caller from Vinita, Oklahoma, on June 23rd at the National Convention, of a heart attack while signing Century Books following a calling appearance.

Born: A daughter, to caller, Brian Hotchkies and his wife, Wendy, June 10th, in Whitebridge, New South Wales, Australia.

Died: Florence Jones, wife and strong supporter of veteran caller, Fenton "Jonesy" Jones, Glendale, California, in mid-July.

DIXIE DAISY



MAJESTIC

1" heel, steel shank, glove leather, 6-12 N; 4-12 M; 5-10 W; half sizes

- Black/White** \$26.50
- Red/Navy/Brown** \$26.50
- Gold/Silver** \$28.00



SCOOP

3/4" heel, steel shank, glove leather, lined, sizes 4 thru 10 med., 5 thru 10 narrow, half sizes, also wide

- Black/White** \$27.95
- Red/Navy/Brown** \$27.95
- Gold/Silver** \$27.95



DANCER

Ideal for Round Dancers. 1 1/2" heel, all leather cushioned insole for comfort. 5-10 N; 4-10 M; 5-10 W; half sizes

- White/Black** \$29.75
- Red/Navy/Brown** \$29.75
- Silver/Gold** \$31.50



- N-20 Sissy Nylon
- N-29 Sissy Cotton
- S,M,L,XL \$8.25
- N-21 Cotton/Poly
- Mid-thigh Length
- S,M,L,XL \$9.25
- N-24 Nylon
- Shorty Length
- S,M,L,XL \$9.25

- Red
- Orange
- Yellow
- Green
- Lt. Blue
- Royal
- Lilac
- Brown
- Black
- White
- Pink
- Hot Pink
- Aqua

- Panty-blouse
- cotton/poly
- broadcloth
- White, Red, Black**
- Hot Pink, Turquoise**
- P,S,M,L,XL
- \$16.50**

Prices subject to change



Add \$1.85 handling. Maryland residents add 5% tax.

1351 Odenton Road, Odenton, Md. 21113

Square or Round... Contra or Clog... CHOOSE FOR PERFECT COMFORT!

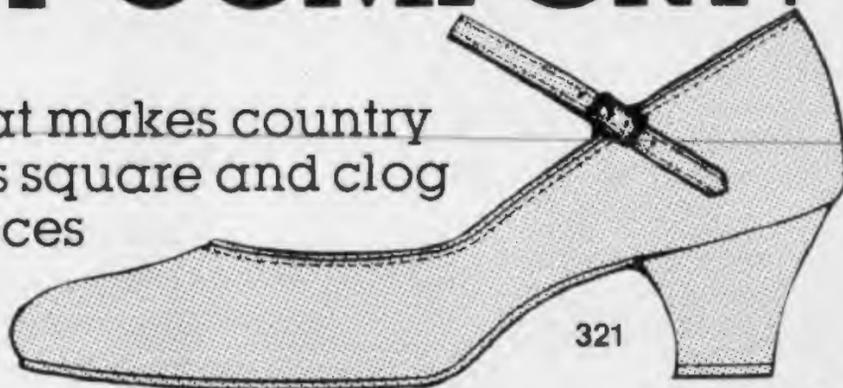
For the comfort and support that makes country dancing a delight, choose Leo's square and clog dance shoes. They're masterpieces of good design, the materials are of highest grade, and quality control is absolute.

As manufacturers we make sure that every pair meets the demanding standards that has made us a leader in actionwear for over half a century.

