

AMERICAN SQUARE DANCE

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This year as Thanksgiving draws close and we wonder what track this editorial train of thought should take, *recovery* is being mentioned in much of our correspondence. Al Moses thanks his friends and substitute callers, Erna Egnder is back to dancing after major surgery. Often dancers write in appreciation of the outpouring of good wishes and caring thoughts from their square dancing friends and acquaintances. All are grateful when they can resume their dancing activities.

So many recoveries today might have been considered miraculous just a few years ago. Cathie's mother just underwent cataract-implant surgery which recovered nearly 20/20 vision in the damaged eye within two days. Amazing to ponder!

Modern medicine enables dancers to stay active for years longer than once was possible. On the other side of the coin, active dancing enables dancers to stay healthier than if they were inactive.

Two nights ago, the speaker's topic at Stan's Torch Club meeting was, "How Old Would You Feel If You Didn't Know How Old You Were?" His speech and the ensuing discussion concluded that attitude is a big factor in health and aging. The square dancers who are enjoying thoroughly their dancing clubs and related activities and who stay enthusiastic are contributing to their own mental and physical health. How old do you feel when you're dancing?

For this activity, for the friends we make through it, and for the medical miracles that enable more men and women to enjoy dancing longer in their lives, we are profoundly thankful this month.

CO-EDITORIAL



POSTAL AIR LINER

Right here we'll squeeze some postal facts into a few short lines. Your renewal date is on your label— check the last date shown. Send changes of address immediately— list old and new addresses— *both* are essential. Send \$1.00 for any back issue desired. We're not responsible for missing issues when you move and don't tell us in time! Magazines are sent (all locations simultaneously) by second class bulk mail on or about the 22nd of each month before the cover date. If yours comes very late or not at all, let's verify the exact address, then ask your *local post office* to trace it. We can't. You can.

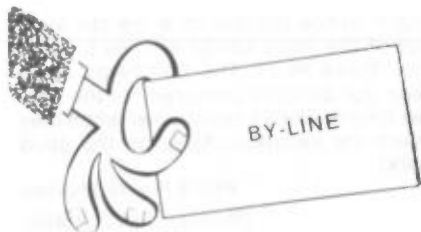


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Something old, something new! Not for a June bride but for this issue of ASD! Dolores is back for another dizzy visit; many requests forced creator **Stan** back to his drawing board. The "new" is the inclusion of a catalogue in this issue, a first for ASD, and strictly an experiment in size, mailing and customer approval. What do you think?

Another old name appearing again is that of **Lib Eddy**, who writes one of the Thanksgiving poems. The other is by frequent contributor **Mary Heisey**

A "new" feature by **Bruce Jaeger** started as an "old" one, written in a country dialect on the first submission. We told him about square dancing's modern image, he re-wrote his feature and it appears here as "The Night the Power Died."

Trying to approach our activity from many angles, we publish **Mary Jenkin's** feature on variety in nursing home dance experiences and **Bev Warner's** reminder that medical emergencies arise even at recreational activities.

Round dancing is treated by **Fred Haury** with another excerpt from *ABC's of Round Dancing*, soon to be re-issued in an updated form.

All of the regular features are included here to give you a really "fat" issue this November. No diets or slimming down for ASD!



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Enclosed is discount certificate, received at "Cope Crest," Dillard, GA April 1983, where we had enjoyed our 3rd year of dancing there, with good callers, friends, and Becky and Jerry Cope, "wonderful hosts" and all the staff and personnel who make for a week of great memories!

Please extend my present subscription for another year. My check will cover that year. Thank you, and as always, enjoy receiving and reading *American Squaredance* magazine, as in the past.

Vivian S. de Brueys
Slidell, Louisiana

Hello from Saudi Arabia! We were looking at the calendar and realized we should start thinking about getting our ASD subscription renewed...ASD continues to be a favorite of ours. As

round dance leaders in a remote area, one of the many useful articles to us is the "Pulse Poll." The Poll helps us to keep our dancers prepared for the dances they're likely to encounter when they return for vacation...Keep up the good work!

Phil & Royna Thomas
Dahran, Saudi Arabia

Just wanted to say thank you for featuring us in the "Steal a Little Peek" section in the August issue of your magazine. It was quite a treat for us and we appreciate the exposure.

You have a *great* magazine. Keep up the good work!

By the way, should you ever need a place to stay or some transportation when you're in the area, please let me know.

Jerry Junck
Carroll, Nebraska

Al Moses (Al'e'mo Squares) of Brooklyn, N.Y. would like to thank all his members, dancers, friends, Northern New Jersey Callers and the callers for the Long Island Federation Assoc. for

Continued on Page 120

NEW RELEASE BY WAGON WHEEL
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Meandering with Stan



Still looking back wistfully towards the tail end of the summer and picking up fragments of the *trav-trove* for public publication makes me feel as warm as a pampered panda on a couch or a well-baby wallaby in a pouch.

But November is here as you read this, and summer has long ago faded to a wispy whisper, making way for the icy blast of a Yukon ka-choo.

Nevertheless, I'll touch titillatingly on a few late summer florid forays (tiptoe through the tulips, as it were), and then move on.

Halifax (Antigonish), Nova Scotia— Not since the Akron-area Firestone lawn extravaganza (see ASD Sept. '79, p. 8) have I enjoyed such a special one-night-stand square dance date (and reaped such rewarding compensation, incidentally). It happened in the ides of August, on a Monday, and what a *Monday Fundy Fun-day* it was! The reason for my ration of elation, Jason, was that the National Wildlife Summit (The parent organization is headquartered in Washington, D.C.) arranged to fly me to and from Ohio to Halifax for their conference of conservationists (400-strong), having a heckuva *Hali-factual* retreat in this eastern-most Atlantic province of Canada. This was a *first* of sorts for me, since it was the furthest I'd ever gone (2,000 miles at least) just to do a one-nighter for non-square

dancers. Although no local club dancers were in attendance, presumably, I remembered two previous Scotia scoots, in '78 and '81, to call at the Atlantic Jamboree.

As I took the Toronto-to-Halifax connection, on Air Canada, I prayed silently that we'd neither run out of fuel nor develop a fire in the W.C. Needless worry. Smooth flight— one hour late!

From the airport it was a two-hour drive to Antigonish. For any charaders among you, that town has three silly syllables, is bigger than a breadbasket, and sounds like *Auntie-Gnish*.

Memories of college days flooded back to mind, since both staff and conferees were billeted overnight in dorms at Xavier College. (Dreamy dusk-to-dawn dorm *dormez vous rendezvous*, by golly, Molly.) (Who's Molly?— Co-ed.)



Nature lovers make eager square dancers, I discovered. They fairly leap on the floor at the first boom-chuck rhythm and the two-four tempo and the rat-a-tat-tat timing as the old crystal needle traces the black plastic grooves. We dished out simple choreo all the way up to the *grand square* (Elementary, my dear Watson.) and once more proved that Nova Scotia is as good a place as any to *duck for oysters!* Thanks, Lee, Dan, Ann, Judy and Gary, wherever you are.



Fredricton, New Brunswick— Another province beckoned the next day, so after a short air hop over the drink, I did an impromptu *do*, arranged in a high school cafeteria by several local callers. Warren Hawkins, Al Kingston, and Bill Clarke. It was a MS special with a choice crowd, tasty cookies, spunk and spirit. I was lodged in the Sequoia and slept like a *log*, (Sawing wood, as usual?— Co-ed.) enjoying the same first class *tree-tment* I got at the big Elm Tree Festival back in '81. Next day an Air Canada 727 whisked me home safely, with fuel to spare in her tank, and lots of pleasant memories in my think-tank, by George.

Montreal, Quebec— The third province visited of the trio (although this visit actually came first) was Quebec, where the Circles and Squares of Pointe Claire added a Plus event to their programme for Cathie and me to enjoy. Our hosts were Charlie and Jennifer Norman. We after-partied at the home of Bill and Kay Burton. Art and Garrie Jackson cued. Al Marjerison loaned his mike and stand. Other callers present were Dick, Randy, John, Ben, and others. I'm always amazed at how smoothly and capably those Canadians dance. *E Pure-plus Unum*, if I may *coin* a phrase to describe it. The Normans gave us a super *ouest-est* tour of the city the next day— Lahine, Dorval, Pointe Claire— old and new Montreal— the works.



Sandy Lake, Pennsylvania— It was a long drive from our summer home in the Adirondacks to this town in western PA, but I was on my way back to Ohio, so it was really *en route*. Lee and Mary Blair had set it up for the Star Promenaders. After eight hours of driving it was nice to have a meal, clean up and relax, courtesy of Warren and Lois Mealy, via their mobile home on the hill. The dance went *swelteringly* swell. Next day, for a single day only, I stole home. (I didn't know you played baseball.— Co-ed.)

Kelleys Island, Ohio— The annual Kelleys Kaper cruise/dance off the coast of Marblehead (Port Clinton), working with Gene Webster, was almost a sellout (9 sets) this year. Hot time in the old town hall. There's no blarney stone there, but visitors marvel at the "marble" glacial grooves. Old Lake Erie angered a bit on our return trip that night, and we "sure did rock in Rosalie's boat."

Jackson, Ohio— "Smokey" left me alone this time as I swished southward to Jackson to call for those Wagon Wheelers in their beautiful hall (ASD, June '79, p. 50-51) again. Ed and Patty Clark (He's the club caller— the guy with the "Clark bar" fan club badges.) took care of arrangements. Tom Mitchell cued. Nice to *wheel and deal* with the Wheelers.

Wilmington, North Carolina— Labor Day suddenly came and went, and that signaled a came-and-went time for this old hither-and-yon-son. (Sounds like a girl we know named Hither Yon-son from Wisconsin.) A one-shotter.

A fly in-and-outer.
So I grabbed a



Piedmont jet for a change and had a nice quickie round tripee. (Piedmont is the Allegheny of the Southeast, they say, but don't put 'em down— they're flying high on the ledger books.)

Wilmington is a just-right bitty city way down in the south of North Carolina, where the Square Wheelers had set up another ASDance at Alderman school, with a whoppin' crowd of over 70 couples.

It was new notch time on the old belt line after vittles at the Sizzler, vittles at the dance, and after-dance vittles at the Kettle. One thing's for sure— square dancers love to eat, and down South good eatin' is not a casual pursuit. It's a mighty heavy priority— a *weigh* of life!

Caller Ralph Kornegay couldn't come this year ("Doc" had an *operation* going elsewhere.) but *all day*, *all night* Mary Ann was there, and loaned me his speakers. Graydon and Rachel Willis gave me bed and board for the bod, the Wolfes (Bob and Nancy) gave me the first howl on plans, the Wests (Leon and Joyce) told me the *West of the story* on arrangements, and Tally gave me the tally of the take at the table. (That's Tally and Sylvia Brock.)

On the way home, weightfully ensconced in a *chaise-lounge chez Piedmont*, I realized how the *world is turning* as I looked up at the brand new attendant call buttons above me. Remember how those buttons used to look? Like this:



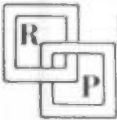
Now they look formless, forlorn, sterile, unisexy, generally non-gender, like this:



Well, that's progress, I suppose. The modern way. After all, I've ridden on two *legs* lately where all the stewardesses were *stewards*. Gosh, I hope that's not going to be the next trend! I still like the swish of hostess skirts and the whiff of perfumed air in a plane's cabin. I'm a bit old fashioned. (You can say that again, Stan.— Co-ed.) I'm a bit old fashioned. (You said it!— Co-ed.) I shall now refer to stewardesses as *stewardi*. (Now you're talking.— Co-ed.) Remember the Southwest Airlines *hot-pants* era? Gone forever. Nobody but *stewardi* in those planes now. Sigh. (You're a chauvinist.— Co-ed.)

All this is leading up to a monetary memo to the airlines from a dollars-to-donuts doting old dolt: "Wouldn't it make more cents on a fly-high vault through the heavens in a million-dollar machine, if a half-spent buck (from the Semi-ole Reservation with a cold-cash coach reservation), before he cashes in his chips, could be catered to exclusively by a sweet sex-teen penny-ante or panty-auntie young lady-in-waitressing?" (Stan, you're an *animal* out-of-style!— Co-ed.)

After that seemingly *anti-fem-antic* remark I'd better retire to the doghouse and lick my wounds, until next month, when you'll get another September-October Autumnal blast.



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Our father,
 Father of all of us
 We thank you
 For the joy of the dance,
 We thank you
 For the love and fellowship
 We find with our brothers
 And sisters everywhere
 Around the world
 When our hands join in the circle.
 We thank you
 For the health and ability to move
 That enables us to find expression
 In putting motion to music.
 Let us renew ourselves,
 Re-create ourselves,
 Relax ourselves
 So completely,
 Through our dancing,
 That we will be better able
 To know you more clearly
 To love you more dearly
 And serve you more nearly
 In all that we do.
 Help us enlarge our brotherhood
 Through the dance.
 Let there be peace in the world
 And let it begin with us.
 Father, be with us.
 Amen.

by Lib Eddy

Happy Thanksgiving



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Variety Is The Spice...

by Mary Jenkins
Olmstedville, New York

We never know just what to expect each time we go to a nursing home to do a program of wheel chair dancing. We have many surprises— some pleasant and some not so pleasant.

During the first three months of 1983, we made approximately seventy-five visits to sixteen nursing homes and traveled over 5000 miles in Florida doing so.

Many "first time evers" occur in our visits. For example: the first time we had a young man in his motorized wheel chair dance with us. Very recently a beautiful young woman minus both legs, lying flat on a four-wheeled cart pulled by a rope, joined the set. In the same set was a young man in a hospital bed smiling from ear to ear and really enjoying it. Four high school students, two at each side, maneuvered the bed, and a staff member guided the cart with rope with very little difficulty. That facility not only allowed patients to dance, but made sure that everyone participated!

Wheel chair dancing is not the only activity we conduct in the nursing homes. We have given six-hour seminars on wheel chair dancing as an "in service" program for staff members and employees of several nursing homes.

At the seminars, we not only teach how to do the dancing, but tell the benefits of the program, with specific examples of the good the program has done for the many residents, which of course affected their families and friends as well as employees and volunteers at the homes.

The "in service" program dealt mostly with reality orientation— how to bring residents back to reality and how to help those who "have their act together" keep it that way. Suggestions were many and included, of course, wheel chair dancing.

One afternoon, we took "No-Apple Apple Pie," chocolate pie, tea, coffee and real dishes to a nursing home and had a

party for eight of the women. What a treat for them to see, smell and eat pie from real china plates, and drink tea or coffee from pretty cups with saucers to match! (You are aware that many nursing homes serve meals on partitioned plastic trays, are you not?) What a treat for them to dip sugar from a bowl with a sugar spoon and pour cream from a pitcher— something some had not done in years! Some said they couldn't remember when they had had a piece of pie (and their minds were "sharp as tacks")!

A full-course dinner was prepared by Bill and me and brought to the home for twelve residents. How they loved our Blue Willow dishes and the place mats and flowers. And the food we just take for granted was appreciated beyond words!

At those two gatherings, the "guests" shared so many stories, experiences, recipes and ideas. Had we had the proper equipment and facilities a cooking club could have been organized right then and there. The excitement, enthusiasm and interest was unbelievable!

So what are we going to do about all the excitement, enthusiasm and interest we have aroused? Probably next winter when we go back to our winter home, "No Snow Cottage" in Brooksville, Florida, we'll immediately start a Crock Pot Cooking Club and be happy with that until more equipment can be purchased and installed. We think we have proven that there is a need for such activity in the nursing homes and we'll try to carry through with our ideas.

To promote interest and to encourage others to help, we hope to start a contra dance club which will hold weekly sessions in one of the dining rooms of a nursing home. Residents will be invited and encouraged to attend these dances and will enjoy being with the dancers and watching them learn to dance. We've done this up north for the past five years

Continued on Page 115



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THE NIGHT THE POWER DIED

by Bruce Jaeger
St. Paul, Minnesota

Dear Mom,

You know how you raised us not to tell any lies, or even to stretch the truth, but all the same you're to have a tough time believing this story. It sounds like one of the big "windies" that Uncle Al is always telling.

Mary Lou and I went to Fort Promenade this year for the local club's annual "Good Neighbor Dance" that brought people like us from all over the state. That was the weekend of that big storm, the same one that hailed your tomato patch into dirt soup. But that sure didn't stop the dancers! They just kept on coming, even a couple of busloads from Indianapolis and Gary.

It was a pretty big event. They had coffee and a million kinds of cookies, fancy red, white and blue bunting hanging from the rafters, and had hired an expensive, sequin-shirted caller from Nashville. Some of the ladies' dresses looked a bit bedraggled after walking in from the rain— kind of like when the kitten fell in the bathtub that time— but they soon got all fluffed out when the caller turned up his record player and got them spinning through the squares!

We'd been "pounding the floor" (as Uncle Al calls it) for about an hour when the lightning hit somewhere nearby. The lights went out, and it was darker in that hall than the "Tunnel of Love" ride at the fair. The women all screamed, not for real, you understand, but just because they felt it was *expected* of them, and for that same reason I suppose all the men tried to sneak a kiss. I know I did.

Finally, some of the out-of-towners who'd driven their motorhomes came in with some lanterns, and we could all see again, although I wouldn't have wanted to do any serious reading in that light.

But then the caller shouted out from the stage that there wasn't going to be any more dancing, because of the power outage.

Mary Lou and I sneaked out then, and came back in with her guitar and that old fiddle that Dad gave me before he passed away. We walked right up onto that stage and said, "Here's your music!"

He must have thought that we weren't serious, because he looked at that fiddle and guitar and said, "Where?"

I said, "We'll play some fiddle and guitar music, if you'll call."

Then Mom, and this is the honest truth, he said, "People dance to *records*, not to those old things!" I'm sure glad Dad wasn't there to hear that.

I choked back the remarks that came to mind (that wasn't easy!) and mentioned that if there wasn't a full evening of dancing, that he might not get paid his full amount. He suddenly looked at us a lot differently.

"It's pretty old-fashioned!" he said next. "But it's worth a try. But how do I control the speed?"

"You might try saying 'faster' or 'slower'," I told him.

Anyway, Mom, the long and the short of it is that we got the people quieted down a bit so they could hear, and then we nearly broke the floor dancing all night! That man from Nashville hollered calls until he was pale and hoarse, and Mary Lou and I had to soak our fingers in salt water all the next day. But no one left that dance hall, and they all admitted (when the sheriff finally kicked us out!) that it was one of the best dances they'd ever thrown a foot at.

Your son,
Johnny



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Few medical emergencies are more bizarre than choking. Usually the setting for the tragedy is lighthearted and gay. Many choking accidents take place at parties where there are many people about, laughing and eating.

Choking ranks sixth in the U.S. as a cause of accidental death. Experts estimate that choking takes 3,000 to 5,000 lives every year. Among choking victims are those who are young and old, rich and poor, alone and with friends. Many chokings, those with happy endings as well as those which end with a victim being covered with a white sheet, center around accidents with food. Thus the term "cafe coronary" was born because witnesses often mistake choking symptoms for heart attacks.

You are asking yourself, what does this have to do with square dancing? How many dances have you been to where there is food? And dishes of hard candies that we all munch on? Everytime I see a dancer unwrap a candy and pop it into the mouth before stepping onto the dance floor I get a funny feeling. With the movements, swinging and laughing, I visualize a choking victim.

Other events that I've wondered about are campouts where we have seen disaster strike with an explosion and burning and victims requiring immediate care.

Many associations have included in their programming CPR and the choking rescue technique. It seems once a tragedy happens, we then seek a class or knowledge on how to be prepared, but some are being prepared in advance. There are many doctors, nurses, medical technicians, firemen, and policemen who are dancers and are trained for emergencies. Dancers are unaware of the occupation of most other dancers, but let an emergency happen and they flock to the scene to handle things.

I remember attending a dance miles from home with wall to wall dancers when a gentleman toppled over in a square. He went unnoticed except for the few around him, but the capable ones immediately went into action. Someone alerted the caller, he cleared the floor and requested a doctor; someone else called the paramedics. The actions ran like clockwork, just as if they had been practiced that day. This is a story with a happy ending, because

"It's An Emergency!"

by Bev Warner
Saginaw, Michigan



those heroes saved a life through knowledge, common sense, quick thinking and caring.

Some actions that clubs are practicing are:

1. First Aid kit included in club kitchen supplies. Some are very elaborate, some simple. Include a list of do's and don'ts, remembering ice or cold for burns.
2. List of people useful in emergencies among dancers.
3. When guest dancers sign they are asked to add to the list of qualified people.
4. List of emergency phone numbers: Fire, Police, Paramedics.
5. Request any dancers with a medical problem to alert someone as to the nature of the problem and wear Medic Alert jewelry.
6. Request dancers to take a class in CPR or basic emergency training.

It isn't unusual at festivals and conventions to have a committee look into life-saving methods at schools, churches and halls and set up a First Aid center with capable people.

If you think back to some of the weather conditions, (tornadoes, snow storms, floods) stranding travelers, falls, heart attacks, burns and choking, the possible disasters that could happen, it may be a good idea to be prepared before something tragic happens.

