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**DISTAFF  
ISSUE**

**JULY 1984**



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# CO-EDITORIAL



Calendar pages are flipping madly this 1984 year, and somehow July and the distaff issue is here again. Always in this issue, we feature women especially (although we try not to neglect them at any time), and so you will see a peek into a female caller's record case and a peek into a caller's spouse's case.

Turning the tables somewhat, Cathie meanders through our fabulous, fantastic jaunt to the People's Republic of China, while Stan modestly takes a smaller space to recount his other recent travels. Actually, Stan left town the day after we returned, so Cathie suspects he relinquished the authorship of "Meanderings" gladly for a month.

It is fitting that this month we write about China in an issue dedicated to women. China is on the move forward, with master plans for development and goals in which the people participate—all the people, men, women, children. Women are everywhere in the labor force—shops, factories, farms, road gangs—traveling on bicycles, buses and by foot to reach their jobs. Conversely, many men are seen riding their bikes home with purchases, especially vegetables, tied on the carriers. A sense of partnership in a great enterprise is felt.

We feel that sense of partnership, too. For almost sixteen years we have worked together meeting our individual editorial responsibilities and making decisions as a team, although Cathie has great difficulty convincing many callers and correspondents that she does more than the typing and secretarial jobs. We feel strongly about women's roles and about enhancing the images of women in today's society. So,

when the Clinton ad on page 36 arrived we discussed it with Pete and Rutheva Brockett (Rutheva is president of the Miltech Corporation, now manufacturing Clinton equipment, so she knew the dilemma we expressed). However, since Jim Harris is not really the "boss" at Miltech, and Bonnie is not really the steno who must perch on the boss's lap, the ad format stands as sent. We all know that secretaries do not *really* have to take dictation from this position, don't we?

Women in the square dance world become callers, cuers, magazine and bulletin editors, shop owners, clothing designers and manufacturers, booking agents, program planners, organization officers...what opportunities to develop and display their abilities. Hurray for the women in square dancing!!



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# BY-LINE

If you have read the editorial or thumbed through this issue, you know by know that **Stan and Cathie** changed places, with Cathie meandering through the ancient kingdom of China with 23 square dancers on tour. Like many travelers, Cathie ran on and on, and for once found it impossible to edit the story down to a few terse paragraphs. Another turnabout occurs as **Bev Warner** steals a peek into a caller's wife's case. Cathie's was one case she looked into at a Michigan Leadership Seminar last fall.

Are you planning next year's season of dances? Perhaps the ideas suggested by **Erin** in "Pizazz" can be adapted for your club's calendar. And of course, we are always enhancing our square dance wardrobes. **Carol Densley** in a Washington Leadership Seminar presentation gives some pointers to both men and women. **Mary and Bill Jenkins**, always ready to help out with special occasions, sent us remarks they made at a Florida graduation ceremony. **Jeanne O'Hara** is featured poet this month, and **Toini Kaartinen** tops the issue with one of her graphic cartoons. Happy Fourth of July!

## ADVERTISERS LISTING

For extra convenience to readers, we are listing our advertisers (space ads only) and numbering each. Readers should still write directly to advertisers as they wish, but any who desire information from several advertisers may circle the numbers on the blank below and we will forward their requests to the proper advertisers.

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The Sacandaga Swingers hosted their first annual Daffodil Festival Benefit Dance recently. It was held to coincide with the nationwide sale of the flowers to further cancer research. Our junior members pinned these symbols of hope on our female guests. Beautifully decorated rooms in the daffodil theme greeted over 200 dancers from 20 area clubs, including one couple who danced in from Alaska. Callers Bob and Ward, who gave of their time and talent, enthusiastic club workers and fine cooperation from dancers everywhere contributed to the success of this event. Thanks to all these wonderful folks, our little club was privileged to present a sizable donation to the local chapter of the American Cancer Society.

*Rudi Smith  
Northville, New York*

We wish to thank you very much for featuring us in "Facing the L.O.D. This type of article is a nice service to round dancing as well as those you write about, and we are certainly flattered that you considered us.

*Jack & Ione Kern  
Palo Alto, California*

I have just received my check and complimentary issue (May '84) which contains my poem, "But Today." Thank you for your fine presentation of the material and for the kind words under your By-Line lead-in. I look forward to working with you again in the future.

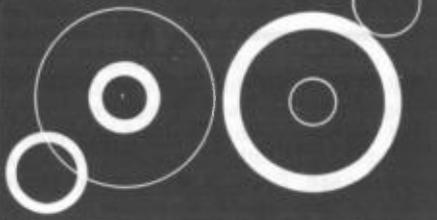
*John B. Reynolds  
Chicago, Illinois*

Received my copy of the May issue and was delighted to see my feature in its contents. I especially wish to thank whomever is responsible for the artwork. The state of my confusion is well represented. I can't agree with most of my friends, however, I personally think I'm better looking than he is. Thanks again.

*Bud McNicol  
Medford, Oregon*

We just returned to Wyoming from Arizona and found our magazines wait-

## TOP O' THE LINE



### BEST SINGING CALLS BASED ON SALES LISTED IN HIGH TO LOW SALES ORDER

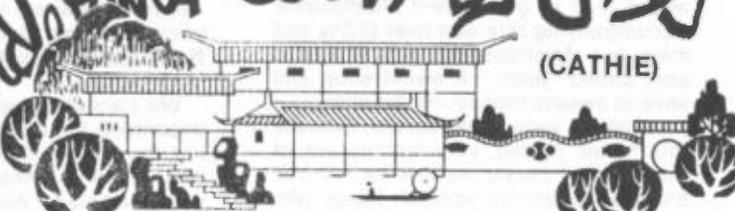
This composite list of top-selling singing call records is based on sales results reported by over 20 volume dealers, coast to coast. Records listed here are *not* new releases; several months elapse before a record becomes a best-seller. This list was designed to tell dancers and callers what records have become favorites, and not as a guide to shop owners for their record orders.

1. That's The Way Love Goes— ESP 313
2. In It For the Love— Chaparral 315
3. I'm Satisfied— ESP 604
4. Song Sung Blue— FT 107
5. Fireball Mail— RIV 203
6. Marty Robbins Medley— MW 201
7. Paradise Tonight— ST 208
8. Hard Dog To Keep Under the Porch— ESP 605
9. Happy Trails— TNT 219
10. Flashdance— Riverboat 207
11. Sentimental Old You— ESP 122
12. Welcome to My World— RBS 1273
13. South's Gonna Rattle Again— ESP 206
14. Summer Vacation— BS 2217
15. You're Nobody til Somebody Loves You— 4B6063
16. Good Times— Ponderosa 004
17. Rainbow Rider— RHythm 174
18. Waitin' for the Robert E. Lee— Hi-Hat 5061
19. Music Box Dancer— TNT 211
20. Just Because— Chinook 057
21. If They Could See Me Now— Rhythm 172
22. Taste of the Wind— Hi-Hat 5064
23. Morning Dew— JoPat 403
24. Cab Driver— BS 2225
25. That's Amore— BS 2216
26. What's Forever For— Rhythm 176

ing for us. It was nice of you to select the article on "Judgment" for your May issue.

*Johnny LeClair  
Riverton, Wyoming*

# Meandering with 崑崙西 (CATHIE)



Five days after our return from our "dream of a lifetime" trip to China, I'm still pinching myself to believe it really happened. One purpose of traveling half-way around the world is to develop an understanding of a country so different from ours. Not only were we exposed to a vastly different culture, we feel we left our hearts there with the friendly and helpful folks that we met. All the adjectives—fabulous, fantastic, terrific, tremendous—are not enough to express our sentiments. (And you're not usually at a loss for words.—Co-ed.)

First, let us tell you what a great group traveled to China. Twenty-five (including us) seasoned travelers joined forces in Tokyo after split flights from Chicago and Los Angeles which soared into a never ending sunset until we landed at 5 P.M. on May 8. All had traveled to distant points but none had seen China before. All met events with anticipation and humor, taking small discomforts and disappointments in stride. All were *a/ways* early when the bus was leaving, except when the departure was preceded by shopping opportunities. (It couldn't have been just jet lag that caused all the early arisings—Co-ed.)

**Hong Kong**— Our first full tour day, May 9, began with a trip to Tiger Balm Garden with its painted rocks and colorful statues, and a sampan ride through the junk villages, where fish dried in the sun and children begged candy with net bags on long poles. Already we sensed we were in a different world.

Stan had arranged to visit the Rotary Club of Hong Kong East for lunch, and as is customary abroad, I was invited to attend, too— the only woman in the room. Visitors to the club that day were from South Africa, New Zealand and Japan, as well as the U.S.A. Members were Chinese, British and Eurasian.

Featured were slides on Rotary International, fitting for a group where so many nationalities were represented.

Our first souvenirs were purchased— a kimono for my mother (requested) and postage stamps and another salt and pepper shaker set (New place, new set!)

That evening our China briefing preceded a welcome dinner, at which Andy AuBuchon and Betty Parr celebrated their birthdays. We were told once again that arrangements in China are sometimes unexpected; we must accept changes and adapt to them. (Actually, travel conditions in China were remarkable. Planes, trains, buses and boats left promptly. Our longest delay was in the flight out of Xi'an— one hour.)

**Guangzhou (Canton) to Guilin**— We boarded a hovercraft for our journey up the Pearl River to Canton, where we will meet our National Guide. The hovercraft seating was a surprise. We spent four hours crammed into airplane-style seats with no leg room, with misty windows that did not allow a clear view of the landscape. A Chinese soldier boarded at the first stop in mainland China and surveyed all aboard with great sobriety, making us wonder if our entire trip would meet the same surveillance. (Actually, this young man was the most militaristic soldier we saw during the entire trip. Nowhere else were soldiers or police menacing in the least.)

Docking at Guangzhou, our passports were checked, health forms collected and baggage reclaimed. Two guides awaited us. Our National Guide, Pu Kun-yu, was a handsome young man from Nanjing, with eyes that crinkled with merriment. "You know Winnie the Pooh?" he said, "Call me Pu." Local guide Miss Chi whisked us by bus to downtown Canton where we climbed to the fourth floor Tai Sam Yuen

Restaurant for our first real Chinese meal. Lunch began with jasmine tea, progressed through egg drop soup, spare ribs, pork rind, chow mein, a noodle dish and a dish of greens and mushrooms. Accompanying this was beer (3.5% and mild, but thirst-quenching) and orange pop, called "juice." A sweet soup and several sweets topped off the menu.

While we were being served, Chinese folk music played, very reminiscent of the phrased music we use for contras and with a definite Scottish flavor. (We learned on later exposure to Chinese music that much of it is lively and phrased so that we could have danced to it, although we never did.)

We rushed on to the airport, where stewardesses in bright blue dispensed orange juice, candy and abstract shapes containing pencil sharpeners. Gifts on CAAC became a constant wonder. We now are spoiled for ordinary flights with nuts and Coke.

An hour and a half later we landed in Guilin and were spirited to the Rong Cheng Hotel, finished in April and truly a modern facility. Here we had a dinner that echoed our luncheon menu.

Early "western" breakfast the next day included cookies and cake, along with fruit, eggs and toast. We boarded a "pleasure boat" and sailed up the Lijiang River. Riders on the top deck enjoyed group singing. Lunch was served on board and after lunch a Chinese group from Hong Kong sang. When invited, we Americans sang *God Bless America*. Stan was prevailed on to chant a call, but this was not sufficient. We all went on top and danced two tips with our group members, then two with Chinese partners, including Pu. The Chinese group challenged ours to a Limbo contest. Since they were all young and lithe, guess who won? The purpose was fun and laughter and we had that.



We talked to Pu and one of the Hong Kong group. Both agreed that President

Reagan's recent visit to China was "good" and that much friendliness between our two nations would result.

We learned three Chinese phrases—*Nei ha?* (How are you?) *Shi shi* (Thank you), and *Two dollar* (We're all here!) Never learned how to spell the latter one in Chinese!

We cannot leave the Lijiang without describing the Guilin scenery of needle-like mountains, hundreds of them pointing steeply upwards, most of them evergreen-clad. Along the river were coves and sandy beaches with small settlements. Science fiction readers might imagine themselves riding the river in Philip Jose Farmer's *Riverworld* series. I did!

Evening brought dinner, at which we celebrated Tommy and Tootie Banks' wedding anniversary and a "music and dancing" show. Stylized dancing, gorgeous costuming, folk singing—the only song we westerners recognized was an Italian folk song, *Santa Lucia*.

Saturday some of us climbed 400+ steps up Deicai Peak, others waited below. Some had silhouettes cut by street artists at the top; others purchased them for \$1 or 2 yuan at the cave we visited later. A stop at the zoo resulted in the first photos of a panda bear. This area is famous for Shuo Shan hardstone carvings, and we added a hardstone rooster to our logo collection.

Lunch included our last "special day" celebration—my birthday—with cake and candles. We danced in the lobby and then bussed to the Reed Flute Cave where beautiful limestone formations were enhanced by colored lights. Extremely large caverns and shaped stalagmites and stalactites presented moonscape features to our wondering eyes.

Dinner was enjoyed at the Rong Hu Hotel, after which we boarded a plane, passing through a security check where almost everyone "beeped" and was double-checked.

Driving in Guilin was a harbinger of driving throughout China, although we didn't know it then. Bicycles were everywhere, few traffic signs, largest vehicles—the tourist buses—get right of way by default. Housing was congested, thousands of people on the street, ever-present laundry hanging to dry on bamboo poles was sparkling white. All ages worked. It was rice planting season, with

water buffalo plowing many of the paddies.

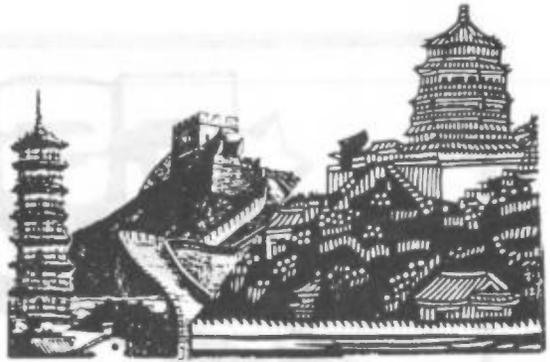
**Shanghai**— Our local guide here was Mr. Li, and our first tour on Sunday was to the waterfront along the Wang-pu River. We were objects of curiosity to the crowds walking and exercising in the park along the river; many said "Allo!" to open a conversation and practice their English. At Pu's urging, we squared up and danced two tips to a crowd of at least 500. One said behind me in the crowd, "Like the cowboys do."

We wove through a bazaar, hurriedly chasing Mr. Li, to our first Chinese garden, the Yu Garden. Lunch at the Trade Fair Building was followed by shopping— silk tie for Stan, quilted jacket for me, cloisonne rings for the ASD staff. Then it was off to the Jade Buddha Temple. Temples are built for three purposes: meditation, sermons and the practice of Buddhist principles. This one was for meditation and we witnessed the monks during a prayer service.

Dinner at a local restaurant followed. Food here was much the same as Gullin but dishes greasier. Some of the group have given up the struggle and request forks at each meal; six or eight persist and use chopsticks throughout the entire tour, except at "western" breakfasts when forks are at each place setting. Stan and I proudly claim membership in the latter group— we never left a table hungry, either! (When did we ever?—Co-ed.)

That evening we enjoyed a Chinese opera—no singing but exquisite dancing and costumes. Story is told through the brief narration and the dance. Mu-Lan, the heroine, is a popular one in China. When the northern border was invaded, she went off to war in place of her father and fell in love with the emperor's son who later was killed in battle. The lovely Chinese legend has Mu-Lan ride off to join her lover in the mists, after her disguise is revealed. Wonderful evening!

**Soochow**— The train cars sported lace antimacassars, curtains and tablecloths, with plants on each table. Once under way, tea was served during the 1 ½ hour ride through farmlands and newer, neater houses. Pu said this area is the richest in China. Local guide, Mei, met us in Soochow, shepherding us through a nine-story pagoda and on to the Hotel Soochow. This city was settled



in 6 B.C. and still has old, narrow streets, houses built on canals with no running water. These living conditions are being corrected but the numbers of people necessarily make this a slow operation.

An excellent duck dish was a highlight of lunch at the hotel. Afternoon brought a boat ride on the Grand Canal around the city and a stop at the Lingering Garden. Cement and wooden barges carry timber, coal, food and bricks along the canal. On boats and houses the hanging laundry sparkles in the sun.

Having run out of special days, we celebrate Parrs' and Lillagores' upcoming anniversaries, our daughter Sue's graduation from college (with parents in absentia), Dorothy Fischer's daughter's recent Dietition-of-the-Year award with Chinese red wine at dinner.

Mei escorted us to the Embroidery Research Institute, where ancient handcrafts are being studied and preserved. Workers used extremely fine thread and tiny needles to produce exquisite embroidery that is the same on both sides. No knots! Most items are expensive and require so much time that they are used as state gifts when completed. The large and beautiful Humble Administrator's Garden was next on the agenda before returning to the hotel for lunch. We squared up in the lobby, again at Pu's urging; he wanted us to initiate Mei into the square dance. Mei is a dancer, took to our figures beautifully and questioned us at length about the activity in the U.S.

The sandalwood factory was another educational jaunt for us. We were ushered into a reception room, served tea and "briefed." There are three kinds of fans— court (which we were given as gifts on our canal boat ride), fragrant fans and sandalwood fans, which are

Continued on Page 89



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**NEW RELEASES:**

- ESP605 HARD DOG TO KEEP UNDER THE PORCH by Larry
- ESP604 I'M SATISFIED by Larry
- ESP507 STREET TALK by Bob
- ESP506 I STILL LOVE YOU IN THE SAME OLD WAY by Bob
- ESP401 SIZZLIN' (Hoedown) MS Calls by Bob
- ESP313 THAT'S THE WAY LOVE GOES by Paul
- ESP312 LOVER IN DISGUISE by Paul
- ESP206 THE SOUTH'S GONNA RATTLE AGAIN, Elmer and Larry
- ESP123 JUST BECAUSE by Elmer
- ESP122 SENTIMENTAL OL' YOU by Elmer

**RECENT RELEASES**

- ESP121 NEW LOOKS FROM AN OLD LOVER by Elmer
- ESP120 PUT YOUR ARMS AROUND ME by Elmer
- ESP119 WAY DOWN DEEP by Elmer
- ESP118 IN TIMES LIKE THESE by Elmer
- ESP117 ENGINE #9 by Elmer, Harmony by Tony
- ESP311 MY LADY LOVES ME by Paul
- ESP310 GOOD 'N COUNTRY by Paul
- ESP309 GOOD OLD DAYS by Paul
- ESP205 STRONG WEAKNESS by Elmer and Paul
- ESP204 I WOULDN'T CHANGE YOU IF I COULD By Elmer & Paul
- ESP203 I THINK ABOUT YOUR LOVE by Elmer & Paul
- ESP202 GOLDEN MEMORIES by Elmer & Paul
- ESP505 SWINGIN' by Bob
- ESP504 I WISH I WAS IN NASHVILLE by Bob
- ESP503 CONEY ISLAND WASHBOARD GAL by Bob
- ES0502 AIN'T GOT NOTHING TO LOSE by Bob
- ESP603 SALTY DOG BLUES by Larry
- ESP602 MAMA DON'T ALLOW by Larry
- ESP400 LIGHTNIN' by Elmer (Hoedown with Plus 1 Calls by Elmer)
- ESP001 BIRDIE SONG, Cued by Malcolm Davis
- ESP1001 LP or Cassette, Side A, Vocals by Elmer.

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# What You Wear and How You Wear It

BY CAROL DENSLEY

from Washington's Leadership Seminar



The first item that I would like to discuss is probably the most expensive single item that you will use in dancing, your petticoat! Petticoats are available in many colors and several types of fabric: organdy, chiffon, horsehair net, marquisette net and/or combinations of these. The nylon chiffon is the softest to wear, while the other kinds afford you more fullness. It is a preference on the wearer's part and the decision has to be yours. As a general statement all petticoats relax, some more than others, but the ones that have the nylon chiffon ruffle on the edge will stay full much longer than those that do not, as it prevents the petticoat from becoming flat when the body relaxes. Your marquisette net is the least likely to relax, but also is not as comfortable to wear.



