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SEPTEMBER 1982

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We are four days into our summer sojourn in the N. Y. Adirondacks as this is written. It's lunchtime and we sit, munching on Freihofer's (none better) chocolate chip cookies and musing. We have three weeks in which to write this editorial but slowly the ideas creep in and we rush for a pad of paper. If we do not write them down, the thoughts are fleeting; if captured by pen and ink, they may be worthwhile.

The night before the long trek from Huron, Ohio to eastern N.Y., we hosted our annual pot-luck picnic dance. Dancers seemed to pour into the yard, straining our seating facilities, and ultimately ten sets danced on the parking lot next door. Fabulous food, good dancing, many spectators and a full moon on the Huron River beyond made it a festive occasion. A record crowd for July! Why? Who can explain?

Two nights later we danced at Mockingbird Hill in Minerva, N.Y., hosted by the Jenkins ("Booknook" author and husband, Bill). Nature again put on a show— a spectacular thunderstorm rolled across the mountains. The crowd was small here, but the spirit was great, the dancing smooth. One sensed that the dancers were there for a good time— and they had one!

Today we sit, reading a news magazine the mail brought, and we feel optimistic. The world looks good to us.

CO-EDITORIAL



Three days of a relaxed schedule in the summer sun, and the whole world has improved.

No, it hasn't really! We know that! The same countries are war-torn, the same peoples are famine-starved, the unemployment rates are still high. We can't ignore these things— but vacations do help us cope with problems facing us and facing others. The world doesn't change— we do. Our attitudes and perspectives are put back in tune, so that we return to work re-created.

We think every square dance evening should be a mini-vacation. Try it— go to the dance expecting to enjoy it, lose yourself in the music and the execution of the steps, and visit with others cheerfully and positively (no gripes or complaints). This month starts a new season for most square dance clubs. You can begin this year with a "vacation" on every dance night. Enjoy!



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WP-03 I CAN LOVE YOU BETTER
by Gary O'Connor

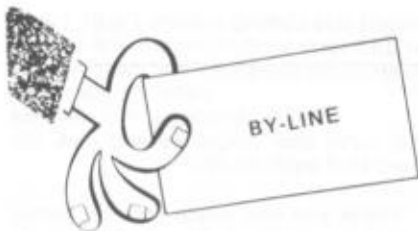
WP-06 I GOT A RIGHT TO BE WRONG
by Gary O'Connor

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by Gary O'Connor

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What is more appropriate as we embark on a new square dance season, which also is the anniversary of ASD's founding in September, 1945, than to thank all of the writers who regularly prepare articles and material to share with its readers? Current "regular" contributors include **Harold and Lill Bausch, Dave Fleck, Frank and Iris Gilbert, Bob Howell, Mary Jenkins, Phyl and Frank Lehnert, Mef Merrell, Russ and Nancy Nichols, Howie Shirley, John Swindle and Gene Trimmer.** We thank also our ASD staff who do all the other necessary editorial chores of typesetting, proof-reading, correspondence, mailing, et al: **Mona Bird, Mary Fabik, Pat Gillam** (who this summer moved to Memphis), and **Bob Mellen.**

Joining the regulars on the index of this issue are **Karl Edwards** of Missouri, **Red Bates** of Massachusetts, **Jeff Taverner** of California and Oregon and **Don Malcom** of Missouri. Three are callers not necessarily discussing calling per se; **Jeff** has been a S/D angel so often his wings must span the miles between his summer and winter homes. **Bev Warner**, "Hemline" author, contributes so often that she is almost a "regular," but not under one consistent heading.

The ASD staff is proud of its years of service to the square dance world. We're 37 and still going strong.

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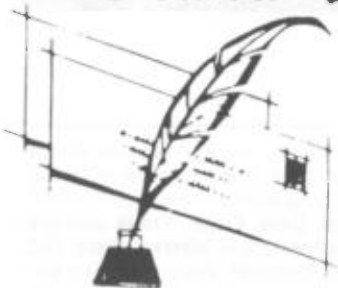
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Grand Zip



Thanks for including my article in your June issue. And thanks for extending my subscription.

I liked the feature, "Dancing Tips" by Harold and Lill Bausch in the June issue. That same presentation in different words would be a valuable inclusion in each month's issue. What the Bausches said can't be said too often. Keep on telling 'em like it is.

*Hayes Herschler
St. Augustine, Florida*

We are April graduates, and senior folks who just love square dancing. We travel anywhere we can to dance. In the June issue you recommended one year of dancing. We agree. We started workshop last week, and we surely need this. As much as we dance there are a few Mainstream calls we tend to forget. Hearing the many callers we do, it also helps. We have our green traveler badge from N.S.D. Directory and are two dances into the next 25. Anyone who dances we recommend doing one more year before advancing. We will also be

angels this coming season. I'm 61, Les is 67 and sorry we didn't learn of it sooner. Keeping on our shoes and dancing.

John, Estelle Deere

Caughnawaga, P.Q. Canada

P.S. Love your magazine and look forward to it each month.

Thank you very much for your enthusiastic support of *The SDC Publicity Book*, e.g. the review in the June issue. I'm sorry that the price of the book (\$3.00 plus .85 postage) was not available for Mary.

We have heard from readers in Florida, Virginia, Colorado, Alaska, Oregon, Nebraska, and Manitoba since the review appeared. Most wanted single copies but we did have inquiries about quantity orders from associations wanting to offer the book to member clubs.

We can reply to this request by saying that there can be a substantial saving in the shipping charges for quantity orders shipped to one address. The book price will remain the same, however. Interested readers may write for shipping rates or send in prepaid orders and expect a refund of unused funds.

Thank you again for the great review. It is an honor to be featured in your fine magazine.

*Louise L. Bushell
Cheshire, Connecticut*

What a lovely surprise to open the early copy of the June *American Square-dance* to page 41 and find our pictures and article. Thank you for the honor of being featured in "Facing the LOD" this month...

*Herb & Erna Egender
Denver, Colorado*

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Meanderings with Stan



Just feast your faltering eyeballs and flip your fluttering lids at the perfectly placid scene above, my friends. Does it transport you, figuratively, off to a coastal inlet in Maine, or to a splendid fishing lake in northern Minnesota, or to a little hidden cove around Monterrey, California? We hope so. A moment of reflection on that lovely vacation spot where you spent some precious hours this summer, or where you wanted to be, can be refreshing. Exhilarating. A cool drink of water when Dame Mercury in your thermometer does the torrid Dance of the Inferno. A secret rendezvous with a friend in that romantic setting, hypothetical or remembered, can create a spirit-lifting transformation to combat some sadder summer blues. We all need that now and then.

Such is the sort of scene we're enjoying as this is written on our own "Golden Pond," a little slice of heaven at Silver Bay on Lake George. And such is the time lag for publishing, that by the time you read this, we'll be back in Ohio wishing we were back in upstate New York. Cherish those little vignettes of natural beauty and accompanying epic episodes with fond affection, friends, for life passes too quickly....

York, Pennsylvania— Once again I had the pleasure of visiting the nation's first capital and calling for the White

Rose Squares in a Spry school setting, where tradition is heavy. The name York and the beautiful *white caps* are direct transplants from jolly ol' England, where tradition is heavier. Cathie got one, according to club tradition. Gleason Crumling is the local caller. Don and Roberta Spangler spin rounds. One of the real *fun pfeatures* of this *pfine-pflowered pfun-land* is a visit to the *Pfaltzgraff Pfactory*, which we took, and we bought enough pottery-ware to serve the whole Continental Army, should they return.

Huntingdon, Pennsylvania— Our weekend destination (Cathie was with me on this trip.) was to Juniata College in Huntingdon, where we were part of the staff of the 4th Annual Raystown Country Festival. On stage also were Earl and Nancy Swarner, Kenny and Mary Farris, John and Marge Clever (R/D), Emil Corle, and Evelyn Lingenfelter (R/D). That staff and a few hundred dancers made quite a splash, particularly since it rained all three days. Amid the drizzle and the drops and the downpour we had a whale of a time, though. My smooth dance/contra clinic seemed to be a welcome feature. Festivals are for savoring the old, tasting the new, and banqueting on the tried and true. (That little couplet— no, triplet— may someday be quoted widely, with relish.— Co-ed.)

Memphis, Tennessee— It was early June, and 95° in Memphis when the plane hot-wheeled-it into the gate. Summer had had enough simmer on the back burner— boil time on the range was here. Two of my favorite people, Eddie and Sally Ramsey hosted me as always. Always *red carpet*. Eddie called a tip at the dance as usual, and as usual it was unusually good. Cool hall. Cool crowd. Cool *ASDance*. Cool cuer, Gordon Brower. Cheers for the Spurs & Saddles of Germantown!

Mountain Home, Arkansas— Renting a car for only eleven dollars a day (\$11.00) with no mileage charge in many localities is my specialty lately. It all started here in Memphis and gives me a break on the high cost of travel. Someday I'll reveal the secret of how to do it. So I drove my "cheap jeep" from Memphis to Mt. Home, a five-hour trip west, over the buxom *Ms. 'Sippi*, through the boondocks and rice fields of eastern Arkansas, past the many fieldstone homes set in rolling hills embracing the Ozarks, and over that unique ferry that became a full-fledged road, leading into the old 'Home town.

Nice little crowd at the Legion Hut for the funtimers subscription dance in that fishing/camping/resort area. R-ranger was E. L. Loomis. Cuer was Wayne O'Dell. Better than an "Irish CURE" is an Irish CUER. I'll drink to that. (You're full o' blarney, Stan— Co-ed.)



Wyalusing, Pennsylvania— To fly from the tiny town of Mt. Home, AR to the tiny town of Wyalusing, PA (The actual flight path was, Memphis to Binghamton.) seems incongruous to some, no doubt, but that's the grassroots pattern of this footloose prattler, catering to a rural-rooted activity, in a day when some of the really big-uns turn out to be the little-uns in a topsy-turvy swing-thing that is our Na-

tional Dance. The Yellow Rockers of northeastern Pennsylvania had a firehall fiesta, featuring late night scrumptuous refreshments that wouldn't quit. Callers Jim Adams, Mike Conning, and Andy Glowach were there. Hosts Leon and Eve Wilson shuttled me both ways to Binghamton. (Both ways— that's *roll you in and barge you out.*— Co-ed.)

Sandy Lake, Pennsylvania— It was quite an experience flying to Youngstown in that one-of-a-kind Allegheny commuter— an airplane built like a pot-bellied, pregnant walrus. Where's Sandy Lake? Near Fredonia. Where's Fredonia? Near Stoneboro. Where's Stoneboro? Near Youngstown. Where's Youngstown? Never mind! I stayed with Condit and Marge North. R-rangers were Carl and Kay Ruhlman. It was one of those very special kind of dances— smooth & fun & joyous & good level & responsive dancers & you-name-it! There was a clique that clicked. The Star Promenaders.

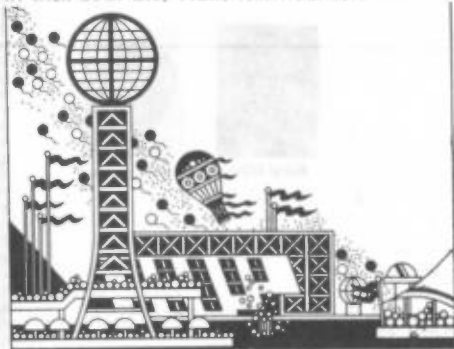
Euclid, Ohio (near Cleveland)— Caller Barry and cuer Judy Burrows had set up an *ASDance* on the far east side of Cleveland for a small bunch of Brandywiners and friends, who helped to quake and shake the old church hall. Caller Russ and Ginny Perfors made the scene, too.

Erie, Pennsylvania— Back to the Quaker state I snaked on my motorized skate for a date with the Erie Y-Squares, who always look great in a straight eight shape. Wind and rain threatened that night, but the elements were more *picnic* than *panic*, compared to some past Erie encounters.

Charlotte, North Carolina— It was now mid-June, and time for a short flying tour of three southern cities in three states. Starting in Pittsburgh this time, I flew to Raleigh and rented a classy Olds Cutlass (cruise control, too) for the three-hour trip west to Charlotte for still another anniversary dance gala (I *seconded* that motion!) of the Groovy Grovers, one of the biggest Charlotte clubs. The evening started with a restaurant dinner with caller/hosts Bill and Betty Wentz and the Weavers (prexies). The dance was festive. Good show. Bill slipped in a tip. Marguerite L. was doorwoman for the second year. She promises to be off the door and on the floor next year, in perfect health.

Grenada, Mississippi— From Mem-

phis, where I landed next, I drove south in a red Toyota (1 1/2 hr. trip) to Grenada, where the promenaders cooked up another ASDance, down there where that big bank sign winks a welcome to every visiting caller. Charles Leflore is the R-ranger, Sara is the cuer. Caller Coleman Reid *grand marched* all grandly in that cool City Hall, town center.



Knoxville, Tennessee— After returning the little rental red bug to Memphis, I flew to the World's Fair city and did one in the Grand Square Center, developed by hosts Don and Mary Walker. Wait till you see their new hall, north of town, overlooking the Interstate. It's a knockout. (More later.) Wentz Dickenson spun the rounds. Allen Tipton (Red Boot Star) and JoAnn help put the area on the map. Good to see 'em. We toured the Fair, smack in the downtown area, the easy way, by car. Impressive, any way you look at it. Although I didn't see any stars like Ed McMahon, I caught the very tip of the tail of one of the Clydesdales. (That's a tele-*phony* telltale tale in itself.— Co-ed.)

Detroit, Michigan— Suffice it merely to mention that we polished off the last week of June with our van-tastic drive to the National Convention in Detroit, fully described last month, center pages. Anyone with time on his hands can re-read that at this juncture (such as Gus in Cellblock 68 in Sing Sing).

Minerva and Glens Falls, New York— If you read the beginning of this tedious treatise, you know I'm back where I started, on vacation. The editorial alludes to this fanciful fact and primeval region, also. So Mary and Bill's week of dancing had us skittering over westward mountains to Minerva once, and southward to Aviation Mall in Glens Falls once to call with Bob La Bounty.

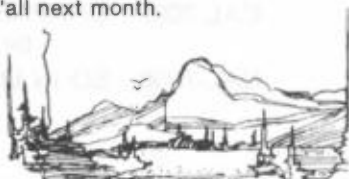
Salida, Colorado— As fate seemed to

dictate (or perhaps as *money talks*— Co-ed) I interrupted my vacation for a long weekend to the far west to do a threesome. So-o-o-o, out from Albany, fly to Denver, ride with Ray Newman down the Pike 'pike towards Colorado Springs, then west to Salida. Another Shavano Shufflers ASDance was set up by the banner champ club (See ASD, June, p. 33) and I believe those enthusiastic dancers in that little Scout Hut could really *rock the rafters* out on the whitewater ten miles away. Not *roof* rafters, but those *gorge-ous* rafters, you see! (We see.— Co-ed.) Thanks to super hosts, Paul and Edith Brinkerhoff.

Lyons, Colorado— After returning Denver-way, Ray and Verna Newman hosted me in nearby Niwot (say "nigh-what") which is barely a boulder-throw from Boulder, which is only a good stone-roll from Lyons and Estes Park and the other ranch resorts. It was thrilling to call again for the Red Rock Ramblers, with over 35 sets attending (a record turnout) from all over America, I swear. Thanks, LaVern. I'll be back. Thanks, Mobile Squares, for the camp-fire afterparty.

Missoula (Lolo) Montana— If you read page 7 of the July issue you know about this intriguing area, the magnificent mountains, the huge Dance Center, and an ideal eye-full of range that is simply *Granger-full*, to coin a word, right there in the wild, wild country of Lolo. Winnebagos now squat where Blackfooters once fought. Our crowd was *up* this time. Hornsteins did the rounds go-'round. Resident caller there is Ralph Silvius. Surprise guest caller who dropped in on the way to Yellowstone was Daryl Clendenin. A foursome tip resulted, with Ralph, Ray, Daryl and me.

A long day followed, as follows: 7:20 a.m., catch Missoula plane to Bozeman, to Salt Lake, to Denver. Catch 2 p.m. plane, Denver to Pittsburgh. Lose two hours. Catch 9 p.m. plane to Albany. Catch my heavy Chevy to Lake George area cottage. Midnight. Catch a few winks. Catch balance of vacation. Catch y'all next month.



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A Caller's Dream

by Karl Edwards

from **Fed Facts**
Kansas City, Missouri

A square dance caller had a dream. In the first scene he was ready to start a beginners' class. It had been publicized well and for several days prior to the date his phone had been ringing almost constantly with eager inquiries about details. On the first night many more people came than had been expected. The hall was full! Everyone had a great time and promised to come every night for the entire series of 30 lessons. All concerned, the new prospective dancers and the club dancers who had come to help, seemed to understand that it would take that long to get to the required level to participate in club dances. Anyway, they were having so much fun that the prospect of 30 weeks in this group sounded great. They all wanted to become good smooth dancers.