All of us are "Good Samaritans" in one way or another, willing to help a friend or stranger in distress. But the person who takes enough interest in himself, his family and his brother to learn how to save a life— well, these people are the quality people. They're not afraid of life, living their own to the fullest and making it possible for others to do the same.



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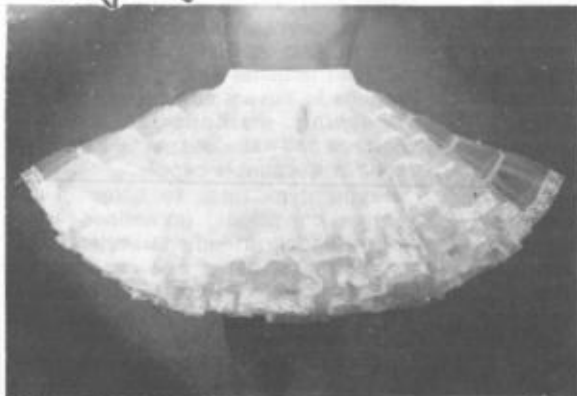
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Lloyd Shaw And The LSF Archives

by Bill Litchman
Albuquerque, New Mexico

"Wow! One of the things you would be sure to find in the LSF Archives collections would be all sorts of things dealing with the Shaws and all of the things they did for square dancing. Why, everyone knows that Pappy Shaw was one of the most important people in the square dancing world for so many years that it is hard to count them. Even while he was limited to walking on two crutches or even while he was confined to a wheel chair he showed up at all of the conventions and had a hand in most of everything that happened. Why, he was one of the real leaders and if it weren't for him, we really wouldn't have square dancing as we know it now. Why... everyone knows that!"

I hope that it isn't too much of a surprise to you when you find out that there really is very little written by Lloyd Shaw found in the Lloyd Shaw Foundation Archives. Yes, really. As a matter of fact, we are very anxious to find letters written by Lloyd and Dorothy Shaw. Because of their role in the square dance, these two people and their thoughts are very important to the history of our favorite art.

Another thing, did you know that Lloyd Shaw started more than one group of demonstration square dancers? Yes, he started the Cheyenne Mountain Dancers, of course, a group of high school students who toured the country several times during the thirties and forties in order to publicize this new folk art recently discovered. It was the Cheyenne Mountain Dancers who influenced so many people around the country and they were instrumental in creating such new life and vigor in our square dance. One can find many comments about that in newspaper and magazine accounts of their shows.

Lloyd Shaw was a moving force in perpetuating the square dance. His philosophy and example have shone through the years as a guide to leaders who followed him.

*In all fairness, however, your editors loyally reiterate that to those in the eastern U.S. Henry Ford played an important role with his sponsorship of traditional American dancing and his publishing of **Good Morning**.*

We also note that there were square dance clubs dancing in small towns across the country that continued when square dancing is reputed to have "died out," to be resurrected by Mr. Shaw. These clubs did not "export" or "demonstrate" their dancing, but they did keep it alive and viable!

Thus, the history of the Cheyenne Mountain Dancers is really a history of the modern square dance and yet we have very little documentation of the team from original sources. The Archives is looking for original flyers, posters, programs, news stories, reviews, pictures, and other things associated with Lloyd and Dorothy Shaw and with the Cheyenne Mountain Dancers.

"But I thought that you said that Lloyd Shaw started more than one group of demonstration square dancers!" That's right, of course, because he was the first caller and organizer for the Central City Square Dance Exhibition Team. You may not know as much about this group as you do about the CMD so let's hear a bit more about it. Central City is a small mining community just west of Denver in the front range of the Rocky Mountains, founded on the gold deposits discovered there in the middle of the 1800's and famous for an opera house built there. Central City had a long enough history (for a mining town) that many of the buildings built there were of brick and therefore lasted long enough to be restored by the Central City Opera House Association which purchased a large part of the town for the purpose of attracting people. Each summer, opera stars from all over the world gather there to sing music, bringing people from all parts of the country to see the town and share in the glories of great music. "Yes, but what about the square dancing?"

Continued on Page 115

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URDC REPORT

The Universal Round Dance Council's seventh national R/D convention was held last July in San Antonio, Texas. The convention chairmen, Roy and Sally Plaisance, were given a standing ovation for their dedication and hard work. Jimmy and Vivian Holeman designed and printed a syllabus featuring all the material taught at the convention. Peter and Beryl Barton (Canada) received a show of appreciation for their two years as presidents.

A highlight of the convention was the presentation of the URDC Golden Torch Award to Charlie and Bettye Proctor of Texas in recognition of exceptional leadership. The Proctors, in over 30 years of teaching and promoting round dancing, have brought an abundance of pleasure to many dancers.

New URDC presidents are Bill and Elyse Johnson of Tennessee, who have served the past year as vice presidents and membership chairmen. The new vice president couple is George and Joyce Kammerer of Illinois, who have served two years as secretary. The present treasurer remains— Doug and Thalia Boyer of Pennsylvania. Newly elected and/or reelected directors are Bill and Carol Goss, Don and Dot Hansen, Art and Garrie Jackson, Tom and Loveday Newby, Mike and Diana Sheridan. Don Hansen submitted a letter of resignation due to illness. Lloyd and Nan Walker, who were next in line, will fill this vacan-

cy.

The 1984 convention will be in Phoenix Arizona, July 24-27, at the Ramada Town House. Art and Ruth Youwer will be in charge of this convention, assisted by Bennie and Dixie Humphreys.

The vacancy on the T.A.B. staff left by the resignation of Bob and Rosemary Holiday will be filled by Kenji and Nobuko Shibata of Japan.

Retiring board members are George and Mady D'Aloiso, Lillian Bradt, and George and Bobbie Stone.

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Long Ago and Far Away, Roper	R & B Casey
Love Theme, Telemark	P & B Barton
Man in Love, Duck	B & MA Rother
Moulin Rouge, Roper	R & P Stier
Natasha, Telemark	P & N Roberts, G & J Kammerer
Our Love Affair, Windsor	J & I Kern
The Gang, Decca	A & A Handy, J & V Holeman
La Brisa, Hi-Hat	R & S Plaisance
There I've Said It Again, Tlmrk	J & S Agler, T & L Newby
When I'm 64, IDTA	K & N Shibata
Yesterday, Syd Thmp	D & J Sechrist
La Palama, Special Record	G & B Moss
Roll Out the Barrel, MCA	G & G McMurtry

The URDC presented its first Teachers Seminar preceding the convention. This "first" was conducted under the auspices of the Technical Advisory Board and was attended by 119 persons for the entire day before the convention. Seminar staff included Irv and Betty Easterday, Frank and Iris Gilbert,

Continued on Page 116

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UNITED SQUARE DANCERS OF AMERICA

At the regular annual meeting of the United Square Dancers of America, held in Louisville, Kentucky on June 25, concurrent with the National S/D Convention, a new slate of officers was selected. Chosen to succeed Jim and Jan Maczko, who had served as USDA presidents from 1981 to 1983, were Joe and Joy Vaccari of Fort Walton Beach, Florida. The Vaccaris have been active supporters of the USDA since its inception, having served as regional directors of the organizing committee and as treasurers, also chairing a committee for the promotion of a square dance commemorative postage stamp, and working with the museum and hall of fame committee. They have previously held numerous positions within the Florida Federation, including president.

Continuing on the executive board for third terms are Jim and Peggy Segraves, Alabama, and Claude and Polly Potter,

Colorado. Walter and Ruth Henderson, Pennsylvania, were re-elected to a second term.

Joining the board are Howard and Loraine Backus, Arkansas; Betty and Bob Coates, California (Secretary); Ed and Mary Barbee, Texas (Treasurer). Directors of Information will be Jim and Jan Maczko. Other appointed officers include Walt and Esther Stoltz, historian; Charles and Peggy Naddeo, parliamentarian. Committee chairmen include George and Judy Garland, museum and hall of fame committee; Mac and Mary McClure, ways and means committee.

The mid-year executive board meeting will be in Dillard, Georgia at Copecrest on January 28, 1984. The leaders of USDA will devote an entire weekend to the planning for the future of the square dance activity.

Jim & Jan Maczko

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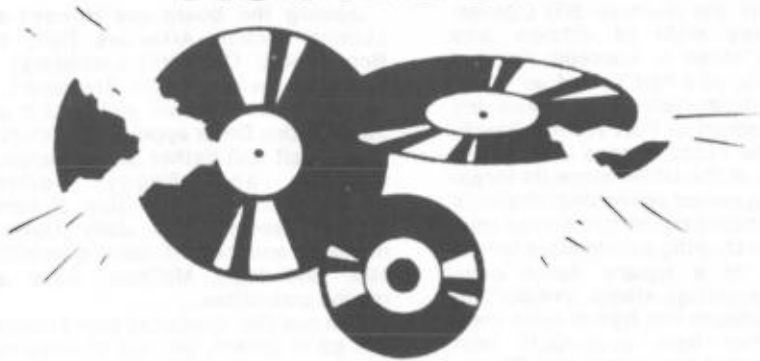
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Encore

by Mary Fabik

Highlights from Past Issues of this Magazine

25 YEARS AGO— November 1958

Stan McIntosh of Little Silver, N.J. is of the opinion that "One Night Stands," really stand a lot of abuse, but he feels that these are the backbone of our American square dance tradition.

While some folks may prefer to advance into the club structure, most will prefer fun without a higher education. Spoil the fun and you lose the dancer. "I wonder where the club emphasis is leading with its high mortality rate. Could advancement of too high a degree be spoiling the fun for many an otherwise contented occasional dancer?"

The Record Reviews: Marshall Filippo's "The Auctioneer" is a beautifully executed lyric call with lots of song value.

Bob Ruff's record *Square Dancing for the Student Dancer* is highly recommended for new club dancers. It includes various allemandes, square thrus, Bend the Line, Red Hot and much more.

The history of Social Dancing in America by Rod LaFarge continues. One of America's great disasters, the Depression, gave birth to the W.P.A. The officials in charge organized recreation projects among which they included mass public square dancing. This proved very popular during these lean years as an inexpensive form of recreation.

Gimmick badge: IBAB (I Bagged A Beginner).

Requirements: Bring a couple of beginners to square dance class.

Athor, a goddess of the Ancient Egyptians was designated as patroness of the dance and of laughter. Some of our present-day dancers might do well to note the connection.

10 YEARS AGO— November 1973

Sketchpad Commentary notes the fringe benefits of square dancing: new friends, good clean fun, dress and personal attractiveness enhanced, broaden circle of travel, better health, release of tension, good social outlet, feeling of fulfillment at a worthwhile hobby, sharpen reflexes (mental and physical), sharpen leadership skills and strengthen family ties.

On the "Easy Level" page, Bob Howell has featured the ever popular dances, *After they've Seen Patee, Good Girl*, (danced to the *Grand Colonel Spin*), *Pop Corn* and the *Salty Dog Rag*.

Myrtle Litman of Parma, Ohio closes out five years of reviewing books for *American Squaredance* by listing all the books reviewed during those years. Next month Mary Jenkins of Minerva, N.Y., a knowledgeable dancer, promoter of square dancing, and a retired educator, will start reviewing for the Book Shelf.

Ralph Hay of Auroro, Co. has contributed his thoughts (and doubts) on the wisdom of relying too heavily on new basics and new terminology to provide interest and challenge to dancers. He thinks, with imagination, many of the older basics now in disuse, can be adapted to new patterns. An example:

Heads square thru, right and left thru
Swing thru, Wagon Wheel
Wheel and deal, swing thru, catch all 8
Left swing thru, allemande left....

"Steal a Peek" features Nelson Watkins, a full time square dance caller. Nelson started square dancing in 1964 and started calling soon after. This past year he traveled more than 60,000 miles and called in 36 different states.

New Idea: Spin Chain the Line by Vince Di Caudo, Cuyahoga Falls, Ohio.

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LINE- LIGHT



GENE AND THELMA WARD

Gene and Thelma Ward of Durand, Michigan, have found success with a variety of calling engagements in Michigan. Gene began his dancing at the age of ten when he accompanied his parents to the Fenton Old Time Dance. His calling began in 1959 when Highway I-69 was opened. He replaced the regular ailing caller and has been calling since.

The year 1960 was an inactive time because of a tumor on his vocal cord which required hospitalization. Come fall of that same year he began his 22 years with the Suburban Steppers Club, Waterford, Michigan. It boasts of a membership of 125 couples with a waiting list; twice a year they open up for guests and they pack the hall. The dancing is "old time."

In 1965 Gene resumed his calling for the Fenton Old Time Dance. He called to live music to a filled dance floor for ten years. Fellow caller Lee Kaines of Drayton Plainnes shared the bill. People came from some distances, made lasting friendships and were very sad when it closed.

Kenny Peckins retired from the Weberville Club, Gene fit the hat and boots and has been calling 12 years to a four-piece orchestra for old time dancing once a month. Any strolling musicians are asked to join the orchestra. Besides squares, other dances are done: the schottische, waltz, polka. This is a 39-year-old club, one of the few in Michigan, and some of the dancers and their offspring have been dancing there all these years. Remarkable distances are driven in order to attend, from North Branch, Grand Ledge, St. Johns and Charlotte.

Gene and Thelma weren't busy enough so they began calling at the McKinley Center in Flint in 1976. Every



Thursday Gene spins records for basic squares, waltzes, foxtrots, quadrilles, contras and polkas, not to mention *Glowworm Gavotte*, *Badger Gavotte*, *Varsouvienne* and *Rye Waltz*. This is an all age group and it is refreshing to see the very spry seniors on the dance floor.

In 1977 the Senior Citizens of Owosso formed to do mainstream dancing, contras and rounds. Gene has helped dancers prepare and cues for exhibition dancing, keeping the old dances alive.

His voice has an unusual resonance. Maybe due to the vocal cord tumor years ago. No one ever has a problem of understanding or hearing his calls. You would think he has had years of voice training and in a sense he has.

Anyone traveling through the state of Michigan should try to attend one of his dances. Whether you have been dancing 8 or 18 years, an enjoyable time will be guaranteed. The Wards are not listed in the National Directory, but their address is 10755 E. Garrison Road, Durand, Michigan.

Bev Warner

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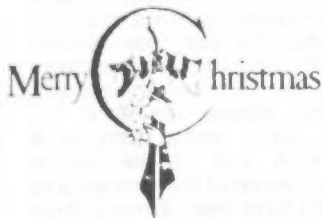
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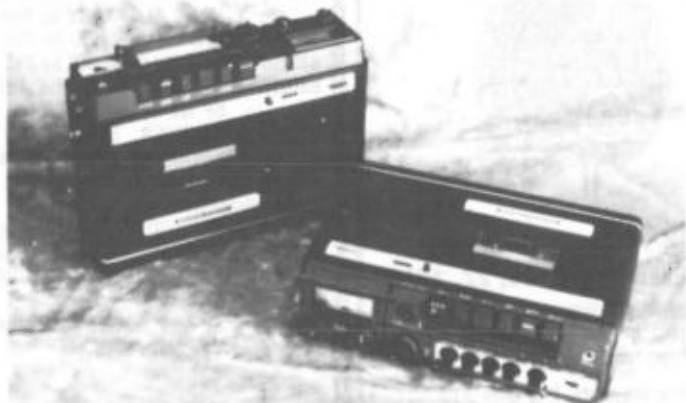
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Beginning on September 7, 1983 and continuing for 26 sessions, the square dance community has an unusual opportunity. Western Squares, a teaching series especially prepared and edited for television, will be aired at no charge to any station desiring to use this service. The broadcast will be via Satellite Uplink by Southeastern Communications Association (SECA).

This series follows the wording, recommended styling and teaching sequence recommended by Callerlab, the International Association of Square Dance Callers. This series of one-half hour shows will be broadcast in color with each of the dancer couples in appropriate matching outfits. The TV series uses a variety of camera angles including overhead. Demonstrations as well as "walk-thrus" are used for teaching purposes. The twenty-six week series also includes some festival calling as well as interviews with some prominent people in the square dance community.

Callers and dancers who own their

own video cassette recorders may tape the sessions and use them as reinforcement sessions for dancers who miss one or more class sessions. It might also be used in remote areas where live callers and instruction are not readily available. Perhaps more important, however, is the opportunity we have to expose hundreds and thousands of non-dancers to this wonderful recreation.

Please notify your local public television station(s) of the availability of Western Squares through SECA and request them to air the programs. By getting behind this project, we could easily double the size of classes and dances each year for the next few years. Don't let this opportunity slip by.

Perhaps if one or more people in any given area tape these programs, an area effort could be made to provide remedial dance sessions with these tapes as the no-cost means of getting better dancers for all clubs. Try it! You can't lose!

For more information, contact Larry Hall, Producer, Western Squares, WNSC-TV, Rock Hill SC 29730 (803)324-3184.

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by Bev Warner



Kay Edwards of Mikado, sews like a dream— always fussy and frilly dresses of beautiful satins and taffetas for parties.

Kay used yards of wide red lace for trim on her eight-gored, gathered skirt with three rows of ruffles. She lined the bodice of her long sleeved top and trimmed the square neckline with same red lace and bows. Kay used a white moire taffeta which she feels she will have to have dry cleaned to keep it looking fresh and pretty.

Kay, her caller husband George, and her son, Steve, are very active in the social and working square dance world, so the Edwards' wardrobe is kept up to date and looking good.



Jeanette Barnum describes her vest and skirt, made of tan ultra suede, as needing little or no ironing. The circular skirt has some gathering at the waist with a 5" gathered ruffle at hemline. Her vest is composed of 18 scrap pieces fashioned in a patchwork pattern of browns, tans and white, with a bias edging. Each piece was machine sewn.

Jeanette makes all of her outfits with matching shirts for husband Bill. She especially likes to sew pettipants. Even though she uses the same pattern, every pair seems to turn out different.

Jeanette and Bill belong to the Chesaning Showboaters Club and are presently the treasurers.

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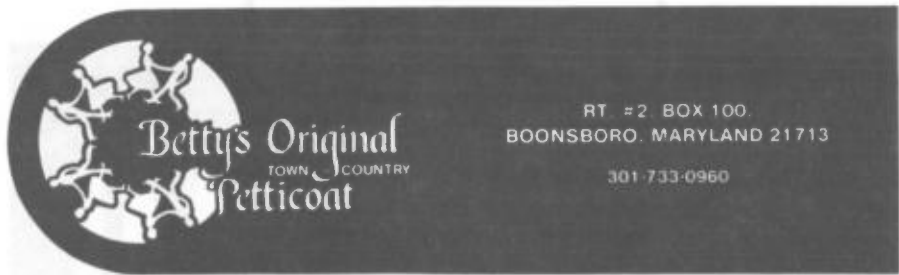
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FEEDBACK

I sat in a callers' seminar last year and the question was: Do you take the single woman's money at the door? Isn't she entitled to dance? Answer: We let her stay and sit and do any dance she can get— and hope she leaves early!

I would like to talk about extra women and how to handle the situation. Being a woman, I have great sympathy for the thousands of women who love to dance and cannot join in these activities. As leaders and callers, you just have to "make it work," out of kindness and good will. Your generosity in finding a way will rub off on others.

In 15 years, I tried many things:

Hawaiian leis on the necks of women dancing as men only worked during learning time.

I tried party western hats, but they spoiled the womens' hair-dos.

I tried wristlet bows with an elastic band and a party bow on the boys.

I finally trained some women always to be men, with *no* identification, and that seemed to work.

The obvious thing is to have two women enter the class together, one as the man and one the lady. The caller mixes them all up with *rollaway*, etc. The acting men become very good in their roles, and we should all be able to dance any part, anyway.

In recreation department dancing, the

door is always open to everyone; the couples find each other and leave the single women to find female partners and form all girl squares.

Line dancing came into being because women can dance and express themselves to the music. There are many career women in cities, and they want to do all kinds of happy, healthful activities, and that includes square dancing.

In one club, we just "lost" four husbands, leaving us with four women whom we love. They still come to dance. This club is their social life saver; shall we discard them? No! I've taught them the man's part.

I spoiled one club by encouraging single women. The couples left and we wound up with an all girls club for seven years now.

I'm sure my experiences are not the solutions for all callers, but women are more aggressive today. They will not sit home alone, will not go "man hunting" in order to dance, but they do want to dance. We in the activity have to find ways, with love and good will toward all.

Name withheld by request

FRONT LINE COVERAGE

Dan Carriel, a professional illustrator from Belleville, Illinois (where the Dandy Dancers strut their stuff and do their swing thing) put his deft touch to a cartoon composite of *how it used to be* when a Texas cowboy bellowed his megaphonic chant to liven up a crisp November night.

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33RD National Square Dance Convention*

GOOD NEWS ABOUT WHERE TO STAY ON THE BAY HOTEL OR MOTEL?

6500 rooms in 75 hotels and motels have been committed for use by visitors to the 33rd National S/D Convention in Baltimore, MD on June 28-30, 1984. All are within a 50-mile radius of the downtown area. Many more rooms are available if we need them. Arrangements are being made for Park 'n Ride facilities at various locations, and buses will transport dancers downtown from some hotels and motels. All accommodations at hotels and motels listed on the registration form must be requested through the convention housing committee. Group housing (up to 24 persons at the same facility) can be arranged, but registrations for all must be sent together in one envelope when the request is made. Block housing for larger groups is also available through the committee. **BACK TO COLLEGE?**

Now is your chance to try dormitory living under new rules! Towson State University, a suburban campus just 20 minutes from downtown by bus, has offered the use of over 2000 air-conditioned dorm rooms. Rates are low for these rooms, each of which has its own sink. Complete baths are shared by two rooms, and linen is provided. You'll have the use of college recreational facilities—the pool and tennis courts. For a small fee, the college will provide continental or full course breakfast. Think over this alternative carefully!

