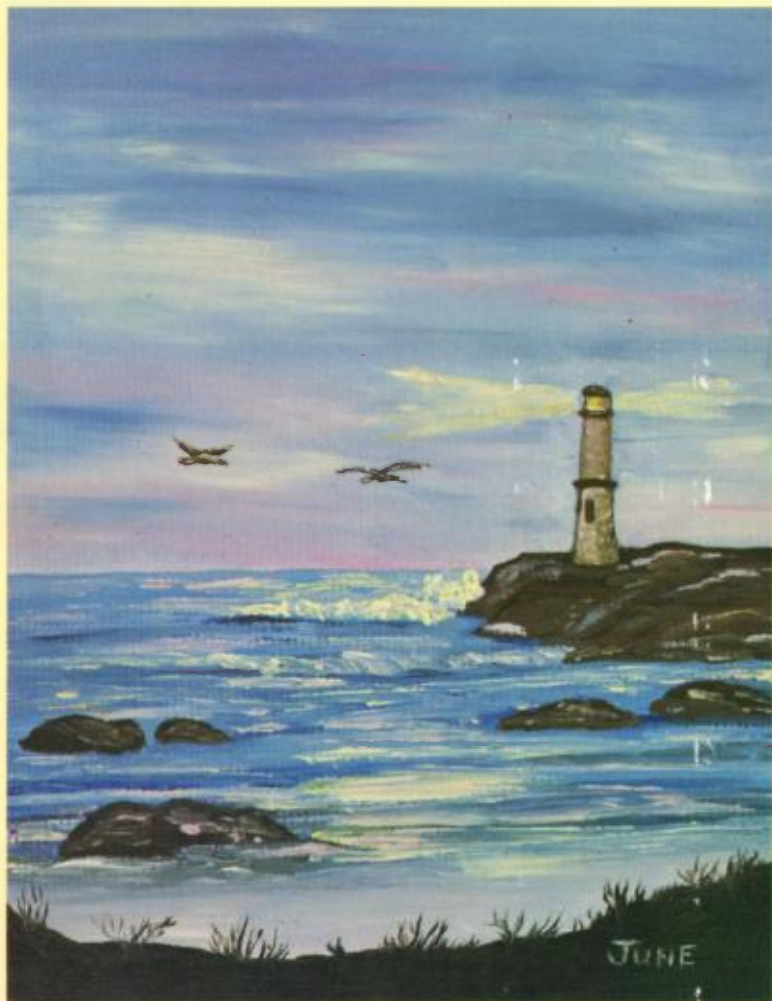


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# AMERICAN SQUARE DANCE

THE NATIONAL MAGAZINE  
WITH THE SWINGING LINES

AUGUST 1983  
VOLUME 38, No. 8



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Everyone's talking about the book by John Naisbett, *Megatrends*, so, being curious about the future, we read it, too. This book that describes the economy into which we are moving follows very closely the theories laid out in *The Third Wave*. Interesting speculation begins on what these trends to a future very different from our past will mean to the square dance activity.

One of Naisbett's chapters is titled, "High Tech/High Touch." Anyone who reads the newspapers these days knows that "high tech" is the phrase describing the computer age in which we are now living and which will develop more rapidly in the coming years. However, Naisbett says that as we become more and more involved in a high tech society, we need "high touch" for balance. Translated, this means "people need people." "We will want to use our hands and bodies more in leisure activities," he predicts, in contrast to the heavy use of our brains in the business of earning our livings.

We add our own predictions: Activity that brings people together for fun and relaxation will be vital in the future. High tech has developed quickly in the last two decades; as it progresses, high touch will be more and more a necessity in the late eighties and the nineties. Perhaps this already accounts for the renaissance of traditional dancing

# CO-EDITORIAL



among the computer-oriented generation of college students along the eastern seaboard.

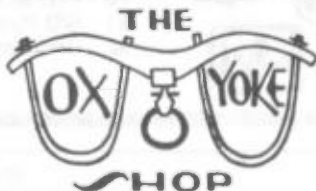
We also have to observe that high tech has moved into the square dance activity, too. Probably no aspect of our lives will be completely devoid of its influence. If you doubt this statement, look at the development of "computer squares" and the emphasis on "formation awareness" in the challenge programs. But the news is cheering: people need people, and will continue to need people, and square dancing is one great answer to that need!

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## BY-LINE

**June Tripp's** summer painting sets the mood for this August issue, with which we relax with a fiction bonus by **Dale Van Wormer** and look forward to the opening of a new s/d season. Stan first

met **June** as a dancer in Montreal; we have saved her canvas for an appropriate issue. **Dale's** story is fiction, but the problem and solution could be real. Don't miss it!

**Walt Cole** and **Mary Jenkins**, both LEGACY trustees, suggest ways to enjoy our S/D activity more fully by enhancing the fellowship and sociability, and by developing our abilities as leaders. **Mary Heisey**, who is a regular contributor to "Rhyme Time," describes an antidote to "rainy summer blues." Looking at our current weather, she may have been a prophet, or an unconsciously good meteorologist. A special R/D article is excerpted from **Fred Haury's** "ABC's of Round Dancing," currently undergoing revision for re-publication. When August dog days set in, cool off in the shade and pick up some good reading—your current ASD issue!

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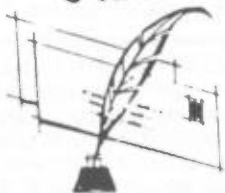
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# Grand Zip



Having been a square dancer for a few years, I am interested in obtaining copies of *Sets In Order* and *American Squaredance* magazines, prior to 1977, for my collection. If any readers have copies available, please respond to:

*Buffalo Bill Sherwood*  
P.O. Box 24052  
Columbus OH 43224

I have been elected the public relations officer for overseas visitors (of the S/D Society of New South Wales) and it would help me to do my job to your advantage if dancers coming to Australia, and Sydney in particular, could write to me ahead of time so that I could make arrangements to take them to clubs they would enjoy. If I have notice, I could arrange transport and hospitality for visitors. Looking forward to entertaining dancers from overseas...

*Betty Johnston*  
8/2 Albert St.  
Hornsby, NSW 2077  
Australia

...I enjoy reading your magazine, especially tips from other clubs. I belong to a singles club where the females outnumber the males, 3 to 1. I would be interested in hearing how other clubs handle this out-of-balance situation. If you

could put me in contact with clubs with solutions, I would appreciate it.

*Vickie Pashion*  
3 Travis Circle  
Durham NC 27713

Yes, I would like to have Nellebelle's recipe for grapefruit pie (May, 1983, p. 11). But please, please tell all square dancers that the answer to question #10 should be Yes! If I didn't like you personally, I would still recommend you for calling an engagement and I would recommend your magazine. I am sure that this was a mistake and not intentionally meant to be. I am not sure that Al Eblen didn't intentionally excite my taste buds and deliberately leave them in a state of expectation. Come on, Al and Nellebelle, are you gonna share or had your rather have an unexpected house guest this summer?

*Ray Hitt*  
Trinity, Alabama

We have just celebrated our club's silver anniversary, with the same caller for all of our 25 years. Dan and Jerrie Day started Cherry Knoll Squareaways in 1958 in Traverse City, Michigan. They have called all our dances twice a month and many benefit dances. Don and Jerrie also have been involved in several civic activities: Camp Ray-el (for handicapped), Traverse City Regional Psychiatric Center, Senior Citizens Center, Winter Special Olympics, Mich. Bell Kids Christmas Parties, the National Cherry Festival and the Duffers Golf Tournament. Cherry Knoll Squareaways celebrated with a special dinner dance on April 16. I hope you can use this information. We are very proud of our club and caller.

*Burnie & Leota Meredith*  
Fife Lake, Michigan

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# Meanderings with Stan

A hot month like August is a good time to talk about that imposing, monumental, natural wonder, the Devil's Tower in Wyoming, which I ogled at a distance for the very first time, as I traveled between Rapid City and Gillette in mid-May. What a hunk o' turf! Remember *Close Encounters*? Funny that it should look strangely like a nuclear power cooling tower, without the billowing white smoke topside.

Change of subject in mid-*steam*; another edifice, this one man-made, is now 100 years old—the Brooklyn Bridge. There's an engineering marvel. *Rust* in peace, old bridge; may you *strut* and sway through another century. Splendid span.

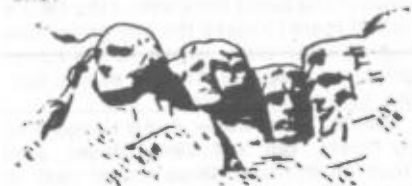
One of the longest continuous tours of my 35-year calling career happened in May, when I rode about 30 airline legs (I thought only the stewardesses had legs. —Co-ed.), rented a half dozen cars, and was gone a solid three weeks on a fly-drive tour westward to *everywhere*. Hold them hosses, podner, while I give you the *scoop*...

**Jackson, Tennessee**— It was a bit prophetic (and maybe pathetic, too— Co-ed) that a USAir DC-9 was the first big bird to launch me on my faltering way. I landed in Nashville, and a silver Chevette from Avis took me on to Jackson for a choice ASDance with the Golden Circle 8's where Ed Fullerton spun a round a dozen times, and caller Ray and Bettye Hopper hosted me high on the hog (No, it was beef, I reckon, with all the yummy south'n fixin's to go with it, y'all.) That night I slept like a *pig in a poke*, dreaming of all the *ham*-lets ahead of me.

**Nashville, Tennessee**— Easy drive back to the Music City, my point of origin. Caller Gary Kincade (ASD, Sept. '81, p. 70) met me at the terminal, Anne showed me to Shoneys for foamy, homey cookery, followed by the dance, where we boosted the rooster in a central Tenne-scenic setting sensibly, at a soft-Plus pitch. I like that recently-coined term *soft Plus*, which can *load your boat* and *spin your gears* without blowing your mind.

**St. Louis, Missouri**— Off I flew next morning to the gateway city to meet Cathie and Mary Fabik at the Marriott where we communed in tune with LEGACY for the next four days solid (See ASD, July, p. 35).

**Madison, South Dakota**— I laid over an extra day in St. Louis after seeing Mary and Cathie off PDQ on TWA with promises to RSVP faithfully ASAP. Now it was time to fly via Omaha to Sioux Falls where caller Don Newgent waited to whisk me north to Madison. Don and Bev hosted me. Town and Country □'s meet at the high school in town, starting at 9 to accommodate the area farmers. It had rained so much this spring it took clutches of Clydesdales to yank those poor Deeres out of the muddy fields. We even observed an isolated farm made accessible only by canoe. Can-U top that one?

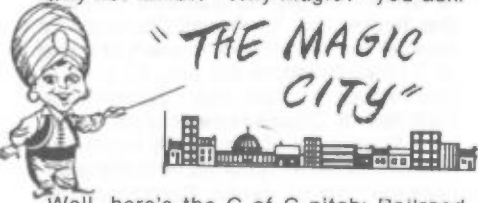


**Rapid City, South Dakota**— Next day, off I rushed with the birds (Burdick and birds are synonymous— Co-ed.) to Rushmore country where the Jet Sets (Ellsworth AFB) had set one up at that lovely 4-H building again. Caller Nathan and Jackie Denholm billeted me, skilleted me, billowed me and pillowed me softly and loftily on their lavish waterbed. I was reminded by the presence of Carol and Harry Brunson at the dance that it was exactly ten years ago that I made my

first trip to Rapid, along with my daughter, Sue, and (dare we mention this?) there had been and *has been* a lot of water over the dam since that time.

**Estevan, Saskatchewan**— A plane from Rapid to Minot, moving straight as an Apache arrow northerly, made Canada easily accessible from there, a la tulip-hued shivering Chevette. I crossed the border with ease. The Dipsy Doodles billeted me in the Derrick Motor Hotel, where the dance was also scheduled (say "shed..." Fred) and what a smooth dancin' MS bunch came out. Festive and fun. Thanks, Don Mortenson, for nifty noise boxes, Maxine for Q-ing quite *ade-cutely*, and Jim and Irene Woodhouse as well as Joan and Ray Wock for a full range of arrangements.

**Minot, North Dakota**— The two-hour drive back down across the border to Minot put me in the Magic City in good time to add a "plus" to my skipping sked, and a Plus dance (as a bonus) with caller/hosts Arnold and Nobuko Strebe. Barrel of fun in that little Dakota Square mall hall where we had a small ball. Caller Allan and Irene Roth came a hundred miles from Mandan, others came as far. If you're looking for a *magic* city, why-not Minot? "Why *magic*?" you ask.



Well, here's the C of C pitch: Railroad crews of the Great Northern in the 1800's settled there to make the city grow "like magic" when bitter winter in the hinter splintered progress. There's even a Burdick Expressway there.