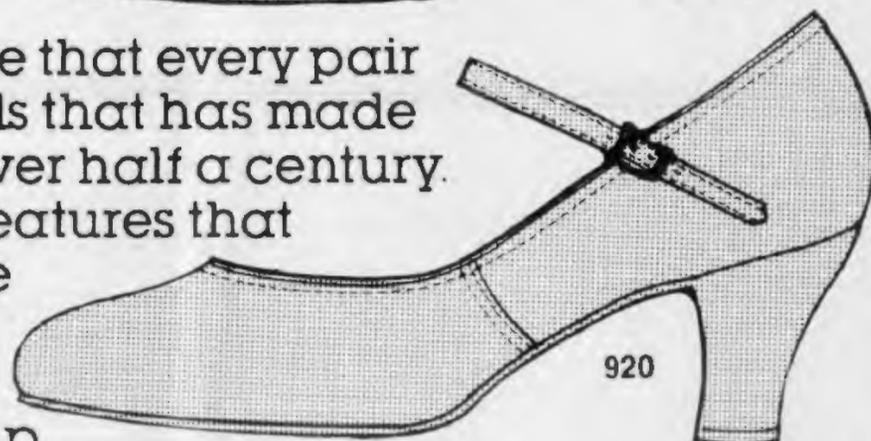
LEO'S Square Dance Shoes. Features that you've been looking for! Supple leather uppers, cushioned insoles, and the slightly raised heel with chrome non-slip top lift that assures your comfort even after hours of dancing. Single strap to buckle shell for strength and good looking support. Sizes 5 through 10 narrow; 4½ through 10 medium; 6 through 10 wide. In Red, White and Black.

LEO'S Clogging Shoes. Specially designed for clogging as well as for country, western, folk or any kind of square dancing. Supple leather uppers with rugged 1¼" and 1½" heels. Comes in white or black. Sizes 4 through 10, medium. Sizes 6 through 10, narrow.

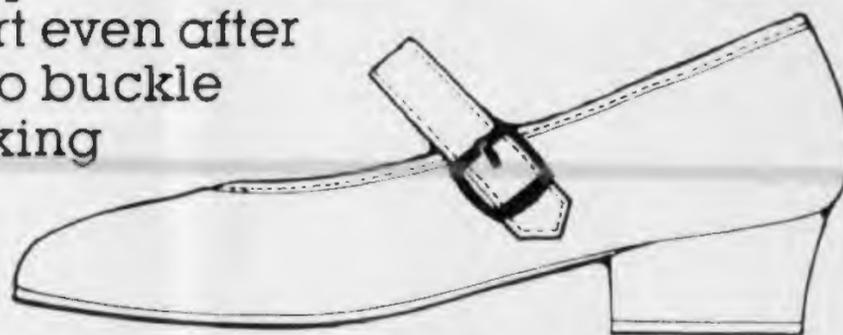
For that extra sound add Stereo II double action Toe Taps, with Jingle Heel Taps.



321



920



CLOG 447



SQUARE
DANCE
455

Call or write for the
name of the dealer nearest
you. Inquiries invited.



Leo's Advance Theatrical Co
1900 N. Narragansett
Chicago, IL 60639

A leader in dancewear since 1924

The S/D Shopper's Mart

See box at far right for separate postage charges on most of these items.

1. Basic/
Mainstream
Movements



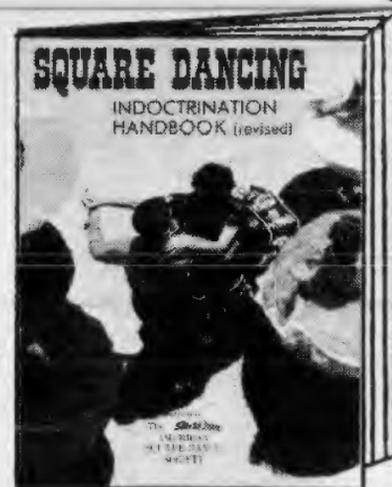
75¢ per copy
\$60.00 per hundred

2. Plus
Movements



30¢ per copy
\$20.00 per hundred

4 Indoctrination
Handbook



(30¢ each, \$20.00 per 100)



11

11. Plastic Record Sleeves \$15.00 per 100, plus \$2.50 postage)

Special Interest Handbook Library

(\$1.00 each — 6 for \$5.00)

- 5. Club Organization (\$1.00 each)
- 6. One-Night Stands (\$1.00 each)
- 7. Party (Planning) Fun (\$1.00 each)
- 8. S/D Publicity (\$1.00 each)
- 9. The Story of Square Dancing — Dorothy Shaw (\$1.00 each)
- 10. Youth in Square Dancing (\$1.00 each)