PARK YOUR RIG BY THE WATER

If you have a self-contained RV, reserve one of the 2000 breezy sites at Ft. Smallwood Park, 17 miles from the city. This country park will be open from June 24 to July 1. Although there are no electrical hookups, city water, shower and toilet facilities and a dump station are

available. Bus service will be provided Wednesday through Saturday. Trail-in dances will be held at the campground, and there is free swimming, fishing and crabbing. Some tent sites are also available here.

If you prefer a commercial campground or state park, check the campground directories and make your own reservation. Don't forget you still need to register for the convention.

DOCK AT THE INNER HARBOR

For boaters, the marina right at the Inner Harbor has 100 very popular slips, so write or call right away for information on reserving one: Inner Harbor Marina, 400 Key Highway, Baltimore MD 21230. (301-837-5339). Again, don't forget to register for the convention.

Wherever you stay, confirmation of housing assignments will be made early in 1984 by the housing committee. You will then be contacted by the hotel or motel about a deposit.

Information is available from the Housing and Registration Committee, 33rd NSDC, PO Box 1112, Glen Burnie MD 21061.

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WANTS

by Fred Haury
Albuquerque, New Mexico

Each dancer has reasons for dancing. Dancing satisfies some needs or wants. The needs and wants of each dancer differ. Some tend to want everything in various degrees, which is frustrating. The difference in the desires of each dancer result in teachers and callers receiving a multitude of conflicting requests for a dance program. Some of the conflicting wants are to:

Dance with cues; dances without cues; learn every new dance; learn the new dance they saw another group dance; dance every dance they know; keep every dance they learn on the program; more dances on the program; fewer dances on the program; dance less and visit more; easier dances; more difficult dances; dance at their level; a wider variety of dance types; a narrow

variety of dance types; two-step only; more thorough teach; quickly teach; eliminate walk-thrus; eliminate re-teach; more re-teach; more walk-thrus; learn every ROM; learn every classic; learn every Top Ten dance; dances others haven't learned; show off.

Dancers should let the teacher know what they like and dislike and which dances they would like to learn. Unless the instructor knows what the dancers want there is no way to plan a program which might include it. Dancers should not become impatient if their request is not included in the program on the next dance night, or if it never is included. The instructor receives requests from many dancers for different things. Some problem must be considered and decisions made concerning each dance included on a program, in order to make the best use of time and to please as many dancers as possible to some degree. The greater the number of dancers expressing opinions to the teacher, the better the evaluation of the program.

Most programs include: The ROM, Classics, Top Tens, Oldies, Easy, Intermediate and Advanced dances. The

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number of each is determined primarily by the level of the group, the frequency of dancing and the opinions expressed to the teacher. There are practical limits to the number of dances which can be included in a continuing program. The dance time, group level or number of records that can be squeezed into a record box are obvious limits.

Each ROM taught requires a minimum of one thorough teach and a re-teach. Classics and Top Ten dances should be taught on other club nights to limit teaches to one per night. Time is needed for full or partial walk-thrus on some dances. Time must also be reserved for dancing known dances so we can enjoy dancing as well as learning and so these dances won't be forgotten. The simple but great pleasure of just dancing would be lost if all the time were spent on teaching.

Some dancers can't or won't decide what kind of a program they want. Whatever they get they figure something else would be better. Some are reluctant to state their wants for reasons untold. They may fear offending the teacher. Others feel they would be committing

themselves to a program they suggested, or blamed if it didn't work.

It is easier on them for teacher to make all the decisions and accept full responsibility. If not committed they can blame the teacher and feel free not to participate.

Every group is made up of leaders, followers, observers, grippers and againsters. Everyone has the right to express opinions and to be heard. Opinions expressed against a matter should be constructive if possible. Be "for" something, let the leaders know what it would take to please you.

Look around; if everything is wrong and nothing is right it's time to make a decision. Take whatever suitable corrective action you can to improve matters. If you can't make things better by correcting any of the wrong things, maybe it's time to drop out.

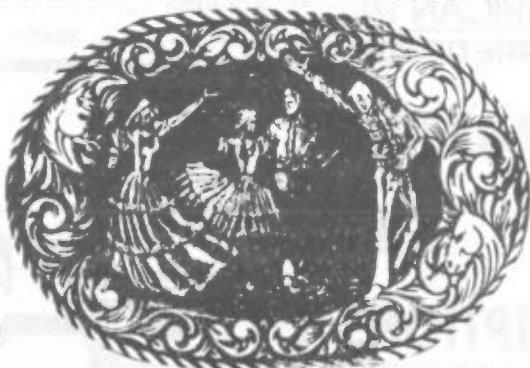
Things can't be changed instantly, unless you have a magic wand. Be patient when you fail to get everything you want and consider others and what you are getting.

Try to understand by looking at the overall picture. Give a little.

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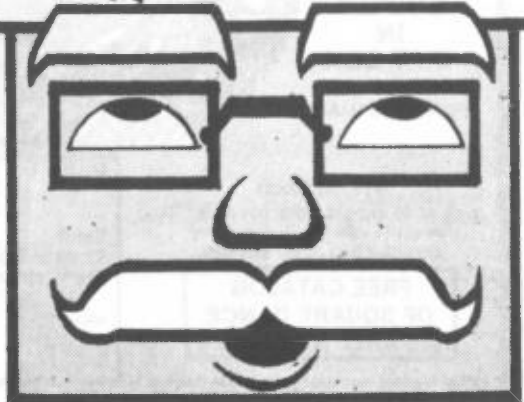
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Sketchpad Commentary

THE WOES OF A WOMAN-CALLER'S HUSBAND

When the caller is a woman, and the "caller-hauler" is available to dance, particularly in a solo club, he's everybody's property. Whoa-a. Have a heart, gals.... and an arm, and a leg.... and a face that looks a little contrary—as depicted by our guest artist Toini Kaartinen of Spencer, New York.





Dancing Tips

by Harold & Lill Bausch

Job evaluation is meant to increase productivity and help us with our work. Hobby evaluation might serve us well, too.

Perhaps we should place a value on the various parts of our hobby of square dancing. For example: What is the value to you, of being able to dance the Plus program, or the Advanced program? What is the value of any particular program?

What is the value of making friends, and enjoying people? What is the value of always getting through the calls without making a mistake? What are your priorities? Are the programs you dance more important than the number of people with whom you dance?

Perhaps what I am saying is that we should determine now, if it is more important for us to do many intricate calls, or is it more important to share happiness with people?

It has been proven through the years that the more complicated the dancing, the fewer dancers there are to participate.

Lill and I made our choice a few years ago. We had been moving progressively into the more complicated dancing. Suddenly, we noticed a drop off in the numbers of people with whom we were sharing our fun. At that time we determined to stop the evermore complicated movement. Since then we have had some of the happiest dances of our lives.

Friends are the most important, and the more the better. We feel that the more friends we have, the more blessed we are. We can have more friends, if we don't chase them away with the more difficult and unfamiliar calls.

Let me make this clear. I believe dancers can learn any call or series of calls— all dancers can— if they are taught properly, and called regularly. You might teach your dancers a new call, and they may learn it well, but if it is

not called for a while, they will easily forget that call.

If you can do something like *transfer the column*, but others you know cannot, it simply means, you have been dancing it and they have not. The Advanced program calls are not more difficult to learn than the Mainstream calls. Many of those calls are the ones we danced years ago. However, to dance the Advanced program you must also be dancing Plus, and the Mainstream Quarterly Selections. Many dancers do not have the time to keep in practice on all these programs.

It is important that we remember this: The higher program requires more time, not better dancers. The "best" dancers are those who bring joy, and share happiness with the most people.

So let us evaluate our square dancing, and put priorities on the most important things, friendship, and happiness shared.

As a caller, I have chosen not to go any higher than Advanced, and I emphasize the Mainstream and Plus programs, but I surely don't begrudge the fun other callers and their dancers are having. If they choose to spend the time on the extra calls, that is fine. They have the time, and I think that is fine. But, don't anyone say that the Challenge and Advanced dancers are better than the Mainstream and Plus, for I know better. They may dance more often, but that is all.

Often, those who dance in a particular program will push other dancers to join them. Let dancers move into new programs when they are ready. Don't push them and chance our losing them from all programs.

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Calling Tips

by Gene Trimmer

We now finish the series on terms, rules and formations as we get to formations. They are easily understood with some minor points needing clarification. The objective of the Callerlab Programs definitions is to provide clear, concise, simple explanations of the terms and calls used in each program.

(1) **Starting formations** are listed for each of the defined calls. The smallest basic formation has been listed. Multiples of this formation may be possible. For example the minimum number of dancers required to *do-sa-do* is two. It is possible, however, to have four dancers in a line facing four dancers in the opposite line ready for a *do-sa-do*. In this case, there are four multiples of the basic formation. The premise of starting formations was modified at the March 1983 Callerlab Convention with the addition of the following sentence which was inserted with the Plus Program definitions. "They are the most commonly occurring starting formations for the calls at the time these definitions were approved, but they are not necessarily the only possible starting formations, given the dynamic nature of the square dance activity." It is possible that statement has opened a Pandora's Box but only time

will tell. For example, in accordance with that sentence, the call *slip the clutch* from parallel ocean waves is now theoretically possible. It opens up other possibilities which were not previously possible within the body of the definition of many calls.

(2) **Facing dancers** unless otherwise specified may be any combination of men and women. Examples of specification otherwise are in calls such as *swing*, *star thru*, *curlique*, and *box the gnat*, where men and women are specified under starting formation.

(3) **Couples**, unless otherwise specified, may be any combination of men and women. Examples of specification otherwise are in calls such as *California twirl*, *dive thru* and *ladies chain* where man on left, lady on right are specified.

Callerlab has produced a sheet of approved formations dated 4/11/79 and every Callerlab member was furnished one. It is easy to make copies for yourself if you do not already have one by simply requesting the loan of a member's copy. It is an invaluable tool toward comprehension of definitions and formation awareness. You should always work out your choreography at home before you try to work it out on the floor. Diagramming is better than dolls or checkers because it enables you to see the before and after effects at the same time you can review the interim effects of your calling. The formations sheet will help you in your diagramming efforts.



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by Bob Howell

easy level

Verla Fisher of Kettering, Ohio sent me this dance which is a combination of steps from "Jacob's Ladder" and "Misirlou." She said that Olga Kulbitsky taught it at the Kentucky Dance Institute. The music is on the flip side of "Tennessee Wig Walk."

ON THE CAROUSEL

MUSIC: Decca 28846

FORMATION: Single circle facing center, no partners, all hands joined, right foot free.

MEASURES

1. Waltz Time Box Step

1-2 Two step draw steps to right. (Step sideward right on R-foot, bring left foot to right and step on L-foot, releasing the right; repeat step-draw-step to right without transferring weight on last count, keeping left foot free.)

3-4 Two walking steps forward toward center (left, right,)

5-6 Two step draw steps sideward to left, without transferring weight on last count, keeping R-foot free,

7-8 Two walking steps backward away from center (right, left,)

Entire "box" pattern of Measures 1-8 danced four times.

MEASURES

2. Misirlou (Syrtos)

1-32 Dance "Misirlou" in waltz time four times. (Step sideward right on R-foot, point left toe across in front of right, cross and step on left in back of right, step sideward right on right foot, cross and step on left foot in front of right, pivot to face left in line and dance a two-step forward and a two-step backward).

Margie and Tiny McBurney of Niagara Falls, Ontario, do great things with one-night-stands. Tiny came up with this idea:

Try the dance **Just Because** with six couples: two couples at the head, and two at the foot, and one on each side. The McBurneys say it works well and is great if you only have six couples dancing, or for something different when you have a full hall.

Stew Shacklette of Louisville, Kentucky, chairman of the Callerlab Traditional Dance Committee has submitted the following as the Quarterly Traditional Dance for the last quarter of 1983:

TEXAS STAR (Origin Unknown)

Ladies to the center and back to the bar
Gents to the center and make a right hand star
Back by the left but not too far
Pass your partner right on by
Pick up the next girl on the fly
Gents back out, ladies turn in
And form that Texas Star again

Now the gents go in and the ladies back out
And you turn that Texas star about.
Men back out with a full turn around
Like a Jaybird walking on the frozen ground
Now the ladies back out with a full turn around
Like a scared old rabbit chased by a hound
Break in the center and everybody swing
Promenade around the ring.

Repeat three more times to get original partners.

And yet another set of lyrics that fit the "Summer Sounds" record:

AUTUMN SOUNDS

By Dick Freking, Cincinnati, Ohio

Cider, donuts, candy apples, pumpkin pie
The rustlin' in the leaves as the kids walk by
Allemande left, do-sa-do, men star left
Turn that partner by the right
Left allemande, come back, promende the land
Here come autumn sounds, autumn sounds we love.

MIDDLE BREAK:

The sound of wild geese calling in the atmosphere
The "fight, team, fight" of a football cheer.

CLOSER:

The sound of trick or treaters knocking at the door
Baying hounds, beating wings, shotgun's roar....





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SINGING CALLS

TB228 KANSAS CITY— Bob Bennett

TB229 I HEAR KENTUCKY CALLIN' ME

Duet: Gabby Baker/Chuck Mashburn

TB230 MAN IN THE LITTLE WHITE SUIT— Bud

TB231 MORNING SKY— Mike

TB232 WALKIN' THROUGH THE SHADOWS OF MY MIND

Tommy Russell

TB233 BABY'S BACK AGAIN— Bud

ROUND:

TR3001 WALKIN' AFTER MIDNIGHT

Jack & Muriel Rye

HOEDOWNS

TH526 DOWN HOME BOOGIE/
DUBLIN BANJOS

DUBLIN BANJOS

TH527 DANCE A LITTLE LONGER/
JUST RIDIN' ALONG



Mike Seastron



Chuck Mashburn



Gabby Baker

CLOGGING ROUTINES (New) TB160-San Antone Rose; TH526-Down Home Boogie/Dublin' Banjos; TH527-Dance A Little Longer by Janice Low; TB223-Raisin' Cain in Texas; TH524-Sine Shine Shine by Vivian Bennett; TB111-Ole Man From the Mountain; TB230-Cloggers in Little White Shoes by Shelia Popwell & Tommy Ward

Art Seale of Haddon Hts., N.J., chairman of the Contra Committee for Callerlab, has chosen the following dance as the fourth quarter Contra Quarterly Selection.

WHEEL CHAIN CONTRA

By Betsy Gotta, N. Brunswick, N.J.

FORMATION: 1,3,5, etc. crossed; improper duple.

INTRO: Face corner and do-sa-do to ocean wave

Balance, centers (ladies) turn half by left (trade)

(Look at others in your wave)

All walk forward (single file in your column)

Turn around, come back (to same people)

Left allemande

Ladies wheel chain*

Half promenade (Men pass left shoulders as couples promenade to the each other's place.)

Right and left thru**

*Wheel chain (Burlison #426): Ladies turn 1½ times by the right to finish with opposite man in a courtesy turn.

**Head and foot cross over every other time.

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DANDY IDEA

Here's an idea for anyone who is interested in supporting our hobby. The best part is that it takes no money and only a few minutes of time, and might continue paying dividends for years!

A couple of weeks ago, we were in our local library to return some records we'd borrowed. We happened to start talking to the librarian and mentioned that we were square dancers. She became quite interested. It seems that several times a year, people come into the library to try to get some information about square dancing which she had never been able to supply them with before.

She gets two types of requests. Some people already know how to dance, but

are just passing through on vacation or have just moved to town and want to get in contact with a club. Others have just gotten it into their minds they would like to learn how to square dance, or even just go dancing one night, and they wonder where to go.

We gladly gave our librarian our name, address, and phone number, which she added to a box of other information sources she keeps (about Boy Scouts, Lions Club, Rugby teams, etc.). We hope one day to be able to tell someone where to find a dance, and we might even recruit some brand new dancers!

We suggest that anyone reading this letter call the local library (or even the libraries of several nearby towns) and offer to be a local "Square Dance Contact."

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Coordinating Color Suggestions

Black- Petticoats: #M1, #M2, #M3, #M4. **Men's shirts:** #DJ1. **Men's pants:** #N1.
Red- Petticoats: #M1, #M2, #M3, #M4. **Men's solid & gingham shirts:** #DJ1, #DJ2. **Men's pants:** #N1.
Navy- Petticoats: #M1, #M2, #M3, #M4. **Men's solid & gingham shirts:** #DJ1, #DJ2, #EY1. **Men's pants:** #N1.
Brown- Petticoats: #M1, #M3, #M4. **Men's solid & gingham shirts:** #DJ1, #EY1. **Men's pants:** #N1.
Wine- Petticoats: #M1. **Men's pants:** #N1.

2. Check Mates. Eight-gored skirt with pockets, has scalloped ruffles of 1/8" gingham to match the peasant-styled blouse. A popular combination! Men's gingham scarf tie included. Machine wash & dry. **Colors:** (05)Red,(06)Navy,(07)Brown. #A2 Sizes: P,S,M,L, \$42.00 set.

Coordinating Color Suggestions

Red- Petticoats: #M1, #M2, #M3, #M4. **Men's solid & gingham shirts:** #DJ1, #DJ2. **Men's pants:** #N1.
Navy- Petticoats: #M1, #M2, #M3, #M4. **Men's solid & gingham shirts:** #DJ1, #DJ2, #EY1. **Men's pants:** #N1.
Brown- Petticoats: #M1, #M2, #M3 #M4. **Men's solid & gingham shirts:** #DJ1, #EY1. **Men's pants:** #N1.

3. Ruffle Upon Ruffle for Fancy Dressing. 3-tiered, ruffled skirt of "Shadow Check" fabric. Solid bodice with scooped neckline and short puffed sleeves. Grosgrain ribbon sash. Machine wash & dry. **Colors:** (16)Lavender,(19)Royal Blue. #A3 Sizes: 6-16, \$49.99

Coordinating Color Suggestions

Lavender- Petticoats: #M1, #M3. **Men's shirts:** #RM1.
Royal Blue- Petticoats: #M1. **Men's shirts:** #RM1. **Men's pants:** #N1.

4. Plaid Pleaser. Solid dress has contrasting plaid front with princess-style seaming. Round neckline and short puffed sleeves. 8-gored skirt has scalloped plaid border. Belted. Machine wash & dry. **Colors:** (20)Kelly Green,(07)Brown. #A4 Sizes: 6-20, \$44.00

Coordinating Color Suggestions

B. **Kelly Green- Petticoats:** #M1. **Men's shirts:** #RM1. **Men's pants:** #N1.
Brown- Petticoats: #M1, #M3, #M4. **Men's shirts:** #DJ1. **Men's pants:** #N1.



FOR THE LADIES

1. Daintiness From Dot-To-Dot. Dress of duco dot fabric (white dot on colors) with white embroidered yoke and lace eyelet trim at shoulder, sleeve, and at tucks on hem. Sash ties in the back. Machine wash & dry. **Colors:** (05) Red, (06) Navy, (17) Lt. Blue. **#C1 Sizes:** 4-20, \$46.00.

Coordinating Color Suggestions

Red- Petticoats: #M1, #M2, #M3, #M4. **Men's shirts:** #DJ1. **Men's pants:** #N1.
Navy- Petticoats: #M1, #M2, #M3, #M4. **Men's shirts:** #DJ1. **Men's pants:** #N1.
Lt. Blue- Petticoats: #M1, #M2, #M3, #M4. **Men's shirts:** #HC1. **Men's pants:** #N1.

2. Tucked Deluxe! White tuckered yoke front with solid puffed sleeves and ruffled skirt. Flower trim at neck. Cumberbund belt. Machine wash & dry. **Colors:** (11) Candy Pink, (19) Royal Blue, (20) Kelly Green. **#C2 Sizes:** 4-20, \$38.00.

Coordinating Color Suggestions

Candy Pink- Petticoats: #M3. **Men's shirts:** #RM1
Royal Blue- Petticoats: #M1. **Men's shirts:** #RM1. **Men's pants:** #N1.
Kelly Green- Petticoats: #M1. **Men's shirts:** #RM1. **Men's pants:** #N1.

3. Charming Chambray. Solid chambray dress with striped chambray bottom ruffle. White eyelet yoke and short puffed sleeves. Eyelet trim at sleeves and ruffle. Cumberbund belt. Machine wash & dry. **Colors:** (06) Navy. **#C3 Sizes:** 4-20, \$44.00

Coordinating Color Suggestions:

Navy- Men's shirts: #EY2 (Chambray)



SASSY!!