**Gillette, Wyoming**— A big bouquet to my hosts, Bill and Irene Moser, who drove all the way (three hours) east to Rapid City (where my Minot-to-Rapid plane landed) to retrace their treads to Gillette. The first-time ASDance in Gillette produced a dozen □'s. Our '83 Caribbean shipmates were there. Caller/cuer Kim and Betty Hohnholt set sound, did rounds. Extra help was given by Crowleys, Presleys. The Levis and Laces seemed to have more spirit that night in the Campbell County Fairgrounds than ten jumping jackrabbits, lots of loping antelopes and a brace of bounding bron-



cos, creatures to be seen the next morning on the way to the airport.

**Los Angeles, California**— From the Gold Rush to the Paper Chase to the Silicon Valley sally, it seems half the US population wants to go west to California at some time or other, and I'm no exception. So, from Gillette I flew a proper Pioneer prop-popper south to Denver, then jetted joyfully relaxed to LAX. Veteran caller and Rose Parade float co-founder John Fogg snatched me out of the terminal clutches of LAX, along with Floyd Oppenheimer, and we braved the freeways to a Southgate motel, near where I was booked for a two-day stint. This included an ASDance in Hollydale Hall, cosponsored by Busy Bees and Peanut Squares, plus a clinic for the SDCASC, the "granddaddy" of callers' associations/note service publications. Here's the lineup for the choice Saturday hoedown: Art and Daisy Daniels cued; son Art Jr. sang a call; Jon Jolley cued a dozen cloggers between alternate tips; Bruce Phillips from George AFB "hashed" one with me; Alberta Pearce covered the door; Cleo and Dick Long plugged and photog'd it. Whatta night.

At last I got to do a clinic for the prestigious Square Dance Callers of Southern California, Sunday afternoon (after an unfortunate date SNAFU about five years ago). The encounter with that triple dozen dance masters was nothing short of super-California-fantastic. We surely *parlayed* a lotta *vous* and ground a lotta grist in our theoretical Windmill there in the Girls Clubhouse. Nice buffet after. Thanks especially to Jack and Ruby Drake, plus John, Ernie, Floyd, Bob and the whole gang for a *pos-hosp-mem-sem* (That means positively hospitable memorable seminar.) (We really didn't want to know.— Co-ed.)

**Kennewick, Washington**— My Western flight from L.A. to Seattle was due to go on to Alaska. Likewise, the Denver to L.A. flight I had been on two days

earlier was due to go on to Hawaii. Two guesses as to what two wishes I was wishing.

Seattle is always clean and green. (Due largely to all that rain, I guess. That's why their monumental mountain is named *Rainier*.) I landed before noon and grabbed a Sears and Roanbeck steed at SeaTac for a three-day trot to the very core of the aptly named apple state. First stop was Kennewick (tri-city area) for a double date in the famous Shufflers Shanty (mentioned in earlier ASD issues) where the dancers did a no-fuss Plus the first night and remained totally non-Plussed the next. Tom and Ida Surface cued both nights. My hosts were Bob and Audrey Orr, key people in WA state S/D circles. George and Virginia Bauer made up the official *swellcome-ittee*. Tuesday noon I *Rotarooted* with the rich wheels of Richland. I'll hope to break pizza again soon with that great group. By the way, they're looking for a good caller to move to that area to replace one who's leaving. Any takers? See "People," this issue, and Bill Cooke ad.

**Mt. Vernon, Washington**— Caller Johnny Kozol of Issaquah set up an ASDance north of Seattle for the Skagits of Mt. Vernon in a wood-beamed, rustic hall just right for dancing. Driving up with Johnny we passed some of the finest acreage of tall timber you ever saw (or sawed). Earlier Isabelle fixed dinner for a bunch of us, including caller Mike DeSisto and Jack and LaVern Riley. Lots of chit-chat with Johnny about potential Ponderosa projects that may make quite a northwestern states *roar*, if the tiger he's got by the tail doesn't shake loose. (See p. 79, this issue.)

**Blackfoot, Idaho**— As the hawk flies over the rain-swollen Snake River southeast to the mountains of lower Idaho, it may be 500 miles but my airborne route was more devious. I flew all the way to Salt Lake City, met Walt Cole of Ogden, and we hot-trotted north to tiny Blackfoot, where a callers clinic/dance was on tap. Both were choice events, but working with Ken, Mike, Pat was a Penny's worth of genuine joy. Incidentally, there's nobody *prompter* than Sir *Walter de Coleverly*. (Stan, maybe you should just stick to your receding *hare-line* contra gag.— Co-ed.)

**Jacksonville, Illinois**— As daylight

crept into the Blackfoot motel room the second day, we rose, rolled back down to the SLC airport, and I rode the air waves to St. Louis, then got *Pontiac-tivated* toward Jacksonville, about 75 miles north. Funny. I've called in Jackson, Ohio; Jackson, Tenn. (on this very trip); Jacksonville, Florida, and more. (Try Jackson Hole, Wy.— Co-ed.) The Yellowrockers are a rock-'em, sock 'em bunch. Millie says, "Hi, Bob Howell." (Glad to pass on a howl to Howell.) There were only a few hours to sleep fast before the next day's long trip.

**Butler Missouri**— In addition to the long, barren six-hour drive facing me today, I had barely gotten out of J-ville before ol' Smokey gave me grayer hair than one should rarely bear without a prayer, so sayeth the sayer. Oh well, I'm a vulnerable victim of the road, and that's a cop-out.

About 270 miles westward, north of Nevada, lies a pimple of a town, Butler, where Don Malcom, the "Missouri Maverick," annually runs the Ozark Callers Academy. Ten fledgling mikesters made a marvelous showing before their peers and these two seers amid fears, sans tears. Love those symmetric seminars. Three of them on this trip were richly rewarding (L.S., Idaho, and this one). Good luck, Betty, Don, Don (double), Dale, Del, Shane, Roger, Wayne and Ken.

**Hometown, Ohio**— Wow! Great to get back to Huron on Memorial Day after those country-wide, far-out three weeks of dizzy dashing. Cathie picked me up (Literally!— Co-ed) from a TWA plane in Cleveland and we spun home to our own Lighthouse Club that night, where Eddie Ramsey of Memphis came to call. Eddie's a CPA. That stands for Calling/Prompting/Accounting. (Hmm. Maybe he'd do well with *Ledger*.— Co-ed.)

Time to close the log book. We'll jaw through June/July next month. I won't say where, but this actually happened in May. After a dance I stood before a long line of refreshments, at that moment looking down at some undistinguishable cold cuts. The guy behind me said, "We really *put on the dog* for you at this affair, Stan. Well, old Fido wouldn't have lasted another spring, anyway." Needless to say, I walked past the cold cuts, just in case that bit of *mutt*-ering by that local *wag* told a *tail* of double entendre. (It's a *dog-eat-dog world, Stan!*— Co-ed.)



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# Getting To Know You



by Mary Jenkins  
Olmstedville, New York

What better way is there to get to know square dance club members than by attending pot luck suppers, picnics and similar get-togethers?

This was our third winter in Florida, where we have met many square dancers and callers, and made many new friends. We have enjoyed dancing with several clubs several times a week.

The Leprechauns from Cloveleaf Farms in Brooksville have been our guests at an annual pot luck supper and square dance party for three years.

The Travelers Twirlers from Travelers Rest Airstream Park in Dade City attended their first annual pot luck supper and square dance party recently. Between 50 and 60 dancers came to our "No Snow Cottage" for an evening of food, fun and fellowship. Although we lack the space we have up north at Mockingbird Hill, we manage to dance three squares at one time and comfortably seat the spectators after we eat.

At these get-togethers it is interesting to hear and see people become better acquainted. As this happens, we can better understand one another and

appreciate these people with whom we dance.

Discussions and exchange of ideas are as much a part of the evening's program as enjoying the delicious food!

Dancing to records has been a new experience for many of these dancers. To dance to records without a live caller to straighten you out if you become "fouled up" is a real challenge and an experience from which we can profit!

At our most recent party, several square dancers witnessed, for the first time, the old time, eastern, traditional square dancing. Many got their first look at copies of *Square Dancing* and *American Squaredance* magazines, wrote down the addresses and I hope subscribed to one or both of these excellent magazines immediately!

Too many people have been so busy learning the basics and movements in the different levels of dancing, they have neglected to enjoy the many "extras" that square dancing provides. Let each and everyone of us help to provide these "extras" and if possible support, with enthusiasm, these special events!

We are already planning and looking forward to those two annual pot luck suppers and dance parties and hope to add a third club to our list in winter 1984.

Because so many dancers are not members of local clubs but attend the dances, we hope to be able to have at least one "open" party for all square dancers who wish to attend.

Our neighbors have been very considerate and understanding and perhaps someday they too will be a part of this great square dance activity.

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# Recruiting New Dancers



Recruiting new dancers is on the minds of many dancers who are scheduling, teaching or participating in classes for the fall. How do we find and/or persuade interested people that square dancing is the hobby for them?

Many methods have been tried. Some are well-known and time-tested; others are innovative. What works well in one area may not work elsewhere. But we all know it takes *work*.

Let's look at a few ways to recruit class members, just to jog our memories, as we make our plans.

**Person-to-person persuasion**, done by club members to friends and acquaintances has always been the best means of selling square dancing. Persuade as many club members as possible to work on friends, family members and business associates.

**Demonstration dances** at malls, fairs, any community events, will promote interest among non-dancers, especially if the dancing is colorful but does not seem *too* difficult. Flyers with class information and/or sign-up sheets should be available. Some malls or businesses with a western flavor may even pay your group for the demo, so it becomes doubly beneficial.

**Advertising** is a must. Take advantage of whatever free advertising is available in your community: community bulletin boards in stores and on radio and cable TV, free classified advertising, free ads in weekly "shopper" papers.

Paid ads might be placed where you think they will do the most good: radio, TV, newspapers, magazines.

Don't miss out on sending news releases to every publication in your area, with complete details: who, what, when, where, why.

**Enlarge your publicity committee** to include all your club members. Distribute class flyers to be posted on business bulletin boards or included in in-house publications. Place square dance magazines, local and national, in doctors' and dentists' offices. Have club members donate their finished copies or subscribe particularly for any good location.

**Have a free, open, well-publicized square dance** for the general public.

**Printed invitations** may tell the interested person that he/she is "especially invited" to attend the open dance or the first night of class.

**Square dancing is fun** should be the emphasis of all your promotion and publicity. People become dancers when they step on the floor and move to the music, on the first night of class, not when they complete lessons and join a club. *Don't* promote lessons as the means to joining a club; promote lessons as a fun time of learning something new.

**Find dancers who move to your community** through Welcome Wagon, Newcomers and similar organizations. Be sure these representatives have your information and know what square dancing is available in your area. You may find new club members who already dance, as well as interest newcomers who want to get involved in their new community.

**Brainstorm** with other members of your square dance club on ideas unique to your locality. Now is the time to make the "big push" for the 1983-84 class season. Try at least one new promotional idea. Work hard until class is under way, and then relax and enjoy dancing with your new recruits!

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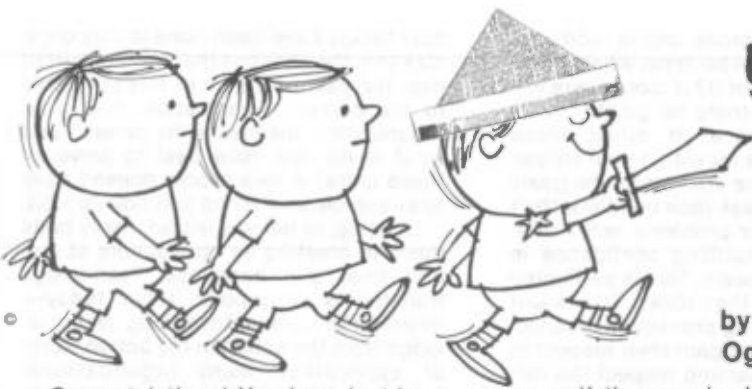
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# You're A Leader!

by Walt Cole  
Ogden, Utah

Congratulations! You have just been elected to an office! What changes can you expect in your new role as a square dance "leader?" First, you can expect a whole new set of relationships with other folks to appear. You have moved from being a member to being a leader of a group of dancers. You can expect to be treated a bit differently now by those very same people. No matter what you think you can do to prevent this, it's human nature to be apprehensive, to wait and see how you will behave as their new leader. This brings up the first point: If you try to please everyone, you'll end up pleasing no one.

You can expect folks from other (and maybe all) facets of the square dance world to seek your advice and assistance—and favors! You now have to make decisions, plan and carry out your duties and responsibilities in face of this pressure, within this opportunity and with some constraints. You may even wonder—just what hit you? But if you are to succeed as a leader, you should gain an understanding of just what is a leader. In this position, a good first question to ask yourself in any "pressure situation" is, "Is what I'm about to say in the best interest of the *whole* square dance activity?"

How should you go about learning to become a leader? Are leaders really born? Can one learn to become a leader? As a starter, a leader first must have a cosmopolitan and magnanimous attitude towards *all* facets of the square dance activity, and not be overly biased or influenced by the "squeaking wheel." One must have sound judgment, but not sit in judgment. A leader needs to know how to lead himself—to have an idea of who he is and what he is—to have learned to live with himself. If you know

yourself, then as a leader you will have a better understanding of people, their behavior, emotions and motivations.

