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(starts on page 17)

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FROM THE FLOOR

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

Dear Editor:

What a batch of memories your October magazine cover stirred up. As soon as I read the paragraph about it, I knew I had the original. So I got it down and took both magazines to our Mountainairs Square Dance class. I showed the current cover to different ones and then said, "Would you like to see the original?" It created quite a sensation. I wonder how many dancers today could do that?

Irene Holt
Lake Arrowhead, California

Dear Editor:

Thank you for the prompt service on our order. I plan to provide each of my students with a copy of both the Indoctrination Handbook and The Illustrated Mainstream book at no charge. This is the first year I will be using

my new CTM. I'll let you know how it works, but from the look and content I believe it will be a tremendous help.

Jerry Reed
Virginia Beach, Virginia

Dear Editor:

Thank you for the scholarship. I attended the callers college conducted by John Kaltenthaler in Myrtle Beach. While being constructively critical, he presented a challenge to study/work/improve one's calling skills and emphasized the necessity for dedication of sufficient time to accomplish being a better, more interesting caller. My wife joined me mid-week and this was rewarding to me as it has enabled her to be more involved in critiquing/suggesting. I am hoping to put a youth club together in the Raleigh area. Thanks again for helping to facilitate my attending the callers college. I look forward to returning what I learned for the betterment of the activity.

Hardy Rothrock
Cary, North Carolina

Dear Editor:

During my term as Roundalab's Executive Secretary, I have seen the organization grow from its start at Legacy III in May, 1977, into a highly respected spokesman for the round dance teaching profession. I would like to convey my personal appreciation to the many,

Please see **LETTERS**, page 65

SQUARE DANCING

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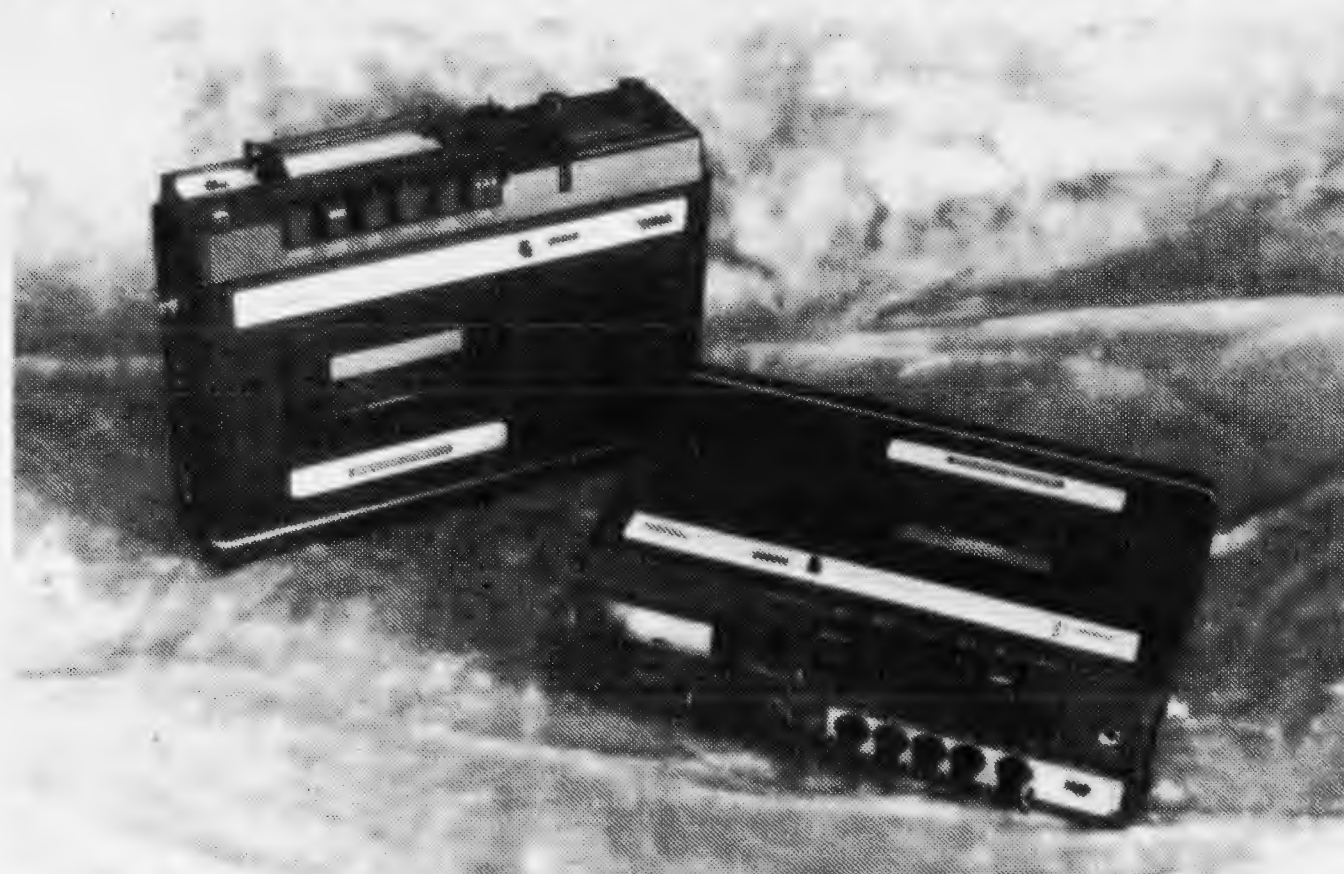
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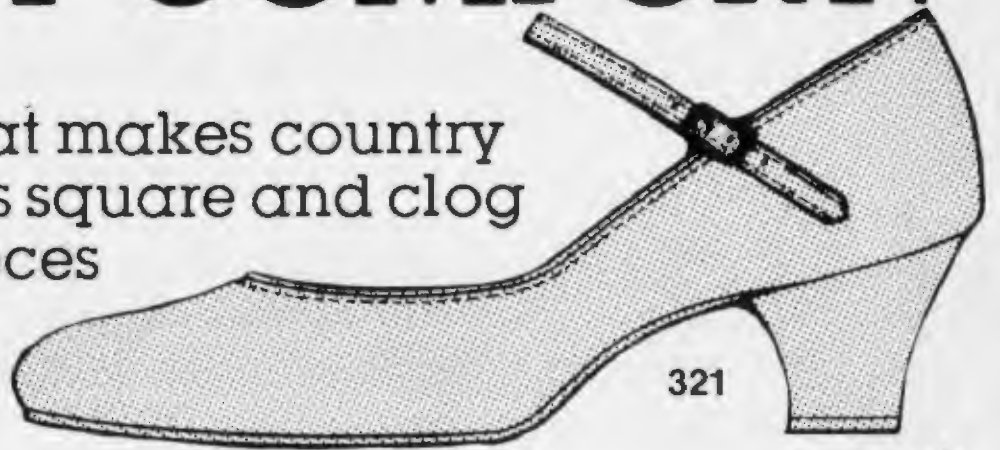
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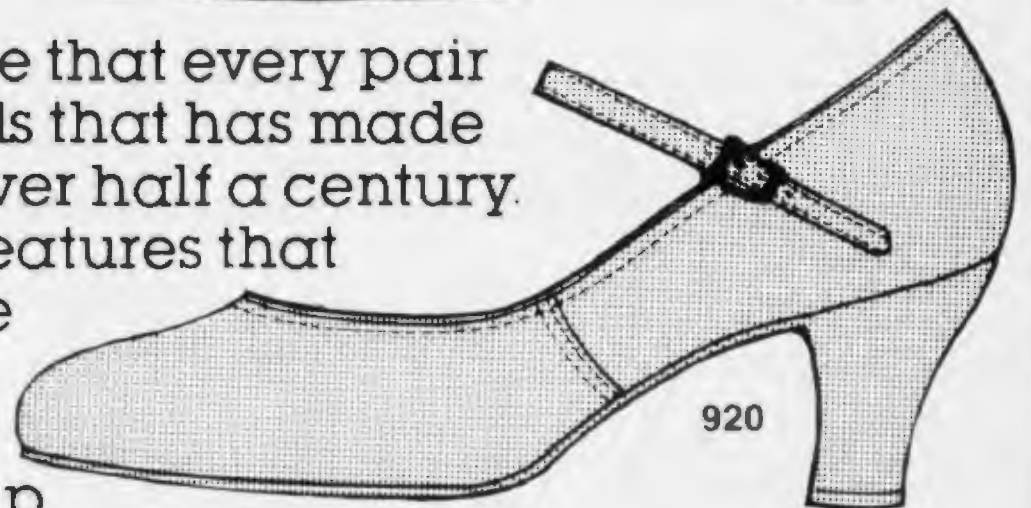
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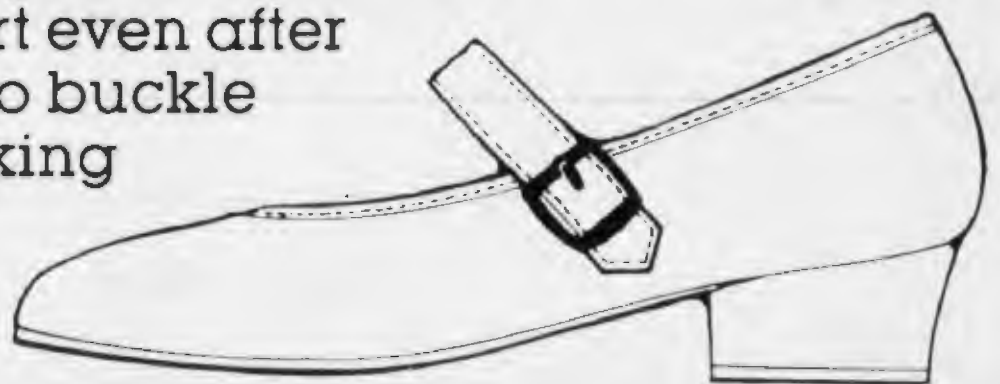
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AS I SEE IT

bob osgood



January, 1984

SOME YEARS AGO, when on a nondancing outing with a group of square dancers, we popped the question, "How many of you would like to be a caller?" If we remember correctly, just about half said "Yes," some unreservedly, some with understandable reservations. "We'd like to call if all we had to do was stand up there and do our thing. No planning. No work. Just get up and call and then listen to the applause!" Some of the others thought it would be fun but wondered about the pressure and one or two questioned about where they would find the time. Of the ones who wanted no part of it their reasons were: "I get embarrassed too easily;" "I think it would break up a happy home;" "My wife and I enjoy dancing too much."

The long and the short of it is that calling isn't for everyone and of the number who would like to call, only a handful have the opportunity to give it a try. Some know that they don't have the talent and some just don't have the desire — and that's important.

Not everyone has the choice of becoming a caller or not. A few have calling thrust upon them. This is particularly true in a small community where the only existing caller leaves town. Then, if someone doesn't pick up the microphone, the whole program will go down the tube.

The history behind calling is a fascinating one and whether you're a caller, or a dancer who might just possibly one day want to learn to call, or even if you couldn't care less, we'd like to make a suggestion. Starting on page 37 is an article on the evolution of today's square dance caller. The fact that it appears as a chap-

ter in the Caller's Notebook doesn't mean that you, as a dancer, won't enjoy reading it. The author is Bill Peters and he uncovers a number of things you may not know about this phase of the activity. We think you'll enjoy it.

What's the Matter—No Patter?

*Big Pig rootin' out a little 'tater row;
Granny will your dog bite?
No chile no.*

IT'S BEEN A WHILE since we brought up some of the colorful patter of yesterday's calling. At one time it was an all-important ingredient in the world of square dancing and although much of it has disappeared from the scene, some callers still find a way to work it into their patter calls.

As a theme for 1984, we're going to be emphasizing our heritage of the dance and among the many points we'll be touching along the way will be the familiar sounds of patter that will turn the old-timer into a state of nostalgia and the newer dancer into a more informed dancer.

We'll have special articles by some of the veterans of the past, whose recollections of the activity go back to that period prior to World War II and whose research will carry them back to the beginnings of traditional American dance.

*A Waterbury watch with a winding key
Granny got stung on by a goggle-eyed bee
The thing that's strange about this, you see,
Is the bee stung granny instead of me.*

A good place to start this month is on page 39 with the Caller's Notebook. Bill Peters has done a marvelous job of tracing the background of the modern caller. This will prove interesting to you even if you're not a caller because it will fill you in on the many changes that have taken place in the caller's art, over the years.

Salute to a Legend

WE FIRST MET Raymond and Mildred Smith at the small Cheyenne Mountain School in Colorado Springs in the summer of 1947. The Smiths were two among the class of 112 who had gathered for a week with the leg-

endary "Pappy" Shaw and it was here that we had the opportunity to meet, for the first time, many of the wonderful characters who would one day play major roles in the growth of this activity.

Outstanding was a good word for Raymond Smith who, at several inches above six feet, was the prototype, in our estimation, of a true Texan. His exuberant style of calling, his friendliness and the twinkle in his eyes as he talked were impressions you weren't likely to forget. Over the years Ray has played a leadership role in the activity, not just in his native Dallas and surrounding Texas area but throughout the world of square dancing. His calling has taken him across North America and into countries overseas.

With his wife, Mildred, who passed away this past summer, Ray, somewhere along the line, became involved in the manufacturing and selling of petticoats. The Smiths would



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usually have a booth at the National Convention and Ray (when he wasn't on duty behind the microphone) would "help out," taking special delight in trying on a petticoat himself so that others might appreciate his modeling antics. On occasion, he would make a "big thing" out of measuring the young, middle-aged or senior ladies for one of the Smith's elegant creations.

Anyone who has ever attended one of Raymond's afterparties, particularly one of his afterparty clinics at a National Convention, is not likely to forget Ray's version of Uncle Zeke. A number of years ago, many of his special games and skits (I saw a Bar, etc.) were compiled into a unique published collection of after-party ideas.

It was this special talent to make people laugh, to get the greatest joy out of square dancing ("You know, fun is what it's all about!") that has endeared Ray to so much of the square dancing public. This, and his strong feelings toward dancing correctly, following the definitions and adhering to the styling and standardization, have been hallmarks that Ray's dancers will always respect and enjoy.

So many recollections pour out once we start thinking about Raymond Smith. We remember our first visit to his home and Mildred telling us that Ray would be back in a few minutes—he was out walking the dog. We saw him coming down the street—how could you miss a man of that size? Walking the dog indeed? All we saw was Ray. Then as he came closer, we saw that at the end of a rope (not a leash mind you, a rope!) was a mouse! Well, the mouse turned out to be a Chihuahua but that recollection of Raymond and the dog who was taking him for a walk is not about to leave us.

On Sunday, January 15, it will be Raymond's 75th birthday and in honor of his 45 years as a caller and teacher, the folks down in Texas will be celebrating with a special **Raymond Smith Day**. If you're in the area, the location is Fun 'n' Sun RV Park on Helen Moore Road in San Benito, Texas. The time is between 2:00 and 4:00 pm. If you'd like to send a message for inclusion in the Memory Book, send it in care of Fawcett's Square Dance Shop, 412 W. Sam Houston, Pharr, Texas 78577. We're sure that Ray would enjoy hearing from you on this special occasion.

To Start off the New Year



Doc
and
Peg
Tirrell
Chairmen
Legacy



Bob VanAntwerp
Chairman
Callerlab —

The International
Association
of Square Dance Callers

THIS IS AN EXCITING TIME to be involved in our activity. Never before have the lines of communication been so open. Congress and state legislatures have been listening to other dancers. Now, are we ready to communicate our story to the nondancing public? Are we ready to develop and promote our activity in the educational areas — schools and colleges — in the manner in which we would like to see our recreation presented, such as our Canadian neighbors are developing? This could be a most exciting challenge.

Because the timing for classes varies for many reasons, starting in 1984, LEGACY recommends the entire month of September become Square Dance Month, with the suggestion each area choose the week(s) best suited for its big promotion of our *entire* activity and its classes.

Leadership being necessary for all clubs and organizations, we eagerly anticipate the development of many new Mini-Legacies or leadership programs as well as the expansion and continuation of those already in existence. To be involved in one of these exchanges of ideas can be a very stimulating and “battery recharging” experience. For that purpose, LEGACY, through its trustees, is available to lend its assistance and expertise whenever and wherever requested.

Our activity is contagious. Let us never lose sight of that fact in this new year — that the leadership — the learning of new skills — and the dancing itself is only secondary to the social interaction of people.

The Tirrells

AS THE NEW YEAR UNFOLDS, we should be thankful for the past year filled with good, active square dancing activities. We look forward to 1984 offering the opportunity to make new friends, offer opportunities for new dancers to join the wonderful activity of square dancing and continue the valued friendships that many have made. We in Callerlab wish each dancer and caller a very prosperous New Year.

Bob Van Antwerp



from the editors of
SQUARE DANCING

LOOKING AHEAD to what could be square dancing's busiest and, hopefully, most productive year, we see a tremendous lineup of Big Events, culminating with a giant National Convention in June. Big Events are important, of course. Sometimes we refer to them as the “frosting on the cake.” However, the key to a successful year lies in clubs and classes. They represent the heart and fibre of this activity and if, one year from now, we can look back at 1984 and say that this has been our club's happiest time and if we can point to this year's crop of new dancers and say, “We were able to keep most of them as an on-going part of square dancing,” then we can say that 1984 has been a happy and prosperous year — for all of us.

The *Six in Order*

American Square Dance Society

WHAT are they dancing?

FOR THE PAST SEVERAL YEARS, we have set aside a section in the January issue to take a look at some of the programs being used by callers in various parts of the country. Because of our deadline format, these dances were actually called at clubs during the Fall. They are presented here, not as comparison nor for evaluation, but rather as a bird's-eye view of what is being danced in different locales. The Sets in Order American Square Dance Society is delighted to acknowledge that the callers contributing to the 1984 article were all at one time recipients of an SIOASDS scholarship. It's great to find they have put their knowledge, enthusiasm and concern back into the activity. We thank each of them for assisting with this feature. (Round dances, where programmed, are indented.)

Virginia Beach, Virginia — Sand Dollars — 4 years old — 5 squares — Caller, Jerry Reed; Cuer, Claudia Heil

Warmup Patter	Hash for round dance	Frog Kissin'
Mainstream/Track II/	students	Merry Oldsmobile
Load the Boat/	Dixie Derby/Linear Cycle/	Coordinate/Circulate/
Diamonds	Ripple/Spin Chain the	Trades/Folds
Hey, Look Me Over	Gears/Grand Spin	What's Forever For?
Nobody But You	Little Ol' Fashion Karma	O.K. Boogie
Goofy Song	Sukiaki	Hash for round dance
Roll/Peel Off/Dixie Style to	Nobody	students
Ocean Wave/Cross Run	Tag the Line/Half Tag/	Fan the Top/Spin the Top/
Mississippi	Follow Your Neighbor/	Spin Chain Thru
Roses for Elizabeth	Relay the Deucey/	16 Tons
Wa-Watusi	Teacup Chain	Dancing Shadows
Workshop Quarterly	Every Street's a Boulevard	Dream
Selections/Grand Spin	(Refreshment break rounds:	Fun tip: Boy-boy-girl-girl
(review)/Ripple	Cab Driver, Honky	stuff/Red Hot/Dixie
American Made	Tonk Saturday Night,	Grand
Chattanooga Shoeshine	Kon-Tiki, Blue Heaven	Barroom Buddies
Boy	Whistler)	

Chula Vista, California — Calico Twirler's — 31 years old — 16 squares — Caller, Steve Moore

Peel Off/Remake the	Square Dancer's Waltz	ChaCha Charleston
Thar/Ping pong	Medley	Relay the Deucey/Triple
Circulate/Extend the	Fan the Top/Coordinate/	Scoot/Slide
Tag/Follow Your	Circulate/	Thru/Explode and
Neighbor/Single Circle	Diamond Circulate/	Anything/Fold
to an Ocean Wave	Flip the Diamond	Marty Robbins Medley
Chaparral Medley	Small World	Glow and Glimmer
Louisiana Saturday Night	Crying My Heart Out Over	Dixie Grand/Scoot Back/All 8
Workshop: Ripple-In, Out,	You	Spin the Top/Anything
Right, Left/Spin Chain	Spin Chain the Gears/Load	and Spread/Red
and Exchange the Gears	the Boat/DoPaso/Spin	Hot/Dixie Derby
When My Blue Moon Turns to	the Top/Cross Run	The Square Dance Is On
Gold	Hooked on Elvis	

The Dalles, Oregon — Swap & Swing Square Dance Club — 34 years old — 9 squares — Caller, Dick Pentecost and guests; Cues, Marge Pentecost

Square Thrus/Swing Thrus/ Runs/Circulates/Circle to Lines/Wheel and Deal/Zoom	San Francisco Bay Honky Tonk Man Grand Spin/Divide to a Column/Flutterwheel and Reverse	Bully of the Town Slow Poke Birth of the Blues Linear Cycle/Chain Down the Line/Touch One Quarter/Sweep One Quarter/Cast Off Three Quarters/Centers In/ Centers Out
When My Blue Moon Turns to Gold Again Talk Back Trembling Lips Mexicali Rose	Flutterwheel/Scout Back/Cloverleaf/Ferris Wheel/Trade and Roll	The Grand Colonel Spin Hush Feelin'
Box the Gnat/Veer Left and Right/Bend Lines/Slide Thru/Trades/Curlique/ Walk and Dodge	The Square Dance Is On Japanese Soft Shoe Louisiana Saturday Night Red Hot/DoPaso/Trade By/ Pass the Ocean/ Recycle/Double Pass Thru/Grand Square/ Dixie Derby	Peel Off/Fan the Top/ Hinges/(Wind down) Fun
I Wouldn't Change You If I Could Expert at Everything Jacalyn's Waltz	The Gambler Good Ol' Girls New York, New York Gimmick squares: No hands	Don't Blame It All On Me (Club dances to midnight; 30-minute refreshment break at 10:30 PM.)
Spin the Top/Sashays/Dixie Style to Ocean Wave/ California Twirl/Tag the Lines/Substitute		
San Antonio Rose		

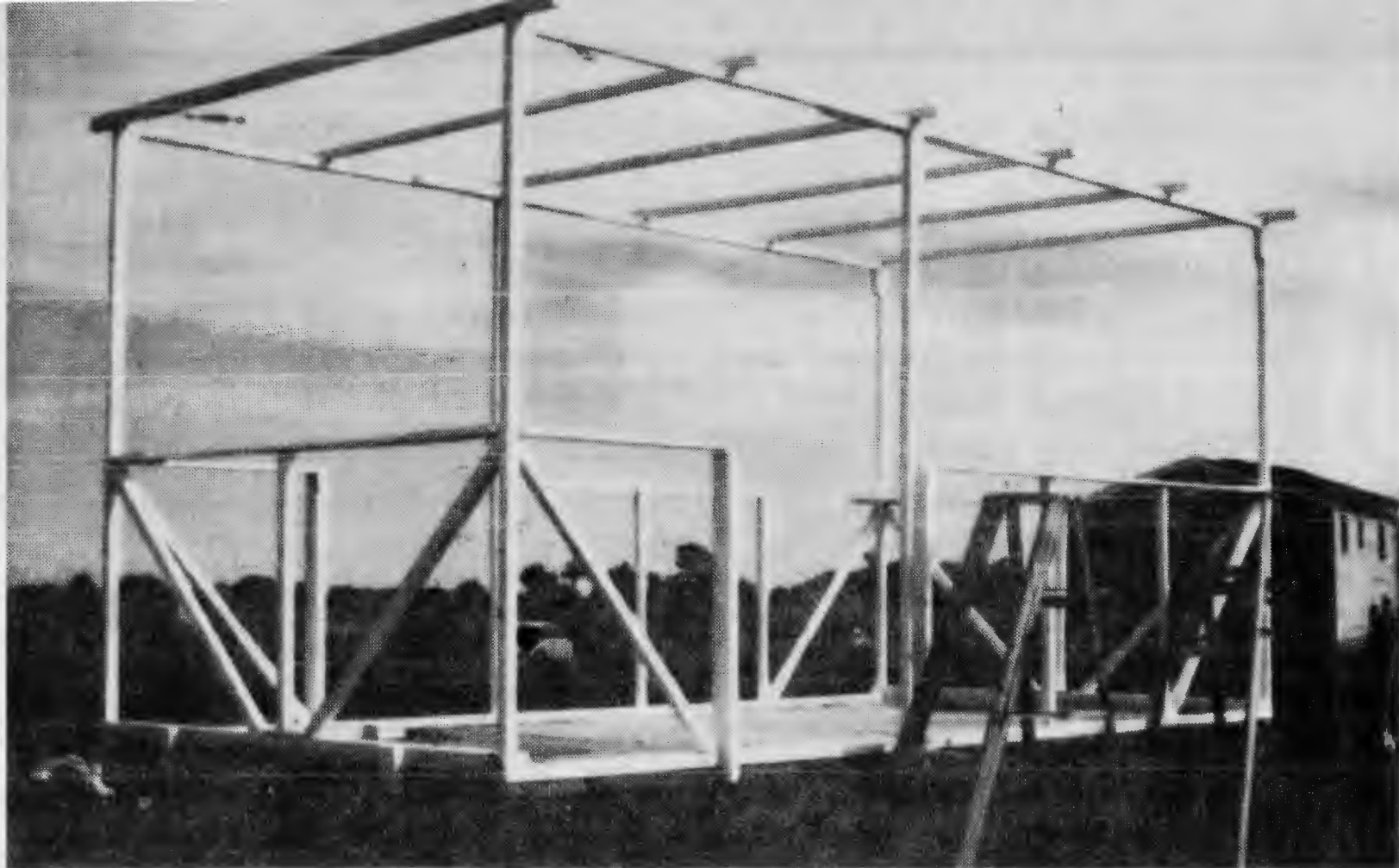
Little Rock, Arkansas — Square Rounders Square Dance Club — 37 years old — 7½ squares — Callers, Bill Lincoln and Gene Walden

Warmup: Spin Chain Thru/Follow Your Neighbor (and Spread)/ Coordinate/Triple Scout/Remake the Thar	Knock Three Times Dixie Derby/Couples Circulate/All Eight Circulate/Remakes (Thar, Column, Wave)/Ripple	Mannita Waltz Wheel and Deal/Centers in/Cast Off Three Quarters/Four Girls Right and Left Thru, Swing Thru and Zoom/Four Boys Swing Thru, Spin the Top, Spin the Top and Pass Thru/All Right and Left Thru
All Aboard Blue Heaven Whistler Star the Route/Load the Boat/Alamo Swing Thrus (right and left)/ Daisy Chain	Swingin' Could I Have This Dance? Swing Thru to a Turn Thru/Centers Left Turn Thru/Centers In and Cast Off Three Quarters/Bend the Line	I'm Just an Old Chunk of Coal Primrose Lane Tag the Line (also Half Tag)/Partner Trade/Wheel and Deal/ (gimmick) If you want to, but you don't have to/Trade and Roll/Pass Thru
Four Leaf Clover Calendar Girl Red Hot/Spin Chain Thru/Dixie Style/Cross Runs and Trades/ Ripple	Singing the Blues Answer Me Minnesota Blues Hinges (single and partner)/Grand Swing Thru/Runs/Triple Trade/Mix to a Diamond/Diamond Circulate/Flip the Diamond	Mama Don't Allow Neopolitan Waltz
If I Were a Rich Man White Silver Sands Grand Spin/Crossfire/Walk and Dodge/Follow your Neighbor and Spread/Triple Scoots		
Grand Colonel Spin	Fox on the Run	



Lannie
McQuaide

The basic frame
for the float



Constructing a (reusable) Float

*Putting the Folk Dance of the U.S.A.
In the Public Eye is an On-going Challenge*

By Lannie McQuaide, Columbus, Ohio

THREE YEARS AGO the Party Line (contra) Dancers decided they would like to participate in two of our local Labor Day parades. I telephoned the Chambers of Commerce in both Pickerington and Canal Winchester, Ohio, to inquire about their rules for entering a float in parades in their respective cities. They sent the usual entry forms, requiring the name of the organization, address of contact person, kind of entry (float, band, drill team, etc.) and whether it was a political, business, individual or nonprofit entry. Some required a fee; our nonprofit category did not. The forms also gave us information about assembly points, times to be in place and so on.

Next came a "think tank." Seven couples contributed ideas. All were listened to and even if an idea wasn't used, it might be one that got us thinking along the track of the finished product. The final design for our float can be credited to Jim Milligan, who did the carpentry work or supervised others. The frame was built (which took about 10 days) and stored on the property of Bonnie and Harold Frantz. Miriam Simmons arranged the flowers. Everyone worked and painted when

they had time.

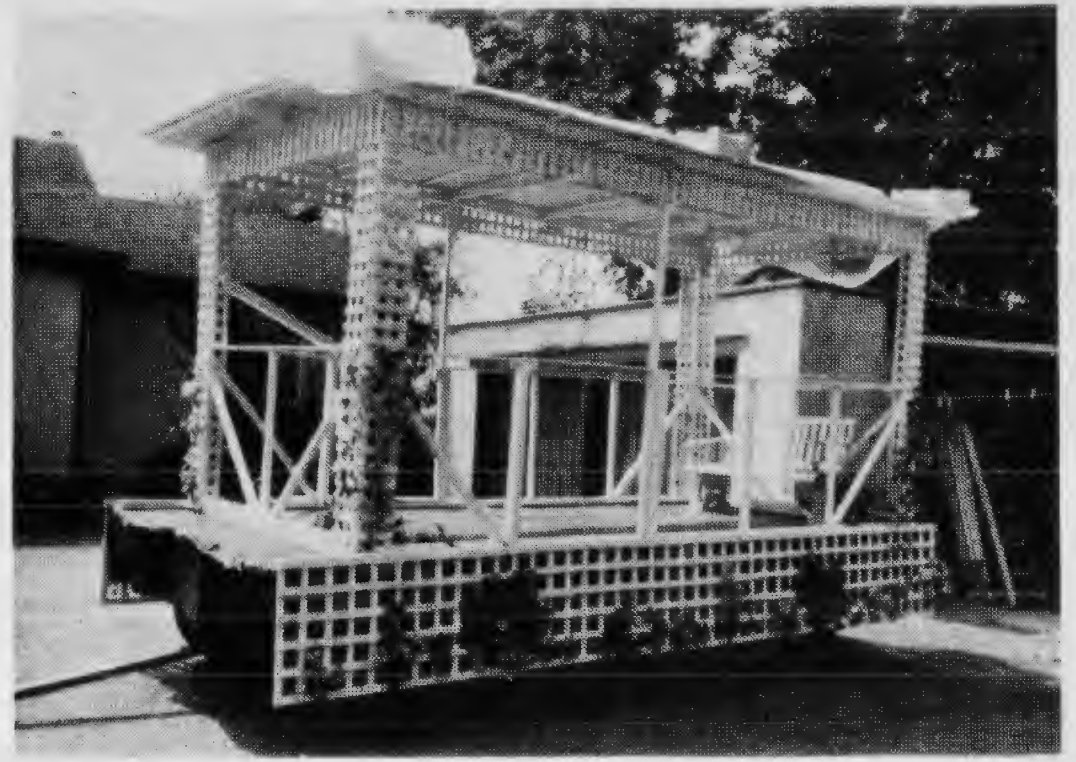
The Design

The first problem to solve occurred when a wagon was loaned to us to use as the base for our float but with the stipulation that no nails be driven into it! This meant we had to design a sturdy and secure, self-supporting frame. A base plate was constructed by nailing four 2 x 4 pieces together the exact size of the wagon-bed. Six 2 x 2 uprights were nailed to this base and were stabilized by running wire with turnbuckles from each corner, diagonally across the top.

A railing was built completely around the bottom of the float. To help stiffen the framework, 2 x 2's were nailed diagonally across the space between the uprights. One short section of railing was hinged to allow entrance.

Triangular pieces of plywood, set in each corner at railing height, not only braced the corners but also gave us a place to put flower arrangements as part of the decorations. These arrangements were wired into place.