**Upkeep Petticoat:** They are all washable. I recommend sudsing in a bathtub with Woolite or Ivory dish soap. Let soak for one hour and drain and refill the tub to rinse. Do this a second or third time, if necessary, to remove all soap. Do not use fabric softener. It will break down the fabric and cause softness. If you have a front-loading tumbler-type machine, you may use that but be careful of how much soap you use. Do not put in dryer. To dry wet petticoat, place on an open umbrella or throw over a railing. *Do not hang from the waist.*

For petticoats that have become dingy or yellowed, try soaking them in Electrosol dish soap, one cup to a tub of water. Rit clothes-brightener sometimes helps, also. If you have petticoats that do have the chiffon ruffling or are all chiffon, you may dye them. If you are considering buying a new colored petticoat, you may want to dye your old one and buy a new white one. Don't forget to dye your pettipants with your slip, you'll never match it.

For storage, petticoats should *not* be hung by the waistband. Chiffon-bodied petticoats are cut the wrong way of the fabric and will continually stretch. Store these folded flat and in a drawer or on a shelf. The ones with nylon tops should not be hung by the waist either. Do not store in plastic, as petticoats draw moisture and will mildew and rot, if not allowed to breath. Depending on the space available, a chain from the ceiling to the floor or from two hooks across the ceiling works well, hang from the sturdier fabric of the petticoat. Gently rolled and placed in a cotton pillow slip, you can then hang the case or place it under the bed. Every time you squash or sit on a petticoat, it breaks down the fibre. I do not recommend wearing petticoats for extended travel. For "dead" petticoats, you might try one of the following: Fishing line zig zagged to the seams or acrylic floor wax sprayed from a spray bottle while the petticoat is spread out flat.

When purchasing a new petticoat, bring a couple of dresses with you, so that you might see how a certain petticoat reacts under the fabric weight. It also helps in determining the length.

Pettipants are available in two fabrics and four lengths. Cotton tends to be cooler and lasts longer, while nylon is less bulky.

**Shadow panel:** This is a broadcloth circle skirt, which is worn between the petticoat and the dress. This panel has several functions. It allows a dark petticoat to be worn under a sheer or light colored dress, without the color showing through. It also keeps your dress from riding up on your petticoat and prevents the dress from dipping and diving in the folds of your petticoat.

**Shoes:** These are available in various styles with heels from 1/2 to 2 in. Again, this is a personal preference. The 1/2" heel is a popular shoe and is one of the more comfortable, but it does not offer the support that some people need. The 1" heel is the most popular shoe and leads to the best fit and the most support. The 2" heel was primarily built for the round dancer, but has been readily accepted for both round and square dancing. I highly recommend this style especially to those people who are used to wearing heels for work or on a daily basis.



#### TIPS FOR THE MEN:

**Shirts:** Wear long-sleeved shirts, shirts whose sleeves start at the shoulder bone and come to the wrist. If you have a problem getting sleeve length, add a wider cuff.

**No Hats on the Floor:** I have heard from no less than two dozen people this year on this subject. Would you wear a hat in your grandmother's house? *No jeans*, unless they are a definite part of a costume or for a special dance and then they should be new and pressed! If you do not like dress slacks, you might consider cords, with a jean cut. Slacks should be hemmed to the bottom of the heel and the top of the sole in the back and tapering slightly to the front, to rest on the top of the boot foot.

Put on a belt and don't look down while the hem is being marked. If you perspire at all, please wear a towel.

Ties, of course, should be worn for any formal occasion, with the collar buttoned to the top. For a more relaxed

look, wear a tie on the neck, with the top button *only* unbuttoned, possibly a loose-fitting bolo tie, to obtain that completely dressed look, without being uncomfortable.

Watch belt buckles that have any roughness which might tear another's clothing. Women, it is your responsibility to at least check what your partner has on to see that it matches and that it has been ironed, if needed.



#### CLUB OUTFITS:

Last and most important, let's talk about the most controversial subject that your club will ever have to decide. First, you must decide if this is going to be a temporary outfit or if it is going to be continual. Second, you have to decide if your uniformity will be with style or with color. Heaven help you if you try for both. Pick a committee to choose fabric and come up with a couple of ideas for style. You need to take into consideration those members of your club who will go the maximum with shoes, petticoat and Pettipants, slacks and possibly even jackets. Pick a color that has some versatility. Never have I heard more complaints!

#### QUESTIONS & ANSWERS:

**Q:** How does a woman determine the length of her petticoat? Some women wear them very short.

**A:** The most accepted length is 1" above the knee cap or 1" below. Teens sometimes wear them 2" above. 4" above is too short. Short people sometimes wear their skirts short to give them height, but this makes the skirt length too narrow.

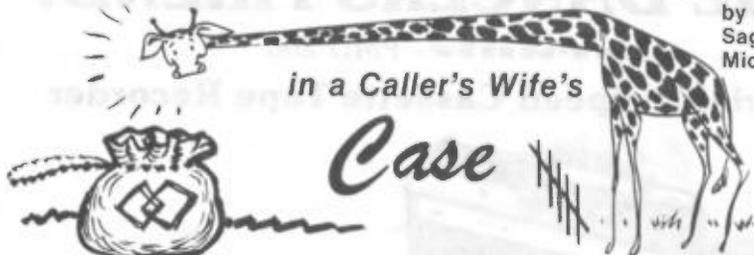
**Q:** There seems to be a new trend with young dancers, wearing full skirts (Prairie Skirts) without petticoats. Is this a trend, passing phase and are other clubs concerned?

**A:** It is a fad. A slip needs to be worn if you do alot of twirling. It will probably pass.

Continued on Page 87

# Steal a Little Peek

by Bev Warner  
Saginaw,  
Michigan



in a Caller's Wife's

## Case

Ever wonder why callers' wives carry such large purses? If the opportunity arises, you really should ask for a look, or rather a quick inventory check.

As a dancer, I always wondered what one woman would need with so much at a dance, forgetting I was always busy on the dance floor, in need of only a tissue which could be poked up a sleeve or tucked in a pocket, or maybe a dab of lipstick or powder for a shiny nose that hubby was willing to carry in a trouser pocket. Hair spray kept my hair in place, so what could be in the bag?

As my status changed from dancer to caller's wife, I soon learned the "big bag game." I never realized so many things could be needed by so many at a dance.

My husband's role reversed as well, from dancer to caller. Now I carry his comb, hair spray, breath mints, allergy pills, glasses, pen for autographs, calling cards, calendar, address book, extra cords, needles and spare parts (for both him and his equipment). He has to look sharp and smooth.

Needless to say, someone will need a safety pin or bandaids before the dance is over. I never leave home without a supply of aspirin and antacids. Would you

believe some restrooms lack toilet tissue. Ever try to dry your hands on T.P. instead of paper towels? You can see how full the bag is getting and I've just begun.

Some wives like to crochet or knit. I wouldn't have the room to carry the extra baggage nor have time to count the stitches, I'm so busy checking my inventory. There are requests for calendars, fliers, schedules, subscription blanks, sample copies of magazines, negatives of this dance or that, fan club badges, national directory, convention blanks, Callerlab lists. These are all necessary items. I've tried cleaning and separating everything in the bag, but it all goes back in, minus the gum wrappers and used tissues that never get poked up a sleeve anymore.

One item I am never without is an extra pair of white Pettipants (one size fits all) for that tearful, fearful lady who left home without hers.

And, of course, no self-respecting grandma would leave her brag book of photos at home. With 14 grandchildren, this makes a fat book!

Instead of a dancer, I have become a walking commissary. I wonder if perhaps I am carrying this a little too far?

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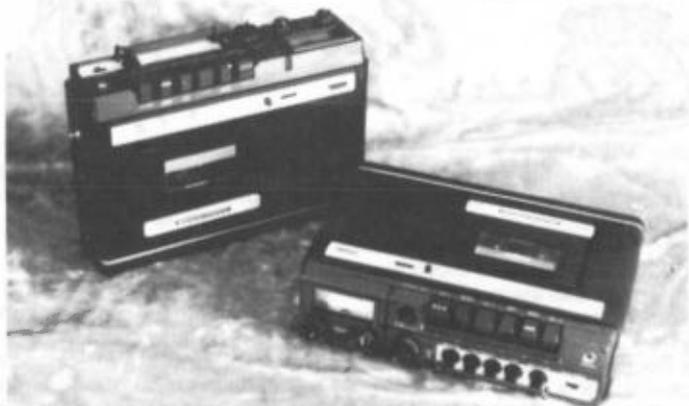
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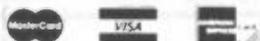
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## SHORT

# Meanderings with Stan

Golly, molly. It's July. Summer already. Distaff issue of this magazine. Time to pay tribute to the female half of the square dance world. We've said it all before, and we'll say it again. Thanks, taws and fraus and mother-in-laws— this plug's for you!

Thanks, Cathie, for writing *Meanderings-proper*. Call this a post-script if you will, just so I get a few cents in, mainly to update the travel report. For more good words about the part women play in our scheme of things, read again the center spread of our July '78 issue, or order IN-form #Q-6. That says it.

**Parkersburg (Lubek) West Virginia—** Down there south of P-burg, on a little two-buck Lubek woodchuck ridge, lies the nicest little wood-floored hall you could ask for, owned by the town. That's where we've had full halls of *ASDance* delights year after year, including this one, and the dancers, well-taught mostly by Keith Rippetto, are sharp as a tack. But fate often takes on ominous twist, even in the changing politics of a dynamic S/D club, and somehow my '85 contract was inexplicably scratched. The feeling is not unlike your discovering your Century Club book at the end of the wash cycle with 99 badly smudged signatures. Altogether on the chorus, folks: "A-a-a-h, darn!" Well, maybe one day, someday I'll get to go back *tobacco* roads to Lubek, and yo' beck and call, y'all!

**Charleston, West Virginia—** Now it was time for a mid-week, month-end, *tres-jour*, treasureable-pleasurable jaunt *au auto*. It began with a five-hour southerly trek to the capital of the mountain state for an *ASDance*. Dillard CC-ites Fred and Pauline Camp gave me an Evans neat eat treat, just before the Hilltoppers tech center dance. The pre-gard gig was shepherded by Roger Miser, promoted by caller Keith Angle, and others. Afterward we *ho-ho'd* at Ho-Jo's and I turned into Inn-60-West.



**Altoona, Pennsylvania—** Loved that loopin' lupin Interstate drive up 79 on a fresh spring day, then east to Cumberland, and north via the *Mail-Pouch* route to Altoona. Actually the annual *ASDance* was held at the rural Lakemont fire hall again. The Chim-Rockers surely do rock the chimneys with enthusiasm. And their pies will sweep a chimney-sweep off his feet! (It's a *cinder* tale to lie— I *swept-a-quarter* of a pie my way.) Evelyn "L" (That's "L" to spell.) cued. Caller Emil Corle (soon to move to Florida) was there. Rhykerds were *charges d'affairs*. Julia McIntire tended door details. That's about it. No mo' to tell— motel. Where? Wye. Why? No, Wye!

**Brewster (Massillon) Ohio—** I discovered a most remarkable S/D hall in mideast Ohio, tucked into the tiny town of Brewster, over where the diligent and devout Amish people trot those magnificent mares before stark black buggies, hugging a hunk of precious little roadway, praying to God a careless driver doesn't make their quiet lives quieter. The hall, Red Lantern Barn, is a converted haybarn with a good wood floor and rustic furnishings. There's a little kitchenette, small stage, and a giant wagon wheel chandelier to top it off. An eager bunch of Red Lantern Flames and guests lit up the place with miles of smiles and desirable styles, followed by piles of provisions. Thanks to Baumans, The Running Dummie, and others.

**Wichita, Kansas—** This is the one I had waited for for a long time. The Wichita Federation (both dancers and callers) had booked me to call their annual spring festival in the beautiful downtown coliseum, named Century II, a spacious convention center. I worked with Texans Dave and Nita Smith on

rounds. It was a sunny Saturday but windy as the plane bumped down in Wichita. I was met by caller Jack Reynolds. Coordinators Ted and Babe Mueller were super hosts. I stayed in the Holiday Inn Plaza across from the coliseum. First time I've seen a telephone in the bathroom, but alas, no one to call. Cathie and Mary were at the New England Convention up in Burlington, Vermont that weekend.

One hundred squares paraded that evening in the grand march. Took my breath away. Just a beautiful sight—pretty dresses formed a kaleidoscope of color. (Seems you had a quandary—Which law to watch in Wichita?—Co-ed.)

M.C. was Gary Raine. A dozen callers were there. Some old friends. *Happy tracks* editors Jim and Mary Looney, Tracys, Pells, Frazier, and I could go on and on. 150 sets danced at one time. Four Yaks provided fine sound. (They must have imported the yaks from Tibet, I'll bet.—Co-ed.) An after-party at Ted and Babe's home. Great event. Wichita with its well-organized S/D scene has got to be one of my favorite places. (See also *ASD*, Sept. '77, p. 8, Sept. '81, p. 9 and other references.) Next day they even put on a tornado to impress me, since I'd never seen one, and all of us in the airport terminal had to retreat to the basement!

**Ruskin, Nebraska**—Next day was windy, rainy, and some snow was thrown in just to prove winter was not dead yet as April was turning to May. I drove my rental to this tiny town for the Spring Creek Swingers *ASDance* at the community (quonset-type) hall. An old villager laughed when I asked if there was a motel, and he sent me 20 miles

away to the Plains in Superior. Caller Elliot Kruitfield set it up, Lavern and Verla Heitmann were in charge. Caller Rich Gates was there. After-dance eats added to a hearty party.

**Norton, Kansas**—What a pleasant drive over looping, swooping Grant Woodish landscape the next day with spring-like weather back again! Straight west I Renault-rambled, skirting along the Kansas-Nebraska line, driving between *wheat* and *beef*, one could say. Finally the end of April had come, and it must have been calving season, for there were half-cows everywhere. (Half-cows is proper, I reckon. Isn't *cal* an acronym? C-ow plus h-ALF equals CALF.) (You get a KISS for that, Stan. That's an acronym, too. **Keep It Sensible, Stupid.**—Co-ed.)

The Squarenaders put on a good one in that 4-H building in town. The Best Western was my motel. Don and Elaine Mann manned the affair. Little town. Big-hearted people. I'll be back.

**Kansas City, Missouri**—Back to Wichita I drove, returned the Renault, and flew to K.C. Unfortunately May Day was Slim Pickens day. The *ASDance* sorta died on the vine, except for 22 supporters with real spring spirit. Thanks anyway to caller Jim and Barbara Jeffries for setting it up, and to other hashers Rich, Buford and Jack. Interesting comedown: 150 sets in Wichita, 5 in K.C., at the start and finish of this trip. But that's very typical in the life of a traveling caller. Some highs. Some lows. With a sigh, I was glad to catch that big bird home the next day, May two, too; to toot off to China to chop chop suey with my chopsticks. See ya next month, chop-chop, post haste, and pronto!

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# THOUGHTS FOR NEW GRADUATES

by Bill & Mary Jenkins

*Mary and Bill Jenkins sent excerpts from comments made to a graduating class of square dancers at Travellers Rest in Dade City, Florida:*

Welcome to the wonderful world of square dancing. You have taken the first few steps along the path trod by millions in the past, since the history of square dancing has its origins in the counties of Europe, Asia and Africa in the centuries prior to the discovery of America. A most fascinating future is yours for the grasping as you go forward and discover the multitude of faces this activity contains. The square dance activity is likened to a diamond. The brilliance of the contained fire can be observed from any one of the polished faces surrounding the activity.

The square dance is at present the folk dance of America. As such it encompasses many dance types—square, round, folk, contra, modern, traditional. Square dancing has been described as "friendship set to music." I would beg of you to keep an open mind on the various aspects of the dance. Everyone dances to a different beat of a drum. There is so much more to the activity than getting from one point to another.

To paraphrase past president John Kennedy, "It's not what square dancing can do for you, it's what you can do for square dancing."

You have spent much of your precious time listening to and following the directions of our competent, considerate, patient and caring caller, Dale Eddy, assisted by his kind and loving wife, Maxine. You have also met many people whom you might never have met, had it not been for your becoming involved in the modern western square dance activity.

A great caller and teacher once said that there are only three basic movements in square dancing: 1. you walk, 2. you turn yourself, or 3. you turn somebody else. Amazing, isn't it, how many movements or calls have been "invented" using these three basics? You have learned *some* of these movements and have been *exposed* to many more. Learning means doing them automatically without hesitation, without think-



ing. You hear what the caller is saying, do it, and at the same time smile at your corner and think about what you're having for the next meal! For the moment you turn off your brain, turn on your feet and dance! Be patient—it takes time.

Enjoy your dancing. Square dancing is supposed to be fun, not work! Dance with everybody, especially with people who want to enjoy dancing.

Callerlab, the International Association of Square Dance Callers, recommends that new graduates dance the Mainstream program for at least one year on a regular basis before trying to learn the next program. Knowing and dancing more calls doesn't make you a better dancer! Before going to the next program, feel comfortable and confident dancing Mainstream. If possible, dance with a class. You will constantly be reminded that you too were once a beginner and will therefore be more patient with and understanding of beginners.

Square dancing is a "courtesy activity." Dancers sometimes have to be reminded of courtesies shown one another. The costume you wear, the badge, the flag or emblem on your car, all signify that you are a dancer and are expected to live up to the code of ethics and courteous manners which have been taught. For example, we should never pass a disabled vehicle on the highway without stopping to offer help, if that car has a square dance flag or emblem!

Be proud of being a square dancer! You are now a member of an international group with whom you can communicate at all time. You are not just a member of this group, this club, this community, this state, this country! You are a member of a worldwide family. You are a part of a worldwide activity that is well over 300 years old.

May you all enjoy many miles and many hours of happy dancing with friends you know and friends you've not yet met! Keep smiling. Let's square up together and enjoy!

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**BAYSIDE PROMENADERS**  
 — A HELPING HAND  
 CLUB

Bayside Promenaders S/D Club of Dundalk, Maryland, was organized in 1970, under the sponsorship of the Dundalk Recreation Council. The club was a spin-off from the Happy Squares Club, and began with 15 charter members. Within a year, it developed into one of the largest clubs in Maryland. One charter member still remains.

The Bayside badge depicts a lighthouse with a gold-colored light beam streaking across a white background. A lighthouse at an inlet near Logan Village in the area was the inspiration.

In Mary, 1972, less than 1½ years after organization, the Dundalk Recreation Council asked Bayside to hold a benefit dance with proceeds going to help the mentally retarded in the area. This was the first of many benefit dances that followed.

Chuck and Elaine Kessler were the first caller and taw for Bayside, and upon their resignation in 1973, calling and teaching tasks were accepted by George and Marlene Curry. In George's first two years, he graduated over 90 dancers in each of two classes.

The second benefit dance was a U.S.M.C. "Toys for Tots" in December 1973, in memory of a Bayside Marine and charter member who died of leukemia. Beginning in 1974, Bayside sponsored Christmas parties for the Villa Maria Home for Children in Towson for three years. The following two years, Angel's Haven, a home for retarded children in Glen Burnie, was the recipient of the party and gifts.

Baysiders were not content with just Christmas projects for children and in spring of 1975, they joined forces with

the Happy Squares and Jephthah Chapter of Eastern Star to cosponsor a Cancer Fund dance. They continued sponsoring this project with the Happy Squares until 1978.

When Baysiders became aware that a teenage club member was a victim of lupus, the club decided to forgo joint sponsorship of any other benefits, and devote its energies and talents to a benefit for the Maryland Lupus Foundation. This foundation is manned entirely by volunteers, and all monies acquired are used for research and help for lupus victims.

The 1983 Lupus Benefit Dance, under the chairmanship of Phil and Ann Adams, has been the most rewarding monetarily. Phil and Ann presented the Maryland Lupus Foundation with a check for over \$3,400., raising the total contributions to over \$10,000. Much of this money was raised by raffling quilts made by men and women of the club. Two quilts have been made for the Lupus Dance, under the competent and patient direction of Bob and Miriam Hemmig—the first was a square dance design, and the second a floral pattern.