Then the class scene faded and the scene shifted to a club dance. Almost everyone was there when it was time for the dance to start. All through the evening the dancers danced smoothly with no rhythm—spoiling twirls, twirls, and bumps. At the conclusion of every tip all the dancers applauded with enthusiasm, sometimes for as long as five seconds, then shook hands with everyone in the

square and smilingly left the floor. During the evening there was a great deal of voluntary mixing and friendliness among the entire crowd. Guests were greeted with enthusiasm and welcomed into many squares throughout the evening. Many were heard to remark about what a friendly club it was! Nearly everyone stayed for the last tip. At the conclusion of the dance many dancers came up to the caller and told him what a fine dance it had been and what a good time they had had.

Then the scene changed once more. It was a "special" dance with a well-known guest caller. It had been advertised as a "Mainstream" dance, and mainstream dancers were encouraged to come. As the evening progressed, everyone seemed to have a super good time. Interesting and diverse patterns were called but not a single call above the Mainstream level was ever called. No one complained about the level not offering enough challenge, for everyone was having too good a time. Besides it was advertised as a Mainstream dance.

What a pleasant dream! Then the caller woke up. What can you do to make this caller's dream come true?



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Learning At Leisure

by Red Bates

from News 'n Notes



What do we really know today about learning? Although no scientific "truths" are established beyond the possibility of revision, knowledgeable psychologists generally agree on a number of propositions about learning which are important for education. The caller who bases his teaching program on the propositions presented below is entitled, therefore, to feel that he is on solid psychological ground and not on shifting sand.

1. Behaviors which are rewarded (reinforced) are more likely to recur. The best planned learning provided for a steady, cumulative sequence of successful behaviors.

2. Reward, to be most effective in learning, must follow almost immediately after the desired behavior, and be clearly connected with that behavior in the mind of the learner.

3. Sheer repetition without indications of improvement or any kind of reinforcement is a poor way to attempt to teach.

4. Threat and punishment have variable and uncertain effects upon learning. They may make the punished response more likely or less likely to recur; they may set up avoidance tendencies which prevent further learning. Punishment is not, psychologically, the reverse of reward. It disturbs the relationship of the learner to the situation and the teacher. It does not assist the learner in finding and fixing the correct response.

5. Readiness for any new learning

is a complex product of interaction among such factors as (a) sufficient psychological and physiological maturity, (b) sense of the importance of the new learning for the learner in his world, (c) mastery of prerequisites providing a fair chance of success, and (d) freedom from discouragement (expectation of failure) or threat (sense of danger).

6. Conversely, the learner will not be ready to try new responses which are beyond his powers or are seen as valueless or too dangerous.

7. Opportunity for fresh, novel, stimulating experience is a kind of reward which is quite effective in conditioning and learning.

8. The sense of satisfaction which results from achievement is the type of reward (reinforcement) which has the greatest transfer value to other life situations.

9. The most effective effort is put forth by dancers when they attempt tasks which are not too easy and not too hard— *where success seems quite possible, but not certain*. It is not reasonable to expect a caller to set an appropriate level of challenge for each dancer in a class. However, an attempt should be made to meet individual needs whenever possible.

10. Many dancers experience so much criticism, failure, and discouragement that their self-confidence, level of aspiration, and sense of worth are damaged. Dancers who have had little success and almost continuous failures are in no condition to think, to learn, or even to pay attention.

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A WORD TO THE WISE

by Jeff Taverner

In May, 1974, Jeff Taverner wrote this advice to club members who attended beginner classes to help the new dancers. Only the years have changed; the validity of the advice has not:

"First, and most important, keep absolutely silent while instruction is going on. Even though your corner asks you a pertinent question (which they frequently do) give her a smile and shake your head. You will probably get a queer look, but the moment the tip is over promptly get her (or his) attention and answer the question, adding that you make it a rule not to talk when the caller is giving instruction.

"Second, try to do exactly and precisely what the caller directs, and nothing more. While we must give credit to all experienced dancers who turn out to help beginners, I must say that a great many of them just simply can't help doing some of their own little tricks—patty-cake, hip-switch, extra swing, and that sort of thing. This distracts the beginner, who may perhaps get the impression that this is the way it should be done, and it certainly annoys the caller who is trying to teach the simple basics. Also many of them, since they know what is coming next, have a habit of getting ahead of the caller. This is of no help to the beginner and is extremely annoying to the caller as it tends to destroy his timing and causes him to waste time correcting them.

"Another thing we learned is never to turn a straying beginner more than one quarter turn. More than that will cause him to lose his orientation—in other words to lose his place in the square. However, that quarter turn or slight push in the right direction is a great help in many cases. The beginner may understand what the caller means, but he is slow in reacting. For example, he may hesitate whether to go to the right or left. He will react to the slightest push or lead. This may sound farfetched, but it isn't. It works, time after time, with the average beginner. Keep your own place exactly and keep a pleasant look on your face. We can all recall our feelings when we were beginners and some better qualified dancer gave us a supercilious and pitying look after we "goofed."

"Another thing you can do is to try to take the heat off some overly worried

beginner. As an illustration: Your corner's face is a mask of concentration, lips pursed, eyes narrowed. At a pause in the instruction, compliment her on her appearance, or on her footwork, or if she apologizes for some mistake just nudge her playfully with a shoulder and say: "What do you care, you are pretty anyway." A few simple remarks like that can change the attitude of a beginner at a critical point in their dancing career.

"I think these few hints will be of some use to "angels" and also to callers doing the teaching—especially the first statement. In almost every one of the twenty-six beginner classes we have attended the caller has had to waste valuable time in just getting the crowd quiet enough to make himself heard. I might add that it is not only the "angels" who are noisy, it is the beginners themselves who want to talk it over, but if the "angels" keep absolutely quiet (an impossible objective, I fear) it has a marked effect on the beginners.

"In the twenty-six (count 'em) beginner classes we have attended we have had many interesting experiences. We have danced with between three and four thousand beginners, having attended, part time, many more classes. We have listened to twenty-five different instructors. Their methods of instruction vary widely. It has been extremely interesting to see at first hand the increase in the number and character of basics, the progress of square dancing and to note the difference in the make-up of the various groups. For example one of them was sponsored by the Single Swingers. There were twenty-three extra women at the first session. The caller, Bob Morris, one of the most patient men I have ever known, got absolutely nowhere for the first three or four lessons. The lads were too busy sorting out the gals, at first according to their personality and appearance and later for their dancing ability. I might add, sotto voce, that while Cindy sat out most of this class, I achieved a new high in popularity!

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perienced dancers who avoid beginners entirely; in some instances setting up squares to exclude dancers of less ability.

"They are missing the boat.

"Speaking broadly, every beginner class is a year younger than the one preceding. Ten years younger than the one of ten years ago. Since methods of instruction continually improve they will become better dancers than many of the people who excluded them. Some of these beginners have long memories. The lesson is obvious.

"Finally, we have benefitted ourselves. We probably know more dancers than anyone in the area. Since we dance at least four times a week at all levels we find that the continuous working on basics is an excellent thing. It isn't knowing how to do spin chain the gears, hey down the middle, teacup chain, or motivate that makes a top dancer. Those are repetitive and do not change. It is the ability to get through the hot hash called in the last tip, which is usually a fast-called set of basics put together in unusual combination."

THE RED BOOT BOYS



Traffic through the booths at the Detroit National stopped while the listeners crowded around the Red Boot Record booth on Saturday evening. The four callers now known as the Red Boot Boys gave the dancers a sample of the harmony that is making them successful performers in and out of the square dance field.

The Red Boot Boys have a new album called "Showtime Down in Tennessee," available also on cassette tapes. They are planning a tour across the country in 1983, ending with a weekend festival/concert in San Francisco. All are traveling callers and their first concerts have been associated with square dances. Now, however, they are beginning to book county fairs and TV shows as well as concerts with other entertainers.

Don Williamson, owner of Red Boot Records, sings baritone with the quartet. Don has a background in music of all kinds, plays the piano, calls all square dance programs, and wrote the title song for the album mentioned above. Don is a member of the board of Callerlab and has been featured at many

festivals.

Johnny Jones sings lead and alternates with Mike Hoose on first tenor on some arrangements. He, too, has a background in country and gospel music, calls full time and calls all the Callerlab programs. He also writes some of the group's material.

Mike Hoose sings first tenor and alternates on concert leads. He calls through the advanced program and does most of the square dance leads when the quartet calls singing calls together. Mike plays the guitar and formerly traveled with a rock group.

Wayne McDonald sings bass. Like the others he calls through the advanced level, and has a background in gospel music. He is also active in Callerlab.

The Red Boot Boys' square dance hits on Red Boot are "Do You Know You Are My Sunshine," "Bobbie Sue," "Where the Sun Don't Shine," and "Got Leavin' On Her Mind." Concerts have been given or are scheduled in Blountville, Knoxville, Lenoir City, Nashville and Gatlinburg, Tennessee; Columbus, Ohio; Asheville, North Carolina; Radford, Virginia, and San Francisco, California.



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Round Dancing! Easy or Difficult?



BY Harold Bausch
Fremont, Nebraska

The manner in which you approach a dance is important in both square dancing and round dancing. If you stay relaxed and listen closely to the caller or cuer, chances are the dance will be easy for you. However, if your attitude is, "I just don't get this," then you will probably experience difficulty.

The cue, *pick up*, is quite readily understood as bringing the lady around in front of the man into closed position. The cue, *maneuver*, is the reverse, in that the man maneuvers in front of the lady. Here is where we sometimes have a little difficulty, because sometimes the man does not fully maneuver to the point where he has his back to the line of dance. Often the man only partially maneuvers and then trouble develops on the next movement. Remember, don't go just half way, go all the way and complete your maneuver, so that you are ready for the next movement.

A point brought out in a recent article states: "Many times just a turn of the head will help your positioning. Some women look at their partners constantly. If the cue is a semi-close facing line, it is a definite disadvantage for the woman

to be looking at her partner. Where your head goes, your shoulders follow. If the next cue is through-face-close, she cannot get her foot through for the first step. She is looking at her partner, which makes her shoulders face his, which makes her hips face his and now they are more in closed position than semi-closed. If she would turn her head to face line of dance, her shoulders and hips will follow and then she has room to bring her foot through."

Often I see dancers doing a vine with difficulty! The reason is that they try to do it without letting their body turn with their steps. No movement in dancing should have to be uncomfortable. When doing a vine in butterfly position, we remind our dancers the arms stay put (Don't flap them like wings.) but the lower part of your body still can turn in a manner to make the steps comfortable.

Many years ago I called Lill's attention to a couple round dancing. I said, "Now there is a couple that *dances*." They may have been off just a little on a couple of the movements, but, boy, they were dancing and really enjoying it. This is what I try to instill in all of our dancers. Dance for the joy of it!

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- TNT181 WALKIN' CHA CHA, RD by Vern Porter
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LINE-LIGHT



Think of a square dance promoter par excellence and Donna Rodgers of Park Forest, Illinois, comes to mind. Duane is the caller-half of the partnership. Together they have worked since 1973 to make square dancing more widely known in their home area and for the improvement of the activity nationwide.

Duane had his first square dance with Donna before they were married. Her dad was a caller in Kansas during the 40's and 50's, and Donna could call at the age of 9. The Rodgerses took lessons all over again in 1973 with the Swing Thrus of Matteson, Illinois. They joined several clubs and have served in most positions as club officers and as delegates to the Chicago Area Dancers Association.

Then Duane picked up the mike and finally got the needle in the record groove to call his first tip. As many callers do, do, he has attended callers schools, seminars, training session and workshops. What was intended to be a hobby has turned into a full-time working program. He graduated his first class in 1976 with three squares; today the club they formed boasts sixty couple members. The Belles and Beaus of Oak



Lawn have three special events a year: a mystery bus trip, Christmas party with the class members, and an Installation Dinner Dance at a hotel.

Duane also calls for Plus dances and several other clubs in the area, although he still does one-night stands. The Rodgerses host two tours a year for dancers. One is by luxury bus coach to areas within the U.S.A. The other is the ASD tour to Europe, which this fall is the four-country tour departing Oct. 7. Thus Duane has called in Switzerland, Germany, Austria, Italy, Liechtenstien and Bavaria while on tour.

Duane and Donna publish a directory and newsletter for the clubs on the south side of Chicago. They also have a compilation of valuable material called *The Club Officers' Manual*. Together they were instrumental in organizing the callers association, "Callers United to Educate." Duane is a member of CUE and of Callerlab.

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SEMINOLE PATCHWORK

Ever hear of Seminole Indian patchwork? Lorna Layman's dress of 1,000 little patches, some as minute as $\frac{3}{4}$ " by $1\frac{1}{4}$ ", is intriguing. Seminole patchwork differs from the American type patchwork in that strips of fabric are torn on the crosswise grain, then pressed and sewn together in a pre-planned order. These long strips are cut into segments, rearranged and resewn into delightful patterns. Each cut, width or color change will give different results. The patterns are limitless. It is done entirely using a sewing machine. Authentic Seminole patchwork patterns are worked in plain colors with sharp, crisp results; however, the bodies of some garments are made up in prints. The garments are striking because of color contrasts, using dark and light. Some dresses use lavish trimmings of rick-rack and beads.

Another thing that makes this dress



so interesting is the fascinating history of the Seminole Indians and their modes of fashion.

The Seminoles of Florida are a mixed group of people composed of the remnants of the Aboriginies, the lower Creeks, groups of other Indians and Negro slaves. The word Seminole means "wild, undomesticated, such as a deer or panther." It is sometimes thought to mean "separatist or runaway," which adds an appropriate sentence ending. To this day, the Seminole Indians in Florida have refused to sign a peace treaty with the United States government.

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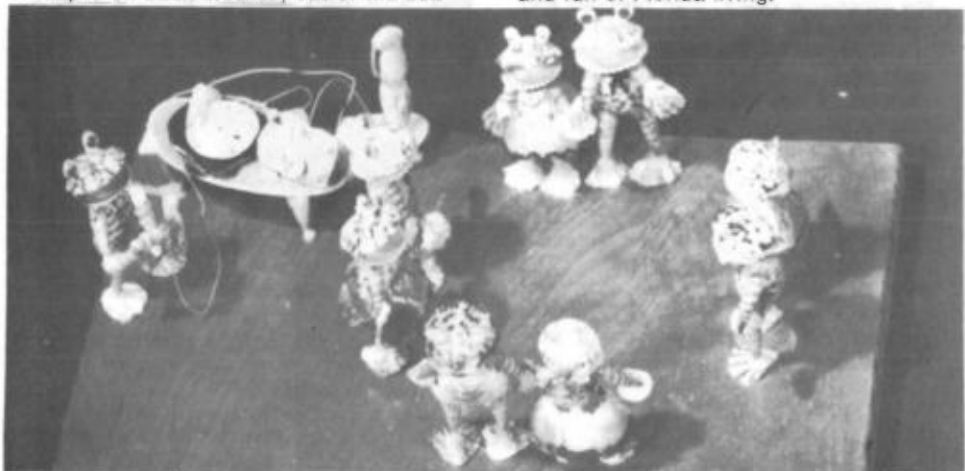
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Jack Hackett, of Naples, Florida, is a collector of sea shells and a sea shell sculptur. Jack created, out of the sea

shells he collected from the Gulf of Mexico, a set of square dancers and their caller. Everything is made of shells, including the record on the turntable. Jack won first place for the square dancers in the Naples Shell Show and the Marco Island Shell Show.

This year Jack won 6 ribbons and one special awards ribbon. His "Liberace" and "Grandpa's Garden" were truly masterpieces.

The Hackett's have been square dancing four years now and enjoy the sun and fun of Florida living.



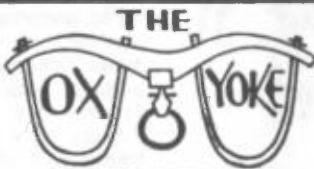
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CONVENTION®



Russ and Roberta Carty, the general chairmen of the 32nd National Convention in Louisville, Kentucky, have been square dancing for 16 years. Shortly after graduating from square dance lessons, they became interested and involved in the organization of their square dance club, and served as president, vice-president, secretary, treasurer and KSDA representatives. They served the local organization, Kentuckiana Square Dance Association, as president, vice-president, secretary and editors of *Squares and Rounds* magazine.

Russ and Roberta are members of the Fairdale Cross Trailers, Caller's Choice and Mainstreamers. They are lifetime members of the Fairdale Cross Trailers.

The Cartys attended their first national when "Louisville was heavenly in '70," and have attended each one since then.

Russ has been with the Henry Vogt machine Co. for 35 years and Roberta is a floral designer. They have three



children, Kathy, Becky and David. David is the father of their only grandchild, Shanda (4). Becky is working as Director of Youth After Parties for the 32nd National. Russ and Roberta are members of the Mt. Holly United Methodist Church. Working to promote the square dance activity is their fulltime hobby.

A MOVING EXPERIENCE

Bob Braden is shown calling for dancers aboard the 32nd National Square Dance Convention Float. This beautiful award-winning float was designed and built under the direction of 32nd National Social and Special Events chairmen, Bill and Juanita Beach, and John and Willie Stigler, Fashion Show vice-chairmen. In its first public showing, in the Louisville, Ky., 1982 Derby

City Festival Pegasus parade, it won the Addison F. McGhee Award (Mr. McGhee was a founder and director of the Derby City Festival), and was featured on PM Magazine. The float, 35 feet long and decorated in the blue and green colors of the 32nd National, is the result of many hours of hard work by dedicated square dancers. It will be entered in other local parades to promote the 32nd National and "The Wonderful World of Square Dancing!"