1. The Lady Loves Lace! This special dress is accented with yards and yards of luxurious lace on sleeves, neckline, and skirt. Solid tie belt. Machine wash & dry. **Colors:** (05)Red, (07)Brown. **#D1 Sizes:** 6-20, \$42.00

Coordinating Color Suggestions

Red/Red Lace- Petticoats: #M1, #M2, #M3, #M4. Men's shirts: #DJ1. Men's pants: #N1

Brown/Natural Lace- Petticoats: #M1, #M3, #M4 (Brown) #M1, #M4 (Natural) Men's shirts: #DJ1 (Brown) #RM1, #HC1 (Natural) Men's pants: #N1

2. Simply Stated. Embroidered rose lace trimming sets off the "sweetheart" neckline, short puffed sleeves, and ruffled skirt. Solid tie belt. Machine wash & dry. **Colors:** (15)Violet, (20)Kelly Green. **#D2 Sizes:** 6-20, \$48.00

Coordinating Color Suggestions

Violet- Petticoats: #M1, #M3 (Lavender) Men's shirts: #RM1

Kelly Green- Petticoats: #M1. Men's shirts: #RM1. Men's pants: #N1.

3. Candy Striped. Dress of pin-striped fabric is accented at hem and yoke with wide eyelet and bias banding. Rounded neckline, short puffed sleeves, and 3-tiered skirt. Striped scarf tie included. Machine wash & dry. **Colors:** (03)Gold, (13)Berry. **#D3 Sizes:** 6-20, \$50.00

Coordinating Color Suggestions

Gold- Men's shirts: #RM1.

Berry- Petticoats: #M1 (Wine). Men's pants: #N1 (Wine).

D.



1. Bands of Color are "tucked" into the bodice of this smart looking dress. Squared neckline and tulip sleeves. Trimmed with white rickrack. Belted. Machine wash & dry. **Colors:** (06)Navy,(20)Kelly Green. **#E1 Sizes:** 6-20, \$45.00

Coordinating Color Suggestions

Navy- Petticoats: #M1, #M2, #M3, #M4. Men's shirts: #DJ1. Men's pants: #N1.

Kelly Green- Petticoats: #M1. Men's shirts: #RM1. Men's pants: #N1.

2. Dance Vogue. This special dress has dramatic one-shoulder styling. Solid with one shoulder and short puffed sleeve. Opposite shoulder and sleeve of white pin-dot fabric. Double ruffle of wide lace and fabric across bodice and at hem. Grosgrain ribbon sash. Machine wash & dry. **Colors:** (02)Black,(05)Red. **#E2 Sizes:** 6-20, \$45.00

Coordinating Color Suggestions

Black- Petticoats: #M1, #M2, #M3, #M4. Men's shirts: #DJ1. Men's pants: #N1.

Red- Petticoats: #M1,#M2,#M3, #M4. Men's shirts: #DJ1. Men's pants: #N1.

3. Swing Your Partner. Solid and Matching 1/8" gingham-checked fabric is used to create this western look. Shirt style collar, yoke detail in front and back, short puffed sleeves, and pockets. Trimmed with white rick-rack. Belted. Machine wash & dry. **Colors:** (05)Red,(06)Navy. **#E3 Sizes:** 6-20, \$45.00.

Coordinating Color Suggestions

Red- Petticoats: #M1, #M2, #M3, #M4. Men's solid and gingham shirts: #DJ1, #DJ2. Men's pants: #N1.
Navy- Petticoats: #M1, #M2, #M3, #M4. Men's solid & gingham shirts: #DJ1, #DJ2, #EY1. Men's pants: #N1.



1. Comfortable elasticized waist dress has square neckline and short puffed sleeves. Trimmied in lots of wide colored lace at neck, sleeves and 3-tiered skirt. Machine wash & dry. **Colors:** (05)Red,(02)Black,(06)Navy,(07)Brown,(10)Pink,(17)Lt. Blue,(25)Yellow. **#F1 Sizes:** 6-20, \$35.00

Coordinating Color Suggestions

Red- Petticoats: #M1, #M2, #M3, #M4. **Men's shirts:** #DJ1. **Men's Pants:** #N1.

Black- Petticoats: #M1, #M2, #M3, #M4. **Men's shirts:** #DJ1. **Men's pants:** #N1.

Navy- Petticoats: #M1, #M2, #M3, #M4. **Men's shirts:** #DJ1. **Men's pants:** #N1.

Brown/Natural lace- Petticoats: #M1, #M3, #M4 (Brown); #M1, #M4 (Natural). **Men's shirts:** #DJ1 (Brown); #RM1, #HC1 (Natural). **Men's pants:** #N1.

Pink- Petticoats: #M1.

Lt. Blue- Petticoats: #M1, #M2, #M3, #M4. **Men's shirts:** #HC1. **Men's pants:** #N1.

Yellow- Petticoats: #M1, #M3, #M3

2. A Square Dress for a Square Dancer! Calico skirt has four-pointed patchwork print over-skirt. Patchwork bodice has square neckline and flared sleeves. Patchwork scarf tie included. Machine wash & dry. **Colors:** (06)Navy,(31)Rust. **#F2 Sizes:** 6-20, \$44.00

Coordinating Color Suggestions

Navy- Petticoats: #M1, #M2, #M3, #M4. **Men's shirts:** #DJ1. **Men's pants:** #N1.

Rust- Petticoats: #M1, #M4 (Natural). **Men's shirts:** #RM1, #HC1 (Natural).

3. Basic Dress with elastic waist and gathered neckline. Trimmied in narrow white lace at neck, sleeves and hemline. Machine wash & dry. **Colors:** (05)Red,(06)Navy,(07)Brown,(12)Hot Pink,(14)Wine,(16)Lavender,(17)Lt. Blue,(27)Peach,(28)Orange. **#F3 Sizes:** 6-20, \$35.00.

Coordinating Color Suggestions

Red- Petticoats: #M1, #M2, #M3, #M4. **Men's shirts:** #DJ1. **Men's pants:** #N1.

Navy- Petticoats: #M1, #M2, #M3, #M4. **Men's shirts:** #DJ1. **Men's pants:** #N1.

Brown- Petticoats: #M1, #M3, #M4. **Men's shirts:** #DJ1. **Men's pants:** #N1.

Hot Pink- Scarf tie & towel to match.

Wine- Petticoats: #M1. **Men's pants:** #N1.

Lavender- Petticoats: #M1, #M3. **Men's shirts:** #RM1.

Lt. Blue- Petticoats: #M1, #M2, #M3, #M4. **Men's shirts:** #HC1. **Men's pants:** #N1.

Peach- Petticoats: #M1. **Men's shirts:** #RM1.

Orange- Petticoats: #M3. **Men's shirts:** #RM1.



1. A 1/4" gingham-checked jumper with bib front and criss-cross straps. Machine wash & dry. (Blouse not included). Colors: (02)Black,(05)Red,(06)Navy,(07)Brown. #G1 Sizes: 6-18, \$24.00

Coordinating Color Suggestions

Black- Petticoats: #M1, #M2, #M3, #M4. **Men's shirts:** #DJ1. **Men's pants:** #N1.

Red- Petticoats: #M1, #M2, #M3, #M4. **Men's solid & gingham shirts:** #DJ1, #DJ2. **Men's pants:** #N1.

Navy- Petticoats: #M1, #M2, #M3, #M4. **Men's solid & gingham shirts:** #DJ1, #DJ2, #EY1. **Men's pants:** #N1.

Brown- Petticoats: #M1, #M3, #M4. **Men's solid & gingham shirts:** #DJ1, #EY1. **Men's pants:** #N1.

2. An attractive pinafore jumper trimmed with white lace, even on the hemline! Machine wash & dry. (Blouse not included). Colors: (05)Red,(06)Navy,(07)Brown,(14)Wine,(33)Purple. #G2 Sizes: 6-18 \$35.00

Coordinating Color Suggestions

Red- Petticoats: #M1, #M2, #M3, #M4. **Men's shirts:** #DJ1. **Men's pants:** #N1.

Navy- Petticoats: #M1, #M2, #M3, #M4. **Men's shirts:** #DJ1. **Men's pants:** #N1.

Brown- Petticoats: #M1, #M3, #M4. **Men's shirts:** #DJ1. **Men's pants:** #N1.

Wine- Petticoats: #M1. **Men's pants:** #N1.

Purple- Scarf tie & towel to match.

3. A dressy jumper with laced bodice. Trimmed in white braid. Machine wash & dry. (Blouse not included). Colors: (05)Red, (06)Navy, (07)Brown, (33)Apple Green, (26)Sun Gold #G3 Sizes: 6-18, \$40.00

Coordinating Color Suggestions

Red- Petticoats: #M1, #M2, #M3, #M4. **Men's shirts:** #DJ1. **Men's pants:** #N1.

Navy- Petticoats: #M1, #M2, #M3, #M4. **Men's shirts:** #DJ1. **Men's pants:** #N1.

Brown- Petticoats: #M1, #M3, #M4. **Men's shirts:** #DJ1. **Men's pants:** #N1.

Purple- Scarf tie & towel to match.

Apple Green- Scarf tie & towel to match.

Sun Gold- Scarf tie & towel to match.



1. Beautiful blouse with quilted yoke edged in seed pearls and lace. Pearl button front and tulip sleeves. Matches #H2 skirt. Machine wash & dry. **Colors:** (05)Red, (06)Navy, (02)Black, (20)Kelly Green, (01)White. #H1 **Sizes:** P, S, M, L, XL. \$20.00.

2. Featherweight quilted full circle skirt. Side slit pockets. Shown with #H1 blouse. Machine wash & dry. **Colors:** (05)Red, (06)Navy, (02)Black, (20)Kelly Green. #H2 **Sizes:** P/19", S/20", M/21", L/22", XL/23". \$30.00

Coordinating Color Suggestions

Red- Petticoats: #M1, #M2, #M3, #M4. **Men's shirts:** #DJ1. **Men's pants:** #N1.
Navy- Petticoats: #M1, #M2, #M3, #M4. **Men's shirts:** #DJ1. **Men's pants:** #N1.
Black- Petticoats: #M1, #M2, #M3, #M4. **Men's shirts:** #DJ1. **Men's pants:** #N1.
Kelly Green- Petticoats: #M1. **Men's shirts:** #RM1. **Men's pants:** #N1.

3. Pastel Perfect. A beautiful two-piece dress made with small print floral skirt (color on color) and matching peasant blouse. Both pieces trimmed in lace. Men's floral scarf tie included. Machine wash & dry. **Colors:** (10)Pink, (16)Lavender, (17)Lt. Blue, (25)Yellow. #H3 **Sizes:** P, S, M, L \$40.00

Coordinating Color Suggestions

Pink- Petticoats: #M1, #M3. **Men's towel to match.**
Lavender- Petticoats: #M1, #M3. **Men's shirts:** #RM1.
Lt. Blue- Petticoats: #M1, #M2, #M3, #M4. **Men's shirts:** #HC1. **Men's pants:** #N1.
Yellow- Petticoats: #M1, #M3, #M4. **Men's towel to match.**

4. Elegant blouse with lace and satin ribbon trim. May be worn with #H5 skirt as shown or as a separate blouse. Machine wash & dry. **Colors:** (05)Red, (06)Navy, (02)Black, (14)Wine, (19)Royal Blue, (01)White, (09)Natural. #H4 **Sizes:** P, S, M, L, XL, \$18.00.

5. Three tiered skirt has fine lace inserted at each tier. Makes a beautiful set as shown with #H4 blouse. Machine wash & dry. **Colors:** (05)Red, (06)Navy, (02)Black, (14)Wine, (19)Royal Blue. #H5 **Sizes:** P/19", S/20", M/21", L/22", XL/23" \$34.00

Coordinating Color Suggestions

Red- Petticoats: #M1, #M2, #M3, #M4. **Men's shirts:** #DJ1. **Men's pants:** #N1.
Navy- Petticoats: #M1, #M2, #M3, #M4. **Men's shirts:** #DJ1. **Men's pants:** #N1.
Black- Petticoats: #M1, #M2, #M3, #M4. **Men's shirts:** #DJ1. **Men's pants:** #N1.
Wine- Petticoats: #M1. **Men's pants:** #N1.
Royal Blue- Petticoats: #M1. **Men's shirts:** #RM1. **Men's pants:** #N1.



1. A basic peasant drawstring blouse with white inset lace around the neck. Short puffed sleeves. Machine wash & dry. **Colors:** (01)White,(05)Red. **#11 Sizes:** P,S,M,L \$15.00

2. Your basic skirt is made with eight gores and a wide, comfortable elastic waist. Skirt is trimmed with one row of wide rick-rack for accent. Machine wash & dry. **Colors:** (01)White,(02)Black,(05)Red,(06)Navy,(07)Brown. **#12 Sizes:** P,S,M,L,XL \$25.00

3. French-style peasant blouse with 3-tiered ruffle sleeve. Can be worn on or off the shoulders. Machine wash & dry. **Colors:** (01)White,(05)Red,(06)Navy,(07)Brown. **#13 Sizes:** P,S,M,L,XL \$19.00

4. A 12-gored circular skirt, with nine rows of multi-colored stitching around hem and at elastic waistband. Machine wash & dry. **Colors:** (02)Black,(05)Red,(06)Navy,(07)Brown,(34)Apple Green. **#14 Sizes:** P,S,M,L,XL \$18.00

5. A special peasant blouse with wide lace ruffle around adjustable drawstring neck and at edge of short puffed sleeves. Machine wash & dry. **Colors:** (01)White only. **#15 Sizes:** P,S,M,L,XL \$16.00

6. These skirts come in assorted small prints. Skirt is made of six gores with elastic waistband and one row of white eyelet trim for accent. Machine wash & dry. **Colors:** (02)Black,(05)Red,(06)Navy,(07)Brown,(20)Green. **#16 Sizes:** P,S,M,L,XL \$18.00

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1. Square neck solid blouse with tie front and frills at the shoulder. Short puffed sleeves. Zippered in back. Machine wash & dry. **Colors:** (01)White, (05)Red, (10)Pink, (16)Lavender, (17)Lt.Blue, (25)Yellow. **#J1 Sizes:** P,S,M,L,XL. \$16.00

2. Pretty blouse with eyelet trim at sleeves and gathered neckline. Back zippered. Machine wash & dry. **Colors:** (01)White only. **#J2. Sizes:** P,S,M,L,XL \$16.00

3. Beautifully styled blouse with ruffles sewn at the shoulder. Machine wash & dry. **Colors:** (01)White,(05)Red,(06)Navy,(07)Brown,(09)Natural,(14)Wine,(19)Royal Blue,(20)Kelly Green. **#J3 Sizes:** S,M,L, \$16.00



4. One-piece pant/blouse with rows of lace shirred around neckline and on sleeves. Sissy length pants with snaps. Machine wash & dry. **Colors:** (01)White,(02)Black,(05)Red,(12)Hot Pink. **#J4 Sizes:** P,S,M,L,XL \$16.00

5. One-piece pant/blouse with adjustable drawstring neck. Trimmed in eyelet. Sissy length pants with snaps. Machine wash & dry. **Colors:** (01)White only. **#J5 Sizes:** P,S,M,L,XL \$16.00

6. Three-quarter length sleeve peasant blouse. Wide crocheted insert around gathered neckline and in sleeves. Machine wash & dry. **Colors:** (01)White,(09)Natural. **#J6 Sizes:** P,S,M,L,XL \$19.00



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\$18.99

The flared skirt on this raincoat will protect your dance attire, without crushing your petticoats or gaping open in the front. Constructed of durable, yet light-weight nylon. Special features include: buttoned front with belt, large hood, raglan sleeves, and adjustable cuffs.

100% Machine washable.
Available in proportioned lengths in **Sizes:** Small: 6-8, Med: 10-12, Large: 14-16, X-Large: 18-20.
Fashion Colors: (06)Navy, (14)Wine, (29)Tan. #RC \$39.99

The inter-locking square design on this sweater will identify you as a dancer. Sweater has a rounded neck, long sleeves, and a waist that won't interfere with skirts and petticoats.

100%Acrylic, Machine washable.
(01)White Only. **Sizes:** Small: 6-8, Med: 10-12, Large: 14-16, and X-Large: 18-20. #SW \$18.99



ONLY!
\$39.99

Nylon tricot mid-thigh length petti-pants. Colors: (01)White, (02)Black, (05)Red, (06)Navy, (07)Brown, (09)Natural, (10)Pink, (14)Wine, (16)Lavender, (17)Lt.Blue, (19)Royal Blue, (20)Kelly Green, (24)Multi-colored, (25)Yellow, (27)Peach, (28)Orange. Sizes: S,M,L. (Available in XL in (01)White and (05)Red Only). #N24 \$10.00



Nylon tricot frilly "Sissy" petti-pants shirred in rows of lace. Colors: (01)White, (02)Black, (05)Red, (06)Navy, (07)Brown, (09)Natural, (10)Pink, (14)Wine, (16)Lavender, (17)Lt.Blue, (19)Royal Blue, (20)Kelly Green, (24)Multi-colored, (25)Yellow, (27)Peach, (28)Orange. Sizes: S,M,L. (Available in XL in (01)White and (05)Red Only). #N20 \$9.00

Ladie's necklaces with 16" chains. Available in (03)Gold or (04)Silver.

- 1. #WFP414 \$7.50
- 2. #WFP433 \$7.50
- 3. #WFP434 \$7.50



Garters: Colors: (01)White, (02)Black, (05)Red, (10)Pink, (19)Royal Blue, (17)Lt.Blue #L10 \$2.50 ea.

Note: Petticoat Lengths:

P	S	M	L
19"	20"	21½"	23"



1. A double-skirted petticoat of luxurious nylon "chiffon" finished with 3" ruffling on bottom tiers, which total more than 70 yds. Available **Colors:** (01)White, (02)Black, (05)Red, (06)Navy, (07)Brown, (09)Natural, (10)Pink, (14)Wine, (16)Lavender, (19)Royal Blue, (17)Lt.Blue, (20)Kelly Green, (24)Multi-colored, (25)Yellow, (27)Peach. **Sizes:** P,S,M,L. **#M1 \$33.00**



2. A single-skirted petticoat of nylon "chiffon" with three separate graduating tiers. Each tier is finished with 3" ruffling. This design makes for a soft, smooth look. Available **Colors:** (01)White, (02)Black, (05)Red, (06)Navy, (17)Lt.Blue. **Sizes:** P,S,M,L. **#M2 \$35.00**
(Also available in clogger and children's sizes: 13", 15", and 17". Colors: (01)White and (05)Red Only. #M6 \$26.00. (See page CC also).



3. A full nylon "horse-hair" net petticoat with soft chiffon ruffling on bottom tier. Nylon organdy underskirt to prevent scratchiness. Available **Colors:** (01)White, (02)Black, (05)Red, (06)Navy, (07)Brown, (11)Candy Pink, (16)Lavender, (17)Lt.Blue, (24)Multi-colored, (25)Yellow, (28)Orange. **Sizes:** P,S,M,L. **#M3 \$33.00**



4. Our fullest petticoat. Luxurious nylon organdy petticoat with double-skirted tiers of ruffles. Each layer is 30 yds. for a total 60 yd. sweep. Available **Colors:** (01)White, (02)Black, (05)Red, (06)Navy, (07)Brown, (09)Natural, (17)Lt.Blue, (25)Yellow. **Sizes:** P,S,M,L. **#M4 \$49.00**



5. A favorite for beginners and cloggers. A not-so-full skirt in tiers of nylon "horse-hair" net with self-colored binding on each tier. Underskirt is made of nylon organdy to prevent scratchiness. Available **Colors:** (01)White and (05)Red Only. **Sizes:** P,S,M,L. **#M5 \$18.00**
(Also available in clogger and children's sizes: 13", 15" and 17". Colors: (01)White and (05)Red only. #M7 \$15.00. (See page CC also).



Petticoat Bags. These machine washable petticoat bags are made of 100% nylon with a drawstring top. They are good for transporting your petticoats to and from dances as the air will circulate through the bags and your slips will not mildew. These bags are full enough to accommodate even the fullest of petticoats!

1. Nylon Bag with open end for ventilation. **#PP1 \$4.00**

2. Nylon Mesh slip bag. **#PP2 \$4.00 M.**



1. Very Popular! Ladies' elasticized two-inch-wide belt with metal clasp. **Colors:** (01)White, (02)Black, (05)Red, (06)Navy, (07)Brown, (09)Natural, (11)Candy Pink, (14)Wine, (17)Lt. Blue, (19)Royal Blue, (25)Yellow, (40)Aqua. **Sizes:** S, M, L, XL. **#LB1 \$5.00**

Same as above - **Colors:** (03)Metallic Gold and (04)Metallic Silver **#LB2 \$6.00**

2. Ladies' fashionable "Serpentine" belts. One size fits all. **Colors:** (02)Black, (03)Metallic Gold, and (04)Metallic Silver. **\$7.99**

1/2" Wide Belt:
#LB3A Rectangle buckle
#LB3B Bow-tie buckle

1" Wide Belt:
#LB4A Rectangle buckle
#LB4B Bow-tie buckle
#LB4C Leaf buckle

2" Wide Belt:
#LB5A Flowered Oval buckle
#LB5B Textured Oval buckle

3. Shoe Cream- Promenaders polish is prepared with basic pigment color, not a dye. The cream is color-matched to Promenaders shoes and is easily used. This product provides excellent results in restoring the beauty of the shoes as well as preserving and maintaining the leather. **Colors:** (01)White, (02)Black, (05)Red, (06)Navy, (07)Brown, (08)Bone, and (41)Neutral for Gold and Silver shoes. **#PRSP \$1.99**

Shoe Cleaner- is prepared especially for Promenaders shoes. This cleaner is the same as used in the manufacturing process. When used as directed it will remove soil and old polish and allows new polish to restore a like-new finish. **#PRSC 1.99**

4. "Happy Feet" cushions your feet; you're walking on water! It's unique design inserts a cushion between your feet and the hard surfaces on which we walk, stand, and play. This special-purpose innersole consists of a laminated poly-vinyl fabric that encases a captivated liquid core. "Happy Feet" supports your entire foot with a cushioning flow of water that flows from your heel to your toe while you're walking. **#HFT \$4.99**

N.