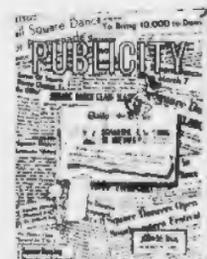
5



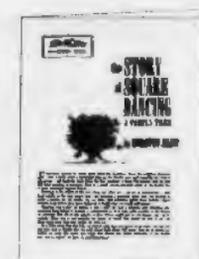
6



7



8



9



10



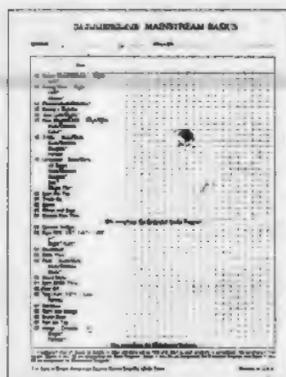
13.

13. Non-Dancer Promotional Four-page Flyer (\$5.00 per 100 Min order) (Postage \$1.75 per 100)



14

14. SQUARE DANCING Magazine Binders in durable bright red vinyl (\$4.25 each plus postage — 1 or 2 binders \$1.75; Add 50¢ for each additional binder)



15

15. Basic Check Lists — Corresponding to the Basic Handbook \$1.00 per dozen) (Postage 60¢)



16

16 & 17. Temporary Name Tags indicate 16 or 17 (\$3.25 per 100; minimum order 100) (Plus 70¢ postage per 100)