What about motivating others? One can do so by involving others in the plan, in obtaining the objectives, in the success of the endeavor. You learn to motivate others by learning what their interests and abilities are, asking their help, and by all means, allowing them to accomplish their tasks, not by doing it for them. Motivating others is basically communication with others. This is a two-way street. Not only is it talking or speaking with others, it is also listening to others talk or speak with you. You may have to take the time to learn to listen, not just look like you are listening. Certainly this may take what you consider your valuable time, but it can pay off in the long run by shortening the course towards the objectives.

Motivation and communication then lead toward teamwork between you and your board of elected officers and the followers. Your job in teamwork is to set the goals, outline the plan of obtaining these goals, assigning (delegating) the tasks for accomplishing these goals and then back-off. This does not mean to go home and wait to be called. Certainly everything that is delegated must be followed up to see that things are progressing. Any hang-ups occurring? You're there to smooth things out and make sure the pathway is as clear an unencumbered as possible. Use the old cliché: *If it ain't broke, don't fix it!*

Fuzzy goals produce fuzzy results (if any at all). Set goals, just don't follow last year's calendar of events. Certain events take place annually, but how about improvement and/or innovation? Can some event, or dance program, be added to this event? Can rearrangement

of schedules improve and/or add programs? If such can be done, what will be the benefit/costs of it? If more costs will be incurred, will there be greater or increased attendance to offset these costs? Make sure all within your following understand the standards, the goals and processes. Seek their opinions, their advice, and fewer problems will occur. You'll also be instilling confidence in your staff or followers. This is particularly true if you use their ideas. This is just part of the planning process. By respecting your staff, you gain their respect in turn. It's called earning respect the old-fashioned way. And be sure to express your appreciation of their ideas, suggestions and involvement.

Make sure your staff knows how to work with these ideas, even if you have to teach them. Then let them do it! As a team! Teamwork cannot be done by you alone. As with coaching a sport, there can be many Tony Dorsetts, but only one Tom Landry. And, as with coaching, let the players know what is expected, then let them play the game. Sure, some mistakes will be made, accept them, show how to correct them and head on for the next play (or replay). Don't keep harping on the mistake or belittle the player. You need to develop patience, understanding and tolerance. Someone must have shown these qualities to you in your development as a leader. So— pass them on!

As a leader you have probably "completed your education as a follower." You should have an understanding and a sensitivity to all programs in the square dance activity and an appreciation of the folks making up each of these facets. Of like importance is the need for the leader to continue his education on

how things have been done in this organization, the changes that have occurred over the years, how all of this is related to the current organization, how your organization meshes with others, and what is its role. How best to serve all these units? A new broom doesn't have to sweep clean— it can just tidy up a bit.

Leading, or being a leader, really boils down to creating an atmosphere of mutual trust and openness. Technology transfer is a popular topic today— meaning to transfer technological knowledge from the bench to the action world of application. Many organizational schemes, flow charts and assignments have been made to accomplish this end. But when all is said and done, technology transfer is two people working together who have trust and faith in each other. Leadership is just this: developing trust, setting objectives, doing the task, following-up, getting the job done so that results create the greatest good for the greatest number— through mutual trust.

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## Taking Stock in Square Dancing

Share Recreation Centers, Inc., the owner of Rainbow Center near Milford, Michigan, was formed in 1968 when Fred Sheill and two dancing friends formed a square dance company because of the difficulty of renting facilities. Not even able to afford standard law fees, Fred visited the law department at Wayne University in Detroit, and wrote for the legal forms needed in Michigan.

For \$5 to the retired lawyer who checked the completed applications and a filing fee of \$15., the group received a charter for their company. The state of Michigan gave permission to sell 10,000 shares of stock at \$25 each, par value, in order to raise \$250,000 for the building of a dance center.

The trio held their first meeting, drew up by-laws that concurred with the Michigan requirements, and bought \$1000. worth of stock per member, also according to the state laws. They purchased stock certificates, an embossing seal and a few other items, and began selling stock to raise needed capital. After a year, another \$1000. worth of stock had been sold. There was no means of making a profit and still no place to dance.

In order to make profits and pay dividends, so more people would invest, the group ran dances in basements, charged admissions, collected paper and ran rummage sales. Now they had a profit which was divided among 16 stockholders in 1972.

When other dancers learned that the dividend ran about \$4. per share, it became easier to sell the stock and raise capital. Soon the company was worth \$18,000. They bought ten acres of land in an agricultural area, with no zoning laws. They were issued building permits

for a dance center. Each of the three original promoters agreed to buy more stock to meet the property payments. They vowed never to get into debt, since they were now responsible for other people's money.

The stockholders were happy and the company prospered. It took until New Year's Eve, 1975, to build the center, but it was paid for with cash. The building is 40x75 ft. in size, on a cement slab, with a 10 ft. ceiling of fire-retardant panels. The kitchen has stoves, refrigerators and cupboards, which were donated just for hauling them away. The center boasts modern restrooms and a floating hardwood floor set on 6000 pieces of rubber. All the construction was done by volunteer help, except for a master plumber and electrician to oversee the work and obtain necessary permits.

Then the zoning laws were changed from agricultural to residential. Rather than spend a lengthy time in court to prove their priority, the group established a non-profit corporation under the sponsorship of the Share Recreation Centers, Inc., rented the building to the new corporation, which manages it on a non-profit basis. The judge who heard the case ruled in favor of this plan and the center was allowed to remain. As soon as the Rainbow Center Corp. makes a profit, the SRC raises the rent, so they remain non-profit. Some of the same people serve on both boards, so this raising of the rent is accepted.

After 15 years, the property and building is assessed at over \$130,000. The stock continues to increase in value each year. 3000 shares have been sold, and shares are now selling at \$35.00. The ten acres have been planted to asparagus (10,000 roots), which is sold to dancers as fast as it is picked. This crop will pay the taxes for 30 years.

The board guarantees to buy back stock at any time and pay more than the original price. Stockholders receive regular dividends.

All board members are volunteers. The callers control their own clubs, which take 10% of door admissions. The hall is rented to dancers for private parties, weddings or reunions at special prices, when not in use for square dancing.

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# A Problem In Division

by Dale Van Wormer  
Tulsa Oklahoma



Jake watched the six couples as they laughed and chatted in his small living room. They look like people who like to be with each other, he thought. The mantle clock chimed once. It was seven-thirty. "Time to start," he announced. Two couples on the other side of the room continued to talk. "Hey, guys," Jake called, "I hate to interrupt a good joke, but we have a full agenda. We had better get started."

"O.K., slave-driver," one of the young women said, as she moved away from the others.

Jake paused for another moment. "The September board meeting of the Hokeypokes Square Dance Club will come to order." "George," he turned toward the lanky man slouched in the chair to his left, "will you or Sharon read the minutes of the last meeting?"

"Of course, Mr. President," he slouched further down. "It's Sharon's turn." Sharon made a face and began reading. After approval of the minutes, Jake continued with the agenda. Thirty minutes of reporting, chatting and friendly discussion followed. "Sarah," Jake said, as he looked up from his notes, "is there any report from the social committee?"

A tall, thin woman stood and leaned against the edge of the small fireplace. "Yes, Jake, it's time to plan for the November Dinner Dance. I've a recommendation from some of the club members that we try something different this year."

The Hokeypokes danced every Thursday evening from September to May. It had become customary to have a special dance on the Tuesday evening of Thanksgiving week. This was preceded by a covered dish dinner and interspersed with short humorous performances by club members. It was rare that a member missed the opportunity to attend and participate.

Sarah had paused. "I have had several people suggest we use some of the money in the treasury and have the dinner catered this year."

"The whole dinner?" this query came from Al, the vice-president.

"Not necessarily," Sarah replied. "I suppose it could be all, or part."

"Wouldn't that be a lot of money?", asked someone else.

John, Sarah's husband, responded. "It would depend, I guess, on who we got to do it."

"Well, I'll tell you right now, I'm against it," Al said. "First, I don't think we have that much extra money, and second, I like the home-cookin."

"But you don't have to cook it," retorted Mary, a stocky redhead, who with her husband Tom, were the treasurers. "I get home at 5:30 from work, dash around cooking something and getting ready so we can get there at 6:30, and at about 6:15, I'm not sure I want to go."

"Heck, do like I do," Marge said, "get it ready the day before. Then pop it in the oven when you get home. Even Tom could probably do that."

Jake looked at his wife and smiled. Suddenly there was a babble of voices. "Whoa, that's enough. If anyone has anything to say, let us all hear it." Jake pointed to a small blonde sitting by Al. "As the other part of our vice-president team, Marie, what do you have to say?"

She leaned forward slightly. "I like the home-cooked food, and we've always done it that way. I agree that it can be rather hectic at the last minute, but I think it's worth it."

"Well I don't," burst out Mary. "And we do have more money that we usually have this time of year."

Al stood up. His 250 pounds were spread over almost six and a half feet. "I think we ought to add more money to our savings account. You never know, we

may be short next year." As Al moved over to lean against the wall, Jake pointed to a short, balding man sitting on the sofa.

"You and Jane chair the membership committee, Martin. Do you have anything to say?"

Martin shook his head, but Jane stood up from where she had been perched on the sofa's arm. "We've heard some talk about catering. The way we do it now is a lot of work, and it would be more fun if everyone could just come and eat.

"It appears," Jake said, "there is sufficient interest in catering this event, that we ought to consider it."

"I don't think so," Al said quickly.

"I agree. I think it's a lousy idea." This short burst came from Paul. He and Pauline were the delegate members of the board. Pauline was at home with a cold. "I like it just the way it's been. And so it's a little work. It's worth it."

"I'll tell you what, Paul," Mary's voice was sharp, "why don't the men bring the food this year?"

The uncomfortable silence was broken by Jake. "Let's hear from the social committee again. John, do you have comments?"

John glanced at Sarah. "Not much, Jake. Sarah and I have talked about it. It doesn't make much difference, but the board probably ought to decide so we can start looking around if you decide on catering."

"If we decide on catering," Al interjected. "You guys have the most to gain from hiring a caterer, it seems to me," he added.

"Just a minute, Al," John replied. "That's got nothing to do with it. We're not complaining about the work our committee has to do on this thing. Right now, we're talking about what the club members want."

The discussion continued for almost another fifteen minutes. "It sounds to me," Jake finally said, "that we have about an even split on this. I don't think any of you are going to change your minds." He turned to Sarah. "Would you and John take a telephone poll of the membership this week? We've other things to do tonight, and I don't think we're going to settle this now."

The board members had been gone for

less than thirty minutes when Jake's phone rang. It was Pauline. She sounded as if she were holding her nose. "Paul tells me you had an exciting meeting tonight, Jake."

"I guess you could call it that."

"I just wanted to ask how you feel about it. Paul couldn't recall you stating your position."

"I don't have a position, Pauline. I want the club to have what they think will make a better party."

"Well, I know how I feel. I want to hire a caterer, so mark me up on the side of the spendthrifts," she announced, and hung up.

"Who was that, dear?" Marge asked as she came into the bedroom.

"Pauline. She seemed a bit upset. Boy, I don't understand such a big flap over this thing."

"She just doesn't feel well, Jake. Come on, it's getting late, and tomorrow's Monday."

Mary and Jake were driving home from the dance the following Thursday. "Well, what do you think?" Jake asked as he slowed the car down for a stop light.

"I felt a lot of tension tonight," Marge replied, "did you?"

"Yes, and so did Lou." Lou Todrell had called for the club for eight years. He had chatted with Jake at intermission.

"Hey, Jake, I don't see as much mixing tonight as usual. Anything going on I should know about?"

Jake had quickly explained. "I didn't figure this group would get so excited about such a minor thing," he concluded.

"Looks like you figured wrong," Lou noted.

"Yeah. Maybe. We'll see what time will do."

Marge interrupted his reflections. "The light is green, dear."

In October the board members all arrived just before seven-thirty. The meeting proceeded quietly until the social committee report. "After our poll of the membership showed 60% were in favor of catering the meal," John began, "Jake suggested we get some prices from caterers so we could consider them tonight." He read the names of several popular catering services, the options

available, and the prices. "Then," he continued, "I got a call from Lisa." She told me the ladies of her Sunday school class would fix a home-cooked meal of chicken and ham with all of the trimmings," he paused, and then mentioned a price slightly more than half of the lowest price quoted by a caterer.

"Was Lisa one of the members who mentioned this catering thing to you in the first place?" Al asked.

"Goodness," Sarah replied, "I don't remember. Do you, John?"

"Yes, as a matter of fact, I believe she was, Al," John replied.

"Huh!," Al grunted. "That doesn't surprise me a bit."

"Now, Al," his wife said, "don't jump to any conclusions."

The heated discussion led by Al and John focused, as Al put it, "on the real reason for catering this meal. A chance for Lisa's church to make some money."

"Not at that price," John countered. Jake called it to a halt after fifteen minutes. The motion to accept the church women's proposal was made by Mary and seconded by Pauline. The vote was six to six. Jake could not remember that it had ever been necessary for the president couple to vote to break a tie.