State shoe size and style No. when ordering:
Ladies: #LHFT ---- Mens: #MHFT. \$4.99



1. **"Swinger"** - Glove tanned "unlined" leather upper with elastic gore ring in the strap. 1/2" cushion crepe heel. Steel shank, poron insole. **Colors:** (01)White,(02)Black,(03)Gold,(04)Silver,(05)Red. **Sizes:** Narrow(AA) 5-10,Med.(B)4-10. (also half sizes). #PR1 \$24.00

2. **"Scoop"** - 3/8" strap with elasticized buckle. Leather upper, steel shank, poron insole. 5/8" cowboy stack heel. **Colors:** (01)White, (02)Black, (03)Gold, (04)Silver, (05)Red, (06)Navy, (07)Brown, (08)Bone. **Sizes:** Narrow(AA)5-10, Med.(B)4-10, Wide(D)5-10. (Also half sizes).#PR2 \$29.00



3. **"Majestic"** - Glove tanned leather upper. 3/4" strap with elasticized buckle, bounce back toe, fully lined, poron insole, steel shank. 1" matched heel. **Colors:**(01)White, (02)Black, (03)Gold, (04)Silver, (05)Red, (06)Navy, (07)Brown, (08)Bone. **Sizes:** Slim(AAA) 6-10, Narrow(AA) 5-12, Med.(B) 4-12, Wide(D) 5-10, (Also in half sizes). #PR3 \$28.00

4. **"Dancer"** - Glove tanned leather, fully lined, bounce back toe, steel shank, poron insole, and split leather outsole. Has a 3/8" leather strap with elasticized buckle and a "Cuban" heel of 1 3/4" height. **Colors:** (01)White,(02)Black,(03)Gold,(04)Silver,(05)Red,(06)Navy,(07)Brown,(08)Bone. **Sizes:** Narrow(AA) 5-10, Med.(B) 4-10, Wide(D) 5-10. (Also half sizes). #PR5 \$32.00



5. **"Clogger"** - Patent leather upper, fully lined, steel shank, bounce back toe, 3/4" strap. SolidMaplewood heelthat will hold taps. Nails, screws, glue may be used for tap attachment. **Colors:** (01)White,and (02)Black Patent.**Sizes:** Narrow(AA) 6-10, Med.(B) 2-10, Wide(D) 5-10. (Also half sizes).#PR4 \$31.00

6. **"Cheyenne"** - Has leather upper. Fully lined in leather, double ribbed steel shank in the arch, cushion insole and outsole. **Colors:** (01)White,(02)Black,(07)Brown,(08)Bone. **Sizes:** Med.(D) 7-13,Wide (EE) 7-13.(Also in halvesizes). #PR6 \$37.00. (For Men Only).

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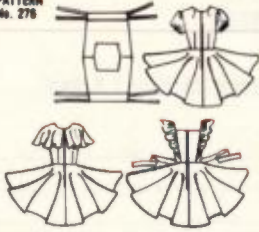
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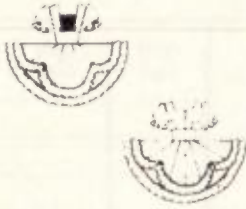


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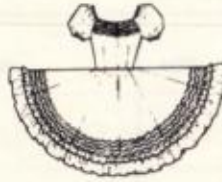


GIRLS 10, 12, 14
YOUNG JUNIORS/TEEN 5/6, 15/16

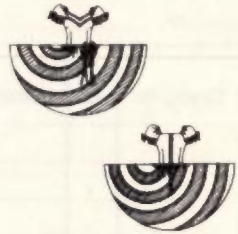
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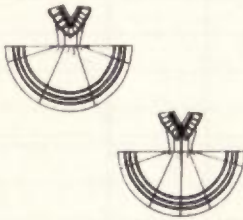
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PATTERN
No. 320



PATTERN
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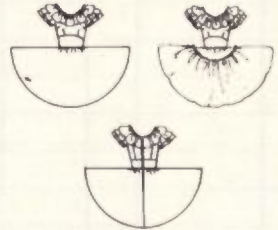


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No. 313



34-50

PATTERN
No. 321



PATTERN
No. 1157



PATTERN
No. 915



PATTERN
No. 913



PATTERN
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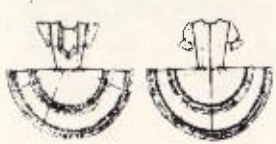
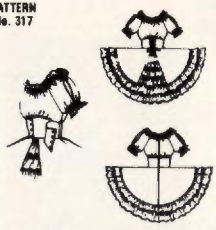
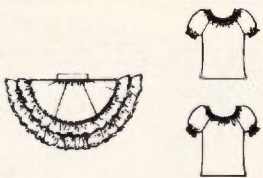




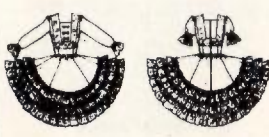
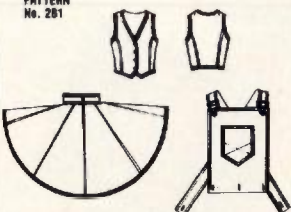

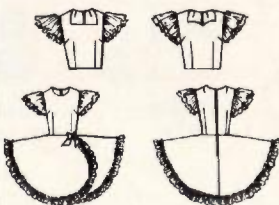

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<p>PATTERN No. 314</p> 	<p>PATTERN No. 316</p> 	<p>PATTERN No. 281</p> 		
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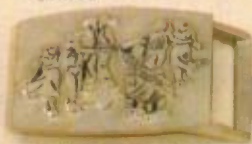
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SPARKLING...

Jewelry items may be matched into sets including bolo tie, belt buckle, collar tips, scarf slide, and towel holder.

The image displays a variety of jewelry accessories, each with a unique design and price. The items are arranged in a grid-like fashion, with some items appearing in sets. The items include:

- #WF1-\$7.00**: A long, thin black cord with a small, round, clear stone at the top.
- #WF2-\$8.00**: A bolo tie with a large, clear stone set in a gold-colored frame.
- #WF3-\$7.00**: A pair of small, round, clear stones.
- #WF4-\$6.00**: A small, round, clear stone set in a gold-colored frame.
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- #WF9-\$8.00**: A small, round, clear stone set in a gold-colored frame.
- #WF10-\$9.00**: A gold-colored collar tip with a clear stone.
- #WF11-\$8.00**: A long, thin black cord with a small, round, clear stone at the top.
- #WF12-\$8.00**: A bolo tie with a large, clear stone set in a gold-colored frame.
- #WF13-\$8.00**: A pair of small, round, clear stones.
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- #WF15-\$9.00**: A gold-colored collar tip with a clear stone.
- #WF16-\$7.00**: A long, thin black cord with a small, round, clear stone at the top.
- #WF17-\$8.00**: A bolo tie with a large, clear stone set in a gold-colored frame.
- #WF18-\$7.00**: A pair of small, round, clear stones.
- #WF19-\$6.00**: A small, round, clear stone set in a gold-colored frame.
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- #WF28-\$1.00**: A small, round, clear stone.
- #WF29-\$6.00**: A black towel holder with a clear stone.
- #WF31-\$8.00**: A large, clear stone set in a gold-colored frame.
- #WF39-\$8.00**: A large, clear stone set in a gold-colored frame.

Men's jewelry items available in gold or silver. #WF29 towel holder, available in (02)Black or (07)Brown.

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3. Equestrian Ties with adjustable Velcro neck band. Available in one length only. **Colors:** (01)White, (02)Black, (05)Red, (06)Navy, (07)Brown, (09)Natural, (10)Pink, (13)Berry, (17)Lt.Blue, (20)Kelly Green, (25)Yellow, (31)Rust, (42)Lt.Gray, (43)Mint Green #V3 \$4.50

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1. A comfortable western shirt in bright colors and soft pastels. Poly-cotton fabric. Machine wash & dry. **Colors:** (03)Gold, (09)Natural, (11)Candy Pink, (16)Lavender, (18)Ming Blue, (19)Royal Blue, (20)Kelly Green, (22)Spring Green, (27)Peach, (28)Orange. #HC1 \$22.00

Sizes:

Neck	Sleeves
14, 14½, 15 _____	32, M
15½, 16 _____	32, M, 35
16½, 17 _____	M, 35
17½, 18 _____	35

2. This western shirt looks good in 1/8" gingham check fabric with solid yokes and pocket flaps. Poly-cotton material. Machine wash & dry. **Colors:** (39)Navy and (38)Brown. #EY1 \$18.00

Sizes:

Sm.-14/14½, Med.-15/15½, Lg.-16/16½, XL.-17/17½

3. A shirt that any man would feel good about wearing. Poly-cotton fabric. Machine wash & dry. **Colors:** (02)Black, (05)Red, (06)Navy, (07)Brown, (17)Lt. Blue, (35)Maize. #DJ1 \$22.00

Sizes

Neck	Sleeves
14 _____	32
14½, 15 _____	32, 33
15½ _____	32, 33, 34
16 _____	32, 33, 34, 35
16½, 17-17½ _____	33, 34, 35, 36

4. A Western Classic in a neat 1/8" gingham-checked material. Poly-cotton. Machine wash & dry. **Colors:** (36)Red and (37)Navy. #DJ2 \$22.00

Sizes

Neck	Sleeves
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14½, 15 _____	32, 33
15½ _____	32, 33, 34
16 _____	32, 33, 34, 35
16½, 17-17½ _____	33, 34, 35, 36

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1. "Kalispoll" - Western Dress Shirt. 100% Polyester Nylon. Machine wash & dry. Colors:(92)White, (93)Natural, (94)Lt.Blue, (95)Lt.Gray. #HC1 \$25.00

Sizes:

Neck	Sleeves
14½, 15 _____	32, 33
15½ _____	32, 33, 34
16, 16½ _____	33, 34, 35
17, 17½, 18 _____	33, 35, 36

2. "Las Vegas" - 100% Polyester Gaberdine western shirt. With arrow pockets, white piping, and white scrollwork embroidery on front and back yokes. Hand Wash. Colors: (97)Black and (98)Wine. #HC2 \$38.00

Sizes:

Neck Size Only

15, 15½, 16, 16½, 17, 17½, 18

(Sleeve lengths proportional to neck sizes).

3. "Royal Flush" - 100% Polyester Gaberdine western shirt. With arrow pockets, Royal Blue piping, and Multi-colored embroidery on yoke front. Hand wash. Colors: (96)White only. #HC3 \$34.00

Sizes:

Neck Size Only

15, 15½, 16, 16½, 17, 17½, 18

(Sleeve lengths proportional to neck sizes).

4. "San Gabriel"- 100% Polyester Gaberdine western shirt. With arrow pockets, Brown piping and yokes on tan shirt, and trimmed with metallic gold embroidery. Hand Wash. Colors: (99) Brown only. #HC4 \$31.00

Sizes:

Neck Size Only

15, 15½, 16, 16½, 17, 17½, 18

(Sleeve length proportional to neck sizes).

5. Chambray Shirt- An Old Favorite. Western styled shirt of Poly-cotton Chambray fabric. Machine wash & dry. Colors: (06)Navy Chambray Only. #EY2 \$20.00

Sizes

Neck	Sleeves
14 _____	32
14½, 15 _____	32, 33
15½ _____	32, 33, 34
16 _____	32, 33, 34, 35
16½, 17- 17½ _____	33, 35, 36

Chambray Shirt - not shown

(Sleeve lengths are proportional to Neck Sizes!!)



Authentic western-styled pants feature keystone belt loops, scalloped front pockets, and snapped flap back pockets. Made of 100% stretch polyester. Machine wash & dry. **Colors:** (01)White, (02)Black, (05)Red, (06)Navy, (07)Brown, (14)Wine, (17)Lt. Blue, (19)Royal Blue, (20)Kelly Green, (21)Olive Green, (23)Sage Green, (29)Tan, (30)Wheat, (32)Charcoal Gray. **Sizes:** 28-38 and even sizes 40-46. Pants come with **unhemmed bottoms**. #N1 \$29.00



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36-48 Slim and Slim Long (Pants are scaled 8" smaller than coat).

38-44 Short (Pants are scaled 6" smaller than coat).

1. Coat has detailed back yoke. 3 rows of curved matching embroidery. Arrow points on front and back yokes and at set-in pockets. **Style #T** \$199.99

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1. Little Girls' Peasant Blouse has elasticized neck and short puffed sleeves. Lace insertion around blouse. Machine wash & dry. **Colors:** (01)White Only. **Sizes:** S, M, L, XL **#BB1** \$10.00

2. "Sassy" skirt with elasticized waist, ruffle at hem, and panel of frilly white lace and ribbons. Machine wash & dry. **Colors:** (05)Red, (07)Brown, and (20)Kelly Green. **Sizes by skirt lengths:** Small/13", Med./15", Large/17". **#BB2** \$26.00

3. Girls' skirt in solid colors. Trimmed in white rick-rack at bottom ruffle. Machine wash & dry. **Colors:** (05)Red, (11)Candy Pink, (17)Lavender, (40)Aqua. **Sizes by skirt lengths:** Small/13", Med./15", Large/17". **#BB3** \$11.00

4. Girls' Pettipants: Nylon Tricot "Sissy" length pettipants. **Colors:** (01)White and (05)Red Only. **Sizes:** S, M, L **#C20** \$8.00
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1. A single skirted petticoat of nylon "chiffon" with two separate graduating tiers. Each tier is finished with 3" ruffling. **Colors:** (01)White and (05)Red Only. Clogger and children's **sizes:** 13", 15", and 17". **#M6** \$26.00

2. Nylon "horse-hair" net petticoat with self-colored binding on each tier. Underskirt is made of nylon organdy to prevent scratchiness. **Colors:** (01)White and (05) Red Only. Clogger and children's **sizes:** 13", 15", and 17". **#M7** \$15.00

3. "Clogger"-Patent leather upper, fully lined, steel shank, bounce back toe, 3/4" strap. Solid Maplewood heel will hold taps. Nails, screws, glue may be used for tap attachment. **Colors:** (01)White and (02)Black patent. **Sizes:** Narrow(AA) 6-10, Med.(B) 2-10, Wide(D) 5-10, (Also half sizes). **#PR4** \$31.00

4. Deluxe Shoes With Ties has graduated covered wooden heel, leather sole, grosgrain ribbon ties. Taps not included. **Colors:** (02)Black Patent or smooth (01)White Imitation Leather.

#Q1 8 1/2 Sm.-12 (Med. & N) \$16.00

#Q2 12 1/2 Sm.-3 (Med. & N) \$17.00

#Q3 4-10 Lg. (Med. & N) \$19.00

5. Boys' and Mens' Dance Oxford. Covered wooden heel, leather soles, Imitation Patent in sizes 8 1/2 Small to 6, Leather in 6 1/2 to 12 Large. D width only. Taps Not Included.

#Q4 (02)Black Patent: 8 1/2 Sm.-12, \$20.00

#Q5 (02)Black Patent: 12 1/2 Sm.-2, \$20.00

#Q6 (02)Black Patent: 2 1/2 - 6 Lg., \$20.00

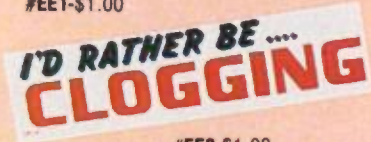
#Q7 (02)Black Patent: 6 1/2 - 12 Lg., \$37.99

#Q8 (01)White Leather 6 1/2 - 12 Lg., \$37.99

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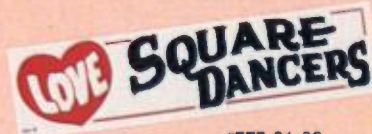
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#EE3-\$1.00



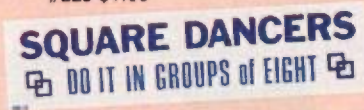
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CIR-Q-LATERS

Oswego, New York

An interesting story is told by Betty Lou (Richard) Mead of Oswego, New York, about the club's banner. At a demonstration the club performed, the first club banner disappeared, and as plans to develop a new one took shape, both men and women got involved in designing and actually "hooking" one. Yes, the banner turned out to be a striking latch-hook production, perhaps the first of its kind.

Shown with the banner are the caller's wife, Dora Bimmler (left) and Betty Lou Mead (right). With tongue-in-cheek modesty, Betty Lou refers to herself as the *head hooker*. Taken wrong, that puts her squarely *on the carpet*, doesn't it?



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CHALLENGE CHATTER

Russ & Nancy Nichols

"Challenge Chatter" is the name of this column, and the chatter in challenge today concerns the results of the Bill Heimann survey in *Zip Coder*, September 1983.

To set the stage, Bill Heimann is considered one of the top square dancers in the country, an accepted authority on dancing at the levels of C-III and above. Bill designed, wrote and compiled a survey, distributing 1,000 copies to challenge dancers. The results of the survey are based on 300 replies from dancers, over half of which had danced four years or more. Half were from C-II dancers. *Zip Coder* devoted seven pages to the results, giving detailed information on each question. We will try to condense it to a page, giving the conclusions to our 28,000-plus readers.

Question 1: Asks if there seems to be more frustration than enjoyment?

Answer: 60% of the people who answered the survey felt there is an increasing frustration level at dances.

Question 2: Are too many people attending dances over their heads?

Answer: Too many people are dancing over their heads.

Question 3: Have you noticed competent people at or above a given level shying away from dances.

Answer: 38% felt this to be true.

Question 4: Some people think there are two distinctive types of challenge choreography: A. continuously flowing movement, B. a short staccato type of movement. Which do you prefer?

Answer: 86% of the people prefer the flowing type dance.

Question 5: When you attend a dance that is at or near your level, what percentage of a tip must your square get through successfully for you to feel it was a good tip?

Answer: 85% preferred to get at least 80% of the tip, with 58% wanting 85% and 42% wanting at least 90%.

Question 6: How do you feel about the amount of new material introduced at dances that you attend?

Answer: 68% felt that the amount of new material was about right.

Question 7: When you attend a

weekend, do you prefer that a caller teach new material.

Answer: Most prefer that new calls be taught at weekends.

Question 8: Is it possible that new material is being introduced at a faster rate than most people can absorb it?

Answer: 78% felt that was possible.

Question 9: Is new material well enough defined when it is introduced?

Answer: Pretty even split here—53% to 47% thought it was well enough defined.

Question 10: Should a caller stick to the advertised level of a dance?

Answer: Overwhelmingly 99% said "Yes."

Question 11: Should callers stick very closely to the lists.

Answer: 85% felt the caller should stick closely to the lists.

Question 12: Do callers currently stick very closely to the lists?

Answer: 56% think they do not and 44% think they do.

Question 13: It is a fact that very many calls are used at dances that are not on any list. Is this a significant problem?

Answer: Half the people think it is and the other half do not.

Question 14: Do callers understand the choreography of challenge dancing as well as they should?

Answer: 58% feel that challenge callers do understand the choreography of challenge dancing as well as they should.

Question 15: Is the net overall effect of computer squares positive?

Answer: 92% favor numbers (computer squares).

We want to thank Bill Heimann for the survey and *Zip Coder* for publishing the results. The entire context of the survey and the results are available in *Zip Coder*, September 1983.