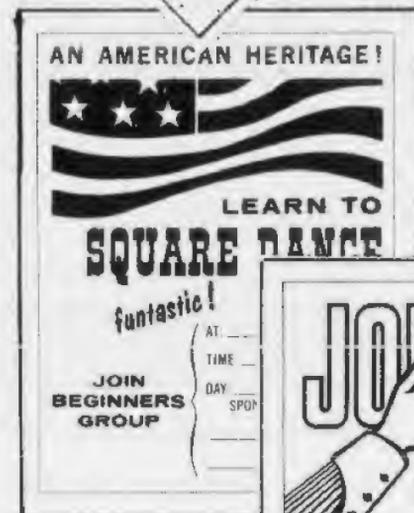
17

18. Learn to Square Dance Poster (blue & red ink) (\$1.60 per dozen; minimum order 12) (Plus 70¢ postage per dozen)



20

19. Learn to Square Dance Poster (black & white) \$1.10 per dozen; minimum order 12) (Plus 70¢ postage per dozen)



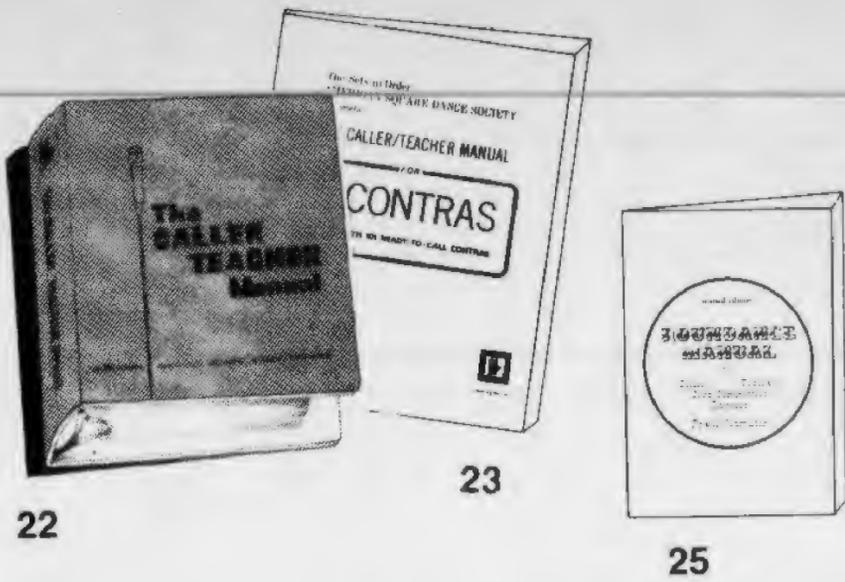
18

20. Learn to Square Dance Cards (\$4.00 per 100; minimum order 100) (Plus \$1.00 postage per 100)



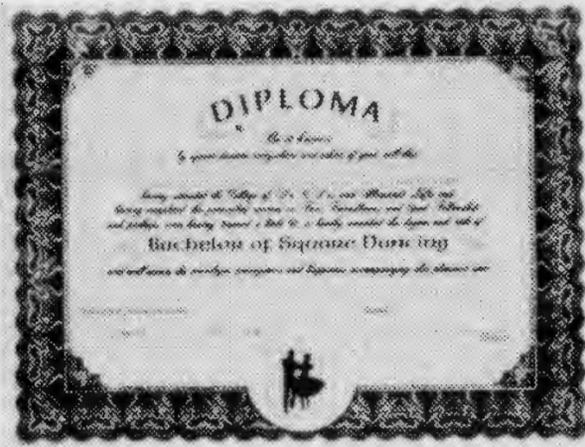
19

IMPORTANT: Pay the amounts listed below and we will adjust each order and bill customers for the actual postage.



IMPORTANT — POSTAGE COSTS
 Please add the following postage on items listed:
 BASIC/MAINSTREAM HANDBOOKS 1 to 6 books 75¢; 7-12 \$1.00; 13-26 \$1.60; 27-50 \$2.20; 51-100 \$3.50.
 INDOCTRINATION HANDBOOKS 1 book 37¢; 2-10 65¢; 11-25 \$1.10; 26-50 \$1.45; 51-100 \$2.30.
 Mainstream Caller/Teacher Manual \$4.00 each, all other manuals 65¢ each.
 DIPLOMAS (either Square or Round Dance) 1-10 70¢; 11-20 95¢; 21-50 \$1.50; 51-100 \$1.85.
 RECORDS (Bob Ruff Teaching Series 6000 & 6501) Add 90¢ for 1 or 2; \$1.10 for 3; \$1.35 for 4. Add 15¢ additional postage for each record over 4.
 NOTE: In many cases it is far less expensive and much faster to ship by United Parcel. We would have to have your street address rather than a post office box number to ship via UPS.
 ALL OVERSEAS Shipments: actual postage will be charged on all foreign shipments.

- 22. ALL NEW Caller/Teacher Manual thru Mainstream. Expandable loose-leaf edition (\$29.95)
- 23. Caller/Teacher Manual for Contra Dancing (\$6.00)
- 25. Round Dance Manual — Hamilton (\$6.00)



26
27



28



29

- 26. Square Dance Diplomas — for your graduates. Min order 10 (15¢ each)
- 27. Round Dance Diplomas — Minimum order 10 (15¢ each)
- 28. Microphone Cozy (\$9.90 plus \$1.15 postage)
- 29. The Bob Ruff Teaching Records (with calls and written instructions) 4 records in this series \$8.00 each. LP 6001-Level 1; LP 6002-Level 2; LP 6003-Level 3; LP 6501-Party Dancing to Level 1

**The Sets in Order AMERICAN SQUARE DANCE SOCIETY
 SUBSCRIPTION AND ORDER FORM**

462 North Robertson Boulevard • Los Angeles, California 90048 • (213) 652-7434

No.	Qty	Description	Cost Each	Total

No.	Qty	Description	Cost Each	Total

Please send me SQUARE DANCING Magazine for 12 months. Enclosed is my membership fee of \$10.00 to The SETS IN ORDER AMERICAN SQUARE DANCE SOCIETY.

Please include postage. See box above.

NAME _____

ADDRESS _____

CITY _____ STATE _____ ZIP _____

New Renew

Calif. add 6% Sales Tax (on purchases other than subscriptions) Total (Enclosed) \$ _____

**LET YOUR
SQUARE DANCE CLOTHIER
HELP YOU**

Dress for the Dance

You'll look your best outfitted from head to toe by those who carry the finest in square dance apparel. Look for a store in your area. Keep the list on hand for easy reference when traveling away from home. You can count on being clad in the very best when you allow square dance clothing dealers to help you Dress for the Dance.