Furring strips across the top of the frame supported the roof, which was made from four



The lattice-work goes on (left) and the float is almost finished (right). Just needs the dancers!

sheets of paneling. These were painted white on the top side to reflect the sun's heat and to simulate a porch roof and green on the underside.

Once the frame was finished, it was lifted onto the wagon. Six men handled this easily.

On the front and rear ends of the wagon were two brackets, intended to hold hay racks. We wedged 2 x 4's into these, just long enough to extend the base of the float frame. Nails were then driven through these wedges into the base and C clamps were placed strategically along the sides to further anchor the frame to the wagonbed.

The lattice work was made from laths and was painted white. The lattice was attached to the corner pillars, across the top and around the bottom. Artificial flowers and climbing vines provided color.

A swing was added to help create the illusion of a front porch. As the roof could not bear the weight of the swing, we set it on masonry blocks and draped the chains over one of the roof supports. Potted plants on either side of the swing camouflaged the masonry blocks.

Dancing and Sound

The float allowed enough space for four couples in a contra line but we chose to have three dancing and one seated. This enabled them to alternate dancing and resting during the parade route.

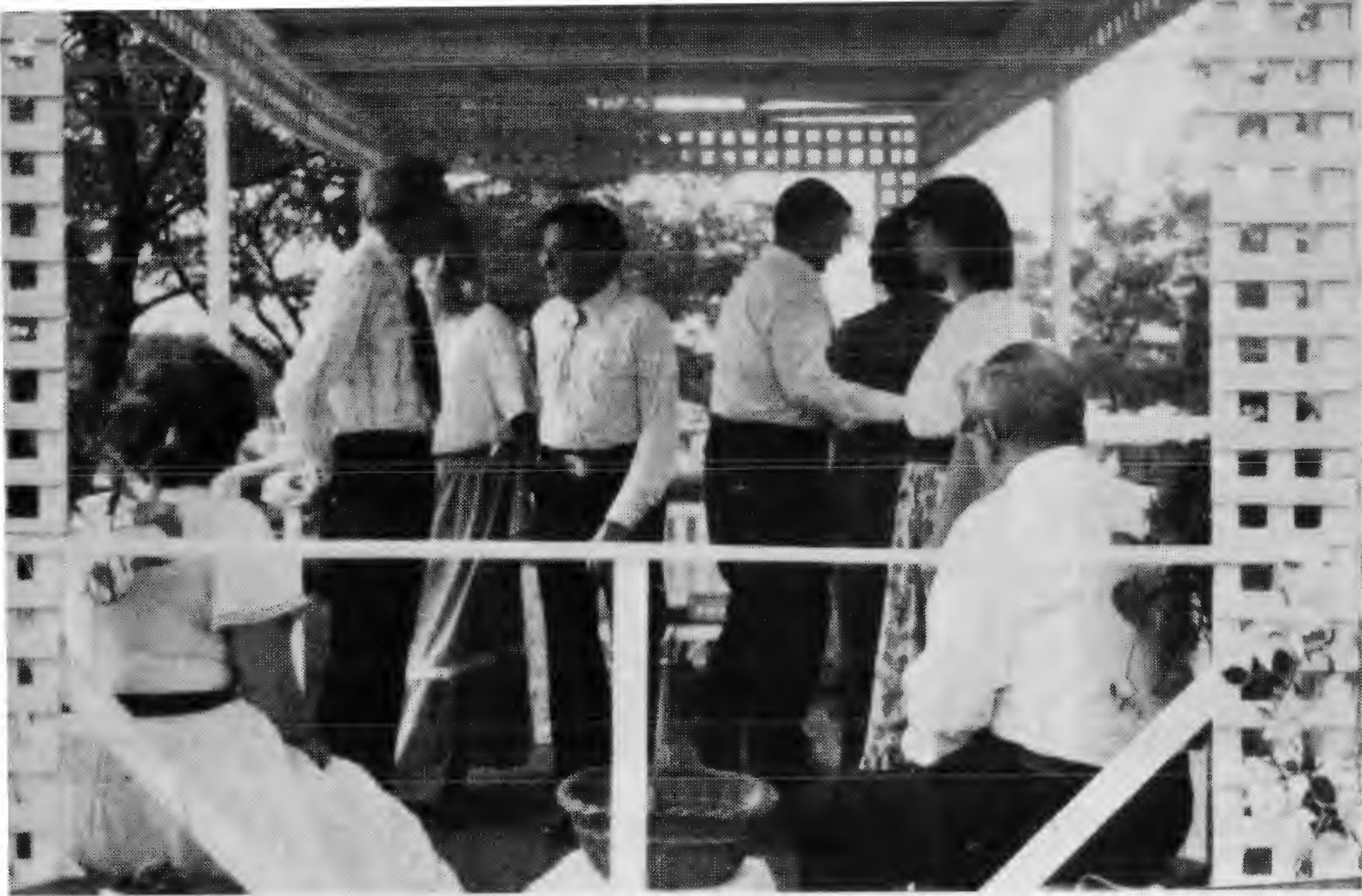
We ran a Hilton amplifier, with a Radio Shack MPA20, which is normally plugged into a cigarette lighter. The cigarette lighter cord was replaced with wires running directly to the tractor battery. A small battery-powered portable tape recorder was patched into the

amplifier. Four tapes were prerecorded, one for each of the dances we used in the parade. Only one piece of music was recorded over and over again on each tape. With this approach any tape could be popped into the recorder and run without searching or rewinding the tape to find the music's beginning.

Any microphone can be used with this amplifier. We used both an EV635A and a J.L.100 with equal success. For mixing the voice and music, the amplifier had separate controls. After the mix was set, a master con-



Jack Poehler drives the tractor, pulling the float.



The dancers in action are Ted McQuaide, Miriam Simmons, Harold Frantz (left-hand line) and Nancy Poehler, August Simmons and Bonnie Frantz (right-hand line) while Eleanor and Dan Von Schrittz look on.

trol was available for overall volume control. The amplifier had several speaker outputs for various speaker OHM ratings. We used two Hilton folded horn speakers (with a Y-connector) in series. The volume was more than adequate for our purpose and the clarity was fair. It could probably be improved with variations of the tape recording volume and the tape output volume.

We programmed four triplets (contras designed for three couples) and while it would not be necessary to have as much variety as we had since the audience is a constantly changing one, we found that when the parade was at a standstill, it was best to be prepared.

Rehearsal

A trial run with dancers' dancing is essential. Dancers need to get the feel of a moving float. It's also a good opportunity to learn if certain figures are advisable or not. One of our dancers found she became light-headed and

elected not to ride on the float. It's better to know that before starting on a three-mile parade route. And, of course, while a sound system might work perfectly at home, it's wise to check it out under these different, difficult and sometimes grueling conditions.

Observations

If we had been permitted to use nails, we would have built the float onto the wagon and then dismantled it. As it was, after the parade was over, the frame was removed intact from the wagon and stored. We've now used the same frame for three years, making minor changes and repainting as is necessary.

After the first year, the parade committee sent us an invitation to join their celebration.

Building a float is a lot of work but it encourages esprit de corps. We've won two trophies, but win or lose, we all go out to dinner afterwards to celebrate the fun and accomplishment!

The builders, participants and contra enthusiasts pose by their finished handiwork and look forward to next year's parade.



The **BIG EVENTS** of **1984**

HERE ARE SOME OF THE "SPECIAL" square dance events which will take place during the coming year. Where known, a contact address and/or telephone number is included. Why not plan to take in some of these dances and enlarge your square dance world! And watch the monthly Datebook listings in SQUARE DANCING Magazine for continuing dance information.

- Jan. 6-7 — 6th Annual Winter Wonderland Festival, Frank Cochran Center, Meridian, MS — (601) 482-7469
- Jan. 6-7 — Good Times Jamboree, Gulf Shores, AL
- Jan. 14 — Gulf Coast Council 5th Annual Dance, American Legion Hall, Gulfport, MS
- Jan. 7 — WASRDA January Jubilee, National Guard Armory, Hamilton, AL
- Jan. 8-15 — 5th Annual Bermuda Square and Round Dance Convention — (617) 963-0713
- Jan. 12-14 — 7th January Jubilee, Philadelphia Centre Hotel, Philadelphia, PA — (302) 475-8093
- Jan. 12-15 — 36th Annual Southern Arizona Square and Round Dance Festival, Tucson — 3242 N. Calle De Beso, Tucson (602) 885-6273
- Jan. 13-14 — 3rd Mid-Winter Frolics, Mandeville High School, Mandeville, LA
- Jan. 14 — Mid-Winter Dance, Grand Prairie, TX
- Jan. 15 — Ray Smith Day, Fun 'n Sun RV Park, San Benito, TX — 1401 S. Cage #2, Pharr
- Jan. 20-21 — 6th Annual Midwinter Jamboree, DeGray Lodge, DeGray State Park, Arkadelphia, AR
- Jan. 20-21 — Country Carousels January Jamboree, Dixie Middle School, St. George, UT — 2355 E. Middleton Dr., St. George 84770
- Jan. 20-22 — Rhythm Records 4th Annual Winter Festival, Santa Cruz County Fairgrounds, CA — 2601 E. Lake Ave., Watsonville
- Jan. 20-22 — Snow Escape Weekend, Pittsburgh, PA — (412) 741-2529
- Jan. 21 — Golden Triangle Assn. 28th Annual Winter Festival, Civic Center, Port Arthur, TX — (409) 296-2243
- Jan. 21 — Jack Frost Festival, Shelburne, VT
- Jan. 21-22 — Tree Hill Clog Dance, Hilversum, Netherlands
- Jan. 22 — New Dancers Jamboree, North Platte, NE
- Jan. 22 — Western Nebraska S/R Dance Assn. New Dancers Jamboree, North Platte, NE — (Sutton) Ashby 69333
- Jan. 27-28 — 26th Annual Panama City Festival, National Guard Armory, Panama City, FL
- Jan. 27-29 — 4th Annual Napa Weekend (Advanced and Challenge), Napa Town and Country Fairgrounds, Napa, CA — (415) 794-1588
- Jan. 27-28 — 9th Annual South Carolina S/R/D Convention, Myrtle Beach Convention Center, Myrtle Beach, SC — (803) 662-1349
- Jan. 27-28 — Sandollar Festival, Rockport, TX — (409) 588-2364
- Jan. 27-29 — Oregon Mid-Winter Festival, Lane County Fairgrounds, Eugene, OR — (503) 689-5326
- Jan. 27-29 — 5th Annual Bluegrass Special, Richmond, KY — (606) 623-3704
- Jan. 28 — Winter Wonderland R/D Festival, YWCA, Little Rock, AR
- Jan. 28 — Hawaiian Squarestute, Hilo, Hawaii — (808) 964-1728
- Jan. 28 — Star Promenaders January Jamboree, Teamsters' Hall, Little Rock, AR
- Jan. 29 — Space Trackers Winter Whirl, Travis Recreation Center, Cocoa, FL — (315) 452-2535
- Jan. 29-Feb. 5 — Rhythm Records Snowflake Festival, Banff Springs Hotel, Banff, Alberta, Canada — (Tortuga) PO Box 4311, Anaheim, CA 92803 (714) 774-3121
- Feb. 2-4 — Florida Sunshine Festival, Lakeland Civic Center, Lakeland, FL
- Feb. 2-4 — 4th Annual Winter S/D Jubilee, Civic Plaza, Phoenix, AZ — 8550 N. 32nd Dr., Phoenix 85021
- Feb. 3-4 — 3rd Annual Winter Western

- Weekend, Lake Cumberland, KY — PO Box 99444, Louisville 40299
- Feb. 3-4 — Belles & Buoys 15th Annual Mardi Gras Festival, Mississippi Gulf Coast Coliseum Convention Center, Biloxi, MS — (601) 928-4608
- Feb. 3-4 — 24th Annual Dixie Jamboree, Montgomery Civic Center, Montgomery, AL — MASDA, PO Box 7132, Montgomery 36107
- Feb. 3-4 — Annual Bay Area Chaparral Convention, Richmond Memorial Auditorium, Richmond, CA — (415) 938-1950
- Feb. 3-5 — Solvang Winterfest, Vets Hall, Solvang, CA — (805) 937-0769
- Feb. 3-4 — 5th Annual Texas Cloggers Rally, Civic Center, Port Arthur, TX
- Feb. 5-12 — International Winter Festival, Banff Springs Hotel, Banff, Alberta, Canada — (Tortuga) PO Box 4311, Anaheim, CA 92803
- Feb. 9 — Family Dancers Plus Program Dance, City Hall, Mason, MI
- Feb. 9-10 — The Pecos Promenade, Andrews, TX
- Feb. 10-11 — Sweetheart Ball, Essex Junction, VT
- Feb. 10-12 — Chapparral S/D Convention, Richmond, CA — (214) 423-7389
- Feb. 10-12 — Rhythm Records 1st Annual Sweetheart Festival, Albuquerque Convention Center, Albuquerque, NM — (713) 588-2364
- Feb. 10-14 — Sweetheart Festival, Fultondale, AL
- Feb. 11 — 14th Annual B.C. Ball, Hotel Vancouver, Vancouver, B.C., Canada
- Feb. 11 — February Frolic, Worthington Grade School, Worthington, MN
- Feb. 11 — Sweetheart Ball, Williston, VT — (802) 985-2937
- Feb. 11 — Sweetheart Ball, Palm Springs Pavilion, Palm Springs, CA — (619) 327-2330
- Feb. 12 — Sweetheart Ball, Retail Clerks' Auditorium, Buena Park, CA — (714) 772-3623
- Feb. 12 — Sweetheart Special, Canton Memorial Civic Center, Canton, OH — 1888 Piercy Dr., Akron 44312
- Feb. 14 — Valentine Dance, PASARDA Hall, Ft. Walton Beach, FL
- Feb. 17 — Desert Sidewinders Annual Date Festival Dance, Jefferson School, Indio, CA — (619) 345-2006
- Feb. 17-18 — Rockport Ramble, Rockport, TX
- Feb. 17-18 — Dixie Squares Jamboree — Dixie Middle School — St. George, UT
- Feb. 17-19 — Sweetheart Dance, Pickwick Landing State Park, TN — (901) 683-4675
- Feb. 17-19 — Hanmer Hoolie, Christchurch, New Zealand
- Feb. 17-19 — Rochester Holiday Weekend, Kahler Hotel, Rochester, MN — (507) 289-5586
- Feb. 17-19 — Student Square-up, Natural Bridge, CA — (704) 348-5194
- Feb. 17-19 — Sequoia Stomp, Convention Center, Visalia, CA
- Feb. 18-19 — Squar-Rama, Fresno, CA
- Feb. 19 — Eaton Co. Cancer Dance, Kardel Hall, Eaton Co. Fairgrounds, Charlotte, MI
- Feb. 19 — 6th Annual Arthritis Hoedown, Taylor Hall, Claremont, CA — (714) 627-3723
- Feb. 23-25 — Rhythm Records Spring Fling, Waco, TX — (409) 588-2364
- Feb. 24-25 — Square and Round Dance Festival, Midland, TX
- Feb. 24-25 — Mesa Checkmates Square Dance Festival, Centennial Hall, Mesa, AZ — 5402 E. McKellips Rd. #275, Mesa 85205
- Feb. 24-25 — Smokyland Winter Festival, Gatlinburg, TN
- Feb. 24-26 — Texas Stampede, Ramada Hotel, Dallas, TX — (817) 624-7063
- Feb. 25 — St. Jude Benefit Dance, Huntsville, AL
- Feb. 29 — Shootin' Stars 5th Leap Year Dance, High School Cafetorium, Bath, MI
- Mar. 1-4 — 10th Annual Texas Assn. Round-Up of Single Square Dancers, LeBaron Hotel, Dallas, TX — (817) 481-5084
- Mar. 2 — Merry Mixer Special, Smith School, Deming, NM
- Mar. 2-3 — Spring Fling Festival, Arena, Norfolk, VA
- Mar. 2-3 — 2nd Annual Thunderbird Romp, Mathis City Auditorium, Valdosta, GA — (912) 242-7321
- Mar. 2-3 — Florida Frolic Round Dance, Lehigh Resort, FL — 2886 Fernley Dr., E. H #78, West Palm Beach 33406
- Mar. 2-3 — TASARDA 5th Annual Festival, Tallahassee, FL
- Mar. 2-3 — St. Patricks Festival, Keauau, Hawaii — (808) 961-5065
- Mar. 2-3 — Hoover Dam S/R/D Festival, Elton Garrett Jr. High School, Boulder

- City, NV — (702) 293-4918
- Mar. 2-4 — Palm Springs 10th Annual S/R Dance Festival, Palm Springs Pavilion, Palm Springs, CA
- Mar. 2-4 — Central California Wing Ding, Turlock, CA — (209) 522-8272
- Mar. 2-4 — 34th Annual Square Dance Festival, Yuma, AZ
- Mar. 3 — Shriners Benefit Dance, Huntsville Cahaba Shrine Temple, Huntsville, AL
- Mar. 3 — Texas State Fed. of S/R/Dancers 23rd Annual Conclave, Waco Conv. Center, Waco, TX
- Mar. 3 — Glenn Orbits Deputy Dance, Adams County Fairgrounds, Brighton, CO — (303) 288-5217
- Mar. 3 — Magic Mountain Day, Magic Mountain, Valencia, CA
- Mar. 3 — 6th Annual St. Patricks Festival, Shipman Gym, Keaau, Hawaii — PO Box 4354, Hilo 96726
- Mar. 9 — Cancer Benefit Dance, Village Square, Dowingtown, PA — (215) 269-2821
- Mar. 9-10 — Mississippi Sweetheart Festival, Holiday Inn, Jackson, MS — (601) 372-1639
- Mar. 9-10 — Maple Sugar Festival, Burlington, VT
- Mar. 9-10 — 11th Annual Spring Fling, Mt. Boucherie and Parkinson Recreation Complexes, Kelowna, B.C., Canada — (604) 542-9446
- Mar. 9-11 — Las Vegas Wheel and Deal S/D Weekend, Sahara Hotel, Las Vegas, NV — (702) 870-7981
- Mar. 9-11 — Rochester Holiday Weekend, Kahler Hotel, Rochester, MN — (507) 289-5586
- Mar. 9-11 — Sausage City Fest, Sequin, TX

STATE CONVENTIONS

The following is a list of state conventions. Where no state is shown, no information was available. Some states do not put on a statewide convention but feature regional events. These are noted. We are aware, of course, of many large area dances, such as the New England S/R/D Convention, which embrace more than one state but these are not featured here. The following are included in the Big Events' list.

- Alabama** — 8th Festival, Aug. 24-25, Huntsville
- Alaska** — 18th Festival, July 5-8, Delta Junction
- Arizona** — Regionals
- Arkansas** — 35th Festival, Oct. 12-13, Pine Bluff
- California** — 26th Convention, Apr. 13-15, San Diego
- Colorado** — 30th Festival, June 8-9, Grand Junction
- Connecticut** — 17th Festival, Mar. 17-18, Bloomfield
- Florida** — 31st Convention, Mar. 25-27, Lakeland
- Georgia** — 13th Convention, Sept. 20-22, Macon
- Idaho** — 20th Festival, June 1-2, Blackfoot
- Illinois** — 1st Convention, July 28-29, Peoria
- Indiana** — Regionals
- Iowa** — 22nd Convention, Apr. 6-7, Sioux City
- Kansas** — Convention, June 1-2, Salina
- Kentucky** — 24th Convention
- Louisiana** — 15th Convention, Mar. 17, Baton Rouge
- Michigan** — 23rd Convention, Nov. 9-10, Detroit
- Mississippi** — 29th Festival, Mar. 9-10, Jackson
- Missouri** — 25th Convention, Oct. 19-21, Lebanon
- Montana** — Festival, May 25-28, Great Falls
- Nebraska** — 34th Festival, Apr. 28, Omaha
- New Hampshire** — No State Festival
- New Mexico** — 37th Festival, May 11-13, Farmington
- New York** — Regional Festivals
- North Dakota** — 30th Conv., Apr. 27-28, Minot
- Ohio** — 25th Convention, May 4-6, Dayton
- Oregon** — 2 Regional Festivals
- Pennsylvania** — Convention, May 19, Kutztown
- South Carolina** — 9th Convention, Jan. 27-28, Myrtle Beach
- South Dakota** — Four Regional Festivals
- Tennessee** — 11th Convention, Aug. 17-18, Murfreesboro
- Texas** — 22nd Festival, June 2, Lubbock
- Utah** — 2 Annual Festivals
- Vermont** — Mini-Convention, Aug. 11, Bennington
- Washington** — 33rd Festival, June 22-23, Poulsbo
- West Virginia** — 13th Convention
- Wisconsin** — 25th Convention, Aug. 3-5, Stevens Point

- (Bryant) PO Box 735, San Benito, 78586
- Mar. 11 — Starlighters' Annual Hawaii Luau Dinner Dance, City Auditorium, Fremont, NE — (402) 721-4925
- Mar. 15-17 — 25th Annual WASCA Spring Festival, Sheraton, Washington, D.C. — (703) 273-8558
- Mar. 16-17 — V.O.S. S/R Dance Festival, Mesa, AZ
- Mar. 16-17 — Memphis German Round Dance Festival, Memphis, TN — (901) 382-2792
- Mar. 17 — 15th Annual Louisiana S/D Convention, Riverside Centroplex, Baton Rouge, LA — (504) 275-7645
- Mar. 17 — 18th Annual ORA Spring Swing, Civic Center, Exhibition Hall, Augusta, GA — (404) 736-2440
- Mar. 17 — Allemanders S/D Club Shamrock Swing, Eau Gallic Civic Center, Melbourne, FL — (305) 254-6833
- Mar. 23 — Mini Legacy Spring Jamboree, V.F.W. Hall, Belleville, IL
- Mar. 17-18 — 17th Conn. S/R Dance Festival, Bloomfield, CT — (203) 623-5691
- Mar. 23-24 — HASSDA Spring Festival, Mid-America All Indian Center, Wichita, KS — (316) 264-8502
- Mar. 23-24 — Tar Heel Square Up, Winston-Salem, NC — (704) 399-5730
- Mar. 23-24 — Azalea Trail Festival, Mobile Municipal Auditorium, Mobile, AL
- Mar. 23-25 — Lehigh Valley B'n'B Weekend, Holiday Inn, Bartonsville, PA — (215) 865-3438
- Mar. 23-25 — Kansas R/D Assn. Spring Festival, William Allen White Auditorium, Emporia, KS — 1605 Perry, Wichita 67203
- Mar. 23-25 — Hi Hat Records Spring Thing, Memorial Auditorium Civic Cntr., Richmond, CA — (209) 227-2764
- Mar. 24 — N. Central Spring Festival, Hutchins Mem. Bldg., Ponca City, OK
- Mar. 24 — Charity Dance, Convention Hall, Gadsden, AL — (205) 492-3526
- Mar. 25 — New Dancers Jamboree, McCook, NE
- Mar. 25 — Western Nebraska S/R/D Asso. New Dancers Jamboree, McCook, NE — (Sutton) Ashby 69333
- Mar. 26 — Apr. 2 — Rawhide Records Hawaii Convention, Waikiki, Honolulu — 2369 Greendale Dr., So. San Francisco, CA 94080
- Mar. 30-31 — IDA Spring Frolic, Fontana Dam, NC — (404) 934-4090
- Mar. 30-31 — E. Texas S/R/D Assn. 21st Annual Festival, Civic Center, Marshall, TX — (214) 759-4749
- Mar. 30-31 — Advance Weekend, Village Square, Downingtown, PA — (215) 269-2821
- Mar. 30-Apr. 1 — Kentuckiana S/D Assn. Derby City Festival, Louisville, KY — (502) 368-5042
- Mar. 31 — Sunfield Belles and Beaux Welcome to Spring Dance, Lakewood High School, Lake Odessa, MI
- Mar. 31 — Delmarva S/D Fed. Dance, Seaford, DE — (301) 673-2391
- Mar. 31 — Peninsula Council Spring Festival Dance, Kitsup S/D Center, Gorst, WA — (206) 876-0094
- Mar. 31 — Nortex Teen Round-Up, Ft. Worth, TX
- Mar. 31 — Charity Hat Dance, Murray High, Murray, UT
- Apr. 1 — Fairview Benefit Dance, Salem, OR — 772-6785
- Apr. 6-7 — 22nd Iowa State S/R/D Convention, Sioux City Auditorium, Sioux City, IA
- Apr. 6-7 — Festi-Gal II, Red Rock State Park, NM — (Wheatley) PO Box 1336, Gallup 87301
- Apr. 6-7 — Federation's 36th Annual Gateway Festival "Westward Ho", Toronto, Canada
- Apr. 6-7 — Alabama Jubilee, Birmingham, AL
- Apr. 6-8 — Rhythm Records 1st Annual Sprang Thang, Agricultural Bldg., Ventura Co. Fairgrounds, Ventura, CA
- Apr. 6-15 — Hukilau S/D Festival (A-2 and above), Waikiki, HI — (516) 221-5028
- Apr. 7 — Florida Cypress Gardens 2nd Annual Spring Swing, Cypress Gardens, FL
- Apr. 8 — 3rd Annual Speak Easy Benefit Dance, Orange County Fairgrounds, Orange, CA — 992-0351
- Apr. 10 — Special, Champaign, IL — (409) 588-2364
- Apr. 12 — Golden Triangle S/R/D Assn. Annual Spring Dance, Harvest Club, Beaumont, TX — (318) 527-0394
- Apr. 13-14 — 6th Annual Advance and Challenge Festival, Community Center, Venice, FL
- Apr. 13-14 — 6th Annual Cabin Fever Reliever Dance, Elko, NV — (702) 738-3666
- Apr. 13-14 — Baldwin County Clogging Jamboree, Bay Mineete, AL — 5404 Timberline Ridge, Mobile 36609
- Apr. 13-14 — Daffodil S/R/D Festival,

- Gloucester High, Gloucester, VA
- Apr. 13-14 — Spring Roundup, Silver City, NM — (409) 588-2364
- Apr. 13-14 — Myrtle Beach Ball Square and Rounds, Convention Center, Myrtle Beach, SC — (803) 285-6103
- Apr. 13-15 — New Mexico Swing into Spring Singles State Festival, Old Mesilla School, Las Cruces, NM — (505) 522-5606
- Apr. 13-15 — Challenge Spectacular, Hayward, CA
- Apr. 13-15 — The Best Little Weekend in Square Dancing, Richmond Auditorium, Richmond, CA — (415) 828-6071
- Apr. 13-15 — 26th California State Square Dance Convention, San Diego, CA — (619) 223-8312
- Apr. 13-15 — Cherry Blossom Swing Square Dance Weekend, Mt. Boucherie Rec. Complex, Kelowna, B.C., Canada V1Z 2C1
- Apr. 18 — Peoria Special, Robein School, East Peoria, IL — (309) 266-9870
- Apr. 20-22 — 2nd Annual Possum Holler, Fontana Village, NC — (404) 934-1691
- Apr. 20-22 — Silver Jubilee 25th Australian Nat. Conv., Camberra, A.C.T., Australia — (062) 88-1911
- Apr. 24-27 — 1st Senior Citizen S/D Festival, Brown's Resort, Loch Sheldrake, NY — (212) 868-4970
- Apr. 27-28 — 26th Annual New England S/R/D Conv., Burlington, VT — (802) 888-5054
- Apr. 27-28 — Spring Festival, Convention Hall at Century II, Wichita, KS — 928 W. 47th, So. Wichita 67217
- Apr. 27-28 — Spring Fest, Trace Inn Motel, Tupelo, MS — PO Box 2406, Muscle Shoals, AL 35660 (205) 383-7585
- Apr. 27-28 — Music City Festival, Nashville, TN
- Apr. 27-28 — Riptides Azalea Festival Square Dance, Norfolk, VA — (804) 420-8168
- Apr. 27-28 — Do it on the River, Bullhead City, AZ
- Apr. 28 — 34th Pre-Convention Meeting and Kick-off Dance, Coliseum, Birmingham, AL
- Apr. 28 — Northwest District Spring Festival, Hoover Bldg., Garfield County Fairgrounds, Enid, OK
- Apr. 28 — 34th Annual S/R/D Festival, Omaha Civic Auditorium, Omaha, NE — (402) 292-8399
- Apr. 28-29 — Flower Dance, Haarlem, The Netherlands
- Apr. 28-29 — Spring Festival, McCook, NE
- Apr. 29 — Spring Contra Festival, Sorrell's Courtyard Dance Hall, Miamisburg, OH — (513) 294-1647
- May 3-4 — Turkey Trotters Fanfest, Mt. Home, AR — (Bramell) Rt. C, Box 134, Yellville 72687
- May 4-6 — 25th Buckeye State Dance Convention, Dayton, OH
- May 5 — 16th Annual Rose City S/R/D Festival, St. Clair College, Windsor, Ontario, Canada — (519) 966-2916
- May 5 — Dance-O-Rama, State Univ. College, Brockport, NY
- May 5 — 3rd Annual National S/D Directory Dance, Southwest YMCA, Jackson, MS — (601) 825-6831
- May 5 — Annual S/D Festival, Lincoln, NE — (402) 477-9836
- May 10-12 — Callers' Appreciation Dance, Anchorage, AK
- May 11-12 — ASDCU Spring Festival, Salt Palace, Salt Lake City, UT
- May 11-12 — Hickory Knob Resort Spring Festival, McCormick, SC — 501 Ponce DeLeon Ave., N. Augusta 29841
- May 11-13 — 1st Annual Sunriver Sashay, Great Hall, Sunriver Resort, Medford, OR — (503) 779-7280
- May 11-13 — 37th Annual New Mexico S/D Festival, Farmington, NM — 2106 Cochiti, Farmington 87401
- May 11-13 — Cloverleaf Dance, Hannover, West Germany
- May 12 — Guys and Dolls Special 25th Anniv. Dance, Terrier Hall, Redlands High School, Highland, CA — (714) 862-0991
- May 12 — Central District 38th Annual Jamboree, Myriad Convention Center, Oklahoma City, OK
- May 12-13 — 11th Maypole Dance, Muenchen, West Germany
- May 18-20 — California Single Squares Convention, Fairgrounds, Monterey, CA — 452 Hyland Dr., Salinas 93907 (408) 422-8262
- May 18-20 — Chunk of Coal, Turlock, CA
- May 18-20 — Las Vegas Annual Spring Fling, Cashman Convention Complex, Las Vegas, NV — (702) 363-1934
- May 19 — Penn. State Conv. Kutztown, PA
- May 19 — Georgia Singles Assn. 2nd Annual Convention, Macon Coliseum, Macon, GA — (912) 986-3100
- May 19 — Central District's Annual Dance,