The Adamses have three reasons for untiring efforts towards lupus, for as Ann says, "We have three daughters who have lupus." Each of the girls was a Bayside member at one time. Phil and Ann will again chair the 1984 dance.

The club also supports benefit dances of neighboring clubs, such as Toys for Tots, Eye Bank, Heart Fund, Cancer Fund, and dances to help square dancers who are enduring financial hardships due to prolonged illness and hospitalization.

Callers, alongside George Curry, and cuers such as Bill and Rosella Bosley, donate their time to the benefits. It is impossible to name all who give so willing of time, energy and talent. The goals are accomplished by the united efforts of each and every member, and each one is justifiably proud of the end result.

*Genny Callahan*

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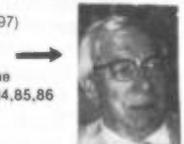
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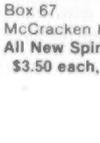
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## HEM-LINE

Carmen Rios dances with the Spinning Wheels of Los Altos, California. Carmen incorporated crocheted lace panels between skirt panels and as a bodice inset. The effect is a very special one. Carmen, who normally copies crochet samples, has written her directions for crocheted lace. She has used the Heidi bodice, modifying the front panel into a single piece for a neater fit. The bodice panel fits a size 13 and the skirt panels fit a 20" skirt.

**MATERIALS:** 6 balls of Cebelias size 10 cotton made in France, or 2 (400 yd.) balls J. & P. Coats Knit Cro-sheen. Size 8 steel crochet hook. Gauge: each motif measures 2".

**MOTIF DIRECTION:** Ch 6, join with sl st to form ring.

**RND 1:** ch 3, 4 dc in ring, ch 5, 5 dc in ring, repeat 2 times ending with ch 5 sl st on top of ch 3.

**RND 2:** ch 3, 4 dc holding last loop on hook, make cluster draw thru all 6 lps on hook, ch 7 repeat cluster, ch 7 make 2 more clusters, after ch 7 join to sl st with sl st.

**RND 3:** ch 1, 3 sc, on ch, 4 st P, 6 sc on same ch, 3 sc on following ch, ch 7 draw loop thru 3rd sc from beginning of ch, 3 sc on ch, P, 3 sc P, 3 sc. 3 sc on ch from Rnd 2 P, 3 sc, repeat 2 more times. Join with sl st to ch 1 cut, work cut thread neatly into back of motif.

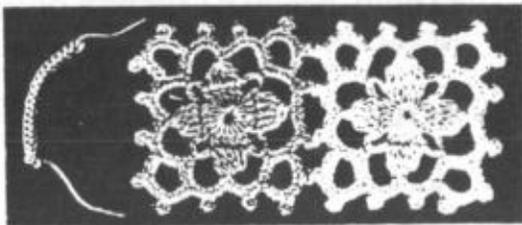
Second motif is worked the same. Join starting on 7th P ch 1 sl st in to P ch 1 close P.

The number of motifs needed depends on the size of the dress being made. For a size 13 it takes 8 strips of 10 each for the skirt, 9 for the panel on the bodice, and 3 to trim the shirt.

**CROCHETED BRAID FOR TRIMMING SHIRT:** Using size 8 hook: ch 2 pull loop thru ch 1 draw 3rd loop thru two loops on hook; keep working the same until desired length is reached.

Back of shirt has braid and one motif in the center of yoke.

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California*





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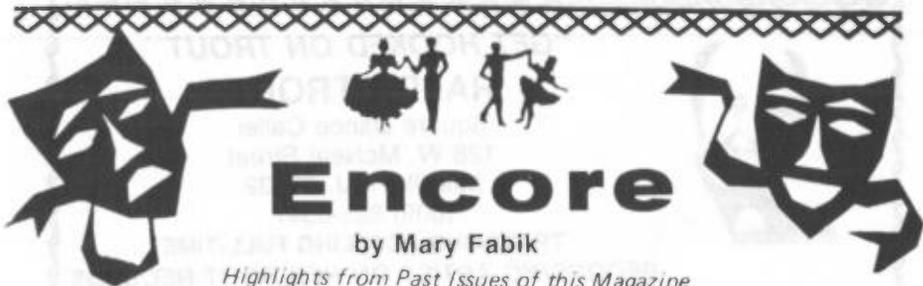
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# Encore

by Mary Fabik

*Highlights from Past Issues of this Magazine*

## 25 YEARS AGO— July 1959

In the editorial, Rod LaFarge talks about good will. "Like a good reputation, good will is not something you can buy in an emergency... at the time you need it most. Clubs that have tactlessly brushed off friendly overtures from beginners are often distressed when, after becoming 'finished' square dancers these people prefer to form their own club rather than join 'that bunch of snobs.'

Tomorrow's good will is built today; people who save it as a novelty to trot out at Christmas time usually find it like the tinsel of the Christmas tree... it glitters prettily, but everyone knows it's just for show."

\*\*\*\*\*

Bob Brundage reports that the 8th National S/D Convention held in Denver, Colorado, was a tremendous success with dancers and callers from just about every state in the Union— approximately 9,000 in all.

The highlight of the long weekend was the Pageant of the History of American Square Dancing. This extremely ambitious, two-hour program was planned, choreographed and directed by Dorothy Shaw as a beautiful and fitting memorial to her late husband, Pappy Shaw.

"The Lady Loves To Dance," is a new record by Harold Bausch.

\*\*\*\*\*

Here and There: The closing off of the main street in downtown Denver for square dancing on Thursday and Friday for four hours during the National Convention is the first instance in History of an American city of that size closing down traffic for such an exhibition. Sound trucks were stationed in each of seven blocks with continuous dancing.

\*\*\*\*\*

Des Moines, Iowa will host the 9th National S/D Convention in 1960 and

Detroit, Michigan will host the 10th in 1961.

## 10 YEARS AGO— July 1974

Ginny Trimble of Tacoma, Washington has some pertinent words to say about good taste concerning our square dance costumes.

"For the lady the dress should never be shorter than just above the knee, as the dress becomes even shorter with petticoats beneath it and really— we aren't in this fun hobby for a 'leg show,' are we?

Girls, watch that neckline of your dress and make sure your undergarments are concealed. 'Shoe Makeup' will restore a tired old pair of shoes. Be comfortable but look nice. Tennis shoes do not fit the bill.

To see a man on the dance floor with a hat on shows a bit of crudeness and bad taste. Let's keep our square dancing and square dance attire on a high level. Let your manner of dressing indicate the joy and love you feel for this best of all recreational activity."

\*\*\*\*\*

Orphie Eason tells of travelling half way around the world, leaving behind twelve inches of snow and stepping off the plane in 78° to see a large banner draped on the airport saying "Welcome Canadian Square Dancers."

The dancers travelled to Christchurch, New Zealand to attend the 1974 Southern Hemisphere Square and Round Dance Convention.

\*\*\*\*\*

In answer to a question, Will Orlich says he expects "zoom" to replace "substitute" in our square dance nomenclature.

\*\*\*\*\*

"Steal a Little Peek" features Harry McColgan of Princeton, W.V., who started his calling career in 1963 when

**Continued on Page 81**



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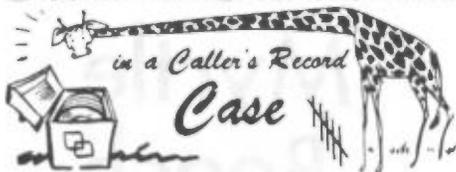
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# Steal a Little Peek



## DEE DEE DOUGHERTY LOTTIE

Dee Dee started square dancing at the age of three and was clogging in an exhibition group by the age of six. Square dancing has been her whole life. She has been calling for about eight years, and is travelling a seven state area with hopes to expand the perimeter.

In September 1983, Dee Dee married Bob Lottie and began calling full-time. She calls regularly for four clubs, and is a member of Swingmasters, MSDCA and Callerlab. Dee Dee has done harmony on Outlaw, Roadrunner and Desert labels, and will now be recording on Square Tunes. She and her brother, Randy Dougherty, a full-time nationally known caller, are planning a tour to Jamaica in November, 1984.



### HOEDOWNS:

- Dead Or Alive— Outlaw
- Rhythm Express— Rhythm
- Lightnin'— ESP
- Devil's Dream— Chaparral
- Gypsy Woman— Prairie
- Boiling Cabbage— Square Tunes

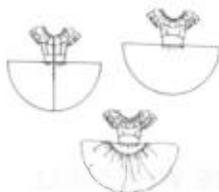
### SINGING CALLS:

- Tulsa Time— Chaparral
- I'm Satisfied— ESP
- Golden Memories— Rhythm
- Hallelujah Medley— Square Tunes
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secretary, and Faye Smith as corresponding secretary. Committee chairmen are: Jim and Ann Nunnally, business; John and Dimple Williford, publicity; Gwenell and Lenear Taylor, housing/registration; Tip and JoAnn Blizard, services; Dallas and Elaine Hastings, program; Jim and Peggy Segraves, education; Will and Pat Pate, social/special events. Legal advisor is Walter Cornelius. NEC advisors are Jim and Marye Jane Joly, Loren and Florence Long, Pete and Ester Hughes.

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# STRAIGHT TALK

Sometimes you just can't win! I used to not think twice about using the terms *women*, *ladies*, *girls*, *men* or *boys* when talking or calling. My women's lib friends, however, convinced me that even if I were liberal-minded in thought, I had to go overboard in my use of words to help undo the wrongs they felt had been done over the years. In conversation, I did so well at converting the thought *girl* to the word *woman* that I occasionally was embarrassed when I found myself referring to eight-year-old female people as women! I have reserved the right to use the term *girls* on occasion since it has one syllable vs. the two that *ladies* and *women* have. This allows me, when necessary, to more easily fit the word in the poetry of my phrases. (I know some callers that won't even give in to this!) My women's lib friends grant me this poetic license as long as I keep things balanced by saying *boys* vs. *men* on a comparable number of occasions.

My feelings were (and are) that since I do believe in the cause, and since using the terms *women* or *ladies* instead of *girls* wouldn't offend even those women who don't feel strongly about this, I should try to avoid the improper use of *girls* whenever I could.

As time progressed, I found that I also started to use the word *person* on occasion. When, after a *grand right and left*, I would say "meet that lady and swing her," I realized I was only talking to the men. My first correction was to occasionally talk to the women and say, "When you meet that man..." It seemed, however, very appropriate to talk to both the ladies and the boys and say, "When you meet that person..."

At a dance recently, a woman said to me during one of the breaks, "Thank goodness you finally called us ladies." I wouldn't have pegged her as a women's libber, but just thinking that tells me I'm not yet free of prejudices myself. Worse than that, I was afraid I had slipped back into saying *girls* too often, without realizing it. She continued, "I'm a lady; I'm a woman; preferably I'm a girl, but I'm not a person!"

Sometimes you just can't win.

Don Beck

From *The New England Caller*  
Lowell, Massachusetts

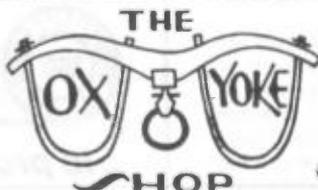
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### Ongoing Analysis of 1982-83 LEGACY Dancer Survey

How do attitudes and opinions of square dancers change as they gain experience? LEGACY's survey committee decided to review the '83 data to see what they could learn. The results were interesting.

All 5,481 responses were sorted by dancing experience, using 2-year groups such as a 2 and 3, 4 and 5 and so on. The results were compared with the "average" dancer as portrayed by all responses and then reviewed again for significant trends. Here are a few of the facts revealed:

A. New and one-year dancers averaged between three and four dances per month. The frequency increased gradually to a peak of six per month during their sixth and seventh years, then declined to somewhere between four and five until around 20 years. At that point the average began to rise again, possibly because of retirement.

B. All were asked "Of those you know who have dropped out of square dancing, what do you feel were the most significant reasons for their disappearance from our activity?" The overall responses were distributed as shown below. The percentage points indicate the number checks in each category compared to the number of questionnaires. The percentages add up to more

than 100 because some dancers checked more than one category.

Felt rushed— inadequate learning time	27.7%
Were bored— not enough variety,	11.2%
Felt pressure— toward higher dance levels	38.2%
Styling— rough or non-standard moves	8.3%
Social— not accepted by group	20.5%
Club— functions or responsibilities,	11.4%
Other—	34.3%

Only twenty percent of the new and one year dancers checked "Felt pressure." After that, the checks in that category increased gradually up to a peak of 56% for the 16 and 17 year group. Dancers with 6 and 7 years experience checked "Club functions and responsibilities" 14% of the time, a peak in what was a rather flat tendency.

C. An amazing 18% of the new and one-year dancers had been club officers. 44% of the 2 and 3 year dancers suffered the same fate.

D. Only one-third of the dancers with 12 or 13 years experience had attended a leadership panel or seminar.

E. In the "attitude" part of the survey, dancers were asked to rate various aspects of the activity using a +5 to -5 scale. Some of the trends were interesting. Guess which group had the lowest overall attitude score? That's right, the 6 - 7 year types. In general, they had poorer than average attitudes about cost, learning, club leadership, the challenge, pleasure of dancing, mixers,

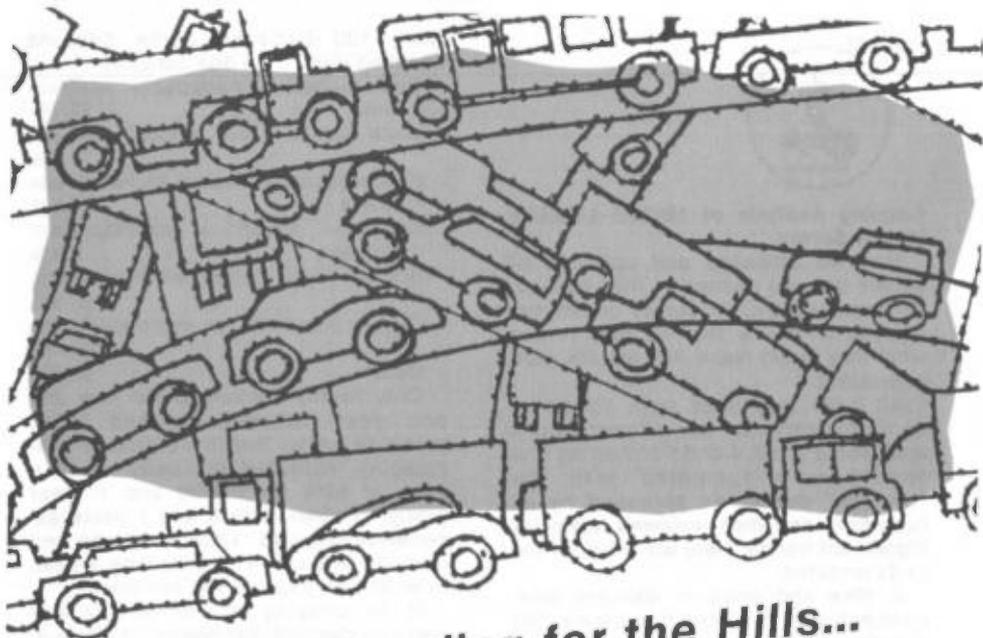
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by Bev Warner

# LINE-LIGHT



I wish everyone could meet Ann Davidson. She is energetic, healthy, friendly, curious and intelligent, and on top of all that, she is a poet and author.

Ann has a ready smile that reaches every square on the dance floor. She feels good and she loves telling everyone how she achieved her good health. Once on her death bed and racked with arthritis, she explored and experimented, using common sense and her faith in God, vitamins, supplements and good food to achieve her new-found youthfulness and energy.

Ann's book, *How I Conquered Arthritis* is filled with poems, hints on making yogurt, sprouting seeds, vegetarian menus, humorous anecdotes, her formula for an active, useful life.

I first really met Ann at a campout. I was conducting a nature walk and Ann was part of the group accompanying me. She was interested in identifying wild herbs. That day we came across lots of wild edibles and flowers. On the jaunt I learned as much about Ann as everyone did about the specimen we found. Back at camp we delved further into each other's lives and habits. We found we had much in common and I knew I had a friend for life.



We had great fun talking about how she published her own book. She did most of the work herself. One paragraph from her book I found delightful. "When I began to feel so well after discovering and eating healthy foods, I was elated. Enthusiasm oozed from my conversations. I bounced around and told everyone how great I felt. I was wonder-

Continued on Page 84

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# RHYME TIME



HE SAID— WHAT?

by JEANNE O'HARA  
GLADWYNE, PA

Graduation is over— our lessons are past  
Now on to a "club" to dance Mainstream at last  
We sure knew our basics— we'd practiced them all  
What we *didn't* know was— to decipher a call.

*Tag the line— just fifty percent*  
We weren't really sure what *that* caller meant  
And *square thru four, minus three, plus one*  
Was to *him*— not to *us*— a lot of fun.

*Ding-ding-ding-ding* is not really a call  
It means *trade circulate*, couples all  
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## CHALLENGE CHATTER

Russ & Nancy Nichols

This month's "Challenge Chatter" is on the theme we used for our presentation on the panel entitled "The Joys of Advanced and Challenge Dancing" at the 33rd National Convention in Baltimore.

After talking with several dancer friends, we find that it is the variety of calls, set-ups and get-outs that attracts the masses to the Advanced and Challenge (A/C) programs. By adding more calls and positions, the options available to caller and dancer alike are increased.

Notwithstanding the popular trend across the country, A/C dancing is not for everyone participating in our hobby. A/C is only for a select group of the country's square dance population. A/C requires a certain amount of understanding, dedication and intelligence.

First, you need to be able to understand Dancing By Definition (DBD). DBD is knowing the definition of a call from all possible set-ups. You also have to understand that it will take a certain amount of dedication and intelligence to participate in the continued learning process that is a part of the A/C programs.

The dedication comes in many forms. I know when it happened to us. We thought we were good club level dancers until we attended the 1974 National Convention in San Antonio. We had already attended four previous conventions (Louisville, New Orleans, Des Moines and Salt Lake City), and when we got to San Antonio, dancers in one half were dancing material harder than we had ever experienced. We decided before we left San Antonio that we were going to dedicate ourselves to this new (to us) program. By the next year we were actively involved in the program at the old airport in Kansas City and were eager participants in Lee Kopman's first Introduction to Challenge program which has become a tradition at every national convention since.

The intelligence part of A/C dancing comes from the continued learning process it takes to tackle and master the more complicated calls and positions contained in advanced lists. In our hob-

by we can dance and socialize with dancers for years without knowing what professions they practice outside of our hobby. As a rule of thumb, the dancers seeking and practicing the advanced programs have higher IQ's than are necessary to participate in our hobby on a once or twice a month basis. We are not saying that there are not some extremely intelligent people participating in our hobby on a monthly basis; however, the recognized finest dancers in the country happen to be a group made up of mostly students and graduates of a top-rated eastern university.

One of the dancers we talked to in preparing for this article thought that the learning process was the most stimulating part of A/C dancing. She found mastering a given program or learning a new call to be one of the greatest joys. This woman is an accomplished C-3 dancer who still enjoys the learning process.

It has been well documented that one of the greatest joys of A/C dancing is the extension that the A/C program offers to our hobby. Dancers who dedicate themselves to this segment continue to participate longer than those who do not. Everyone at some time talks about the drop-out problem in dancing. A/C dancers talk about it too, but many know that without the program they would not be dancing today. The reason is that the more complicated programs offered require more dedication and more variety to keep the participant interested longer.

Variety comes in many forms, but one of the key aspects offered is the selection of calls available to the caller. It gives him/her much more to choose from. The caller is able to build an evening to a crescendo without repeating sequences. An accomplished A/C caller uses all the material available within a given program to make the evening progress. We have been criticized in this column for naming some of those callers "the best;" what we should have said was that they understand the A/C program and are able to convey this to the dancers in a variety of ways. Many people would say that the variety within the A/C program relieves much of the boredom and ho-hum attitude found within our hobby. Again, variety leads to a more dedicated participant. We know thousands of people of people across

**Continued on Page 85**

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# LOOKING GOOD

by Ed Foote  
Wexford, Pennsylvania

Many people watch you while you dance: others in the set, dancers and visitors on the sidelines, and the caller. Do you impress them with good styling and appearance, or do you stand out because of poor or non-existent styling and appearance? We all want to look good to others when we dance. Here is how to do it.