*** CALIFORNIA**

**AUNTIE EMM'S SQUARE
DANCE APPAREL**
9244 Magnolia Ave.
Riverside, CA 92503

ELAINE'S OF CALIFORNIA
11128 Balboa Blvd.
Granada Hills, CA 91344

**THE JUBILEE SQUARE
DANCE & WESTERN
WEAR SHOP**
71 N. San Tomas Aquino Rd.
Campbell, Ca. 95008

MORRY'S — CLOTHING
11911 Santa Monica Blvd.
West Los Angeles, CA 90025

PETTICOAT JUNCTION
4700 Easton Drive, Ste. 24
Bakersfield, CA 93309

ROMIE'S S/D & WESTERN
3827 El Cajon Blvd.
San Diego, Calif. 92105
Phone (619) 280-2150

**WARD'S GOOD TIME
WESTERN WEAR**
1045 W. Philadelphia
Ontario, CA 91761

*** COLORADO**

CHRIS' S/D CORRAL
2990 Roche Drive South
Colorado Springs, CO 80918

SQUARE DANCE REC. ROUNDUP
957 Sheridan Blvd.
Denver, CO 80214

*** CONNECTICUT**

CRAFTY CLOTHES HORSE
4 Glastonbury Ave.
Rocky Hill, CT 06067

*** FLORIDA**

CHEZ BEA S/D CREATIONS
650 N.E. 128th St.
North Miami, FL 33161

LENORE'S PETTICOATS
P.O. Box 607
Deland, Fl. 32720

PROMENADE SHOP
4200F 62nd Ave. N.
Pinellas Park, Fl. 33565

QUALITY WESTERN SHOP
1894 Drew St.
Clearwater, FL 33575

THE SQUARE FAIR SHOP
7408 Atlantic Blvd.
Jacksonville, Fla. 32211

*** GEORGIA**

C & M WESTERN WEAR
3820 Stewart Rd.
Doraville, Georgia 30340

*** ILLINOIS**

DON'S S/D APPAREL
636 Broadmeadow Road
Rantoul, IL 61866

SQUARE DANCE ATTIRE
7215 W. Irving Park Rd.
Chicago, IL 60634

*** KANSAS**

BUTTONS 'N BOWS S/D SHOP
3167 So. Seneca
Wichita, KS 67217
Send \$1.00 for catalog.

DOROTHY'S SQ. DANCE SHOP
3300 Strong Ave.
Kansas City, Ks. 66106
Catalog \$1.00 — refund with 1st order

*** MAINE**

WHEEL AND DEAL SHOP, INC.
Rt. 115, Yarmouth Rd.
Gray, ME 04039
Catalog \$1.00—refund with 1st order