- Convention Center, Little Rock, AR
 May 19-20 — 29th Annual Spring Festival, Traverse City, MI — (616) 947-7689
 May 24 — Peach Blossom Festival, Canajoharie, NY
 May 25-27 — Traveling Squares Convention, Salinas Valley Fairgrounds, King City, CA
 May 25-27 — Golden State Round-Up, San Francisco, CA
 May 25-27 — 31st Annual Florida State Convention, Lakeland Civic Center, Lakeland, FL
 May 25-27 — Memorial Day Weekend, Mt. San Antonio College, Walnut, CA — (213) 443-3422
 May 25-28 — Montana State Festival, Eastside Junior High School, Great Falls, MT
 May 31-June 2 — 25th International S/R/D Conv. Silver Jubilee, Keystone Center, Brandon, Manitoba, Canada — (204) 727-1630
 June 1-2 — 20th Annual Idaho S/R/D Festival, Snake River High School, Blackfoot, ID
 June 1-2 — Bonclarken Resort S/D Festival, Flat Rock, NC — (Buckingham) Rt. 2, Box 341, Chester, SC 29706
 June 1-2 — Kansas S/D State Convention, Bi-Centennial Center, Salina, KS — (913) 862-1192
 June 1-3 — 18th New Zealand National S/R/D Convention, Palmerston North, New Zealand
 June 1-3 — Silver State Festival, Reno NV
 June 1-3 — 7th Annual Bishop S/D Festival, Fairgrounds, Bishop, CA — (619) 934-6707
 June 1-5 — Las Vegas S/D Jubilee, Cashman Conv. Complex, Las Vegas, NV — (702) 363-1934
 June 2 — Texas State Fed. 22nd Annual Festival, Lubbock, TX — (214) 759-4749
 June 7-9 — Let the Sunshine In, Municipal Auditorium, Pensacola, FL
 June 8-9 — 30th Annual Colorado State S/D Festival, Grand Junction, CO
 June 8-9 — Kauai Conv., Kapau, Kauai, Hawaii — (808) 964-1728
 June 9 — Lobster Jamboree, Truro, Nova Scotia, Canada
 June 9 — Star Thru Stomp, Andrews, TX — (409) 588-2364
 June 9 — 11th Annual Nat. Asparagus Festival Dance, Shelby High School, Shelby, MI — (616) 861-5614
 June 15-17 — Cup of Gold Promenade, Sonora, CA — (209) 532-7875
 June 15-17 — 2nd Annual NE Oklahoma Singles S/D Festival, Tulsa, OK — (918) 660-1358
 June 15-17 — White Rose S/D Festival, York, PA — (717) 764-0760
 June 16 — 2nd White Cloud Wing Ding, White Cloud High School, White Cloud, MI — 3750 Canal, Grandville 49418
 June 21-23 — National Challenge S/D Convention, Philadelphia Centre Hotel, Philadelphia, PA — 140 McCandless Dr., Wexford 15090
 June 21-23 — 11th Annual Trail-in S/R/D Festival, Red River Community House, Red River, NM — (505) 754-1266
 June 22-23 — 33rd Annual Washington S/D Festival, Poulsbo, WA
 June 27-29 — B.C. Festival, Exhibition Park, Vancouver, B.C., Canada
 June 28-30 — 33rd National Square Dance Convention, Baltimore, MD — PO Box 1112, Glen Burnie 21061 (301) 255-4657
 July 1 — EAASDC Summer Jamboree, Brussels, Belgium
 July 5-8 — Alaska State S/D Festival, Delta Junction, AK — (Eldridge) PO Box 284, Delta Junction 99737
 July 6-8 — Monterey Festival, Monterey College, Monterey, CA
 July 6-8 — 13th Annual National Cloggers Convention, The Coliseum and The Conference Center, Pigeon Forge, TN — (Abe) Box 283, College Park, MD 20740 (301) 779-1137
 July 13-15 — 16th Annual Leadership Seminar, Central Washington University, Ellensburg, WA — 218 120th Pl. S.E., Everett 98204 (206) 353-5393
 July 17-19 — NSDCA International Camporee, Iowa State Fairgrounds, Des Moines, IA
 July 17-21 — 15th Annual Thunder Bay S/R/D Festival, Confederation College, Thunder Bay, Ontario — 217 No. Marks St., Thunder Bay P7C 4E9 (807) 623-3241
 July 19-21 — 21st Annual Star Spangled Banner Festival, Hunt Valley Inn, Hunt Valley, MD — 1111 King Arthur Ct., Sykesville 21784 (301) 795-3033
 July 20-22 — Oregon Summer S/D Festival, OSU Campus, Corvallis, OR 97339 — (503) 581-3086
 July 20-22 — Cotton Choppin' Hoedown, Lubbock, TX — 189 April Point North, Montgomery 77356 (409) 588-2364

July 20-22 — White Mountain 35th Annual S/R/D Festival, Clubhouse, White Mountains, AZ — (Suttles) Rt. 2, Box 9066, Show Low 85901 (602) 537-4207

July 21 — 28th Annual Summer Festival, Civic Center, Port Arthur, TX — (409) 296-2243

July 24-27 — URDC Covention, Ramada Town House, Phoenix, AZ

July 26-29 — Diamond Lake Festival, Diamond Lake, OR

July 27-28 — 2nd Annual Hoedown, Alpine School, Alpine, AZ — (Gillham) PO Box 304, Alpine 85920 (602) 339-4656

July 28-29 — 1st Illinois S/R/D Convention, Peoria Civic Center, Peoria, IL — (SCISDA) PO Box 1212, Peoria 61654

Aug. 2-4 — 4th National Canadian S/R/D Convention, Winnipeg Convention Centre, Winnipeg, Manitoba — PO Box 3927 Stn. B, Winnipeg R2W 5H9

Aug. 2-5 — 22nd Overseas Dancers Reunion, Ramada Inn, Mountain Home, AR — (Hay) Rt. C, Box 13A Yellville 72687

Aug. 3-4 — 22nd Annual Mississippi Gulf Coast S/D Festival, Mississippi Coast Coliseum Convention Center, Gulfport-Biloxi, MS — 4502 Kendall Ave., Gulfport 39501

Aug. 3-4 — 31st Annual Penn State S/D Festival, Pennsylvania State University, University Park, PA 16802

Aug. 3-5 — 25th Wisconsin S/R/D Convention, University of Wisconsin Stevens Point Campus, Stevens Point, WI — 3257

*Please see **BIG EVENTS**, page 92*



Writing a Round

by Doug Hooper, Las Vegas, Nevada, Associate Editor, Roundalab Journal

IT WAS ONE OF THOSE rare “at home” Sundays when instead of dancing there was time for random thoughts. . . and the urge to create hit me. So, I proceeded to listen to several new records I had ordered specifically for music-to-write-a-round-dance-to. I rejected all but two, put one of those aside, and attacked the survivor with both feet, so to speak, but mainly with both ears. At the time, I was relatively new to round dance choreography so I present this article on how I approached the issue as a possible aid to newer and/or potential choreographers.

Music: Since dancing is rhythmic, graceful movement to music of some type, it appears we need music! We need music on 45 rpm records that are available in great numbers. We need music that appeals to us personally. I say that because having spent some 30 years in professional music as an instrumentalist and arranger for dance bands of all sizes, shapes and descriptions, I have a fair grasp of what I like personally and what seems to give the most fun and enjoyment to dancing couples on the floor. Many round dance leaders are criti-

cal of “pop” records but without the composers, arrangers, musicians who write melodies for income and performance via “pop” record labels, we probably wouldn’t have any music to draw from in any form. As a fledging choreographer I looked at “pop” records because I did not know that I could write to various ballroom and round dance company labels and request their permission to submit a dance to their label. It was my assumption that each had staff members who worked for that particular company, so I would have to become rich and famous before one of the round dance record companies would beat a path to my door and maybe ask me to write for their lable.

’Nuf said on that! Music talks to me. It says I am telling you what the composer and/or the arranger wanted to say musically to set an emotional mood—quiet, lively, happy, sad, whatever. The style — waltz, foxtrot, cha cha, rhumba, polka, etc. is dictated by the music, together with the tempo, or the speed of the music, (in beats per minute) — slow, medium or fast. So a choreographer should have a little

musical background, born with or otherwise, so as not to write a cha cha dance to polka music, nor a rumba to a waltz, etc. (and this could happen!).

Here is my approach — not a fine science — but it is working for me. I listen to the music. If I like the rhythm, melody, style, arrangement, instrumentation (I like instrumentals but few are available) and if the vocal does not overshadow or overbalance, if the tempo has a strict even beat and I can say, “That might make a good round dance,” then I’m ready to go to work.

First, I play the music over and over and over to make a written layout on paper of the measurement count:

Introduction.	4 measures
Main theme of melody.	
Part A	8 measures
Usually repeated	8 measures
Part B	8 measures
Part C (or repeat Part A)	8 measures
Standard Ballad	<hr/> 32 measures

Usually there is, or can be, a bridge or an interlude of two to four measures with key change in modulation going back to the main theme of A or a repeat of phase B or combinations back and forth. Then there is finally some form of a tag or ending from one beat of music to four or more measures. At the same time I am creating this measure worksheet, I am plotting the dance sequence as to repeats of same melodies and try to come up with a hard structure. Intro: A-B-A-C-A-B-C-End (or whatever).

Once the initial game plan is set, I continue to listen, mentally noting dynamics (intensity of sound) rhythmic punctuation (accent/beats) or syncopated measures, if any. It is during this time that I get flash impressions of certain steps and figures to fit certain parts of the music and I make brief notes, in whichever section of the game plan this occurs, so I can come back to work out the timing and the footwork, body mechanics, etc. What I am trying to say is I don’t start at the introduction, necessarily, and work straight through, beat for beat, measure for measure. Many times, something works well quickly and sometimes I write down the dance then scrap steps, full

measures or even full phrases, and start all over again. I may work two hours and leave it alone for a week, four months or just five minutes. Whatever.

For example, with the second dance I wrote, I obtained the record in May, liked it; wrote Part A (meas. 9-16) in June, waited until August and wrote Intro and Part A (meas. 1-8); two weeks later, changed Part A (meas. 1-8) and wrote Part B, Part C and ending all in one afternoon. I then took all my notes to the office and typed a cue sheet. I was very careful and exact with the typing, even proofread it a couple of times and it really looked professional. I eagerly ran off copies, put records in and mailed them off to a half dozen R/D leaders and sent off a copy for publication. All of a sudden, the dance is being taught, the phone is ringing, cards are coming in for clarification of the cue sheet. Now, suddenly my typing errors show that the man is using his right foot four times in one measure with no mention of left foot. And I didn’t say exactly, or at all, what I wanted the woman to do! So I learned the hard way. Get someone else to proof the cue sheet, proof the footwork, proof the body flow, then correct the cue sheet. This could be the difference between a dance being accepted as an enjoyable dance or one put on the shelf and forgotten.

Back to that creative Sunday, previously mentioned. In approximately four to five hours, an entire dance was detailed. It was thoroughly discussed as to footwork and danced through several times to make sure that I, in composing from the man’s side of the fence, hadn’t set the woman up for a strained ligament or twisted spine. It was also important that we enjoyed doing that dance ourselves. I changed a position or two, the cue sheet was typed with some styling notations and this time I made sure the information was adequate for both man and woman. Cue sheets were then sent to round dance leaders with varied dance ability. They were asked to “try-it-and-let-us-know” *before* we sent the cue sheet in for publication and exposure.

The experience of trial and error in developing a round dance has resulted in a formula that seems to work well for me. . . perhaps, it will serve as a worthwhile choreographic aid to others hit with the urge to “write a round.”

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Charles and Sara Leflore, Grenada, MS

ON THE FIRST SATURDAY of this brand new year, when the Sixth Annual Winter Wonderland Festival gets underway in Meridian, Mississippi, Charles and Sara Leflore will be cueing the rounds. It has become the normal pattern for this popular couple to travel from 600 to 1,000 miles each week to take part in what they term "the greatest entertainment in the world." Their personal, big events' schedule for 1984 already lists a Sweetheart Dance Weekend for February, a two-day Spring Festival in April and a week on staff at

the Cope Crest Resort in Georgia. All this stems from 1979 when, while traveling to Memphis each week to attend classes, they realized the need for instructors in Mississippi. The Leflores were consequently launched into the cueing of round dances before graduating from round dance lessons themselves.

Since then, this talented couple has taught classes in at least six cities throughout their home state. They presently cue for the Tri Rounds of Houston, the Rhythm Rounders of Jackson and the Sociables Square Dance Club in Memphis, Tennessee, along with continued instruction of classes in Mississippi. Sara and Charles teach mainly basic round dancing and the club programs run from Easy through High Intermediate.

Married 34 years, they are the parents of three children and are most proud of three grandchildren who they expect to be future square and round dancers. Dedicated to the activity, the Leflores are advocates of squares and rounds presented together, with rounds described as "the icing on the cake."

CONTRA CORNER



by Glen and Flo Nickerson, Kent, Washington

Some tips on starting out

CONTRA DANCING IS A DELIGHTFUL PART of the heritage of modern square dancing. These "longways" dances are known to have been danced as early as the mid-1400's and while many done today are new, some of the favorites date back to the Revolutionary era. The Colonists brought their dancing with them as they emigrated from the Old World and their descendents continued to dance contra-style. While mostly in the New England area, it is now found everywhere square dancing is enjoyed.

Contra dancing combines features from both square and round dancing. A simple, smooth walking step (as in square dancing) is all that is required — one step on each major beat of the music. As in rounds, the steps are fitted to the phrasing so you get the feel of

dancing "with the music." There are three major differences between square and contra dancing: the formation, the choice of music and the way we dance.

Formation

Two long lines down the hall with the men in one line opposite the ladies (their partners) in a facing line. The men's line is to the right of the caller, the ladies' line is to the left. The end of the line nearest the caller is the "head" of the line; the far end is the "foot." One or more lines can be formed but each follows this basic setup. Within the long lines (called the "major set") a variety of formations can be used. If two couples work together, the dance is called a duple (double or two couple) minor. Each two couples in the long lines form a "minor set." If three couples work together,

the dance is called a triple (three couple) minor. If the couple nearest the caller in each minor set (these are called the active couples and are the ones to whom the calls are directed) change places so each is in the other's line, the minor sets are called "alternate" or "improper" sets. With just this, we can now have duple minor dances (uncrossed or proper), alternate duples (actives crossed over or improper), triple minor dances (uncrossed) and alternate triples (actives crossed over). Other formations, less commonly used, are also danced and provide additional variety.

The Music

Typically well-phrased, the music has easily recognizable phrasing and rhythm. The musical phrase is normally eight beats. The phrase has a very definite lead, or 1 count, with the remaining beats less heavily accented, except that the 5 beat is somewhat accented — less than the first but more than the remaining beats. This allows the dancer and the caller to hear and recognize the eight beat phrase and the four beat half-phrase. Jigs, reels and hornpipes are commonly used because of their even tempo. Waltzes, polkas and similar tunes are also used to add variety.

The Way We Dance

The joy in contra dancing is to dance so that the movements flow smoothly, one into the other, without stops or starts and to time your own movements so that each call, or combination of calls, takes one musical phrase for completion — starting the movement on the 1 beat and ending on the 8 beat, ready to flow into the next figure. To help the dancer stay with the music, the caller (or prompter) gives the call, or command on the last few beats of one musical phrase just in time for dancers to recognize the call and react by starting that call on the 1 beat of the next musical phrase. As the dancers gain experience, the calls can be shortened to one or two words — this is "prompting" and very similar to "cueing" in round dancing. Just enough command is given to prompt the dancers as to what is coming next.

All contras involve progression — as one sequence of the dance is completed, the actives will have moved down the major set (away from the prompter) to form a new minor set with the next couple, or couples, ready to do the sequence again with this new minor

grouping. At the same time, the inactive dancers will find they have moved up the set ready to dance in a new minor set. The progression is an integral part of the dance — you will get to dance with every couple in the line if the music is long enough. Remember, if you start the dance as an active, you stay active until you reach the foot of the line. At that time, you will "stand out" one sequence of the dance and then dance your way *up* the line as an inactive. Meanwhile, the inactive dancers progress up the lines until they reach the head of the line, where they will stand out. As soon as they can form a new minor set, they become active dancers and dance down the set.

Glen and Flo Nickerson are two of the strongest supporters in the resurgence of interest in Contra Dancing. Members of the Lloyd Shaw Fellowship, they play a visible role in the calling and teaching of these string dances across America. Glen's articles have appeared in these pages in the past and his dances have been featured in *Style Lab*.

In triple minor dances, an improvisation must occur at the foot of the lines. If the actives have one inactive couple below them, those four dancers must dance as if a third couple is there — this requires dancing with a "ghost couple." If this is not done, progression will not take place and some dancers will remain at the foot for the rest of the dance. If the actives have no one below them at the foot, they must stand out, get in the proper line and be ready to dance as an inactive in the next sequence.

When lines are being formed, "form on" below anyone obviously already in line. The most fun is to be active and the only way to be certain of being active is to be the number one couple in the line. Don't usurp the place of those already at the head of a forming set. Contra dances also have the distinction of dancers being able to join in during the dance. Latecomers can form on at the foot and dance as soon as the sequence allows. However, once a dance is in progress, *never* join the lines at the head of the set — this only creates confusion, especially for the prompter.

Now you have the background material, let's put it into practice and dance contra-style!

MOSTLY MODULAR

by Cal Campbell, Ft. Collins, Colorado

ONE OF THE FUN THINGS in square dancing is to dance the basics from different setups. This is now known as Dancing by Definition. It consists of teaching or learning each basic by a definition that enables the dancer to execute the movement from several different positions or combinations. I am *not* referring to awkward movements like right and left thrus with girls turning boys. Dancing by Definition uses the dancers' understanding of the basics to weave new and different dance patterns and still not destroy the flow and comfort of the dance. It requires talent to do this on the part of the caller and the skills of the dancers. When it is done right, it adds greatly to the enjoyment of the dancing.

Modules can be very effectively used to teach Dancing by Definition. For one thing, dancers won't really understand the definition of a basic until the caller calls that basic from several different combinations. Let's take a couple of very simple ideas.

ZB-ZB

Heads
promenade half
Right and left thru

ZL-ZL

Promenade
half across
Pass thru
Courtesy turn

The average student can easily learn the trick of promenading outside halfway around the square. The ZB-ZB module shown above really says to promenade half, inside the square. How many dancers ever learn the difference? Once you have taught them to promenade half inside the square then put them in zero lines and use the ZL-ZL module. When you finish they will truly understand what promenade half means.

Let's look at another one that gives most of us fits. Trades from ocean waves are easy. Trades from lines of four are not. The two following line zeros are excellent tools to use in a class. In the second one you can substitute

men for girls and it still works. I would also suggest that you use them occasionally at club dances as well.

ZL-ZL

Pass thru
Girls trade
Men trade
Pass thru
Men trade
Girls trade

ZL-ZL

Pass thru
Girls trade
Centers trade
Ends trade
Girls trade

These are simple ideas, but if the dancers never get to dance them, how can they be expected to learn to enjoy them? It is up to the callers to be sure that they present the combinations frequently enough that they become comfortable and natural. Here are two more line zeros that flow well and will reinforce the definitions of swing thru, trade and run.

ZL-ZL

Pass thru
Men run right
Swing thru
Centers trade
Men run
Right and left thru

ZL-ZL

Roll away
half sashay
Pass thru
Girls run right
Swing thru
Ends trade
Men run right

ADVANCED DANCING

by Bill Davis, Sunnyvale, California

IN THE FALL of every odd-numbered year, the Callerlab Challenge Committee votes to establish the calls that will be on the approved list for the next two years. The balloting is conducted by Ed Foote, Chairman of the Callerlab Challenge Committee. The results of this year's voting on the C-1 list have just been compiled (you are getting this two months later so many will have already heard the word).

As with the most things of this nature that are done by Callerlab and its committees, the action taken is determined by majority vote.

In the case of this balloting, 44 of the 55 callers eligible to vote (80%) returned ballots. That is an exceptionally high response for comments solicited by mail. The results are as follows:

Calls Added To The C-1 List: Triangles (inpoint, outpoint, inside, outside, tandem based, waved based); Split O Concept (e.g., walk and dodge, split circulate); Split Butterfly Concept (same as Split O); (Anything) Chain Thru (e.g., triangle, interlocked diamond); Reverse Rotate (from square set only); Reverse Single Rotate (from square set only); (Anything) to a Wave (e.g., square chain thru or square chain the top to a wave).

Calls Dropped From The C-1 List: Cross and Wheel; Trail and Peel; Cycle and Wheel.

Most of the calls added have been in frequent use by most C-1 callers as simple, logical extensions of calls and concepts already well-known to C-1 dancers. The only ones that might need a specific definition are the anything to a wave calls. In both square chain thru to a wave and square chain the top to a wave the definition is: Do the regular call except for the final extend. (Note: This requires left swing half on the end of square chain the top.) A question of interest that was raised on the ballot was whether or not any restriction should be placed on the starting formation(s) for chain reaction. The question elicited much response, but the final result was — no restriction on starting formation for chain reaction at C-1! One of the more interesting points made in favor of no restriction was that a limitation would be tantamount to giving in to those who use and promulgate incorrect definitions and teaching methods.

Cycle and Wheel was dropped because it was added to the Advanced list. Magic trans-

fer the column and round off were considered for dropping, but were retained by a vote margin of two to one. Copies of the new (1983), C-1 list are available from the Callerlab office at the cost of \$3.00 per hundred, post-paid.

Many of you may be aware that last April the Callerlab Challenge callers (through the Challenge Committee), voted to eliminate the C-1 Callerlab Quarterly Selection Program. Ross Howell, the C-1 QS committee chairman at the time of dissolution, volunteered to circulate a newsletter identifying experimental calls that are currently popular in the Challenge community. Calls identified as popular at C-1 in the fourth quarter of 1983 are check point, quick wrap, soft touch, stable. These newsletters will provide regular updates in the future.

This action brings up the question of the viability of the QS programs at the other levels. It is the opinion of many callers and dancers that the QS program at the MS level has outlived its usefulness. Most dancers who have completed the MS program are much more interested in and in need of instruction in the Plus calls (or at least a selected few of them) than they are in the MSQS calls. Specifically, I think no MSQS calls are as important to MS dancers as extend, track II and roll, diamond circulate, and perhaps even load the boat. The Plus QS program has perhaps the most validity of any since the Plus program is the destination level of the largest group of dancers in today's environment. The QS program at Advanced is somewhat more viable than the MSQS, but even here many have serious doubts as to its necessity or desirability. What is your view?

EXPERIMENTAL NOTES

Compiled by Ray Rose, Van Nuys, California

CHAIN AND ROLL: From columns: Six diagonally facing dancers (all who can) pull by with inside hands, center four trade and roll as the outside four cloverleaf.

From a static square: **Heads lead right . . . circle to a line . . . touch a quarter . . . Chain And Roll . . . centers pass thru . . . touch a quarter . . . men run . . . star thru . . . dive thru . . . square thru three quarters . . . allemande left.**

It has been estimated that there are as many as 14,000 callers in the activity today; some 1,400, perhaps 10%, are members of Callerlab. For a realistic Mainstream, it is reasonable to assume that all callers and teachers, everywhere, will want to be in on the planning and decision-making.

A New Look at Mainstream . . .

SINCE THE NOVEMBER ISSUE went into the mail, carrying with it some ideas relative to a 30-lesson, 75 Basic/Mainstream program, we've had a number of responses. Most have been supportive of the *idea*. Many have made suggestions for variations of the list which we included in that anniversary issue.

Rather than suggesting that the trial list we published would be the answer, it is merely a step. More than anything else, the great majority of dancers and callers seem to want to get away from the continual changes. The idea of a list that could be a "point of reference" for the entire activity, one that could be "frozen" and utilized without changes every few years has many advantages. Here are a few of the responses received to this date.

From **Dick Leger**, *Bristol, Rhode Island*: I *wholeheartedly support* the project. The "limited Mainstream" people in Callerlab were trying to do the same thing, realizing the time of teaching did *not* match the "Mainstream" of Callerlab nor what was actually being done in the field. I have 20 to 24 weeks of teaching and can barely get (the dancers) through the *Extended Basics*. The 75 basics make a much more realistic number to teach. The next project is to come up with workable figures to use with the basics. If everyone would put down his or her pet figures within the 75 list, we'd have enough variety to last for years.

From **John Kaltenthaler**, *Pocono Pines, Pennsylvania*: (The proposed list) offers a reasonable approach to a common, long-standing

problem of too much too soon. The current system would work if the callers and clubs would actually teach in accordance with the Callerlab recommendations and not just give lip service to the idea of being fair to the dancer. What is really needed is a thorough understanding, on the part of the caller as well as the club, of what it takes to learn to square dance. Practice time is needed as well as a thorough drilling in the calls to be taught. If the teachers would teach the figure as it is defined and then dance the figure from a variety of formations that provide smooth, comfortable flow, we would all be better off. Where the caller and club cooperate with understanding, the time is there to do the teaching job right. It takes leadership — a quality we seem to have ignored for too long.

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John, in comparing the guinea pig list of 75 basics (see page 13 in the November issue of *SQUARE DANCING*) states, "The proposal shows 105 actions to be learned — yet the article claims this to be 75." In breaking out some of the movements from their family groupings into teaching units, we allow that one teaching unit covers everything that could be presented in a single session. Take circulate as an example. The ends, centers, boys, girls and couples are all, according to the Callerlab list, to be introduced at a single session. However, other members of the same family such as split circulate and single file circulate would understandably be taught a few sessions later, once the basic principles of circulate have been well grounded in the

minds of the new dancers. This we have shown in our list.

From **Bob Van Antwerp**, *Stateline, Nevada*: I can live with the list of 75 basics that appeared in the November issue. (Bob suggested the relocation of certain of the basics on the list as did a number of the others who responded to this date). Bob's final comment was "Overall, not a bad list."

From **Dave Taylor**, *Naperville, Illinois* (Written while enroute to New Zealand): I would be in favor of the 30-week, 75-basic program. I have no criticism of the theory and intent of the Callerlab 41 week program, but the fact is, it is not working . . . I can live with the list as it is in the November issue and I have a few suggestions. (1) I have never used touch. It causes people to touch a quarter. I prefer, step to an ocean wave. (2) I would support deletion of the left shoulder do sa do definition of seesaw. (3) I wonder if star promenade is becoming passé. I would be in favor of adding any of the Mainstream 41-week basics that have been omitted from the 75 basic list to the Plus program.

From **Jack Lasry**, *Hollywood, Florida*: I fully agree that we need to establish a Mainstream program that can be taught in a 30 to 32 week time frame. In order to do this, we need to determine how much vocabulary can be taught *comfortably* in that number of lessons and then determine just which basics should be included in that time frame. This project, in order to be successful, must come through Callerlab and, if the magazine's plan is to start initiating some awareness of what is to come, then I fully support the plan . . .

(Jack continues) I have, for the past two

years, limited my fall class program learning time to approximately 30 to 32 weeks and cover the Callerlab 48 basic program. We take our time and while we do a fair amount of position awareness, we do a lot of dancing for fun and reaction development. Our dancers seem to have a better understanding of the entire square dance picture without the pressure of striving for unrealistic goals in their first year of dancing.

Philosophy — First, we need to get the callers to recognize the need for a shorter, less complicated first step into the square dance world and we need to provide for those new dancers the opportunity to dance an active community Mainstream program with lots of clubs and lots of callers sticking to the program. These clubs may only keep dancers a short time before they move up, but we must try to save the noncompetitive dancer. As I see the problems, they are: (1) peer pressure to catch up with their friends, (2) caller pressure and (3) human nature that says "I want to learn more." If we can only convince these dancers that one year of actively dancing Mainstream will make it possible to move forward as a *confident, capable* dancer, the activity might win.

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Our thanks to these caller/leaders and to others of you who have sent in your comments. Over the next few months, we will pass along other thoughts as they come in. The intent of this editorial research is to provide food for thought and types of direction individuals feel may be helpful to the activity.

The Callerlab Convention is coming up in April — just the week before Easter — and doubtless the topic of a limited Basics/ Mainstream program that can be taught in 30 weeks will be one of the concerns to be covered.

THE QUARTERLY MOVEMENT REPORT



JANUARY — FEBRUARY — MARCH

Callerlab — the International Association of Square Dance Callers reports that there are no Mainstream or A-1 Quarterly Selections for the first three months of 1984. By date of publication no report had been received relative to any Plus Movements Quarterly Selection.

Dancing in Biblical Times

by Vytautas F. Beliajus

We trace our roots of American square dancing back to the European continent, to France, Germany and the British Isles, but dance has been a part of the joy of mankind for a long, long time, as shown in this article, reprinted in part, from Let's Dance, the official publication of the Folk Dance Federation of California. — Editor

DANCING, IN ANCIENT TIMES, played an important part in the daily lives of all people, whether for social needs or solemn religious purposes. This was true even of the ancient Hebrews. The Pentateuch, considered the oldest-written document of the Hebrew Old Testament, mentions dancing.

Miriam, the sister of Moses and Haron, danced rejoicing at the liberation of the Hebrews from Egyptian slavery and at the miracle of the crossing of the sea . . .

King David, the Judean, was a noted musician, singer, psalmist and dancer. Whenever King Saul was depressed, David, then a youth of 18, was called to the palace to play sweet music to sooth Saul's nerves. This was the first time musical therapy was ever used.

During the reign of David, the Sacred Arc of the Covenant was recovered from the Philistines and while it was being carried through the streets of Jerusalem, the king danced in front of it . . .

When the Judeans were expelled from their southern kingdom, although they hung their lyres upon the willows and wept, pledging themselves to be merry no more, upon their return to Palestine after 49 years of exile, they brought back many new ideas from the Assyrians and Persians. Pageantry and dancing were introduced to the new temple which was rebuilt 70 years after the destruction of the first . . .

On the 15th day of Av (August), the Wood Feast was celebrated in honor of the gathering in of the wood which was offered at the altar of the temple. White-robed maidens gathered among the vine-trees to sing and dance. Judean youths were wont to gather here to select their future wives from among the dancing girls.

Unfortunately we have no sculptures or paintings depicting the dances of the Hebrew. The prohibition of graven images deprives us of information along these lines. Perhaps the Jewish dances were influenced by the Phoenicians, Idumeans, Philistines, Canaanites and Egyptians. Certainly the periods of exile and captivity had some effect upon these dances.

However, thanks to the Bible, we do know that the Hebrews have the oldest dance history, exceeded, perhaps, only by the Hindus, whose prehistoric gods danced.

NOTES ABOUT THIS ISSUE AND NEXT

QUITE FREQUENTLY, when we start out on an issue of SQUARE DANCING, we have only a vague idea of its final size. This is due to several elements. First, the number of pages of advertising have a very definite bearing on the total number of pages, and this issue, like the last dozen or so, have increased in size by an unprecedented number of advertisers. Also, stories that are scheduled for a particular month often turn out longer than originally planned. Take, for instance, the article on the Evolution of the Caller by Bill Peters that starts on page 37. We had this set up for four pages. It went to six. The Big Events of 1984 grew by several pages before completion and, as a result, several features including Spotlight a Label and Refreshment Time, are being held over until February.

While we're on the subject of coming events, February is jam-packed with great items. The theme will be Vacation Institutes and, in addition to a listing of places to go, there'll be more comments on the Indoctrination Film project, and lots more.

All in all, what's missing this month will probably show up next month.