1. **Keep your head raised.** Do not look at the floor. In addition to giving you a good appearance, this also lets you see what is going on in the entire set, and this will result in fewer breakdowns.

2. **Take hands immediately after every call.** This shows you are a confident dancer who realizes that taking hands is the most important thing to prevent square breakdowns.

3. **Avoid bumping, jumping and kicking on left allemande and right and left grand.** It is poor styling and is the sign of an inexperienced dancer. Experienced dancers have outgrown this and emphasize smooth dancing to the music. This also affects the timing for those behind the jumper and bumper. These people want to dance smoothly, but have to wait until the act is over.

4. **Do not rush through a call.** Many people seem so worried they will not make it through that they are pushing all the time. This looks bad and disturbs others in the square. It is better to relax and move to the beat of the music. Rule of Thumb: Dance 2-4 beats behind the caller. Do not get ahead of other people. If you do your part of a call too quickly, others may not see their positions and cause your set to break down.

Do not rush through the *grand square* in 12-14 beats for each 16-beat half of the call. Thus, they finish in 26-28 beats when they should not finish until the 32nd beat.

5. **Counterdance.** This means moving your body so as to blend smoothly in doing subsequent calls. It also means adjusting slightly to allow others room to do a call. (Example: Heads move forward

and back when the sides are told to *promenade halfway*.)

6. **Men: don't wear a hat while dancing.** It is considered bad manners since we are all taught not to wear a hat indoors as part of proper etiquette. It also conveys the old-fashioned image of square dancing that modern western dancing is trying to eliminate.

7. **Women: Wear a full or semi-full petticoat.** It looks so much better than the limp petticoat that many women seem to wear.

8. **Women: Consider a left-face turn back into a promenade.** On a *right and left grand*, immediately after pulling by the fourth man with the left hand, do a looping U-turn back to your left. Time this so you finish just as your partner is stepping up beside to promenade. It looks sharp and impressive.

9. **Women: Use skirt work.** It really makes you look super. Let your free hand hang at the side of your skirt. Grasp the skirt where your hand is, bend your elbow, left hand slightly above waist, flick hand away from your body half a turn. You should not be able to see your hand.

Use skirt work on *weave the ring*. It looks impressive and very beautiful. Do the skirt work *very slowly*. Raise the skirt on the side which is passing the man; when you get to the next man, lower the first side and raise the other side. Do not swish the skirt fast from side to side; some women do this and it looks sloppy and tasteless.

Use skirt work on *promenade*. Consider only holding the man with the left hand and using your right hand to raise the skirt. It looks great.

Use skirt work if you are the end of a line and the callers says, "Up to the middle and back." Use it on *right and left thru* and *ladies chain*. On the pull by, use left skirt work; on courtesy turn, use right skirt work. Use skirt work on selected calls when you are on the outside of the set, such as *circulate* and *load the boat*.

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# Put Pizazz In Your Dances

by Erin  
From *The Squarecaster*, California

Dance themes are getting rather monotonous these days—I counted seven dances in March with a St. Patrick's Day motif. As for the number of Spring Flings this year, I won't even mention it. Some of these dances are traditions and have been going on for years, others merely use shamrocks or leprechauns because it's "the thing to do in March."

That doesn't mean you can't be different!

Here are a few ideas to perk up your dances. Some are my own creation, and some were gleaned from other square dance magazines or dances I attended in Southern California. Either way, discuss some of these ideas, and see if your club might like to try something different.

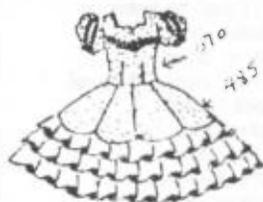
- ▶ A Roaring Twenties Dance, featuring flappers and a Charleston contest.
- ▶ A Sock Hop a la the 1950's. Even though it may be a bit short, a square dance skirt with a felt poodle added makes a great 50's outfit. A twist contest seems appropriate.
- ▶ Short pants and T-shirt night. I attended one of these on a stifling July night and it was heaven to wear shorts and cool T-shirts. Some of the T-shirt sayings were terrific, and the evening featured a "Best Legs" contest for both the men and women, using a screen to conceal the owner's identity. Applause



was used to pick the winner. (P.S. The young lady whose husband's legs were voted best was estatic!)

- ▶ Parent's Night. Come attired as your parents would have dressed in the daytime when they were your age.
- ▶ Toys for Tots. This dance was sponsored by a teen club at one time, given near the end of November. Your admission to the dance was a toy, which was then donated to the National Toys for Tots program.
- ▶ A 2001 Dance, where dancers come attired in their version of the wardrobe of the future. (See cover, ASD April 1984.)
- ▶ An old-fashioned barn-type dance, which includes the auctioning off of dinner baskets prepared by the women.
- ▶ A Kiddy Party at which everyone wears children's-type clothes. Some examples at one I attended included Mickey Mouse ears, a cowgirl outfit, a beanie with a propellor, and an oversized dress and shoes (my mommy's clothes). For authenticity, include a jump rope, jacks and squirt guns. And how about a game of Pin the Tail on the Caller (his picture, of course!)

These are just a few thoughts thrown together. Poll your dancers and see what great ideas they might have. Maybe they'll originate something super!



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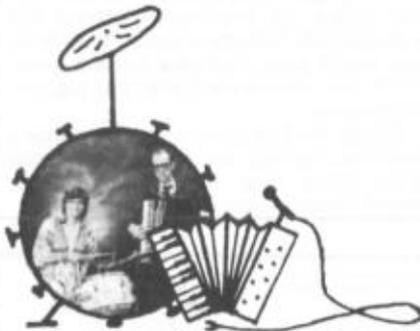
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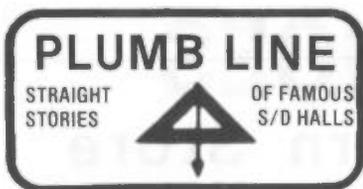
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The old concrete floor was removed and a new oak-finished floor installed. The ceiling and walls were insulated and paneling for the walls and tile for the hung ceiling were put in. An unemployed square dancing carpenter was hired for six days, and after that the work was done by the Morrisises.

The first dance was held on Halloween in 1981 and after that followed



some club parties. Lessons were given to create interest in square dancing for the Wood River Centennial Square Dance held in 1982. There is a small class meeting at the present time, with a club to follow soon.

The Morrisises thought they should have a name for the hall, so after some deliberation decided to go with the notorious "Miss Piggy." Who knows but what perhaps she was born and raised in the Wood River "Paladium?" And what hall anywhere in the world could contain more snout clout? Oink!



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# Calling Tips

by Gene Trimmer

Last month we started our coverage of the various lines with set-ups and get-outs for the zero lines. We noted then that there were three other lines with which we could easily use modular calling when we so desired. Next in line is the right-hand lady line and there are many easy ways to set it up and a very usable module to get out to a *left allemande*. One of the easiest ways to set up the right-hand lady line is *All circle left, rollaway half sashay, left allemande, promenade, heads (sides) wheel around*. The easiest get-out is *square thru, trade by, left allemande*. Let's look at a few other ways to set up the right-hand lady line. Use heads (or sides) to start the action by calling any of the following:

1. Star thru, pass thru, star thru, right and left thru...
2. Star thru, zoom, pass thru, star thru..
3. Crosstrail thru, separate around one to lines, right and left thru...
4. Lead right, swing thru, boys (or girls) circulate, boys run, bend the line...
5. Pass the ocean, step thru, right and left thru, star thru...

Following are some other modules to use as get-outs from the right-hand lady line:

1. Pass the ocean, all eight circulate, right and left thru, left allemande...
2. Right and left thru, star thru, pass thru, trade by, left allemande...
3. Ladies chain, pass thru, wheel and deal, square thru three hands, left allemande...
4. Slide thru, pass to the center, zoom, pass thru, left allemande...
5. Touch  $\frac{1}{4}$ , column circulate, boys run, pass thru, left allemande...

There are, of course, many other modules we could use from that line. We find ourselves in that line more than you might think but let us move on to the opposite lady line. One of the easiest ways to set it up is by calling *All four ladies chain, promenade, heads (sides) wheel*

*around*. We can also call a *four ladies chain* and then use any of the set-up modules presented last month for a zero line. The easiest get-out from opposite lady lines is *star thru, pass thru, trade by, square thru  $\frac{3}{4}$ , left allemande*. Following are some modules to set up the opposite lady lines beginning with a static square.

1. Heads (sides) lead right, swing thru, all eight circulate, boys run, bend the line...
2. Heads touch  $\frac{1}{4}$ , boys run, pass the ocean, very center boys trade, recycle...
3. Allemande left, forward two to allemande thar, shoot the star, promenade, heads (sides) wheel around...
4. Heads (sides) square thru, spin chain thru, boys run, bend the line...
5. Side (head) ladies chain, heads (sides) star thru, double pass thru, first couple left, next couple right...

Basically, from the opposite lady line we must perform an *all four ladies chain* within our get-out modules. Following are some more get-out modules from the opposite lady line:

1. Pass thru, wheel and deal, double pass thru, cloverleaf, swing thru, turn thru, left allemande...
2. Pass thru, half tag, single hinge, girls circulate, scoot back, recycle, left allemande...
3. Pass the ocean, all eight circulate, scoot back, boys run, tag the line left, promenade home...
4. Right and left thru, pass the ocean, all eight circulate, boys run, promenade...
5. Pass thru, wheel and deal, centers step to a wave, recycle, zoom, square thru  $\frac{3}{4}$ , left allemande...

Last of the four lines is the corner lady line and we have that line each time we call a *star thru* from a zero box. There are many other ways to set this line up. We may chain all four ladies  $\frac{3}{4}$  and then use any of last month's equivalents for *lead right and circle to a line*. Other ways to set up the corner lady line would be:

1. Four ladies chain  $\frac{3}{4}$ , promenade, heads (sides) wheel around...
2. Heads (sides) turn thru, separate around one to lines...
3. Heads (sides) promenade halfway, crosstrail thru, separate around one to lines...
4. Four ladies chain, heads (sides) crosstrail thru, separate around one to lines, right and left thru...

5. Heads (sides) star thru, pass thru, swing thru double, all eight circulate, slide thru...

The common get-out from corner lady lines is simply a *square thru 3/4 to allemande left*. Other get-outs are:

1. Pass the ocean, ladies trade, recycle, left allemande...
2. Spin the top, spin the top, slide thru, left allemande...
3. Spin the top, girls circulate, boys cross fold, grand right and left...
4. Pass the ocean, spin chain thru, boys run, tag the line left, promenade home...
5. Pass thru, tag the line, leaders U-turn back, left allemande...

To further our use of the various lines, now that we know how to get into and out of them, we can use zeros. Any facing couple zero you now know such as *right and left thru, flutterwheel, reverse flutterwheel*, will serve you well with facing lines but we may also expand our use by looking at one facing line zero and some fractional zeros for those same lines. A good zero for facing lines is *pass thru, wheel and deal, double pass thru, first couple left, next couple right*. If we break that one apart, we will find two places where we may also insert zeros. One is after the *pass thru, wheel and deal*, where we find the square in double pass thru formation. We may insert any number of facing couple zeros at this point before we continue with the original zero. The other place is at the completed double pass thru formation. We may insert a fractional zero here or change the ending of the original zero. One available  $\frac{1}{2}$  zero would be *cloverleaf, double pass thru*, and when you call it again, *cloverleaf, double pass thru*, you will arrive back at

the completed double pass thru formation. You may change the ending of the original, and instead of calling *first couple left, next couple right*, call *lead couple U-turn back, step to a wave, swing thru, boys run*, and you are back to zero lines again. Put all together from static square to zero lines and then to *allemande left*, it could go something like this: *Heads (sides) touch 1/4, walk and dodge, swing thru, single hinge, boys run, right and left thru, flutter wheel, reverse flutter wheel, pass thru, wheel and deal, centers star thru, flutter wheel, reverse flutter wheel, star thru, double pass thru, cloverleaf, double pass thru, cloverleaf, double pass thru, lead couple U-turn back, step to a wave, swing thru, boys run, right and left thru, flutter wheel, reverse flutter wheel, star thru, square thru 3/4, left allemande*. All that should take somewhere between 144-150 counts and you have provided some good dancing at the Mainstream level. Next month we will dig a bit deeper into the fractional zeros we may use and see how their use can further expand our potential with facing lines choreography.

*Chase the half tag, split circulate*  
Face right, left allemande.....

Head ladies chain, heads touch  $\frac{1}{4}$   
Girls run, pass thru, swing thru  
Girls run, pass thru, *chase the tag right*  
Couples circulate, bend the line  
Right and left thru, pass thru  
*Chase the tag out, chase the tag out*  
Ends fold, right and left grand.....

American Squaredance Magazine's choreography section features original material submitted to the editor. New ideas are presented each month. Mail creative material to Ed Fraidenburg, American Squaredance, PO Box 488, Huron OH 44839.



RFD #2 Rt. 7  
St. Albans VT 05478



Mike Trombly

- TNT202 GOOFY SONG, RD by Gene Trimmer
- TNT203 ZIPPEDEE-DO-DA by Michael Johnstone
- TNT204 DEAR HEARTS & GENTLE PEOPLE by Gordon Fineout
- TNT207 MOCKINGBIRD HILL by Mike Trombly
- TNT208 HAVE YOU EVER BEEN LONELY by Michael Johnstone
- TNT209 MAX'S HOEDOWN/EIGHT OF JANUARY
- TNT210 SANTA'S MEDLEY by Al Brundage
- TNT211 MUSIC BOX DANCER by Dan Faria
- TNT212 LOVERS IN THE MOONLIGHT, R/D, Dave Fleck
- TNT213 THIS OLE HOEDOWN, Patter by Mike
- TNT214 GARDEN OF MY DREAMS, Waltz by Norma Findlay
- TNT215 DUST OFF THAT OLD PIANNA, Gene Trimmer
- TNT216 MY SONG, Round by Virginia Colling
- TNT217 GLOW WORM, Stu Lennie
- TNT218 BUFFY, Round by Pete Metzger
- TNT219 HAPPY TRAILS by Jack O'Leary
- TNT220 PENN POLKA by Gene Trimmer
- TNT221 HELLO DOLLY by Ray Wiles

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Dave Fleck



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Al Brundage



Gene Trimmer

# Dancing Tips

by Harold & Lill Bausch

When Colleen and I joined square dancing, we were told we were new laborers to help lay stones to build square dancing. Let me explain. When a club forms, they lay the cornerstone. After that lessons are taught and then the new laborers will lay stones for the square dance building (Basic MS). If this continues we will have a solid square dance building.

A few years later, a second building (Plus-Advanced) went into construction. I'm like you. I believe in the second building but why take laborers from the first building to build the second and

forget the first. This doesn't make sense to me. If we ignore the first building, it will collapse; then we sure can't use the second building.

Club leaders and callers say, "Half of our members left and went to higher level." Are you one of the laborers who lay stones for the second building and neglect the first? Let's try to work on both buildings so we can make them both strong, sturdy and solid. It takes time, labor and money to do anything, even if it is just for fun. Square dancing is fun!

Who am I? I'm the one they refer to as "Whoo's Ed," past-president and member of the Capitol Area Callers Association, member of the Texas Callers Association and member of Callerlab. I am a firm believer in both buildings and hope you will be too before it's too late. Let's keep building.

Whoo's Ed Lang  
Austin, Texas



Mark Patterson  
182 N. Broadway #4  
Lexington KY 40507



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## B. Vinyard:

- JP111 NEVERTHELESS
- JP110 ONCE IN MY LIFE
- JP109 SEE YOU IN MY DREAMS
- JP108 MATADOR
- JP107 SHE BELIEVES IN ME
- JP106 HEARTBREAK MOUNTAIN
- JP105 I DON'T KNOW WHY
- JP104 SOMEONE IS LOOKING
- JP103 SELFISH
- JP102 RHYTHM OF RAIN
- JP101 BLUE MOON OF KENTUCKY
- JP401 TENNESSEE SUNSHINE  
(with Joe)

## HOEDOWNS:

- JP501 JOPAT/JOLEE
- JP502 COUNTRY CAT/CITY SLICKER  
(Both excellent for clogging)
- JP503 SUNSHINE/MOONSHINE
- JP504 UPTOWN/DOWNTOWN

## NEW RELEASES:

- JP218 BONAPARTE'S RETREAT— Joe
- JP403 MORNING DEW— Joe & Mark
- JP701 OLD BUCK— Stew Shacklette
- JP601 GOTTA TRAVEL ON— Mark
- JP217 LOVE LETTERS in the SAND— Joe
- JP216 DEVIL WOMAN— Joe
- JP215 LITTLE RED WAGON— Joe
- JP214 SWEET GEORGIA BROWN— Joe
- JP213 YOU TAKE THE LEAVING— Joe
- JP505 MUDDY RIVER/FEELIN' GOOD
- JP114 YELLOW RIBBON— B. Vinyard
- JP113 ANGRY— B. Vinyard
- JP112 BOBBY MCGEE— B. Vinyard

## JOPAT RECORDS

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## JOE:

- JP212 ROLL OUT THE BARREL
- JP211 FIGHTIN' SIDE OF ME
- JP210 BLOW UP THE T.V.
- JP209 COUNTRY WASN'T COOL
- JP208 FRIDAY NIGHT BLUES
- JP207 LOVE HAS MADE A WOMAN OUT
- JP206 I FEEL BETTER ALL OVER
- JP205 I DON'T DRINK FROM THE RIVER
- JP204 GONNA HAVE A BALL
- JP203 ALL AT ONCE IT'S FOREVER
- JP202 TULSA TIME
- JP201 WHEN YOU SAY LOVE
- JP1977 ALL I EVER NEED IS YOU
- JP402 FOUR IN THE MORNING  
(with Bob)

## ROUNDS:

- JP301 ALL OF ME— Loehrs
- JP302 NO LOVE AT ALL— Loehrs

## Dance to Joe at:

- July 13-14-15 Findlay, Ohio w/Bill Peterson, Imperial Motor Hotel, I-75 & SR12, A-1 Level Wknd
- July 20 Lenoir City, Tennessee— Little "T"
- July 21 Lexington, Kentucky— Circle 8
- July 29 thru August 4 Keystone, South Dakota— Mt. Rushmore Square Up (near Rapid City)



by Bob Howell

# easy level

Sharon Kernen of Albuquerque, New Mexico, is a smooth moving young woman and has written this routine for the music *Beat It* or *Billy Jean* from the *Thriller* album by Michael Jackson.

## SHARON'S STRUT

FORMATION: Solo, no partners. Begin facing front of hall.

MUSIC: *Beat It* or *Billie Jean*. Michael Jackson's *Thriller* Album.

ROUTINE:

- 1-4 Right, close, right, touch; (Two-step right with a lot of body English.)
- 5-8 Left, close, left, touch; (Two-step left as above.)
- 9-16 Repeat 1-8.
- 17-24 Strut forward R,L,R,L; (Slow strut with each foot pointing way forward, same hip swung forward and same arm and shoulder extended forward. Exaggerate the body English.)
- 25-28 Vine right (Right, left behind, right, swing left across in front of right;)
- 29-32 Vine left with a 1/4 right turn. (Left, right behind, turn 1/4 right when stepping on Left foot, touch right;)

Mac McCullar of Sal Luis Obispo, California, has revived an "oldie but goodie." He has released Bruce Johnson's *Left Footer's One-Step* on the Scope label. Here is a classic round dance that can be done with a quick teach.

## LEFT FOOTER'S ONE-STEP

MUSIC: Scope 19A

POSITION: Semi-closed, facing LOD, wt on foot closest to partner

FOOTWORK: Opposite throughout, directions for men.