*** MICHIGAN**

ARROWHEAD WESTERN
433 North Washington
Royal Oak, Michigan 48067

THE DANCERS CORNER
2228 Wealthy SE
Grand Rapids, Mich. 49506

RUTHAD PETTICOATS
8869 Avis
Detroit, MI 48209

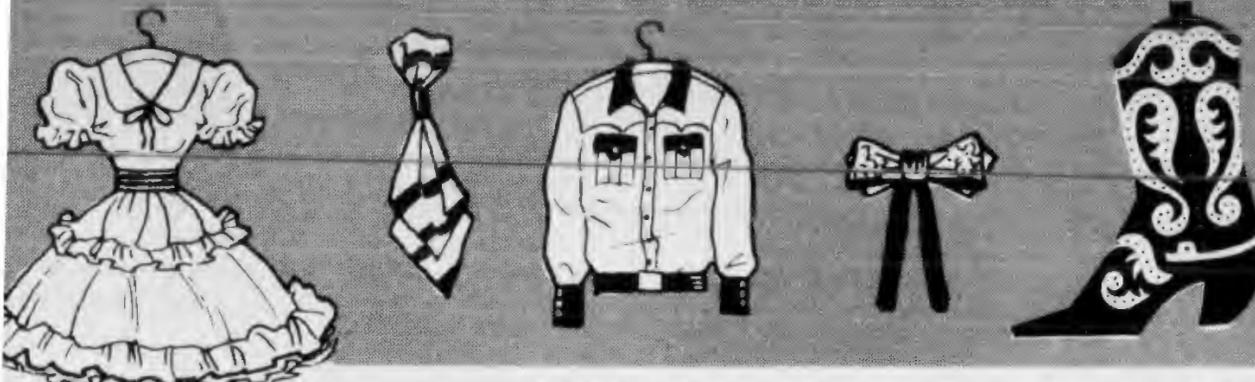
*** NEBRASKA**

SQUARE COUNTRY WESTERN
1232-42 High Street
Lincoln, NE 68502

*** NEW JERSEY**

THE CORRAL, John Pederson, Jr.
41 Cooper Avenue., (201) 229-2363
W. Long Branch, NJ 07764
Member NASRDS; Visa & MC

MADelyn FERRUCCI Creations
Brewster & Lake Rds.
Newfield, N.J. 08344



SQUARE DANCING

MAGAZINE

MAY BE PURCHASED
AT THESE STORES

STORES handling square dance clothing are invited to write
SQUARE DANCING regarding a listing on this page.

*** NEW YORK**

DO PASSO
203 Vermont St.
Buffalo, N.Y. 14213

IRONDA S/D SHOPPE
115 Catalpa Rd.
Rochester, NY 14617

ROCHESTER SHOE STORE
K-Mart Plaza
Mattydale, NY 13211

*** NORTH CAROLINA**

PEARL'S OF RALEIGH
2109 Franklin Rd.
Raleigh, N.C. 27606

SOPHIA T's
Rt 9, Box 273A, Hwy. 70E.
Goldsboro, NC 27530

**WHEEL AROUND COUNTRY
WESTERN WEAR**
1116 S. Glenburnie Rd.
P.O. Box 3055, New Bern, NC 28560

*** OHIO**

DART WESTERN SHOPPE
419 So. Arlington St.
Akron, Ohio 44306

F & S WESTERN SHOP
1553 Western Ave.
Toledo, Ohio 43609

M & H WESTERN FASHIONS
13002 Lorain Ave.
Cleveland, Ohio 44111

SQUARE TOGS
11757 Hwy. 42
Sharonville, Ohio 45241

*** OKLAHOMA**

PEG'S S/D & WESTERN WEAR
(Earl & Peggy Schultz)
240 So. Brady
Claremore, OK 74017

*** OREGON**

PROMENADE SHOP
11909 N.E. Halsey
Portland, Or. 97220

*** PENNSYLVANIA**

FORD'S FLUTTER WHEEL
1630 Lilac Drive
W. Middlesex, PA 16159

HAT TA BOOT WESTERN WEAR
1359 East College Avenue
State College, PA 16801
Phone: (814) 237-8725