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Encore

by Mef Merrell

Highlights from Past Issues of this Magazine

25 YEARS AGO— September 1957

"Hitch your wagon to a star," Rod LaFarge says in the editorial, "and you'll achieve great things— ulcers, nervous breakdowns, a soured old age." He makes a pitch at this beginning of the square dance season for sound planning. "Square and folk dance leaders are all too prone to set impossible goals for themselves.... such as learning all the dances that were or will be.... or trying to convert a whole community in toto to square dancing." "A planned program with an attainable objective may not be as exciting as a leap into the wild blue yonder, but it will be more productive and less likely to peter out along the way," Rod advises.

People Worth Knowing: Clay Ramsey of Phoenix, Arizona. Clay has been a major influence in the rise of square dancing, not only in the Phoenix area where he and his wife Virgil operate The Old Timers Dance Hall but, through his records, over the whole country. He organized his Old Timers Dance Band in 1926 and started the Old Timer Record Co. in 1948. His son Floyd is now recording engineer. The yellow "Old Timer" label is a familiar one to every caller who uses records.

Rickey Holden, Roving Editor, writes, "The Knothead idea, started I think in Butte, Montana, around 1950, seems destined to have member chapters in each state. Official qualifications for joining are to travel with partner to a regular club or open square dance a distance of 100 road (map) miles, one way." An exception to the distance requirement was granted to members of the Panama Canal Zone Circle and Star Club who travelled from the Pacific to the Atlantic Ocean (about 50 miles);

coast to coast was figured to be plenty far enough.

From Here and There: Moorestown, N.J. "First session of nothing but round dancing in the Delaware Valley area was held June 29th at the Moorestown Community House. No squares, no contras, no folk dances, just pure rounds were on the program. Another stride ahead for the modern movement."

With this issue American Squares starts its thirteenth year of publication. We believe it is the only magazine published monthly with such a long record of continuous publication.

Frank L. Kaltman, Publisher

10 YEARS AGO— September 1972

From the editorial, "Now is the time— right now— to talk to friends and acquaintances about square dancing.... If your friends live a sedentary existence, stress the exercise and physical well-being involved; if they're intellectual, tell them of the challenge; if they are at loose ends, the fellowship will appeal to them; if they're musical, mention the rhythm. Tell them what dancing will do for them. Be a hard-sell salesman for the hobby you enjoy."

From Meanderings, "Confusion Say: 'There are four dimensions to most things we buy these days: length, width, height and DEBT.'"

The Promenaders is one of the oldest teen-age square dancing clubs in the Chicagoland area. Its members are black. The club grew out of a group of square dancers started at the James R. Doolittle School in 1960 by Zenous Morgan, a junior high school teacher.

Continued on Page 75



ROBERT SHULER

(Hear Robert also
on Swinging Square Records)

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Co-producer Lonnie Wright is an old hand, having worked with several big names in the square dance record business. He is charged with setting high standards for musical arrangement and studio engineering. Our callers, many of them new names, will be innovators believing that square dancing is an extremely valuable activity, and that a blend of traditional and modern music is essential to its continued growth.

OUR FIRST RELEASE is a two-caller duet based on a Frizell and West country and western tune about two separated but true lovers. Linda Carol sings fill words on the flip so that you can re-create the duet feeling. The accompaniment allows you to sing either the male or female melody, adapting the song to your vocal range. If you already have a calling partner, send \$7.50 and we'll send you a pure instrumental on cassette (specify bias and noise reduction preference).

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FEEDBACK

THE AMERICAN FOLK DANCE?

by Ed Butenhof, Rochester, NY

There has been for some years discussion in magazines like this one of making Modern Square Dancing America's folk dance by congressional action. Frankly, I find the whole notion a bit incongruous and more than a bit silly. Why?

Well, first of all, folk dances by definition are not established by law or by resolution—they just are! Folk dances are retained by the common people and danced to express their feelings and celebrate their holidays. They don't do this because of an official proclamation. They grow up doing these dances with their elders and they become part of their lives, part of their tradition. It's a form of self expression that flows naturally out of their culture and experience, not so much learned as absorbed.

Let's look at Europe a moment, since we can often be more objective about someone else than about ourselves. Many of the common folk dances there were once ballroom dances taught by dancing masters with appropriate precision and style. When the ballroom set lost interest, some of those dances were simplified (in sequence and choreography), but made more energetic and became part of the folk tradition along with other dances retained from the mists of the past. They were done in various ways by folks from different villages, with different styles, different sequences and different music. The tradition and the teaching was oral with little or nothing written down.

Sound familiar? That's what happened to square dancing as it moved west in the early years of the United States. When Lloyd Shaw rediscovered it in the 1930's, it was true folk dancing, but also it was dying out and might have been lost entirely. He codified and popularized it. Today's modern square dancing has passed back into the hands of the dancing masters (callers) who require special training to do their job and who must teach extensively in order for dancers to participate.

The spontaneity of true folk dancing is long gone. We have standardized the movements and the styling, even the clothing. You can square dance from one end of the country to the other with relatively small variations. There are a lot of advantages to that situation and obviously a great many people enjoy it, but it's the modern equivalent of the ballroom dancing of 150-200 years ago with its quadrilles, Lancers and minuets done with dancing master precision—it's not folk.

Not all square dancing has gone that route, however. The folk dancing that Lloyd Shaw found dying has not died. On the contrary it has grown and spread and found a new life all its own. It has retained regional and local styling variations. Most importantly, it has been picked up by the young people both as dancers and as musicians. The old music, the old patterns, the old spontaneity is new again—alive again. America's folk dancing today is done in various ways. It's the young people in New England town halls dancing in jeans, tee shirts and sometimes bare feet. It's the big circles and the flat foot clogging in the South, and it's the "birdie-in-the-cage" hilarity of a hoedown out west. It's youngsters and oldsters enjoying each other and the music, without worrying about whether they're "properly" dressed or whether the caller is doing the dance "right." It's dancing that is learned by observing and by being "helped" and it requires little or no formal training. People don't scowl when newcomers make errors—everybody laughs because fun rather than precision is what counts.

Square dancing, broadly defined to include contras and big circle dancing done in traditional styles, is our national folk dance without benefit of law, but our modern version doesn't qualify. It's fun, yes, but it's too intellectual, too standardized, and too caller (dancing master) dominated to be folk dancing. Perhaps worst of all, the modern version is dependent on recordings. True folk dancing needs the spontaneity of live musicians. Fortunately, the younger generation is producing large numbers of capable and interested musicians who are taking up the old music and making it new again, and they are

Continued on Page 75



4th Bermuda Square & Round Dance Convention and World Festival

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Massachusetts

Don Hanhurst
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and

Chuck Stinchcomb
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Round Dance Leaders
Charlie & Bettye Procter
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The Shippen Squares of Shippenburg, Pa. recently surprised their caller and his wife, Earl and Nancy Swarner, with a 25th Wedding Anniversary Party/Dance, complete with a three-tier anniversary cake baked by a club member. The club presented the Swarners with a quilt, made and hand-quilted by club members, with square dancers cut from material scraps from the ladies' square dance dresses, applied on it. Shown in picture are caller Earl and wife Nancy on the left, and club presidents, Harold and Carrie Wingert, Chambersburg, Pa. on the right, as they presented the quilt. The Swarners live in Carlisle, Pa.

*Thelma and Wayne Alleman
Shippensburg, Pa.*



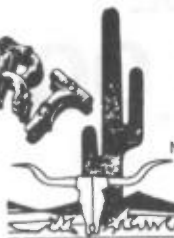
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STRAIGHT TALK

CHERYL WILKENS TIP Wry Wheatley

The 3 Rivers Festival was just about over; it had been a good dance. Cheryl Wilkens, who might just possibly be one of the ten best callers in the United States, had called a terrific dance. Her technical knowledge and interesting choreography was superb and kept us challenged and interested while flowing perfectly without breaking down squares. Perhaps 60% of the dance was called at a faster than average pace, but that only tended to emphasize the beauty of her voice and the feeling she put into the slower songs.

So far, the last tip had consisted of a fine patter and a driving version of "Bill Bailey," a song with which she finishes each dance. I have been told that "Bill Bailey" was the first song she performed in front of a large group, and she probably keeps it in as a sentimental remembrance of that time or.... maybe she really wants him to get home.

Cheryl had finished asking Bill to go home, but told us not to leave the dance floor. Then she placed another record on the turntable, turned back to the floor and asked us to take our partners in our arms and just dance. "If you aren't sure of the official steps as taught by Arthur Murray, just rock back and forth in time to the music," she encouraged. Then she set the needle gently on the record and began to sing "You're Nobody Til Somebody Loves You." For the next few minutes, Gracie and I moved as one in a world of our own. The lights had been

dimmed and it was like being back in high school at the prom with that special one. In those few minutes, we pleasantly had our mutual batteries recharged, and it made the drive home so much more pleasant. Instead of gossiping and thinking about other couples, we thought and talked about ourselves, the fun we had had, and how lucky we were.

It is not uncommon to go to a dance or club where folks hardly ever dance with their own wives or husbands. To a degree this is fine, but carried to the extreme, I don't believe it is beneficial to marriage or square dancing. It is nearly as bad as the other extreme where one dances only with his partner and special friends.

I would like to propose something called the "Sweetheart Tip" or "Cheryl Tip." The rules are simple: ladies save the last tip for the ones who brought them. In other words, everyone still dances, but those who should be together, are together. Then following the final patter and singing call, the caller can call, "Partners face, Grand Hug," and the dance would end with a slow, pretty song. (It can be an instrumental if the caller does not have the type of voice to carry it off, or if the caller just wants to hold his/her own taw.) Try it, you'll like it. Those not wishing to participate can quietly step off the floor once the music starts.

If you try it, let us know how it works. Or if you can think of any improvements, let us know.



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Dancing Tips

by Harold & Lill Bausch

Have you ever stopped to think just what causes one area to have a lot of dancers, and another area to have only a few? Think about it. Why is this?

If you look into the matter you will find that every area which has many dancers, has some good callers who are putting a lot of work and effort into square dance promotion. You do not find a good number of callers in an area just because there are a lot of dancers; it is the other way around.

It is not another question like, "Which came first, the egg or the chicken?" We know the caller has to be there to bring dancers into the activity.

Another point I might make is that I can predict some areas that are due to grow. How? By knowing who the callers are in the area. When I find a new talent, a new caller who has natural ability and the right personality, I know that in a few years his area is going to be booming. The areas where there are only a few dancers are just not blessed with talented callers who are willing to work and bring in new dancers, and then work patiently with them to keep them interested and having fun.

Dancer leadership plays a role too, and sometimes this takes up the slack where the caller talent is not quite as high as it should be, but this is an exception to the norm. (Some areas have an ideal caller/dancer cooperation.)

I recall that when I first started putting on callers clinics and callers colleges, some of the established callers really did resent it. I was told that we had enough competition already. But we found that with more callers, we soon had more clubs, and more dancers. I did realize that when I taught callers in my own area, I was creating competition for myself. But that competition keeps me on my toes. Besides, as they say, if you can't stand competition you had best just get out all together.

Now what do I find after 15 years of teaching callers? I find that as a whole

they are a dedicated group—most of them outgoing and friendly. A few of these callers would have gone on to success without any help, but usually not so soon. I have watched some of them go on to be traveling and recording callers; many became successful club callers to be proud of; some just did not make it at all and some are still having trouble, but making progress. Some take to calling so naturally that it doesn't seem to be work at all; others that I doubted would make it, did so after years of hard work, and many disappointments, but they made it.

Out there in the many clubs are dancers who are about to take that big step and try getting behind the "mike." Some will wait until they have danced for many years, some will be too impatient to wait and will try calling before they really have the experience dancing that they should have, but we can't stop them, and maybe we shouldn't try. It could be that some are meant to be callers, not dancers. We know too that we do find cases where some were meant to be dancers, not callers. Only time and trial will tell.

One suggestion to you as dancers: when a new caller gets up to call a spot, encourage him. If it happens to be very obvious that he/she doesn't have the natural ability, be polite and kind, but don't lie through your teeth that it was great.

CALLER OPEN LINE

These few lines will appear experimentally this month and if this feature seems useful, it may be expanded and repeated. The idea is to help callers on occasional distant tours to fill those itineray "holes" with first-time calling dates. Clubs can benefit also. Write ASD for details. Here are a few we know about: **Keith Rippeto** of WV, to points east 2nd wknd +, Oct. '82; **Larry Letson** of IN, to OH & points east, mid-Nov. '82; **Bruce Phillips** of SD, to midwest, mid-Dec., '82; **Francis Zeller** of KS, **Walt Cole** of VT, others, mid-west & east, late Mar. '83; **Cliff Brodeur** of MA, late April '83 to mid-west; **Gene Trimmer** of AR, early May '83 to mid-west; **Eddie Ramsey** of TN, late May '83, to mid-west; **Tim Tyl** of TX, others, late June '83, mid-west, etc. Ask about **Al Horn**, CO, **Mal Minshall**, NE, and others, fall of '83.



Calling Tips

by Gene Trimmer

Smooth dancing is most often the deciding factor with regard to enjoyment of an evening of dancing. The elements of smooth square dancing are difficult to identify with good dancers because they are continually on the move and easily *adjust* with anticipation to follow-up calls. They will often compensate with adjustment when a caller has actually provided them with bad body flow. The following are several factors which contribute to the sensation of smoothness in square dancing. Not necessarily in order of importance they are: 1. tempo and timing 2. absolute body position 3. space available for the action 4. momentum or trend of motion and 5. counterdancing.

1. Tempo and timing. These two are named as one element because they are inter-dependent. The tempo governs the number of steps to be taken in a given time period using one step for each beat of the music. A nice comfortable tempo for square dancing seems to rest somewhere around 124 to 128 beats per minute. The timing is that which the caller controls by giving a sufficient number of steps or beats of music to comfortably execute any given call. It is critical and if too much or too little time is allowed the effect is almost equally uncomfortable. It is a variable based upon dancers' capability and available floor space.

2. Absolute body position. We have very little control over the smoothness of any given call with regard to its geometric design. Generally, calls that are not smooth will not survive for long. Where we *do* have and *need to exercise* proper control is in the transition from one call to another. The best transition smoothness results when the body position at the completion of one call is exactly where it should be to *start* the next call. This transition smoothness depends, to some extent, on availability of the hands but is more dependent

upon body position and the follow-up call. We have several glaring examples of body flow which are regularly called and for which the dancers habitually *adjust* to compensate for our bad choice of calls. An example of good body position would be, from static square, *heads slide thru, square thru 3/4, pass the ocean*.

3. Space available for the action. If dancers are "squeezed" into an area for dancing, they cannot comfortably execute certain calls. For instance, from a *double pass thru* formation, the calls *flutterwheel* or *ladies chain* are uncomfortable because the dancers are "contained" by the other couples standing behind them. This is easily rectified if a partner change is desired with dancers in the center of the set by calling a *slide thru* to get the square in what is basically a static square formation. The dancers working in the center of the set will then no longer be contained.

4. Momentum or trend of motion. When momentum and trend of motion can be classed as straight-forward, then the dancing sensation is smooth. Although a weaving motion is experienced with calls such as *swing thru* or *partner trade*, they can still be classed as straight-forward. When *abrupt* changes in motion occur then the action is not smooth even though through practice dancers can make it appear to be smooth. The calls, from facing lines, of *pass thru, partner trade, reverse flutterwheel* are a prime example of forward motion, as opposed to the calls *right and left thru, reverse flutterwheel*, where an abrupt change of direction is noted by the man. Another good example of good trend of motion is the *flutterwheel* called after a *courtesy turn* as in a *right and left thru* or *ladies chain* as opposed to *flutterwheel* done from a standing position with no motion at all.

5. Counterdancing. This is the action taken by experienced dancers to either provide space within active choreography or to prepare for follow-up calls. They will move or position the body and facing direction so as to blend smoothly into the follow-up calls or to allow relative freedom of movement for the active dancers. An example of good counterdancing is evidenced when the sides automatically move in a *forward and back* action while the active *heads*

Continued on Page 74



by Bob Howell

easy level

After a wonderful summer of vacations and camping, Thelma Lewis of Dover, Delaware, with the help of Sharon Kannard, choreographed the following dance:

THANKS FOR THE MEM'RIES

FORMATION: Solo, no partner necessary.

MUSIC: "Thanks for the Mem'ries" by Barbara Fairchild on Columbia.

ROUTINE: Wait 16 beats

- 1-4 Step to right on right foot (count 1), close left to right (count 2), step to left with right foot crossing over in front of the left (counts 3 & 4)
 - 5-8 Step to left on left foot (5), close right to left (6), step right with left foot XIF of right (7 & 8)
 - 9-16 Repeat 1 through 8
 - 17-18 Skate right
 - 19-20 Skate left
 - 21-22 Skate right
 - 23-24 Skate left
- } Moving slightly forward
- 25-28 Start right foot, take one two-step forward
 - 29-32 Starting with left foot, take one two-step backward
 - 33-40 Turning to right for a $\frac{3}{4}$ circle, do four step-knee steps to begin dance again facing a new direction. (Step right and begin your RF turn with right foot. Bring left knee up and slightly across in front of right knee. Step farther around with the left foot bringing right knee in front of left. Repeat again on right foot and finish on left facing original L-H wall.) Repeat until end of music.