"I vote for the motion, Marge, how about you?"

"I agree with you. I'm in favor."

"The motion carries." There were a few minutes of murmuring. "I think we are supporting the majority of the club with this decision," Jake interrupted. "Let's all get behind this project, and help the social committee any way we can."

"They won't need any more help with this one," Al muttered, but loud enough for everyone to hear. Soon after, Jake asked for a motion to adjourn. The room was empty within a few minutes.

Jake dreaded the next few dances, and his fears were fulfilled. Sarah and John, sitting on one side of the hall, were the center of a small group who danced together all evening. Across from them sat Al and Marie. A few couples spent the entire evening with them. As Lou pointed out, the crowds were the smallest in years. "And the deadest, too," he added as he chatted with Jake. "You better do something, old

friend."

"I would never have guessed that anything could have split this group, let alone this," Jake lamented.

At six-thirty on Tuesday, November 20, almost the entire membership of the Hokeypokes began filling their plates from the steaming piles of food. Jake and Sarah had called every member and invited them to attend. They were pleased with the response, but noted the obviously pre-planned seating arrangement without surprise. They were among the few who moved to all of the tables, chatting and shaking hands. Half of the diners were high in their praise of the food; the others, although eating heartily, grumbled about the amount of pepper in the gravy, and the salty beans.

After the tables were cleared by the bustling church women, Jake took the microphone. "Marge and I want to thank all of you for coming. The splendid attendance, however, has not been matched by the usual enthusiasm for this event. Lou tells me he has had only three requests for time for a 'special performance'." He paused and looked at his watch. "Marge and I have therefore asked a couple of the board members to participate in a race to provide some entertainment for you."

Marge walked to the center of the floor. She held two teaspoons with long handles in one hand, and two large marbles in the other. "All of you," she swept her arms out toward both walls, "bring your chairs out here so we only have about ten feet between the two rows. You will be the edges of the race track." After a few minutes of subdued chatter and the scraping of chairs, everyone had moved and settled into place.

"Our contestants," Jake continued, "are the vice-presidents, Al and Marie, and our social committee chairpersons, John and Sarah. Since Sarah and Al did so well last summer as partners in the sack race, we are going to ask them to pair up again for this one." Marie looked up at Al. He made a wry face, and shrugged. "And since Marie is always willing to help anyone, anytime, we ask her to help John at this time."

The contestants hesitated a few

**Continued on Page 78**



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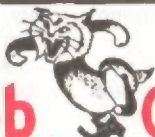
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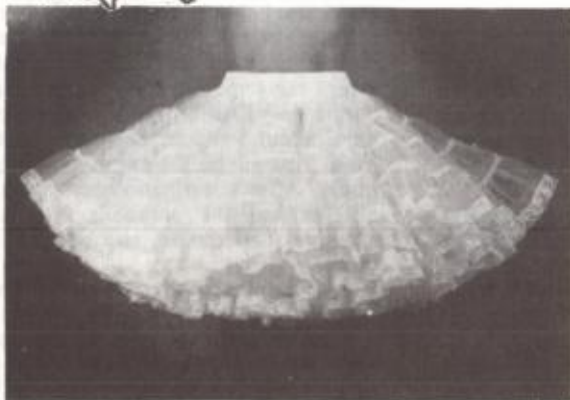
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Pat and Bob Hanky of the Merry Mixers S/D Club in Atlanta, Georgia, model one of the many outfits Pat has designed and made. Pat's dress features a skirt in which the stripes alternate direction in each tier. The bodice is striped, with a plain light blue midriff and light blue butterfly sleeves. Pink rickrack is used to set off the midriff, to edge the sleeves, and between the tiers in the skirt. Bob's vest and tie are made of the same striped cotton and dacron fabric as the dress. Pat wears a bright pink petticoat and pink earrings to match the pink in the dress.



The Lawrence Mizeners were a striking couple as they strolled through the booth area at the New England Convention. The crisp combination of maroon and white makes these outfits eye-

# HEM-LINE

catching even though their make-up is simple. The appliques of green and white on the skirt add a finishing touch. The Mizeners live in Lennoxville, Quebec.



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# Encore

by Mary Fabik

*Highlights from Past Issues of this Magazine*

## 25 YEARS AGO, August 1958

One of the highlights at the Brussel's World Fair during American Days was the square dance demonstrations, reports Margo Baugham of Heidelberg, Germany. Hundreds of spectators from many nations gathered long before each of the scheduled performances and stood eight to ten deep to watch 90 dancers gaily perform to the calls of Merle Basom, Dick Baughman, Bill Brockett, Betty Casey, Cal Golden and Joe O'Leary. Cal Golden was the featured caller and called 18 times during the three days.

The 1958 Louisville edition of the National S/D Convention has come and gone. Your publisher (Frank Kaltman) bows with deep respect to the committee who piloted this one. It was unquestionably the best attended and most successful financially of the whole crop of national conventions and was particularly well organized.

The following are some more of Frank's observations: This was the best dressed convention ever and without a doubt had the highest dance level. The dancers came to dance, yes, but also to meet and visit with friends from other areas. There were many young callers

with impressive talents, good enough to make the old timers sit up and pay attention. In fact, it now looks as if the touring caller may be a thing of the past because the hometown boy can do it just as good and maybe better.

Rod LaFarge in his editorial is concerned about the lack of dancing during the summer. He has received many glowing reports of big classes of beginners, new clubs and increased attendance at various affairs. But with the arrival of summer, all too much of this activity is dropped until autumn. How many new dancers will have new friends trying to wean them away from square dancing into all kinds of other recreations? We should keep something going...like little Alice in Wonderland, we must keep running just to stay in the same place.

I've often heard the teeners say  
That rock 'n roll is here to stay.  
Keep a-dancin', don't you fret—  
The squares will be here longer yet.

## 10 YEAR AGO— August 1973

"Sometimes I read something in an issue and I say to myself, 'Do the Burdicks really agree with that?' and then I realize it may be there because you don't

**Continued on Page 85**



**Bob Bennett**  
Owner &  
Producer  
2111 Hillcrest  
Valdosta GA  
31601

## THUNDERBIRD



### SINGING CALLS:

- TB224 SHE THINKS I STILL CARE— Will
- TB225 MY BUNDLE OF SOUTHERN SUNSHINE— Chuck
- TB226 IF YOU JUST WIN ONE TIME— Bob S.
- TB227 TEXAS TEA— Bud
- TB228 KANSAS CITY— Bob Bennett
- TB229 I HEAR KENTUCKY CALLIN' ME  
Duet by Gabby Baker, Chuck Mashburn
- TB230 MAN IN THE LITTLE WHITE SUIT— Bud
- TB231 MORNING SKY— Mike

### ROUND:

- TR3001 WALKIN' AFTER MIDNIGHT



Bob Shiver



Will Larson



Chuck Myers



Bud Whitten



Mike Seastrom



Chuck Mashburn



Gabby Baker

### HOEDOWNS:

- TH526 DOWN HOME BOOGIE/  
DUELIN' BANJOS
- TH527 DANCE A LITTLE LONGER/  
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**JOHNNY JONES**  
RBS1270 I Wish You Could Have Turned My Head and Left My Heart Alone



**WAYNE McDONALD**  
RB280 Ashes to Ashes



**DICK BAYER**  
RB281 That's What Life Is All About

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Alameda County Fairgrounds  
3 Day Festival & Concert

December 31— Blountville, Tenn.  
Elementary School, New Year's dance



**RALPH TROUT**  
RB283 Ain't No California  
RB284 Headin' for a Heartache



**DICK BARKER**  
GS719 Hey Li-Le-Li-Le



**CRAIG SATTERTHWAITTE**  
RB287 Love's Gonna Fall Here Tonight

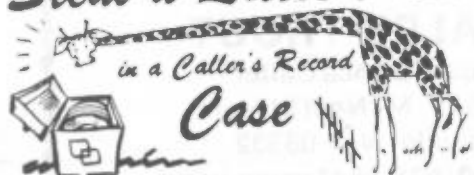


**STEVE & JACKIE WILHOIT**  
RB907 Jacalyn's Waltz  
RB908A Dream/B Cuddle Up  
Double Band: Inst/Cues



**RON DUNBAR**  
RB288 It's Like Falling In Love

# Steal a Little Peek



## JERRY JUNCK

Jerry had his first exposure to square dancing in 1965 and began calling the following year. During college he called for five local clubs and did guest appearances. During his military service, he called square dances in the Colorado Springs and Denver, Colorado areas. After discharge in 1972, Jerry bought a farm near his home town of Carroll, Nebraska, where he and his wife, Sharon, now produce corn, soybeans and raise cattle.

A member of Callerlab since 1976, Jerry calls for four clubs regularly and teaches three classes a year. He has been featured at several festivals and travels throughout the states surrounding Nebraska. He has been on the staff of the Sioux Empire Hoedown Weekend in Sioux Falls, S.D., and the staff of the Dam Campout at Yankton, S.D. for 12 years. Jerry's basic philosophy is that *Square Dancing is Fun!*



### SINGING CALLS

You'll Be Back— Hoedowner  
 I Wish I Was In Nashville— ESP  
 Medley— Chaparral  
 Hooked on Elvis— Rhythm  
 San Antonio Nights— ESP  
 Texas Fiddle Song— Hi-Hat  
 It's Who You Love— Prairie  
 Dream of Me— D&R

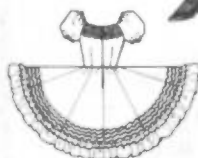
### HOEDOWNS

Give Me Back My Blues— D&R  
 Rhythm Sticks— Roadrunner  
 Breezin' Easy— Ranch House  
 Mountain Dew— Chaparral  
 Milwaukee Here I Come— LouMac  
 Excelerator Special— Chaparral

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## IT'S NOT BALT-I-MORE, IT'S BAWL-UH-MER!


### 33<sup>RD</sup> National Square Dance Convention®

Following is a brief glossary of "Bawlamerese," the native language of the citizens of Baltimore, Maryland. Visitors to the 33rd National Square Dance Convention in 1984 should carry this vital information with them at all times, lest they find themselves far from their hotels, unable to ask the way back!


The committee is indebted to the Citizens Planning and Housing Association of Baltimore for permission to reprint these words from its list as published in its handbook, *Bawlamer*. Due to space limitations, only a few basic words are used, which should help you to communicate with bus and cab drivers, waitresses, hotel clerks and salespeople.

- Arnjuice** The juice from Florida you drink for breakfast.
- Aspern** What you'll probably need to relieve the pain in your feet and legs after dancing all day.
- Baffroom** You should always check out the location of these.
- Bawlamer** The "correct" pronunciation of our fair city's name.
- Cole Race** A kind of sandwich which tastes good at lunchtime or after an evening of strenuous dancing. Lexington Market or Harborplace are good places to find one.
- Beef**
- Druckstewer** Where you'll need to go to replace the toothbrush you left at home. Don't forget to pick up some *fillum* for your *cammer*.
- Ersters** A delicacy from this part of the country you won't want to miss. They come from Chesapeake Bay.
- Harrid Street** Where you can go to shop at a large department store for a comfortable pair of shoes in which to sightsee. Or— browse through many small antique shops.
- Murlin** The state *Bawlamer* is in. One of the original 13 colonies.
- Summereen** Don't forget to visit the Maritime museum and go aboard the U.S. Torsk, one of these from World War II.
- Rarerow cars** The B&O Museum has a roundhouse full of these.
- Pitchers** Take lots of these, especially of the beautiful Inner Harbor and the old neighborhoods with their unique restored row houses.

You get the idea now, don't you? It's English with an ethnic flavor. You are expected in *Bawlamer*, *Murlin* at the 33rd National Square Dance Convention on June 28-30. The committee promises plenty of *arnjuice* and *ersters*, along with gorgeous weather and great dancing. Write today for your registration and fact sheet to PO Box 1112, Glen Burnie, Maryland 21061!



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**Mike Trombly**

TNT187 SWINGING DOWN THE LANE, RD by Betty Mueller

TNT188 ROW ROW ROW by Al Brundage

TNT189 IF I WERE A RICH MAN by Ken Crowley

TNT190 HAPPY GO LUCKY MORNING, RD by Jerry Packman

TNT191 RING ON MY FINGER by Jim Harris

TNT192 MAKE SOMEONE HAPPY by Jack O'Leary

TNT193 MOLLY'S TWO STEP, RD by Phil Gunthner

TNT194 LITTLE ROCK by Gene Trimmer

TNT195 LUDWIG HOEDOWN/BLACK MT. RAG

TNT196 SOMETIMES by Jerry Seeley

TNT197 THE MERRY 88, RD by Dave Fleck

TNT198 ROUND LITTLE ROCK, RD by Gene Trimmer

TNT199 I'LL FLY AWAY by Mike Trombly

TNT200 BABY FACE by Al Brundage


TNT201 STAR PROMENADE CONTRA by Al Brundage

TNT202 GOOFY SONG, RD by Gene Trimmer


TNT203 ZIPPEDEE-OO-DA by Michael Johnston

TNT204 DEAR HEARTS & GENTLE PEOPLE by Gordon Fineout


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Dave Fleck



Ken Crowley



Al Brundage



Gene Trimmer

# STRAIGHT TALK

A great deal has been written, and said, about the drop-out problem of square dancers, and especially from classes. We keep asking why, and how can we overcome the problem? First, we have to understand that some problems are unsolvable. This drop-out problem is one of them.