MEASURE:

- 1-4 WALK, 2,3,4 (FACE); SIDE, CLOSE, SIDE, CLOSE;  
In semi-closed position, four walking steps L,R,L,R, facing ptner on 4th step and assuming closed dance position; (M's back to COH), take two side steps (L,R,L,R) down LOD to M's L, W's R.
- 5-8 WALK, 2,3,4 (FACE); SIDE, CLOSE, SIDE, CLOSE;  
Repeat meas. 1-4, ending closed dance pos., M's back to COH.
- 9-12 BACK IN, 2,3,4; SIDE, CLOSE, SIDE, CLOSE;  
In closed position, M backs in twd COH 4 steps (L,R,L,R,) as W comes fwd; Take two side steps (L,R,L,R,) down LOD to M's L, W's R.
- 13-16 WALK OUT, 2,3,4; SIDE, CLOSE, SIDE, CLOSE;  
Still in closed position, M fwd twd wall (W backs out) in 4 walking steps (L,R,L,R); Take two side steps (L,R,L,R) down LOD to M's L, W's R assuming left parallel (side-car) position on last step (M closest to center with back to LOD, W closes to wall facing LOD, left hips adjacent)
- 17-20 WALK BACK, 2,3,4 (FACE); SIDE, CLOSE, SIDE, CLOSE;  
With hips adjacent, M backs down LOD (W goes fwd) four steps (L,R,L,R) then faces ptner in closed position for two side steps (L,R,L,R) down LOD to M's L, W's R, M's back to COH.
- 21-24 WALK FWD, 2,3,4 (FACE); SIDE, CLOSE, SIDE, CLOSE;  
Assuming banjo position (R hips adjacent) with M facing LOD, M walks fwd (W backs down LOD) four steps (L,R,L,R) then faces ptner in close position (M's back to COH) for two side steps (L,R, L,R, down LOD to M's L, W's R.
- 25-28 WALK, 2, TURN, POINT; WALK BACK, 2, TURN, POINT;  
In semi-closed position, ptners move down LOD three steps (L,R,L) turning in twd ptner on 3rd step to face RLOD, pointing trailing foot (his R, her L) to RLOD; Walk in RLOD, again turning in twd ptner to face LOD and point fwd (his L, her R) on last ct.
- 29-32 BALANCE FWD, STEP/STEP, BALANCE BACK, STEP/STEP; TWIRL, 2,3,4;  
In semi-closed position, take a two-step balance fwd and back; W does a single progressive R-face twirl in 4 steps under her R (his L) arm as M walks fwd four walking steps— to repeat entire dance.

Jack Murtha of Yuba City, California, has just produced a great little quadrille record. Jack calls the flip side of...

### GORDO'S QUADRILLE

MUSIC: Square Dancetime SD002

INTRO:

— — — — —  
— — — — — Heads (sides) lead right

FIGURE:

— Split two round one down the middle with a right and left thru  
— — — — — Sides (Heads) lead right  
— Split two round one down the middle with a right and left thru  
— — — — — Circle left  
— — — — — Allemande left  
— Pass your partner — Take the next and promende\*  
— — — — —  
— — — — — Heads lead right

Repeat once more for the heads...then twice for the sides.

\*NOTE: Dancers pass home and promenade all the way around to home. Practice a light, short, rhythmic shuffle step. Dance to the music. Calls are limited to Callerlab MS Calls 1-19.

Stew Shacklette of Brandenburg, Ky. shared this nice four couple proper contra with me. It is one of Roger Whynot's creations. He calls it **Tag** and what a fine thought for a summer evening.

### TAG

FORMATION: Four couple proper set

MUSIC: Any 32-measure jig or reel

Routine is on Page 87

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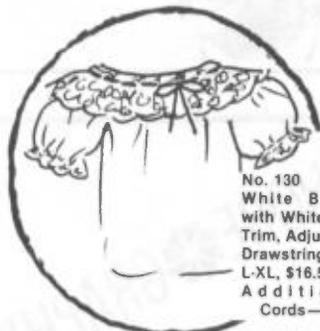
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# Creative Choreography

by Ed Fraidenburg

## CHOREOGRAPHY

*Zero line to zero line (position reached by having heads or sides lead right and circle to a line):*

Pass thru, tag the line, cloverleaf  
Centers turn thru, slide thru...

Touch  $\frac{1}{4}$ , circulate, boys run  
Centers trade, reverse flutter wheel  
Double pass thru, first couple left  
Next couple right...

Centers box the gnat, same pairs  
Right and left thru, all star thru  
Centers pass thru, half square thru  
Partner trade...

California twirl, ends cross fold  
Swing thru, walk and dodge, boys trade  
Walk and dodge, bend the line, pass thru  
U-turn back...

Ends pass thru, all single hinge  
Centers cross fold, new centers turn back  
Star thru, partner trade  
Right and left thru...

Pass thru, tag the line, peel off...  
Pass thru, wheel and deal  
Double pass thru, leaders turn back  
Touch  $\frac{1}{4}$ , ends circulate, boys run  
Pass thru, wheel and deal  
Centers pass thru, half square thru  
Wheel and deal, zoom, star thru  
Pass thru, partner trade  
Sides lead right and circle to a line...

Star thru, swing thru, girls circulate  
Single hinge, centers trade  
Centers circulate, boys run  
Right and left thru...

Slide thru, touch  $\frac{1}{4}$ , centers trade  
Swing thru, split circulate, boys run  
Reverse flutter wheel, pass thru  
Bend the line...

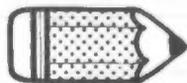
Touch  $\frac{1}{4}$ , circulate, centers trade  
All eight circulate, girls trade  
All eight circulate, centers trade  
All eight circulate, boys run, pass thru  
Trade by, veer left, bend the line...

*Zero box to zero box (position reached by having either heads or sides square thru four):*

Touch  $\frac{1}{4}$ , split circulate, boys run  
Pass thru, wheel and deal  
Centers pass thru...

Spin the top, pass thru, turn back  
Star thru, reverse flutter wheel  
Right and left thru...

## REVIEW



*Using the Plus Quarterlies:*

Four ladies chain, heads square thru four  
Right and left thru, swing thru  
Spin chain and exchange the gears  
Right and left grand.....

Heads lead right, right and left thru  
Ocean wave, spin chain and exchange  
The gears, trade the wave  
Left allemande.....

Heads lead right and veer left  
Ladies trade, wheel & deal, ocean wave  
Spin chain and exchange the gears  
Recycle, left allemande.....

Head ladies chain, sides rollaway  
Heads lead right and do-sa-do  
Swing thru, spin chain and exchange  
The gears, boys run, left allemande.....

Side ladies chain, all rollaway  
Heads lead right and do-sa-do  
Spin chain and exchange the gears  
Recycle, right and left grand.....

Heads right and left thru, star thru  
Pass thru, flutter wheel, ocean wave  
Spin chain and exchange the gears  
Scoot back, right and left grand.....

Heads square thru four, swing thru  
Boys run, ferris wheel, right & left thru  
Ocean wave, mix to a diamond  
Flip the diamond, bend the line  
You're home.....

Heads lead right and circle to a line  
Pass the ocean, swing thru, boys run  
Tag the line right, mix to a diamond  
Ladies trade, flip the diamond  
Right and left grand.....

Heads lead right and circle to a line  
Flutter wheel, sweep 1/4, veer left  
Mix to a diamond, boys swing thru  
Girls face in, extend, boys run  
Pass thru, wheel and deal, Dixie grand  
Left allemande.....

Heads lead right and circle to a line  
Touch 1/4, coordinate, mix to a diamond  
Boys swing thru, flip the diamond  
Girls trade, swing thru  
Right and left grand.....

Heads lead right and circle to a line  
Pass thru, wheel and deal  
Double pass thru, boys run, all circulate  
Twice, boys run, centers pass thru  
Veer left, mix to a diamond  
Center boys trade, flip the diamond  
Recycle, left allemande.....

Heads pass the ocean, girls run  
Mix to a diamond, flip the diamond  
Extend, boys (or girls) circulate  
Right and left grand.....

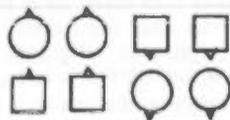
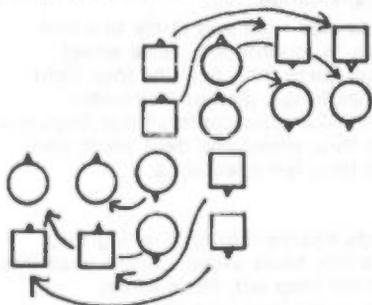
Heads lead right and circle to a line  
Touch 1/4, triple scoot, track and  
Half tag, swing thru, same sexes trade  
Right and left grand.....

Sides flutter wheel, heads rollaway  
Sides lead right and circle four  
Men break to lines, pass thru  
Bend the line, touch 1/4, track and  
Left allemande.....



**PEEL THE LOOP**  
(RIGHT/LEFT/TO A DIAMOND/ETC.)  
by Phil Kozlowski

DESCRIPTION: From completed double pass thru, *peel the loop right* will have the right side dancers peel off (right) as the left side lead dancers crossfold (right) and the left side trailing dancers circulate and then fold (right). All now extend to form parallel two-faced lines. *Peel the loop left* will have left side dancers peel off (left) as right side leaders crossfold (left) and left side trailers circulate and then fold (left) and all extend to parallel two-faced lines. Following either *peel the loop right* or *left*, add *centers hinge* and you have *peel the loop right* or *left* to a diamond.



**SAMPLE CHOREO**

Heads lead right and circle to a line  
Pass thru, wheel and deal  
Double pass thru, *peel the loop right*  
Ferris wheel, double pass thru  
*Peel the loop right*, wheel and deal  
Left allemande.....

Heads lead right and circle to a line  
Pass thru, wheel and deal  
Double pass thru, *peel the loop left*

Ferris wheel, right and left thru  
Double pass thru, *peel the loop left*  
Promenade home.....

Heads pass thru go round one to a line  
Pass thru, U-turn back, star thru  
*Peel the loop right*, tag the line in  
Star thru, trade by, left allemande.....

Heads pass thru go round one to a line  
Star thru, double pass thru  
*Peel the loop right*, bend the line  
Star thru, track two, recycle  
Pass to the center and square thru  $\frac{3}{4}$   
Left allemande.....

Heads square thru four, swing thru  
Boys run, ferris wheel, double pass thru  
*Peel the loop right*, centers circulate  
Wheel and deal, swing thru, single hinge  
Scoot back, split circulate double  
Single hinge, boys run, girls cross fold  
Box the gnat, right and left grand.....

Heads rollaway, lead right, circle four  
Ladies break to a line, pass thru  
Wheel and deal, double pass thru  
*Peel the loop right*, ferris wheel  
Ocean wave, ping pong circulate  
Swing thru, extend, recycle  
Pass to the center, square thru  $\frac{3}{4}$   
Left allemande.....

Heads lead right and circle to a line  
Touch  $\frac{1}{4}$ , coordinate, ferris wheel  
Double pass thru, *peel the loop right*  
Centers hinge, diamond circulate  
Flip the diamond, centers trade, boys run  
Pass thru, wheel and deal, zoom and  
Pass thru, left allemande.....

Heads square thru four, swing thru  
Boys run, ferris wheel, double pass thru  
*Peel the loop left*, ferris wheel  
Girls swing thru, turn thru  
Boys courtesy turn them, pass thru  
\*Bend the line, pass the ocean  
Swing thru, right and left grand....  
\*Or, spin the top, right and left grand....

Heads lead right and circle to a line  
Touch  $\frac{1}{4}$ , coordinate, ferris wheel  
Double pass thru, *peel the loop left*  
Wheel and deal, swing thru  
Ends circulate, centers trade, ends trade  
Single hinge, scoot back  
Right and left grand.....

Heads pass thru, go round one to a line  
Star thru, double pass thru  
*Peel the loop left*, centers trade  
Wheel and deal, swing thru, boys run  
Star thru, dive thru, square thru  $\frac{3}{4}$   
Left allemande.....

## CALLERLAB EMPHASIS CALL

### SWING THRU from LEFT HAND WAVES

By definition, *swing thru* always starts with a right hand. Therefore, from left hand waves, it is the centers who start the *swing thru*. Conversely, from right hand waves the centers start a *left swing thru*.

### SAMPLE CHOREO:

Heads lead right and circle to a line  
Dixie style to a wave, (centers start)  
Swing thru, boys circulate, girls trade  
Boys run, couples circulate, tag the line  
Right, ferris wheel, square thru  $\frac{3}{4}$   
Left allemande.....

Heads square thru four, ocean wave  
Centers cross run, swing thru  
Ends circulate, centers trade  
Centers cross run, all eight circulate  
Same sexes trade, right and left grand....

Heads square thru four, swing thru  
Centers cross run, swing thru  
Girls run, ferris wheel, zoom and  
Pass thru, left allemande.....

Heads square thru four, ocean wave  
Ends cross run, swing thru  
Left allemande.....

Heads square thru four, swing thru  
Ends cross run, swing thru  
Boys cross run, girls trade  
Recycle, pass to the center  
Square thru  $\frac{3}{4}$ , left allemande.....

Heads lead right and circle to a line  
Pass the ocean, centers cross run  
Swing thru, recycle, swing thru  
Same sexes trade, right and left grand....

## CALLERLAB PLUS QS

### CHASE THE TAG (RIGHT/LEFT/IN/OUT)

DEFINITION: From back to back couples, right side dancers do a right face U-turn back, left side dancers fold in behind them where all finish as in *tag the line*. A follow-up, facing command



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Please indicate if Club Rep. or Caller

may be given. All follow-up commands associated with *tag the line* are appropriate.

NOTE: If no facing direction is given, the movement ends as in *tag the line*, with dancers in single file, awaiting the next command.

EXAMPLES from *The Plus Supplement to Mainstream Flow* by Gene Trimmer:  
Sides pass thru, *chase the tag right*  
Wheel and deal, turn thru, slide thru  
Pass thru, U-turn back, pass thru

*Chase the half tag*, boys run, pass thru  
Wheel and deal and spread, pass thru  
U-turn back, pass thru, *chase the tag in*  
Star thru and spread, pass thru, half tag  
Boys run, promenade.....

Heads pass thru, *chase the tag right*  
Boys cross run, veer right, pass thru  
*Chase the half tag*, circulate, boys run  
Right and left thru, pass thru  
*Chase the half tag*, coordinate  
Bend the line, pass thru

Continued on Page 44

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**P.S.: MS/QS**  
by Howle Shirley

Heads half square thru, U-turn back  
Curlique, boys run, all slide thru  
Pass thru, curlique, girls run  
All turn thru, partner trade, square thru  
On the fourth hand, left allemande.....

Heads right and left thru, slide thru  
Touch, fan the top, recycle  
Crosstrail thru to left allemande.....

Heads flutter wheel, sweep  $\frac{1}{4}$  more  
Pass thru, touch, eight circulate  
Swing thru, spin the top to a curlique  
Eight circulate, boys run, square thru  $\frac{3}{4}$   
Trade by, right and left thru with a  
Full turn to a left allemande.....

*1P2P Zeros:*

Curlique, eight circulate, center four  
Walk and dodge, other boys run  
Swing thru, boys run, bend the line....  
Pass thru, tag the line, cloverleaf  
Double pass thru, peel off, bend the line  
Right and left thru.....

Pass thru, boys run, swing thru  
Boys trade, girls trade, all scoot back  
Centers trade, boys run  
Right and left thru.....

Square thru, centers square thru  $\frac{3}{4}$   
Centers in, cast off  $\frac{3}{4}$   
Centers square thru, ends star thru  
Do-sa-do, make a wave, girls trade  
Swing thru, boys run, bend the line....

Pass the ocean, scoot back, boys in  
Centers start a fan the top, girls move up  
All spin the top to a slide thru.....

Pass thru, wheel and deal  
Centers pass thru, all pass the ocean  
Recycle.....

Right and left thru, flutter wheel  
Sweep  $\frac{1}{4}$ , swing thru, boys trade  
Boys run, tag the line, girls turn back  
Star thru, bend the line.....

Right and left thru, Dixie style  
To an ocean wave, swing thru, girls run  
Bend the line.....

Sides lead right and circle to a line  
Touch, linear cycle, swing thru, step thru  
Outsides cloverleaf, centers spin the top  
Step thru, everyone do a U-turn back  
Centers pass thru, peel off, star thru  
California twirl, left allemande.....

Sides pass the ocean, extend  
Swing thru, boys run, wheel and deal  
Pass thru, trade by, touch and recycle  
Swing thru, girls circulate, boys trade  
Turn thru, left allemande.....

Sides touch  $\frac{1}{4}$ , walk and dodge  
Circle four to a line, square thru  $\frac{3}{4}$   
Courtesy turn the girl, ladies lead  
Dixie style to ocean wave, left swing thru  
Three hands, slip the clutch  
Left allemande.....

Sides right and left thru, flutter wheel  
Sweep  $\frac{1}{4}$ , veer left, couples trade  
Extend to outside two to a two-faced line  
Wheel and deal, right and left thru  
Centers turn a full turn and spread  
Outsides in, eight to middle and back  
Pass thru, half tag, girls run  
Boys cross run, all wheel and deal  
Left allemande....

Heads right and circle to a line  
Right and left thru, pass thru  
Wheel and deal, zoom  
Centers pass the ocean, single hinge  
Walk and dodge, right and left thru  
Dive thru, centers curlique  
Box circulate twice to a left allemande...

Sides lead right and swing thru  
Boys run, bend the line, pass thru  
Partner trade, pass thru, bend the line  
Right and left thru, ladies lead  
Dixie derby, girls trade, all wheel & deal  
Square thru  $\frac{3}{4}$  to a left allemande....

Sides rollaway half sashay, star thru  
California twirl, touch and recycle  
Square thru  $\frac{3}{4}$  and with outsides  
Fan the top, single hinge, eight circulate  
All quarter in, pass thru, partner trade  
Roll to face, pass thru  
Go right and left grand....

*Cute opener:*

Four ladies chain, heads right & left thru  
Touch  $\frac{1}{4}$ , boys run, square thru  $\frac{3}{4}$   
Left allemande.....



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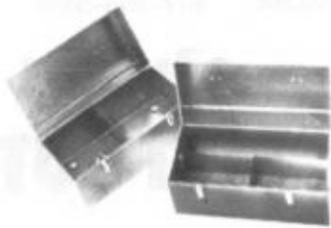
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For more information, send a self-addressed, stamped envelope (no. 10 please) to: Caller Connection, P.O. Box 502, Santa Rosa CA 95402. Please indicate if you are a caller or a club representative. See page 53 in this magazine.

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# People

IN THE NEWS



Grace and Jack Livingston recently celebrated their 50th wedding anniversary with a dance sponsored by the King & Queen Squares in Port Charlotte, Florida. Congratulations to **Jack and Grace**. (We know **Jack** has been calling for 35 years or more and once toured/called country-wide.)

This is the month we honor the women in ASD and it is appropriate to mention a couple of daughters born to wives of square dance callers as far apart as Lima, Ohio and Winnipeg, Manitoba. **Michelle Renee** was born to **Randy and Audrey West** on March 16. **Jennifer Lorraine** was born April 9 to **Bill and Lorraine Swain**. (The former couple are in Ohio, the latter in Manitoba.)

**Bev Warner** of Saginaw, Michigan (ASD staff) is certainly a multi-talented caller's wife. In a recent letter she says, "Guess what I'm doing now... I'm enrolled in a modeling school... at the request of a photographer. It seems there is a demand for character models, mature women, and I have a look they want to market. I am being groomed for Penney's catalogue and TV commercials. Should be fun!"

**Mike Sikorsky**, writing in California's *Blue Book*, tells a humorous true story: "The scene was New Year's Eve. In order to avoid forcing three eager couples to sit out one particular tip, my wife, Judy, agreed to dance the boy's part, grabbed a single lady, and filled the square. Everything was going fine until I said,

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"Ladies Trade." One lady in the square, forgetting that my wife was dancing the boy's part, tried to trade with her. The situation was already correcting itself when I decided to help. I must tell you that my response was generated from instinct, in an attempt to save the square from breaking down, when I said, "Don't do that, my wife's not a lady!" Oh, well. You win some, you lose some..."