Here is an oldie I have used for at least 30 years. Don't even remember where I got it...

FORM AN ARCH

Head two couples go forward and back, forward again with your hands up high
 Form an arch against the sky, side two girls you slide right thru
 Swing the gent that's facing you, swing 'em high and swing 'em low
 And promenade the outside now, head two couples forward and back
 Forward again with your hands up high, form an arch against the sky
 Side two girls you slide right thru, swing the gent that's facing you
 Swing 'em high and swing 'em low
 And promenade the outside now, side couples ready.....

Try this quick-teach two-step mixer. It is fun and has lots of bounce and zip!

FIVE FOOT TWO

RECORD: Shaw 122-45rpm

FORMATION: Circle of couples in varsouvianna position facing LOD

FOOTWORK: Identical throughout. Both start with left foot.

- 1-4 Two step left; two step right; walk, two; three, four;
- 5-8 Two-step left; two-step right; walk, two; three, circle;
 Repeat measures 1-3; on last measure, partners release left hands, retain right hands, woman turns $\frac{3}{4}$ RF to face center of circle, while man takes two steps to form circle facing wall. Join hands with adjacent people, forming a large alamo style circle.
- 9-12 Balance forward; balance back; turn with the right hand; half about;
 Women balance to center while men balance toward the wall. Release L hands, still holding R, walk a half circle forward so men face in and ladies. Rejoin hands.
- 13-16 Balance forward; balance back; and take that girl; behind you;
 "Take that girl behind you" means letting go R hands, each man turning so he is side-by-side with girl with whom he is holding L hands. Join R hands in Varsouvianna position to repeat.



Burt Schwartz of Birmingham, Michigan, prompted this contra at the Detroit Convention. It is an excerpt from a book he wrote called *Fantasies of a Michigan Caller*, available from Burt for \$4.55 at 1991 Maryland, Birmingham MI 48009.

ANNIE THE SWINGER

FORMATION: Six couple set longways

MUSIC: Ragtime Annie, Michigan Seasons 001, Side 1, Band 9. (Recording plays 3 times through and recorded specifically for this dance.)

- | | | |
|-----|-----|--|
| A1 | 1-4 | Line of men, hands joined, forward four steps and back four steps. |
| | 5-8 | Women go forward and back. |
| A2 | 1-4 | Couple 1 swing and end on opposite sides. |
| | 5-8 | Couple 1 swing below and end swing with couple 1 below couple 2. |
| B1 | 1-4 | As A2 5-8 but with couple 3. |
| | 5-8 | As A2 5-8 but with couple 4. |
| B2 | 1-4 | As A2 5-8 but with couple 5 |
| | 5-8 | As A2 5-8 but with couple 6. |
| C-1 | 1-4 | Both lines (couple 1 improper) forward and back |
| | 5-8 | Couple 1, with two hands joined, slide to top of set. |
| C2 | | Couple 1 cross over, cast, go down outside followed by all others. As soon as couple 1 is past couple 6 make a two-handed arch with everyone else coming through the arch to new places. |

THE BOTTOM LINE

Last month an article including "50 Ways to Promote...." could have listed a few more class promotion ideas that came from the discussion at Callerlab in Reno. Here's the sequel. Try these, too:

- **Raffle tickets**— sold to non-dancers. Winning couple gets whole series of lessons free.
- **Midnight Rodeo**— Flyers put on car windows at midnight (not at motels) caters to the "locals."
- All couples who actually *bring* new couple to class get free club dance

admission ticket.

- Big city **bus cards** fit above windows.
- **Dinner out** with the caller is reward for top recruiter— well worth the expense.
- **Bell ringers**— two couples handing out info at entrance to super market on busy Saturday.
- **Overlapping classes**— Before end of one class another starts on a different night.
- **Newspaper boys**— flyers to each home.

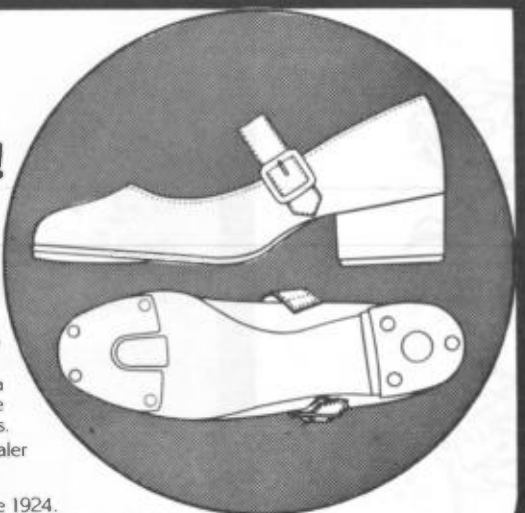
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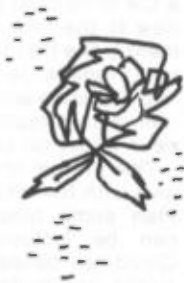
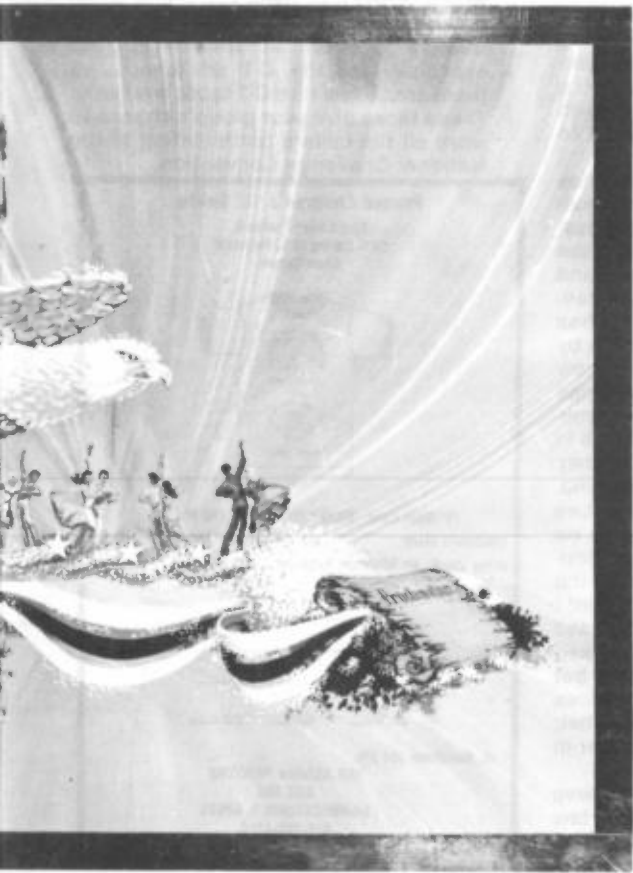
One of the highlights of recent national announcement of the couples who will ride on the Parade on New Year's Day. This year the lucky couples are: Harry and Jacquelyn Lamoreaux, Tavares, Florida; Janette Kemper, Oak Ridge, Tennessee; and Bill and Helen Butler, Sunnyside, New York.

Below is an artist's rendition of the float that will carry the couples. The theme of the 1983 parade is "Rejoice!"



Up Roses

conventions has been the drawing and an-
the square dance float in the Rose Bowl
lucky winners were James and Mary Taylor,
nberly, La Cruces, New Mexico; Bob and
Mike and Buryl DeAmbrosia, Long Beach,
l and Arlene Ward, Upland, California.
t on which the dancers will perform. The



CHALLENGE CHATTER

Russ & Nancy Nichols

When one thinks of September, one thinks of clubs and groups reorganizing for the coming dance season. It isn't any different in the advanced and challenge community. Whether you're just starting your advanced basics or are organizing a C-4 Workshop for the coming season, now is the time to make your commitments. The first thing on the agenda will be to familiarize ourselves with the current Callerlab approved lists, which were reorganized during last season and will be in effect for two years.

Don't forget to coordinate your schedules with the other leaders in your area. Plan some functions where everyone can be included. Johnny Preston's Christmas dance of 1981 is a good example. He invited all his groups to a special dance with the admission being finger foods, then alternated tips between advanced, C-1 and C-2. It gave all a chance to eat and get acquainted with dancers they would not normally get to know.

Speaking of Johnny, his address has been listed on the 17th National Challenge Convention flyer as Los Angeles, California, and Keith Gulley's as Kansas City, Missouri. A loss to Michigan and Washington, but what a gain for the dancers in southern California and Kansas City. Southern California has grown by leaps and bounds since 1976 and now they have their own national challenge caller. The Kansas City story is somewhat different. We first met the Earps in 1971 and were fascinated by how they were handling challenge at that time. They were instrumental in getting Lee Kopman's Introductions to Challenge on the program at the 1975 National Convention. What a packed hall out at the Municipal Airport— you couldn't get in! I crudely taped that session and still have the tapes. Yes, the Earps have worked for years and they now have Keith. I'll bet they have a subtle smile on their faces now they know how much easier their work will be with a caller of his caliber in their midst.

It's interesting to sit back and observe the caller movement of the last few years. Libby went from Maine to Florida and back to Maine. Howell moved to

Dallas. Now Preston and Gulley are heading west. As dancers, what part did we contribute to the movement? Did we support and contribute to our caller's success? Or did we heckle, boycott, or holler, "It doesn't work from the floor!"? Are we preparing another caller to take his place. Caller-dancer relationships are a two-way street. We need both to continue to grow. For this reason we strongly believe in the live dance. Tape dancing should only be considered practice for our next live dance.

Tape dancing is an intricate part of the advanced and challenge movement. In our Wednesday night workshop, we have just finished the first tape of this year's National Challenge Convention, produced by RHC Enterprises. We are pleased with the quality and clarity of the tapes. You can get your copy from RHC Enterprises, 3122 Manand St., Carmichael CA 95608. Please indicate from which of the four halls you prefer when ordering. These tapes should be extremely popular at all levels, but especially for the C-1 workshops, as there are so few true C-1 tapes available. These tapes give your group a chance to work all the callers participating at the National Challenge Convention.

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- 4B-6032 CORNBREAD/HUSH PUPPY (Hoedowns)
- 4B-6028 KAW-LIGA— Bill
- 4B-6021 IT'S CRYING TIME AGAIN— Bill
- 4B-6019 ALL THE GOLD IN CALIFORNIA— Bob

QUADRILLE RELEASES:

- Q-817 (I NEVER KNEW) THE DEVIL'S EYES WERE BLUE— Kevin Borsing
- Q-815 WATCHIN' GIRLS GO BY— Gray Mahnken
- Q-814 OLDER WOMEN— Bob Osburn
- Q-813 PENNY ARCADE— Gary Mahnken

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Creative Choreography

by Ed Fraidenburg

CHOREOGRAPHY

An interesting use of *walk and dodge* is to have several "dodgers" and only one "walker:"

- 1x3 walk and dodge (from 3x1 lines)
- 2x2 walk and dodge (as couples)
- Triple walk and dodge (from columns)

EXAMPLES by Ed:

Heads lead right and circle to a line
Right and left thru, touch a quarter
*Triple walk and dodge**

All quarter left, *1x3 walk and dodge***
Partner trade and roll
Right and left grand.....

*Lead dancer in each column is the "dodger," all others are "walkers."

**Dancers facing in are the "walkers," all others are "dodgers."

Heads lead right and circle to a line
Touch a quarter, *triple walk and dodge*
All quarter left, *1x3 walk and dodge*
Partner trade, star thru, pass thru
Left allemande.....

Heads square thru four, circle half
To a two-faced line, *girls walk and dodge*
1x3 walk and dodge, wheel and deal
Girls turn thru, star thru, wheel and deal
Left allemande.....

Heads lead right and circle to a line
Touch a quarter, *triple walk and dodge*
Centers walk and dodge, track two
*Recycle, pass thru, left allemande.....
*Or, swing thru, right and left grand.....

Heads square thru four, circle half
To a two-faced line, *2x2 walk and dodge*
Chase right, centers run

New centers walk and dodge,
1x3 walk and dodge, girls crossfold
Star thru, ferris wheel, square thru $\frac{3}{4}$
Left allemande.....

Heads lead right and circle to a line
Grand swing thru, boys run, half tag
Triple walk and dodge, clover and
Hinge a quarter, swing thru, step thru
Left allemande.....

Heads curlique and spread, acey deucey
1x3 walk and dodge, boys run, girls fold
Double pass thru, boys turn back
Star thru, wheel & deal, left allemande..

Heads curlique & spread, tag line right
1x3 walk and dodge, ends crossfold
Swing thru, recycle, pass thru, trade by
Swing thru, right and left grand.....

Heads pass thru, go round one to a line
Pass thru, wheel and deal
Centers pass thru, swing thru
Centers walk and dodge
1x3 walk and dodge, ends fold
Pass to the centers, square thru $\frac{3}{4}$
Left allemande.....

Heads square thru four, circle half
To a two-faced line, *2x2 walk and dodge*
Boys run, centers trade, swing thru
Split circulate, boys run, star thru
Left allemande.....

Heads curlique and spread
Sides pass thru, *1x3 walk and dodge*
Partner trade and roll
Right and left grand.....

Heads pass thru, go round one to a line
Touch a quarter, *triple walk and dodge*
All trade and roll, pass thru
Girls crossfold, star thru, girls trade
Wheel and deal, swing thru
Same sex trade, right and left thru

Heads pass thru, go round one to a line
Touch a quarter, circulate
Triple walk and dodge, center boys run
Trade by, pass thru, trade by
Left allemande.....

Heads lead right and circle to a line
Right and left thru, swing thru, boys run

Half tag, *triple walk and dodge*
 All trade and centers roll
 Left allemande.....
 Heads square thru four, spin the top
 Boys run, half tag, *triple walk and dodge*
 Quarter left, *1x3 walk and dodge*
 Left allemande.....



RIGHT/LEFT ROLL TO A WAVE

From back to back couples, all do a right-face U-turn back and step forward to form a right-hand ocean wave. Left roll directs everyone to left-face U-turn back and step forward to form a left-hand ocean wave.

EXAMPLES by Dick Han (author):

Heads square thru four, pass thru
Right roll to a wave, all eight circulate
 Boys run, bend the line, square thru four
 Trade by, left allemande.....

Heads square thru four, square thru $\frac{3}{4}$
Left roll to a wave (LH), left swing thru
 All eight circulate, left allemande.....

Heads square thru four, pass thru
Right roll to a wave, girls circulate
 Boys run, bend the line, star thru
 Square thru $\frac{3}{4}$, left allemande.....

Heads square thru four, right & left thru
 Rollaway, pass thru, *left roll to a wave*
 Left allemande.....

Heads lead right and circle to a line
 Right and left thru, two ladies chain
 Square thru four, *left roll to a wave*
 Left swing thru, boys circulate
 Left allemande.....

Heads lead right and circle to a line
 Two ladies chain, square thru four
Left roll to a wave, left swing thru
 Girls run, cast off three-quarters
 Crosstrail thru, left allemande.....

Heads lead right and circle to a line
 Pass thru, *right roll to a wave*
 Boys run, wheel and deal, spin the top
 Right and left grand.....

RIGHT/LEFT ROLL EQUIVALENTS:

Pass thru, *right roll to a wave*,
 Centers trade = swing thru.
 Pass thru, *right roll to a wave*, =
 Swing thru, centers trade.
 Rollaway, pass thru, *right roll to a wave*
 = right and left thru.
 Half square thru, *right roll to a wave*,
 boys run, bend the line = right and left
 thru.
 Pass thru, *right roll to a wave*, girls trade,
 girls fold, peel off, wheel and deal =
 right and left thru.
 Pass thru, *right roll to a wave*, boys
 trade, tag the line right, wheel and deal
 = right and left thru.
 Pass thru, *left roll to a wave*, girls trade,
 tag the line left, wheel and deal =
 right and left thru.
 Pass thru, *right roll to a wave*, boys run,
 bend the line = star thru.
 Pass thru, *left roll to a wave*, boys fold,
 peel off, bend the line = star thru.
 Square thru $\frac{3}{4}$, *right roll to a wave*, boys
 run, wheel and deal = two ladies chain.
 Pass thru, *right roll to a wave*, tag the
 line right, wheel and deal = two ladies
 chain.
 Pass thru, *left roll to a wave*, boys fold,
 peel off, wheel and deal = two ladies
 chain.
 Pass thru, *right roll to a wave*, girls fold,
 peel off, wheel and deal = flutter wheel.
 Two ladies chain, half square thru, *right*
roll to a wave, spin the top, pass thru =
 square thru three-quarters.
 Two ladies chain, square thru four, *right*
roll to a wave, swing thru, pass thru =
 square thru four.
 Square thru four, *right roll to a wave*,
 boys run, wheel and deal, pass thru =
 lead to the right.
 Half square thru, *right roll to a wave*,
 spin the top, pass thru = swing thru,
 turn thru.
 Square thru four, *right roll to a wave*,
 centers run, bend the line = zero.
 Pass thru, *right roll to a wave*, girls trade,
 boys fold, peel off, wheel & deal = zero.
 Pass thru, *right roll to a wave*, boys
 trade, girls fold, peel off, wheel and deal
 = zero.
 Pass thru, *left roll to a wave*, girls trade,
 boys fold, peel off, wheel and deal =
 zero.
 Pass thru, *left roll to a wave*, boys trade,
 tag the line left, wheel and deal = zero.