TAKE A GOOD LOOK LOOK OK

a feature for dancers

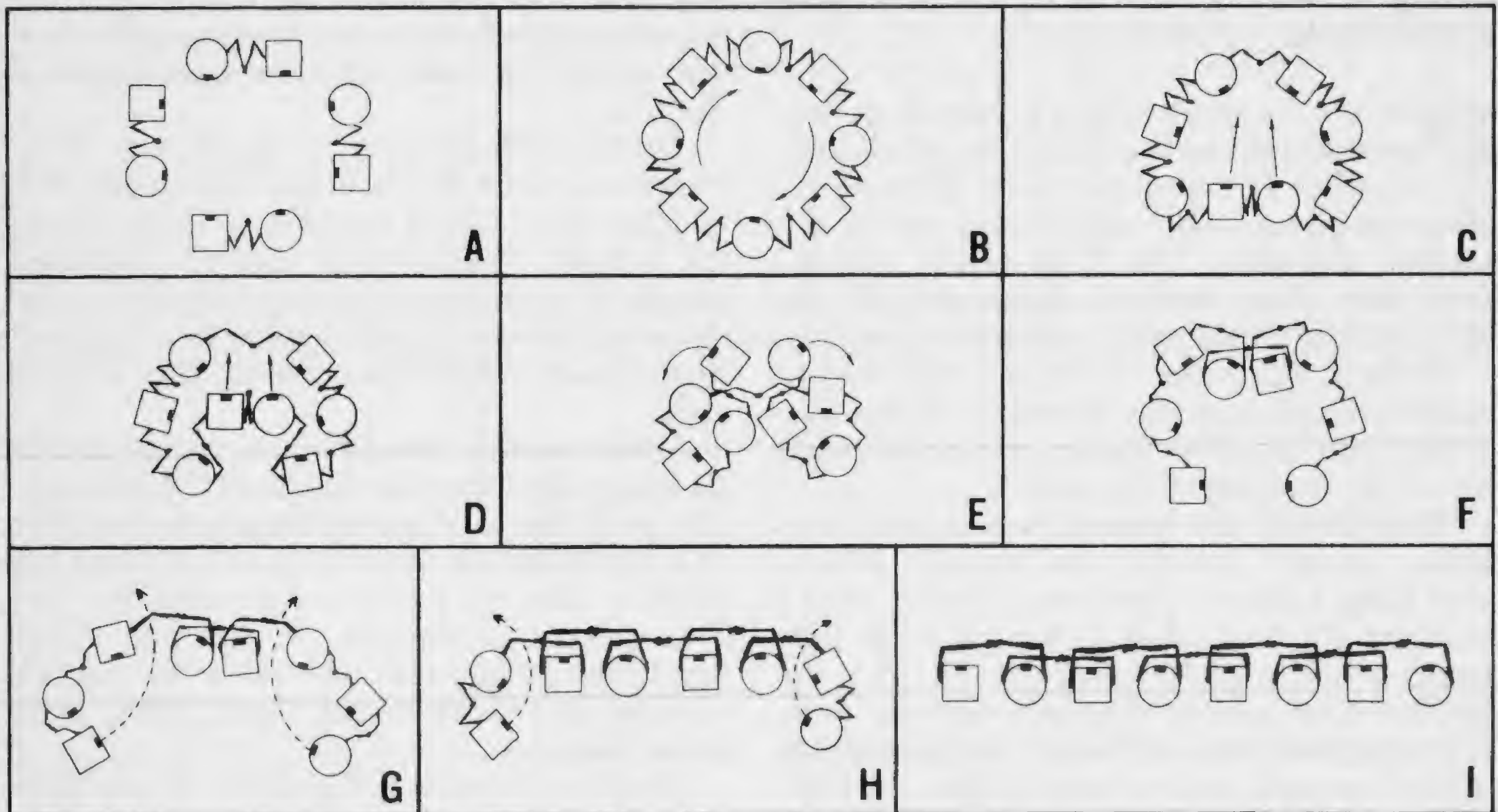


JOE

BARBARA



A PAIR OF OLDIES
THAT STILL STAND UP
FOR DEMONSTRATIONS



JOE: The other night we asked our caller to explain the term Rip 'n Snort. This is what he showed us. Starting from a square (A) that is circling to the left (B), the couple indicated by the call starts by heading down the center of the square taking the balance of the square with them (C).

BARBARA: The opposite couple makes an arch with their adjacent joined hands and couple one leads the others who do not break their handholds under the arch (D). Separating, the first man and lady lead the others through the arch and back to their home position (E).

JOE: The couple making the arch retains their handhold and, after the last of the couples have passed through, they dishrag turn under their own joined hands so they are once more facing the center of the square (F).

BARBARA: Our caller also showed us how this could be extended into a figure known as Thread the Needle. The regular Rip 'n Snort

pattern would be continued (through F) but then the couple who made the arch, instead of turning under their own arms, bring their joined hands down in front of them and face away from the center of the square, making an arch with their corners. The leading couple then leads the balance of the line through the next arch (G) and again those making the arch simply bring their joined hands down in front of them without doing a dishrag.

JOE: This continues until the lead couples have moved under each arching pair (H) and finally, without dishragging, they would form a long line with dancers having their hands crossed in front of them, holding on to those on each side (I).

BARBARA: This was particularly effective when ending a demonstration and, with all the dancers facing an auditorium audience, they would then bow to the audience, raise their joined hands, do a turn under and, with their backs to the viewers, simply move off stage.

The Dancers

Walkthru

THEMES FOR THE COMING YEAR

LOOK OVER THE NEXT 12 months and plan a few "specials" for your club. While many of the well-known holidays fit easily into square dance themes and are used frequently, why not take an old idea and see how you might change it to make it a bit different? And occasionally you may wish to choose an unusual theme that has no particular connection to anything else but sounds like fun.

Here are a few ideas. You may want to use only one, or some of these may start up your imagination and you may end with completely different results. In most cases abbreviated thoughts and skeleton ideas are given. Some are appropriate to specific months; others could be used anytime.

A Variety of Ideas

Resolution Dance — Make a resolution for a fellow club member. You may wish to remain anonymous.

Headliner Dance — What will the year hold for your club? Use old newspapers for tablecovers.

Valentine's Dance — Cut hearts in a variety of shapes and use for a mixer . . . Tie a balloon on the wrist of each dancer sometime during the evening, one color for ladies, another color for the men. At an appointed time, dancers break their partner's balloon and discover a slip of paper inside with a name on it — someone who will be their refreshment partner.

St. Patrick's Day Dance — Make green and white shamrocks in sets of four each. Have the name of an Irish city or an Irish family written on them. Use these to form sets sometime during the dance.

April Fool's Party — Start the beginning of the evening with a Goodnight Waltz. Work

the entire dance backwards. If it doesn't confuse everyone, completely, make couple one, three, etc.



Easter Dance — Have a door prize which everyone wins. Decorate a box like an Easter basket and place it in the center of the floor with colored crepe paper streamers leading out. All couples promenade around the hall. When the music stops, the lady in each couple selects a colored streamer and follows it to the basket to claim a prize. Prizes can be simple and might include candy Easter eggs in cellophane with a note, "To a couple of good eggs." The grand prize might be a pot of Easter lillies . . . With some advance work, make Easter bonnets for your caller to wear. Cardboard, paint, pipe cleaners, crepe paper, Scotch tape, etc., will make up into amazing results. Change his hat with each tip, decreasing the elaborateness or size of the hat as the evening progresses.

County Fair — Everyone brings an item similar to what might be displayed at a county fair, such as jam, homegrown fruits or vegetables, handiwork, livestock — perhaps a turtle? — cookies, etc. All are displayed and everyone wins a blue ribbon, for something! Refreshments might follow the theme.

June Weddings — Celebrate everyone's anniversary with photos of the event.

The WALKTHRU

Halloween Party — How about a hobo party? Have everyone come dressed as tacky as possible . . . Collect tin cans and cut the tops off smoothly. Sterilize them and use to serve individual dishes of hobo stew.



Back to School Theme — Use youngsters' lunch pails for refreshments. Have an apple for the teacher/caller, a dunce cap for the troublemaker, a school bell to call the sets in order . . . Make box lunches and auction them off or have the men walk single file past a table where each is given a lunch. They must find the donor of their lunch as a partner for refreshment time.

Travel Theme — Decorations are easy to obtain from travel agencies, airlines, steamship companies, out of magazines, etc. . . . Calls and rounds might be programmed to suggest travels to different countries . . . A stunt might be included. Supply suitcases filled with clothing which each participating

couple carries over a designated course, empties, dresses in the clothing provided, rushes back to the starting line, takes off the novelty clothing and replaces it in the suitcase. A winner? Of course!

Birthday Night — Once a month, at a set time, celebrate all the club members' birthdays which have occurred between that date and the same day the previous month. One candle-decorated cake says "Happy Birthday" to all and provides refreshments for the dance.

Indian Dance — Feathers, costumes, blankets, Indian relics make good decorations . . . Special tags with appropriate names, such as Many Tail Feathers, Curly Bear, Bird in Cage, etc., can be made for the evening for members and guests. A little lipstick, a feather or two and dabs of rouge here and these transform dancers into squaws and braves for the dance.

Leap Year or Sadie Hawkin's Day — Appropriate to 1984, this is when the ladies ask the men to dance; the men bring refreshments, and you might get your caller's spouse to call one tip.

And of course, that's only a start. Get your Executive Committee or your Program Committee together for a brainstorming session and plan some fun for your club in the months ahead.

EVOLUTION TOWARD THE POSITIVE

From Cues 'N' Tips Mason Dixon Square Dancers Federation

THE FOLLOWING POSITIVE ideas were subheaded, "Good Things We've Noticed During Our Three Years of Visiting Around the Federation." Too often newspaper stories, magazine articles, television and radio shows report only the problems. It's important, also, to repeat the good things which are happening, and there are many in the field of square dancing. It's a pleasure to reprint this "good report."

1. Dancers seldom smoke in the dance room.

2. Dancers have less tendency to grab, pull and squeeze.

3. Fewer dancers are forming "pat" squares.

4. More clubs have official hosts at the door

to make dancers feel more welcome.

5. Fewer groaning refreshment spreads and more "light snack" refreshments.

6. More clubs are asking visiting federation board members to attend their dances as their guests.

7. More federation information is being given dancers during announcements by club presidents at dances.

8. More callers are calling the advertised club dance program.

9. More dancers know that M.D.S.D.F. is Mason Dixon Square Dance Federation and what that federation is.

10. More class graduates are returning in the fall as angels for the next class.

11. More dancers are becoming aggressive

in getting friends to "First Nighters" in the fall.

12. More dancers applaud the caller after each patter and each singing call.

13. More dancers applaud the cuer after each cued round.

14. More dancers thank the caller and cuer at the end of the dance for a job well done.

15. More clubs see that the caller's and cuer's partner are able to dance every tip and every round. Some clubs have sign-up sheets at the sign-in table.

16. More dancers leave the dance room to talk rather than interfere with the active dancer's ability to hear the calls and cues.

17. More club members have stopped playing the "I can't" and "Not me" game and are accepting offices in clubs as a responsibility and a challenge for good.

18. More club members have stopped playing the "Let's give our club officers a hard time" game and are volunteering to help where needed or asked. These dancers are making clubs stronger, more friendly and certainly more fun to visit.

19. More clubs are insisting on proper dress from dancers and callers/cuers.

20. Fewer dancers are doing the waist swing do si do.

BEATITUDES of SQUARE DANCERS

from Cues and Tips, Central Ohio

WHAT A LOVELY WAY to start a new year by counting blessings. Blessings (as shown in the New Testament of the Bible) were called Beatitudes. Cumi Bragg, writing in *Cues and Tips*, has written an original list of Beatitudes, applicable to square dancing. Here it is.

Blessed are those who face the challenges of club activities.

Blessed are those who recognize their own qualities in others.

Blessed are those who "study to show themselves approved" and learn to help themselves.

Blessed are those who place value on others' ideas.

The WALKTHRU

Blessed are those who prefer "we'd-cism" to "I'd-cism."

Blessed are those unselfish who know that square dancing is for everyone.

Blessed are those who add impetus to all square dance clubs' objectives or goals.

Blessed are those who enjoy life-long friendships established during square dancing.

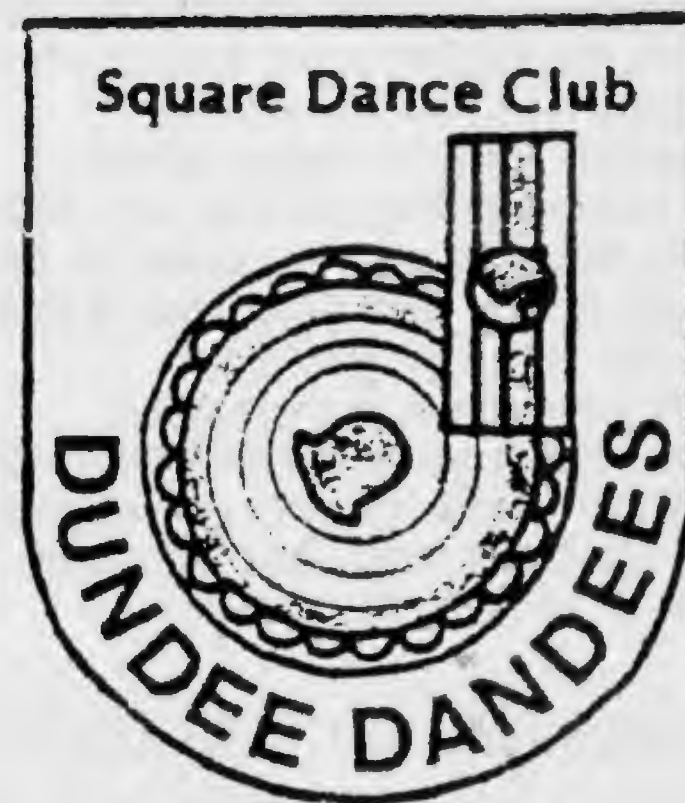
Blessed are those who leave the calling and instructing to the caller.

Blessed are those who spread their secret generously.

Blessed are those who can share smiles and frowns together.

Blessed are those who will preserve our heritage through the pleasures of square dancing.

BADGE OF THE MONTH



A most unusual badge concept is that of the Dundee Dancers Square Dance Club of Dundee, Illinois. Looking down onto a square dance couple, you find the top of the lady's head and the layers and ruffles of her dress forming the round part of the letter "d." The stem of the letter is made from the top view of the man's head and shoulders.

The club colors are blue and yellow and are used for the figures on the badge, with the background being white and the lettering dark blue.

Traditional Treasury

By Ed Butenhof, Rochester, New York

IN 1950, LES GOTCHER wrote a book on "Square Dancin'" published by Beechwood Music Corporation. In it are dances that may be put to good use today for easy dancing or for nostalgia.

THREE QUARTERS CHAIN

Music: Any hoedown

**First and third couples forward and back
Same two ladies chain three quarters
Gents promenade a quarter round**

The head ladies end up facing their right hand couple after turning three quarters in the center. They split that couple and are courtesy turned by their own partner who is behind the side couple.

**Chain them in as you did before
And the gents a quarter round the floor**

This time the ladies meet their partners opposite their original positions.

**Chain them in and do some tricks
And pick them up like pickin' up sticks
Now chain them in as you used to do
Go on back home and spin 'em a few**

Heads are now back home.

**Everybody swing your own pard
Allemande left in your own back yard
Right and left eight 'til you get straight
But hurry up boys and don't be late**

Repeat all for the side ladies.

While not mentioned in the dance, as written, an obvious followup would be to end with

four ladies chaining and four men right so that everyone is moving.

LADY GO HALFWAY ROUND

Music: Any hoedown

**First couple balance and swing
Promenade around the outside ring
Round and round and round you go
All the way round and don't be slow
Gent stop off when you get home
Lady keep going halfway more
Stop right there with three in line
Forward three you're doing fine
Stop all three and three fall back
Forward again and three stand pat
Lone gent do a little docey
Docey all around that three**

Lone gent dosa do around all three

Now the left hand lady with a right hand round

Lone gent turns corner by the right

**And the right hand lady with a left hand round
Opposite lady with both hands round
And swing your honey when you come down
Everybody home and everybody swing
Promenade (or whatever you want)**

Repeat all for the other couples.

As always, these dances will be old favorites for some of you and brand new to others. Please send me your old favorites so that they might be shared with others. The address is 399 Cobbs Hill Drive, Rochester, NY, 14610 — Thanks.

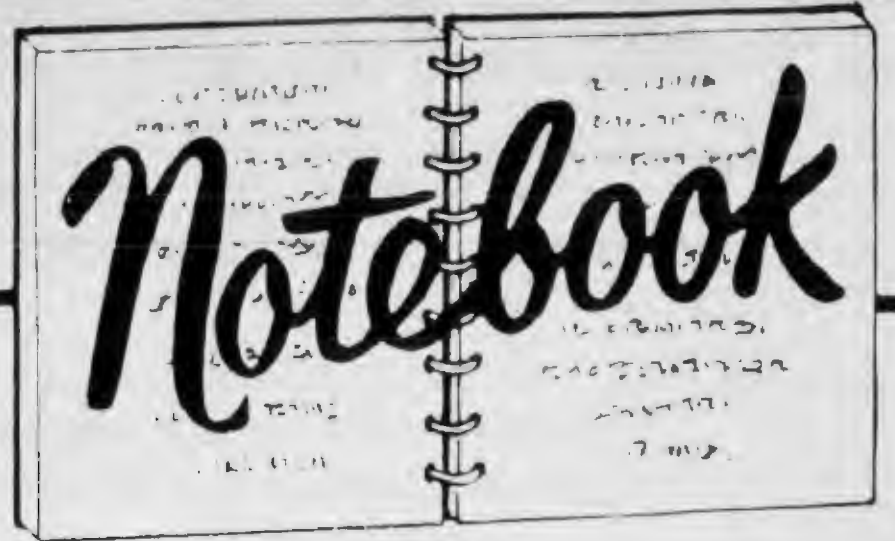
An ADVANCED LEVEL Dance

WE SAW THE WARNING in our local square dance directory: "Looking for a one-time square dance party filled with dances so unusual, so unlike anything you've ever danced before and guaranteed to make you laugh a lot? Then join us in a one-time only Sunday afternoon at," and it gave the place, date and telephone number to call for more information.

We had the afternoon free and the hall wasn't too far away so we thought, "What the heck. Let's give it a try." And we did. The dances, all plucked from the 1940's and 1950's were brand new to us but we soon discovered that with a quick and simple walkthru we could do any of them. The afternoon was topped off by a good, old-fashioned potluck supper and our only complaint was that except from our sides aching from laughing, our mouths hurt from smiling. If you have a veteran caller in your area who can handle a heritage afternoon like this, you might just give it a try.

□ □ □

The CALLERS



The Evolution of

The Square Dance Caller

By Bill Peters, San Jose, California

WHILE MUCH HAS BEEN WRITTEN about the history and evolution of square dancing, very little information is available that deals specifically and exclusively with the history of square dance *callers*. However, by reading the old-time dance collections and by studying the works of the dance historians, it is possible to piece together a reasonably accurate picture of how square dance callers originated and also to observe how their role and function grew, changed and developed over the years.

When, for example, one reads about the fabled Morris Dancers of 15th century England, it is immediately apparent that a fundamental link exists between today's caller and a Morris Dance Leader who occasionally found it helpful to prompt his six-man team through the upcoming steps of their ceremonial line dance. Nor does it take very much imagination to conclude that at least some of the roots of a modern square dance caller can be traced to the 18th century French "Souffleur" who, in his elegant costume and powdered wig, soberly provided the cues and prompts for the stately quadrilles and "contredanses" that were a part of every "Cotillion" at the royal French court. And while many other early European influences can similarly be discovered, it is obvious that the professional family tree of every modern square dance caller must also include a significant number of ancestors whose origins are unmistakably American. These would include such time-honored forebearers as the traditional fiddler-prompters of New England, the precisely formal dancing masters who crisscrossed the length and breadth of America in the early 1800's, and the many small town ministers and teachers who occasionally found it necessary to augment their meager salaries by calling square dances at church socials, barn raisings, town meetings and other community functions.

In the old days, the primary role of a caller (fiddler-prompter-dancing master) was to provide the music and to serve as a sort of master of ceremonies at the dance. It is important to note that, in those early times, a caller was *not* required to regularly provide his dancers with cues or to constantly guide them through the steps and changes of the routine. In those days, dancers were expected to know each dance from memory and, in the larger cities especially, it was a serious breach of etiquette to venture onto the dance floor if one did not already know the established choreography of the particular dance that was

about to be performed. Almost all of the early dance collections, for example, will be found to contain warnings similar to these:

“If prudent, you will not enter the quadrille without knowing the figure, or at least a few steps.”

— The Ballroom Instructor (1841)

“Those who do not readily understand the changes of a dance should take a position in the set where they can see it danced through before attempting it.”

— The Unique Dancing Call Book (1893)

This meant that the old timer dancers could generally be counted upon to know the movements and sequences of each dance from memory and a caller-prompter, in those days, usually found himself with very little to do. There are, in fact, many accounts in the early literature that describe a caller shouting an occasional prompt while he himself was dancing in a square. Quite obviously, calling was a lot simpler then — but it was not to last! Two very important changes occurred in the years that followed that were to have a lasting and far-reaching effect on both the nature of the activity and upon the essential nature of a caller's job. One change substantially modified the traditional style of a caller's delivery, while the other drastically altered his primary function.

ABOUT THE AUTHOR: By this time all readers should be thoroughly familiar with Bill Peters, whose excellent work in the field of teaching others to call has taken him not only across North America but to the Orient and to Europe for the purpose of caller instruction. Bill, along with his many other enterprises including a Caller's Note Service and conducting callers' colleges, is assisting us in the final preparations of the CallerText, a long-in-the-process project which (believe it or not) is drawing to a conclusion.

The first change was the introduction and proliferation of what we now call “non-directional patter” — the colorful words, the ad-libbed doggerel, the lame verses and the corny rhymes that have become such an integral part of every modern caller's on-stage performance. Dr. Lloyd Shaw, in his well-known book “Cowboy Dances” (1948) has noted:

“The prompter of that elder day, with his clipped terse directions, is being replaced by a ‘caller’ who fills in with a constant line of patter which never ceases and has a suspiciously Western Wang.”

In an article entitled “An Old Fashioned Country Dance” (Outing Magazine, 1905) Ralph Paine describes one such old-time caller mounting a kitchen chair and calling:

**“All hands around and don't let me ketch you loafin'
Balance corners and stop yer foolin'
Ladies in the center and you there, Ed Timms, shake a leg!
Plow the furrow good and deep, God help the man I find asleep!”**

This was probably quite typical. Much of the old-time patter had its roots in the everyday life of the people and it generally managed to say something about the things they did in their work and about the things that happened to them in their day-to-day activities. A similar occasion, circa 1870, is described in Richard Nevell's book "A Time To Dance" (1977):

"At this dance, I heard for the first time, the local professional fiddler, old Daddy Fairbanks . . . his queer calls and his York State accent filled us all with delight. 'Ally man left,' 'Chassay by your pardners,' 'Dozy Do' were some of the phrases he used as he played 'Honest John' and 'Haste to the Wedding.' At times he sang his calls in high nasal chant, 'First lady lead to the right, deedle-deedle-dum-dum; gent folly after, dally-deedle-do-do, three hands around,' and everybody laughed with the frank enjoyment of his word and action."

The patter of yesteryear has become an authentic part of American folklore and although we seem to be hearing it a bit less than we used to, many traces of the old-time patter can still be found in the average performance of a typical square dance caller today.

More Work for the Caller

Historically, the advent of patter meant that one more responsibility had been tacked on to the job of the caller. Now he no longer functioned solely as a prompter but served, rather, as a combination dance director, taskmaster and public entertainer. He had developed, over the years, into a kind of colorful catalyst who imparted a unique style and a special flavor all his own to each dance he called. It had become his responsibility to choose the dances, and to regularly call each step or change in the dance so that all might participate and have a good time. The dances themselves, to be sure, had not yet changed very much and most dancers still knew them all the way through from memory. But with the emergence of the caller-as-entertainer, it was now no longer necessary for a dancer to carefully memorize each dance in his repertoire since it was now possible to rely upon the caller to guide him safely through every step of every dance in every program. And while, in the old days, it was sometimes possible to attend a square dance where there was no caller, that prospect had now become unthinkable and, for all intents and purposes, impossible.

The second major change to affect the job and function of a square dance caller occurred in more recent time — probably in the late 1940's. That change marked the transition from the traditional form of square dancing to what is now sometimes known as Modern Western Style Square Dancing. Veteran caller, Joe Lewis, in an article written for Sets In Order (SQUARE DANCING) Magazine in 1959, described the difference between the two as follows:

"In traditional dancing, the dancers insist on knowing what is coming next; in Modern Western Dancing, they insist on not knowing what is coming next."

No one knows for sure exactly how this all-important change first came

about. It may have begun when a caller, in an effort to hide an embarrassing lapse of memory, substituted a new and different command in a traditional square dance sequence. Or it may have been the result of a caller purposely — and maybe even mischievously — deciding to surprise his dancers with an unexpected change in a well-known routine. But for whatever reason, it was somehow discovered that it was also possible for the dancers to enjoy a square dance if the caller called changes and figures which they did not know beforehand and which they could not anticipate in advance. This was an excitingly different concept and it heralded the dawn of a totally new era for both dancers and callers alike. A completely new dimension — the element of surprise and challenge, and the joy of responding instantly to the unpredictable directions of the caller — had been added to the activity and its impact upon the nature of square dancing in general, and upon the job of the square dance caller in particular, was nothing less than enormous! In the 1950's this new and exciting style of dancing seemed to take the activity by storm. Some dancers, of course, still preferred the more traditional dances, but there is little doubt that this new "immediate-response" style of square dancing had become exceedingly popular. By the 1960's most of the old-time dances — the jigs, the reels, the contras, the quadrilles, and the familiar visiting couple figures — had been substantially replaced by what appeared to be a new and "instant" form of square dance choreography — a form which had, somewhere along the way, acquired the nickname, "Hash." In the 1960's Hash had become King and the age of the so-called "Hash Caller" had arrived.

A Game the Callers Played

The popularity of Hash Calling was probably due to the fact that a part of the fun of square dancing could now be derived from the game that every caller was expected to play with his dancers. Rather than memorize every step of every dance, dancers now only needed to know how to smoothly execute a given number of square dance calls and it was up to the caller to put those calls together in a constantly changing series of new and different combinations. The obvious appeal of Hash Calling was that it afforded the dancers an opportunity to test their ability to respond — instantly and without hesitation — to the directions of the caller. This meant that it was now also necessary for a caller to find some way to let the dancers know that they had accurately completed all of the steps and changes that he had called. This, no doubt, is why the popular "Allemande left, go right and left grand" with which so many of today's routines are concluded became the accepted way for a caller to signal the dancers that they had successfully completed the choreographic puzzle that their caller had set before them.

The result of all this was that a caller was now expected to invent or improvise his choreography while he was actually calling — or to at least make it appear as if he were — and, when calling in this fashion, he also needed to learn how to bring every routine in every tip to a successful and satisfactory conclusion — a process we now identify as "set resolution." This meant that callers needed to find new ways to "control" their choreography and to keep tabs on the material they presented to their dancers. This is why it was necessary to develop new calling methods and it is probably true that most, if not actually all, of the currently popular patter calling "systems" were specifi-

cally designed to provide a caller with some way of achieving this critical new requirement.

When Hash Calling first burst upon the scene, most callers adapted to the new style by simply memorizing a good many more dances than they used to. While it used to be acceptable for a caller to learn a simple dance routine and to construct a patter tip by calling that same routine twice for the heads, and to then repeat it twice more for the sides, a caller now found it necessary to memorize literally hundreds of different figures and breaks in order to provide his dancers with the kind of program variety they had, by now, been conditioned to expect. This sometimes posed a problem for callers who found that their memory was not as reliable as they might have wished and some of them took to writing down their dance routines in a notebook or on cue cards and, when they called their dances, they simply read those routines over the microphone. But while this tactic obviously lessened a caller's dependence upon memorized material, it also displaced the focus of his on-stage concentration away from his flesh and blood dancers and directed it, instead, to a lifeless and inanimate piece of paper. When reading cue cards over the microphone, a caller found that he no longer enjoyed eyeball contact with his dancers and this obviously affected his ability to properly time his calls, as well as his ability to respond immediately to the ever-changing mood and spirit of his audience. The cure, in other words, was sometimes worse than the disease and, in point of fact, most callers found that they were not prepared to pay that very dear price. They turned, instead, to a number of alternate patter calling methods that had been developed in the intervening years and which were designed to make it possible for a caller to generate a maximum amount of choreographic variety, while only requiring him to learn the barest minimum of memorized material. Of the many calling methods that were developed in those days, three of them have withstood the test of time and it is probably true that most callers today use at least one — or sometimes two — of them in their day-to-day calling assignments. The three methods are:

(1) **MODULE CALLING:** A process of constructing a complete dance routine by combining — in a kind of building block fashion — certain groups or blocks of calls (modules) which start and end at certain predetermined choreographic reference points. While the success of a Module Caller still depends, in large measure, upon his ability to memorize (he obviously must commit each module he uses to memory), it is nevertheless possible for a Module Caller to cleverly join and interchange the modules he calls in a manner that allows him to use these modules over and over again without the dancers becoming aware of it. In this way he gains maximum mileage out of the material he has memorized.

(2) **MENTAL IMAGE CALLING.** A process in which a caller monitors the progress of an entire square by mentally following the individual actions of only one dancer, usually, the number one man. A Mental Image Caller tracks this key dancer in his mind's eye and, when he is ready to conclude the routine, he brings the key dancer to one of four permanently-established "allemande left positions" and, from here, he is able to accurately resolve the set. A Mental

Image Caller also needs to monitor, with each and every command he calls, whether the key dancer has changed sequence and/or partners.

(3) **SIGHT CALLING:** A totally extemporaneous patter calling method in which a caller uses the known relative positions of four key dancers in order to bring all of the dancers into a setup from which he is able to accurately resolve the square. A Sight Caller is free to call anything he likes, in any combination he likes, and he is constrained only by the limits of his creativity. While he is calling, a Sight Caller must make certain that he calls only allowable commands which he does by monitoring the dancers' formation and the specific boy-girl arrangement within the formation. When a Sight Caller is ready to resolve the set, he dances his four key dancers into a setup from which he is either able to call an accurate allemande left (or sometimes, an accurate right and left grand), or from which he is able to call a previously memorized "get-out" module.

Times Have Changed

And so we see how the job of a square dance caller has evolved through history — from the early times, when all a caller had to do was to provide an occasional prompt or reminder about an upcoming change in an ongoing dance routine, to the present time, in which we find the job of the average caller to be technically sophisticated, emotionally demanding and incredibly complex. A square dance caller these days needs to be master of an extraordinarily wide range of specialized skills and techniques. While he no longer needs to be a fiddler or a musician, he does need to understand music thoroughly and he needs to be able to use it effectively. While he is not an actor, he displays a considerable degree of stage presence; while he is not a public speaker, he is proficient in diction, enunciation and vocal clarity; while he is not the kind of singer who performs before a spectator audience, he is concerned with such things as pitch, rhythm, breath control, and musical phrasing; while he is not an acoustical engineer, he has the know-how to provide clear and audible amplification for all kinds of square dance events; and while he is not an entertainer per se, he pursues at all times the theatrical flair of a professional showman.

First and foremost, however, a modern square dance caller functions as a *leader*! He is, indisputably, the focal point around which every contemporary square dance revolves and he serves, today, as one of the most important influences that has contributed to the success of the entire activity — and it looks like it's going to stay that way. You've come a long way, baby!

IN THE WORKS: In order to complete the *CallerText*, a number of chapters which represent voids in the current material or are updates to chapters already written are in the process of being put together by a number of well-qualified veteran caller/leaders. These will first appear during the coming months as chapters in the *Caller's Notebook*. It is our intention, once the *CallerText* has been completed, to continue this section of the magazine as a valuable contribution to the continuing education and enlightenment of all callers.

LADIES ON THE SQUARE

A POTPOURRI OF IDEAS



FROM READERS, friends and area publications come a variety of ideas for your use as you start this new year.

A safety pin will be available in an emergency, if you will put one on the label of your petticoats.

If, in the rush to leave home, you forget your pettipants, a safety pin can hold the front and back of your petticoat together at one point in the hemline while you dance away the evening with no one the wiser.

— *The Show-Me Doin's, Missouri*

☆☆☆

Wouldn't you love pink or powder blue shoes to match a lovely square dance dress? Can't find the colors? Spraying too much for you? Try this: Use Esquire Instant Shoe Coloring. For pink, add a few drops of scarlet or red to white. For a true powder blue, use white and add a very few drops of Kiwi Instant navy blue shoe color. Caution: The colors always dry darker. If the first coat dries too dark, add more white for the second coat. For aqua, add Esquire "skipper blue" to white.

You can take any old pair of shoes, dark or light, silver or gold. The results are a nice surprise with very little effort. If you use white shoes, it is necessary to remove the old polish first. The Esquire coloring comes with applications of conditioner for this purpose.

One last suggestion. If you have gold or silver shoes which are scratched, try to locate Tana gold or silver shoe cream. It works wonders! — *Beth Chasin, Los Angeles, California*

☆☆☆

An energetic, enthusiastic square dancer, who designs and sews her own square dance clothes, has made 86 dresses with two on the way, all within the four years, four-and-a-half months since she started dancing. Lou Lansing, a lovely, vivacious lady from Palmyra,

Nebraska, is the talented artist. Many of her dresses are hand-embroidered or painted. One of her recent designs was a white, gored square dance skirt with callers' fan badges painted on the material. Each badge is personally autographed by the caller. Lou considers her skirt a tribute to these fine callers and a visual expression of her appreciation for the fun she and her husband, Paul, have shared in dancing to them.