*** SOUTH CAROLINA**

THE SILVER SPUR
8027 Greenville Hwy.
Spartanburg, SC 29301

*** SOUTH DAKOTA**

ZITTERICH'S S/D SHOP
2412 W. Brookings
Sioux Falls, SD 57104

*** TENNESSEE**

MISS MARIE FASHIONS
1506 Old Waynesboro Rd.
Lawrenceburg, TN 38464

*** TEXAS**

THE CONGLOMERATE
2105 Avenue B
Wichita Falls, TX 76309

THE CATCHALL
1813 Ninth Street
Wichita Falls, Tx. 76301

**C BAR S APPAREL
& RECORDS**
5632 E. Mockingbird Ln.
Dallas, TX 75206

FAWCETT'S S/D SHOP
412 W. Sam Houston
Pharr, TX 78577

TERESA S/D APPAREL

4818 Louisville Ave.
Lubbock, TX 79413

TERESA S/D APPAREL

3204 Uranus Ave. Rt. 4, Box 1560
Odessa, TX 79763

THE SQUARE DANCE SHOP

1602 S. Monroe
Amarillo, Tx. 79102

*** VIRGINIA**

LIW WESTERN APPAREL
Rt. 3, Box 19
Elkton, VA 22827
Phone (703) 298-8676

PETTICOAT CORNER

8816 Washington Hwy., U.S. Rt. 1 No.
Glen Allen, VA 23060

TRIPLE R WESTERN WEAR

250 W. Broad St. (Rt. 7)
Falls Church, VA 22046

*** WASHINGTON**

CIRCLE UP FASHIONS
8229 South Park
Tacoma, WA 98408

*** WISCONSIN**

PETTI-PANTS UNLIMITED
4400 Windsor Road
Windsor, WI 53598

*** CANADA**

LOU-ANN S/D ACCESSORIES
12348 Fort Road
Edmonton, Alberta T5B 3A8

**McCULLOCH'S DANCE WEAR
CENTRE INC.**

1140 Dundas St.
London, Ontario, Canada N5W 3A8

fashion
feature



Joan Bacon's charming dress features an over-blouse with a poplin-type apron, all in one piece. Made of white dotted Swiss, colorful fabric daisies were then applied onto the apron. Peasant lacing hides a front zipper. The basic dress is a black polka dot material with a floral design.

FASHIONS

BY NITA SMITH



111 So. College Ave
 Bryan, Texas 77801
 Wholesale & Retail

SAVE ON SLIPS

CLASSES & CLUBS

Write for full information about our
GROUP DISCOUNT PLAN
 Be the Best Dressed Club in Town!
 Prices Subject to Change



PETTICOATS

CLOUD NINE — Nylon Sheer Organza
 Bouffant everyone has been waiting for — it is wonderfully comfortable to wear! Light and airy — brilliant theatrical
 colors — any size.

40 yd sweep . . . \$34.50	50 yd sweep . . . \$37.95	60 yd sweep . . . \$39.95
70 yd sweep . . . \$45.95	80 yd sweep . . . \$51.95	100 yd sweep . . . \$65.95

Available Colors

White	Lime	Beige	Maize	Brown	Mint Green	Fluor. Lime	Kelly Green
Lime Green	Peach	Black	Peacock	Candy Pink	Pink	Fluor. Orange	Lilac
Maize	Royal	Blue	Yellow	Cerise	Orange	Fuchsia	Navy
Dark	Purple	Hot Pink	Red	Ivory	Fluor. Cerise		

NEW DC-9 (ABOVE THE CLOUDS)

Double Layer Petticoats — two layers of nylon organza proportioned to please the most discriminating dancer!!

40 yd sweep . . . \$36.95	50 yd sweep . . . \$39.95	60 yd sweep . . . \$44.95
70 yd sweep . . . \$49.95	80 yd sweep . . . \$55.95	100 yd sweep . . . \$71.95

Available in all of the above colors listed.

PARTY PETTICOATS OF NYLON MARQUISSETTE

Colors: White, Black, Red, Navy, Purple, Pink, Lilac, Coral, Orange, Br. Yellow, Kelly Green, Brown, Lt. Blue, Royal Blue, Shocking Pink, Yellow Gold, Lime Green, Mint Green, Turquoise

30 yd sweep . . . \$18.95	35 yd sweep . . . \$21.95	50 yd sweep . . . \$25.95	75 yd sweep . . . \$38.95	100 yd sweep . . . \$45.95
---------------------------	---------------------------	---------------------------	---------------------------	----------------------------

Handing charge on all petticoats — \$2.00 (covers insurance, mailing, etc.)

GRUNDEEN'S WORLD of SQUARE DANCING



"When the caller wants coffee, he calls an eight chain sixty-four."

The BEST SQUARE SHOE in All America

At This Price

COMPARE AND
YOU'LL AGREE

\$45⁰⁰



Widths A-B-C-D-E-EE-EEE
Sizes 6-12
Colors — Black or Brown
We pay postage anywhere

All Leather — Top Quality

GORDON BROTHERS

2488 PALM AVE.

BOX 841 - HIALEAH, FLORIDA 33011