Pass thru, *right roll to a wave*, girls fold,
 Peel off, bend the line = star thru.
 Pass thru, *right roll to a wave*, swing thru
 girls trade = step to a wave.
 Two ladies chain, square thru four, *right
 roll to a wave*, *spin the top* = step to a
 wave.



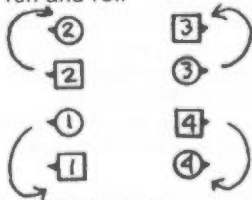
MEET A FRIEND
 by Jack Berg

From any line or wave formation, centers
 run and roll, new centers partner tag, i.e.
 face each other and pass thru.

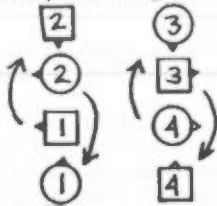
This is a fairly simple movement
 quickly understood by almost any
 dancer.

NOTE: No matter what formation you
 start with, *meet a friend* leaves the
 dancers in an *eight chain thru* position,
 with the exception of *tidal waves* and
tidal two-faced lines.

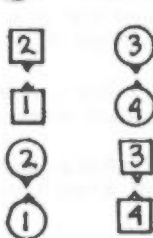
Back to back lines
 Centers run and roll



New centers partner tag



Result



EXAMPLES by Ed:

Heads lead right and circle to a line
 Swing thru, centers *meet a friend*
 Touch a quarter, all boys run
 Bend the line, left allemande.....

Heads pass the ocean, *meet a friend*
 Touch a quarter, ping pong circulate
 Swing thru, *meet a friend*, touch 1/4
 Boys trade, boys run, bend the line
 You've stirred the bucket.....

Heads square thru four, *centers in
 Cast off 1/4, *meet a friend*, *
 (Repeat twice more from * to *)
 Left allemande.....

Heads square thru four, spin the top
Meet a friend, touch a quarter
 Triple trade, turn and left thru, pass thru
 Chase right, *meet a friend*, swing thru
 Boys run, pass the ocean, boys circulate
 Centers trade, *meet a friend*, star thru
 Ferris wheel, zoom and square thru 3/4
 Left allemande.....

Heads square thru four, swing thru
 Boys run, centers hinge
 Diamond circulate, flip the diamond
Meet a friend, touch a quarter, girls trade
 Recycle, left allemande.....

Heads lead right and circle to a line
 Touch 1/4, coordinate, *meet a friend*
 Touch 1/4, recycle, left allemande.....

Heads square thru four, touch 1/4
 Follow your neighbor, *meet a friend*
 Star thru, *meet a friend*, star thru
 Boys trade, ferris wheel, zoom, pass thru
 Left allemande.....

Heads curlique and spread, *meet a friend*
 Swing thru, recycle, pass to the center
 Square thru 3/4, left allemande.....

Head ladies chain, heads curlique
 And spread, ladies trade, *meet a friend*
 Right and left grand.....

EXAMPLES from Choreo Breakdown
 Heads lead right and circle to a line
 Pass the ocean, swing thru, *meet a friend*
 Swing thru, centers trade, boys run
 Left allemande.....

Heads lead right and circle to a line
 Pass the ocean, girls trade, *meet a friend*
 Star thru, couples circulate, bend the line
 Left allemande.....

Heads square thru four, right & left thru
 Touch a quarter, swing thru,
Meet a friend, left allemande.....

Heads square thru four, ocean wave
 Girls trade, *meet a friend*, star thru
 Couples circulate, bend the line
 Pas the ocean, swing thru, boys run

Wheel and deal, left allemande.....

Heads lead right and circle to a line

Pass the ocean, girls trade,

Meet a friend, star thru, couples circulate

Bend the line, pass ocean, single hinge

Centers trade, *meet a friend*

Right and left grand.....

Heads square thru four, right & left thru

Swing thru, boys run, couples circulate

Bend the line, right and left thru

Dixie style to a wave, left swing thru

Meet a friend, touch a quarter

Scout back, boys trade, *meet a friend*

Pass thru, boys swing thru

Girls quarter right, diamond circulate

Flip the diamond, right and left grand....

Heads pass thru, go round one to a line

Pass thru, *meet a friend*,

Left allemande.....

Heads pass thru, go round one to a line

Pass thru, *meet a friend*,

Right and left thru, dive thru, pass thru

Swing thru, scout back, girls trade

Girls run, couples circulate, ferris wheel

And spread, pass thru, *meet a friend*

Swing thru double, boys run

Couples circulate, ferris wheel & spread

Pass thru, *meet a friend*, left allemande..

Heads square thru four, swing thru

Boys run, girls walk and dodge

Meet a friend, star thru,

Couples circulate, bend the line

Pass the ocean, swing thru,

Girls circulate two, boys run

Bend the line, pass thru, tag the line right

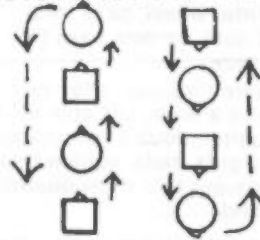
Centers walk and dodge, *meet a friend*

Left allemande.....

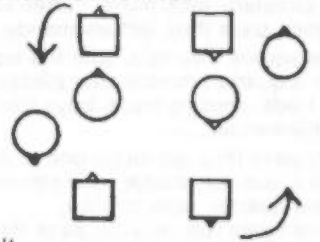
these six *peel off* as remaining four circulate half and trade. Right-hand columns result in left-hand waves and left-hand columns end in right-hand waves.

R-H Column:

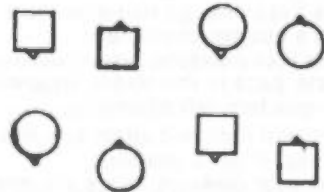
Leaders peel off and circulate, trailers half circulate and trade.



New Leaders peel off, trailing four half circulate and trade



Result



EXAMPLES by Ed:

Heads lead right and circle to a line

Swing thru, hinge a quarter

Double your pleasure, trade the wave

Centers trade, boys run, slide thru

Left allemande.....

Heads square thru four, split two

Line up four, touch a quarter

Double your pleasure, centers cross run

Boys trade, star thru, trade by

Square thru three-quarters

Left allemande.....

Heads lead right and circle to a line

Touch a quarter, *double your pleasure*

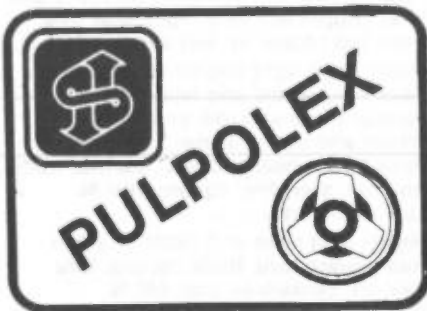
Left swing thru, girls trade, star thru

Trade by, left allemande.....

Head ladies chain, sides flutter wheel

Heads square thru four, ocean wave

Heads run, left touch a quarter



DOUBLE YOUR PLEASURE

by Lee Kopman

From columns: lead dancer in each column does a *peel off* and then circulates to the other side; trailing six circulate one-half and then trade; lead dancers of

Double your pleasure,
Right and left grand.

Heads lead right and circle to a line
Dixie style to a wave, left spin the top
Hinge a quarter, *double your pleasure*
Trade the wave, centers trade
Boys trade, partner trade
Reverse flutter wheel, pass thru
Wheel and deal, centers pass thru
Left allemande.....

Heads square thru four, slide thru
Dixie style to a wave, left spin the top
Hinge a quarter, *double your pleasure*
Swing thru, girls trade, square thru four
Trade by, square thru three-quarters
Left allemande.....

Heads lead right and circle to a line
Left touch $\frac{1}{4}$, *double your pleasure*
Ends circulate, girls trade, flutter wheel
Star thru, pass thru, left allemande.....

Heads square thru four, spin the top
Hinge a quarter, *double your pleasure*
Boys trade, centers trade, boys trade
Left allemande.....

Heads pass thru, go round one to a line
Touch a quarter, *double your pleasure*
Hinge a quarter, acey deucey,
Centers cross run, recycle, pass thru
Trade by, left allemande.....

Heads pass thru, go round one to a line
Touch a quarter, circulate
Double your pleasure, boys cross run
Recycle, pass to the center, square thru
Three-quarters, left allemande.....

Heads lead right and circle to a line
Rollaway, touch a quarter,
Double your pleasure, hinge a quarter
Centers trade, girls trade, all pass thru
Tag the line in, pass thru, wheel and deal
Centers square thru but on third hand
Dixie grand, left allemande.....

EXAMPLES from SCVSDCA Notes:

Heads square thru four, slide thru
Pass thru, tag the line right
Couples circulate, bend the line and roll
Double your pleasure, left allemande.....

Heads square thru four, swing thru
Boys run, ferris wheel and spread
Touch a quarter, circulate, triple scoot
Double your pleasure, left allemande.....

Heads lead right and circle to a line
Pass thru, tag the line right
Couples circulate, bend the line
Touch a quarter, triple scoot
Double your pleasure, left allemande.....

Heads lead right and veer left
Ferris wheel, double pass thru, boys run

Circulate, *double your pleasure*,
Girls circulate, boys trade
Left allemande.....
Heads lead right and circle
To a two-faced line, girls trade
Couples circulate, ferris wheel & spread
Curlique, scoot back, circulate
Double your pleasure, trade the wave
Right and left grand.....



by Ed

Heads lead right and circle to a line
Dixie style to a wave, left swing thru
Trade the wave, same sex trade
Right and left grand.....

Heads spin the top, box the gnat
Pas thru, swing thru, turn thru
Left allemande.....

Heads rollaway, spin the top
Pass thru, swing thru, girls trade
Boys trade, turn thru
Left allemande.....

Heads rollaway, spin the top
Pass thru, spin the top
Turn and left thru, crosstrail thru
Left allemande.....

Heads star thru, pass thru, star thru
Pass thru, wheel and deal, partner trade
First couple left, next right, star thru
Pass thru, trade by, left allemande.....

Heads lead right and circle to a line
Pass thru, wheel and deal
Partner trade and roll, pass thru
Wheel and deal, partner trade and roll
Pass thru, wheel and deal, partner trade
And roll, star thru, square thru $\frac{3}{4}$
Left allemande.....

Heads lead right and circle to a line
Half square thru, trade by, star thru
Pair off, centers in, cast off $\frac{3}{4}$
Star thru, pass thru, trade by, pass thru
Left allemande.....

Heads spin the top, turn and left thru
Pass thru, swing thru, girls trade
Boys trade, turn thru, left allemande.....

Heads spin the top, turn thru
Circle to a line, left allemande.....
Head ladies chain, heads spin the top

Box the gnat, square thru three-quarters
Left allemande.....

Heads lead right and circle to a line
Pass thru, wheel and deal, partner trade
First couple left, next right
Crosstrail thru, left allemande.....

Heads lead right and circle to a line
Pass thru, wheel and deal, partner trade
Centers in, cast off 3/4, pass thru
Wheel and deal, partner trade
Centers in, cast off 3/4, pass thru
Wheel and deal, partner trade
Centers in, cast off 3/4, left allemande....

Heads lead right and circle to a line
Pass thru, wheel and deal, partner trade
Peel off, pass thru, wheel and deal
Partner trade, centers in, cast off 3/4
Pass thru, wheel and deal, partner trade
Peel off, star thru, first couple left
Next right, crosstrail thru, left allemande
Heads lead right and circle to a line
Swing thru, box the gnat, right & left thru
Pass thru, bend the line, swing thru
Box the gnat, right and left thru

Pass thru, wheel and deal, partner trade
First couple left, next right, star thru
Dive thru, pass thru, pass thru
Left allemande.....

Heads lead right and circle to a line
Pass thru, wheel and deal, partner trade
Peel off, pass thru, wheel and deal
Partner trade, peel off, pass thru
Wheel and deal, partner trade, peel off
Left allemande.....

Heads lead right and circle to a line
Pass thru, wheel and deal, partner trade
California twirl, double pass thru
First couple left, next right
Right and left thru, pass thru
Partner trade & roll, right & left grand.....

One from Chuck Morrow, Alabama:
Heads lead right and circle to a line
Load the boat, slide thru, ends pass thru
Load the boat, clover and pass thru
Pass to the center and roll, load the boat
Clover and spread, all do center part of
Load the boat, trade by and spread
Ends circulate, left allemande.....

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C. O. Guest

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Bill Peters

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Guy Poland



Bill Crowson

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P.S.: MS/QS
by Howle Shirley

Heads rollaway half sashay, curlique
Walk and dodge, touch, swing thru
Centers trade, split circulate, swing thru
Boys run, tag the line, girls go left
Boys go right, left allemande.....

Side ladies chain, touch a quarter
Girls run, touch, single hinge twice
(Or cast off 1/2), split circulate
Girls trade, recycle, swing thru
Turn thru, left allemande.....

Heads square thru, circle half
To a two-faced line, ferris wheel
Left square thru three hands
Right and left thru, star thru
Slide thru, swing thru, boys run
Couples circulate, wheel and deal
Pass to the center, square thru 3/4
Left allemande.....

(Zero line) Pass thru, tag the line in
Turn thru, partner trade, pass thru
Tag the line in, turn thru
Courtesy turn your own, ladies chain
Send 'em back Dixie style to ocean wave
Slip the clutch, left allemande.....

(Zero line) Pass thru, wheel and deal
Double pass thru, centers in, cast off 3/4
Pass thru, wheel and deal
Double pass thru, centers in, cast off 3/4
Pass thru, wheel and deal
Double pass thru, centers in
California twirl....zero line.

(Zero line) Pass thru, wheel and deal
Outsides crowd in, eight to the middle
And back, curlique and eight circulate
Two spots, boys run, centers pass thru
Swing thru, boys run, bend the line
...Zero line.

Heads right and left thru, crosstrail
And separate around one to a line
Pass thru, tag the line in, touch 1/4
All eight circulate two spots, boys run
Circle half to a two-faced line
Boys circulate, girls trade
Couples trade and bend the line...
Zero line.

Neat break: Allemande left,
Go forward two and turn back one to a
Curlique to an Alamo style
Balance and men run right...twice
Left allemande.....

Sides pass thru and U-turn back
Slide thru (face out), go right & left thru

Rollaway with half sashay, curlique and
Cast off 3/4, all eight circulate, boys run
Bend the line, square thru four
Right to partner, pull on by
Left allemande.....

Heads right and left thru, rollaway
Half sashay, star thru, California twirl
Pass thru, go right and left thru
Swing thru, boys run, ferris wheel
Zoom, centers partner trade
Left allemande.....

Four ladies chain, heads pass thru
Separate around one to a line, star thru
Zoom, double pass thru, zoom, centers in
Cast off 3/4, star thru, zoom
Square thru 3/4 to left allemande.....

Heads square thru, touch, single hinge
Walk and dodge, tag the line in
Pass thru, tag the line in, pass thru
Partner trade, pass thru, wheel and deal
Centers pass thru...zero box.

(Zero box) Touch and girls run
Tag the line right, girls trade
Ferris wheel, centers veer left
Then veer right, go right and left thru
Rollaway, half sashay, pass thru
Go right and left grand.....

One and three go right and left thru
All four couples rollaway half sashay
Sides forward and back, square thru 3/4
Heads pass thru, everyone cloverleaf
Left allemande.....

(Zero line) Right and left thru
Pass the ocean, swing thru, boys run
Tag the line right, wheel and deal
Turn thru to left allemande.....
Or, go right and left grand.....

(Zero box) Right and left thru
Slide thru, go right and left thru
Ladies lead Dixie style to ocean wave
Carefully, recycle (boys fold, follow girls)
Right and left thru, touch
Centers cross run, others trade
Left allemande.....

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FALL OF 1982—

SWITZERLAND— October 5-13

SWITZERLAND— October 12-20 (Two separate tours)

ALPINE (4 country)— October 7-19

ALPINE (4 country)— October 12-24 (Two separate tours)

EARLY 1983—

CARIBBEAN— January 8-15

Best bargain ever! R.T. AIRFARE plus 8-day tour, all meals on biggest cruise ship anywhere; 3 ports; Stan & Cathie Burdick, editors, are tour hosts. Hurry! 30 couples already signed up— cabins almost sold out. Just over \$1000 per person price tag— UNBEATABLE!

ACAPULCO— March 31 through April 6

Enjoy a 7-day Mexican Fiesta at reasonable prices!
Stan & Cathie will be your hosts.

LATE SUMMER— 1983

SCANDINAVIAN TOUR— Aug. 25-Sept. 7

Stan & Cathie are tour hosts, plus others; cities include Copenhagen, Stockholm, Oslo, Bergen, others; budget rate; dancing in each country.

FALL OF '83—

ALPINE PANORAMA (13 day, 4 country)

Choice of 4 separate tours: Sept. 21-Oct. 3; Sept. 26-Oct. 8; Oct. 2-14; and Oct. 13-25; many caller/hosts to accompany you.

ALPINE SPLENDOR (11 day, 3 country)

Choice of 4 separate tours: Sept. 23-Oct. 3, Sept. 30-Oct. 10, Oct. 7-17, Oct. 14-24; many caller/hosts; price tag UNDER \$1000 per person— UNBEATABLE!