**Pauline Camp** of Charleston, West Virginia, who with caller-husband **Fred** edit the local square dance publication *Lowdown on Hoedown*, and managed to get a nice photo-story in the *Twin City Shopper* by opening with a news story about their having attended the Caller College held at Copecrest Resort in Dillard, Georgia. As the story progresses, a nice plug for local dancing is added, and finally a general statement (Here's a tip for anyone writing a news story.) as follows: "Fred and Pauline believe that the greatest benefit of square dancing is the opportunity to meet and establish new friends in a fun-filled atmosphere free of alcohol and drugs. In addition, the mild physical and mental exercise proves to be a most effective stress reducer. They report that it is not unusual to hear dancers say that their lives have been changed and enriched by the activity."

Speaking of the public media, a very nice four-page color photo feature appeared recently in the national magazine *Motorhome*, entitled "These RVers Square Their Fun." Among those mentioned are **Clyde and Barbara Drivere** of Green Valley, California; **Don and Dorothy Hansen** of Stanton, California; **Jerry and Adele Lyle**; **Bruce and Edna Lane**; **Bob and Marge Long**; and caller **Shelby Dawson**.

Caller **Jim and Fay Hays** recently threw a "thank you" party/dance in Gulfport, Mississippi for all their dancing friends on the occasion of their preparing to move to Alabama. A surprise national caller (?) also called on the program, which featured cuers **Voncille Hicks** and **Kathy Rowell**.

Back in 1983 **Don and Mary Ann Steinkamp** of Belleville, Illinois were designated as the Greater St. Louis Folk and Square Dance Federation "Honored Couple." Another tribute to **Don** appeared editorially recently extolling his fine work as parliamentarian of the organization.



### CARIBBEAN CRUISE

Curtis-C Travel, Inc. of Wenatchee, Washington, announces a square dance cruise vacation to the Caribbean with caller Jerry and Janice Jestin on March 16, 1985. The group will sail on the Song Of Norway. Information is available from Clare Meyette at the agency, PO Box 7188, East Wenatchee WA 98801.

### RHODE ISLAND— OCEANS OF FUN!

Providence is the host city for the 27th New England S/D Convention on April 27-28, 1985. Only 48 miles long and 37 miles wide, R.I. has more than 400 miles

of coastline. Dancers may combine their convention activities with leisurely drives along the shore, visit Narragansett Bay or depart on a romantic moonlight cruise. Investigate Newport, the sailing capital; see the historical mansions or stroll along the beaches.

In 1936 Roger Williams established the capital in commemoration of God's providence, and the city still fascinates many with its attractions. Known as the "Walkable City," Providence offers many historic buildings.

Savor traditional foods: mouthwatering clamcakes, red clam chowder, swordfish and the biggest lobsters.

Plan to visit in April, 1985, and find out for yourself why R.I. is the "biggest little state in the union!"

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### ALAMO AREA OFFICERS

New officers of the Alamo Area S&R/D Association to serve July 1, 1984 through June 30, 1985 are: Virgil and Bertha Meier, presidents; Butch and Ampie Hayes, first vice-presidents; Bill and



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*Bob & Carol Waterbury*

### CHARLIE'S ANGELS

The annual fall round dance scheduled by Charlie's Angels in Moncton, New Brunswick for September 28-29 will feature Charlie and Bettye Procter of Red Oak, Texas, as leaders. For information, write Charlie and Rolla Ross, 388 McLaughlin Dr., Moncton, New Brunswick, Canada E1A 4R4.

*Stan & Doreen Barnett  
Riverview, New Brunswick*

### CENTRAL OHIO CALLER OFFICERS

Incoming officers of the Central Ohio Callers Association for the year beginning September, 1984 are: Ed Laudenschlager, president; Harry Fisher, vice-president; Dick Ballou, treasurer; Gloria Trepanier, secretary.

*Harry & Lorraine Koppenhaver  
Columbus, Ohio*

### SILVER JUBILEE CONVENTION

Australia celebrated its 25th Silver Jubilee National Convention in Canberra by inviting Joe Lewis to attend. Square dancing was introduced to Australia in the 1950's by Joe, who traveled to the country three times to plant the seeds of square dancing that over 30 years later have resulted in a dozen or so S/D organizations there.

Joe called several tips at the convention, showing callers and dancers alike that simple figures can give great enjoyment, depending on how they are called. The dancers in Australia pay Joe Lewis the highest tribute and state, "We have seen a master pass our way."

*Ron Jones  
Sydney, New South Wales*

### ANSWERS TO THIS MONTH'S PUZZLE:

- |               |                   |              |
|---------------|-------------------|--------------|
| 1. Charleston | 9. violin         | 17. flamenco |
| 2. promenade  | 10. beat          | 18. harmony  |
| 3. curtsey    | 11. tune          | 19. dosido   |
| 4. square     | 12. minuet        | 20. salute   |
| 5. caller     | 13. partner       | 21. swing    |
| 6. rhumba     | 14. Virginia reel | 22. ballet   |
| 7. tempo      | 15. ladies chain  | 23. calls    |
| 8. waltz      | 16. crescendo     | 24. tango    |
|               |                   | 25. melody   |
|               |                   | 26. rhythm   |



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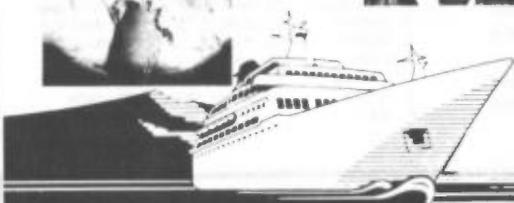


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# FACING THE L.O.D.

## DOROTHY AND EVERETTE WALKER

Dorothy and Everette Walker started square dancing in 1947 but stopped after a few years because of the pressures of work and family. They started again in 1970 after moving to Sioux City, Iowa, and took round dance lessons in 1974. They danced easy-level rounds for a few years, but after attending a few festivals found there was a whole new world to explore. Now they attend festivals in neighboring states and plan their summer around round dance opportunities. They have always traveled widely and were part of the ASD Australia-New Zealand tour in 1977.

Dorothy and Everette teach and cue for Reel and Rhythm R/D Club and attend the Carousels in Sioux City and Canopy Rounds in Omaha. They are now teaching round dance classes of their own. They were chairmen of the first Siouxland R/D Festival and are chairmen of rounds for the state convention in '84.



They are members of URDC and Roundalab.

The Walkers have three children and two grandchildren. Everette has retired from a career in college teaching and administration. Dorothy teaches violin by the Suzuki method. They love to travel and both enjoy bridge. Everette likes to cook and putter in his woodworking shop. Dorothy likes to sew and makes most of her dance wardrobe.



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# Flip Side

## SQUARE REVIEWS

by John Swindle

*We hope everyone who attended the National Convention had a ball. Now we can start planning for next year in Birmingham, Ala. We plan on being at that one and look forward to seeing each of you there. If you were at this year's convention, you heard and danced to some of these releases. Our review dancers had 18 flip singing calls and three patter records to dance to this month.*

### **L-O-V-E— Blue Star 2232**

**Caller:** Al Brownlee

**Key:** A-Flat

If you should have Blue Star 1859 in your record case, you might give it a listen. This release is the same; only the caller has changed. For those of you who don't have it, this is a very smooth dancing release, good beat, rhythm and instrumentation.

### **MY PRETTY GIRL— Blue Star 2233**

**Caller:** Johnnie Wykoff

**Key:** G

This release would be nice for a relaxer on a hot summer night. It has nice rhythm and a good sounding instrumental, made up of strumming banjo and rinky-tink piano. An old-fashioned sound makes this instrumental relaxing.

### **YOU DON'T CARE— Blue Star 2234**

**Caller:** Jerry Dews

**Key:** F

A good strong beat is present throughout this release, in fact, almost too strong. In many places on the both sides, the rhythm track almost drowns the lead instrumentals. At times Jerry was hard to hear.

### **SUNFLOWER— Chicago Country 8**

**Caller:** Bob Poyner

A good dancing release, the beat is there and easy to follow. The sound is different but enjoyable. Bob does a fine job on the flip. Some callers may have trouble fitting the call to the instrumental. If you use this, be prepared to practice a little. It's a good release and was enjoyed by the review dancers.

### **PURE LOVE— Chicago Country 500**

**Caller:** Walt Ishmael

Again we have a super dancing release as far as rhythm goes. The instrumental is super and overall the figure dances well. At some points the word metering left a little to be desired but the dancers enjoyed the release.

### **WARMED OVER KISSES, LEFT OVER LOVE— Dance Ranch 679; Caller: Stan Russell**

**Key:** D

Twin trumpets open this instrumental and they are heard here and there throughout. Other leads are

fiddle, guitar and banjo. All in all, this is a super-sounding instrumental with good rhythm. Stan's figure dances well.

### **SO THIS IS LOVE— Dance Ranch 680**

**Callers:** John Chavis/Ben Coleman

**Key:** B-Flat

Once again if you have Blue Star 1900, you have this instrumental. A good beat is found here and we can understand why this tune was re-released. It has a good sound and is a very pretty instrumental. John and Ben pass the mike and sing tag lines together.

### **JUST BECAUSE— ESP 123**

**Caller:** Elmer Sheffield, Jr.

This is a well-done version of this tune that has become quite popular among record producers. A good strong beat is there, along with guitar, fiddle, mandolin and banjo.

### **STREET TALK— ESP 507**

**Caller:** Bob Newman

Some hard licks are found in this instrumental. A good strong beat is there and you just won't believe the guitar work. This is a driving release that makes you want to get up and go. Bob does a super job on the flip.

### **WALKIN' AFTER MIDNIGHT— Flutter Wheel 501**

**Caller:** Pete Diven

A nice country-western sound is being offered you in this release, which has good, strong, clear lead instrumentals. The mix is well done and the beat easy to follow.

### **MAN IN LOVE— Quadrille 831**

**Caller:** Stan Brooke

The beat is there and easy to follow. The only description of the sound you have in this instrumental is boogie; that's what it reminded us of. Now don't get me wrong— it's a good, danceable release. There are some tough licks in the instrumental with good guitar and piano work.

### **GOT LEAVIN' ON HER MIND— Red Boot 278**

**Callers:** Red Boot Boys

This Red Boot release has a good country-western sound with a little bluegrass mixed in. The Red Boot Boys do a nice job on the flip side.

### **WELCOME TO MY WORLD— Red Boot Star 1273**

**Caller:** Wayne McDonald

Another nice piece of CW music with a super square dance beat. Added to this is the sound of violins. The instrumental sounds good and is quite danceable. Wayne, the bass singer of the Red Boot Boys, does a nice job on the flip.

### **I'M IN LOVE AGAIN— Roofers 120**

**Caller:** Gerald McWhirter

From the 50's comes a popular rock number. Harmonica, piano and steel are the main instruments. A good drum beat is hard to miss. This is a good instrumental that dances well.

### **I'VE GOT A HEART OF GOLD— Roofers 83**

**Caller:** Gerald McWhirter

This Roofers' release has basically the same instrumental as the above one. On the record is the title above; on the cue sheet is *Heart of Gold*, and the tag lines lines say, *She's got a heart of gold*. The release dances well and has a key change in the closer.

**WHERE YOU GONNA BE TONIGHT— Roofers 123**

**Caller: Gerald McWhirter**

Two key changes are found in this release, with kinky-tink piano along with steel and harmonica. This lively sounding number dances well.

**CAB DRIVER— Thunderbird 235**

**Callers: Gabby Baker/Chuck Mashburn**

This tune, although not new, is worthy of being put on a S/D label for your dancing enjoyment. It has a good S/D beat. Gabby and Chuck pass the mike on the figures and do some really nice harmony work on the tag lines.

**PUTTIN' ON THE RITZ— Unicorn 302**

**Caller: Shag Ulen**

A super good danceable beat is on this release. This tune has been very popular on the charts and could make it big on the S/D scene. It has good beat and rhythm and is a bit wordy, but done properly it can be a real crowd pleaser.

**PATTER RECORDS:**

**CHICAGO/GALENA— Chicago Country 102**

Chicago: banjo, tamborine, steel, bass, clapping.  
Galena: Banjo, fiddle, bass.

**T-BONE/TATTERS— Gaslight 009**

T—Bone: banjo, bass, rhythm guitar, snares. Tatters: steel guitar, bass, rhythm guitar, snares.

**MITCH'S RAG/SUGARFOOT— Roofers 203**

Mitch's: harmonica, bass, rhythm guitar. Sugarfoot: piano, harmonic, fiddle, bass.

# Flip Side

## ROUND REVIEWS

by Frank & Phyl Lehnert

**BITS & PIECES— Red Boot 909**

**Choreography by Steve & Jackie Wilhoit**

Good music with a vocal; a nice, flowing, easy two-step cued by Steve.

**YOU'RE MY WORLD— Capitol 4418**

**Choreography by Stee & Fran Bradt**

Pretty Helen Reddy vocal and a nice, high-intermediate mixed timing two-step.

**BLUE MOON— Blue Star 2236**

**Choreography by Clark & Ginger McDowell**

Music to the familiar tune with a comfortable, easy two-step cued by Clark.

**APRIL SHOWERS— MCA 60037**

**Choreography by Tom & Jan Kannapel**

Great Al Jolson music and a good, high-intermediate foxtrot with some flow spots to fit the lyrics.

**OPUS ONE— MCA P-2717**

**Choreography by Irv & Betty Easterday**

Good music and a busy, challenging jive routine.

**I WON'T WALTZ IN— RCA PB-13693**

**Choreography by Bob & Mary Ann Rother**

Pretty music with a Jim Reeves vocal and a good, easy waltz.

**DOLL DANCE— Blue Star 2231**

**Choreography by Ethel & Stan Bieda**

Catchy music and an easy two-step cued by Ethel.



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Las Vegas, Nevada

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## DATE-LINE

**New Hampshire**— Summer S/Dancing, Hampton Beach State Park, July 6: Jim Pulaski, John Moran. Write Seacoast Region S/D Association, P. O. Box 734, Dover NH 03820.

**Pennsylvania**— Kalyumet Park Campground, Scotch Hill, July 6-8: Don Carley. Write Kalyumet Park, R. D. 1, Lucinda PA 16235.

**Tennessee**— 13th Annual National Cloggers Convention, Coliseum & Conference Ctr., Pigeon Forge, July 6-8. Write Dennis Abe, Box 283, College Park MD 20740.

**Washington**— 1984 Special 5-Day, Circle 8 Ranch, Cle Elum; July 8-12: Bob Fisk, Jim Hattrick, Ed & Betty Middlesworth. Write Circle 8 Ranch, Rt. 4, Box 54-C, Cle Elum WA 98922.

**Arkansas**— Caller College; July 9-13: Cal Golden. Write Sharon Golden, 300 Elmhurst, Hot Springs AR 71913.

**North Carolina**— 8th NRDC, Benton Convention Ctr., Winston-Salem; July 11-14, Write Hyatt Winston-Salem, 300 W. 5th St., Winston-Salem NC 27102.

**New Hampshire**— Summer S/Dancing, Hampton Beach State Park, July 13, Phil Kandrut, Polly Floyd. Write Seacoast Region S/D Association, P. O. Box 734, Dover NH 03820.

**North Carolina**— S&R/D Festival, Charlotte Convention Ctr., July 13-14, Wade Driver, Tony Oxendine, Keith Rippetto, Ralph Thrift, Ed & Carolyn Raybuck. Write Ralph Thrift, Rte 4, Box 223, Rock Hill SC 29730.

**Oklahoma**— Pistol Pete Weekend, Oklahoma State University, Stillwater; July 13-15; Don Ashworth, Norman Madison, Bill & Virginia Tracy. Write Peggy Ashworth, 1301 E. Oklahoma, Enid OK 73701.

**Canada**— 15th Annual Thunder Bay S/D Festival, Confederation College, Thunder Bay Ontario; July 19-21; Jim Lee. Write Keith & Madeline Whitelock, 217 N. Marks St., Thunder Bay Ontario, Canada P7C 4E9.

**Vermont**— N. Vermont College, TNT Hall, St. Albans; July 19-22. Write Mike Trombly, RFD 2, Rt. 7, St. Albans VT 05478.

**New Hampshire**— Summer S/Dancing, Hampton Beach State Park, July 20; John Hendron, John Moran. Write Seacoast Region S/D Association, P. O. Box 734, Dover NH 03820.

**Washington**— 21st Annual Summer Fun Fair, Mt. Vernon; July 20-21; Ray Brendzy. Write Ruby Thomas, 5184 School St., Acme WA 98220.

**North Carolina**— R/D Clinic, Polo Recreation Ctr., Winston-Salem; July 20-21; Peter & Beryl Barton. Write Ed & Carolyn Raybuck, Rte 1, Box 212, Advance NC 27006.

**Pennsylvania**— Kalyumet Park Campground, Scotch Hill; July 20-22; Steve Staub. Write Kalyumet Park, R. D. 1, Lucinda PA 16235.

**Connecticut**— Advanced 2 Weekend, Harley Hotel, Enfield; July 20-22. Write Jim & Gerrie Purcell, 340 Highland Ave., Randolph MA 02368.

**Oregon**— 1984 Summer S&R/D Festival, Oregon State University, Corvallis; July 20-22; Herb & Erna Egender, Bronc Wise, Jim Davis, Joe Saltel, Johnny Preston. Write 1984 Oregon Summer Festival, Box 2069, Corvallis OR 97339-2069.

**Iowa**— July Jamboree, Riverside Bowl, Dubuque; July 21; Dee Dee Dougherty, D. Sutter, Wayne & Dee Hochhalter. Write Don Nauman, Rt. 2, Box 449, Sherrill IA 52073.

**Massachusetts**— American Dance & Music Week at Pinewoods '84, Plymouth; July 21-28. Write Country Dance & Song Society, 505 Eighth Ave., New York NY 10018.

**Tennessee**— Square Dancing, Allemande Hall, Chattanooga; July 22; Gary Shoemaker, Ken Bower. Write Allemande Hall, 2548 Gunbarrel Rd., Chattanooga TN 37421.