In the remaining paragraph, we would like to editorialize. Printing the results of this survey in this column may be a controversial subject. It is the intent that it be used as a reminder to challenge dancers and callers to better the activity. We have strong feelings about many parts of the survey. Dancers shying away from dances in their areas, dancers not able to recognize their competent level of dance, callers not presenting flowing choreography, callers not sticking to the advertised level, and callers straying from the lists, callers not presenting

Continued on Page 118

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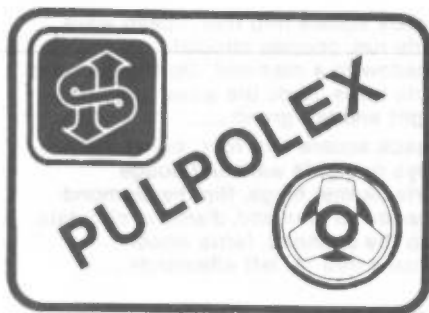
by Ed Fraidenburg

CHOREOGRAPHY

*Right and left grand get-outs using
Mainstream basics:*

Heads lead right, right and left thru
Swing thru, boys cross run, fan the top
Girls cross run, fan the top
Right and left grand.....
Heads rollaway, lead right and do-sa-do*
Swing thru double, centers run
Ferris wheel, centers pass thru, curlique
Right and left grand.....
Or *Swing thru, centers trade
Centers run, ferris wheel
Centers pass thru, touch $\frac{1}{4}$, scoot back
Right and left grand.....
Heads square thru four, sides rollaway
Double swing thru, centers run, half tag
Right and left grand.....
Four ladies chain $\frac{3}{4}$, sides rollaway
Heads partner tag, right and left grand...
Side ladies chain, sides lead right and
Circle to a line, rollaway, touch $\frac{1}{4}$
Walk and dodge, right and left grand.....
Heads lead right and circle to a line
Flutter wheel, spin the top
Right and left grand.....
Sides half square thru, right and left thru
Spin chain thru, right and left grand....
Sides right and left thru, rollaway
Head ladies chain, heads lead right and
Circle four, men break to lines, pass thru
Wheel and deal, double pass thru
Cloverleaf, right and left grand.....
Heads lead right and circle to a line

Pass thru, wheel and deal
Centers pass thru, right and left thru
Flutter wheel, swing thru
Ends cross fold, right and left grand....
Heads lead right and circle to a line
Pass the ocean, swing thru, recycle
Right and left grand.....
Side ladies chain, head lead right and
Circle to a line, curlique, circulate
Single hinge, ladies trade, single hinge
All eight circulate, boys run
Reverse flutter wheel, swing thru
Girls circulate, right and left grand.....
Head ladies chain right, heads pass thru
Go round one to a line, touch a quarter
Circulate, boys box circulate
All eight circulate, boys run
Centers left square thru $\frac{3}{4}$, swing thru
Right and left grand.....
Heads lead right and veer left
Couples circulate, bend the line
Touch $\frac{1}{4}$, circulate, centers trade
All eight circulate, girls box circulate
All eight circulate, girls run, pass thru
Right and left grand.....
Heads pass thru, cloverleaf
Double pass thru, centers in, cast off $\frac{3}{4}$
Centers touch $\frac{1}{4}$, box circulate, boys run
Others star thru, double pass thru
Leaders turn back, touch $\frac{1}{4}$
Centers trade, swing thru
Split circulate, right and left grand.....
Heads lead right and circle to a line
Pass the ocean, swing thru
Split circulate, centers trade, swing thru
Single hinge, split circulate, girls trade
Right and left grand.....
Heads rollaway, square thru four
Swing thru, centers run, ferris wheel
Right and left grand.....
Heads square thru four, touch $\frac{1}{4}$
Scoot back, split circulate, swing thru
Split circulate, all eight circulate
(Girls go twice), right and left grand.....



EXPLODE AND (ANYTHING) (Waves Only)

Recently added to the Plus list.
DESCRIPTION: From ocean waves: all step thru, face partner and do the *anything* command. Some *anything* calls which work well are: *swing thru*, *touch 1/4*, *right and left thru*, *square thru* (any number of hands), *load the boat*.

SAMPLE CHOREO:

Four ladies chain, heads lead right and Circle to a line, pass the ocean
Girls circulate, explode and
Load the boat, left allemande.....

Heads square thru four, ocean wave
Explode and swing thru, boys run
Half tag, boys run, trade by
Swing thru, right and left grand.....

Heads lead right and circle to a line
Ocean wave, explode and touch 1/4
Split circulate, explode and touch 1/4
All eight circulate, boys run, track two
Recycle, pass to the center
Square thru 3/4, left allemande.....

Heads lead right and circle to a line
Ocean wave, explode and
Right and left thru, swing thru
Explode and touch 1/4, circulate
Girls run, star thru, chase right
Boys run, pass thru, wheel and deal
Zoom, right and left thru, pass the ocean
Explode the wave, left allemande.....

Heads square thru four, ocean wave
Explode and square thru four, trade by
Ocean wave, explode and
Square thru four, trade by
Left allemande.....

Heads square thru four, ocean wave
Explode and square thru 3/4, boys run
Reverse flutter wheel, pass thru
Wheel and deal, pass thru
Left allemande.....

SHADOW TO A DIAMOND by Lee Kopman

DESCRIPTION: From parallel waves/lines with centers in mini-waves: ends do a normal cast a shadow (1/2 zoom, cast 3/4 and spread), centers facing in, extend and trade, centers facing out, split circulate 1 1/2 positions (passing outside the ends) to form diamonds. Ends remain ends and centers remain centers.

SAMPLE CHOREO

Heads lead right and do-sa-do to a wave
Boys run, *shadow to a diamond*
Flip the diamond, recycle
Left allemande.....

Heads square thru four, swing thru,
Shadow to a diamond, boys swing thru
Flip the diamond, wheel and deal
Left allemande.....

Heads lead right and circle to a line
Dixie style to a wave
Shadow to a diamond, flip the diamond
Tag the line left, ferris wheel, zoom
And pass thru, left allemande....

Heads pass thru go round one to a line
Pass the ocean, *shadow to a diamond*
(In the wave) swing thru
Diamond circulate, (in the wave)
Trade the wave, flip the diamond
Single hinge, boys run, ferris wheel
Square thru 1/4, left allemande...

Heads 1/2 square thru, swing thru
Boys run, couples circulate
Shadow to diamond, diamond circulate
Flip the diamond, girls cross run
Boys run, couples circulate, girls trade
Wheel and deal, swing thru
Same sexes trade, right and left grand...

Heads square thru four, swing thru,
Boys run, tag the line left
Shadow to a diamond, flip the diamond
Girls trade, boys trade, swing thru
Right and left grand.....

Heads square thru four, ocean wave
 Girls run, couples circulate
Shadow to a diamond, flip the diamond
 Girls trade, trade the wave, boys trade
 Right and left grand.....

Heads square thru four, swing thru
 Boys run, girls walk and dodge
 Girls partner hinge, flip the diamond
Shadow to diamond, diamond circulate
 Flip the diamond, ferris wheel
 Square thru $\frac{3}{4}$, left allemande.....



LOAD THE BOAT EXERCISE

by Chuck Morrow

Heads lead right and circle to a line
 Load the boat, pass to the center & roll
 Load the boat and roll, centers trade
 Load the boat and spread
 Load the boat, clover and spread
 All do the centers part of load the boat
 Trade by, right and left grand.....

PLUS FOURTEEN by Orlo Hoadley
 NOTE: Orlo writes that this figure was conceived for the benefit of those callers who are required to use all of the Plus calls at least once during a program. The Plus calls in this sequence are all done from conventional set-ups.

Four ladies chain across
 Head couples circle left $\frac{3}{4}$
 Double pass thru, track two
 Explode the line, chase right, slide thru

Crossfire, triple scoot, triple scoot
 Coordinate, ladies cast $\frac{3}{4}$
 Diamond circulate, flip the diamond
 Swing thru, ladies fold, peel the top
 Triple trade, grand swing thru (double)
 Ladies run, wheel and deal
 Turn and left thru, load the boat
 Swing thru, split circulate, swing thru
 Follow your neighbor, left allemande....

SOME EXAMPLES by Ed:

Heads rollaway, sides lead right
 Circle four, boys break to lines, touch $\frac{1}{4}$
 Track and follow your neighbor
 Diamond circulate, flip the diamond
 Ferris wheel, centers left turn thru
 Square thru $\frac{3}{4}$, left allemande.....

Heads lead right and circle to a line
 Ocean wave, explode and square thru $\frac{3}{4}$
 Left allemande.....

Heads lead right and circle to a line
 Dixie style to a wave, left swing thru
 Girls walk and dodge, boys circulate
 Girls chase right, recycle
 Double swing thru, boys trade
 Right and left grand.....

Heads lead right and circle to a line
 Grand swing thru, center four explode
 And touch to a wave, others hinge
 Outside six circulate, center girls trade
 All girls explode and touch $\frac{1}{4}$
 All column circulate, girls run
 Double pass thru, trade two, girls trade
 Right and left grand.....



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- TOP25363 WHY DO THEY ALWAYS SAY NO by Bill Peterson
- TOP25362 WELCOME TO MY WORLD by Art Shepherd

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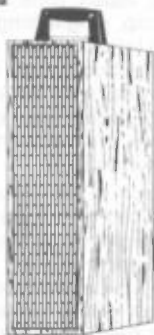
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by Howle Shirley

Heads fan the top, extend to outside two
Single hinge, walk and dodge, boys run
Girls fold, double pass thru
Quarter to the right, girls cross run
Boys trade, bend the line, box the gnat
Change hands, do a half left square thru
Left allemande.....

Heads square thru and swing thru
Boys trade, boys run, half tag the line
Walk and dodge, partner trade
Slide thru, touch, girls trade
Spin the top, single hinge, boys run
Right and left thru, veer left
Half tag the line, single hinge
Centers trade, with the right hand
Cast off 3/4, split circulate, boys run
Square thru, on the fourth hand
Left allemande.....

Heads touch 1/4, boys run, curlique
Scoot back to ocean wave
Centers single hinge, new centers trade
With left hands cast off 3/4
To ocean waves, everyone swing thru
Balance, all single hinge, centers trade
With right hands cast off 3/4, boys run
Bend the line, slide thru, square thru 3/4
Left allemande.....

Sides right and left thru
Rollaway half sashay, star thru, do-sa-do
Make ocean waves, single hinge
Centers trade, with right hands
Cast off 3/4, balance, split circulate
Boys run, bend the line, pass the ocean
All eight circulate, girls cross run
Boys trade, all eight circulate
Left allemande.....

Sides pass the ocean, linear cycle
Heads pass the ocean, linear cycle

Sides lead right, circle to a line
Pass thru, partner trade, pass the ocean
Linear cycle to a crosstrail thru
To the corner, left allemande.....

Sides star thru, California twirl
Swing thru, boys cross run
With a left hand, single hinge, girls run
Right and left thru, square thru four
Trade by, swing thru, boys run
Ferris wheel, square thru 3/4
To a left allemande.....

Heads lead to the right, circle to a line
Pass thru, center four step forward
Others slide together behind those
Peel off, right and left thru, touch 1/4
All eight circulate, boys run, touch
And scoot back, boys circulate, boys run
Couples circulate, bend the line
Right and left thru, pass thru, boys run
Single hinge to a right and left grand.....

Heads touch a quarter, walk and dodge
Circle four to a line, right and left thru
Ladies lead dixie derby, cast off 3/4
Move to the middle and back
Center four square thru four
Others touch 1/4, girls run
All go right and left grand.....

Heads veer left, half tag the line
Walk and dodge, swing thru, boys run
Couples circulate, bend the line
Pass thru, couples trade, pass the ocean
Girls single hinge, center girls trade
With left hands cast off 3/4, girls run
Bend the line, (carefully) pass the ocean
(Boys in middle), boys single hinge
Center boys trade, with left hands
Cast off 3/4, boys run, girls circulate
Twice, couples trade, wheel and deal
Swing thru, turn thru to left allemande....

Sides square thru and touch, recycle
Touch and girls trade, couples circulate
Ferris wheel, zoom and square thru 3/4
Left allemande.....



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Flip Side

ROUND REVIEWS

by Frank & Phyl Lehnert

HOMEGROWN TOMATOES— E-B 7-29595

Choreography by Jack & Muriel Raye

Catchy music with a Gay Clark vocal; a nice, easy-intermediate two step-Charleston-cha cha routine.

SECRETO AMOR— MOS 1009

Choreography by Peter & Beryl Barton

Pretty music and a comfortable, solid intermediate rumba.

WHO'S SORRY NOW— Polydor 105

Choreography by Eddie & Audrey Palmquist

Marie Osmond vocal for a flowing intermediate fox-trot.

IMPOSSIBLE DREAM— MCA 60007

Choreography by Charlie & Bettye Proctor

Very pretty music and a challenging timing routine.

DANKE SCHOEN— Capitol 6056

Choreography by Cliff & Marilyn Hicks

Good Wayne Newton music and an interesting three-part two step and swing intermediate routine.

LOVIN' YOU— Atlantic 13159

Choreography by Douglas & Joyce Hooper

Good Bobby Darin vocal and a nice, three-part, easy-intermediate two step.

PUTTIN' ON THE RITZ— RCA 50727

Choreography by Jay & Boots Herrman

Good music with a vocal; an intermediate novelty routine with a quick vine 16.

BLUE MONDAY— Full Moon 729605

Choreography by George & Johnny Eddins

Good low-down music with a Johnny Lee vocal for a good, intermediate two step/jive routine.

FEEL RIGHT— Arista 0677

Choreography by Sybil & Delton Moore

Good Tanya Tucker vocal and a good, easy-intermediate, three-part two step and swing.

BEI MIR BIST DU SCHON— MCA 2705

Choreography by Steve & Franny Bradt

Good Andrews Sisters music on the flip of *Rum and Coca Cola*; a popular, high-intermediate jive routine.

I WONDER— Columbia 38-03283

Choreography by Paul & Rose Marsh

Good Roseanne Cash vocal; a good intermediate fox-trot and swing.

TOO MANY RIVERS— MCA 60088

Choreography by Ken Croft/Elena de Zordo

Great Brenda Lee vocal and a good, easy-intermediate two step and swing routine.

MISS YOU TOO— Telemark 4010

Choreography by Peter & Beryl Barton

Pretty music and a nice, high-intermediate-to-challenge fox-trot with a reverse hover cross and same foot lunge.

THERE I'VE SAID IT AGAIN— Telemark 4010

Choreography by Jack & Sheila Agler

Good music and a comfortable, slightly different intermediate fox-trot.

OUR LOVE AFFAIR— Windsor 4775

Choreography by Jack & Iona Kern

Good music; a flowing intermediate quickstep.

SOUTH— Windsor 4775

Choreography by Jack & Iona Kern

Good music for an easy two step using mostly basic figures.

CLEMENTINE— Atlantic 89103

Choreography by Douglas & Joyce Hooper

Great Bobby Darin vocal and a good, three-part, easy-intermediate two step.

LAZY RIVER— Atlantic 89103

Choreography by Douglas & Joyce Hooper

Good Bobby Darin vocal; a comfortable intermediate combination two step/fox-trot.

YOU'RE THE TOP— Telemark 5004

Choreography by Wayne & Barbara Blackford

Great music on the flip of *Song Sung Blue* and a good high-intermediate fox-trot.

IN THE MOOD— Roper 167

Choreography by Richard & JoAnne Lawson

Good big band music for a four-part, high-intermediate single and triple swing routine.

TWIN HEARTS— Grenn 17039

Choreography by Charlie & Edith Capon

Pretty music and a nice, easy waltz cued by Edith.

SINGING IN THE RAIN— Grenn 17040

Choreography by Bob & Barbara Wilder

Good music (old #14054) and a good easy two step cued by Bob.

Sides fan the top, step thru, do-sa-do

Swing thru, boys run, bend the line

Right and left thru, pass thru

Bend the line, right and left thru

Dixie style to an ocean wave, recycle

(Boys fold and follow girls)

Square thru $\frac{3}{4}$ to left allemande.....

Sides lead right and circle to a line

Right and left thru, Dixie style

To an ocean wave, girls circulate

Boys trade, recycle, star thru, pass thru

Wheel and deal, zoom and

Centers pass thru to left allemande.....

NOTE: *Single hinge, centers trade and cast off $\frac{3}{4}$ by the right/left* make up the call, *remake the setup.*

Flip Side

SQUARE REVIEWS

by John Swindle

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

Caller: Bronc Wise

Listening to this tune, the first thing I think of is Al Jolson. Does that tell you how old this song and I are? It has a bouncy sound that says, "Get up and dance." It is a good all round release with some hot banjo licks, a key change in the third figure and a boat whistle. Bronc uses a *load the boat* figure on the flip. FIGURE: Heads promenade half, square thru, right hand star, left hand star, right and left thru, dive thru, pass thru, swing, promenade.

BOB WILLS IS STILL THE KING— Dance Ranch 674

Caller: Al Stevens

Key: E

A little western swing, anyone? This release is all about Bob Wills, the king of western swing and the instrumental is just that. Al uses a *grand square* in the opener, middle break and closer. His figure is well timed. The tempo of this release is a nice smooth pace. FIGURE: Heads square thru, right hand star, left hand star, right and left thru, rollaway, turn thru, left allemande, swing, promenade.

BASIC STREET BLUES— Big Mac 052

Caller: Jay Henderson

In the true Dixieland tradition, this has a good sound and is fun to dance. The square dance beat is not there but with the sound in this release, the dancers didn't seem to mind. Jay's figure was slightly different but well timed. FIGURE: Heads pass thru, cloverleaf, double pass thru, all face in, pass thru, wheel and deal, ladies lead Dixie style to a wave, slip the clutch, left allemande, swing, promenade.

WHEN MY BLUE MOON TURNS TO GOLD— Hi-Hat 5060; Caller: Tom Perry

Caller: Tom Perry

This instrumental has a good western swing sound, strong beat and a nice rhythm. On the flip side is super good harmony on the tag line. A key change in the ending topped the release. FIGURE: Heads square thru, do-sa-do, curlique, cast off $\frac{3}{4}$, girls trade, swing thru, boys run, bend the line, slide thru, swing, promenade.

YOU ALWAYS HURT THE ONE YOU LOVE— Blue Star 2212; Caller: Johnnie Wykoff

Key: G

The last time I heard this song was on a Spike Jones album I have, but this instrumental bears no resemblance to Spike's rendition. It is filled with some super banjo picking and a good danceable square dance beat. Some tough licks are found in this

release and it was one of our review dancers' favorites. FIGURE: Heads promenade half, right and left thru, sides square thru, right and left thru, pass to the center, square thru three, swing, promenade.

WHO'S SORRY NOW— Big Mac 053

Caller: Mac McCullar

Mac went back a way to get this tune. The instrumental has a nice tempo and an easy to follow beat. The review dances sang along with this record. Mac's figure was well timed and smooth. FIGURE: Heads promenade half, curlique, boys run, square thru $\frac{3}{4}$, trade by, right and left thru, swing thru, boys run, half tag, swing, promenade.

WHY BABY WHY— Dance Ranch 673

Caller: Frank Lane

Key: G

This Dance Ranch has a good lively tempo and easy beat to follow. Nice CW sound. Frank's figure was different and well timed. FIGURE: Four ladies chain $\frac{3}{4}$, heads promenade half, sides right and left thru, rollaway, all join hands, circle left, four boys (girls) square thru, swing, promenade.

BRIGHT LIGHTS AND COUNTRY MUSIC— Petticoat Patter 115; Caller: Toots Richardson

Key: A

A good CW sound to go along with the name of this song. Good danceable square dance beat and well timed figure made this a pleasure to dance. FIGURE: Heads square thru, do-sa-do, swing thru, boys run, half tag, scoot back, boys run, slide thru, pass thru, left allemande, promenade.

I STILL LOVE YOU IN THE SAME OLD WAY— ESP 506; Caller: Bob Newman

Caller: Bob Newman

An even beat and easy tempo made this release a real pleasure to dance. The instrumental has a good square dance beat. Bob's figure is well timed and meters well. FIGURE: Heads promenade, right and left thru, flutter wheel, sweep a quarter, pass thru, do-sa-do, make a wave, swing thru, boys trade, boys run, partner trade, promenade.

WHATEVER HAPPENED TO OLD-FASHIONED LOVE— Big Mac 054; Caller: Jay Henderson

This instrumental sounds good and has some good hard licks. The beat is there, not a true square dance beat, but danceable. FIGURE: Heads promenade half, side square thru, swing thru, boys run, ferris wheel, square thru $\frac{3}{4}$, swing, promenade.

BRING ON THE SUNSHINE— MW102

Caller: Nelson Watkins

We heard from MW records for the first time last month; here they are again. This is the first of two very nice tunes this month. The instrumental had a lot of banjo, with vocal harmony on the tag lines. Nelson's figure works well and is well timed. FIGURE: Heads lead right, circle four to a line, right and left thru, touch $\frac{1}{4}$, circulate, boys run, square thru $\frac{3}{4}$, trade by, touch $\frac{1}{4}$, scoot back, swing, promenade.

I'M TELLING ME A LIE— Big Mac 051

Caller: Jay Henderson

This instrumental has a good sound with a nice even beat. The tempo has a fairly slow pace, but felt good to dance. Jay's figure is well timed. FIGURE: Heads square thru, do-sa-do, swing thru, boys run, half tag, walk and dodge, partner trade, pass the ocean, recycle, swing, promenade.

EASY COME EASY GO— MW 202

Caller: Steve Moore

It was very difficult to tell the difference in this release and the other MW release this month. Both instrumentals have a good beat. FIGURE: Four ladies chain 3/4, heads promenade half, lead right, do-sa-do, curlique, split circulate, boys run, slide thru, swing thru, promenade.

FREIGHT TRAIN— Blue Star 221

Caller: Lem Smith

Key: A

It has been a while since we heard this tune. Sounds good and the beat just seems to sound like that old freight train. Good beat and nice steady rhythm. FIGURE: Four ladies chain, heads promenade half, square thru, do-sa-do, swing thru, boys run, half tag, swing, promenade.

MY FRONT DOOR IS OPEN— Lore 1211

Caller: Dean Rogers

Key: A

This release has a heavy beat that is impossible to miss. Good steel licks and nice tempo. FIGURE: Heads square thru, do-sa-do, make a wave, ladies trade, swing thru, boys run, bend the line right and left thru, flutter wheel, sweep 1/4, swing, promenade.

YOU'RE OUT DANCING WHILE I'M HOME ALL ALONE— Big Mac 058; Caller: Ron Mineau

The name of this song is "You're Out Doing What I'm Doing Without." The beat found on this release is again not a true S/D beat but is quite danceable. The instrumental sounds good and Ron's figure works well. FIGURE: Heads flutter wheel, curlique, walk and dodge, right and left thru, veer left, chain down the line, slide thru, swing, left allemande, promenade.