EARLY '84—

HAWAII— January 17-31

Yes, we're going back! Stan and Cathie are hosts, plus others, 4 islands. Dancing on each. Great tours and extras, beautiful hotels, many meals included.

SPAIN— Mid-March

Several tour choices, several caller-hosts. More info coming...

FALL OF '84—

ALL TOURS SHOWN FOR FALL OF '83

PLUS JAPAN & THE ORIENT— LAST HALF OF OCTOBER.

FOR INFORMATION, WRITE ASD TOURS, PO BOX 488, HURON OH 44839.

People

IN THE NEWS

Abigail VanBuren, in the popular nationally syndicated column "Dear Abby," answers a reader who says: "I'm polite and love to dance. I'm not a drinker, I don't take drugs and I'm not gay. I have a good job and I'm ambitious. All I want is a woman who's reasonably attractive, intelligent and sincere. So where are all the decent women hiding? Square and frustrated"

Her answer: "Dear Square: You sound too good to be true. If you love to dance, join a square-dancing club. You'll meet attractive, wholesome, lively men and women, and singles are welcome."

Obviously the 31-year old, well-respected *New England Caller* magazine has been sold. Although not officially announced as yet, we have learned that long-time editor/publisher **Charlie Baldwin** has sold the magazine to caller **Ray Aubut**, who will move the magazine office to PO Box 8069, Lowell, Massachusetts. The original staff and organizers of the magazine 31 years ago were **Earl Davis**, **Howard Metcalf**, **Clarence Metcalf**, **Dick Doyle**, **Al Brundage** and **Howard Hogue**.

Many old friends were greeted at the recent National Convention in Detroit, Michigan. Two people we hadn't seen for a long time from the Dayton Ohio area were **Velma Stutz** and **Alma Miller**. **Velma** is a caller but can't dance these days due to knee problems. **Alma** also called for years, and contributed to this magazine a number of times. Both are widows of **Roy** and **Joe**, respectively.

Not long ago Jack Murphy of Victoria, Australia, sent us some historical data about square dancing in the land of the kangaroo. His account follows:

"There are approximately 200 square dance clubs throughout Australia which stretches from Cairns in North Queensland to Perth in Western



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Australia, a distance of approximately 5,000 miles. Australia is divided into six states namely Queensland, New South Wales, Victoria, South Australia, Western Australia and the island state, Tasmania. There are also two territories, the Northern Territory and the Australian Capital Territory where Canberra, the federal capital, is situated. There are approximately 150 callers actively engaged in calling in the country. The strongest areas are Melbourne, Sydney, Brisbane and Perth. Most of the clubs are successfully caller-run and not by a committee. Each state conducts a State Convention and a National Convention is held annually in a different city with the attendance being approximately 1,500 square dancers.

Square dancing commenced in this country as early as 1948 when **Joe Lewis** of Dallas, Texas made a tour in 1953 when square dancing was really booming. There are six callers still actively engaged who commenced calling 30 years ago. They are **Wally Cook** and **Jack Murphy** from Melbourne, **Ron Jones** (Sydney), **Graham Rigby** (Brisbane), **Les Johnston** (Perth) and **Fred Byrne** (Hobart). The first four named callers are all present members of Callerlab.

The Whitehorse Square Dance Club where **Jack** has been the club caller for over 20 years, conducts square dancing on four nights per week, as follows: Thursday— Beginners, Tuesday— Mainstream, Saturday— Plus I, Monday (fortnightly)— Challenge. Tapes are used at the challenge level.

After the boom in the fifties subsided, square dancing gradually grew to the healthy level it is today."

B-ENT LINES EQUALS S/D PRODUCTS

Someone asked what B-ENT LINES means, as it has appeared on these pages from time to time. **LINES** simply carries forward the "lines" theme of the magazine. **B-ENT** means Burdick **ENTER**prises, our business name, so the result is an acronym as well as a square dance term (*bend the lines*), as well as a reference to a *line* of goods for sale. Now you know. Yes, we sell square dance products— mostly P.A. systems, speakers, stands, mikes, record cases and tape recorders. Brands carried are Clinton, Halpo, Supreme, Astatic, Westerner, Moonbeam, etc. Write for price lists to Box 488, Huron OH 44839.



WESTERN MASS. FALL FESTIVAL

The 7th annual Western Mass. Fall Festival will be held Sunday, Dec. 5, at the Springfield Civic Center. SACA will provide the callers, WNERDTA the cuers. There will be five halls all under one roof. Featured will be an all day Beginners Ball hall and a round dance hall. Levels of dancing will be from beginners (class levels) through Plus.

Exhibitors will be on premises. Door prizes will be awarded. Refreshments will be available, plus many restaurants within walking distance. Plenty of parking is available. For information, write to Bob Turnbull, 39 Carmel Lane, Feeding Hills MA 01030.

Russell Moorhouse

TENNESSEE SQUARE DANCE WEEK

Square dance promotional efforts in Tennessee centered on getting the governor to declare the week of Sept. 20-26 as Square Dance Week. The square dance is already the official folk dance of Tennessee. With this in mind the various radio stations across the state that have word games were contacted requesting that they use "square dance" sometime during that week.

Art & Jackie Pearson

DIALOG PLANNED

On June 26, 1982 at the 31st National Square Dance Convention in Detroit, Michigan, an informal meeting was held by Harmon Jorritsma, chairman of Roundalab; Bob Holiday, chairman of the Board of the Universal Round Dance Council; Charlie Capon, Executive Secretary of Roundalab, and George Kammerer, Executive Secretary of the URDC, aimed at developing future dialog between the two organizations. Among the ideas discussed was the recommendation that both organizations make public their purposes and goals through dance publications. The meeting ended



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Harmon Jorritsma
Bob Holiday
Charlie Capon
George Kammerer

BELGIUM

Through an advertisement in ASD, placed by Landmarks and Discoveries in New York, Peggy Zamora organized a small group of square dancers to participate in a dance exchange with some wonderful people in Brussels, Belgium.

They were hosted by members of the Dancing Hearts Club in Brussels, whose yearly festival started on the group's arrival date, May 22. They also danced two evenings during their ten-day stay and visited several other towns in Belgium as well as Amsterdam, Holland and Paris, France.

The dancers had a fantastic, wonderful time on the exchange tour and look forward to the visit of new friends from Belgium next year.

Participants were Myra and Russ

Argabrite, Nancy Beazley, Ruby and Ryland Bull, Tim Marriner (the caller), Betty and Mac Rogers, Leroy Rose, Louise Roy, Jim Short and Peggy Zamora.


Peggy Zamora
Williamsburg VA

DIRECTORY INFORMATION DUE


Current club information for inclusion in the 1983 edition of *The National Square Dance Directory* must be submitted by November 1. Listing of clubs is a free service provided by the directory to enable dancers traveling through an area to enjoy an evening of dancing and fellowship with your club.

The directory lists the type of club, program of dancing, when and where to dance, and a person to contact. The 1983 edition will include a festivals listing and a caller/leader listing, for which there is a nominal charge. The directory provides a products/services directory with extensive information on suppliers of square dance related products and services.

The 1983 edition will be published in



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INDIANAPOLIS AWARDED 1986 CONVENTION

Indianapolis, Indiana, in 1986 was announced as a future convention site as 18,050 dancers attended the 31st National Convention in Detroit. Future convention dates and chairmen are: Louisville, June 23-25, 1983, Russ and Roberta Carty; Baltimore, June 28-30, 1984, Peter J. and Jennie Zukauskas; Birmingham, June 27-29, 1985, Jim and Shirley Southard; and Indianapolis, June 26-28, 1986, Ernest and Barbara Stone.

Pete and Ester Hughes of Oklahoma were elected chairmen of the National Executive Committee, with Ken and Carla Parker, vice-chairmen; Floyd and Clare Lively, secretaries, and Don and Vera Chestnut as treasurers. Howard and Peggy Thornton will continue to serve as directors of information. The NEC will hold its pre-convention meeting in Baltimore, March 16-20, 1983.

SPIFFS INVITATION

The St. Petersburg (Florida) International Folk Fair Society extends an invitation to attend the SPIFFS Clogging Championship on Nov. 26-27 at the Bayfront Center Arena in St. Petersburg. Teams wishing to participate should write 2201 First Ave. N, St. Petersburg FL 33713 for requirements. Dan Angel, president of the Georgia State Clogging Festival is assisting SPIFFS in organizing this festival and will act as MC.

SPECIAL DANCE

The Riptides S/D Club of Virginia Beach, Va. is sponsoring a square dance on September 17, open to the public, to celebrate and promote the forthcoming National Folk Dance Week. This ties in with their "greenie" nights to attract dancers for the classes which will commence about Sept. 28.

George Wylie



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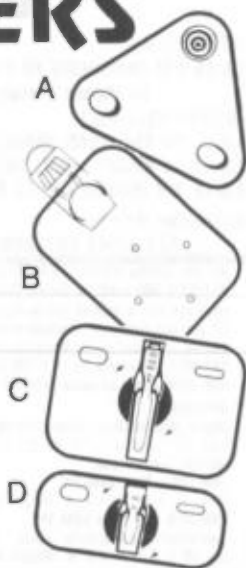
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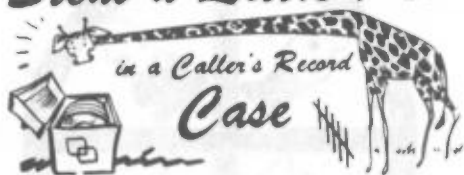
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Jerry and Pat Seeley hail from Fort Lauderdale, Florida, and have been married since 1948, boasting four sons, two grandsons and one granddaughter. Jerry is a member of Callerlab and the Florida Callers Association, and has served as president of the Southeast Florida Callers Association. For 14 years he has called for the Gold Coast Swingers and the Road Rogues Camper Club. He teaches one class and one workshop a year and will begin recording on TNT this fall. Jerry says his "honest job" is building inspector for Boca Raton. He has attended many state and national conventions and served on the staff of Andy's Trout Farm and the Fijian. Jerry and Pat will host a European ASD tour this month.



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Wahoo— Kalox
Sunshine— JoPat
Thunderbird Special— Thunderbird

SINGING CALLS

Help Me Make It Through the Night—
Blue Star
Just Send Me One— ESP
Row Row Row— TNT
Don't Stop In My World- Hi-Hat
Two To Two Today— Blue Star
For What I Been Thinking— Chaparral



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FlipSide

ROUND REVIEWS

by Frank & Phyl Lehnert

DOMINGO— Roper 424

Choreography by Jerry Packman & Betty Drafz
Good "Never on Sunday" music for an interesting high-intermediate cha cha.

SHADOW WALTZ— Roper 276

Choreography by Art & Ann Roberts
Music with a Hawaiian flavor for an easy-intermediate-to-intermediate waltz with a like footing sequence.

I'VE FOUND A NEW BABY— Hctor 656

Choreography by Elaine & Gene Elliott
Good music and a slightly different easy-intermediate two-step.

DO FINE— MCA 52065

Choreography by Charles & Dorothy DeMaine
Good Oak Ridge Boys music and a three-part, easy-intermediate two-step.

LOLLIPOPS AND ROSES— Roper 275

Choreography by Hap & A. J. Wolcott
Pretty music and a nice intermediate-to-intermediate-plus waltz.

CHEWING GUM— MCA 2780

Choreography by Cheri & Larry Phillips
Peppy music for an easy two-step, complete with some wiggles and a big finish.

CRUISING DOWN THE RIVER— Red Boot 906

Choreography by Ed & Carolyn Rayback
Good music and a nice, easy waltz with basic figures, cued by Ed.

INVITATION TO LOVE— Happy Tracks 505

Choreography by Hi & Cookie Gibson
Catchy old time music and an easy-intermediate two-step.

A HAPPY DAY— Happy Tracks 505

Choreography by Ray & Kitty Harrison
Good music and a moving, easy-intermediate two-step.

THAT MAN— Hi-Hat 891

Choreography by Art & Daisy Daniels
Excellent music for a smooth, easy two-step. (A new routine to a previous release.)

LEMON TREE— Hi-Hat 005

Choreography by Jim & Jo Ann Drew
Good music to a familiar tune; a flowing, easy two-step.

DREAMING— Hi-Hat 005

Choreography by Jack and Ione Kern
Good music for an easy two-step using basic figures with repeats.

DE MARIS— Grenn 1009

Choreography by Wayne & Dee Hockhater
"Alice Blue Gown" music and a flowing, easy-intermediate waltz, cued by Wayne.

RIDIN' MY THUMB TO MEXICO— Grenn 17010

Choreography by Ken Croft & Elena DeZordo
Good peppy music and an interesting, easy-intermediate cha cha, cued by Ken.

I CAN'T STOP LOVING YOU— Roper 311

Choreography by Charlie & Bettye Procter
Good music and a slightly different intermediate two-step.

For Rating Formula,
Order ASD Inform #P7

Choreography Ratings

by Dave Fleck, Toledo, Ohio

SQUARE DANCE: 61-125

Penny Arcade	HapTracks 504B	P1-68/0=68
Roses or Gold	PL 1201	P1-66/2=68
Fancy Free	MCA51169	P1-68/0=68
Mr. Songman	RCA-GB10487	P1-73/0=73
That Man	Hi-Hat 891	P1-75/0=75
Miss Emily's Picture	MCA51164	P1-77/0=77A
Blaze of Glory	Lib AL441	P1-73/5=78A
Happy Walk	Grenn 17006	P1-80/0=80
I Love My Truck#2	Col WTG3845	P1-83/0=83
Blue Heaven Whistler	Hi-Hat 854	P1-84/0=84
Lively Lady	Grenn 17005	P2-90½=90
Beautiful Lovers	Epic 19-02129	P1-88/5=93A
Do Me With Love #2	Col 18-02644	P2-97/0=97A
San Antonio Rose	RCA447-0572	P1-88/10=98A
In Old New York	Brahma 1001	P2-102/0=102
No Gettin' Over Me	RCA PB12264	P2-87/15=102A
Lemon Tree	Hi-Hat BB005	P2-103/0=103
Lonesome Mama Blues	Grenn 14004	P2-103/0=103
Walking the Floor	Hi-Hat BB004	P2-103/0=103
Spinning Wheel	Stnwy1110-2	P2-96/10=106

This Could Be It	DAL P6058	P2-111/0=111
Flower Time	CEC-M05B	P2-89/25=114
Dreaming	Hi-Hat BB005	P2-110/5=115A
Happy Go Lucky Morning	TNT 190	P2-111/5=116A
Roger's Two Step	TNT 180	P2-115/5=120A
Shadow Waltz	Roper 276	P2-122/0=122

EASY INTERMEDIATE: 126-175

Sweet Tamara	Windsr 4770	P2-133/0=133A
After T Love S Away	RCA-PB13053	P3-135/0=135A
Midnight Rodeo	RCA 12355	P2-121/20=141A
Rag Hop	CDC M05A	P2-118/25=143
So In Love	Roper 300	P2-118/35=153A
Blue Skies	Hi-Hat BB004	P2-155/0=155
Chi Chi Cha	HTR 504-13	P2-131/25=156
Girl Watchin'	Epic 14-02614	P2-135/25=160
Juke Box Rumble	Epic 14-02172	P2-134/35=169A
Last Date	RCA447-0572	P2-147/25=172
Gentleman Joe	Col 1-11351	P2-148/25=173

Continued on Page 77

Flip Side

SQUARE REVIEWS

by John Swindle

Vacations are over and school is back in session, both vocational and square dance. We hope all who are sponsoring beginner classes have successful seasons and that many new dancers will fall in love with our hobby. Our review dancers had the pleasure of dancing to 23 flip calls this month, along with three patter records. Happy Squares!

BESTEST FRIEND— Red Boot 279

Caller: Ralph Silvius

The popularity of this song on the CW charts made it a favorite with the dancers. Two well-timed figures and a fine calling job by Ralph added to their pleasure. Add a fine instrumental by Stan Williamson and you can't help but have a winner. **FIGURE:** 1. All four ladies chain, heads promenade $\frac{1}{2}$, square thru, swing thru, boys run, half tag, trade, roll, swing, promenade. 2. Heads promenade half, lead right, circle to a line, pass the ocean, scoot back, spin chain thru, boys circulate twice, swing, promenade.

MAN WITH THE GOLDEN THUMB— ESP 108

Caller: Elmer Sheffield, Jr.

Another popular CW tune was one of the dancers' favorites. This song makes a great square dance, but, as in the pop version, many of the lines are talked and not sung. Some callers may have difficulty with this, due to lack of melody. **FIGURE:** Heads promenade half, square thru, right and left thru, veer left, couples circulate, chain down the line, square thru three, swing, promenade.

WHERE THE SUN DON'T SHINE— Red Boot 227

Callers: Red Boot Boys (See Page 17)

CW hits are the S/D hits this month. The Red Boot Boys have done a super job on this Ray Stevens release. Some review dancers felt the tag lines were a bit suggestive, but that doesn't take away from the good rhythm and well-timed figure. You listen and judge. **FIGURE:** Heads promenade half, square thru, swing thru, boys run, couples circulate, half tag, trade, roll, pass thru, allemande, promenade.