**Michigan**— Hartland; July 22-25; Dick Bayer. Write Earl Johnson, P.O. Box 2223, Vernon CT 06066.

Continued on Page 83

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#### MAINSTREAM

Chain down the line  
Grand spin

#### PLUS QS

Spin chain and  
exchange the gears  
Chase the tag

#### ADVANCED QS

Mini-busy  
Linear action  
Cross double your  
pleasure  
Change lanes  
Zing  
Shadow to a diamond

#### PLUS PROGRAM

All eight spin the top  
Anything and roll

Anything and spread

Chase right

Coordinate

Crossfire

Diamond circulate

Dixie grand

Explode family

a. waves

b. and anything

Extend the tag

Flip the diamond

Follow your neighbor

Grand swing thru

Load the boat

Peel the top

Ping pong circulate

Relay the deucey

Remake the thar

Single circle to a wave

Spin chain the gears

Teacup chain

$\frac{3}{4}$  tag the line

Track two

Trade the wave

Triple scoot

Triple trade

Turn and left thru

### ASD PULSE POLL EXPERIMENTALS

*CAUTION: Not recommended for dancers prior to Plus level activity.*

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3. Ping to a diamond
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# Round Dance



## PULSE POLL



### SQUARE DANCERS' ROUNDS

1. Chattanooga Shoe Shine Boy/  
Taste of the Wind
2. Blue Heaven Whistler
3. New York, New York/  
Buffy
4. My First Country Song
5. Houston

### EASY INTERMEDIATE

1. Hush
2. Could I Have This Dance
3. Cha Cha Charleston
4. Hey Marilee

### INTERMEDIATE

1. Primrose Lane
2. Pop Goes the Movies
3. Frenesi
4. Crazy Eyes
5. Girl In My Arms

### HIGH INTERMEDIATE

1. Don't Cry For Me Argentina/  
Rainbow Foxtrot
2. You're The Top
3. Moonlight Magic/  
Hooked on Swing
4. Greensleeves

### ROUNDALAB CLASSIC LIST

#### EASY

1. Dancing Shadows
2. Tips of My Fingers
3. Mexicali Rose
4. Walk Right Back
5. New York, New York
6. Hot Lips
7. Frenchy Brown
8. Street Fair
9. Very Smooth
10. Take One Step

#### ADVANCED

1. Elaine
2. Maria Elena
3. Fascination Waltz
4. Riviere de Lune
5. Autumn Leaves
6. Let's Dance
7. Singing Piano Waltz
8. Waltz Tramonte
9. Twelfth St. Rag
10. Lovely Lady

### INTERMEDIATE

1. Answer Me
2. Folsom Prison Blues
3. Birth of the Blues
4. Feelin'
5. Roses for Elizabeth
6. Green Door
7. Continental Goodnight
8. Dream Awhile
9. Spaghetti Rag
10. My Love
11. Hold Me
12. Moon Over Naples
13. Neapolitan Waltz
14. Tango Mannita
15. Alice Blue Gown

### TOP ROUNDS

(Courtesy Carousel Clubs)

### HIGH INTERMEDIATE

1. Don't Cry For Me Argentina (Palmquist)
2. Hooked on Swing (Windhorst)
3. Rainbow Foxtrot (Blackford)
4. Moonlight Magic (Rother)
5. You're The Top (Blackford)
6. Domingo (Wolcott)
7. The Girl In My Arms (Agler)
8. Thousand Stars Tango (Palmquist)

### ADVANCED

1. Sam's Song (Shawver)
2. Amor Cha (Barton)
3. Years May Come (Rother)
4. Cavatina (Barton)
5. Miss You Too (Barton)
6. Spanish Eyes (Rother)
7. Secreto Amor (Barton)
8. Natasha (Roberts)

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# UNDERLINING

## THE CALLER NOTE SERVICES

**Minnesota Callers Notes** by Warren Berquam (April issue) gives tips for "taming the wicked tax dragon" by planning and taking advantage of tax deductions. He suggests good record keeping of all income and expenses, saving all receipts, learning about tax deductions and getting acquainted with an accountant, preferably a C.P.A. Tax deductions include advertising and printing, mileage, equipment (office, sound, telephones), dues, note services, magazines, literature, supplies, bank charges, convention costs, records and tapes, clothing, callers schools, depreciation on equipment, travel out of the country on cultural exchange (Special rules apply here; check them.), office space, motor vehicles, tax-qualified savings. Start planning now to make 1985 a better tax year.

**Toronto and District Callers Workshop Notes** include tips on cueing rounds, material on *zing*, *change lanes* and *cross double your pleasure*, plus the Callerlab listings for Mainstream and Plus programs, all the QS and the timing sheet for advanced basics.

The notes from **S/D Callers Association of Southern California** present MS figures:

**PEEL AND DEAL:** Sides spin the top, Turn thru, circle four to a line, pass thru

Wheel and deal, double pass thru  
Peel off, pass thru, wheel and deal  
Double pass thru, peel off, pass thru  
Wheel and deal, double pass thru  
Peel off, slide thru, square thru  $\frac{3}{4}$   
Left allemande.....

**TAG AND PEEL:** Heads swing thru  
Box the gnat, curlique, boys run  
Pass thru, tag the line, peel off  
Pass thru, tag the line, peel off  
Right and left thru, crosstrail  
To corner, left allemande.....

**PEEL OFF STIRRER:** Four ladies chain  
Four ladies rollaway, sides pass thru  
Heads square thru four, all peel off  
Ends star thru, bow to corner....

The callers in the **Santa Clara Valley S/D Association** as reported in their **Notes** have opted to compile a teaching order for basics based on frequency of use, as well as other factors including logical teaching sequence, early-class usage, programming variety and traditional calls. Several callers will use this order in the coming season.

**News 'n Notes** "Choreo Commentary" by Ed Foote discusses the body flow of *pass the ocean*, *swing thru*. While the combination is fine on paper, it is not the smoothest for women to dance. His solution is to insert *ladies trade* before the swing thru, permitting them to continue



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Tommy Russell

**TB233 BABY'S BACK AGAIN—** Bud Whitten

**TB234 Will not be released under any title**

**TB235 CAB DRIVER—** Gabby Baker & Chuck Mashburn (Duet)

**ROUNDS:**

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**HOEDOWNS:**

**TH528 CRIPPLE CRICKET/**

**REBEL YELL**

(Also clogging routine)

their left turning motion and smoothing out the figure. Ed suggests that callers add this 10-20% of the time, and their calling will stand out as being a shade smoother than the "rest of the world." Lasry in **Notes for Callers** recaps the Callerlab Convention actions on programs, explores the *hinge* family at Mainstream, and gives experimental material on *slant/left slant*, *split/box transfer*, *cutting the "funny looking" diamond/hourglasses* (those with points facing in the same direction). He gives six figures for dancing MS for fun, reminding callers that "a well-grounded confident MS dancer will be a long supporter of our activity."

**Lead Right Callers Notes** include contra formations and progression, a discussion on resolving unsymmetric squares by Jim Hilton, teaching techniques and drop-outs by Don Malcom, along with material on *slip-slide-swing-slither* and *ferris wheel*.

Ed Fraidenburg in **Choreo Connection** lists "what's new:": *back off; hinge and peek; levitate; line the wave; ins/out concept; magic split transfer; ping the diamond; ping to a ripple; quarter the diamond; quester 1,2,3; release the ferris wheel; ripple 1/4, 3/4, full; scoot to a diamond; siamese breakdown; slant left/left slant; spin chain and exchange the gears and slip it; shadow box and...*

Gene Trimmer in **Mainstream Flow** uses material for the MS Emphasis Call *swing thru* from left-hand ocean waves: Side ladies lead Dixie style, ocean wave Swing thru, girls trade, girls run, veer left Swing thru, single hinge, boys fold Dixie style to ocean wave, swing thru Swing thru, boys scoot back Boys cross fold, touch 1/4, scoot back Boys fold, Dixie style to ocean wave Swing thru, swing thru, boys cross fold Left allemande.....

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## Speaking Of



## Singles

### IF THE ANSWER IS YES, READ ON

by Jeanne Moody Briscoe  
From *Blue Book*, California

Is yours a singles club? I know there are many singles clubs operating in the country. Also is yours a club that is primarily couples but accepts singles? There are also many of this kind of club in operation. Many groups of this kind find it necessary to try and keep a balance in their groups— that is to say, an even number of men to women. How about class time with undoubtedly more women than men? Do the men take turns with the extra ladies or are some left out of the squares? No one ever learned to dance by watching. In many cases the

club members act as *angels*. Do men try and dance with as many single women as possible during the evening, or do you latch on to one person because you've been looking for a steady partner? Perhaps age has something to do with it. I'm sure you would like to dance with the young ones, but if you are going to sponsor a beginner class it's your responsibility to see to it that young and old alike get the proper floor time to graduate. If your caller/teacher is as picky as I am about graduating people, you may find the ones who were neglected and didn't get enough floor time, will not be permitted to graduate. But then I would make sure everyone got a turn while in class.

When your club decides to have a beginner class, and especially if you are a singles group; you will find you are going to have old and young alike, as well as more women than men. Then, now, isn't square dancing for everyone? How can anyone sponsoring a class become discriminatory about who is to learn to dance and who is going to sit on the side lines?

Continued on Page 86

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# 112

### C & C ORIGINALS

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## DATELINE, Continued

**Washington**— Ranch R/D Teachers School, Round Dance Institute, Circle 8 Ranch, Cle Elum; July 22-26. Wayne & Norma Wylie. Write Circle 8 Ranch, Rt 4, Box 54-C, Cle Elum WA 98922.

**California**— Asilomar S/D Vacation Institute, Pacific Grove; July 22-27. Contact Square Dancing Magazine, 462 N. Robertson Blvd., Los Angeles CA 90048.

**New Hampshire**— Summer Square Dancing, Hampton Beach State Park, July 27, Phil Adams, Ralph Colippi. Write Seacoast Region S/D Association, P.O. Box 734, Dover NH 03820.

**Arizona**— Aspen Squares Second Annual Hoedown, Alpine School Gymnasium, July 27-28. Write I. Gill & Patty Gillham, P.O. Box 304, Alpine AZ 85920.

**Missouri**— July Jaunt, Missouri Southern State College, Joplin; July 27-28. Sam Mitchell, Randy Baldrige, Dave Johnson, Jerry & Dorothy Yockey. Write Willard & Helen Lundy, P.O. Box 55, Carthage MO 64836.

**Washington**— 4th Annual S/D Festival, Western Dance Ctr., Spokane WA, July 27-29. Don Cochrane, Jim Hatfrick. Write Spokane Singles Festival, P.O. Box 14363, Spokane WA 99214.

**Pennsylvania**— Kalyumet Park Campground, Scotch Hill, July 27-29. Jack Naylor, Dave Stevenson. Write Kalyumet Park, R.D. 1, Lucinda PA 16235.

**Illinois**— First Illinois S&R/D Convention, Peoria Civic Ctr.; July 28-29. Contact Earl or Joy Hoyt, (312)629-2452.

**Washington**— 1984 Special 5-Day Programs, Circle 8 Ranch, Cle Elum; July 29-Aug. 2. Bob & Mary Ann Rother, Ed & Betty Middiesworth. Write Circle 8 Ranch, Rt. 4, Box 54-C, Cle Elum WA 98922.

**Virginia**— Harrisonburg; July 29-Aug. 2. Layman. Write Earl Johnson, P.O. Box 2223, Vernon CT 06066.

**Canada**— 4th National Canadian S&R/D Convention, Winnipeg Manitoba; Aug. 2-4. Write Convention '84, P.O. Box 3927, Stn B, Winnipeg Manitoba, Canada R2W 5H9.

**Arkansas**— Overseas Dancers Reunion, Ramada Inn, Mt Home AR; Aug. 2-5. Write Irv & Pam Buescher, 2727 S. 284th E. Ave., Broken Arrow OK 74014.

**New Hampshire**— Summer S/Dancing, Hampton Beach State Park; Aug. 3; Paul King, John Moran. Write Seacoast Region S/D Association, P.O. Box 734, Dover NH 03820.

**Mississippi**— MS Gulf Coast 22nd Annual S/D Festival, MS Coast Coliseum, Gulfport-Biloxi; Aug. 3-4. Marshall Filippo, Beryl Main, Gary Shoemaker, John & Wanda Winter. Write Harold Smith, 4502 Kendall Ave., Gulfport MS 39501.

**Wisconsin**— 25th WI S&R/D Convention, Stevens Point; Aug. 3-5. Write 25th WI S&R/D Convention, 612 Fieldcrest Ave., Stevens Point WI 54481.

**Pennsylvania**— Kalyumet Park Campground, Scotch Hill; Aug. 5; Frank Worst. Write Kalyumet Park, R.D. 1, Lucinda PA 16235.

**Canada**— 31st Annual B.C. S/D Jamboree, Penticton; Aug. 6-11. Write B.C. S/D Jamboree Association, P.O. Box 66, Penticton B.C., Canada V2A 6J9.

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**Pennsylvania**— Kalyumet Park Campground, Scotch Hill; Aug. 10-12; Ron Schneider. Write Kalyumet Park, R.D. 1, Lucinda PA 16235.

**Mississippi**— 11th Annual Red Carpet S/D, City Auditorium, Vicksburg; Aug. 11; Randy Baldrige, Gail Temple & Fred Jabour. Write Cason Schaffer, Rt. 11, 107 E. View Dr., Vicksburg MS 39180.

**New Hampshire**— Troy; Aug. 13-17; Clint McLean. Write Earl Johnson, P.O. Box 2223, Vernon CT 06066.

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## LEGACY, Continued

round dancing, clothes, contras and club activities.

The 2 - 3 year dancers scored "Club leadership" above average but the 4 - 5 and 6 - 7 groups scored it lowest of all.

"The Challenge" was rated well above average until the 6 and 7 year group, where it fell below average then continued an unsteady decline.

The appeal of round dancing increased steadily with square dancing experience.

In summary, it seemed that dancers were being handed club responsibilities too early and few (less than one in five of the 4 - 5 year group) had the benefit of any leadership education in the activity. Also, there seemed to be a general disenchantment about square dancing and its related activities around the 6th and 7th years— like the "seven-year itch" attributed to some marriage problems.



## LINELIGHT, Continued

fully wacky. My friends thought I was nuts. All of a sudden I knew why people who shop at health food stores are often called "health nuts."

Ann has had several autograph-signing dates at bookstores. Her book has done well. The book is a small paperback— sunny yellow cover to match her disposition.

Ann was born in Maine (she still has a touch of an accent) but has lived most of her life in Michigan, and now resides part-time in Florida. She keeps trim with square dancing and swimming and her very positive outlook.

If you are ever in Flint, Michigan or Fort Myers, Florida be sure to look Ann up or go to one of her lectures. You also will make a wonderful friend for life.

I asked if I could share her address with all of you: Ann Davidson, 72 Drive 4 Tropical Park, 1825 Linhart Ave., Fort Myers, Florida 33901.

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## CHALLENGE CHATTER, Continued

the country have run their local clubs for years and never had the desire to learn acey deucey or any other A-1 call, but we are only pointing out the "joys of A/D dancing" as we and others have experienced them.

In our interviews, we also ran across words like *people, socializing, togetherness* and close-knit environment. In analyzing these answers, we felt that most of these were just extensions to our hobby that already are available within all programs. Starting right with beginners class, you tend to meet and become friends with others you enjoy.

The socializing becomes an intricate part of dancing from the first night when an angel couple asks you to stop for ice cream on the way home. It continues throughout your career as a dancer. We don't believe A/C after-parties are any more exciting that those we experienced as a Mainstream dancer. The same is true with togetherness; the same interaction between people is available regardless of the program you choose to pursue.

Many people feel that the close-knit environment is a joy of A/C dancing. It is true that because there are fewer A/C dancers, they do dance in smaller quarters and with smaller groups; therefore, you have closer interaction. As you progress through the programs, you get to know more people from farther away. We don't believe there is an active C-4 dancer in the country who doesn't know the rest of his/her peers.

We were allowed 20 minutes in Baltimore to extoll the "joys of A/D dancing. We hope that we covered all of your joys within our hobby and that we represented you in a direct and honest way. For us the joys within our hobby have been with the A/D movement.

### NEW HANDBOOK AVAILABLE

A new book for dancers, *A Guidebook for Square Dancers*, gives all the needed information to fill newer and experienced dancers in on the square dance scene. Written by H. Orlo Hoadly, author of *Callers Guidebook to Complete Choreography*, the book sells for \$2.00 plus postage and may be ordered from ASD, PO Box 488, Huron OH 44839.

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- MW-102 BRING ON THE SUNSHINE by Nelson
- MW-103 SCARLET FEVER by Nelson
- MW-201 MARTY ROBBINS MEDLEY by Steve
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### SPEAKING OF SINGLES, Continued

We are proud of Square Dancing becoming named the National Folk Dance even for just one year. We are all working hard to get it decreed the National Folk Dance from now on. So if we deny anyone in anyway his or her right to learn and achieve graduation from class we are striking a blow against our efforts to put our activity out in front of the nation as a tradition National Folk Dance.

When each of us agrees to learn to square dance we also in unwritten words agree to share this wonderful activity with seven other people, no matter where you are dancing in a Square. Why should we be picky who we dance with, as long as we do our best to help execute the dance. Perhaps by spreading yourself around you can help someone who needs a little extra encouragement and floor time. Certainly you don't have to make a life-long commitment. What a good feeling it is to get someone over

the hump that has been holding them back for so long.

Life is beautiful to all of us. One thing about our bodies getting older, our mentality doesn't seem to change much. We really mentally don't feel any older and we hang on to living life to the fullest, no matter what our age. Just remember one day you too may be sitting on the side lines because you have reached that age and you want to live it just the same.

Keep truckin'.

  
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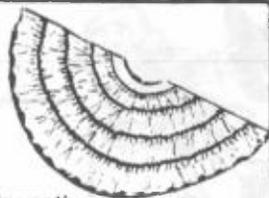
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### EASY LEVEL PAGE, Continued

#### ROUTINE:

- 8 Active (#1) couple down the center.
- 8 Turn alone, come back, cast off
- 8 Form two stars (Four men form a left-hand star, four women form a right-hand star, turn it once around.)
- 8 Exchange the stars (W cross in front of partners, stars exchange places, M star R and W left.)
- 8 Change back (W cross again in front of partners. M star L and W star R).
- 8 Active man picks up partner out of star, followed by each couple doing the same. Come up the center and cast off, each couple following.
- 8 Casts to the foot of the set, making an arch. Others duck under the arch and come up to place to begin second couple now in the active position.

### WHAT TO WEAR, Continued

Q: Do they have pettipants that would be below the pantihose panty line?

A: Pettipants come in 3 lengths. Panty hose should be sheer to the waist.

Q: How do you suggest to people that they should not wear knee-highs and panty hose with the panty line showing?

A: Probably at club dance or meeting as general information on dress.

Q: Should men wear ties to be completely dressed? Is there a dress code?

A: At a formal dance, ties or bolos can be worn with the shirt buttoned to the

top. I can understand how you must feel, especially in hot weather.

Q: I would like to get a feeling on the use of badges. How many badges should a person wear? Is there a dress code? Some have long chains of badges and they swing out, hitting people and catching on belt buckles.

A: A square dancer is not a decoration post. Choose appropriate badges, a couple is enough. Use your own discretion. All badges could be worn at a special dance. There are badge holders available at square dance shops that really save on clothing.

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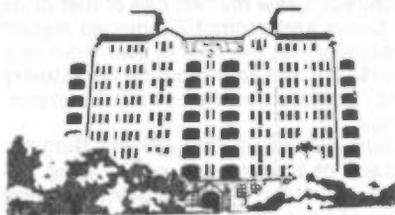
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## MEANDERINGS, Continued

most expensive, being made from trees which are increasingly rare. All three kinds of fans are beautifully worked—carved or handpainted. The gift shop here was our last Sochow stop.

**Back to Shanghai**—Return train ride to Shanghai, Mr. Li and the Jeng Su



Guest House, next door to Shanghai Hotel where we stayed before. The next day we set out to visit a people's commune, a neighbor to the one Mr. Reagan visited. 80,000 families live in this one, with a work force of 11,000. Vegetables, rice, rape seed and cotton are grown; cows, ducks, chickens, pigs and fish are raised. 16 factories manufacture machinery, wine, garments, oil and shirts. We visited the shirt factory, a kindergarten and a farmer's house.

The kindergarten children were having a music lessons. They sang for us, and when their teacher struck up "Jingle Bells" on her piano we all sang for them. They moved their chairs back and started a folk dance with partners. Then, leaving their partners, they came to us, saluted, took our hands and circled round and round, singing all the time. Great fun!

The farmer's house cost him \$4000 and was a cement two-story structure with four+ rooms on the ground floor, two bedrooms and a roof patio of sorts on the second. Five people live there: the farmer and his mother who work in the fields, his wife and sister who work in factories, and his eight-year-old son who goes to school. Farmers may save money by tilling extra land and selling any produce over their quotas in the free market. Many are becoming well-to-do under the system, which keeps the necessary supplies of food flowing to the overcrowded cities.

We enjoyed our best meal of the trip so far—fresh vegetables from the farms. I also sampled eel for the first time and discovered a clam-like taste, putting it on my "good" list.

Li wished that the "friendship between our two countries last as long as Yangtze River but be less muddy than the Wampoo."

**Xi'An**—This ancient city is walled and has a city moat. First stop was the Big Wild Goose Pagoda, seven stories high, but rather drab and dusty. Stan encountered the first of the 10 fen (5 cent) bathrooms, attended and cleaner than most public restrooms. Next stops were the cloisonne factory and calligraphy studio, where we saw the cloisonne process. The products were fairly expensive. Again we were served Coke and soft drinks.



Miss Chou, an English teacher recruited as temporary guide because of the demand, led us to the People's Hotel, built in the fifties. Pu called it "Russian style" in architecture. Beautiful building with great possibilities—painting was in progress on our hallway. Cleaning the corners would have done wonders! Dinner was very good and many of us took an evening constitutional down the street and around a local park. We were objects of curiosity but felt perfectly safe at all times. Badminton, tumbling, bike riding and exercising were all activities in the park.