— *Zip Coder, Maryland*

☆☆☆

Pattern for a Party Dress

Anna Lewis Shacklette from Brandenburg, Kentucky, suggests simplicity #5724 as a pattern for a lovely square dance dress. Anna Lewis selected a sheer lavender-colored fabric for her costume. The skirt is gathered, with a ruffle at the hemline. She attached satin bows at each sleeve and at intervals around the ruffle and then appliqued butterflies onto the left shoulder as well as along the ruffle. The neckline is especially attractive.





Explode The Wave



EXPLODE the WAVE EXPLODE and Anything

HERE'S A PLUS MOVEMENT with an extension call that makes it extremely versatile. From an ocean wave (1), the definition for Explode the Wave goes like this: Everyone releases handholds, steps forward and turns a quarter in (2) to face the adjacent dancer and does a right hand pull by that person (3) to end as couples back to back (4). So much for the simple traffic pattern.

Explode and Anything means that starting once again from the ocean wave (1), everyone

...and Anything





releases handholds, steps forward and turns a quarter in (2) to face the adjacent dancer. From this point we can add the "and anything" call.

If "and anything" was a right and left thru, dancers would take right hands (3), do the right and left thru action with a courtesy turn (5) and end as facing couples (6).

If the "and anything" was a square thru, they would do the preliminaries then, giving a right to the opposite (3), start a square thru

and continue it in the normal manner. A star thru (7) or a curlique (8) are just two more of a number of other "and anything" patterns that could fit in.

The versatility of this movement that allows it to be extended by a number of other movements, already known to the majority of dancers, is a definite plus. Once having established the fact that other actions can follow the command "explode and . . ." the dancer needs no other instructions. □ □ □



33RD National Square Dance Convention[®]

Baltimore, Maryland
June 28, 29, 30, 1984



WHERE ARE WE GOING TO DANCE? or whose house is large enough to hold the thousands of dancers coming to Baltimore in '84?

Baltimore square dancers asked themselves the same question before they put in a bid for the 1984 Convention. The answer is — the city's Convention Center and Civic Center, both located downtown.

The modern glass and steel Convention Center, completed in 1979, has 115,000 square feet of open space on the lower level. Four spacious areas comprise this bottom level and each is equipped with its own sound, controlled lighting and air-conditioning system.

Hop aboard the elevator to the next level and you'll find yourself in a large lounge and exhibit area. Take time to browse through the Showcase of Ideas that will be displayed here.

Continuing on up to the third level, you'll find over 25,000 feet of space for dancing and meetings. The interior designers of this floor must have known we were coming, because they've provided numerous plush sofas and chairs and even furnished an outdoor terrace. Just the thing for tired dancers!

Baltimore's Civic Center

Where do you find over 100,000 more square feet of space, including a 10,000-plus seating arena for the fashion show, exhibitions, evening programs, Mainstream dancing and afterparties, all air-conditioned? Take the overhead walkway to the Civic Center and you'll find out. The exhibitors will set up shop downstairs, while rooms upstairs will be used exclusively for dancing.

There'll be dancing at four outdoor loca-

tions, all within a few blocks of both Centers where you'll enjoy the balmy breezes off Chesapeake Bay.

What's on the Program

To make things easy for everyone, the same type of dancing has been scheduled at the same place each day. The computer will be working to ensure that the space allotted allows for comfortable dancing. And, in addition to the traditional program listings, there'll be pocket-sized programs to help you keep track of who's calling what, where and when. These aids, plus color-coded signs, should keep visitors from wandering off to the outer reaches of town.

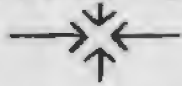
Dancers can hit the floor every day at 9 a.m. and dance to their heart's content until 11 p.m. The survivors are invited to join afterparties from 11 p.m. to 1 a.m. The only downtime will be during evening programs, when some halls will be closed. Past experience has shown most dancers don't want to miss the events at this festive time.

Each exhibition will be scheduled at least once in the Civic Center arena. Throughout the day exhibitions will be presented, in short segments, in the dance halls.

So, if you love to relay the deucey, want to practice your fishtail, wonder what contra is all about or are thinking about attending a National Convention for the first time, start taking your vitamins now, so you'll be in shape for nonstop dancing in Baltimore in June, 1984.

To obtain registration forms, write the Registration and Housing Committee, Box 1112, Glen Burnie, MD 21061 or see the October '83 issue of this magazine.

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.

Indiana

A free Appreciation Dance was put on November 19th to thank everyone who worked on a committee for the 32nd National Square Dance Convention. Held at the Marriott Inn Convention Center in Clarksville, the callers were Ken Bower, Jerry Haag and Gary Shoemake. Rounds were programmed by the Baders, Berkleys, Bratchers, Ervins, Hammons, Kannapels and Roberts. Two separate sessions were held, one in the afternoon and one in the evening. A nice way to say "thank you" to a group of hard-working people!

Oklahoma

"Frank Hill may be northwest Oklahoma

City's swinging-est 80-year-old. Five consecutive nights, including his birthday September 11, Hill took to the dance floor. That pace was a little more hectic than usual, although he often dances three nights a week." This tribute to Frank appeared in a recent copy of the *Daily Oklahoman*. Frank is a gentleman and a shining example of the old adage, "Age is no barrier." All Oklahomans who know Frank are proud of him and hope that he will reach the century mark.

— Elmer and Jean Marose
Arizona

The Old Pueblo Square Dancers Association will host the 36th Annual Square and Round Dance Festival in Tucson, January 12-15. Callers are John Hendron and Gary Shoemake; round dance instructors are Harmon and Betty Jorritsma. Please join us for some good dancing, fun and making new friends. For further information write Jim and Genny Young, 3242 No. Calle De Beso, Tucson 85715 or telephone (602) 885-6273.

— Don and Shirley McCammond
California

You're invited to the 6th Annual Arthritis Hoedown on Sunday, February 19, starting at 12:30. There will be two air-conditioned halls at Taylor Hall, Claremont. Dance level will be Mainstream through Advanced II and callers include Dale Dockery, Phil Farmer, Jim Garlow, Ray Holmes, Vic Kaaria, George Monaghan, Jim Overholser, Johnny Preston, Jim Randall, Johnnie Scott, Skip Stanley and Nelson Watkins. Rounds will be cued by Leo

The Afcnt Towners of Brunssum, West Germany, are ready to take off for a square dance demonstration in, of all things — a helicopter!
—from Chatterbox



ROUND THE WORLD of SQUARE DANCING

and Marion Crosby with clogging cued by Dawn Farner. Donations to the dance are tax deductible. For additional information telephone (714) 627-3723 or write the Arthritis Foundation, 3917 Van Buren Blvd., Riverside 92503. — *Cleo Shore*

New Jersey

26 members of the Belles & Beaux of Glen Rock traveled for two weeks through France, the Netherlands, Germany, Switzerland, Belgium, Austria, Luxembourg and Lichtenstein. It took two years to finalize the arrangements and we believe it is the first trip made by a club where all housing was in the homes of European dancers. The program was the result of a friendship formed four years earlier between George and Dot Loewenstein and the Sepaniaks, former EAASDC secretaries from Brunssum, the Netherlands. Paul and Jeanne Brody, participants on the tour, were invited to do guest tips at each of the seven clubs where we danced during the two weeks. We danced aboard a ship on the Rhine River, in a cave in Valkenburg, in the Netherlands, with the Dancing Hearts in Brussels, the Offenburger Square Dance Club, at the Autumn Jubilee in Frankfurt, with the Stintfang Dancers of Hamburg and the Cross Country Hoppers of Norderstedt. An unexpected bonus of our trip was the driver of our chartered bus signed up for lessons with his wife!

— *Dot and George Loewenstein*



LaVerne and LaVern Johnson and the Red Rock Ramblers' anniversary display at their 25th dance celebration in Colorado.

Colorado

LaVern and LaVerne (note the spelling of their names most carefully) Johnson were honored by the Red Rock Ramblers at the club's 25th Anniversary Dance in September. The Johnsons started the club and have sponsored summer square dances for the past 25 years. They are presently lining up their schedule for Saturday dances, June-September, 1984. A grand march, led by LaVern and LaVerne, along with 30 other couples who have danced with the Red Rock Ramblers for at least 20 years, was a highlight of the evening. — *Betty and Dave Quinton*

Australia

In September, 1983, North Queenslanders



A portion of the 40 callers and 20 wives who attended a caller training school put on by Vaughn Parrish in Brisbane, Australia.

Photo by George Kent

had the pleasure of being hosts to two great American ambassadors, Vaughn and Jean Parrish, from Colorado, amidst perfect springtime weather. Many dancers attended the weekend and everyone voted it a time to be remembered for its friendliness, fun and fellowship. After a busy weekend of dancing, workshops and callers' schools, the Parrishes visited Green Island, a beautiful coral island on the Great Barrier Reef, prior to journeying south to Brisbane. — *Sam Sapuppo*

Saudi Arabia

In late September, a group of 54 square dancers visited the beautiful island of Cyprus for a holiday. Exhibitions were performed in several villages with calling by Wayne Spraggins and mixers by Phil and Royna Thomas. Square dancing was new to the Cypriots and they watched and participated with relish. They especially enjoyed the mixers and joined in on the Bingo Waltz. Then they invited the square dancers to stay for their national folk dance. The square dancers included people who are native to America, Scotland and England.

Massachusetts

The Silver City Twirlers of Southeastern Massachusetts celebrated its second anniversary last June. The club has 67 members, aged 12 and up. An Advanced workshop is held on Monday nights, beginners class on Tuesdays, rounds on Wednesday and PH level and rounds on Thursdays. A special dance is held one Saturday each month at the Bristol-Plymouth Regional Tech School. The club



A large bulletin board atop buildings at a major intersection was sponsored by The Silver City Twirlers Square Dance Club of Taunton, Massachusetts.

Photo by Ludwig's Studio

graduated 57 people from its class last year, has raised money for several worthwhile charities and has given a \$200 scholarship to a graduating Bristol-Plymouth student for the past two years. To promote Square Dance Week, 1983, the Twirlers sponsored a billboard at a main intersection in Taunton and held demonstrations to acquaint people with the activity. We welcome travelers and invite anyone to contact our president, Anna MacDougall at 822-9444. — *Maggie McMullen*

England

Although there are about two dozen square dance clubs within a 50-mile radius of Winchester, only a small percentage of the population of Hampshire has more than a hazy

Please see WORLD, page 100

A large crowd watched square dancers demonstrate in Winchester's pedestrian precinct, Hampshire, England.

Photo courtesy Hampshire chronicle



SOUND BY HILTON

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HILTON SOUND QUALITY AND DEPENDABILITY

Sound by Hilton is recognized everywhere as the finest in the square dance field. The Micro-75A sound system is backed by the Hilton guarantee of satisfaction or your money back, and by our two-year warranty against equipment failure.

LIGHT WEIGHT AND COMPACT SIZE

Carrying weight is only 13 pounds. Overall dimensions including spring feet and handle 5¼ by 13 by 15½ inches.

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WORKSHOP



FOR LEADERS IN SQUARE AND ROUND DANCING

January, 1984

WORKSHOP DRILLS

by Jack Lasry, Hollywood, Florida

GET OUT USING FAN THE TOP

Zero Line

Pass thru . . . bend the line
Right and left thru
Two ladies chain
Rollaway half sashay
Do sa do to a wave
Fan the top (boys three quarters)
Right and left grand

Zero Line

Right and left thru
Two ladies chain
Touch one quarter . . . single hinge
Fan the top . . . turn thru
Left allemande
(or after fan the top
grand right and left)

TRIPLE SCOOT AND TRIPLE TRADE

Zero Line

Touch one quarter . . . triple scoot
Hinge one quarter . . . triple trade
Recycle . . . pass the ocean
Recycle . . . left allemande

Touch one quarter . . . eight circulate
Triple scoot . . . hinge one quarter
Triple trade . . . boys run
Bend the lines
Square thru three quarters
Left allemande

Touch one quarter . . . eight circulate
Hinge one quarter . . . triple trade
Hinge one quarter . . . triple scoot
Boys run . . . square thru three quarters
Left allemande

Touch one quarter
All eight circulate once and a half
The column triple scoot

Hinge one quarter . . . double trade
Center girls run
All bend to face in
Double pass thru
Lead couple partner trade
Star thru . . . pass thru . . . boys run
Girls run . . . left allemande

Pass thru . . . wheel and deal
Double pass thru . . . boys run
Triple scoot . . . eight circulate
Girls hinge . . . fan the top
Boys facing out . . . U turn back
Girls extend . . . boys run
Chase right . . . boys run
Left allemande

Heads pass thru . . . around one to line
Touch one quarter . . . triple scoot
Eight circulate . . . hinge one quarter
Triple trade . . . hinge one quarter
Triple scoot . . . boys run . . . zoom
Square thru three quarters
Left allemande

THE PLUS PROGRAM — STANDARD POSITION

Zero Box

Right and left thru . . . veer left
Couples circulate . . . tag the line right
Boys cross run and circulate
Girls hinge . . . center girls trade
Diamond circulate . . . flip the diamond
Girls trade . . . all eight circulate
Spin chain the gears . . . girls run
Bend the line . . . left allemande

Zero Line

Pass the ocean . . . girls trade
Recycle . . . veer left
Couples circulate . . . crossfire
Coordinate . . . half tag the line
Follow your neighbor and spread
Girls trade . . . recycle
Pass to the center
Square thru three quarters
Left allemande

Zero Line

Right and left thru
Rollaway a half sashay . . . box the gnat
Fan the top . . . spin the top
Grand swing thru . . . recycle . . . pass thru
Wheel and deal . . . Dixie grand
Allemande left

Zero line

Pass the ocean . . . fan the top
Grand swing thru
Center four explode the wave and
Chase right . . . ends hinge one quarter
All boys run right . . . centers pass thru
Touch one quarter
Follow your neighbor and spread
Girls trade . . . girls run . . . bend the line
Left allemande

Heads pass thru . . . around one to line
Pass thru . . . tag the line right
Center four follow your neighbor and spread
Centers explode the wave
Centers cross run . . . ends load the boat
New centers follow your neighbor and spread
Ping pong circulate . . . centers recycle
Sweep one quarter
Others divide and star thru . . . zoom
Pass thru . . . left allemande

THE MAINSTREAM PROGRAM

From a left handed two-faced line, call a centers run and you are back to right handed ocean waves. The run action is to the right which is easier for Mainstreamers and the following choreography can fit easily into the Mainstream area.

Zero Box

Swing thru . . . boys run . . . tag the line left
Couples circulate . . . boys run right
Recycle and veer left . . . ferris wheel
Zoom . . . square thru three quarters
Left allemande

Heads star thru . . . pass thru . . . swing thru
Boys run . . . tag the line left
Couples circulate . . . boys trade
Boys run right . . . fan the top . . . recycle
Slide thru . . . left allemande

Zero Line

Pass the ocean . . . scoot back . . . boys run
Couples circulate . . . tag the line left
Boys trade . . . boys run right
Girls trade . . . spin chain thru
Girls circulate once . . . spin the top
Recycle . . . left allemande

Zero Line

Right and left thru
Dixie style to a wave . . . boys trade
With a left hinge one quarter . . . balance
Centers scoot back then walk and dodge
Ends circulate one spot
Center boy only run . . . ferris wheel
Boys pass thru . . . step to a wave
Boys fold
Girls square thru three quarters
Boys reach out . . . courtesy turn your own
Lines up and back . . . slide thru
Square thru three quarters
Left allemande

Zero Box

Do sa do to a wave . . . eight circulate
Recycle . . . veer left . . . ferris wheel
Double pass thru . . . centers in
Cast off three quarters
Centers square thru four . . . ends star thru
Swing thru . . . boys run . . . bend the line
Star thru . . . pass thru . . . trade by
Left allemande

NOVELTY CHOREO — MAINSTREAM LEVEL

Heads pass thru . . . around one to a line
Lines up and back
Girls only bend the line
Couples circulate
Boys only bend the line . . . ferris wheel
Boys zoom
Girls square thru three quarters
Star thru . . . couples circulate
Boys trade . . . boys run right . . . balance
All eight circulate . . . girls trade
Recycle . . . left allemande

Heads pass thru . . . around one to a line
Pass thru . . . tag the line right
Couples circulate
Boys only bend the line
All ferris wheel
(all facing in, ends in static set)
Circle eight
Boys square thru four . . . touch one quarter
Boys circulate . . . girls trade twice
Recycle . . . left allemande

CUTE GET OUT

Zero line . . . star thru . . . pass thru
U turn back . . . diagonal star
Left allemande

SPECIAL WORKSHOP EDITORS

Bob Van Antwerp Workshop Editor
Joy Cramlet Round Dances

THE PLUS PROGRAM

I hear from many callers that while the Plus program is growing in popularity, a few of the Plus calls are often poorly danced by the average Plus dancer. The calls are crossfire, three quarter tag the line and grand swing thru. I'm really not sure if these calls get lost in the shuffle by many callers but if you will work with your dancers on these basics, they will be able to do them as well as they do a load the boat. The most difficult of the three is the crossfire which does require some dancer reaction and good timing but there are many ways to use crossfire that it's worth the effort on your part and, of course, the dancers'.

I will keep the crossfire action to a standard two-faced line with boys as ends and girls as centers. Remember the action has the ends do a cross fold as the centers trade and extend, forming a box circulate set up for the foursome which can result in parallel ocean waves, columns or one single split circulate box.

Zero Box

Right and left thru . . . couples circulate
Crossfire . . . all eight circulate
Boys run . . . swing thru . . . turn thru
Left allemande

Right and left thru . . . veer left
Ferris wheel
Centers right and left thru
Veer left . . . centers crossfire
Walk and dodge . . . left allemande
Right and left thru . . . veer left
Couples hinge . . . crossfire
(ends in a parallel wave formation)
Scout back . . . boys run . . . star thru
Pass to the center
Square thru three quarters
Left allemande

Now if your dancers will work with the three basic formations used in the above examples, they will find that you will be able to mix crossfire into many smooth dancing combinations. Three quarter tag the line is also a useful Plus basic that often gets overlooked by callers and as a result, the dancers struggle when it is called. When teaching the three quarter tag, I start with standard two-faced lines and review a half tag and then call an extend setting up the three quarter tag ending formation. I also tell the dancers that the ends of the line will end up forming a right handed

wave in the center as the leaders or centers of the line will end facing directly ahead exactly as if they had done a normal tag the line. Be sure that you have boys and girls playing the ends of the lines. After the two-faced line is comfortable, I expand to lines facing out. Rules and ending formations remain the same.

Zero Box

Swing thru . . . boys run
Three quarter tag the line
Boys swing thru . . . girls partner trade
Boys extend . . . boys run . . . left allemande

Zero Box

Do sa do to a wave . . . girls run
Three quarter tag the line
Girls swing thru . . . boys partner trade
Girls extend . . . walk and dodge
Partner trade . . . star thru
Pass thru . . . left allemande

Zero Line

Pass thru . . . three quarter tag the line
Outsiders partner trade and roll
Load the boat . . . centers swing thru
Spin the top to a touch one quarter
Center boys run right . . . all pass thru
Left allemande

DANCING THE PLUS PROGRAM

Zero Line

Star thru . . . pass thru . . . chase right
Triple scoot . . . coordinate
Bend the line . . . pass the ocean
Trade the wave . . . left allemande

ROUND DANCES

THREE O'CLOCK — Blue Star 2214

Choreographers: Clark and Ginger McDowell
Comment: This waltz routine is enjoyable to dance and the music is quite pleasant. There are cues on one side of the record.

INTRODUCTION

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

PART A

1-4 **(L) Waltz Turn; (L) Waltz Turn M face WALL; Fwd, Side/Rise, Recov; Thru, Side, Close M facing LOD;**

5-8 **Fwd Waltz; Fwd Waltz (slightly apart) Twinkle, 2, 3; Twinkle, 2, 3 end CLOSED;**

9-12 **Fwd Waltz; 1/4 R Turn, Side, Close M facing WALL; Vine, 2, 3; Thru, Side, Close to end in SIDECAR;**

13-16 **Progressive Twinkle, 2, 3 to BANJO; Twinkle, 2, 3 to SIDECAR; Twinkle, 2, 3 BANJO; Thru, Side, Close end in CLOSED M facing WALL;**

PART B

1-4 **Waltz Balance L, 2, 3; Waltz Balance R, 2, 3; (Twirl) Side, XIB, Side; Thru, Side, Close;**

5-8 **Fwd, Side/Rise, Recov; Manuv, 2, 3 M facing RLOD; (R) Waltz Turn; (R) Waltz Turn end SEMI-CLOSED facing LOD;**

9-12 **Fwd Waltz; Fwd, Point, —; Flare XIB, Side, Thru M face WALL in CLOSED; Side, Touch, —;**

13-16 **Dip, —, —; Recov, Touch, —; Side, Draw, Close; Side, Draw, Close;**

INTERLUDE

1-2 **Apart, Point, —; Together to CLOSED, Touch, —;**

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

Ending:

1-2 **Side, Draw, Close; Apart, Bck, —.**

HERE COME THE BLUES — Rhythm 2001

Choreographers: Dave and Nita Smith

Comment: An active two-step with several fox-trot measures. The music has a Western flavor. The music also has a vocal with it.

INTRODUCTION

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

PART A

1-4 **L Turn Fox-Trot; L Turn Fox-Trot end M face WALL; Hover; Thru, —, Face, Close;**

5-8 **Side, —, XIB, Side; Manuv M face RLOD, —, Side, Bk; Bk, L Turn, Side, Fwd Face LOD in BANJO; Fwd, Close, Bk, Close;**

9-12 **Fwd, —, Face WALL in CLOSED, —; Side, Close, Turn to LEFT-OPEN facing RLOD, —; Bk, —, Face partner and WALL in CLOSED, Close; SEMI-CLOSED LOD Fwd, —, 2, —;**

13-16 **Fwd, Close, Bk, —; Bk, Close, Fwd to CLOSED, —; Turn Two-Step; Turn Two-Step end M face LOD;**

PART B

1-4 **L Turn, —, Side, Bk end CONTRA BANJO M face RLOD; Bk, Lock, Bk, Lock; CLOSED L Turn, —, Side, L Turn end CONTRA BANJO M face LOD; Fwd, Lock, Fwd, Lock;**

5-8 **Fwd, —, Ck, —; Fishtail; Side, Close, XIB, Side; Walk, —, 2, —;**

9-12 **CLOSED M face WALL Twisty Vine, —, 2,**

—; Turn Two-Step; Twisty Vine, —, 2, —; Turn Two-Step;

13-16 **Turn Two-Step; Turn Two-Step; Twisty Vine, —, 2, —; Walk, —, Pickup to CLOSED M facing LOD, —;**

INTERLUDE

1-4 **CLOSED M face WALL Balance L in Place/Balance R in Place to SEMI-CLOSED facing LOD; Rock Bk, Recov, Walk, 2 M face WALL in CLOSED; Balance L in Place/Balance R in Place to SEMI-CLOSED Rock Bk, Recov, Walk, Pickup to CLOSED;**

SEQUENCE: A — B — A — Interlude — A — B except meas 16 end in SEMI-CLOSED ready for Ending.

Ending:

1-4 **Fwd Two-Step; Fwd Two-Step; Open Vine, —, 2, —; Side, Close, Apart, Point, —.**

THIS HOUR OF LOVE — CDC M13

Choreographers: Opal and Joe Cohen

Comment: An interesting waltz routine to pleasant sounding music. One side of record is cued.

INTRODUCTION

CLOSED M facing Diagonal LOD & COH turn to REVERSE SEMI-CLOSED during four pickup notes.

PART A

1-4 **Twinkle Out, 2, 3; Manuv, Side, Close; Spin Turn, 2, 3; Bk Turn, Side, Close M facing Diagonal LOD & COH;**

5-8 **Drag Hesitation to CONTRA BANJO; Bk, Bk/Lk, Bk; Impetus to SEMI-CLOSED; Thru M face WALL in CLOSED, Side, Close;**

9-12 **Dip/ Twist LF, —, —; (L Twirl) Recov to LEFT-OPEN face RLOD, In Place, 2; Twinkle Thru, 2, 3 end OPEN facing LOD; Thru, Side, Close to CLOSED M facing WALL;**

13-16 **Dip, —, —; Manuv, Side, Close end M facing RLOD; (R) Waltz Turn; (R) Waltz Turn end BUTTERFLY M facing WALL;**

PART B

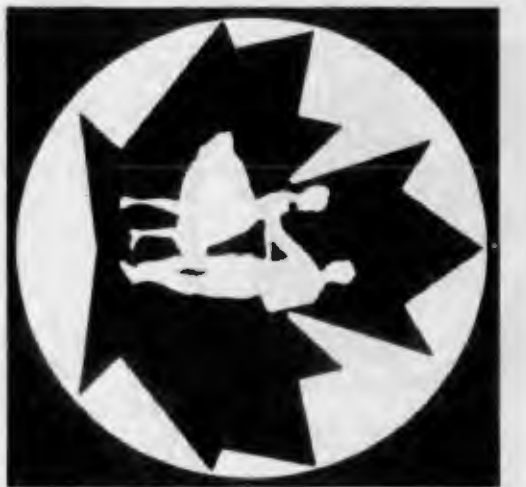
1-4 **Waltz Away, 2, 3; Change Sides, 2, 3 face RLOD in OPEN; BWD Waltz, 2, 3; Change Sides, 2, 3 end BUTTERFLY M face WALL;**

5-8 **Waltz Balance L, 2, 3; Roll RLOD, 2, 3 end BUTTERFLY; XIF/Check, Recov, Side; Thru, Side, Close;**

9-12 **Step Apart, Swing XIF, —; Spin Manuv end BANJO M face RLOD; Wheel R, 2, 3 M face LOD; Manuv, Side, Close M face RLOD in CLOSED;**

More on page 59

4TH. NATIONAL Canadian Square & Round Dance Convention August 2, 3, 4, 1984 Winnipeg Manitoba Canada



Registration No. _____

REGISTRATION APPLICATION

Return Form to Registrar, Convention '84
P.O. BOX 1902 WINNIPEG, MANITOBA, CANADA R3C 3R2

	BEFORE	BEFORE	AT
	31 AUG. 82	31 JULY 84	DOOR
ADULT	15.00	17.50	20.00
YOUTH (BORN AFTER 1966)	10.00	10.00	10.00
NON-DANCER	00.00	3.00	6.00

PLEASE PRINT CLEARLY

LAST NAME ONLY _____

ADDRESS _____

CITY PROV./STATE _____

POSTAL/ZIP CODE _____

FIRST NAME FOR BADGE	Age if under 18 in 1984	SOLO	NON-DANCER	FEE
Quantity				
Convention Program			@ \$2.50	
Manitoba Dangle (To go on Maple Leaf)			@ \$1.00	
Souvenir Maple Leaf Badge & Dangle			@ \$3.00	
Hotel Deposit			@ \$40.00	
Camping Deposit			@ \$20.00	
Souvenir Cookbook			@ 5.00	
SUB-TOTAL \$				
TOTAL AMOUNT ENCLOSED \$				

Make Cheque or Money Order payable to Convention 1984

HOUSING APPLICATION

PRINT CLEARLY

NAME _____

ADDRESS _____

PROGRAMMING (Callers, Leaders and Prompters)

<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

- Calling Codes to be Used
- 1 Square Dance
 - 2 Round Dance
 - 3 Contra Dance
 - 4 Exhibition
 - 5 Panels

check days Available

<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

Thr. Fri. Sat.