The manner and zeal with which new class members are recruited assures us of drop-outs. The problem can be likened to a religious experience where someone makes a decision during a highly emotional moment and fails to keep the commitment. In churches they call them *backsliders*; in square dancing we call them *drop-outs*.

We should work, of course, toward reducing the numbers of drop-outs by various means, not the least of which should be to work on improving ourselves as leaders, callers and teachers. Tolerance for another's opinions is another way. We can and should work toward developing a program which will provide the dancers with a perception that they can master it. New dancers especially, I feel, become overwhelmed by all they see before them— a vast sea with no shoreline in sight. Surely there must be a better solution than to "dance at Mainstream for a full year before subjecting them to any Plus material."

I suggest a starting point could be to combine the Mainstream and Plus lists, and omit those moves therein that are seldom used or which do not provide us with needed choreography. An honest and thorough survey could determine the moves to be omitted. I doubt if the omission of *anything and spread* would disturb or distress any dancers. Other moves from the Plus list might include *anything and roll*, *3/4 tag the line*, *turn and left thru*, *triple scoot*, *triple trade*, as well as *chase right*. Some moves from the Mainstream list could be omitted as well.

The list as established would be the basis for all classes as well as the basis for what now passes as Mainstream and Plus programs. New and newer dancers could relate to such a program and work toward mastering it. The list would not be separated or broken down into

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basics, intermediate, mainstream or plus. It would simply be The Square Dance Program. Any other list or level would be controlled solely by those involved in such activities.

Realistically such a list could contain 80/85 moves which could be taught in 35/40 weeks if the instruction and progress are directed at the average learner, and not directed as is Callerlab's current suggested teaching program, to the slowest learner.

Howie Shirley  
Vienna, Virginia

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## LEGACY



### 1983 SURVEY RESULTS

The 5,481 forms received in LEGACY's third square dancer survey have been compiled and the results reviewed by the LEGACY trustees at the May, 1983 meeting. All states, Canada and several other nations participated in the survey. Thanks to a computer, a good program and a dedicated operator, the 208,000 data points and 127 pages of comments were reduced to three mini-floppy discs.

Comments were printed in book form for review. It was obvious to all that a great deal of thought, some good ideas and a mountain of love for the activity were evident. Comments ranged from one succinct sentence to several pages. All who added comments to their survey forms can rest assured they have been heard.

The average survey respondent danced between four and five times per month and had about six years' experience. The largest group by frequency danced four times a month, and the largest group by experience had been dancing three years. In the 1981 survey, the largest group of dancers by experience had been dancing two years, and the average had been dancing four years. This fact suggest that new dancer retention was less than average between 1981 and 1983.

About two-thirds of all dancers had been club officers, one-fourth had attended a S/D leadership panel or seminar, and two-thirds of those found the information useful.

Respondents were asked what methods of teaching and/or emphasizing etiquette were most effective. 68 percent voted "caller in class," with "by example" and "experienced dancer in class" each receiving a little less than half as many checks. Dancers apparently deem "written material" ineffective, since it was checked on only 6% of the forms.

Dance "mixers" were appreciated more by the less experienced and less frequent dancers. Higher frequency dancers rated "clothes" more positively. Dancers with four to five years' experience had the lowest opinion of club leadership. The poorest overall attitude was scored by six to seven-year dancers.

Dancers were asked, "Of those you know who've dropped out of square dancing, what do you feel were the most significant reasons for the disappearance from our activity?" The 5,481 respondents checked their forms as follows:

- 38% Felt pressure towards higher dance levels.
- 28% Felt rushed, inadequate learning time.
- 21% Social, not accepted by group.
- 13% Caller inadequate in some way.
- 11% Club functions or responsibilities.
- 11% Were bored, not enough variety.
- 8% Styling, rough/non-standard moves
- 34% Other.

2,195 "other" reasons were given, in three broad groups: personal, 1,350; club-related, 408; and other dance-related reasons, such as "no partners for singles," 82.

The attitude portion was designed to define changes in dancers' values regarding 14 different aspects of the activity. Dancers rated the overall activity +2.4 in the first survey, +2.0 in the second, and +2.1 in the third. Averages for 12 of the aspects followed the same profile or had no significant trend. The two that did not conform were *new acquaintances* and *pleasure of dancing*. The latter has always been the top scoring aspect, starting with +4.5 in the first, +4.4 in the second, and +4.3 in the third. However, the steady decline as scored by more than 10,000 dancers over four years should be a cause for concern to dancers and callers alike.

It is impossible to objectively summarize 127 pages of comments. It would seem that most were saying, "Keep the fun and pleasure in dancing, teach social as well as dancing skills, and reduce pressures wherever you can."

Copies of comments and data summaries are available from LEGACY executive secretaries, Don and Vera Chestnut, 2149 Dahlk Circle, Verona WI 53593.

Another survey is planned for distribution in late 1984.

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Accent on Rounds	May 22-29, 1983 September 11-18, 1983
Fun Fest	May 29-June 5, 1983 September 4-11, 1983
Fall Jubilee	October 2-9, 1983

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dance in  
the fall.  
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promenade  
all!

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# Swap Shop Celebration



L to R: Fred Goodner, Lib Hubbard, Joe Mays, Helen Pate. Inset: O.A. Fetch.

Five were honored as Swap Shop Charter Members and to the Square and Round Dance Hall of Fame during the recent 60th semi-annual Swap Shop Square Dance Festival at Fontana Village in North Carolina.

Ora A. Fetch, Joe Mays and John H. Brendle, Jr. were named as Swap Shop Charter Members. Joe and Lib Mays, Brendle and the late Hardy Crisp were named to the Square and Round Dance Hall of Fame.

The awards are given to honor those who have made an outstanding contribution toward the success of square dancing or round dancing at Fontana Village through the years.

Mays, Brendle and Fetch were the originators of the Swap Shop Festival. Mays of Birmingham, Alabama gave the name "Swap Shop" to the festival and served as square dance caller for a number of Festivals. Brendle of Raleigh, North Carolina served as Recreation Director of Fontana Village from March 1951 until May 1955 and as square dance caller. Fetch of Asheville, North Carolina was the first General Manager of the Village. He served in that position from July 1946 until his retirement on December 31, 1972.

Crisp worked for the Village from May 1949 until his death in November of 1968. He served as head of the Fontana Ramblers Band which performed for the Swap Shop Festival. Mrs. Crisp received his award.

Recipients of the awards are selected by a Board of Directors consisting of current or former employees of Fontana

Village and one square dancer. They are: A. J. Staal, general manager; Albert "Tex" Brownlee, recreation director and committee chairman; Mike Hawk, director of Sales and Marketing; Naomi Dougherty, executive secretary; R. L. Sloan, former public relations and promotion director; O.A. Fetch, former general manager; Margaret Dyer, former Information Desk head hostess and recreation assistant; and Ben Custer, dancer from Daytona Beach Florida.

The Square and Round Dance Hall of Fame began in 1980 with the induction of six members. Each year since, the staffs of Swap Shop, Rebel Roundup, Accent on Rounds and Fun Fest nominate persons to be presented to the Board of Directors for action the following year.

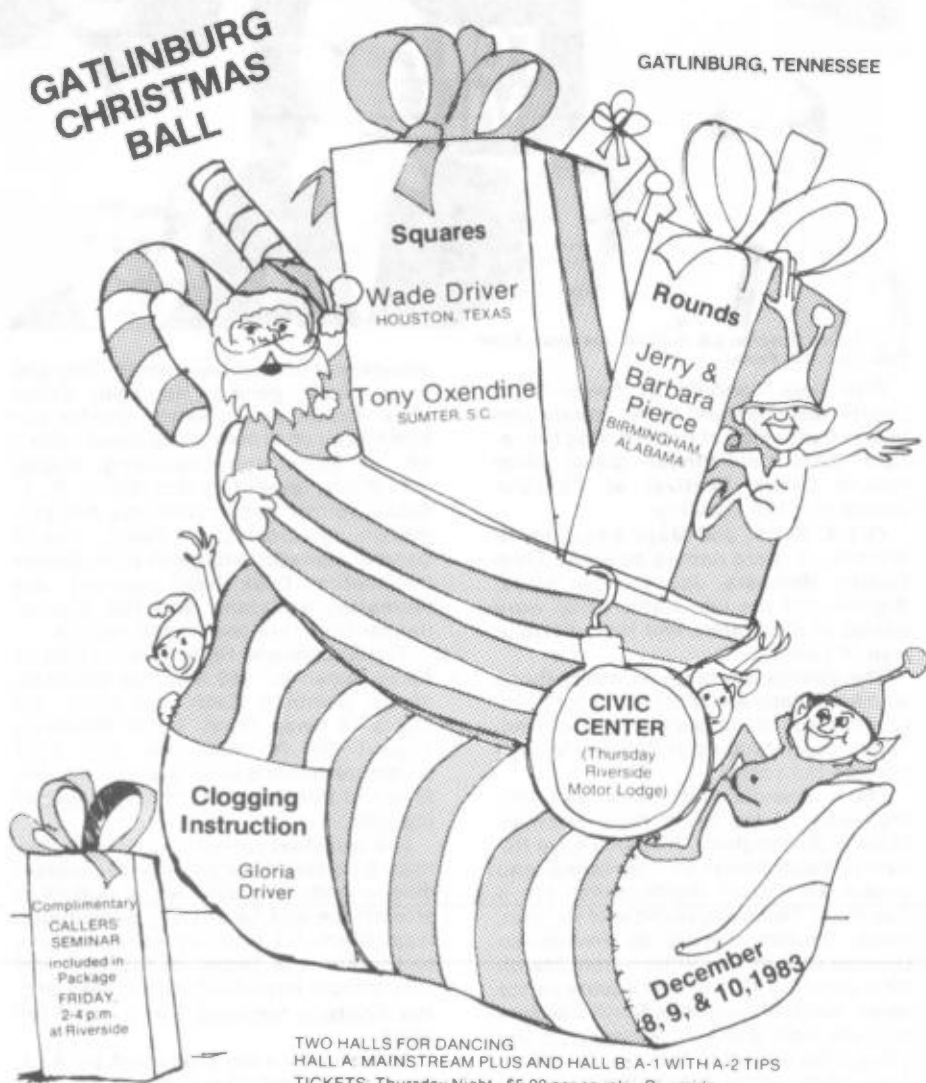
The qualified recipient of the award must be a person who has been outstanding in leadership abilities, or faithful in attendance and be directly or indirectly responsible for bringing other dancers to the Fontana family of festivals and they should have been associated with the Fontana festivals for at least ten years.

The awards were presented by A. J. Staal and Albert "Tex" Brownlee, host caller of the square dance festivals.

Other special guests included: Alex and Ruby Cabe of Franklin, N.C., both worked for the Village for 25 years, Alex as head of security and Ruby as Librarian and information desk hostess; Robert and Kathryn as information desk hostess; Bob and Forest Sloan of Waynesville, N.C., Bob served as recreation director and promotion director.

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"People really turn me on," says Vanya Leighton, square dance caller for two local clubs, the Fairfield Swingers, and the Independent Squares in California. "I have a good time anyway, but if the people are having a good time, then I have a great time."

She has a low voice for a woman, but it's ideal for singing and calling out the light-footed steps she wants them to make. And make them they do. Ladies twirling, men turning, arms up, arms down. If one dancer should make a mistake, there might be a massive mound of flesh in one pile on the floor. But it doesn't happen. They all come together in unison, spin and break apart like a well-oiled, precision drill team. And aside from the skill of the dancers, the person to make it happen is Vanya.

Vanya, a native of Minneapolis, Minn., began dancing with her husband, Fred, in 1958. They were married in 1959, and



### INTERVIEW WITH VANYA LEIGHTON by Bill Belk

danced for another couple of years before taking a decade off to raise their children.

Since then she has compiled quite a list of credits in the field of square dancing. She has called in 17 different states, Guam, and British Columbia. This includes calling at five of the last six national square dance conventions. She is a three-and-a-half-year member of Callerlab, a national organization formed to systematize callers and their calls nationwide.

Vanya is also a graduate of Bill Peters Caller College. "The college is designed to bring out the H-A-M in you," says Vanya. The Callers College can run from eight to ten weeks, or four to five months, depending on the material covered.

The members of the Fairfield square dance clubs range from a lawnmower repairman to an electronics firm owner. Although she started both clubs, she only acts as advisor and caller for them now.

"There aren't too many professional people such as doctors and lawyers in the club," says Vanya, "and it's really too bad. Square dancing would really help them. Square dancing is truly a therapy of the mind, because for two hours a week while dancing, there is no way they can possibly think of any of their own problems."