I'M ONLY IN IT FOR THE LOVE— Q 827

Caller: Gary Mahnken

The instrumental is well done with good clear lead instruments. The beat is danceable. Gary's figure is well timed. FIGURE: Heads promenade half, star thru, pass thru, right and left thru, veer left, ferris wheel, pass thru, star thru, square thru three, swing, promenade.

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503— Side A: spin chain thru/peel off; Side B: tag family/curlique.

504— Side A: scoot back/tan the top; Side B: hinge family/recycle (from waves only).

505— Side A: Review (Patter); Side B: Review (Singing Call: Singing the Blues ST197)



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IN THE NEWS



The Wheeling Eights wheelchair club of Vancouver, B.C. with caller **Ken Oakley** celebrated ten years together this fall with a special birthday dance in that city. They have performed at all Canadian National Conventions and in Seattle in 1981.

Lamon Records recently released an original song, "Wooden Horses" by caller **Bill Wentz**. This song was written by **Carlton Moody** and included on an album which was placed on the BBC Broadcast in 1982. The new square dance version was recorded at Lamon Studios in Charlotte, North Carolina and produced by **Dwight L. Moody** for CDT Productions. Executive producers were **Bill Wentz** and **Aaron Lowder**.

Since the unexpected death of **Bob Vinyard**, the sole owner of Jo-Pat Records is now **Joe Porritt**. The other successful business formerly owned by **Bob** and **Shirley Vinyard**, Supreme Audio Products, is now owned by **Peggy** and **Bill Heyman** as part of their Callers Corner in New Jersey.

Both **Bob Boswell** of Maryland and **Joe Casey** of New Hampshire are "two timers." We'd better explain that. It happened inadvertently, but both have been featured twice in our "Steal a Peek" column. **Bob** appeared in September '83, p. 74, as well as in January '81, p. 70. **Joe** was featured in April '83, p. 74 and also in July '75, p. 74.

Callers **Don Malcom** of Nevada, Missouri and **Walt Cole** from Ogden,



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Utah have combined their talents to start a new Caller Note Service. A free sample of the first issue is available by asking either caller or writing to "Lead Right," 824 N. Adams, Nevada MO 64772.



The late **Bill Castner** of Lafayette California was honored by the American Square Dance Society (SIO) when **Jerry Helt** presented the Hall of Fame proclamation to **Bill's** widow **Gretchen** at a session at the National Convention in Louisville.

In addition to the magazine you're reading (ahem) the best source of contacts within the square dance world is probably the *National Square Dance Directory* from Jackson, Miss., published by **Gordon Goss** (see listing ads). Now **Gordon** has undertaken the almost impossible task, according to the *LEGACY Log*, of tabulating every single square dance organization in the world, with key personnel continuously updated. That's a task.

A touch of family pride developed when your ASD editors turned to page 114 of the mid-October *Analogue* (a science fiction monthly) now at the newstands to see an original story by **Bruce Stanley Burdick** (son number one, presently studying for his doctorate in math at Ohio State). **Bruce** is also a chess whiz, having achieved a *draw* at a recent open tournament with the present state of Ohio chess champ.

Small World Department: ASD staff member **Ginny Bridgman** found on a recent European Tour that four round dancers, **Bili** and **Rosella Basley**, **Irene Sheppard** and **Harvey Cook** from Maryland were part of the same group.

Continued on Page 116



JAMBOREE '83

For the lakeside town of Southamp-ton, Ontario, 1983 was the 125th birth-day. Our local square dance club, Lighthouse Squares, joined the celebra-tion activities by hosting a "first ever" in the area— a three day square dance festival. What a thrilling experience! Three years of planning produced a spectacular event, July 15, 16, 17, that will be listed in the history of this quiet town as the best attraction ever.

Representatives from over 100 Cana-dian and United States clubs arrived to dance. Days after the festivities ended,

square dance flagged cars were still seen at motels, restaurants and beaches. Town folks fell in love with the beautifully costumed visitors, and dancers loved the town. That weekend, if you were one who didn't dance or join the hundreds of spectators who filled the coliseum, you were heard apologiz-ing. The official registration totalled 125 squares plus 2 couples. What a coin-cidence for the 125th birthday! The members of the executive committee of Southampton's "Jamboree '83" wish to thank each and every dancer who at-tended for making our event something special for us.

*Lorne & Cecille Lockrey
Port Elgin, Ont. Canada*

IN MEMORIAM

A friend, a leader, a teacher, a warm and thoughtful man— that's the way Anne Redden of Peterborough, Ontario, describes Dave Johnstone of Toronto, who died August 15 following surgery. Dave was a writer, a promoter of square dancing, had served in many leadership capacities, including trustee of LEGACY, where he will be remembered



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for a very moving farewell prayer one Sunday morning. Dave was a challenge dancing advocate and became Anne Redden's caller coach, giving her the support and encouragement he offered to all square dancers with whom he came in contact.

LEGACY TRAVELING DISPLAY

The LEGACY display, seen at the Showcase of Ideas at the 32nd National Convention in Louisville, is available for mini-LEGACY meetings and seminars whenever not scheduled previously. Write to Don and Vera Chestnut, executive secretaries, 2149 Dahlk Circle, Verona WI 53593.

ROUND DANCER CLASSIC POLLING

Round Dancer magazine has begun the 1984 polling activity for round dance classics. Dances must be at least three years old to qualify. Ballots appeared in the three fall issues and the deadline is December 15. If you need a ballot, send a postcard or call to Round Dancer Magazine, PO Box 130A, Boalsburg PA 16827.

FIRST ILLINOIS S&R/D CONVENTION

On July 28 and 29, 1984, the first ever statewide Illinois dance will be held at

the Convention Center in Peoria. This is the first undertaking of the newly formed State Council of Illinois S/D Associations (SCISDA). Convention chairmen are Sarah and Don Stoner, PO Box 1212, Peoria IL 61654.

Roy Tungett
President, IFSRDC

GREMLINS AGAIN!

Mark and Janice Haslett informed us that one date in their Snow Escape Weekend ad is incorrect. Dates for the weekend are January 20, 21, 22, not 20, 21 and 23 as our typo gremlin has listed. Write to the Hasletts, PO Box 513, Sewickley PA 15143 for more info.

IN MEMORIAM

Don Hansen, dedicated round dance promoter, passed away July 29. He and his wife, Dot, were very active in National Carousels and URDC, serving as treasurers, presidents and directors. Don's efforts will be missed in the round dance community.

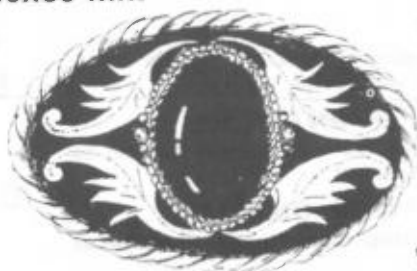
Rod Rever, maker of the original Knothead badge, died last June while vacationing with his wife Phyllis in Dover, England. The Revers had made

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the badges since 1961, taking over the enterprise after the death of Phyllis' dad, Ray Lang. Rod's contribution to square dancing will be long remembered by those possessors of the wooden Knot-head badges.

HUNTER FESTIVAL DATES SET

While the dust has hardly settled from the 1983 festival season at Hunter Mt. in New York, the dates for 1984 have been announced, with seven festivals to run from Independence Day through Labor Day. The season will kick off July 6-8 with the Italian Festival, followed by the German Alps Festival, July 12-19; country Music Festival, Aug. 2-5; Polka Festival, Aug. 9-12; International Celtic Festival, Aug. 17-19; Antique Festival, Aug. 25-26; Mountain Eagle Indian Festival, Sept. 1-3. All festivals are closed on Mondays. For information contact Exposition Planners Ltd., Bridge St., Hunter NY 12442.

1984 DIRECTORY TO LIST OVER 10,000 CLUBS

Using club information supplied by thousands of dancers, callers, leaders, associations and newsletter editors, the

fifth edition of the *National Square Dance Directory* is being put together. This edition contains data on over 10,000 square, round, contra, clogging and folk dance clubs in the United States, Canada and over forty foreign countries.

The new edition has several new and expanded features. A Directory of Area Publications provides dancers with information on nearly 300 square dance related publications covering the globe. A Directory of Associations has information on over 700 dancer, caller and leader associations and federations including contacts. The Product/Services Directory has been expanded and re-organized to make it even more useful.

The 1984 Edition will be available March 1, 1984. The Directory is available at over 500 local square dance and western shops. Inquiries about the Directory should be directed to: *National Square Dance Directory*, P.O. Box 54055, Jackson, MS 39208 (601) 825-6831.



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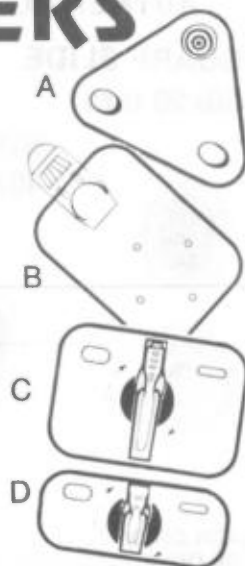
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GREETING CARDS

Bev Warner, one of our regular contributors, did some research recently on greeting cards especially for square dancers. These might also be good for Christmas messages. Shown in the photo are Ray Spooner, caller and creator of the cards, and Kris Allen, the artist who adds the humorous touches.



The cards are individually designed around a particular square dance movement such as *dive thru*, *ferris wheel*, *explode the wave* and *load the boat*, just to name a few of the 12 designs. Cleverly drawn, and he has new ideas that will be published soon. The cards are all 5½x7¼, black on white with open centers so they may be used for any oc-

Product Line



casion and the price is reasonable. Ray says to check with your local square dance shops first and if they aren't in stock, write for a free brochure: Star Thru, P.O. Box 921, White Salmon, WA 98672.



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Puzzle Page



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ACROSS

- Happy --- Petschke (CT)
- Slang for admission \$
- "Virginia ----"
- Cassius Clay today
- Comb. form: rainbow
- "--- - Lovely Day Today" (2 wds.)
- November historical figure
- Hebrew vestment
- join hands
- Electrical unit: ----
- Utensils
- Framework for roses
- Caller Dave ---- (CT)
- What early American lived in
- "That hurts!"
- Had refreshments
- War wear in pilgrim era
- Bristol Train of Artillery (Abbr.)
- Eastern area of U.S. (Abbr.)
- Western shirt fasteners
- Load the ----
- Finger joint
- Cut slits in
- "Whatever ----wants..."
- 52 (Roman)
- Early American transport
- Early American crop
- What a S/D must recognize
- Kind of S/D figure
- Chit
- Polite form of address
- Paradise
- Direction (Abbr.)

DOWN

- Caller --- Pope
- Eastern name
- Mrs. Harold Bausch
- Partners of boys
- Seed covering
- Caller --- Tyl (TX)
- Caller -- Fraidenburg
- New QS figure
- Mrs. John Cook
- This (Sp.)
- Partner of a lass
- Partners of guys
- Near East ruler
- Air Raid Precautions Of Squaredancers (Abbr.)
- What we do in November
- Made of a cereal
- Ending for a sugar
- City in Arizona
- Leg joint
- Snake
- back (pl.)
- Radar signal
- Of an arm bone
- He's simple in a rhyme.
- Attract
- Network (Abbr.)
- First three vowels
- Comb. form: foot
- Kissing ---
- Electrified particle
- Girl's name (Var.)
- Asian ox: --bu

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The Blackfords are members of the Round Dance Council of Florida, U.R.D.C., the Dixie R/D Council and Roundalab, and most recently passed the American IDTA accreditation. They



teach three nights a week, cue a square dance four nights a month and take a weekly lesson themselves., as well as instruct the Reflections demo team each Sunday. Wayne owns and operates an auto repair and used car business; Barbara does the bookkeeping. Barbara also sponsors a junior high school cheerleading squad.

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Continued on Page 118

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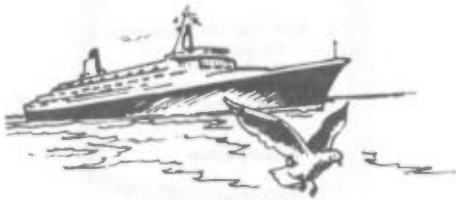
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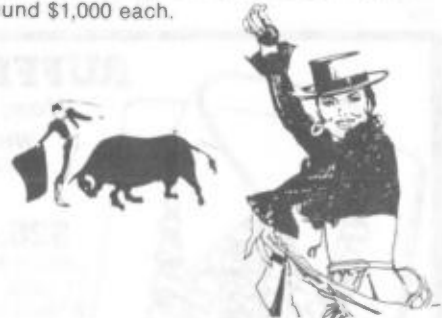
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UNDERLINING

THE CALLER NOTE SERVICES

A brand new callers note service, **Lead Right**, comes to us this month, co-edited by Don Malcom of Missouri and Walt Cole of Utah (See "People.") and we feel their first issue (available free for the asking) has a lot going for it. Look for a section on contras from Walt (unusual in note services), some good styling points by Don, good modules, expanding choreo examples, spotlighting of certain basics in both MS and Plus, the ending adage that "Any fool can stop a floor...it takes a caller to keep them dancing."

SDDS by John and Evelyn Strong, has an interesting comment about using "program" (not level) designations: "Does it seem to you that less emphasis is being placed upon advertising dances by designated level? As I go through the local area magazines advertising "open" dances, there seems to be less use of level designation and I still see some referring to out-dated terms such as Plus One and Plus Two...Is this a cause to become concerned about? Who is to blame, the publication, the advertiser or caller? Whether I agree with designations or not is of little importance. For the sake of dancers I believe we should use meaningful designations and then insist that the program reflect the named level." Also presented in this issue are: working *turn thru* (a good floor

tester), *ride the wheel* and *swizzle*.

Jack Lasry in **Notes for Callers** poses a good question: "Has square dancing become too technical? Too complicated?" His viewpoint: "I say for the dancer who has mastered the plateau he enjoys dancing then the answer is 'No.' Most dancers handle the plateau they dance after about two to three years of dancing that plateau. If you ask me the same question in regard to learning to square dance, then the answer is very much 'Yes.' So I see the real question is how can we revise the Learn to Square Dance program on a national basis so that we don't lose so many dancers, due to the fact that there is so much to learn and master— a challenge for Callerlab!" Jack also looks at: *ride the wheel*, *cross run*, *spin the top*, *box car* and *anything*, *cross scoot to a column*, *tea cup chain*, *swing thru*, ...and *spread*, and the center part of *load the boat*.

Gene Trimmer in **Mainstream Flow** presents some six couple squares. "The make-up of the square is simple— the heads position will have one couple in each half as in any normal square. The sides position will have two couples in each half and they will be standing side by side as normal couples. Examples: Head couples right and left thru Side couples pass thru, couples trade



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 Left hand star full around (2 moving)
 Right and left thru, swing thru
 Swing thru again, boys run, b. circulate
 Couples circulate, bend the line
 Right and left thru, flutter wheel

Reverse flutter wheel, pass the ocean
 Girls trade, swing thru, boys run
 Bend the line, star thru, square thru ¾
 Left allemande.....

Toronto & District Notes (John Charman, editor) gives us *Slowpoke* as ROM, discussion of *dixie grand*, *track and anything*, *fan the top*, teen dancing, *track and anything*, *shadow to a diamond* and *ripple*. Mike Turner of Ottawa gives (among others) two "golden rules" for running a teenage S/D program: 1. No spectators. 2. No adults.

Continued on Page 118

LOU MAC & MAR-LET RECORDS



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TOM MILLER

LOU-MAC RECORDS:

- LM151 YOU, YOU, YOU— Mac Letson
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RECENT RELEASES:

- LM147 THEN I'LL BE HAPPY— Mac Letson
- LM146 COUNTRY AS CAN BE— Larry Letson
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- LM144 WALKING DREAM— Tom Miller
- LM143 ONLY ONE YOU— Mac Letson
- LM142 SQUARE DANCE IS ON, Mac & Tony Oxendine
- LM141 SHORT ROAD— Bob Fisk
- LM140 BABY'S WAITING— Bill Claywell
- LM139 THINK I COULD LOVE YOU— Mac Letson
- LM138 WHO'S CHEATIN' WHO— Larry Letson
- LM137 9 TO 5— Tom Miller



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MAR-LET RECORDS:

- MAR506 IT'LL BE ME— David Burns
- MAR505 THIS WORLD OF MINE— John Holmes
- MAR504 THINGS— Wayne Smith
- MAR503 WONDERFUL WORLD OF WOMEN— Harold Rowden
- MAR502 BELLES OF SOUTHERN BELL— Jerry Hill
- MAR501 AMERICAN GUEST— David Burns



WAYNE SMITH

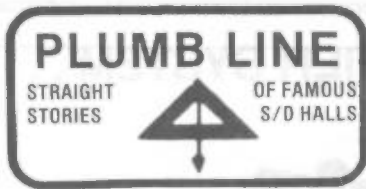


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LAC-A-DO HALL, Olympia, Washington

In 1962, a group of enthusiastic dancers dreamed of a better place for square dancing to thrive in the Olympia, Washington, area. Their first step was to form the Olympia Area Square Dancers Inc. Directors were elected and delegates sent to local clubs seeking support.

One square dancer donated an acre of land and deeded it to the association. Weyerhaeuser Co. gave permission to cut cedar shake bolts to be cut into roof shakes and logs for supporting beams. A local saw mill offered to saw the cedar logs into 1x8' siding. An abandoned railroad trestle was dismantled for more supporting timbers.

Working hard for that big goal, the men labored nights and weekends, spending the money faster than it came

in from the rummage, bake and candy sales the women were holding. Benefit dances, bingo parties, box socials and other functions were also held to raise funds.

Construction began in April, 1963, with the pouring of the foundation. In August the first dance was held on the sub floor, with unfinished walls and starry skies as decorations. On Labor Day weekend the shake roof was completed and Lac-A-Do Hall, aptly named for the lack of dough (\$), was opened at the first of the annual New Years Eve dances.

Continued on Page 120

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- L8-14 MY JOURNEY GETS SWEETER, Johnnie
- LE-1 I'M A LITTLE MAN, Tex
- L8-2 STUART'S DOLLY/CLOG
- L8-5 BLANKET ON THE GROUND, Johnnie
- L8-6 TIL THE END OF THE WORLD, Marvin
- L8-10 DANCIN DOLLY/H.O.T. HIGHROAD
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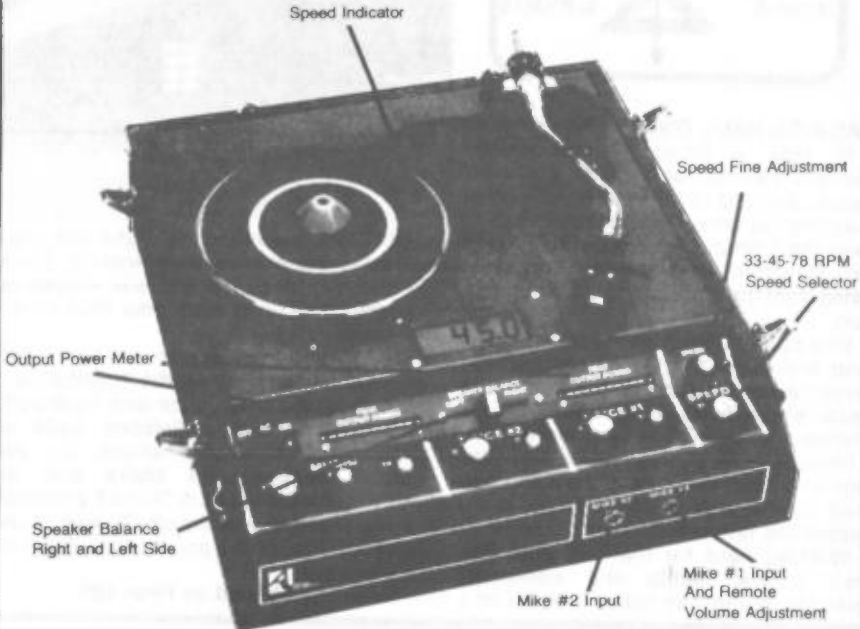
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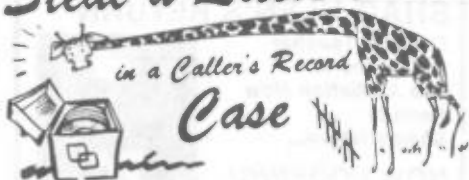
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BUD DICKERSON

It took wife Judy Dickerson two years to get Bud to a set of square dance lessons, but once there it didn't take long for him to get interested in calling. After learning to dance he enrolled in Rip Risky's caller classes. That was 7½ years ago.

Bud and Judy are from Williamston, Michigan. They have three children who all have square danced. Bud's full time occupation is in maintenance repair at Michigan State University. Bud calls for three clubs, besides teaching, fun nights, guest shots and benefits. Judy cues for two of the clubs and is a supportive partner. Bud's goal is to help people forget their problems when they come out to dance. Bud and Judy are *fun* people.



by Bev Warner

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Picker Patter
Sourwood Mountain
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SQUARE DANCE GRATITUDE

The night our Thanksgiving dance
At Hook and Ladder Hall,
The caller said, "Good evening, folks,"
And then informed us all:

"I'm grateful for so many things
That bless my daily life:
My home, my friends, my family,
And my square-dancin' wife!