Insert appropriate Calling Codes in squares at left (one per block)

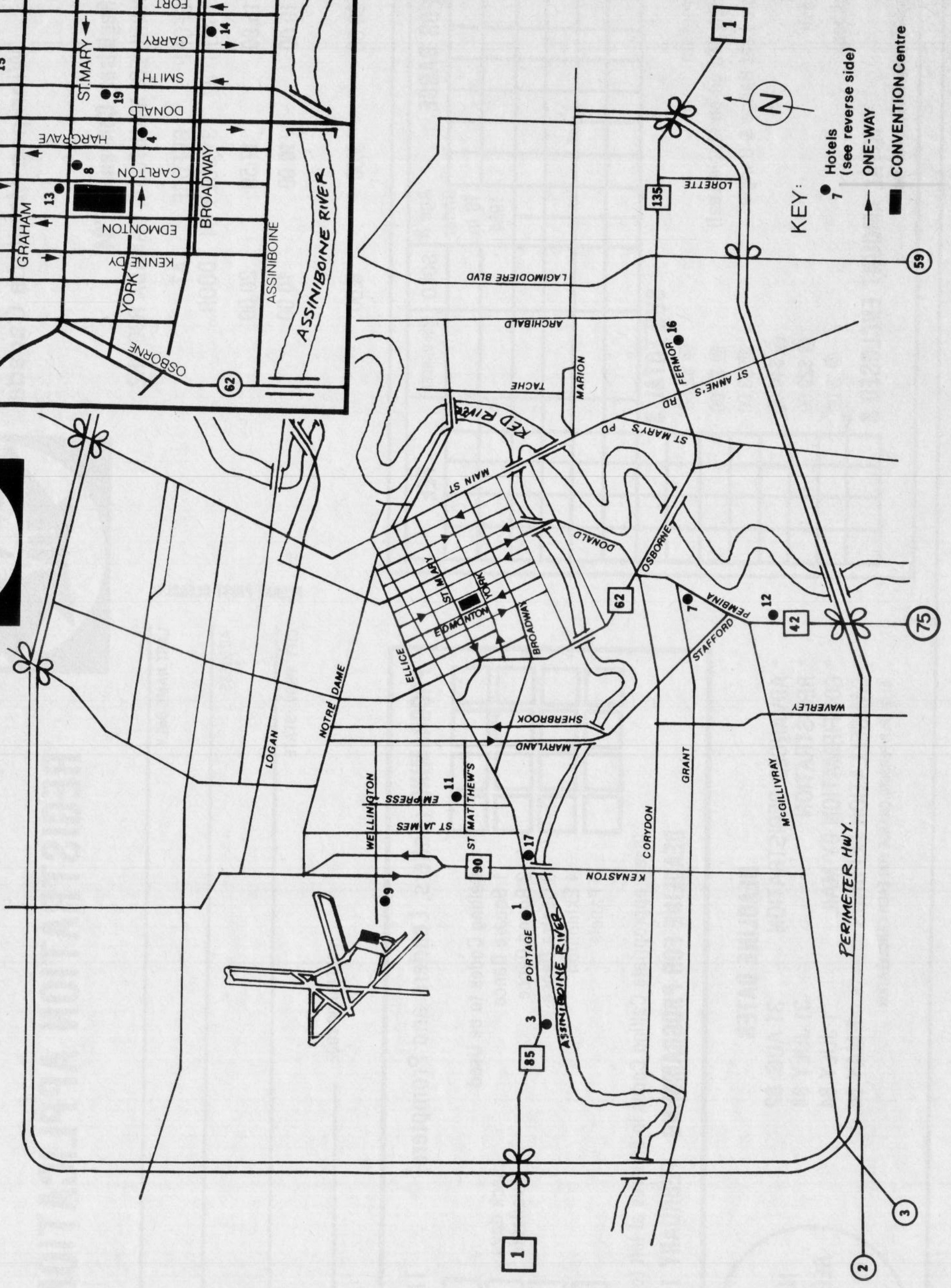
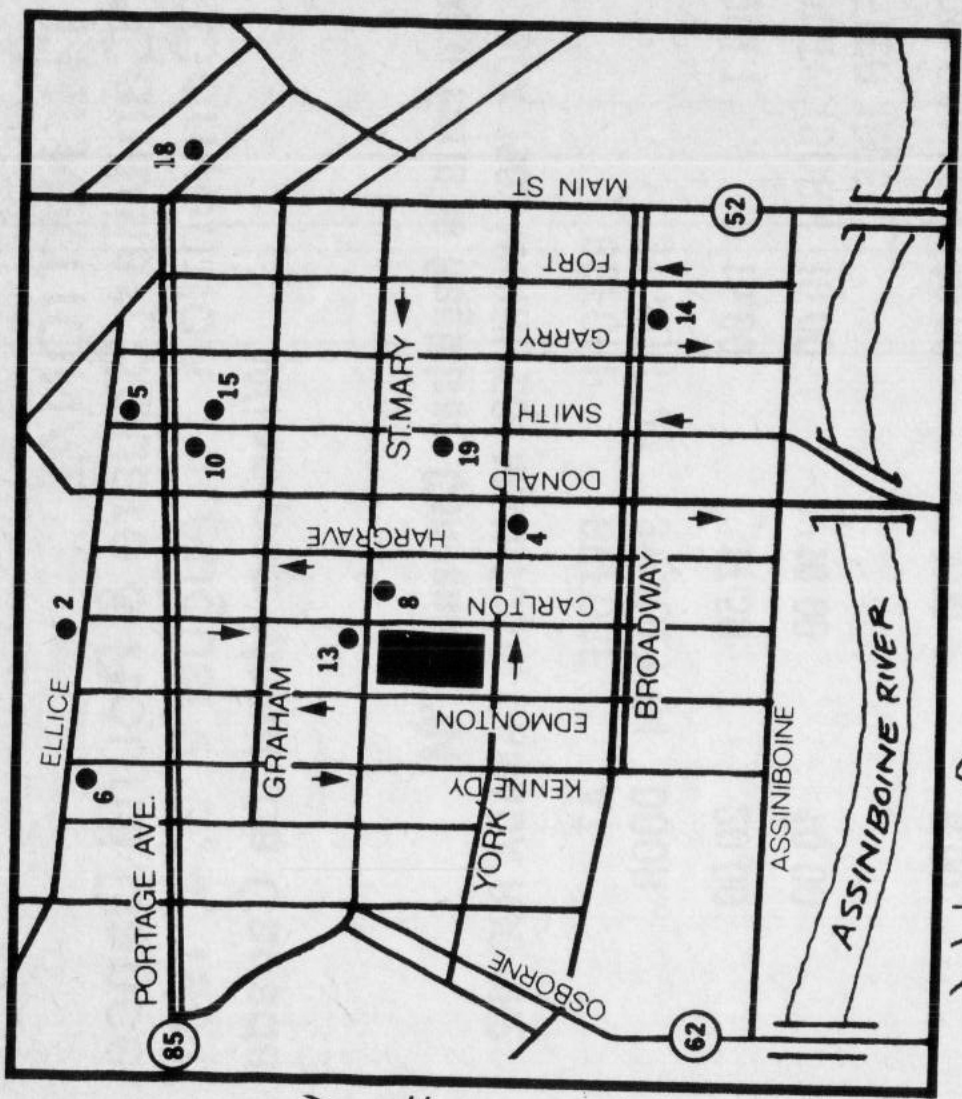
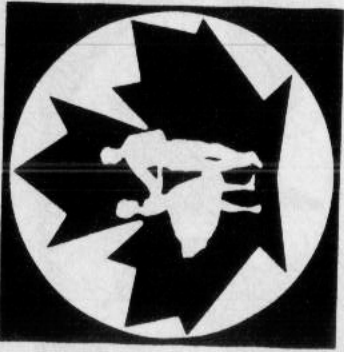
DEADLINE FOR PROGRAMMING - FEBRUARY 1, 1984

DEADLINE DATES

- * ADVANCED REGISTRATION 31 AUG. 82
 - * REGISTRATION 31 JULY 84
 - * CONFIRMATION BY MAIL 1 JULY 84
 - * CANCELLATION REFUNDS 1 MAY 84
- \$1.00 (PER PERSON) CHARGE FOR EACH CANCELLATION



**4TH. NATIONAL
Canadian Square & Round Dance
Convention**
August 2, 3, 4, 1984
Winnipeg Manitoba Canada



4TH. NATIONAL
Canadian Square & Round Dance
Convention
 August 2, 3, 4, 1984
 Winnipeg Manitoba Canada



HOTEL ACCOMMODATION

Rates

- are 1982 rates, unless indicated, & subject to change
- for children vary with hotel & age
- for rollaways vary with hotel
- may vary if not booked through Convention '84

Note

- Please indicate 2nd & 3rd choice
- Reservations made in order of Preference
- Reservation & cancellation **DEADLINE JUNE 1, 1984**
- Cancellation charge \$1.00 per person

CODE NO.	HOTEL	SERVICES	CONVENTION CENTRE	SINGLE	DOUBLE	TWIN	EXTRA PERSON	CREDIT CARDS
1	Assinboine Inn on the park	AB	6 km	31.00			4.00	1345
2	Brittany Inn	ABC	7 blk.	40.00	45.00		5.00	12345
3	Birchwood Inn	ABCD	11 km	45.00	50.00		10.00	1345, 6789
4	Charterhouse	AB	3 blk.	45.00	50.00		6.00	135
5	Marlborough Inn	BC	7 blk.	45.00	50.00	50.00	7.00	1357, 89
6	Gordon Downtowner	AB	5 blk.	28.00-30.00	35.00-38.00			1345
7	Grant Motor Inn (1984 Rate)	ABC	3.2 km	35.00	40.00	43.00	6.00	123, 456
8	Holiday Inn - Downtown	ABCD	0	60.00	68.00		6.00	123, 457
9	International Inn	ABCD	9 km	40.00	45.00		5.00	134, 57
10	North Star Inn	ABCD	6 blk.	54.00	60.00		6.00	1234, 578
11	Polo Park Inn (1984 Rate)	ABCD	7 km	40.00	45.00	(Suites-\$50.00)	5.00	135
12	Ramada Inn (1983 Rate)	ABCD	7 km	48.00-54.00	54.00-60.00		6.00	134, 59
13	The Carlton Inn (Fully Booked)	AB	1/2 blk.	38.00	43.00		2.00	1234, 578
14	The Fort Garry	AB	7 blk.	48.00	48.00		10.00	123, 569
15	The St. Regis	ABC	6 blk.	32.00-39.00	36.00-42.00	41.00-44.00	4.00	0
16	Travelodge Niakwa (1st night deposit required)	ABD	5.2 km	35.00	36.00	47.00	6.00	0
17	Viscount Gort	ABCD	5 km	39.00	45.00		3.00	0
18	Westin	ABCD	10 blk.	60.00	70.00		12.00	0
19	Place Louis Riel Apartment Hotel	A	3 blk.	Bachelor: Single 45.00 Double 52.00 1 Bedroom: Single 50.00 Double 57.00 Extra Person: 7.00 (Both Units: 1 queen & 1 Hide-a-bed)				

CODE

SERVICES

- A Free Parking
- B Restaurant or Coffee Shop
- C Wheel Chair Accessibility
- D Indoor Pool

CREDIT CARDS

- 0. All Major Cards
- 1. American Express
- 2. Carte Blanche
- 3. Visa
- 4. Diner's Club
- 5. Master Charge
- 6. En Route
- 7. Air Canada
- 8. Canadian Pacific
- 9. Bank Americard

RETAIN THIS SHEET FOR REFERENCE PURPOSES

PLEASE PRINT

ADDRESS

CITY PROV./STATE

POSTAL/ZIP CODE

HOUSING

Indicate your preference of accommodations NOW. Please refer to the ENCLOSED FORM for names, rates and locations. Indicate four choices. Your selections will be honoured if possible, otherwise comparable accommodations will be arranged. Telephone requests are not acceptable.

TYPE OF ACCOMMODATIONS DESIRED

(Fill in number required)

- _____ Room(s) with double bed
- _____ Room(s) with two double beds
- _____ Room(s) with full size bed(s)
- _____ Room(s) with twin beds
- _____ Bachelor Apt.(s)(see No. 19)
- _____ 1 Bedroom Apt.(s)(see No. 19)
- _____ Other _____
- _____ Rollaways needed _____

Reservation/Cancellation
Deadline June, 1984

\$40.00 DEPOSIT REQUIRED PER ROOM

Dancers planning to camp together **MUST BE REGISTERED TOGETHER.** CAMPING Tues. or Wed. till Noon Sun. **\$20.00 DEPOSIT REQUIRED PER SITE**

Length of unit: _____ meters/ft.

- Travel Trailer Pop-Up Trailer Tent
- Pick-Up Camper Motor Home Other _____

SERVICES REQUESTED. ELECTRICAL SEWER WATER

PLANNED ARRIVAL by (circle one)

Air Bus Train Auto Boat

Arrival _____ WEEKDAY _____ DATE _____ TIME _____

Departure _____ WEEKDAY _____ DATE _____ TIME _____

PROPER SQUARE DANCE ATTIRE IS REQUIRED AT ALL NATIONAL SQUARE DANCE CONVENTION ACTIVITIES

CONVENTION 84 - P.O. BOX 1902 WINNIPEG, MANITOBA, CANADA R3C 3R2 PHONE (204) 489-7474

CHECK CONVENTIONS ATTENDED
 1978 1980 1982

ASSURE YOUR SPACE — SEND IN THIS REGISTRATION FORM TODAY

Planning to attend the Canadian National is a good share of the fun. If it appears that you may be able to make it in August, send in your registration now so that you may be assured of a place to stay. If you're looking for extra fun, encourage some of your square dance friends to sign up with you and travel together or plan to meet at the convention and share this great square dance event. Attending a convention is like planning for a mid-year Christmas.

DON'T WAIT. DO IT NOW!

HOOR, continued from page 54

13-16 **Impetus to SEMI-CLOSED; Thru, Side, XIB to REVERSE SEMI-CLOSED; Dip Thru twd RLOD, Recov, Side; Thru, Side, Close end REVERSE SEMI-CLOSED;**

SEQUENCE: Dance goes thru twice plus Ending.
Ending:

1-2 **(Twinkle Out, 2/& 3 for identical footwork and end in SHADOW) Twinkle Out, 2, 3; Lunge Swd, —, —.**

LOVER'S PARADE — Grenn 17041

Choreographers: Bill and Jean Filbert

Comment: A peppy two-step done to the old popular tune "Sweethearts on Parade". Good big band sounding music. Cues one side of record.

INTRODUCTION

1-4 **OPEN facing LOD Wait; Wait; Solo Roll, —, 2, —; 3, —, 4, —;**

PART A

1-4 **Fwd Two-Step; Fwd Two-Step end BUTTERFLY M facing WALL; Side, —, XIB, —; Side, Close, 1/4 L Turn end facing LOD in OPEN, —;**

5-8 **Strut, —, 2, —; 3, —, 4, —; Fwd Two-Step; Fwd Pickup to CLOSED M facing LOD;**

9-12 **Fwd Two-Step; Point Fwd, —, Point Bk, —; Fwd Two-Step; Point Fwd, —, Point Bk, —;**

13-16 **Fwd, Close, Bk, —; Bk, Close, Fwd, —; Fwd, Fwd, 1/4 R Turn end BUTTERFLY M face WALL, —; Side, —, XIB, —;**

PART B

1-4 **Rock Side, —, Recov, —; XIF, Side, XIF, —; Rock Side, —, Recov, —; XIF, Side, XIF, —;**

5-8 **Open Vine, —, 2, —; 3, —, 4, —; Solo Roll, —, 2 facing LOD, —; Fwd, —, 1/4 R Turn M face WALL in CLOSED, —;**

9-12 **Side, Close, Fwd, —; (L Twirl) Side, —, Thru to LEFT-OPEN, —; Fwd, —, 1/4 L Turn to CLOSED, —, Side, Close, Bk, —;**

13-16 **(Twirl) Side, —, Thru to SEMI-CLOSED, —; Fwd, —, 1/4 R Turn to BUTTERFLY M face WALL, —; Side, Close, Side, Close; Side, —, Thru to OPEN facing LOD, —;**

SEQUENCE: Dance goes thru twice plus Ending.
Ending:

1-2 **(Twirl) Side, —, XIB, —; Apart, —, Point, —.**

GOODNIGHT WALTZ — Prairie 902

Choreographers: Deane and Helen Serena

Comments: This waltz is not difficult and the music is adequate. The first band is cued. The

reverse side of this record is an instrumental "Cotton Eyed Joe." There are no cues but as mentioned it can be used for clogging, round dance or hoedown.

INTRODUCTION

1-4 **BUTTERFLY Wait; Wait; (Twirl) Side, XIB, Side; Thru, Face, Close end SEMI-CLOSED facing LOD;**

PART A

1-4 **Waltz Fwd, 2, 3; Fwd, Point, —; Spot Turn, 2, 3; Step Together to TAMARA, Touch, —; Solo Turn, 2, 3; Together to TAMARA, Touch, —; Solo Turn, 2, 3 end CLOSED M face WALL; Side, Draw, Close end SEMI-CLOSED face LOD;**

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

13-16 Repeat action meas 5-9 Part A except to end in BUTTERFLY M facing WALL:

PART B

1-4 **Side, Draw, Close; Side, Draw, Close; (Twirl) Side, XIB, Side; Thru, Side, Close end SIDECAR;**

5-8 **Twinkle, 2, 3; Twinkle, 2, 3 end CLOSED M face WALL; Side, XIB, Side; Thru, Face, Close end in BUTTERFLY;**

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

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

SEQUENCE: Dance goes thru three times plus Ending.

Ending:

1-4 **BUTTERFLY M facing WALL Waltz Balance L, 2, 3; Waltz Balance R, 2, 3; (Twirl) Side, XIB, Side end in CLOSED; Manuv, 2, 3, end M facing RLOD;**

5-8 **(R) Waltz Turn; (R) Waltz Turn end M face WALL; Apart, —, —; Point, —, —.**

SINGING CALLS

COMMONLY KNOWN AS THE BLUES

By Stan Russell, Taylors, South Carolina

Record: Dance Ranch #675, Flip Instrumental, with Stan Russell

OPENER, MIDDLE BREAK, ENDING

Circle left

**Well I just hitched a ride on a
North bound truck this place
Hasn't been good to me left allemande
Do sa do your own men star left one time
Turn your partner by the right
With the corner allemande swing
With the partner promenade now
I don't want no pity I've got a case of
What's commonly known as the blues**

FIGURE:

**Now all four ladies chain across
You turn there with that lady**

Head two promenade three quarters round
 Side two flutterwheel one time inside
 Pass thru do sa do outside two you know
 Swing thru then swing thru again
 Boys run right and promenade now
 I don't want no pity I've got a case of
 What's commonly known as the blues
 SEQUENCE: Opener, Figure twice, Middle
 break, Figure twice, Ending.

DOWN DEEP

By Red Boot Boys, Greeneville, Tennessee
Record: Red Boot #296, Flip Instrumental, with
 Red Boot Boys
 OPENER, MIDDLE BREAK
Sides face grand square
This highway of heartache is rocky and rough
And I learned a long time ago
You can't build a fire in the ashes of love
And roses don't bloom in the snow
Circle left
Down deep way down deep inside my soul
Left allemande come back and promenade
I feel I can feel your heart take ahold
Way down deep in my heart
 ENDING:
Four ladies promenade inside the ring
Get home swing that man around
Join hands circle go walkin' round
Left allemande weave the ring
Down deep way down deep inside my soul
Do sa do and promenade
I feel I can feel your love take ahold
Way down deep in my heart
 FIGURE:
Heads square thru four hands you go
Meet the sides star thru pass thru
Tag the line face in curlique
Boys run and do an eight chain five
Down deep way down deep inside my soul
Left allemande come back and promenade
I feel I can feel your love take ahold
Way down deep in my heart
 SEQUENCE: Opener, Figure twice, Middle
 break, Figure twice, Ending.

SHADOWS OF MY MIND

By Al Horn, Penrose, Colorado
Record: Prairie #1011, Flip Instrumental with, Al
 Horn
 OPENER, MIDDLE BREAK, ENDING
Sides face grand spin
In the shadows of my mind I see her
Just the way she used to be
When I'm alone at night I turn out the light
She goes walking thru
The shadows of my mind

FIGURE:
Heads promenade halfway
Sides square thru two hands I say do sa do
Spin chain gears ya move 'er round then
When I'm alone at night
Swing corner promenade go right
She goes walking thru
The shadows of my mind
 Note: Grand spin may be substituted by grand
 square, using circle left allemande or appro-
 priate figure after grand square.
 SEQUENCE: Opener, Figure twice, Middle,
 break, Figure twice, Ending.

WHEN MY BLUE MOON TURNS TO GOLD

By Tom Perry, Monroe, Louisiana
Record: Hi-Hat #5060, Flip Instrumental with
 Tom Perry
 OPENER, MIDDLE BREAK, ENDING
Circle left
When my blue moon turns to gold again
And the rainbow drives the clouds away
Four boys star by the right inside the ring
Come back by the left once around I sing
Turn partner right go left allemande
Swing your lady round and promenade
When my blue moon turns to gold again
You'll be back within my arms to stay
 FIGURE:
One and three square thru get me four
Around the corner girl a do sa do
Do a curlique cast off three quarters
Girls trade and then swing thru
Boys run to the right all bend the line
Slide thru swing the corner promenade
When my blue moon turns to gold again
You'll be back within my arms to stay
 SEQUENCE: Opener, Figure twice, Middle
 break, Figure twice, Ending.

1984 Premium Album Tracks

The following calls feature track three
 from each of the Premium Records. They have
 been edited and slightly condensed to ac-
 commodate the available Workshop space,
 but are totally representative of the calls, as
 presented in the 1984 Albums.

The BASIC Program

Bob Van Antwerp
Stateline, Nevada

Circle to the left . . . left allemande
 Come back . . . do sa do
 Boys star by the left . . . once around
 Meet your honey . . . turn her by the right
 Allemande left . . . come back
 Swing the lady . . . promenade

Sides do sa do . . . make an ocean wave
 Swing thru
 Box the gnat . . . swing thru . . . box the gnat
 Half square thru . . . do sa do . . . box the gnat
 Square thru four . . . you're facing out
 Bend the line . . . box the gnat
 Square thru four
 In the middle box the gnat
 Outsides roll away . . . Everybody U turn back
 Allemande left . . . right and left grand
 When you meet your lady . . . do sa do
 Turn to the corner . . . allemande left
 Alamo style . . . swing thru
 Up to middle and back
 Swing thru . . . turn partner by the right
 Turn to the corner . . . allemande left
 Promenade . . . short . . . home you go

Sides star thru . . . right and left thru
 Roll away with a half sashay . . . pass thru
 Do sa do with outside two
 Make an ocean wave
 Swing thru . . . girls run around the boys
 Everybody star thru . . . California twirl
 Right and left thru . . . dive into the middle
 Right and left thru
 Roll away with a half sashay . . . pass thru
 Step to a wave . . . swing thru
 Girls run around the boys . . . star thru
 California twirl . . . dive thru . . . pass thru
 Left allemande . . . right and left grand
 Promenade home

Four ladies chain three quarters
 Head ladies chain . . . side ladies chain
 Four ladies chain three quarters
 Allemande left . . . come back . . . do sa do
 Everybody bow to your partner . . . that's it

The MAINSTREAM Program

Marshall Flippo

Abilene, Texas

Join hands . . . circle to the left
 Turn your partner left . . . do a do paso
 Partner left . . . corner by the right
 Your partner left like an allemande thar
 Boys back up . . . slip the clutch
 Left allemande . . . grand right and left

One and three pass thru
 Separate . . . walk around one
 Center four only box the gnat
 Everybody right and left thru . . . pass thru
 Wheel and deal . . . centers swing thru
 Others divide and
 Everybody right and left thru

Pass the ocean . . . girls trade . . . swing thru
 Girls circulate twice . . . boys trade
 Boys circulate once . . . boys run around girls
 Ferris wheel . . . centers swing thru
 Others divide . . . everybody right and left thru
 Pass thru . . . tag the line . . . face in
 Touch one quarter . . . circulate once
 Girls turn back . . . star thru
 Reverse the flutter
 Roll away with half sashay
 Star thru . . . trade by . . . swing thru
 Boys run around the girls . . . bend the line
 Pass thru . . . wheel and deal
 Centers swing thru . . . others divide
 Everybody right and left thru . . . pass thru
 Tag the line . . . face out . . . boys run
 Centers trade . . . swing thru
 Girls run around the boys
 Touch one quarter
 Boys run around the girls
 Star thru . . . reverse flutter . . . slide thru
 Right and left thru . . . pass thru . . . trade by
 Pass thru . . . do a U turn back
 Right and left grand . . . promenade home

Sides pass the ocean
 Step thru to outside two
 Girls trade . . . boys run around the girls
 Couples circulate . . . bend the line
 Slide thru . . . touch one quarter
 Walk and dodge . . . partner trade
 Turn to face her . . . touch one quarter
 Scoot back . . . girls run around the boys
 Star thru . . . California twirl
 Right and left thru . . . star thru
 Two ladies chain . . . Send her back
 Do a Dixie style to ocean wave
 Left swing thru . . . boys circulate twice
 Girls trade . . . girls circulate once
 Left swing thru . . . girls circulate twice
 Boys trade . . . boys circulate once
 Allemande left . . . promenade home

The PLUS Program

Mike Seastrom

Northridge, California

Walk all around the corner . . . turn partner left
 Head ladies center . . . teacup chain
 Head couples square thru four hands around
 Do sa do with the outside pair . . . ocean wave
 Relay the deucey . . . spin chain thru
 Girls rest
 Spin chain thru . . . men rest . . . swing thru
 Boys run around the girls . . . bend the line
 Pass thru . . . wheel and deal
 Centers star thru
 Square your sets

Head two couples promenade three quarters
 Sides single circle . . . make an ocean wave
 Boys trade . . . boy run around the girl
 Bend the line . . . star thru
 Everybody do a double pass thru
 Track II . . . spin chain the gears
 Swing thru . . . girls fold . . . peel the top
 Right and left thru . . . pass thru
 Bend the line . . . slide thru
 Single circle . . . extend . . . right and left grand
 When you meet partner . . . swing
 Square your sets
 Side pair lead to the right . . . circle four
 Side men break . . . make your lines
 Right and left thru . . . load the boat
 Pass thru . . . left allemande
 Allemande thar . . . meet partner
 Remake the thar . . . partner right

Next girl left three quarters
 Girls swing in . . . allemande thar
 Shoot the star all the way around
 Find partner . . . right and left grand
 Meet girl and promenade home
 Head couples cross trail thru
 Separate behind sides . . . star thru
 Sides pass thru . . . touch one quarter
 Follow your neighbor and spread
 Men circulate . . . girls turn back
 Couples circulate . . . couples hinge
 Center couples trade . . . couples hinge
 Couples circulate . . . ferris wheel
 Centers sweep one quarter
 All join hands . . . circle left half way
 Square your sets . . . sides face
 Grand square . . . reverse
 When you get there
 Four ladies chain straight across
 Chain the girls right back home
 Join hands . . . circle left . . . left allemande

The ADVANCED ONE Program

Bronc Wise

Long Beach, California

Two and four square chain thru
 Heads roll away with a half sashay
 Swing thru . . . go once and a half
 Right . . . left . . . right . . . roll . . .
 Right and left grand . . . promenade home

One and three right and left thru . . . star thru
 Pass thru . . . make a wave . . . acey deucey
 Once and a half
 Wave of six grand swing thru
 Four boys do a diamond circulate
 Wave of six grand swing thru
 Boy in that wave run right around one girl

Line of six do a turn and deal
 Center two girls only pass thru
 Lonesome boy face in . . . touch one quarter
 Boys trade in the middle
 Four in the middle swing thru
 Others star thru . . . California twirl
 Everybody do a chain reaction
 Boys run around the girls . . . bend the line
 Right and left thru . . . pass thru
 Bend the line . . . star thru . . . veer left
 All crossover circulate
 Boy cross run to the furthest end
 Everybody do a turn and deal
 Right and left grand . . . promenade home

Sides pass the ocean . . . chain reaction
 Turn the star one half
 Inside girl turns the outside boy
 Boys run around the girls
 Right and left thru . . . send her back
 Do a Dixie style . . . got a wave
 Boys quarter thru . . . girls circulate
 Check a facing diamond . . . diamond circulate
 Four girls left swing thru . . . diamond circulate
 Cut the diamond . . . left hands girls
 Swing thru . . . boy run around the girl
 Bend the line . . . touch a quarter
 All circulate . . . once and a half
 Center six do a trade and roll
 You four pass thru
 You're working one by two . . . step and slide
 Boy out girls together
 Girls partner trade and roll
 Girls make an arch with girl next to you
 Substitute over a guy
 Other boy quarter right
 Boys see a diamond
 Boys diamond circulate
 Four boys flip your diamond . . . extend the tag
 Boys run around the girl . . . pass thru
 Bend the line . . . pass the ocean . . . swing thru
 Boy run around the girl . . . bend the line
 Pass the ocean . . . swing thru . . . recycle
 Follow her guys . . . right and left grand
 Promenade home
 Sides right and left thru

Star thru . . . spread . . . pass thru
 Turn and deal . . . double pass thru
 Girls partner trade and roll
 Start a split square thru four
 Girls clover . . . boys pass in
 Boys pass thru
 Star thru . . . leaders partner trade
 Pass thru . . . wheel and deal . . . centers zoom
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 Pass thru . . . wheel and deal
 In the middle pass thru . . . allemande left

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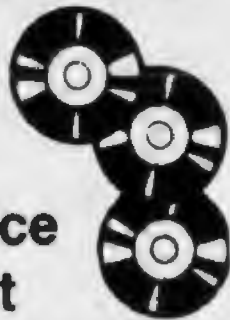
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Randy is also a recording artist, on staff with Desert Recordings of the Prairie-Mountain-Desert-Ocean organization. Among his releases are Fire On The Mountain and I Love New Orleans Music.

When talking with Randy Baldrige, he was anxious to express his appreciation to the many dancers who have supported him along the way. His message to all who square dance



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was based on keeping the fun in the activity. Randy says, "Every so often you may square up with dancers who have just graduated or are not as experienced as you are. Well, call it a duty-tip or whatever, but do your best to make that particular tip as much fun as the other dancers expect it to be. If you are an Advanced dancer, remember Mainstream is where Advanced dancers come from."

LETTERS, *continued from page 3*

many leaders and workers in the square dance activity for the assistance and encouragement they have given during this time. These past years have been most rewarding to me as I have had the privilege to meet and know many of the truly great leaders in this wonderful activity that we love so much. Roundalab has now chosen Peg Tirrell of Cresskill, New Jersey, as its new Executive Secretary. Edith and I are not retiring but will continue to contribute whatever we can toward making square and round dancing more enjoyable for the dancers — for that is the name of the game.

Charlie Capon
Memphis, Tennessee

We join dancers everywhere in saying "thanks for a job well done!" —Editor

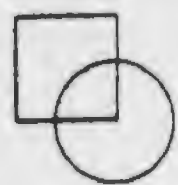
Dear Editor:

Lynnette, where are you? Please write home! Anyone knowing the whereabouts of Lincoln's festival promotional doll, please write me at 2147 No. 28th, Lincoln 68503.

Margaret Murkle
Lincoln, Nebraska

Dear Editor:

We need to sell our back issues of SQUARE



NATIONAL SQUARE DANCE DIRECTORY



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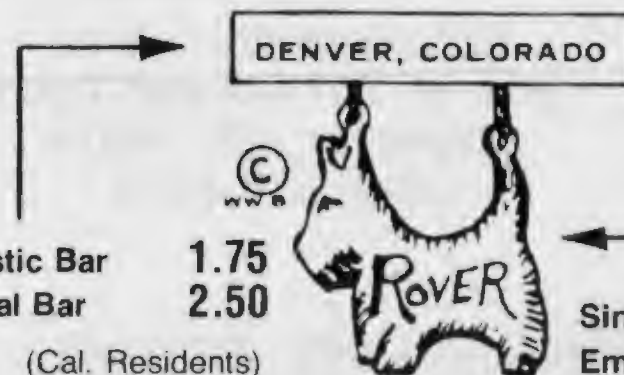
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Mrs. B. Broussard
Lake Charles, Louisiana

Dear Editor:

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Al Scheer
Littleton, Colorado

Dear Editor:

My wife and I belong to two square dance clubs. The badge for each club includes the club name but no where does it say "square dancing." I think all club badges should include the words, "square dance," so people will know what the badge stands for.

Arthur Earley
Fredericksburg, Virginia

Dear Editor:

Thank you for your Big Events' listings and for all that your magazine does to promote not only square dancing but good and better square dancing. I enjoyed and agree with your comments at the end of Bill Davis' article in the October magazine. I think highly of Bill and feel he is a very talented and knowledgeable person in our field. Perhaps, though, that



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Hoby and Ida Herron
Payson, Arizona

Dear Editor:

I commend you and your staff on a quality publication that serves as a guiding light for the square dance movement. I thoroughly enjoyed the October issue. I particularly liked your comments on "full circle" and the articles on halfway dances, Frank Lane's comments, Allemande Hall and the articles by Cal

Campbell and Bill Davis. Most of all I appreciate your efforts over the past 35 years to present a consistent, timely and qualitative tabloid for square dancing. Here's to at least another 35 years of telling the square dance story.

Danny Robinson
Winter Park, Florida

Dear Editor:

Please amend the 1983 Information Directory on the British Association of American Square Dance Clubs. I have been president of

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Travelers and correspondents please take note of the above and correct your 1983 August Directory. — Editor

Dear Editor:

Your article, "A Great Home for Square Dancing," in the October issue was far beyond our expectations. Please accept our thanks. The article and pictures have proven to be of interest to potential builders as we have received inquiries from 14 different states, as of October 10.

Bill Brandfast, Chattanooga, Tennessee

Dear Editor,

My letter in your August issue (page 61) included a typographical error. It read Maui but should read Kauai.

Florence Rita, Kekaha, Hawaii
Visitors to the Islands, please note. You'll find the Paradise Promenaders eager to welcome you on Kauai! — Editor

Dear Editor:

We have been members of Sets in Order since 1967 and have enjoyed every minute of it. My heart is deeply grieved that I did not let you know that my dearest partner, Albert, passed on two years ago. We were always active members of clubs in our area and danced three or four times a week. I've not been out too often since as it is very hard for me. God bless all.

Nellie Sellars, Bossier City, Louisiana

Dear Editor:

Al Moses, caller from Brooklyn, would like



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to thank all dancers and friends for the lovely cards, phone calls and get-well wishes. A special thanks to the callers who filled in for him.

Edith Moses, Brooklyn, New York

Dear Editor:

We enjoy reading the various articles in your magazine and occasionally see someone we danced with or a name we remember from the past. Our dancing started in Nebraska in 1964. In 1975-77 we danced with the Tehran Trotters, Iran. We wonder if anyone reading SQUARE DANCING might have been in

Tehran during that period? If so, please contact us.

Joe and Betty LeBlanc
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Dear Editor:

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WALKIN' THROUGH THE SHADOWS OF MY MIND — Thunderbird 232

Key: D Tempo: 128 Range: HB
 Caller: Tommy Russell LG

Synopsis: (Break) circle left — Left allemande — do sa do — four men star left — turn partner by right — left allemande — promenade (Figure) Heads square thru — corner do sa do — curlique — scoot back — boys run right — right and left thru — flutterwheel — reverse the flutter — promenade.

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.

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ST 204 **Someday Soon** by Ted Frye

ST 203 **May The Circle** by Randy Dougherty

ST 202 **You Were Always On My Mind**
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Charlie Ashby



Randy Dougherty



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Johnny Preston

P 122 **Greatest American Hero**
 by Ron Marion

P 123 **Early Morning Rain** by Charlie Ashby

P 124 **Hey, Baby** by Ron Marion

New Hoedowns

ST 300 **Rock Island Ride/
 Dixie Breakdown**

ST 301 **Weeping Willow/Boiling Cabbage**

ST 302 **Ragtime Anne/James**

Comment: This release has music that is most enjoyable to listen to. The pianist is an exceptionally well-qualified musician. The dance figure is average and adequate. Overall Thunderbird is improving it's releases.