I NEVER KNEW THE DEVIL'S EYES WERE BLUE— ESP 306; Caller: Paul Marcum

Southern Satisfaction is sure satisfying in a job well done on this instrumental. Nice smooth rhythm, teamed with a well-timed figure and fine calling, makes this ESP release another winning

combination. **FIGURE:** Heads square thru, right hand star, left hand star, right and left thru, swing thru, boys run, half tag, swing, promenade.

LOVE TAKES TWO— Chaparral 408

Caller: Beryl Main

The Roadrunners continue to give us a seemingly endless string of great instrumentals. This is no exception. Beryl put together a smooth, well-timed figure. A key change in the ending added that little something extra. **FIGURE:** Four ladies chain, heads promenade half, square thru, right and left thru, touch $\frac{1}{4}$, scoot back, swing, promenade.

MY FAVORITE MEMORY— Hi-Hat 5047

Caller: Tom Perry

There is no way to describe the harmony Tom has put together on the called side of this flip. Along with a nice, smooth, easy tempo instrumental by the Hi-Hatters, this was enjoyed by the dancers. **FIGURE:** Heads promenade half, square thru, swing thru, boys trade, boys run, bend the line, pass the ocean, all eight circulate, swing, promenade.

SOMEDAY SOON— Petticoat Patter 103

Caller: Toots Richardson

Key D

This all-female staffed label has given us one super release and followed it here with another equally good one. The figure was interesting and well-timed. **FIGURE:** Heads square thru, do-sa-do, swing thru, boys run, half tag, walk and dodge, partner trade, roll, single circle to a wave, boys run, promenade.

WILD TURKEY— Big Mac 042

Caller: Will Eades

Will's figure timed well and this instrumental has a good rhythm and strong, hard-to-lose beat. **FIGURE:** Heads star thru, pass thru, circle four to a line, forward and back, pass thru, wheel and deal, centers star thru, pass thru, cloverleaf, centers square thru three, pass thru, left allemande, swing, promenade.

WHO WOULDN'T LOVE HER— Dance Ranch 668

Caller: Frank Lane

Key G

As usual, Frank does his thing by giving us a well-timed, interesting figure, but in this release he does equally well with the opener, which also is quite different. An easy-paced rhythm made this very enjoyable. **FIGURE:** Four ladies chain, heads promenade $\frac{3}{4}$, sides flutter wheel, pass thru, do-sa-do, swing thru, swing thru, swing thru, boys run, promenade.

SIOUX CITY SUE— Dance Ranch 667

Caller: Al Stevens

Al surprised us with his yodel; he does a super job on the called side. The tempo is average and dances well. Who do you do-sa-do from a circling set-up? **FIGURE:** Heads promenade half, sides right and left thru, square thru, do-sa-do, eight

chain four, swing, allemande, promenade.

ROUND THE CLOCK LOVIN'— Red Boot 275

Caller: Mike Hoose

Instrumentally this release, with a big band sound, is well done, with a good beat and rhythm. Mike does a super job, hitting a high note that may be trouble for some callers. FIGURE: Heads square thru, do-sa-do, swing thru, boys run, bend the line, right and left thru, flutter wheel, slide thru, swing, promenade.

LIZA JANE— 4 Bar B

Caller: Bob Carmack

A very good remake of an oldie. Bob really had us going in the opener. His figure was relaxing, not too difficult and flowed well with the instrumental's easy-to-follow beat. FIGURE: Heads promenade half, curlique, walk and dodge, swing thru, boys run, bend the line, right and left thru, slide thru, square thru three, swing, promenade.

BABY MAKES HER BLUE JEANS TALK— ESP 110

Caller: Elmer Sheffield, Jr.

This instrumental does not sound like a square dance, but when the calling started everyone was pleasantly surprised at how well it danced. The figure Junior gave us turned out to be a really fine square dance. FIGURE: Heads promenade half, right and left thru, flutter wheel, sweep a quarter, pass thru, slide thru, right and left thru, Dixie trade to wave, boys cross fold, swing, promenade.

WALKING IN THE SUNSHINE— G&W 603

Caller: Marty Van Wart

When we listened to this, we could not believe it would dance. Well, it did! The rhythm and beat were there and Marty's figure, using a *hinge and flutter*, was well-timed and comfortable. FIGURE: Heads square thru, do-sa-do, make a wave, hinge and flutter, sweep a quarter, allemande, do-sa-do, swing corner, promenade.

THE GREATEST AMERICAN HERO— Pioneer 122

Caller: Ron Marlon

This tune is taken from the TV show and is good and has a danceable beat. Ron's figure danced and metered well. FIGURE: Heads promenade half, sides right and left thru, heads square thru, do-sa-do, eight chain four, swing, promenade.

I NEVER KNEW THE DEVIL'S EYES WERE BLUE—

Big Mac 046; Caller: Don Schadt

This has a good danceable beat, as Big Mac records do. Don's figure was slightly different and timed well. FIGURE: Heads promenade half, lead right, circle to a line, touch $\frac{1}{4}$, coordinate, bend the line, star thru, pass thru, trade by, swing, promenade.

I NEVER KNEW THE DEVIL'S EYES WERE BLUE—

Blue Star 2168; Caller: Andy Petrone Key D-E

Instrumentally good with a danceable beat. Andy uses *star the route* in middle break and closer to

allow more of the original song to be sung. FIGURE: Heads square thru, do-sa-do, right and left thru, Dixie style to a wave, fan the top, allemande, do-sa-do, swing corner, promenade.

RAISIN' CAIN IN TEXAS— Thunderbird 223

Caller: Bob Bennett

FIGURE: Heads square thru, split two, around one to a line, forward and back, star thru, partner trade, swing, promenade.

WHITE FREIGHTLINER BLUES— Hi-Hat 5044

Caller: Tom Perry

FIGURE: Heads square thru, do-sa-do, swing thru, boys run, bend the line, right and left thru, pass the ocean, swing thru, swing, promenade.

HOW COME YOU DO ME LIKE YOU DO— Blue Ribbon 233; Caller: Bill Stone

FIGURE: Four ladies chain, $\frac{3}{4}$, heads promenade $\frac{3}{4}$, sides square thru three, circle four $\frac{3}{4}$, square thru three, swing, promenade.

NEW CUT ROAD— Hi-Hat 5045

Caller: Ernie Kinney

FIGURE: Heads square thru, do-sa-do, swing thru, swing thru, girls trade, girls run, half tag, face right, swing, allemande, promenade.

SHE THINKS I STILL CARE— Thunderbird 224

Caller: Will Larsen

FIGURE: Four ladies chain, heads promenade half, lead right, circle to a line, forward and back, slide thru, Dixie grand, swing, promenade.

I'LL FLY AWAY— BBlue Star 2169

Callers: Vernon & Jon Jones

Key G

FIGURE: Heads square thru, do-sa-do, swing thru, spin the top, right and left thru, flutter wheel, sweep a quarter, swing, promenade.

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Caller: Ernie Kinney


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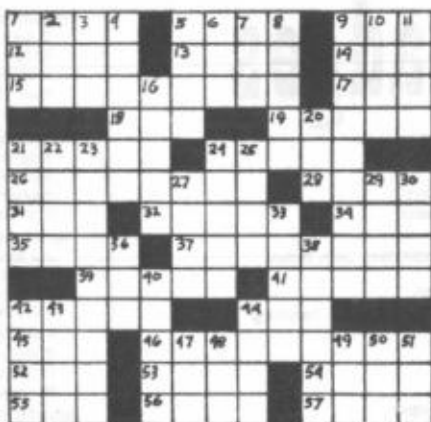
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Puzzle Page



ACROSS

1. Record
5. --- the boat
9. Altitude (pl. abbrev.)
12. Shakespeare's river
13. --- of "The King and I"
14. Scrap
18. Bend the l---
19. C---s pass thru
21. What dancers do in class
24. Lost (2 words)
26. ----- ~ awake (2 wds.)
28. Two calls (2 wds.)
31. Sun
32. Girls' names (var.)
34. Bank account (abbr.)
35. "---- Didn't Believe Me"
37. Stay one night
39. Girl's name
41. Girl's name: -elst-
42. Miner's need
44. Sec--- couple lead to the right
45. Swing your ---
46. What Stan did on page 7
52. Cover
53. Caller Swarner
54. Either #2 & #4 couple
55. Go around ---
56. "Old Dog ----"
57. Construction beam

DOWN

1. Clogger's need
2. Hall (Latin)
3. Caudron
4. Whole
5. Dress trim
6. Mrs. John Lennon
7. Lit. collection
8. What callers book
9. Inflammatory
10. Not false
11. --- by the right
16. Not outer
20. Teachers org.
21. "The ---- Waltz"
22. Easy Squares of Ohio (abbr.)
23. Basic basic
24. Artery
25. Musical three
27. Listening ---
29. Angers
30. Promenade your ----ner
33. Use money
36. --- Stack speakers
38. Has most years
40. Faced again
42. Single square dancer
43. One Sprosty caller
44. "---- A Bird in a Gilded Cage"
47. Used to hear the caller
48. Girl's name
49. Tease (slang)
50. Girl's name
51. German pronoun

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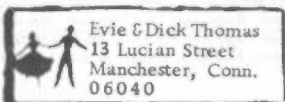
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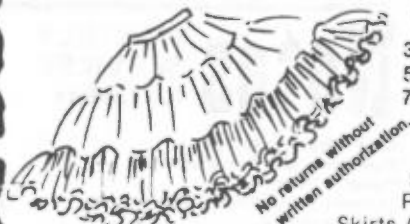
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- JP107 SHE BELIEVES IN ME
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- JP105 I DON'T KNOW WHY
- JP104 SOMEONE IS LOOKING
- JP103 SELFISH
- JP102 RHYTHM OF RAIN
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- JP207 LOVE HAS MADE A WOMAN OUT OF YOU
- JP206 I FEEL BETTER ALL OVER
- JP205 I DON'T DRINK FROM THE RIVER
- JP204 GONNA HAVE A BALL
- JP203 ALL AT ONCE IT'S FOREVER
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- JP201 WHEN YOU SAY LOVE
- JP197 ALL I EVER NEED IS YOU
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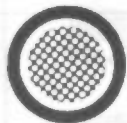
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1. Piano Roll Waltz
2. Good Old Girls
3. Could I Have This Dance
4. New York, New York
5. Louisiana Saturday Night
6. Elvira
7. Suzette
8. Debutante
9. Japanese Soft Shoe
10. Whisper Your Love

EASY

1. Dancing Shadows
2. Tips of my Fingers
3. Mexicali Rose
4. Walk Right Back
5. Tango Mannita
6. Frenchy Brown
7. Street Fair
8. Hot Lips
9. Take One Step
10. Sleepy Time Gal

INTERMEDIATE

1. Birth of the Blues
2. Answer Me
3. Folsom Prison Blues
4. Feelin'
5. My Love
6. Continental Goodnight
7. Dream Awhile
8. Green Door
9. Roses for Elizabeth
10. Spaghetti Rag

11. Hold Me
12. Moon Over Naples
13. Neapolitan Waltz
14. In the Arms of Love
15. Patricia

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1. Crazy Eyes
2. Pop Goes The Movies
3. Til Tomorrow
4. Up A Lazy River
5. Begin The Beguine
6. You Don't Know Me
7. Whispering
8. Write Myself A Letter
9. Corredo
10. Every Day Of My Life

1. Pepito (Rother)
2. PA6-5000 (Glover)
3. Smoke Gets In Your Eyes (Landoll)
4. Aphrodisia (Ward)
5. Fortuosity (Rother)
6. Roadhouse Blues (Easterday)
7. Cavatina (Barton)
8. I Love you Rumba (Palmquist)

HIGH INTERMEDIATE

1. West of the moon (Palmquist)
2. Besame Mucho (Wolcott)
3. Lazy Sugarfoot (Procter)
4. Whispering (Roberts)
5. Begin the Beguine (Wolcott)
6. Cabaret (Wolcott)
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8. Sealed With A Kiss (Kannapel)

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UNDERLINING

THE CALLER NOTE SERVICES

We had APD from Callerlab, then we gained a new designation, BPD, but John and Evelyn Strong in **SDDS** have coined still a third one, CUP (Contains Unusual Positions), which can serve as a caution to callers using certain figures that may be different enough to cause confusion. A comprehensive term. We like it. Other note services take note.

In **NCR** by Kenn Reid and Don Pfister, Don voices his opinion, "Callerlab recommends a full year of MS dancing prior to taking a Plus workshop. An excellent idea but it simply does not work...People (who recruit class people) tell their friends, 'we did it, you can also.' Of what value is the year at MS if the year is spent in repetition and rote as is often the case...I recommend we quit legislating times and allow the caller who has himself and his dancers to satisfy, to do his own thing."

Gene Trimmer in **Mainstream Flow** presents material using a Callerlab emphasis and stresses *split circulate*:
 Box zero using parallel ocean waves:
 Touch a quarter, scoot back, swing thru
 Split circulate, girls trade...ocean wave..
 Line Zero using parallel ocean waves:
 Pass the ocean, all eight circulate
 Spin chain thru, split circulate
 Ends circulate, boys run...

Zero from left-hand ocean waves:

Ends trade, split circulate

Left swing thru, left hinge a quarter...

Line zero using left-hand ocean waves:

Dixie style, split circulate

Left swing thru, girls run left...

SCVSDCA Notes edited by Bill Davis explores a formation called mini-waves and tandem. Out of two dozen new call ideas, the Notes singled out *bridge the gap* and *patch it up*. The Advanced Corner reviews *scoot chain thru* and *double/triple star thru*. MS emphasis calls are *split circulate* and *walk and dodge*.

Toronto and District Notes published good examples of Arky by John Park:

Heads rollaway, half sashay, join hands

Circle left, with same sex arky allemande

Back to partner for an arky grand

Meet partner, swing, promenade.....

Head two gents take corner, go forward

And back, same four right hand star

Pass partner, same sex arky allemande

Back to partner for an arky grand

Meet partner, swing and promenade...

After an arky grand, meet partner

Star thru, those facing out cloverleaf

Zoom, centers pass thru...box 1-4.

Jack Drake, in **S/D Callers Assoc. of**

So. California, discusses the Callerlab

BRAHMA

RECORDS

BA401 FLOWERS ON THE WALL— Bobby Keefe

BA302 SUGAR TIME— Don Jochum

BA1001 OLD NEW YORK— Barbara Blackford Jacksonville FL 32223

BA301 TWO STREETS— Don Jochum

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BA501 BEAUMONT RAG (Hoedown)

BA203 I SAW THE LIGHT— Gil Crosby

BA103 SIOUX CITY SUE— James Maxey

BA201 NATURAL HIGH— Gil T. Crosby

BA101 HISTORY OF SHIRLEY JEAN— James Maxey

BA102 PICK THE WILDWOOD FLOWER— James Maxey

BA202 FOREST Lawn— Gil T. Crosby

BA104 LIVING ON EASY STREET— James Maxey

BA601 LOOKING OVER A FOUR LEAF CLOVER— Johnny Walter



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Convention: "We were impressed when we saw the callers on the Board of Governors wearing swingers on their badges (LPTDBISD) which stands for 'Let's put the dance back in square dancing!...Perhaps it is time for all leaders who are really serious about serving the dancers to revive the wearing of that badge and to follow the intent of and spirit of the inscription. In the face of what many dancers seem to be saying, how can some 'leaders' continue to rush dancers from beginning classes through MS into Plus, and often on to bowling or bridge in the space of twelve months or less? Why do many leaders continue to condone the kind of teaching where dancers are never shown a back-to-back do-sa-do and are barely exposed to the proper execution of many other basics?"

News 'n Notes features a commentary by John Saunders, who quotes an old workshop pamphlet from the late Louis Calhoun, on being a caller:

1. You don't have to know half of what there is to know about square dancing, but you must be willing to work endless hours to improve yourself.
2. You must make your dancers feel that they are dancing well because most of them feel they are.

3. You must realize that poor dancing is a reflection of poor teaching and calling, so don't criticize dancers.

4. You must realize that dancers exist only to dance, not to listen to you call.

5. You know that it is better for dancers to dance up to their capabilities, than to stand and listen to material they don't understand.

6. You must remember that professional jealousy is a disease. You will receive 99% of the rewards in life which you deserve. Don't try to build yourself up by tearing someone else down.

7. And last, but not least, *you must be crazy.*

Barry Wonson in **Figuring** features *fan the top*:

Side ladies chain, rollaway

Heads curlique, walk and dodge

Swing thru, hinge a quarter, fan the top

To a curlique, boys run, trade by...

Barry's record choices for June were

"So In Love With You," Chaparral;

"Some Days Are Diamonds," Hi-Hat;

"Taking It Easy," Rhythm; "Golden

Memories," Rhythm; "Let the Good

Times Roll," Rhythm; "Slow Hand," ESP;

"They Call the Wind Maria," Eagle;

"Never Been So Loved," 4 Bar B.