"She saw me working much too hard,
Neglecting me and her.
(Now that can do a lot of harm
Plus raise a woman's fur.)

"She started square dance lessons
While I stayed at work till late.
I noticed she seemed happier,
Felt better, and looked great.

"Flo never once invited me
To go with her at all.
Well, I got real suspicious,
Downright jealous, off the wall!

"One night I came home early
'Cause I had a little plan.
I asked if I could go along
And be her dancin' man.

"She seemed surprised, yet pleased,
And so I took her to the Y.
You know, we had a lovely time,
But was I scared and shy!

"My two left feet behaved themselves,
Somehow I made each turn,
But only 'cause my wife and folks
Assured me I would learn.

"You know the rest. I got involved.
We joined a club or two.
One step led to another—
Now, let's dance! And God bless you!"

Mary F. Heisey

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- TRR-119 FIREBALL MAIL
- TRR-118 DO WHAT YOU GONNA DO DO WELL
- TRR-117 CRUISIN' DOWN THE RIVER
- TRR-116 ALABAMA JUBILEE
- TRR-115 YOU ARE THE ONE
- TRR-114 ONLY TEASIN' YOU
- TRR-113 BOBBY MCGEE
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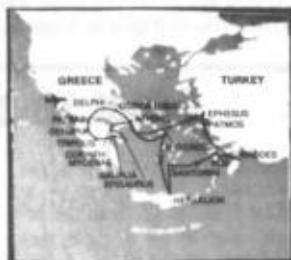
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Quarterly Selection Tips

A Callerlab Quarterly Selection diagrammed and explained for the dancer's benefit

Ripple is the MS Quarterly Selection announced by the Callerlab committee for teaching during the final quarter of 1983. The figure was written by Curley Custer of Hagerstown, Maryland.

DEFINITION: From facing couples, the facing dancers join both hands with each other and circle half, then pass thru. The movement ends with dancers back to back.

The call may be *ripple right*, *ripple left*, *ripple in* or *ripple out*. After doing the *ripple*, the dancers face in the direction indicated by the caller.

If you are in facing lines when *ripple* is called, you will end in lines facing out. If

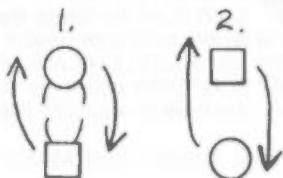
you are in *eight-chain-thru* position, you will end in a *trade* by set-up.

If the call is *ripple right*, you will do the *ripple* movement and then face right. If you start in *eight-chain-thru* position, you end in right-hand waves. If you start in facing lines, you will end in right-hand columns.

Starting *ripple in* from an *eight-chain-thru* position means ending in facing lines; if you start in facing lines, you end in *double pass thru* position.

Ripple out from an *eight-chain-thru* ends with lines facing out; if you start from lines facing in, you will end in completed *double pass thru* position.

Ripple left will result in left-handed formations but the dancers will have to adjust their ending positions.



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ARCHIVES, Continued

Lloyd Shaw felt that square dancing would be able to go hand in hand with the opera because of the truly western flavor of the town and so he founded the dance team in 1936 and called for the group for many years (until about 1948), even conducting an "on the air" interview over national radio at one point.

While there is a lot of information available about the square dance team in the CCOHA archives in Denver, personal recollections by the dancers on the team are harder to come by and letters written by Lloyd Shaw dealing with Central City do not exist in the Archives.

It would be very nice to have the complete story of these two dance teams and how, when, and why they were formed (in the words, thoughts, and ideas of their founder) so that we can gain a better insight into this great man, Lloyd Shaw. Thus, the LSF Archives is asking all readers of *American Squaredance* to respond to the call for this material. Please help. If you have letters written by Lloyd or Dorothy Shaw or any information relevant to the two

teams mentioned above, please write or call: The Lloyd Shaw Foundation Archives, %Bill Litchman, 1620 Los Alamos, SW, Albuquerque NM 87104, (505)247-3921

VARIETY, Continued

and it has been a very successful program.

Dancers and spectators may contribute to a kitty and this money will be used to buy cooking utensils and equipment for residents to use in their projects. Eventually this group, like the Adirondack Colonial Dancers and Etown Contra Dancers up north, will receive donations from the demonstrations they put on for different groups and organizations in the area.

So many things can be done, if we'll just get out and do them!

"Variety is the spice of life," so let's hope that many square dancers will get busy and do projects, besides dancing for their own pleasure and satisfaction. Look around you— you'll find someone who needs your help!



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URDC, Continued

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Seminar subjects covered included New Ideas Teaching Beginners thru Advanced, How to Advance Your Dance Group to the Next Higher Level, R/D Basics and the Development of Standards, Use of Hash Cueing, Styling, Guidelines for Promotion of R/D in Local Areas, The Art of Cueing.

The seminar day was inspirational on both sides, intently listening, wisely suggesting, all heading in one direction—to good dancing, standardization, solid progress, and tested recipes for enjoyable dancing.

Herb & Harriet Gerry
Boynton Beach, Florida



PEOPLE, Continued

A surprise party was given recently by the Milnor, North Dakota Merry Mixers for **Norm** and **Clarice Cross** in honor of **Norm's** 25 years of calling. 350 dancers attended from North Dakota, South Dakota, Manitoba and Minnesota. Master of ceremonies was caller **Don Littlefield** and special guests were veteran callers **Burnell (Bud) Gellke** and **Danny Downs**, as well as 14 other callers. **Norm** is a board member of Callerlab.

Butch Carr is the motorists' friend, according to California *Blue Book*, because of his unusual service to stranded motorists on northern California freeways. (**Butch** and **Thula** also edit another California square dance magazine, *Dancers Diggins*.) Years ago your ASD editors visited in the Carrs' home and agree with one dancer who said that **Butch** (actually **Donnie Ray Carr**) is a smiling, laughing Irishman who brightens every corner of the square! The road service is sponsored by Ellis Brooks Chevrolet and radio station KNEW. **Butch**, a mechanic for 38 years,



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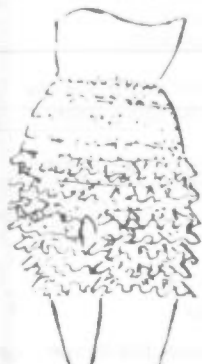
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Callers **Jim and Patti Prouty** enjoy a round dance between calling tips at a recent Calico Square Dance where reporters from the *Oasis* magazine dropped in to interview **Patti**.

The article appeared in the August issue, complete with pictures, to inform and interest people, employed by the Social Security Administration, in square dancing and to be aware of the national event "Baltimore in '84."

Patti was featured in the first of a series of articles on the interesting sidelines of SSA employees. **Patti** works as a benefit authorizer in the main headquarters of SSA in Baltimore. She also calls and cues regularly for two clubs in the Baltimore area. **Jim** also calls for two clubs in Baltimore.

Tom Manning (ASD, Nov., '80, p. 70) of the Burlington, Iowa area is now 21 years of age and was married this summer, we heard.

This may be a *first*, as reported in *Let's Dance*, the British square dance magazine. A disabled, wheel-chair-bound, non-dancing caller just graduated nineteen square dancers into the activity in Ipswich. His name is **Keith Marlow**. Congratulations, **Keith**.

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ANSWERS TO THIS MONTH'S PUZZLE:

hal gate reel
 ali irid itsa
 pilgrim ephod
 all ampe
 tools trellis
 hass tepee ow
 ate armor bta
 ne snaps boat
 knuckle slash
 lola lli
 canoe pumpkin
 beat zero lou
 sirs eden nne

LOD, Continued

many weekend festivals and were chairmen of the annual teachers' seminar in Florida for two years. They have choreographed several rounds; the most recent are *My Guy* and *Rainbow Foxtrot*."

*Dave & Shirley Nihart, Presidents
Sunshine Sweethearts & Reflections*

CHALLENGE CHATTER, Continued

DBD positioning within the given program. We are aware that many will read into this article that there is trouble brewing within the challenge community; that is not true, we are presenting this with a realistic open minded point of view. The final results will show up in the improvement of the activity.

UNDERLINING, Continued

News 'n Notes commentator Ed Foote says, among other good ideas for callers: "If you are going to be introduced for the first tip by an MC, you square up the floor, then hand the mike to the MC. Do not have the MC square up the floor. Reason: As you square up the floor, you will be able to get an idea of the sound in the hall, balance of music and voice, amount of volume. You are now comfortable to begin the first tip. If the MC squares up the floor, then you are give the mike "cold" and must immediately start calling and make any adjustments as you call. This puts you under pressure and can detract from the opening impression you make."

Sneaky chain by Orlo Hoadley is presented: From parallel right-hand alternating sex waves, men facing out, girls right-hand pull by, boys courtesy turn the girls. End in normal facing lines. An excellent fun call...

(Zero lines) Pass thru, boys run

Scout back, girls sneaky chain
Flutter wheel, (zero lines), left allemande

The experimental *mix to a diamond* by Don Beck is discussed. Pick of the discs are: *Mockingbird Hill*, *Shaking a Heartache*, *Little Old Fashioned Karma*, *Which Side of Love*, *I Love New Orleans Music*, *Southern Bound*, *You've Got To Have Heart*.

Barry Wonson in **Figuring** explores with agony, *flip the widget*, *cross run*, *ping pong circulate*, *peel off*, *told and offset* two-faced lines. Singing call choices are: *When the Saints Go Marching In*, *Love's Found You and Me*, *Some Memories Just Won't Die*, *Some-day Soon*, *Wish You Were Here*, *Waitin' For the Robert E. Lee*, *Great American Guest*, *Even the Nights Are Better*, *Knock Knock Knock*.

Ed Fraidenburg in **Choreo Connection** features, as do several other note service editors, *ride the wheel* by John Saunders. Since it is getting so much play, here it is in detail: From parallel two-faced lines, couples facing in walk straight forward to form a new two-faced line in the center (as in flutter wheel), where the centers of this new two-faced line trade. Meanwhile the couples facing out wheel and deal and slide over (in the direction of the flow) (wheel across). From here, the center couples walk straight forward to form parallel two-faced lines where all do a ferris wheel. Movement ends in a starting double pass thru formation. NOTE: Caution the dancers doing the wheel across to wait for the centers to come forward and the two-faced lines to form, before the move into the final ferris wheel. Although the definition sounds a bit awkward, the movement actually dances rather well.

Sample:

Heads square thru four, swing thru

Boys run, ride the wheel

Double pass thru, track two, swing thru

Same sexes trade, right and left grand...

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STRAIGHT TALK

GAPCLOSER

The current trend in the national square dance community placing emphasis on *Mainstream* square dancing seems destined to become one of the best things, ever, for square dancing. It is long overdue and merits the most diligent support that square dance leaders are capable of giving. These leaders must realize that this concept must have direct application to the new dancer at the beginner level and the period immediately following.

Moving the dancers from new graduate status to the transitional workshop may prove to have been a mistake, in many past instances. It must be kept in mind we are dealing with human beings and human beings are unique. Unique means "single in its kind." Because of this, it is not practical to attempt to place all of the new dancers into a limited category.

This means that the transitional workshop may be the proper place for

some of those who adjust to square dancing with minimum difficulty. These will probably be a minority. The majority will be much better served by repeating a class as angels. Learning to dance responsibly, as an angel, can be the means of becoming an accomplished dancer.

Two thousand years ago a Greek philosopher known by the name of Epictetus was credited with saying: "There is no way a person can learn that which they think they already know."

"I learn something from every class I teach!" So remarked this reporter's first teacher of ten years ago. Over a twenty-five year period, this man, who is still active, has successfully taught thousands to square dance.

While plotting the assassination of Julius Ceasar, Cassius said to Brutus: "The fault, dear Brutus, lies not in our stars but within ourselves." Thus, in ancient Rome, was pled the cause of introspection.

Many of us, dancers and callers alike, could do much worse than to meditate upon what has been written here.

Bob Johnston
Buena Park, California

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GRAND ZIP, Continued

the hundreds of cards, gifts, phone calls, visits and get well wishes. Special thanks to the callers who filled in for him: Wayne Applegate, Al Fox, Harry Gaulke, Betsy Gotta, Bill Heyman and Lee Kopman. Al is doing nicely and hopes to be back doing his thing very shortly.

*Edith Moses
Brooklyn, New York*



PLUMB LINE, Continued

Further improvements included the heating and cooling system, blacktopping the parking lot, ceiling tile in the dining area, a new split shake roof and new birch dining tables and benches.

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Week by week maintenance is done by volunteer labor, usually in work parties, but sometime by dancers whose expertise happens to lie in a particular needed field. Member clubs rotate the "deep cleaning," yard work and other tasks.

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Catherine Eason

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DATE-LINE

Pennsylvania— 17th Annual Horn of Plenty Dance. Nov. 12; Ft. Le Boeuf School. Waterford; Dick Bayer, Hal Greenlee, Tom Miller John & Marge Clever. Write Jim & Ruth Gray, 2851 Euclid Ave. Erie PA 16510.

Tennessee— 21st Mid-South S&R Dance Festival. Nov. 18-19; Cook Convention Ctr, Memphis; Darryl McMillan, John Saunders, Frank & Phyl Lehnert. Write Dick & Helen Klink, 5368 Meadowick, Memphis TN 38115.

Virginia— 19th Annual Roanoke Valley S/D Festival. Nov. 18-19; Natural Bridge, Curley Custer, Earl Johnston, Damon Coe, Ed & Carolyn Raybuck. Write Frank & Mildred Campbell, 2818 Merino Dr SW, Roanoke VA 24018.

New Jersey— 2nd Annual Atlantic City Weekend. Nov. 18-20; Lafayette Motor Inn, Atlantic City; Dave Stuthard, Ralph Trout and The Rumbles. Write Peg & George Powell, 1217 Glenridge Ave. Glassboro NJ 08028.

New Mexico— 4th Annual Turkey Trot. Nov. 18-20; Chaparral Ctr, Hobbs, Pat Barbour & Bob Baier, Dave & Nita Smith. Write Nita Smith, 3413 75th St, Lubbock TX 79423.

Florida— Spiffs Clogging Competition. Nov. 25-26; Bayfront Ctr Arena, St. Petersburg. Write SPIFFS, 2201 1st Ave N, St. Petersburg FL 33713.

Tennessee— Turkey Jamboree. Nov. 25-26; Montgomery Bell State Park, Dickson; Berry & Beverly Vestal, Gary & Ann Kincade, Skip & Joanie Hill, Bill & Gennie Hudson. Write Joanie & Skip Hill, Rt 1 Box 196C, Charlotte TN 37036.

Mississippi— 12th Annual S&R Dance Festival. Nov. 25-26; Royal d'Iberville Hotel, Biloxi; Tony DiGeorge, Elmer Sheffield, Jr., Ted &

Barbara May. Write Magnolia Swingers, PO Box 712, Biloxi MS 39533.

California— Red Boot Boys Festival & Concert. Nov. 25-27; Alameda City Fairgrounds, San Francisco. Write Don Williamson, Rt 8 College Hills, Greenville TN 37743.

Pennsylvania— Turkey Trot Special. Nov. 25-27; Ron Libby, Mark Haslett. Write Janice Haslett, PO Box 513, Sewickley PA 15143.

Alabama— 4th Annual Lakepoint Funfest. Nov. 25-27; Lakepoint Resort, Eutawla; Chris Year, Horace Newberry, Wayne & Ruby Nicholson. Write Day & Genny Stokes, Rt 1 Box 284, Dothan AL 36301.

Florida— Cloggers Contest of Champions. Nov. 26; Civic Ctr, Sanford FL. Write Dennis Abe, Box 283, College Park MD 20740.

Kentucky— Thanksgiving Hoedown. Nov. 26. Natural Bridge State Resort Park, Slade. Write Richard Jeff, PO Box 396, Campton KY 41301.

Florida— Square Dance World, Expo Center, Orlando, Dec. 1-3; Ken Anderson, John Hendron, Chuck Stinchcomb, John Saunders, Danny Robinson, Joe & Madeline Augenblick, George & Bobby Stone. Write Ken Anderson, 14948 Spyglass St., Orlando FL 32817.

Ohio— Golden Rocket Special, Six Pence School, Columbus; Dec. 4. Contact Bill Robinson, 855-7189.

Tennessee— Christmas Ball, Gallinburg; Dec. 8-10; Wade Driver, Tony Oxendine, Jerry & Barbara Pierce, Gloria Driver (clogging), Callers Clinic on Friday. Write Barbara Harrelson, 1217 Hawthorne Rd., Lancaster SC 29720.

Florida— Fourth Tamiami Trail Dance, Lehigh Resort, Lehigh; Dec. 9-11; Adv. & Chal. Write Art Springer, 3401 Talliaferro Ave., Tampa FL 33603.

Massachusetts— 8th Annual Western Mass. Fall Festival, Civic Center, Springfield, Dec. 11. Write Angela Seastrand, 29 King St., Westfield MA 01085.

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 Huron OH; Dec. 5, Burdicks, Mellens (1/2)
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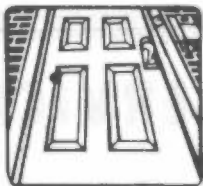
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Book Nook



by Mary Jenkins

CALLERS GUIDEBOOK TO COMPLETE CHOREOGRAPHY by Orlo Hoadley

The preface of this book tells us: "This book is not another set of instructions on how to do the Mainstream Calls. It is not a book about teaching square dancing to a class of beginners. Nor is a range of graduated examples to be used as the class learns more vocabulary.

The Guidebook is— along with some general comments on square dancing and its choreography— an effort to explore the Mainstream calls one by one, and show how and particularly why each one can be put together with other calls to make up choreography for good smooth dancing.

The author calls material in the final chapter "Trust the Caller" because the set formations are intentionally made so unusual that most dancers will be unable to see their way out of the woods and only by following the caller's in-

structions exactly will they get home.

Every caller, regardless of how long he or she has been calling, should own and read this book. Much work and thought have gone into it, and its contents should be of interest to *all* callers and many dancers. It should make a good caller a better and more interesting caller.

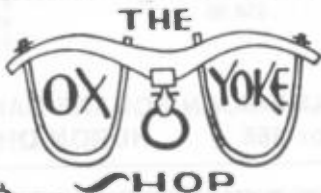
"A good caller is one who leaves his dancers feeling that they have danced better than they ever thought they could"— Source unknown; probably Ed Gilmore.

Congratulations, Orlo, on another great publication!

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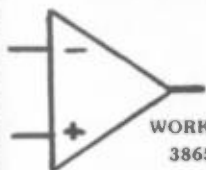
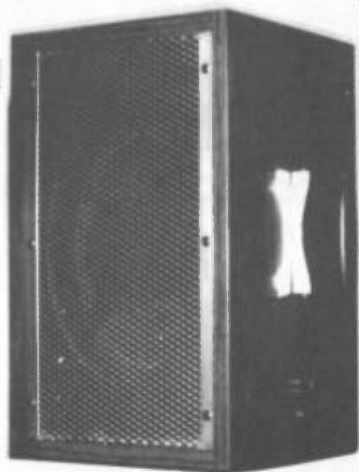
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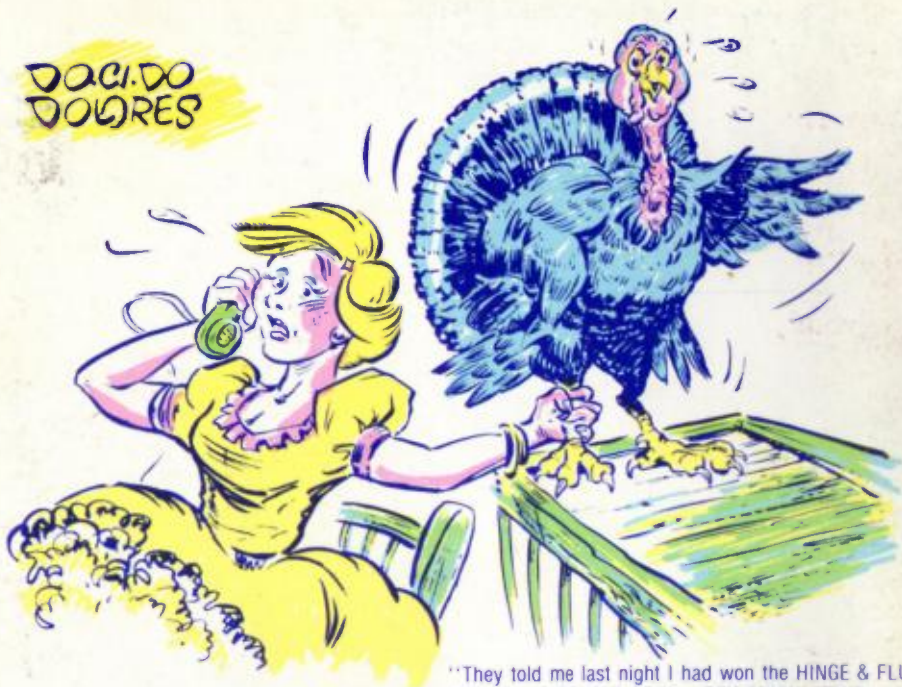
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