The BanPo Museum showed us an old village excavation from 6000 B.C., with tools, pottery, skeletons. An enormous roof has been built over the entire original site. Then on to one of the eagerly awaited highlights, the site of the terra cotta figures unearthed in 1974. Again a roof has been built over the entire site, showing the huge warriors in columns standing in excavated pits, some with their horses.

The free market outside the gate was almost as fascinating as the figures. Unlike shops, bargaining here was heavy. We purchased a replica figure for four yuan (\$2) after Pu bargained the price down from ten yuan. Embroidered vests and other items were colorful; we now have an embroidered bird for our next Christmas tree. Slides, however, cost 25 yuan, more than anywhere else, and no photos were allowed of the figures.

Lunch was served at the hot springs "down the road a piece," and featured chicken, cauliflower (for the first time), pickled cucumbers. Very good. Touring the hot springs, we viewed the pavilion where Chiang Kai-shek was sleeping on December 12, 1936 when soldiers came to arrest him. He went out the back window onto the hill but was caught. He was later freed by Chou En-Lai because he was the ruler, but he was forced to agree to fight the Japanese invaders rather than the communists. Last stop was the Great Mosque, another ancient shrine now being restored. Monks stroll in the gardens.

We were all tired going back to the hotel, but after showers and shampoos, all arrived at dinner spruced up and in good spirits. Another good dinner featured steamed foods that were much less greasy than previously. A show this evening presented music and dancing in the manner of the Tang Dynasty (618-907) A.D.) The warrior dances were reminiscent of American Indian dancing to drum beats. Ancient instruments were featured: *pipa*, a four-string guitar; *chen*, 17 or 23-string zither-like instrument, and *kou-qin*, a mouth organ on which a virtuoso produced bird calls, trills and runs. The fourth instrument was a reed flute. Costumes again were bright and colorful.

A visit to the Shaanxi Provincial Museum acquainted us with Tang and Western Han Dynasty artifacts, among them huge bells of metal. A jade factory revealed workers cutting the jade under running water. Very delicate work, very expensive results. Scraps of jade were presented to all of us. Lunch at a local restaurant included cut-up roast duck (always served whole otherwise). Cauliflower and tomatoes are frequent now. We must have arrived at first harvesting time.

At the embroidery factory, one of our group fainted, a doctor was called, but all turned out well and we were able to leave for the airport. I mention this only to emphasize the helpfulness of the employees—first a chair, then damp cloths, tea, a cot and quilt were produced, all the while great concern was expressed in the faces, even though we couldn't understand the words.

The plane, a military transport we were assigned because of heavy visitor load, waited for us and we flew on to Bei-

jing. Candy, nuts, chocolate, drinks and tote bags were dispensed

**Beijing**—A new local guide, Sun, met us, escorting us to the Quimen Hotel for dinner and on to the Fragrant Hill Hotel in the foothills 50 kilometers northwest of the city. This large and plush hotel was designed by an American-Chinese architect. I saw my first can of diet drink in China and promptly indulged myself every night at the cost of two yuan fifty fen (\$1.25). We caught up on our laundry and luxuriated in the beautiful surroundings.

Sun guided us through the Summer Palace of the emperor of the Qing Dynasty. All of the exquisite paintings were retouched in 1979. His empress ate 128 courses a meal to display her power. (Our count stopped at 21 dishes one day—Co-ed.) The emperor resided on an island in the compound and trained his navy. We ate lunch in the concubines' house, The Hall for Listening to Orioles. Lunch included fritters and fried prawns, also the first dish that resembled American Chinese food with bell peppers and onions. Every meal is a new taste adventure!

The "garden within a garden" produced beautiful photos. A boat ride across the lake took us back to the bus, which embarked for the Temple of Heaven. This temple is supported by three-story pillars which are complete poles transported whole. Their circumferences might be spanned by 2½ men reaching around them. No nails were used in construction; assembly is tongue-in-groove.

Dinner was served at the Altar of the Sun Park, where slow service of the good food delayed our arrival at the acrobatic show at the International Club. Another excellent performance was beautifully costumed, elaborately staged and choreographed. Performers juggled parasols and plates, rode unicycles, and juggled, tumbled and clowned. Well done!

The big day! Pu's folk music tapes enhanced the bus ride to the Ming Tombs and the Great Wall. The Ming Dynasty lasted from 1368-1644 A.D. with 16 emperors, 13 of whom are buried at this site. The first two lived in Nanjing; the third moved his capital to Beijing. Pu who came from Nanjing, tried to convince us that Peking ducks were originally Nanjing ducks, that they wouldn't eat after moving to Beijing and had to be

force fed to fatten them up for the table. We visited the tomb of the 13th emperor, Zhu-yu-jun, who ruled until 1620 (when the Pilgrims landed in Massachusetts). 30,000 thousand people built the tomb at a cost of two years' national income. The emperor and his two wives were buried together and visitors may tour the underground palace and see their thrones and their tombs. Lunch was enjoyed at this site with beautiful gardens.

On and up, up to the Great Wall, which was built around 466 B.C. and rebuilt during the Ming Dynasty. Seven kingdoms were each walled; finally one emperor ordered the walls connected. The wall was 2,700 kilometers long. The present "walkable" section stretches in two directions from central stairs—one side easy, one hard. We climbed the easy side to the first "landing" and squared up until everyone had danced, including Pu and Sun. Crowds of Chinese gathered to watch, especially enjoying seeing their compatriots moving through the figures. We climbed up one more section, where Stan paid two yuan to sit on a two-humped camel for a picture. I took the picture and contemplated the view while he waited for his turn. The wall is awesome, stretching over mountains at each horizon. The wind gusted through the misty hills. The walkway was crowded with both Chinese and foreign tourists. I pinched myself and said "You're really here!"

Rain showers dogged most of the two-hour trip back. We signed up for certificates saying we had climbed the wall, inscribed in Chinese by Pu and Sun. Stan designed an "I Danced on the Great Wall" badge to be made by Walt and Dotty Wilson, tour members who continued on around the world.

We opted for a "western dinner" this evening, thinking it would be a change of cuisine for the group. The menu featured hot, hot curry! In keeping with the western dinner, we wore our western clothes and squared up in the lobby. Once again Pu joined in eagerly. When Stan's voice grew husky, we posed for group pictures.

On our last day, we visited the Forbidden City, covering 72 hectares which we ran through, dodging the heavy rain which created the only bad-weather day we had. 13 emperors of the Qing and Ming dynasties lived here in the center of Beijing, up until 1921. Three treasure

houses are surrounded by endless courtyards. We lunched just outside the gate.

After shopping, we rode by T sienamen Square and saw the Great Hall of the People, where Reagan was feted, but were unable to walk the square because of state meetings in progress. Banners in front of Beijing Hotel proclaimed a VIP in town—we noted the president of Sri Lanka was visiting.

The country of China is like one big square dance, in that a woman might lay her purse anywhere and recover it hours later. Andy Aubuchon left his watch in the Shanghai Hotel and retrieved it two days later. Elsa Christ laid a package down in a store and the clerk chased her to the bus with it. Honesty, as well as patience, is an inherent virtue of the Chinese.

Final banquet— Peking duck at the Duo Dung Lia Shung Restaurant. Sorghum "wine" that was more like schnapps and Chinese red wine was served with dinner, along with the ever-present beer and orange juice. Shrimp and various appetizers were enjoyed before the waiter appeared with trays of whole roasted ducks. He returned with cut up pieces and demonstrated the correct procedure for eating. We placed the duck, dipped in sweet sauce, on a bland pancake, topped this with chopped green onions, rolled the concoction up and ate it. A delicious experience! Toasts all through the meal celebrated the guides, the leaders, the group. Our gifts were presented to Pu and Sun.

Pu responded with a moving speech. "Twelve days ago," he said, "I met you in Canton. I did not know you. Now I feel like one of you." He said he would teach his wife to square dance and whenever he danced, he would remember us. He went on to express wishes for good feelings between China and the U.S.A. Stan answered with a wish that the harmony and closeness between our countries might last forever. All stood and drank to that one. We left the restaurant in a cloud of good wishes and thanks. Pu said the local guides had said Stan was "a good, responsible tour manager," and that our group was "disciplined." Stan and I had written a poem about Pu, with the group echoing his name after each verse, and said he was China's "No. 1 guide." We began to realize that our group was leaving the next morning and Pu would not accompany us on this

# AMERICAN

## SQUARE DANCE

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 Dayton OH; August 31  
 Minneapolis MN; Sept. 7, Warren & June Berquam  
 Birmingham AL; Sept. 13 (Tent.)  
 Johnstown PA; Sept. 16, Walt & Janet Ream  
 Berea OH; Sept. 17, Dave Stevenson & Stan  
 Belleville IL; Sept. 21, Dewey Cox  
 Wilmington NC; Oct. 6, Leon & Joyce West  
 McHenry (Chicago) IL; Oct. 7, Wilma Hutchinson (1/2)  
 Lake MI; Oct. 27, Bonnie St. Marie (1/2)  
 Toledo OH; Oct. 28, Jack & Lil May (Jack & Stan)  
 Fenton (Flint) MI; Nov. 3, Dick Bayer (1/2)  
 Berlin PA; Nov. 11, Harry & Virginia Rhoads  
 London, Ont. Can.; Nov. 16, Ken & Mary Brennan (1/2)  
 Dundalk (Balt.) MD; Nov. 18, Joe & Mary Baker  
 Topeka KS; Nov. 25 (aft.) Haskins & Banks (1/2)  
 Galesburg IL; Dec. 1, Novis Franklin  
 Virginia Beach VA; Jan. 11 (Tent.)  
 Otterville MO; Jan. 12 (Tent.)  
 Gulfport MS; Jan. 18, Harold & Pauline Smith  
 Shelby NC; Jan. 20, (aft.) Ken & Beth Rollins (1/2)  
 Sebring FL; Jan. 27, Lefty & Georgia Tidd

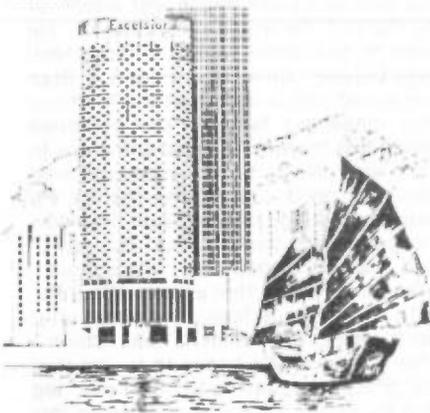
Hialeah FL; Jan. 28, Clyde & Evelyn Kirk  
 Arcadia FL; Jan. 30, Everett & Jenny Martin  
 Deerfield Beach FL; Feb. 3, Jerry & Pat Seeley  
 Key West FL; Feb. 4 (Tent.)  
 Mission TX; Feb. 9, Dean & Peggy Robinson (1/2)  
 Altoona PA; Feb. 14 (Tent.)  
 Stone Mt. (Atlanta) GA; Feb. 23, Jack & Fran Line (1/2)  
 Augusta GA; Feb. 27, Dan & Mary Martin  
 Diamond City AR; Mar. 1, "June Bug" Cope  
 Indianapolis IN; Mar. 9, Charles DeMoss  
 Gallup NM; Mar. 16 (Tent.)  
 Columbus OH; Mar. 24, Dick & Roberta Driscoll  
 Charleston WV; April 24, Paul Myers  
 St. Louis MO; May 17, Mark Hasemeir  
 Memphis TN; May 22, Eddie & Sally Ramsey

### FRONT LINE COVERAGE

Multi-talented staffer Bev Warner of Saginaw, Michigan, has beautified our cover this month with her outstanding color photos of summer bloomers galore. Can you identify them? Here is the list, but not necessarily in order: ox-eye daisy (wild), yucca (domestic), knapweed (wild), showy lady's slipper (wild), tiger lily (domestic), red rose (domestic), bloodroot (wild), phlox (wild), lily (domestic), fringed gentian (wild), poinsettia (domestic), lithrum (domestic.)

trip.

Tuesday we arose at the crack of dawn to ride to the airport for breakfast, money changing and departure. Sun and Pu made speeches again on the bus. Both now have a few days off. Pu seemed genuinely sad at leaving us and we were sad to see him go. He has invitations to visit the U.S. anytime. We are sure he has the ability to rise high and go far, and perhaps he will someday visit us. We left China with great respect for the industrious and honest Chinese and their plans for China to prosper in the future.



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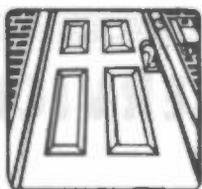
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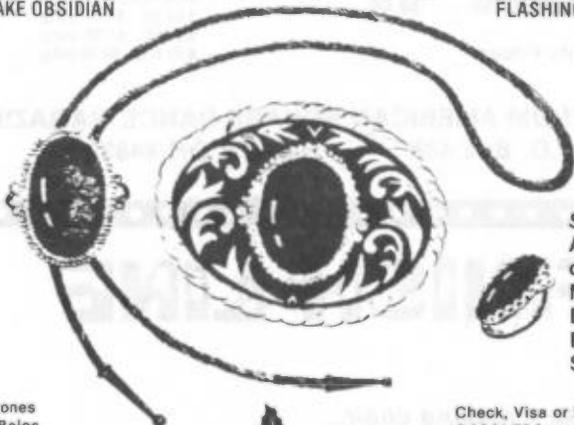
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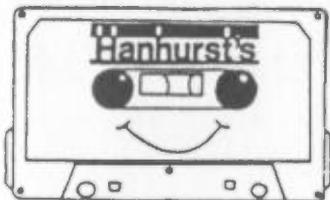
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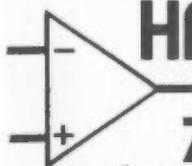
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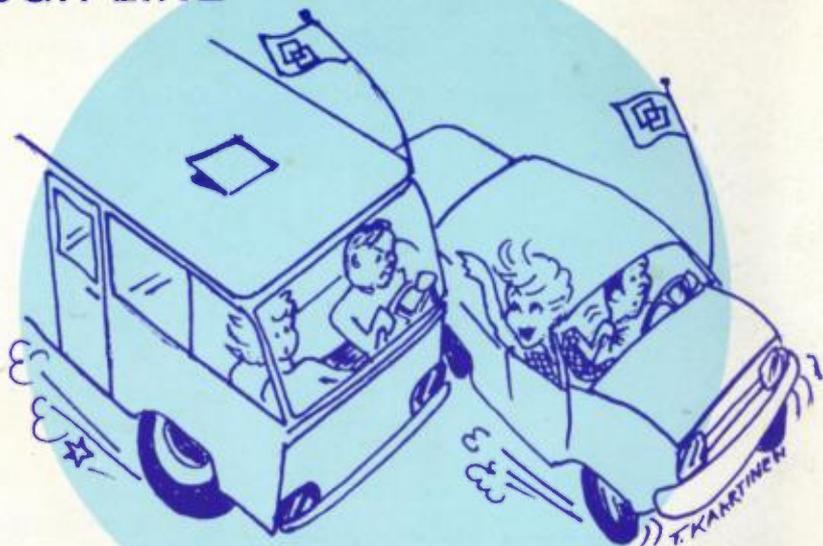
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"Hey! He was my corner in Okeechobee!"

AKG SUPREME EDCOR

ELECTRO VOICE

**CALLERS' CORNER**

**HOME OF SUPREME AUDIO**

**CUERS' CORNER**

FOA

New for '84!  
**SUPREME MINI**  
the power packed little speaker

- Weighs Only 9 Lbs. • Just 11" High,
- 8" Wide, 6½" Deep. • 6" x 9" Speaker.
- Extreme Clarity. • Full Range.
- Wide Angle Dispersion. • Perfect For Workshops. • As A Monitor.
- For Traveling Callers. • 50 Watts Peak. • 8 OHMS.

**NOW ONLY \$135 plus \$6 shipping**

**Bill and Peggy Heyman**  
271 Greenway Road  
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# The Cheyenne



## THE CHEYENNE

For casual dress or work the Cheyenne is designed to meet your footwear needs. The full leather upper is especially tanned to ensure softness, strength and good looks in every pair. The Cheyenne has a cushion insole, double ribbed spring steel arch and cushion outsole.

Available in Bone, White, Brown.  
Bone in Stock, M, W

\$36.00

Add \$2.00 Shipping Fee

# WESTERNER

## NEW MAN'S SHOE FOR DANCING

Leather, Elastic Side Gores, Chamois Sole,  
Available in Black/Brown C, D, E, 6 1/2 thru 13  
In Stock— Black D & E \$49.00

Add \$2.00 Shipping Fee



## Dixie Daisy Traveler

In response to popular demand, we again offer you a versatile and attractive garment bag of strong vinyl. It features a zipper bottom to top and a holder for identification card. This bag measures 24" x 54" and comes in black with yellow printing.

Price: \$5.00

## Dixie Daisy Petti-Tote

A yellow with black printing drawstring bag for your crinolines is made of double thickness polyurethane with a small tag for identification card. it will hold 2-3 crinolines for traveling.

Price: \$1.25



DIXIE DAISY ★ 1351 Odenton Road ★ Odenton MD 21113

# DIXIE DAISY

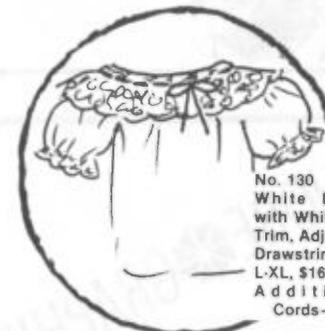
THE STORE WHERE SQUARE DANCERS LIKE TO SHOP



## DANCER

Ideal for Round Dancers; 1 1/2" Heel,  
All Leather, Cushioned Insole for  
Comfort. 5-10 Narrow; 4-10 Medium;  
5-10 Wide.

White/Black	\$31.95
Red/Navy/Brown	\$31.95
Silver/Gold	\$34.50



No. 130  
White Blouse  
with White Lace  
Trim, Adjustable  
Drawstring, S-M-  
L-XL, \$16.50  
Additional  
Cords—50¢

WESTERN STYLE SHIRTS  
FOR MEN AND WOMEN  
\$14.50 And Up

WESTERN DRESS PANTS  
BY "RANCH"  
\$27.50

THE FOUR B'S  
BOOTS  
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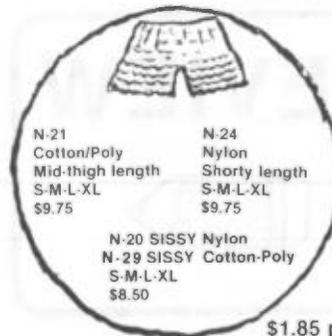


## MAJESTIC

1" heel, steel shank, glove leather,  
lined, 5 thru 12 Narrow, 4 thru 12 Med.  
5-10 Wide, Half Sizes.

Black/White	\$27.50
Red/Navy/Brown	\$27.50
Gold/Silver	\$29.55

DRESSES  
PATTERNS  
CRINOLINES



N-21 Cotton/Poly Mid-thigh length S-M-L-XL \$9.75	N-24 Nylon Shorty length S-M-L-XL \$9.75
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N-20 SISSY Nylon  
N-29 SISSY Cotton-Poly  
S-M-L-XL  
\$8.50

\$1.85 postage  
& handling



## SCOOP

3/4" heel, steel shank, glove leather,  
lined, sizes 4 thru 10 Med., 5 thru 10  
Narrow, also Wide, Half Sizes.

Black/White	\$29.55
Red/Navy/Brown	\$29.55
Gold/Silver	\$30.50

**DIXIE DAISY**  
1351 Odenton Rd.  
Odenton MD 21113

Maryland Residents add 5% tax.

NAME \_\_\_\_\_  
ADDRESS \_\_\_\_\_  
CITY \_\_\_\_\_ STATE \_\_\_\_\_ ZIP \_\_\_\_\_  
NAME & NO. OF ITEMS \_\_\_\_\_  
Price \_\_\_\_\_  
SHIPPING & HANDLING \_\_\_\_\_  
TOTAL \_\_\_\_\_