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- BM043 LONG WAY TO DAYTONA— Jay Henderson

RECENT RELEASES:

- BM046 I NEVER KNEW THE DEVIL'S EYES WERE BLUE
- BM044 PLAY ME SOME MOUNTAIN MUSIC
- BM042 WILD TURKEY
- BM039 KEEP YOUR FEET ASMOKIN'—
- BM037 TEXAS COWBOY NIGHT
- BM033 DIXIE ON MY MIND

HOEDOWNS:

- BM031 JIMMY'S LOWDOWN/Jeanne Briscoe
- BM016 RABBIT DOG/CAUTION
- BM012 SLO TRAC
- BM011 KELTON HOLLEY
- BM004 CORN CHIPS/JEANNE
- BM002 RATTLER ROMP/Jay Henderson
- SC311 RUBY/RUBY'S FIDDLE
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CALLING TIPS, Continued

promenade halfway.

It is the responsibility of the caller to provide the first four items in such a way that the dancers will be able to dance smoothly. It is also the responsibility of the caller to teach the fifth item in his basics classes and workshops. Counterdancing is just as important as the other four items on the list but that ultimately rests with the dancers and cannot be controlled by the caller.

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FEEDBACK, Continued

writing new music in traditional style. The American folk process is alive and well, and I hope some of you are fortunate enough to have such dancing available to you in your area.

I, and I'm sure this magazine, would welcome your comments, whether in agreement or in rebuttal.

*Ed Butenhof
Rochester, New York*

ENCORE, Continued

The after-school "class" prospered and was asked to put on special programs during school hours. Dancing at school until graduation, the youngsters then formed a square dance club in order to continue dancing. The club has prospered and grown. It is self-supporting, so all money collected from dues, club projects, shows, dances and exhibitions is used to outfit the members and pay travelling expenses for the club. The Promenaders are now in the process of establishing a college fund which will be used to help each member who is enrolled in college.

Family Affair: The Stieffels of New Orleans. During the fashion show at the 1971 National Convention in New Orleans, fifteen Stieffels (including spouses) lined up on stage to take a bow. Not content with just being dancers, the family members include SD club presidents, association president and secretary, workers on the board of convention committees and artists doing decorations in clubs and conventions. There are five more "little ones" just itching to step into the elders' dancing shoes.

FRONT LINE COVERAGE

If two can, you can! So our whimsical cover sets the stage for Square Dance Week promotion and a full quota of new class recruits, towards a banner year for the activity. Remember to use "our national dance" or "the dance of America" or "the national folk dance by act of Congress" in all your publicity. Square dancing long ago came *out of the barn*. Now the *big bill* has passed (Congress) and the *birds are out of the cage!* Squawk it loudly. The world needs to know.



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HH5048 ANOTHER HONKY TONK NIGHT ON BROADWAY

BY Ernie Kinney

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HH5047 MY FAVORITE MEMORY by Tom Perry

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HH5045 NEW CUT ROAD by Ernie Kinney

HH5044 WHITE FREIGHTLINER BLUES by Tom Perry

HH5043 WHAT ARE WE DOIN' LONESOME by Bronc Wiss

HH5042 EVERYTHING'S A WALTZ by Ernie Kinney

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HH647 SUPER SLAB, Flip (2-couple MS) by Bronc

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CHOREO RATINGS, Continued

INTERMEDIATE: 176-250

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Swingin' the Blues	Beico 249A	P2-159/25 = 184
Sentimental Me	MCA60002	P2-162/25 = 187
Makin' Whoopee	Wndsr 4771	P2-165/25 = 190A
All That Jazz	Educ 4659A	P2-167/255192A
Pop Goes the Movies	Arista 0660	P2-169/25 = 194A
Hot Time in Detroit	MCA 65025	P2-172/25 = 197
Keep It A Secret	Wndsr 4772B	P3-196/2 = 198
Beautiful Rose	Grenn 14266	P3-198/5 = 203
Lilacs	Wndsr 4771	P2-215/0 = 215
Everything Nice	MCA 60083	P2-191/25 = 216
Making Whoopee	Wndsr 4771	P2-198/25 = 223

Bright Lights Samba	Decca 34962	P2-183/50 = 233A
Love Eternally	Wndsr 4770	P3-245/0 = 245

HIGH INTERMEDIATE: 251-299

Buenas Noches Mi Amor	DAL P6060	P3-233/30 = 263A
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ADVANCED: 300-349

See A Dream Walking	Grenn 17007	P4-317/0 = 317
You Needed Me	Cap 4574	P4-296/25 = 321
Love Moods	Timrk 912	P4-307/25 = 333A

CHALLENGE: 350 & Up

Waltz in Paradise	Timrk 911	P4-357/0 = 357A
Out of Nowhere	Wndsr 4-533B	P4-360/0 = 360
As Time Goes	Timrk 941B	P4-344/25 = 369
Cavatina	Timrk 941	P4-357/16 = 373
Tango Majorca	Timrk 1941	P4-374/0 = 374
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Georgia— Chattahoochee Valley Festival! Sept. 10-11; Columbus Convention & Trade Ctr., Columbus; Pat Barbour, Darryl McMillan, Paul & Carol Place (cuers). Write Debbie Caballero, 2508 17th Ave., Columbus GA 31901.

South Carolina— Square Dance Week, Sept. 12-17; Ocean Drive S&R Dance Resort, N. Myrtle Beach. Contact "O.D." Resort, PO Box 198, N. Myrtle Beach SC 29582.

Georgia— 11th Georgia State S/D Convention; Sept. 16-18, Macon Coliseum, Macon. Write Mac & Virginia McDonald, 183 Spring St., Macon GA 31201.

Tennessee— 4th Do-Si-Do Mainstream, Plus 1&2 Fall Round Up; Sept. 17-18; Montgomery Bell State Park, Mac Letson, Lee Swain, Grant & Barbara Pinkston. Write The Do-Si-Do Shop, 1138 Mosby Rd., Memphis TN 38116.

New Hampshire— 6th Annual Autumn Leaves Festival; Sept. 17-18; Peabody Base Lodge, Franconia. Write Earl & Louise Trombley, 86 Cottage St., Littleton NH 03561.

Indiana— Sept. 17-19; Potawatomi Inn near Angola. Ken Crowley, Bill Peterson & Marilyn Hicks. Write Bill Peterson, 30230 Oakview, Livonia MI 48154.

Canada— 11th Annual Fling Fantastic Weekend; Sept. 17-19; Park Motor Hotel, Niagara Falls; Mike & Wanda Callahan, Bruce & Shirley Shaw. Joe & Betty Tarr. Write to Fling Fantastic, PO Box 44, Hilton NY 14468.

Kentucky— Septemberfest; Sept. 18-25; Ky. Dam Village State Park, Gilbertsville; Bob Wickes, Frank Bedell, Paul Marcum, Betty & Clancy Mueller, Janice Berkley. Write The Berkleys, 231 North 4th St., Mayfield KY 42066.

Tennessee— 1st Annual "Two-Floor" Septemberfest; Sept. 19; Chattanooga, Roy Hawes, Jim Wood. Write Frank Lane, PO Box 1382, Estes Park CO 80517.

Pennsylvania— 21st Delaware Valley S&R Dance Convention; Sept. 23-25; Philadelphia Centre Hotel, Philadelphia; 10 national callers & several r/d leaders. Write Roger & Marian Owings, 1511 Lakewood Dr., Wilmington DE 19803.

Utah— ASDCU Fall Festival; Sept. 24-25; Salt Palace; Kevin Bacon, Jerry Story. Write Ray & Colleen Goodwin, 1372 McCormick Way, Salt Lake City UT 84121.

Virginia— Annual Jamestown S/D Camporee; Sept. 24-25; Jamestown, Contact Arthur Sauvan, Rt. 3, Box 924, Windsor VA 23487.

Canada— Kenora Autumn Frolic Weekend, Sept. 24-25; Kenora, Ontario. Write Joe & Shirley Johansson, 330 Edward Ave. E, Winnipeg Manitoba Canada R2C 0W3.

Indiana— S/D&R/D Weekend; Sept. 24-26; Turkey Run; Dick Han, Max Forsyth & The Lehnerts. Contact Phyl & Frank Lehnert, 2844 S. 109th St., Toledo OH 43611.

Indiana— Fallin' Leaves Frolic S/D Weekend; Sept. 24-26; Potawatomi Inn, Angola; Jerry Helt, Johnnie Wykoff, Russ & Wilma Collier. Write Duane Guth, 9525 Hawthorne Dr., Munster IN 46321.

New York— 11th Annual Flaming Leaves S/D Festival; Sept. 24-26; Lake Placid. Write Flaming Leaves S/D Festival, PO Box 942, Lake Placid NY 12946 0942.

West Virginia— 2nd North Bend Plus II S/D Retreat; Sept. 24-26; North Bend State Park, Cairo. Contact Jack Hoffman, 211 Pine Circle, Dunbar WV 25064.

Wisconsin— Royal Interlaken S&Rd Dance Weekend; Sept. 24-26; Interlaken lodge/villa, Lake Geneva. Jerry Haag, Dale McRoberts, The Stairwalls (rds). Write Royal Interlaken, 1257 Franklin Lane, Buffalo Grove IL 60090.

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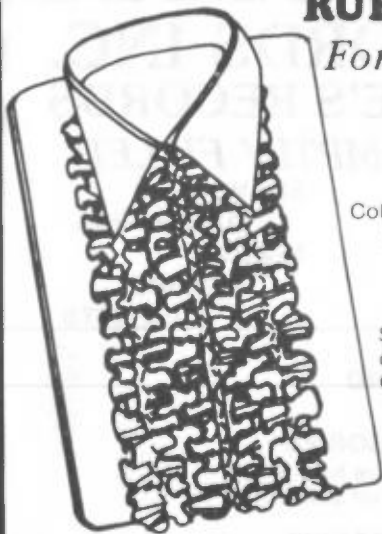
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Georgia— S/D Week; Sept. 26-Oct. 1; Dillard. Write Becky Cope, Box 129, Dillard GA 30537.

Wisconsin— Oktoberfest Trail End Dance; Sept. 30; Concordia Hall, La Crosse. Write Jean Sauer, Box 904, La Crosse WI 54601.

Virginia— 9th Annual Neptune Festival S/D Ball; Oct. 1-2; Va. Bch. Convention Ctr., Virginia Beach. Bob Vinyard, Ed & Molly Rzesutek (rds). Write Rita Boyle, 9621 Grove Ave., Norfolk VA 23503.

Wisconsin— 22nd Annual Oktoberfest; Oct. 1-3; University of WI, La Crosse. Dick Bayer, Dave Hussey, Geo. & Joyce Kammerer (rds) & Fritz & Lou Parins (rds). Write Happy Twirlers, PO Box 1501, La Crosse WI 54601.

Wisconsin— Royal Interlaken S&R Dance Weekend; Oct. 1-3; Lake Geneva, Ron Schneider, The Pereira's (rds). Write Royal Interlaken, 1257 Franklin Lane, Buffalo Grove IL 60090.

Missouri— S/D&R/D Weekend; Oct. 3-9; Kirkwood Lodge, Osage Beach; Marshall Filippo, Johnny LeClair, Bob Yerington & The Lehnerts. Write Phyl & Frank Lehnert, 2844 S. 109th St., Toledo OH 43611.

Georgia— Fall Festival; Oct. 8-9; Hickory Knob Resort. Write Joyce Allison, 5380 Jones Circle, Gainesville GA 30501.

Kentucky— Annual Festival, Oct. 8-9; Hardin County Fair Squares Bldg, Don Coy, Fred Jackson, Jerry Helt. Write Hardin County Fair Squares, 607 Perry Ave., Elizabethtown KY 42701.

California— 26th Annual Jubilee Convention; Oct. 8-10; Santa Clara County Fairgrounds, San Jose; Dick Han, Tony Oxendine, Harry Lackey, Bob & Mary Ann Rother (rds). Write 26th Jubilee, SCVSDA, PO Box 1559, Los Gatos CA 95031.

Indiana— Oct. 8-10; Potawatomi Inn near Angola; Glenn LeFever, Bill Peterson, The Steinkes. Write Bill Peterson, 30230 Oakview,

Livonia MI 48154.

North Carolina— Nags Head Weekend; Oct. 8-10; Armada Inn, Nags Head; Gene Chunn, Cecil Sayre, Debbie & Ron Williams, Write Nita Chun, 7408 Adele Dr., Norfolk VA 23518.

Wisconsin— Royal Interlaken S&R Dance Weekend; Oct. 8-10; Lake Geneva, Ken Bower, The Stairwalls (rds). Write Royal Interlaken, 1257 Franklin Lane, Buffalo Grove IL 60090.

Texas— So. Texas Mini Festival; Oct. 9; Kingsville; Charlie & Bettye Procter. Write George & Eloise Nash, 1515 Annette, Kingsville TX 78363.

Pennsylvania— 14th Annual Fall Festival; Oct. 9; Brashear H.S., Pittsburgh; Jack Lasry, Larry Dunn, Tom Miller, Ted & Janice Reeder, Russ Whiteside & Sam Harris. Write Fred & Gale Perez, 310 Forlview Rd., Glenshaw PA 15116.

Indiana— 17th Annual Fall Workshop; Oct. 10; Westfield Middle School, George & Bobbie Stone. Write Tom & Joann Renner, 527 Hawthorne Dr., Carmel IN 46032.

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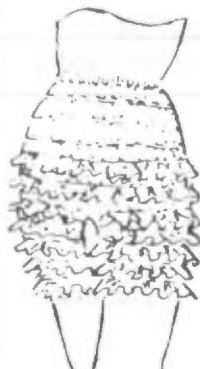
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 Park Forest (Chl) IL; Oct. 4, Donna & Duane Rodgers
 Wyoming MI; Oct. 5, Joanne Humbarger
 Raleigh NC; Oct. 8, Martha Derbyshire
 Belleville IL; Oct. 15, Joe & Marilyn Obal
 Ogallala NE; Oct. 17, (aft.) Bernard Beckius
 Columbia SC; Oct. 29, Barbara & Laverne Harrelson
 Monroe LA; Oct. 30, Tom & Dawn Perry (1/2)
 Toledo OH; Oct. 31, Jack & Lil May
 Berlin PA; Nov. 21 (aft.), Roy & Ruth Romesburg
 London, Ont; Nov. 26, Ken & Mary Brennan (1/2)
 Greenville OH; Dec. 7 (tent.) (1/2)
 Deerfield FL; Jan. 2, Jerry & Pat Seeley
 Gainsville FL; Jan. 3, Fred & Barbara Lawrence (1/2)
 Zephyrhills FL; Jan. 6, Bob & Dee Barnes
 Jacksonville FL; Jan. 15, Eddie & Ann Millan
 Virginia Beach VA; Jan 21, John & Lyn Koren
 Rosewell WV; Jan 22, Bob & Colleen Boswell
 Mt. Sterling IL; Jan 30 (tent.)
 Citrus Springs FL; Feb. 3, Art Larimer (1/2)
 Gulfport MS; Feb. 4, Bruno Trujillo
 Altha FL; Feb. 5, J. Paul & Edith Griffith
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 Orlando FL; Feb. 7, John & Linda Saunders (1/2)
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 Madison SD; May 16, Geraldine Fischer (1/2)
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 Memphis TN; June 15, Eddie & Sally Ramsey
 Kilgore TX; June 18, Tim Tyl (1/2)
 Salida CO; July 8, Paul & Edith Brinkerhoff
 Missoula (Lolo) MT; July 11, Ray & Afton Granger (1/2)
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NOTE: Stan calls at all dances unless otherwise noted. Write this magazine for info on how YOU can sponsor a NO-RISK ASD Subscription Dance.

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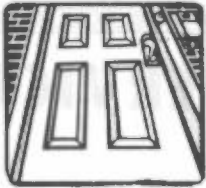
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Book Nook



by Mary Jenkins

SEW SQUARE WITH LEE by Lee McCormick

Perhaps many of you had the pleasure of meeting the author, Lee McCormick, in person at the 30th National Square Dance Convention in Seattle, Washington in 1981 where she was sewing clinic demonstrator, or in the square dance shop she and her husband, Ray, have been operating for about six years. They have been dancing for more than 20 years, so many know them through dancing. Lee is Business Education teacher at the local high school, conducts western shirt clinics and dressmaking sessions regularly and does custom sewing for the "horsy" crowd, including tailoring English riding suits and chaps.

How grateful we should be to Lee for "getting it all together" and sharing her ideas, her knowledge and expertise with all who purchase and use her recently

published and copyrighted book.

The chapters include directions and illustrations for making several styles of skirts and bodices and has special chapters about using elastic thread, different types of fabrics, shortcuts, accessories, shirts, cover-ups, and a variety of little hints.

Your comments, both good and bad, about this book and questions are welcome, so write to Lee at their shop address. Encourage her to write the handbook she's *thinking* about— "Sew Easy With Lee" which will include general shortcuts, hints, and methods. In this "day and age" we need to know how to save time as well as money.

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Comin' Up Roses

One of the highlights of recent national conventions has been the drawing and announcement of the couples who will ride on the square dance float in the Rose Bowl Parade on New Year's Day. This year the lucky winners were James and Mary Taylor, Tavares, Florida; Harry and Jacquelyn Lamberty, La Cruces, New Mexico; Bob and Janette Kemper, Oak Ridge, Tennessee; Mike and Beryl DeAmbrosia, Long Beach, Jack and Helen Butler, Sunnysvale, and Bill and Arlene Ward, Upland, California.

Below is an artist's rendition of the float on which the dancers will perform. The theme of the 1983 parade is "Rejoice!"