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**September 16 or 17, 1983**

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We were wet from a rainstorm, cold, tired after the first day at the fair, and walking down a highway looking for a place to sit for a while and eat in peace and quiet.

We passed a vacant bus with the door open and the motor running. Along came the driver and offered to take us to the best restaurant in town. We can't believe such nice treatment and such nice people. The meal was terrific. As we walked across the street, along came a medium compact with a square dancer decal on the side. The driver offered to take all six of us to the vicinity of our apartment (we only knew approximately where it was located). The square dancers let us off near our apartment, after we chatted briefly, casually men-

tioning that we were Stardusters, traveling in a motor home from Parkersburg, W.V.

About two hours after we got to our rooms, a knock came at the door. One of our party had lost an engraved mug in the square dancers' car, which they discovered on arrival at their home across town. They promptly came all the way back to where they had left us off, started circling around until they found the motor home from W.V., and then knocked on doors for two hours until they located the owner of the engraved mug.

What fine square dancers! They go unnamed but not forgotten!



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# Choreography Ratings

by Dave Fleck, Toledo, Ohio

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## EASY FOR NON—ROUND DANCER: 0-60

Cuddle Up RedBt RB9088 P1-54/0=54

## SQUARE DANCE: 61-125

Polliwogs TNT205 P1-70/0=70A  
 Shadows of My Mind RCA PR13391 P1-67/5=72A  
 A Place in the Sun RCA DS1033 P2-68/5=73  
 San Francisco Bay Grenn 17028P1-73/0=73A  
 Blues Eyes Crying in the Rain Col13-33321 P2-79/0=79  
 Here Comes Summer #1 MCA60027 P1-79/79A  
 Wabash Stomp Grenn 17034 P1-81/0=81A  
 Hangin' Around Elkra7-69855 P2-85/0=85A  
 Here Comes Summer #2 MCA60027 P2-88/0=88A  
 Feel Right Arista AS0677 P2-89/0=89A  
 Song in the Night Col13-33375 P2-92/0=A  
 Reflection in You RCA PB13264 P2-97/0=97A  
 You're the First Time Merc810 338-7 P2-97/0=97A  
 Dream Red Bt RB9088A P2-100/0=100  
 OK Boogie TNT206 P2-100/0=100A  
 Rainbows & Butterflies Epic34-03505 P2-100/0=100A\*  
 You Don't Say CDC M09 P2-96/5=101  
 First Thought #2 Merc 810338 P2-104/0=104A  
 It's Four in the Morning Merc CC35036 P2-105/0=105A  
 I Wouldn't Change You Epic34-03482 P2-91/15=106A  
 Down Under Col38-03303 P2-109/0=109  
 Always The Promise MCA65012 P2-110/0=110A  
 Honky Tonk Man WB7-29847 P2-111-0=111A\*\*  
 I Wish I Was in Nashville Cap B5169 P2-103/10=113  
 Breakin' It MCA52158 P2-113/0=113A  
 I Wonder #3 Col38-03283 P2-117/0=117A  
 The Pink Panther RCA447-0739 P2-119/0=119A  
 Keep On Going Crazy RCA PB13391 P2-90/30=120A

## EASY INTERMEDIATE: 126-175

Travelin' Man SilSpot X74 P2-126/0=126  
 Nobody RCA PB13223 P2-127/0=127  
 Making A Living McGuffy7-99959 P2-117/10=127A  
 Tunnel Of Love CHS2678 P3-127/0=127A  
 Honky Tonk Saturday Night WB7-29788 P2-131/0=131  
 Green Eyes Rumba Hctr H688 P3-133/0=133  
 Dreamy Old N. E. Moon Wndsr 4545A P2-135/0=135A  
 Older Women Epic 19-02129 P2-124/15=139  
 One and Only You Merc57062 P2-117/25=142  
 Non Gone MCA60090 P2-143/5=148A

Love You, The Same Old Way Col38-03625 P2-132/16=148A  
 Not Me ABKC04014 P2-125/25=150  
 Polka Medley D-AI P6112 P2-148/5=153  
 My Heart is an Open Book Gusto GT4-2099 P2-130/25=155  
 Hey Baby Cap B5145 P2-161/0=160A  
 Merry 88 TNT197 P2-140/24=164  
 Here Comes Burlesque Ivan1-502 P2-115/50=165  
 Talk To Me Epic 34-03326 P2-140/25=165  
 Feel Right Arista AS0677 P3-137/28=165A  
 Come As You Are MCA62188 P2-144/25=169  
 Oh Baby Mine Merc 811-488-7 P2-141/30=171  
 Never Little Rock TNT198 P2-148/25=173  
 Never Ending Love Song CEIktr7-69883 P2-175/0=175

## INTERMEDIATE: 176-250

Shadow Tango Roper210 P2-153/25=178A  
 My Ideal #2 Wndsr 4545B P3-161/25=186  
 On Broadway Att0513013 P2-166/25=191  
 Blue Side of Lonesome RCA447-0785 P4-195/0=195  
 Swagin' Cha WB7-29788 P2-156/50=206  
 In the Mood RCA4470043P4-157/50=207A\*\*\*  
 Tender is the Night Hi-HatBB009 P2-184/25=209  
 Sugar Snack Custo GT4-2099 P2-170/50=220  
 Just Me Hi-HatBB009 P4-196/25=221

## HIGH INTERMEDIATE: 251-299

I Wonder #2 Col38-03283 P4-227/25=253  
 Southwestern Desert Song Hctr H607A P4-249/5=254  
 Costa Azul Roper 226A P4-255/0=255  
 Miss You Too Timrk4010A P4-255/25=280  
 Manuela Waltz Roper 145 P3-284/05284  
 What Lies Over the Hill Timrk SD5008 P4-288/0=288A

## CHALLENGE: 350+

Love Me Or Leave Me Roper 312 P4-358/50=408A

## NO RATING

Hello Fun Belco B308 Line dance. No rating  
 Hot Time MCA 65025 Line dance. No rating

\*148 Measures long. \*\*115 measures long. \*\*\*Sequence does not match written cues, dance is 144 meas. long

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# Calling Tips

by Dick Leger

Printed in May, 1983 *New England Caller*

The training of callers today is, in my opinion, the most important aspect of the square dance movement for the future of its very existence. It is this caller's feeling that too much training has gone in the wrong direction. The most important part of the training is practically non-existent!

The art of calling requires much more training in the area of music that we leaders are giving it. The very heart of all calling should start with the music to allow dancing the basics instead of just going through them hit or miss. Methods of calling, such as sight, mental imagery, combinations of both, or memory itself are just that—methods. Formations such as Box 1-4, 1P2P lines, two-faced lines, are just that—formations—and have nothing to do with the art of calling. Don't get me wrong. These are important matters to find out about and to use someday, but the real matter of how to call has to do with the music as it pertains to choreography.

Where do we put the actual call in the music so that we don't lead the dancers too much, or make them wait? This is the heart of the matter that has been overlooked. In our movement today, it is much easier to take the easy way out in our training of callers by teaching them *what* to call, rather than *how* to call correctly. The importance of music has been overlooked and pushed into the background so it won't *bother* the caller.

Have you ever wondered why this subject has been ignored? I suggest that you start by giving this some serious thought before square dancing becomes some other activity to be known as square games in puzzle solving. Think about it! Dancing requires music to move the feet in rhythm. It is also the only common denominator between the

dancer and the caller. Any dance requires movement from the first beat of a phrase until the completion of the dance, whether it be a fox trot, waltz, round dance, contra dance or rhumba. If all dancing starts with the downbeat after the intro, then why should square dancing be excluded from this? Why should square dancing be excluded from the same format that applies to all other dance? Why should square dancing suffer through hit or miss methods? We'd better start answering some of these questions before we find ourselves trying to explain to knowledgeable people in dance that square dancing is really not dancing, but a game we play with people in formations that have nothing to do with dancing as they know it. We should be proud, instead, that it is dancing, and we need to address ourselves to the fact that it can be danced, and danced correctly.

We have heard almost all our leadership say that we should be putting more emphasis on smoother dancing. This is impossible unless we have smoother calling. Neither is possible without the proper use of music! We need to commit ourselves to bring music to the forefront again and to start teaching our callers of tomorrow how to call to the music. Music is the key for this to happen, just as it has been the key to all dancing. It may be harder to call to the music but it is the right way. The right way is usually harder to do in most instances, and square dancing and calling is no exception. It is my personal opinion that we need to make hard decisions soon. We can face the music (literally) or we can maintain the status quo. One decision will enable us to get on with the task of facing reality for the insurance of our dance structure, while the other will only enable us to drift along with the tide. I, for one, wish to go on record to do all I can to insure the future of square dancing, not necessarily as it is now, but as it could be! We have the leadership and the organization to tackle this task, but do we have the guts?

## STILL A BARGAIN!

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by Bob Howell

# easy level

*Phyll and I had the opportunity to spend Memorial Day weekend at Oglebay in Wheeling, W.V. and what a great camp session it was! Bill Herman, the camp director, shared this nice solo dance with those present.*

## **WINCHESTER CATHEDRAL**

FORMATION: Solo

MUSIC: Bill used *All Time Fontana Hits* F1102 by the New Vaudeville Band. I use the instrumental side of Grenn 12088.

ROUTINE:

- 1-4 Vine to the left (Step left with the left foot, step right foot to the left behind the left foot, step left again with the left and swing right foot across in front of the left.)
- 5-8 Vine to the right (Repeat action of 1-4 moving to the right).
- 9-16 Repeat the vine left and vine right.
- 17-24 Strut four steps turning to the left and circle once counterclockwise.
- 25-26 Jump forward on both feet.
- 27-28 Jump backward on both feet.
- 29-32 With feet and knees held closely together, swivel left and right four times.

\*When using the Grenn record, the dance simply repeats itself. When using the pop tune *All Time Fontana Hits*, you do the entire sequence twice through as written. The third time through you swivel the knees 8 times, then twice more through with the four count swivels and then 8 times on the sixth sequence.

TAG: Vine left, vine right, strut four steps around to the left and stamp right foot while throwing right hand out front on the last count as you stamp.

*Carole Howard of Mt. Pleasant, Michigan, taught this delightful circle mixer at the Oglebay weekend.*

## **LA BASTRINQUE MIXER (French Canadian)**

FORMATION: Single circle, lady on man's right.

MUSIC: *La Bastrinque*, Worldtone WT 10034.

ROUTINE:

- |  |  |
|--|--|
| 8 All into center and back                 | 8 Repeat to the right.                           |
| 8 Repeat above.                            | 16 Turn corner under, in front of man and swing. |
| 8 Circle left with four "loose" two-steps. | 16 Promenade with "loose" two-steps.             |

*Here is a very basic quadrille written by Jerry Helt of Cincinnati, Ohio:*

## **BLUE STARS AND STRIPES**

Four ladies chain.....

Heads right and left thru.....

Four ladies chain.....

Sides right and left thru.....

Girls forward 2,3, shoosh and back (Girls walk forward 4 counts and shoosh their skirts, back up 4 to place)

Boys forward, right hand star all the way around

Turn partner left, pick up the corner

Promenade half way round to home.

*Dr. Donald Donath of Sedalia, Mo. choreographed the contra for his month. He calls it...*

## **OUR CONTRA**

- |         |                             |                   |                                   |
|---------|-----------------------------|-------------------|-----------------------------------|
| — — — — | With your corner do-sa-do   | — — — —           | Some walk up and some walk down*  |
| — — — — | Same girls swing and whirl  | — — — —           | Turn alone and come back to place |
| — — — — | Face across and circle left | Cross at the head |                                   |
| — — — — | — Left hand star            | & cross at foot   | — — Right hand star               |
|         |                             | — — — —           | — — Left hand star                |

\*Inactive ladies and active man walk up as active ladies and inactive men walk down. Cross at the head and foot is only done every other time.



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# Prairie Praise



To say that the Prairie/Mountain/Desert/Ocean organization is moving forward at a *record* pace would be an understatement, as well as a poor pun. Your editors had an enviable chance to witness first-hand evidence of this fact, when at the convention in Louisville, we were guests of honor at an after-hour buffet and awards ceremony for PMDO recording stars and guests.

Al and Donna Horn have created not only a "family" of record labels, but also a "family spirit" among the more than 25 stars on the four discs. We saw dress-alike suits on the men with embroidered logos; samples of monthly newsletters sent to each staff person; special stickers for briefcases promoting each label; financial gifts contributed by

many to develop a new recording studio, assist a member of the staff, and fly a key musician to the party. We heard about goals set, goals achieved, goals surpassed.

We saw dozens of plaques being awarded to staff members based on sales records, most outstanding of which were gold records (over 25,000 discs sold) to both Mark Clausing (Mountain) and Al Horn, himself. Johnnie Scott (Prairie) discussed the early days of the company; Grace Wheatley (Ocean) who was featured in ASD in July, is the newest artist and only female star.