Rating: ☆☆☆☆

LITTLE GOLDEN HORSESHOE — Dance Ranch 676

**Key: G Tempo: 130 Range: HB
Caller: Al Stevens LB**

Synopsis: (Intro) Sides face grand square — circle left — men star by right — left allemande — weave ring — swing — promenade (Break

& end) Sides face grand spin (Figure) Head two couples square thru four hands — corner swing thru — boys run — couples circulate — move up tag the line — both face right — wheel and deal — turn thru — trade by — corner swing — promenade.

Comment: This release may need some work on the word usage in some places. The melody is not difficult. It offers a tag the line and trade by.
Rating: ☆☆☆

OLD MAN RIVER — Hi-Hat 5062

**Key: D Tempo: 128 Range: HB Flat
Caller: Ernie Kinney LA**

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Synopsis: (Break) Circle left — men star right to corner — allemande — weave ring — swing — promenade (Alternate break) Sides face grand spin (Figure) Heads promenade half-way — down middle square thru four hands — right and left thru — veer left — ferris wheel — square thru three quarters — swing corner — left allemande new corner — promenade.

Comment: This release should not be confused with the "Old Man River" tune most of us know. This is an easily called dance and Ernie makes it sound simple. Good music and adequate figure. The alternate break offers a grand spin. Rating: ☆☆☆☆

HE GOT YOU — Red Boot 295

Key: C Tempo: 126 Range: HD
Caller: Dave Stuthard LC

Synopsis: (Break) Sides face grand square — four ladies chain — chain back home — promenade (Figure) Heads promenade half-way — sides right and left thru — square thru four hands — do sa do — eight chain four — swing corner — promenade.

Comment: A nice relaxed dance and well called by Dave. The musical background is pleasing. The dancers enjoyed dancing this relaxer. Nothing to execute that is difficult in a fine Mainstream offering. Rating: ☆☆☆☆

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THERE'S GONNA BE A SHINDIG IN THE BARN — Mountain MR 28

Key: C Tempo: 128 Range: HC
Caller: Vern Weese LB

Synopsis: (Break) Allemande left Alamo style —
balance — swing thru — go forward two —
balance again — swing thru — go forward two
— turn thru — left allemande — right and left
grand — swing — promenade (Figure) Heads
square thru four hands — corner do sa do —
curlique — cast off three quarters — ladies
trade — swing thru — boys run — bend the
line — slide thru — swing corner — left al-
lemmande — promenade.

Comment: This release generates some square
dancing hand-clapping music. Nice calling
job. The figure offers a curlique, cast off three
quarters, ladies trade, etc., all well timed.
Overall the music, calling, choreography and
floor feeling makes this a good
release. Rating: ☆☆☆☆

A SONG IN THE NIGHT — Red Boot 293

Key: B Flat Tempo: 130 Range: HC
Caller: Bill Harrison LD

Synopsis: (Intro) Four ladies chain — rollaway —
circle left — rollaway — circle left — left al-
lemmande — weave ring — swing — prome-



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nade (Break & end) Circle left — left allemande — do sa do — left allemande — weave ring — swing — promenade (Figure) Heads square thru four — make right hand star — heads star left — right and left thru — square thru three — left allemande.

Comment: Good Red Boot music as usual. Though the melody may cause some problems, it is nice to listen to. The figure is average and has been used quite a bit. Rating: ☆☆☆

Synopsis: (Intro & end) Four ladies chain — rollaway — join hands circle left — four ladies rollaway — circle left — allemande left — weave ring — do sa do — promenade (Break) Sides face grand square — four ladies chain — chain back home — roll promenade (Figure) Head couples square thru four hands — right and left thru — swing thru — boys run right — bend the line — right and left thru — send her back Dixie style — make a wave — take a peek trade wave — swing corner — promenade.

Comment: The music on this release was classed as average by the dancers, figure ade-

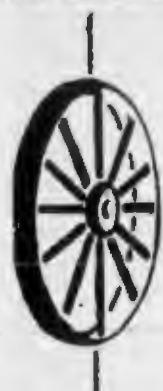
PARADISE TONIGHT — Desert DR 13

Key: D Tempo: 128 Range:

Caller: Art Tangen

HB

LB



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quate. It offers a trade the wave figure. Melody was average. Rating: ☆☆☆

up and back — star thru — California twirl — swing corner — promenade.

FOX ON THE RUN — Chaparral 3512
Key: F Tempo: 128 Range: HC
LC

Comment: A very interesting bit of vocalizing by the Chaparral boys. There's a notable improvement from their first combined efforts. Figure is average and the music by Johnny Gimble is, as usual, very good.

Rating: ☆☆☆☆

Callers: Ken Bower, Jerry Haag, Beryl Main, Gary Shoemake

Synopsis: (Break) Four ladies promenade — swing at home — join hands circle left — left allemande — weave ring — do sa do — promenade (Figure) Heads promenade halfway — down middle right and left thru — square thru four — split two — round one make a line — go

COMMONLY KNOWN AS THE BLUES — Dance Ranch 675

Key: C Tempo: 130 Range: HC
LC

Caller: Stan Russell
Synopsis: Complete call printed in Workshop.



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Comment: A nice sound with a good melody line. The figure is most adequate and the timing very well done. The music seemed to be upgraded from previous material. A most acceptable release. Rating: ☆☆☆☆

BRING ON THE SUNSHINE — MW 102

Key: D **Tempo:** 130 **Range:** HD
Caller: Nelson Watkins **LA**

Synopsis: (Break) Four ladies chain — rollaway — circle left — ladies rollaway and star to circle — allemande left — weave ring — do sa do — promenade (Figure) Heads lead right circle four — make a line — right and left thru



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— touch one quarter — circulate — boys run right — square thru three quarters — trade by — touch one quarter — scoot back — swing corner — promenade.

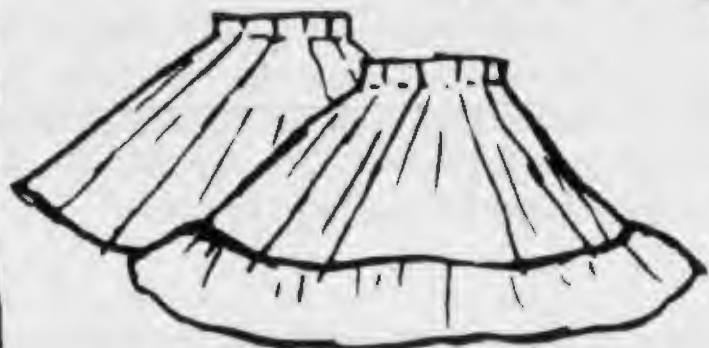
Comment: A fine instrumental on this release. The choreography and timing are excellent and dancers enjoyed dancing this release. Movements are Mainstream and active enough to please most. Rating: ☆☆☆☆

COMMON MAN — Ocean OR 6

Key: F **Tempo:** 120 **Range:** HC
Caller: Bob Househoulter **LC**

Synopsis: (Break) Four ladies chain three quar-

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ters — chain straight across — sides face grand square eight steps — left allemande — weave ring — swing — promenade (Tea Cup Chain break) Four ladies chain — chain home — do paso — head ladies center for tea cup chain (Figure) Heads promenade halfway — sides pass thru — cloverleaf — double pass thru — leaders partner trade — swing thru — girls circulate — boys trade — boys run bend the line — cross trail thru — swing — promenade (Plus Figure) Sides lead to right — circle halfway — veer to left — couples circulate — crossfire — coordinate — crossfire again — girls run to right — everybody pass thru — U

turn back — swing — promenade.

Comment: The calling is very clear on this record. The choreography was closely timed but well executed by the dancers. However, they had mixed emotions on the overall rating. The addition of a Plus figure and tea cup chain added variety. Callers will need to listen.

Rating: ☆☆☆

WHEN MY BLUE MOON TURNS TO GOLD — Hi-Hat 5060

Key: F & F Sharp **Tempo:** 130 **Range:** HB LC

Caller: Tom Perry **Synopsis:** Complete call printed in Workshop.

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Comment: An old tune that sounded very good to hear again. Nice musical background and nice job of calling by Tom. The figure has enough substance to be enjoyed by all dancers. The voice addition on chorus added to this release. Rating: ☆☆☆☆

sides right and left thru — sides square thru four hands — do sa do — eight chain five — left allemande — promenade.

Comment: A popular tune. The dancers had to move quite quickly in some places. The figure is Mainstream all the way. The music is good. Rating: ☆☆☆

GOOD MORNING RAIN — Top 25365

Key: E Flat Tempo: 132 Range: HC
Caller: Dave Walker LB Flat

Synopsis: (Break) Four ladies chain — rollaway — circle left — four ladies rollaway — left allemande — weave ring — do sa do — promenade (Figure) Heads promenade halfway —

SHADOWS OF MY MIND — Prairie 1011

Key: D Tempo: 128 Range: HB
Caller: Al Horn LC

Synopsis: Complete call printed in Workshop.
Comment: A real smoothie sounding tune with vocal backup. Al does a nice job with the

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release and it's a fine middle of the evening
dance, offering a spin chain the gears and
grand spin on middle break. The dancers
enjoyed this release with Al's slight (very
slight) yodel. Rating: ☆☆☆☆

thru — slide thru — load the boat — swing
corner — promenade.

Comment: A lot of rhythm in this fine instrumen-
tal. It's that "kinda wants to make you dance"
music. The figure offers a load the boat. The
dancers felt the voice could have been a little
more pronounced. Rating: ☆☆☆☆

IT'LL BE ME — Mountain MR 31

Key: C Tempo: 128 Range: HB

Caller: Phil Kozlowski LG

Synopsis: (Break) Sides face grand square —
circle left — allemande left — promenade
(Figure) Heads promenade halfway — down
middle right and left thru — flutterwheel —
sweep a quarter — pass thru — right and left

SIDESTEP — Hoedowner 112

Key: D Tempo: 128 Range: HD

Caller: George Sutton LA

Synopsis: (Break) Sides face grand square —
four ladies promenade — swing at home —
promenade (Figure) Heads promenade half-

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way — down middle full square thru — right and left thru — veer left — couples circulate — move up and go one half tag — scoot back — single hinge — boys run — promenade.

Comment: A slightly different musical rendition on this release and good backup musical accompaniment. It seems to offer the rhythm of a march tune but it really is not. The figure is very adequate. Rating: ☆☆☆☆

Synopsis: Complete call printed in Workshop.

Comment: One of the best, if not *the* best released by the Red Boot Boys. The voice blend makes it enjoyable just to listen to. There's certainly a similarity to the Oak Ridge Boys' sound. The choreographic effort is very good. Dancers voted this record very high.

Rating: ☆☆☆☆☆

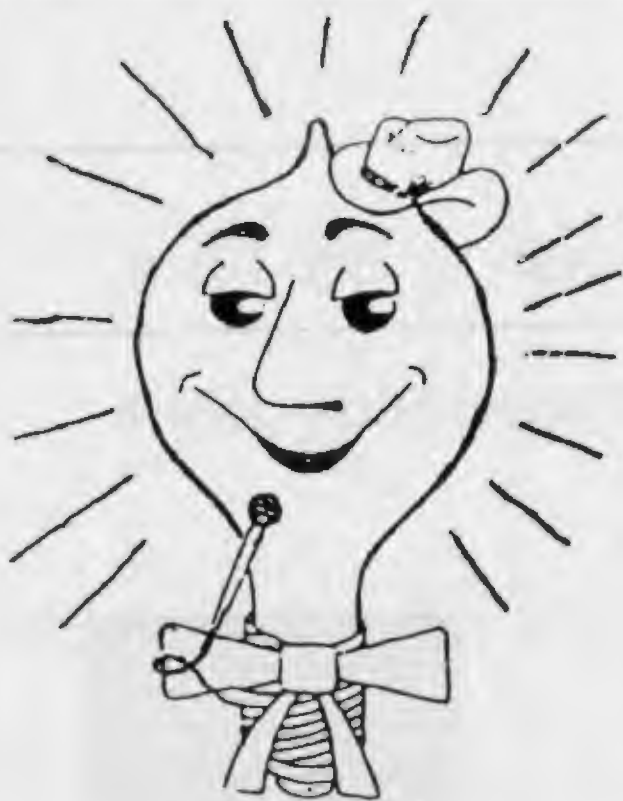
JUST HANGIN' AROUND — Red Boot Star 1274

Key: F Tempo: 128 Range: HA
Caller: Allen Tipton LC

Synopsis: (Break) Walk around corner — see

DOWN DEEP — Red Boot 296

Key: F & G Tempo: 128 Range: HE LC
Callers: Mike Hoose, Johnny Jones, Wayne McDonald, Don Williamson



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saw own — join hands circle left — four men star by right — left allemande — weave ring — swing — promenade (Figure) Four ladies chain three quarters — one and three right and left thru — side couples promenade half-way — walk in and curlique — boys run right — eight chain three — swing corner — promenade.

Comment: The musical background is above average and the tune is familiar and should offer no major problem in the calling. The dance movements are Mainstream and the figure worked well. Dancers had mixed reactions to this release. Rating: ☆☆☆

DEVIL WOMAN — JoPat 216

Key: D Tempo: 128 Range: HE
Caller: Joe Porritt LC Sharp

Synopsis: (Intro) Circle left — four ladies chain — chain back — walk around corner — see saw own — left allemande — promenade (Break & end) Sides face grand square — four ladies chain — chain back — promenade (Figure) Heads square thru four hands — corner do sa do — swing thru — spin the top — right and left thru — pass the ocean — ladies trade — ladies run around that man — half tag — swing that girl — promenade.

Comment: A clear, well recorded release with

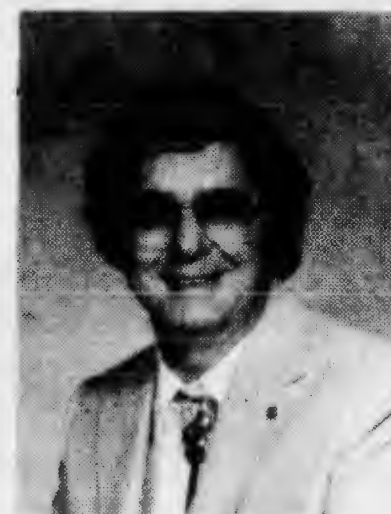


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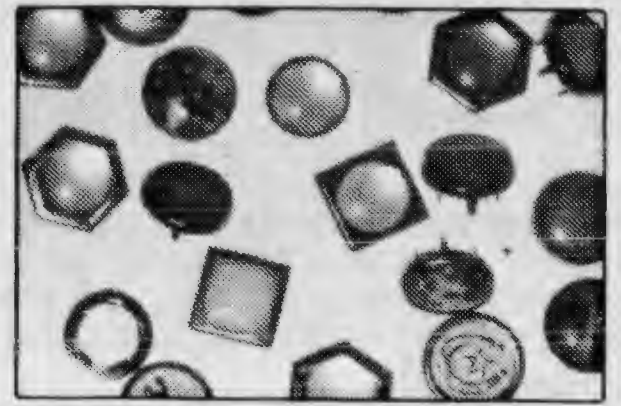


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typical JoPat music which has been very favorable recently. The melody is well known by many. The voices have added a little to the flavor. The figure offers a little more with a half tag and ladies run. Rating: ☆☆☆☆

halfway — down middle star thru — pass thru — right and left thru — turn girl and veer to left — ferris wheel — center two pass thru — star thru — square thru three quarters — swing corner — promenade.

I'M ONLY IN IT FOR THE LOVE — Quadrille 827
Key: G Tempo: 128 Range: HD
Caller: Gary Mahnken LB

Synopsis: (Intro & Break) Sides face grand square — four ladies promenade — swing at home — promenade (End) Heads face grand square — four boys promenade — swing own — promenade (Figure) Heads promenade

Comment: A nice pleasing sound generated on this record. The melody line is not hard to follow. The figure is very adequate and should offer no problems. A middle of the evening type of dance. Rating: ☆☆☆☆

I KEEP PUTTING OFF GETTING OVER YOU — Dance Ranch 677

Key: D Flat Tempo: 128 Range: HB Flat

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Caller: Stan Russell

LA Flat

Synopsis: (Break) Four ladies promenade — swing at home — join hands circle left — left allemande — weave ring — swing — promenade (Figure) Head two promenade halfway — right and left thru — flutterwheel straight across — sweep one quarter more — pass thru — do sa do — star thru — square thru three hands — swing corner — promenade.

Comment: A nice rhythmic square dance feeling on this release and the tune is not too difficult, nor is the dance too difficult for any dancer. Mixed emotions by the dancers were expressed.
 Rating: ☆☆☆

DON'T STOP IN MY WORLD — Blue Ribbon 235

Key: C Tempo: 128 Range: HC
Caller: Bill Stone LB

Synopsis: (Break) Four ladies chain three quarters — chain straight across — join hands circle left — ladies center — men sashay — left allemande — do sa do — promenade (Alternate end) Sides face grand spin (Figure) Heads square thru four hands — do sa do corner — touch a quarter — scoot back — boys run right — pass the ocean — ladies trade — recycle there — swing corner — promenade.

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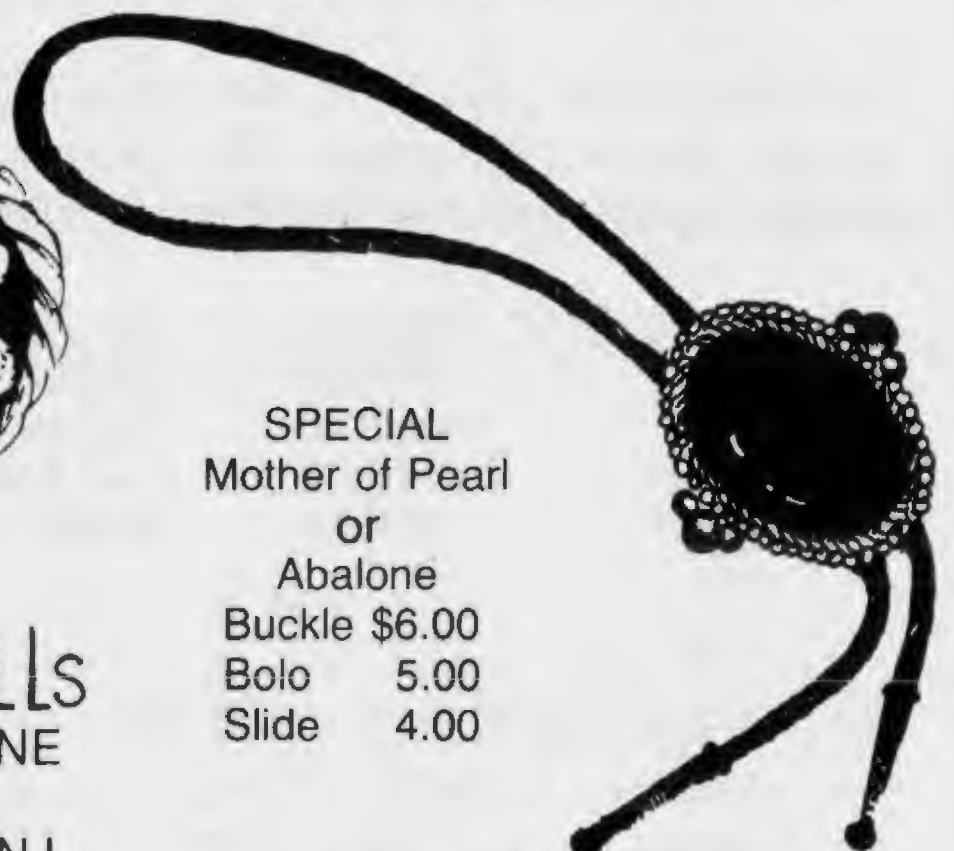
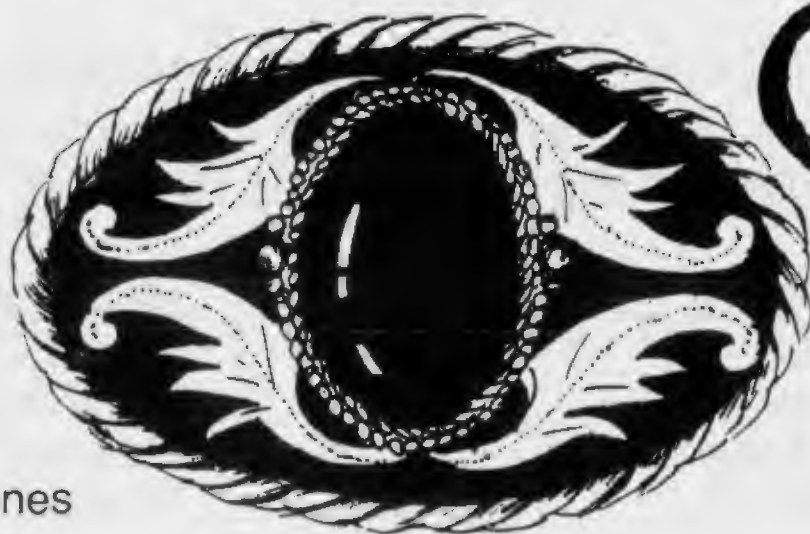
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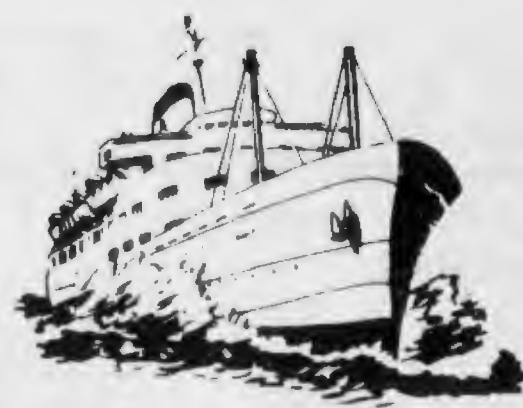
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Woman Out Of You
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Over

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JP505 Muddy River/Feeling
Good (Hoedown)
JP114 Yellow Ribbon — B. Vinyard
JP113 Angry — B. Vinyard
JP112 Bobby McGee — B. Vinyard

Comment: A different sense of rhythm on this release. The calling is clear and music is above average. The dancers enjoyed the tune as well as dancing the dance. Callers should take a listen to this as to their needs.

Rating: ☆☆☆☆

WAITIN' FOR THE ROBERT E. LEE — Hi-Hat 5061

Key: C & D **Tempo:** 132 **Range:** HD
Caller: Jerry Schatzer **LC**

Synopsis: (Break) Walk around corner — see saw own — join hands circle — gents star by right — left allemande — weave ring — swing

— promenade (Figure) Heads promenade halfway — square thru in middle four hands — right hand star — heads star left — to same two right and left thru — dive thru — pass thru — swing corner — promenade a new maid.

Comment: A different musical aggregation on this release which resembles some of the old MacGregor music. It's good music and Jerry does a fine job on the calling. Figure is Mainstream and the dancers enjoyed different plateaus of dancing. Don't be confused with Bronc Wise being on the flip with the Hi-Hatters; he must have blown the whistle.

Rating: ☆☆☆☆

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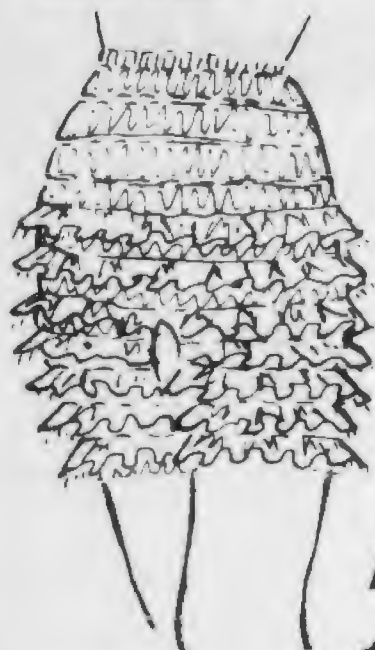
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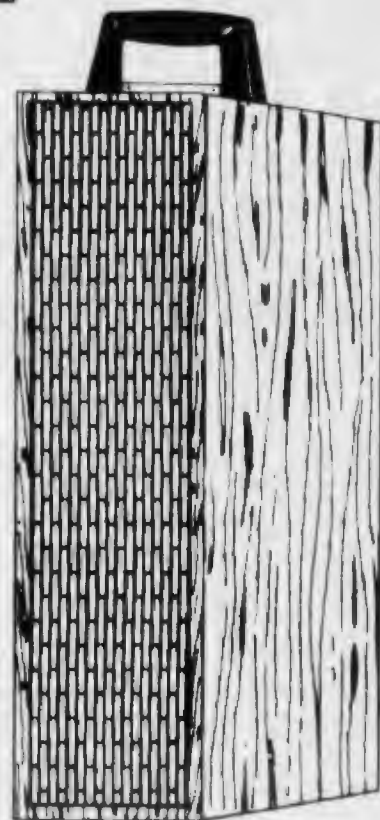
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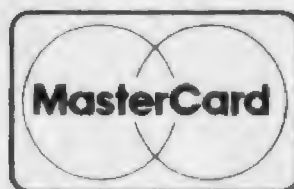
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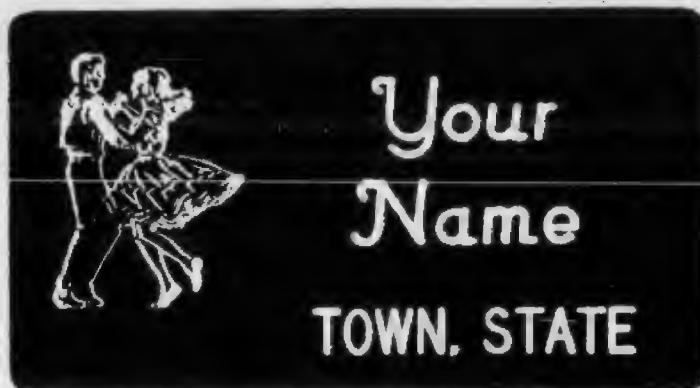
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EASY COME EASY GO — MW 202

Key: D Tempo: 132 Range: HC Sharp
Caller: Steve Moore LC Sharp

Synopsis: (Break) Circle left — left allemande — do sa do — left allemande — weave ring — do sa do — promenade (Figure) Four ladies chain three quarters — heads promenade half — way — lead right and do sa do her — curlique — split circulate — boys run — slide thru — swing corner — promenade.

Comment: Good banjo background plus a solid drum beat. The tempo keeps the dancers moving. The melody is easy for callers. The figure has a split circulate. Rating: ☆☆☆

GIVE ME FORTY ACRES — Bee Sharp 121

Key: E Tempo: 128 Range: HB
Caller: Sheldon Kolb LB

Synopsis: (Break) Four ladies chain — rollaway — circle left — four ladies rollaway — circle left — left allemande — weave ring — swing — promenade (Figure) Head two couples promenade halfway — side pair pass thru — partner trade — square thru four hands — do sa do corner — eight chain four — swing corner — promenade.

Comment: Bee Sharp can be depended upon to release good music and this is no exception. The melody is familiar and should offer no

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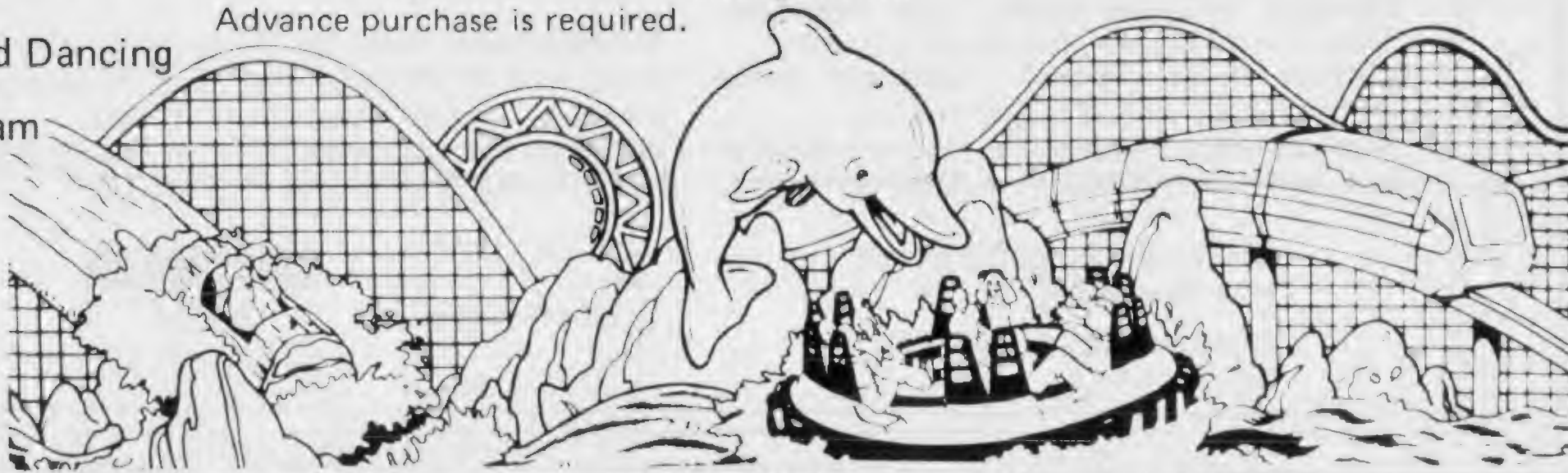
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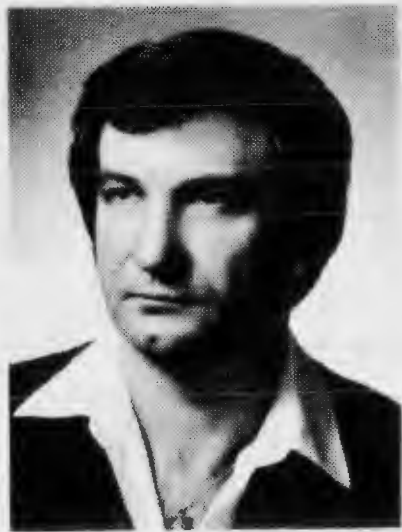
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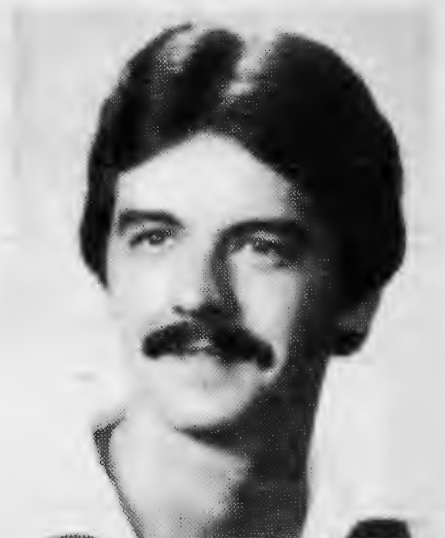
- ESP 604 I'm Satisfied by Larry
- ESP 603 Salty Dog Blues by Larry
- ESP 506 I Still Love You In The Same Old Way by Bob
- ESP 505 Swingin' by Bob
- ESP 401 Sizzlin' (hoedown, Mainstream calls) by Bob
- ESP 312 Lover In Disguise by Paul
- ESP 311 My Lady Loves Me by Paul
- ESP 204 I Wouldn't Change You If I Could
by Elmer & Paul
- ESP 119 Way Down Deep by Elmer
- ESP 118 In Times Like These by Elmer

RECENT RELEASES

- ESP 117 Engine #9 by Elmer (harmony-Tony Oxendine)
- ESP 116 A Good Night's Love by Elmer
- ESP 115 San Antonio Nights by Elmer
- ESP 114 Heart Broke by Elmer
- ESP 113 Oh What A Beautiful Love by Elmer
- ESP 203 I Think About Your Love by Elmer & Paul
- ESP 202 Golden Memories by Elmer & Paul
- ESP 201 Honky Tonk Queen by Elmer & Paul
- ESP 310 Good 'N Country by Paul
- ESP 309 Good Ole Days by Paul
- ESP 308 I Can't See Texas From Here by Paul
- ESP 307 Ain't It Been Love by Paul
- ESP 306 I Never Knew The Devil's Eyes Were Blue
by Paul
- ESP 305 Another Chance by Paul
- ESP 504 I Wish I Was In Nashville by Bob
- ESP 503 Coney Island Washboard Gal by Bob
- ESP 502 Ain't Got Nothin' to Lose by Bob
- ESP 501 Ease The Fever by Bob
- ESP 602 Mama Don't Allow by Larry
- ESP 601 Gonna Have A Party by Larry
- ESP 400 Lightnin' by Elmer (hoedown)
- ESP 001 Birdie Song (mixer)



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- GR 17048 Only Me Cha Cha by Max & Ruth Mandel
- GR 17047 Ohio Two-Step (evergreen)
by Pat & Louise Kimbley
- GR 17046 Hawaii two-step by Bud & Shirley Parrott
- GR 17045 Q.T. Waltz by Dave & Jeanne Trowell

Latest Squares

- FTC 32047 Just A Dance At Twilight
by Paul Hartman
- FTC 32046 Hawaiian Melody by Buddy Weaver
- FTC 32045 Yellow Polka Dot Bikini
by Brian Hotchkies
- TOP 25365 Good Morning Country Rain
by Dave Walker
- TOP 25363 Why Do They Always Say No
by Bill Peterson
- TOP 25362 Welcome To My World by Art Shepherd

problem. The figure is Mainstream. When the banjo took the lead the dancers had a little difficulty hearing the caller but not enough to interrupt the dance flow. Rating: ☆☆☆

track is carried throughout the record. It's different and is this reviewer's preference of the two. Feeling Good also offers a rhythm beat which is quite pronounced. Background addition of drums and guitar add to the flavor. All in all, both are good hoedown releases.