Congratulations and good luck to a close-knit turntable team who, individually and collectively, are turning tables and setting the pace for a whole industry.

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charge cards accepted) to hold your purchase. Total price is \$39.95. Buy a "piece of history" says the producer, Bob's Western Wear, 7457 La Palma Ave., Buena Park, CA 90620; (714) 778-2737.

**2nd**

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# We Loved "Lou-ah-vul"!



Just a jet blast from the airport, a hoofbeat from the famous Kentucky Derby's home at Churchill Downs, and a toot from the Ohio River-bound Belle of Louisville, 30,900 square dancers "marched to a different drummer" at the 32nd National Square Dance Convention at the massive Kentucky Fair and Expo Center. Near the climax of the three-day late June event, the Parade of States proved truly spectacular. The largest convention Louisville had seen since 1929 (when the American Legion met there) provided the world's largest square dance in one place at one time, when caller Stew Shacklette held the mike for a tip.



It was a festival of firsts. Over 600 callers attended. A thousand trailers were able to park right on the grounds, just a few dozen yards from the main entrance. 5,000 volunteers from the Kentucky and Indiana host area worked under the leadership of Russ and Roberta Carty, general chairmen. Over 35 exhibition groups performed. The clogging ac-

tivity was more actively evident than at any other convention, we would guess. The Showcase of Ideas and Publications Displays was bigger than ever (with a beautiful and restful green carpet throughout). A dozen countries were represented, including far off Japan, Australia, New Zealand and the Republic of China.



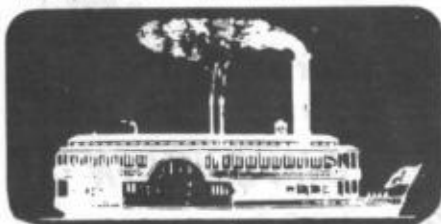
There was so much to see and do. The Fashion Show, a "Thoroughbred" event, offered a myriad of music, colorful costumes, and a memorable climax of strutting horses and riders parading around the "racetrack" in the huge coliseum. Each night, after the dozens of dance halls closed at eleven, two-hour after parties began both in the center and at many area hotels/motels. This magazine was among the sponsors of the Trail End dances at a motel the night before the convention began. Bob Howell's Cleveland area unicycle team was a treat to watch. Planned tours, demos, exhibits, pageantry, food were everywhere.

Educational panels, clinics and seminars were plentiful. The Callerlab Seminar each day catered to hundreds of callers seeking to improve their skills. Dance Leadership seminars each day were conducted by members of LEGACY: Bo and Agnes Semith, Stan and Cathie Burdick, Peter J. and Jennie Zukauskas, Ted and Betty Vaile, Freddie Kaltenthaler, Loren and Bobbie Foster, Bob and Dottie Elgin. From contra to clogging, from rounds to retirement, from publications to sewing programs— an endless variety of topics was discussed. Cathie also moderated a caller's spouse panel with panelists who were new to the National volunteer scene: Kim Barbour, Kristy Story and Vickie Letson.

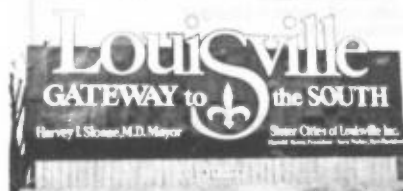
The exhibitors' area (vendors' booths) was constantly crowded with shoppers,



despite wide aisles and a beautifully air-conditioned facility. Clothing, record, jewelry, badge and other shop people all agreed that business was better than at most previous conventions.



The press was good to this convention and its sponsors. At the Press Breakfast on Thursday morning, where representatives of half-a-hundred square dance publications world-wide gathered with convention leaders and public media reps, it was announced that national coverage was achieved through the "Good Morning America" show and others. Many full page pictorial displays appeared in the local press, and dozens of dancers and leaders were interviewed on local TV. When your editors returned home, they were questioned by friends who had seen the "largest square dance ever" on TV news. After many years, the size and scope of the National Square Dance Convention has received the national spotlight it has long deserved.



The Press Breakfast keynote speaker was Dr. Carl Hurley, a "Kentucky hillbilly" who assumed that accent to tell funny anecdotes, and dropped it as quickly to make cogent points, such as his main premise that we should consider all people as individuals. "You're the only one who can be YOU," he said. "Isn't that fantastic? There never was another and there never will be!"

The Cartys and their whole team managed things extremely well, from where we sit as observers and participants, and with a \$425,000 budget and a half-dozen years of daily and nightly administrative/planning responsibilities, that was certainly no small task.



### 33<sup>RD</sup> National Square Dance Convention\*

Dancers, callers, cuers, cloggers, leaders from all over the globe now look eagerly to Baltimore in '84 (June 28, 29, 30) and know that the middle-Atlantic area, with Peter J. and Jenny Zukauskas at the helm, will provide an equally exciting and spectacular showcase for our special activity. Houston, Texas was selected as the convention site for 1987, following Birmingham, Alabama in 1985, and Indianapolis, Indiana in 1986.

The scope of the activity can best be chronicled with an excerpt from the *Louisville Times*: "Shaik Mahboob crossed an ocean (to attend the convention)...from Saudi Arabia...to dance 16 hours a day...because in his native country taboos against men and women dancing together prevent (its fast growth)."

The 1983 Louisville National Convention is history. Its attendance figures passed both the 1958 and 1970 conventions held in that city, along with the numbers of clinics, seminars and other events. A significant factor in the development of national conventions is that each general chairman couple joins the National Executive Committee which advises and consults with local convention committees. Eddie and Alice Colin, general chairmen in 1958, and Roy and Marita Davis, general chairmen in 1970, thus lent their expertise to insuring that this year's event would surpass the conventions they managed. This exemplifies that mysterious "spirit" that exists in the square dance activity, many examples of which were obvious throughout the convention's hectic days.

Congratulations to Russ and Roberta Carty, Clyde and Jean Elzy (assistant chairmen), and all the many workers in blue and green who may launder and lay their convention garb away for a well-deserved rest! Great convention!





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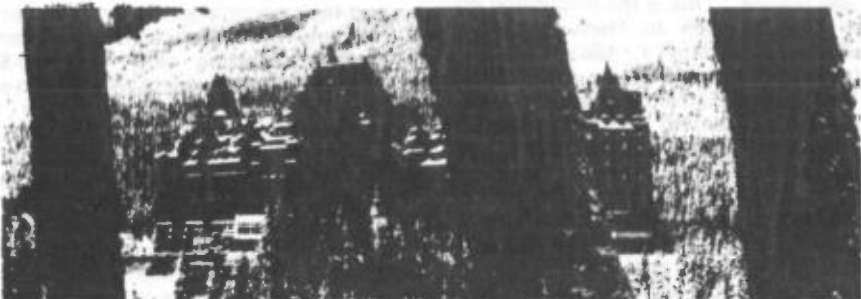
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## CHALLENGE CHATTER

Russ & Nancy Nichols

"In grateful appreciation and recognition for your outstanding contributions to the development and advancement of square dancing in Sun City, Arizona, from your associates, students and many friends." This is the inscription on the plaque given to Herb and Allie Lamansky on May 7, 1983 from the Phoenix Advanced Dancers Association (PASDA). Hud Backen made the presentation, representing 25 couples, who have profited from the help Herb and Allie provided in having tape groups in their home. In addition to running tape groups, they always encouraged their dancers to attend area dances and provided information and flyers on other events in that part of the country. Herb and Allie have moved to Leisure World in Walnut Creek, Ca. and will be missed by their many friends in Sun City, Phoenix, and Mesa.

\*\*\*\*\*

The 17th National Challenge Convention in Toledo, Ohio is now history. It turned out to be the largest National Challenge Convention to date with over 104 squares. The dancers in attendance decided on the same staff for 1984 (Barth, Gulley, Hodson, Howell, Jacobs, Kopman, Libby, Poisson, and Preston). Most dancers raved about the University's facilities; at no time were they overtaxed. The dancers used four floors in the Towers Dormitory with approximately 400 dancers staying there. The campers were in several parking lots on campus as well as various campgrounds. The remaining dancers were located from one end of the Toledo area to the other. 32 states were represented, along with Washington D.C., Canada and Japan. The advisors' meetings primarily dealt with setting up the by-laws, and deciding who should serve as advisors and how they are selected. The advisors named Stan and Doris Day of Evansville, Indiana, as permanent vice-chairmen of the advisors. No site for the 1985 convention was recommended. Added to the 1984 program book was, "The advisors strongly recommend that you do not book your tips in advance."

In conclusion, the University of Toledo did everything it could for the dancers. The staff and their guests provided 27 hours of dancing over the three days. Convention tapes are available from RHC Enterprises, 9054 Eden Oaks, Orangevale, CA 95662.

\*\*\*\*\*

The 32nd National Square Dance Convention in Louisville, Ky. wound up with 30,902 dancers. Russ and Hilda Harris and their committee did a superb job in handling the Advanced and Challenge program, starting with the Trail-End dance Wednesday night with wall to wall advanced dancers and well over 100 squares in attendance. The convention opened Thursday and ran through Saturday night with as many as 150 squares dancing advanced, 35 squares in C-I, 35 squares in C-II, and for the first time in history a separate C-III hall that ran for three hours each night. The callers stayed with the scheduled program in all three of the challenge halls. One veteran convention goer reported it as a "superior convention, a three star event!" Excellent air conditioning was one of the major changes in the facility since the 1970 convention.

\*\*\*\*\*

August is the month of the American A/C Convention. As of this writing registration are running well ahead of last year. We found by hosting the National Challenge that the Towers Dormitory has excellent facilities. Reservations can be made by calling Mr. Terry McDonald at 419-537-2941. New for this year is a C-III hall scheduled each afternoon. The entire convention will be taped and tapes will be available from RHC Enterprises, 9054 Eden Oaks, Orangevale, Ca. 95662. We expect the advanced & C-I tapes to be very popular as this should fill a need for which the country has been waiting.

### BOTTOM LINE

Fall is coming fast, folks, and with that comes the need to have a full supply of items to promote fall beginner classes. Now's the time to order these items for your campaign: *Show and Sell* (book for publicity ideas); *Clip Art* books for flyer ideas; *Poster-Pak-1* (poster promo cartoons); Promo folders in quantity; and the revised *MS* book of basic definitions. See back pages for prices.



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Dancers who wish to improve the appearance of their dancing should give some consideration to style. Style should be taught to all levels of dancers. Stylish dancing does not make a person a "show-off" or a snob. Style is the manner in which a dancer expresses feeling of the music in performing a dance. Style may include distinct, original and individual characteristics as a dancer executed basic figures. Good style improves the appearance of every type of dance: square, round, social and night club dancing.

Three basic things contribute more toward good style than all others. They are balance, posture and small steps. Stand tall, head up, chest up, tummy in and fanny in. Think tall. Move gracefully. Maintain good posture at all times. Looking at your feet will destroy your posture and balance; it causes you to bend at the hips, protrude your fanny, bend the knees, bounce and interferes with your thinking and the musical mood. Make an effort to avoid looking down while dancing, concentrate on the music and be motivated by it.

Small steps contribute to good style in all types of dances. Balance and good posture are easier to maintain when steps are small. Mistakes will be smaller and fewer when steps are small. Dancers do not rush as much when they take small steps. Learn the basic figures well. Use them naturally and properly. Have a knowledgeable dancer check your two-step, waltz, rumba, tango, samba and other dance styles. Twinkles, turns and pivots should be progressive unless specified otherwise. Good styling requires smooth well-timed position and direction changes, and that figures be executed with a high degree of confidence. Confidence comes from knowing how to step or transfer weight, where to put your foot on each step and which way to turn.

Blending actions should be smooth and properly timed with the music. Waltz tempo is usually slower than two-step. The two-step has a built-in "hold" beat, the waltz does not. The slow tempo of the waltz provides dancers time to anticipate and adjust in preparation for the next measure. The hold beat of the two-step affords dancers extra time for anticipation and adjustment.

Dancers should strive to dance in a

## Step Out In Style



by Fred Haury

### Albuquerque, New Mexico

comfortable manner using relaxed body movements, once the habits of good posture, small steps, and good balance are developed. When a movement or figure seems awkward, it probably looks awkward. When it seems awkward, check the choreography and practice the figure. Then if it still feels awkward don't use it. Style should not be used for show alone, the dancer should enjoy it. Some things that look good may not fit comfortably and some that feel comfortable may not look good. When in doubt, style conservatively.

Develop your own individual style and enjoy it. Avoid drastic deviations from recommended style or that suggested by the choreographer. Dancers may have unique styles and still use accepted movements so that they highlight a dance without overemphasis or exaggeration. One method of acquiring good style is to copy it. Ideas may be obtained by watching good dancers and teachers. Be sure to pick a good example. Until dancers develop an understanding and appreciation for good style they tend to be over-impressed by "showy kid stuff." It also pays to watch the less qualified dancers to identify those things you would like to eliminate from your style. Don't automatically adopt every style that looks good when performed by another couple. Some styles can be well suited to one couple and look ridiculous when used by others. Style should suit a dancer's size, shape, and agility. Consider a new style carefully before adopting it. Try a new style and seek the opinion of others on its appearance. Talk with other dancers about widely accepted and recommended styles.