Rating: ☆☆☆☆

HOEDOWNS

FEELING GOOD — JoPat 505

Key: F & G

Tempo: 130

MUDDY RIVER — Flip side to Feeling Good

Key: F

Tempo: 130

Comment: The Muddy River side is strictly a rhythm beat release using lightly in the background a mandolin and guitar. This rhythm

RHYTHM EXPRESS — Rhythm 306

Key: G

Tempo: 130

RAINBOW — Flip side to Rhythm Express

Key: A Minor

Tempo: 130

Comment: Two well-played hoedowns. This reviewer leaned towards the Rainbow side. The

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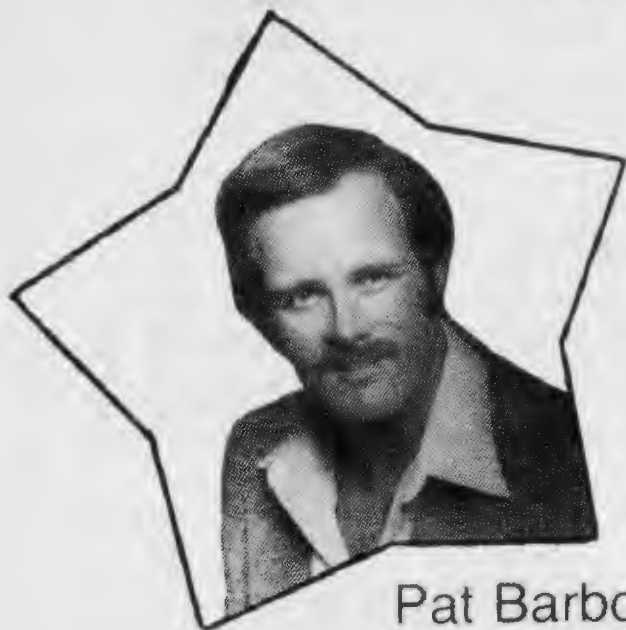
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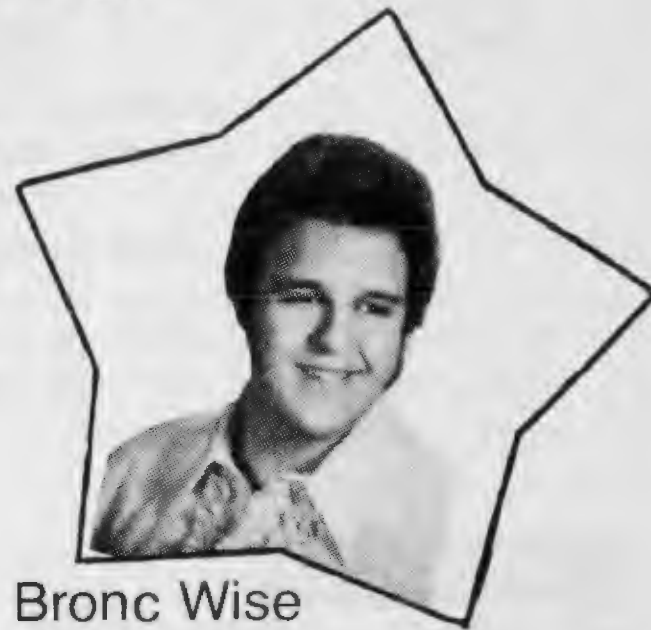
Reach for A Star!



Pat Barbour



Wade Driver



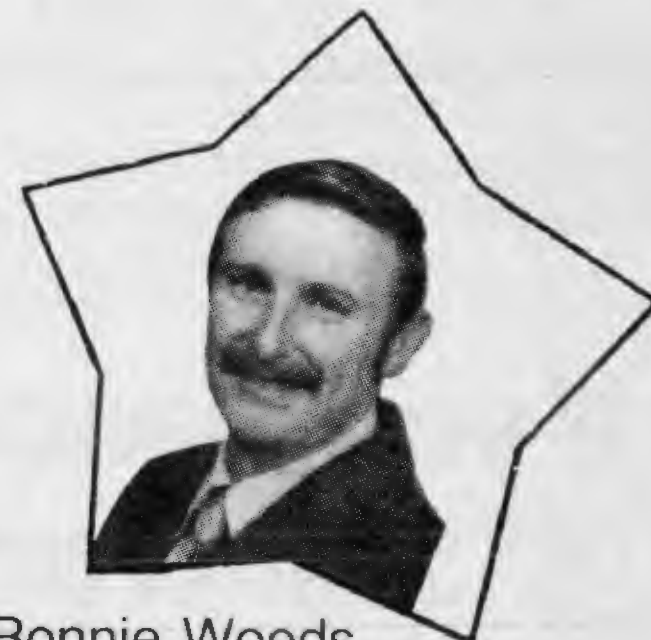
Bronc Wise



Charles Watson



Dale Hudson



Ronnie Woods

SUMMER PROGRAM

June 24-30
July 1-7
July 8-14
July 15-21

Pat Barbour
Wade Driver
Dale Hudson
Charles Watson

July 22-28
July 29-Aug. 4
Aug. 5-11
Aug. 12-18

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- MW-101 When You Wish Upon A Star by Nelson
- MW-202 Easy Comes Easy Go by Steve
- MW-201 Marty Robbins Medley by Steve



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key to the hoedowns is a strong rhythm background, and both are good hoedowns that most callers can use. Rating: ☆☆☆☆

not needed for Red Sox Ramble. The music is real razzmatazz and peppy. Both dances are on one side of the record with cues on the other side.

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RED SOX RAMBLE

Choreographer: Bob Howell

Comment: Both of these dances are mixers and both useable for one-night stands. A partner is

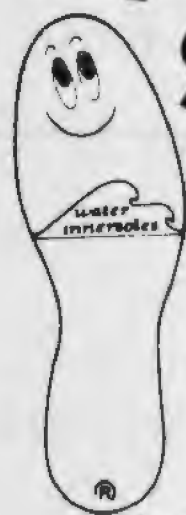
BIG EVENTS, continued from page 23

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Aug. 4 — Royal Gorge Bridge Dance, Royal Gorge, CO — (303) 275-6446

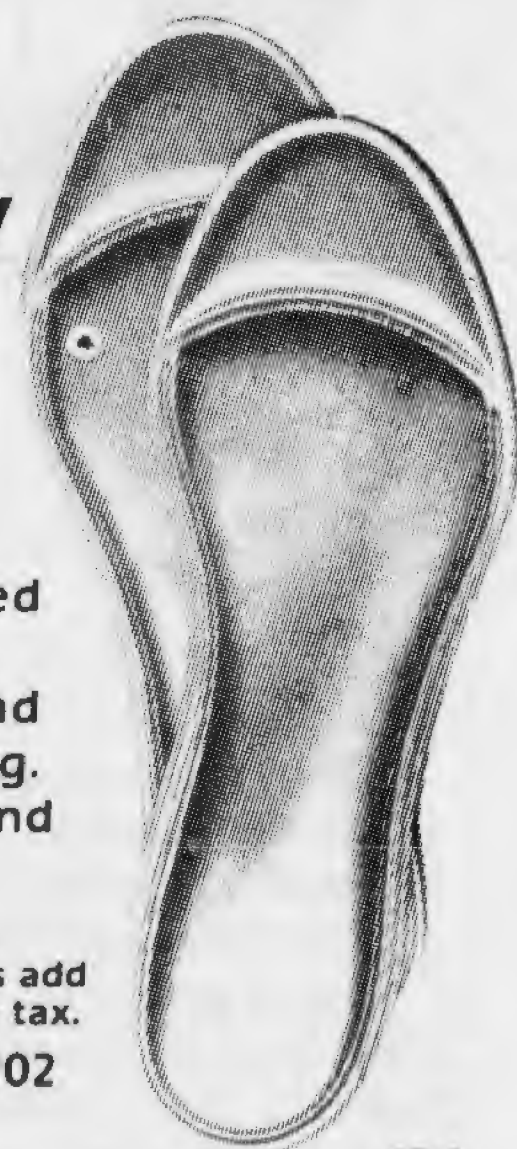
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Aug. 10-11 — 8th Annual S/D Jamboree, Royalty Centre, Charlottetown, Prince Edward Island, Canada

Aug. 10-11 — 27th Annual New Orleans S/R/D Festival, Rivergate Convention Center, New Orleans, LA — PO Box 50255, New Orleans 70150

Aug. 11 — 11th Annual Red Carpet S/D, City Auditorium, Vicksburg, MS — (Schaffer)

Rt. 11, 107 East View Dr., Vicksburg 39180
(601) 638-1195

Aug. 11 — Vermont Mini-Convention, Bennington, VT

Aug. 17-18 — Tennessee State S/R/D Convention, Murfreesboro, TN

Aug. 24-25 — 9th Annual Montreal Areas S/R/D Convention, Queen Elizabeth Hotel, Montreal, Quebec — PO Box 906, Pointe Claire-Dorval, Quebec H9R 4Z6

Aug. 24-25 — 8th Annual ASARDA Festival, Huntsville, AL

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Aug. 31-Sept. 1 — Square Affair, Santa Maria, CA

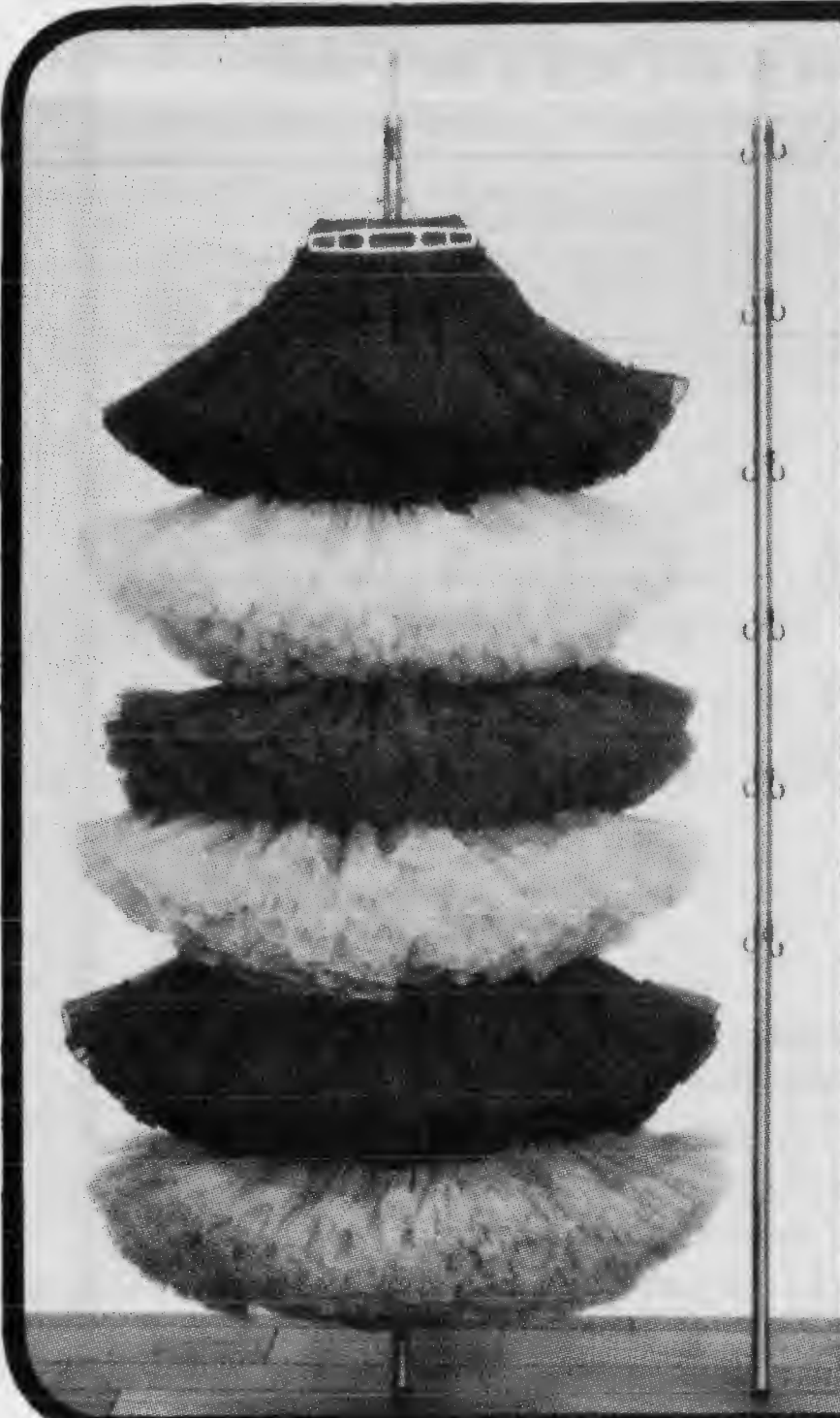
Aug. 31-Sept. 2 — 5th Annual Southern California Clogging Convention, San Bernardino County Fairgrounds, Victorville, CA — 12956 Lucille Ave., Garden Grove 92641 (714) 530-9433

Sept. 7-8 — 4th Annual Rim Country Festival, Junior High School Gym, Payson, AZ — (602) 474-2984

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 Sept. 22 — Wildflower Festival, Daingerfield, TX — 189 April Point North, Montgomery 77356 (409) 588-2364
 Sept. 28-29 — Advance Weekend, Village Square, Downingtown, PA — (215) 269-2821
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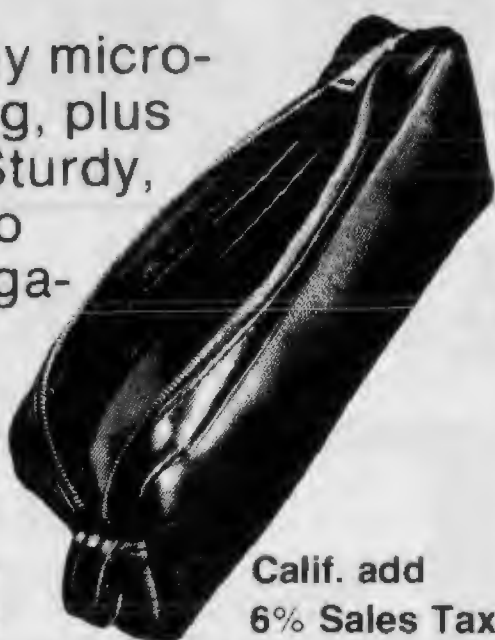
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Oct. 19-20 — Fall Festival, Century II,

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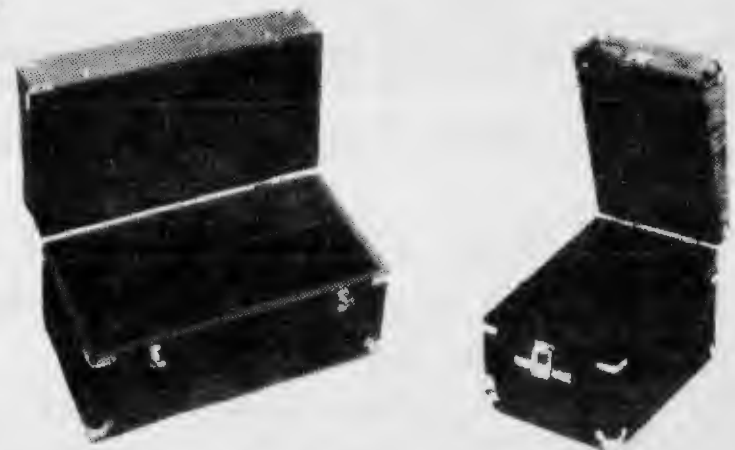
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WORLD, continued from page 49

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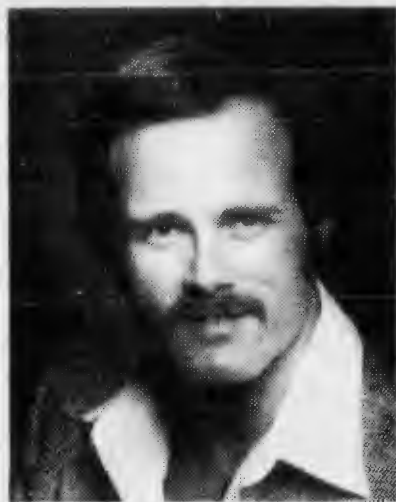
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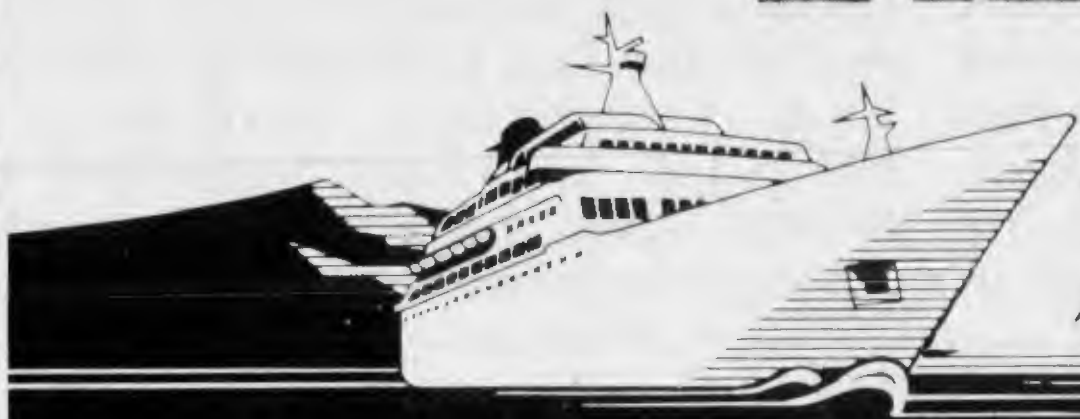
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The Cumberland Valley Western Square and Round Dance Association celebrated the 1983 Square Dance Week by dancing twice at the Tennessee State Fair, once on the Tennessee Valley Authority barge at Ashland City and by assisting in obtaining proclamations from Tennessee's Governor, Lamar Alexander, and from Nashville's Mayor, Richard Fulton. Each club in the Cumberland Association received copies of both proclama-

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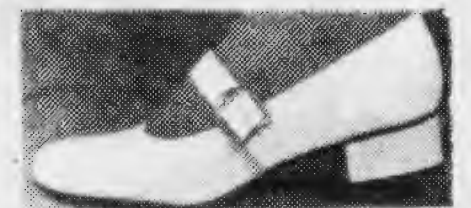


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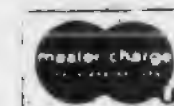


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— *Promenade, North Texas Association*

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Died: In November, 1983, **Della Mae Latta**, Clarkston, Washington, round dance leader and co-author of the nationally known classic, *Pearly Shells*. Our condolences to husband, Glenn and family.

Died: Caller, **Chuck Beeson**, a leader in Louisiana for many years, in October, 1983. His departure is deeply felt by fellow square dancers and a memorial fund in his name will be used to assist new callers.

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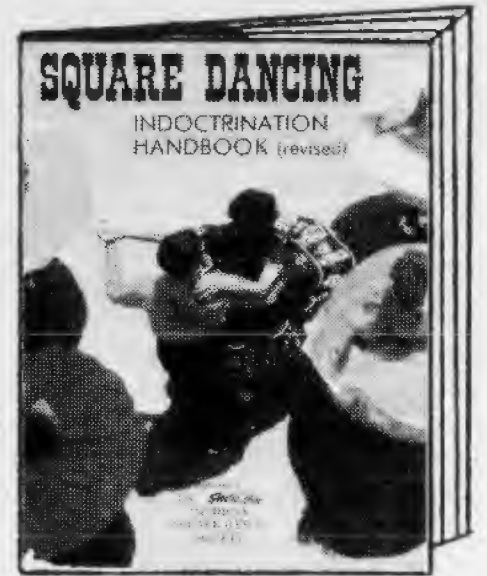
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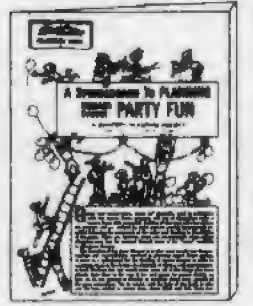
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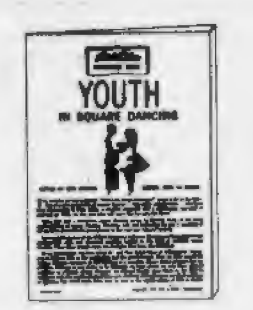
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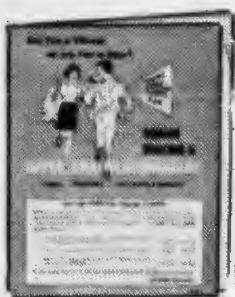


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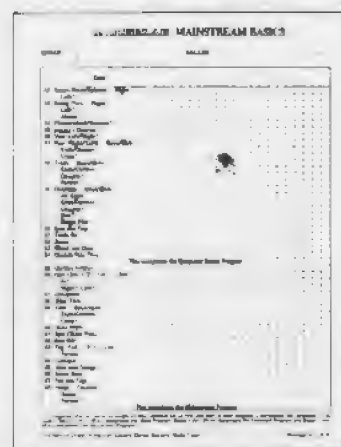
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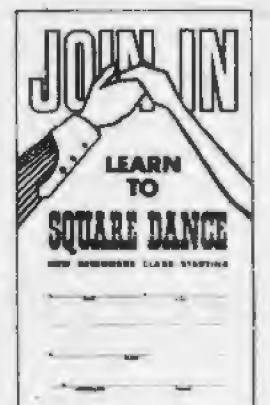
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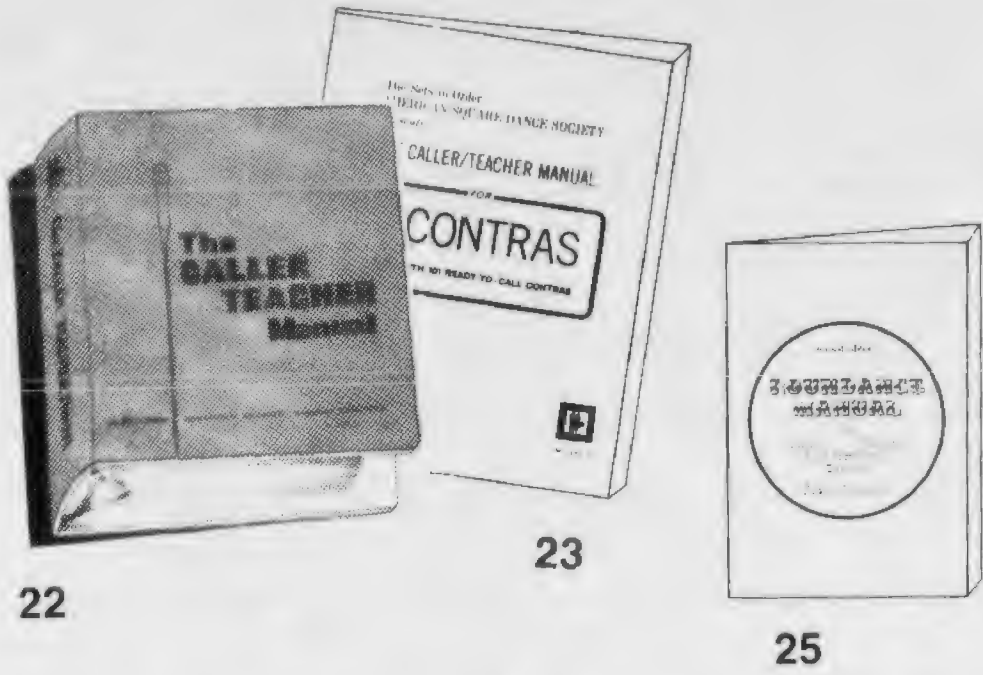


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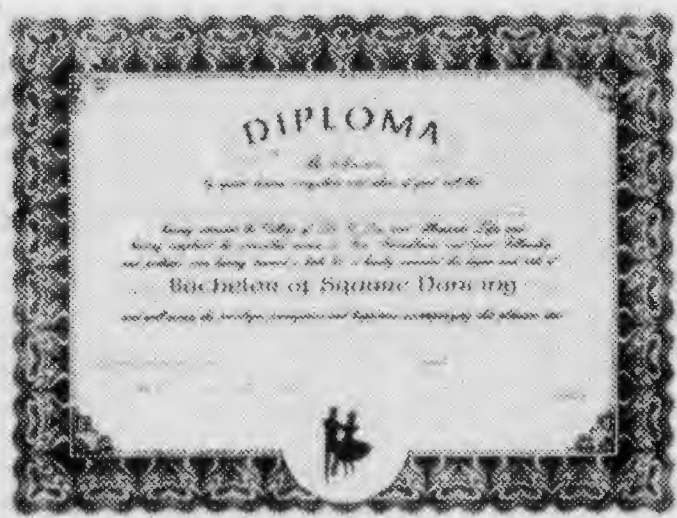


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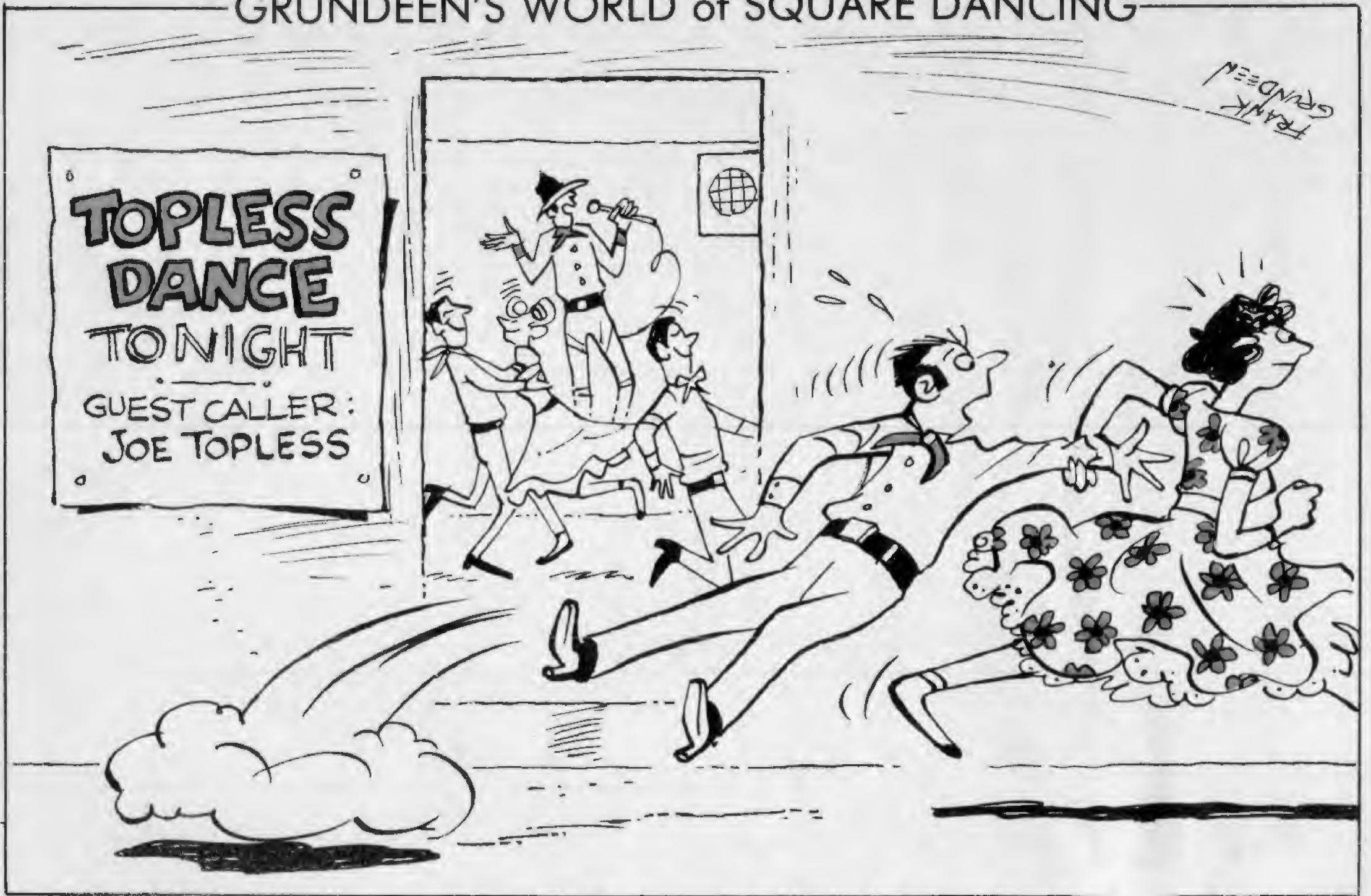
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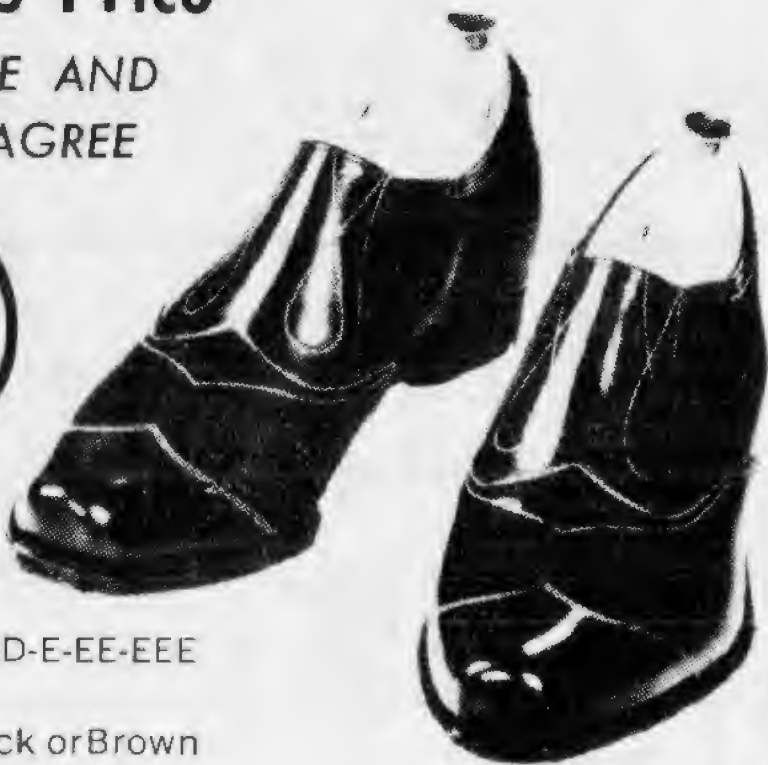
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