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H-108 YOU'LL BE BACK by Dan

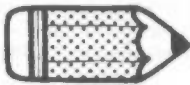
H-107 THINKING OF YOU by Bob



# Creative Choreography

by Ed Fraidenburg

## REVIEW



**CROSSFIRE** (by its definition)

**STARTING FORMATION:** Two-faced line, parallel lines of four, inverted lines.

**DEFINITION:** As the centers begin to trade, the ends crossfold; upon completing their trade, centers release hands and step straight forward forming an ocean wave or mini-wave with the dancers they are facing. If the trade leaves the original centers facing no one, they step forward and remain facing out.

**SAMPLE CHOREO:**

Heads square thru four, swing thru  
Boys run, *crossfire*, trade and roll  
Pass thru, wheel and deal  
Centers veer left, *crossfire*, boys run  
Swing thru, same sexes trade  
Right and left grand.....

Heads flutter wheel, star thru, pass thru  
Right and left thru, swing thru, girls run  
Girls trade, tag the line left, centers in  
*Crossfire*, right and left grand.....

Heads lead right and circle to a line  
Swing thru, boys run, *crossfire*, hinge  $\frac{1}{4}$   
Boys run, girls trade, partner trade  
Promenade home.....

Heads lead right and circle to a line  
Ocean wave, girls run, *crossfire*  
Centers trade, swing thru, boys run  
Crosstrail thru, left allemande.....

Heads square thru four, ocean wave  
Girls run, *crossfire*, boys run  
Left allemande.....

Heads lead right and circle to a line  
Dixie style to a wave, boys run, *crossfire*  
Girls run, pass thru, trade by, swing thru  
Same sexes trade, right and left grand....

Heads square thru four, centers in  
*Crossfire* trade the wave  
Left allemande.....

Heads lead right and circle to a line  
Dixie style to a wave, left swing thru  
Girls run, *crossfire*, boys run  
Right and left grand.....

Heads pass thru go round one to a line  
Pass thru, *crossfire*, ping pong circulate  
Swing thru, boys run, *crossfire*  
Walk and dodge, pass to the center  
Square thru  $\frac{3}{4}$ , left allemande.....

Heads lead right and circle to a line  
*Crossfire*, cloverleaf, swing thru  
Ping pong circulate, extend, recycle  
Left allemande.....

Heads square thru four, centers in  
Cast off  $\frac{3}{4}$ , *crossfire*, swing thru  
Boys run, *crossfire*, circulate  
Boys run, swing thru, same sexes trade  
Right and left grand.....

Heads square thru four  
Right and left thru, centers in  
Cast off  $\frac{3}{4}$ , *crossfire*, swing thru  
Girls circulate, boys trade  
Right and left grand.....

Heads lead right and circle to a line  
*Crossfire*, centers in, *crossfire*  
Recycle, zoom, swing thru, recycle  
Left square thru  $\frac{3}{4}$ , swing thru, boys run  
*Crossfire*, boys run, partner trade  
Pass to the center, square thru  $\frac{3}{4}$   
Left allemande.....

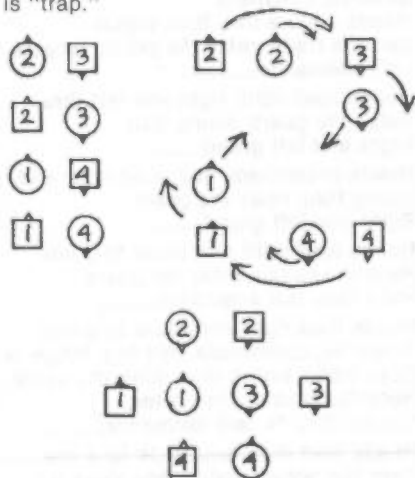
Heads square thru four, swing thru  
Boys run, girls hinge, diamond circulate  
Boys swing thru, diamond circulate  
Centers girls run, girls half tag and  
All *crossfire*, trade and roll  
Right and left thru, slide thru  
Left allemande.....

Heads pass thru go round one to a line  
*Crossfire*, track two, all eight circulate  
Girls trade, recycle, left allemande.....



TRAP A DIAMOND/A LINE/A WAVE/THE SET  
by Phil Kozlowski

DESCRIPTION: From side by side, opposite facing columns (assuming right-hand columns for ease of explanation): #2 column dancers veer left and forward to a position beside the column leaders and these two couples then wheel and deal; #3 column dancers extend to join right hands with each other; #4 column dancers veer left and forward to a position beside the #3 column dancers. This is "trap."



From this arrangement:

Centers (of the two-faced line) hinge = *trap a diamond*.

Centers trade = *trap a line*.

Centers U-turn back = *trap a wave*.

Center four 1/2 tag, trade and roll = *trap the set*.

Possible extensions could be:

*Trap and bend the line*

*Trap and half tag*

*Trap and crossfire*

*Trap a diamond and anything*

*Trap a line and anything*

*Trap a wave and anything*

*Trap the set and anything*

SAMPLE CHOREO:

Heads lead right and circle to a line

Touch 1/4, *trap a diamond*,

Flip the diamond, boys trade and run

Bend the line, left allemande.....

Heads lead right and circle to a line

Touch 1/4, *trap a diamond*

Diamond circulate, flip the diamond

Step thru, left allemande.....

Four ladies chain, sides star thru

Pass thru, circle to a line, touch 1/4

*Trap a diamond*, flip the diamond

Recycle, zoom and, pass thru

Left allemande.....

Heads square thru four, circle to a line

Touch 1/4, *trap a diamond*,

Flip the diamond, extend, centers run

Bend the line, touch 1/4, *trap a diamond*

Diamond circulate, flip the diamond

Extend, scoot back, boys run

Right and left thru, pass thru

Bend the line, left allemande.....

Heads lead right and circle to a line

Touch 1/4, *trap the set*, centers pass thru

Swing thru, right and left grand.....

Heads lead right and circle to a line

Touch 1/4, *trap and bend the line*

Centers lead right, left allemande.....

Heads lead right and circle to a line

Touch 1/4, *trap a wave*, recycle

Sweep 1/4, you've stirred the bucket....

Sides right and left thru, heads rollaway

Heads lead right and circle, ladies break

To a line, touch 1/4, *trap a wave*

Right and left grand.....

Heads lead right and circle to a line

Two ladies chain, touch 1/4, circulate

*Trap a line*, center boys cross run

Wheel and deal, zoom and turn thru

Left allemande.....

Heads lead right and circle to a line

Touch 1/4, *trap and half tag*

Walk and dodge, partner trade

You've stirred the bucket.....

Heads lead right and circle to a line

Touch 1/4, *trap a diamond*,

Flip the diamond, extend, swing thru

Boys run, chase right, boys run

Left allemande.....

Head ladies chain, heads lead right

And circle to a line, touch 1/4

*Trap and crossfire*, walk and dodge

Left allemande.....

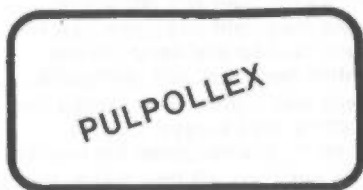
Heads square thru four, touch 1/4

Scoot back, boys run, touch 1/4

*Trap a diamond and diamond circulate*

Double, all boys extend, flip the diamond

All boys run, wheel and deal, zoom  
 And pass thru, left allemande.....  
 Heads lead right and circle to a line  
 Touch  $\frac{1}{4}$ , *trap a wave and*  
 Ping pong circulate, recycle, pass thru  
 Swing thru, right and left grand  
 But on the third hand, promenade.....  
 Heads lead right and circle to a line  
 Touch  $\frac{1}{4}$ , *trap the set and*  
 Double pass thru, track two, swing thru  
 Right and left grand.....  
 Heads lead right and circle to a line  
 Right and left thru, touch  $\frac{1}{4}$ , *trap and*  
 Center girls cross run, wheel and deal  
 Double pass thru, centers in, cast off  $\frac{3}{4}$   
 Touch  $\frac{1}{4}$ , *trap a wave*, extend  
 Right and left grand.....  
 Four ladies chain, sides right & left thru  
 Heads pass thru, cloverleaf  
 Sides swing thru, step thru  
 Girls touch  $\frac{1}{4}$ , boys pass thru, face in  
 Sides star thru, heads circulate and  
 Hinge  $\frac{1}{4}$ , sides trade, head ladies run  
 Bend the line, you're home.....



### RELAY THE GEARS

by Don Beck, Stow, Mass.

DESCRIPTION: From parallel waves (for ease of description, assume right-hand waves with men on the ends), turn  $\frac{1}{2}$  by the right. Ends circulate once. Centers cast off  $\frac{3}{4}$ , but as they finish, the centers of the wave of men that is forming slide nose to nose to end in the far center position (i.e., men cast off  $\frac{3}{4}$  and slither (A-2), or men trade and follow thru (c-2), or men turn over). As the centers of the wave of men are doing this, the end men do a U-turn back. The women now put right hands in and form two right-hand stars with the men. The stars are turned  $\frac{3}{4}$ . The men circulate around the outside one place to become the ends of the waves that are forming. As the stars are finishing their  $\frac{3}{4}$  turn, the women who will be centers of the wave of women that is forming, slide nose to nose as the men did before, and the other women do a U-turn back. The

women finish by casting off  $\frac{3}{4}$  by their left-hands to end as the centers of the final parallel right-hand waves.

When starting from an eight-chain-thru formation, first step to a right-hand wave and then proceed as before. When starting from a left-hand wave, turn  $\frac{1}{2}$  by the left,  $\frac{3}{4}$  by the right, etc.

COMMENTS: This is a good smooth experimental call for dancers in the Plus program. Once learned, it has been used with *spin chain the gears* and *relay the deuce* without causing any dancer confusion. Although the U-turn back is not the smoothest part of dancing, only two dancers are doing it each time instead of the four in *spin chain the gears*, and the dancers soon learn to adapt to it by anticipation.

Choreographically, this is equal to a *double swing thru*.

### SAMPLE CHOREO

Heads square thru four, touch  
 Centers trade, *relay the gears*, recycle  
 Left allemande.....  
 Heads lead right, right and left thru  
*Relay the gears*, swing thru  
 Right and left grand.....  
 Heads promenade half, lead right and  
 Swing thru, *relay the gears*  
 Right and left grand.....  
 Heads lead right and circle to a line  
 Pass the ocean, *relay the gears*  
 Pass thru, left allemande.....  
 Heads lead right and circle to a line  
 Touch  $\frac{1}{4}$ , coordinate, half tag, hinge  $\frac{1}{4}$   
 Boys trade, swing thru, *relay the gears*  
 Recycle, pass to the center  
 Square thru  $\frac{3}{4}$ , left allemande.....  
 Heads lead right and circle to a line  
 Pass the ocean, swing thru, boys run  
 Couples circulate, girls hinge  
 Diamond circulate, flip the diamond  
*Relay the gears*, swing thru  
 Right and left grand but on third hand  
 Promenade.....  
 Heads lead right and circle to a line  
 Spin the top, *relay the gears*  
 Swing thru, *relay the gears*  
 Square thru  $\frac{3}{4}$ , left allemande.....  
 Heads lead right and circle to a line  
 Two ladies chain, spin the top  
*Relay the gears*, right and left grand....  
 Heads square thru four, right & left thru  
 Slide thru, reverse flutter wheel  
 Dixie style to a wave, *relay the gears*  
 Left allemande.....

## CALLERLAB PLUS QS

### TRACK AND ANYTHING

**DESCRIPTION:** From side by side opposite facing columns: lead two dancers do a track two as trailing two dancers move ahead to form two mini-waves with the other trailers and then do the "anything" command.

*Track and trade* produces two-faced lines.

*Track and box circulate* produces two-faced lines.

*Track and U-turn back* produces ocean waves.

*Track and walk and dodge* produces 3x1 lines.

*Track and follow your neighbor* produces facing diamonds.

**NOTE:** *Track and cast off*  $\frac{3}{4}$  is the same as *track to a diamond*.

#### SAMPLE CHOREO:

Heads pass thru, go round one to a line  
Touch  $\frac{1}{4}$ , *track and box circulate*  
Ferris wheel, reverse flutter wheel  
Pass thru, swing thru, recycle  
Pass to the center, square thru  $\frac{3}{4}$   
Left allemande.....

Heads square thru four, sides rollaway  
Swing thru, ends circulate, centers run  
Bend the line, touch  $\frac{1}{4}$ , *track and U-turn back*, swing thru, boys run  
Bend the line, crosstrail thru  
Left allemande, right and left grand  
But on the third hand, promenade.....

Heads rollaway, sides lead right  
Circle four, boys break to lines, touch  $\frac{1}{4}$   
*Track and walk and dodge*,  
Ends circulate, ends girls run, swing thru  
Right and left grand.....

Heads lead right and circle to a line  
Touch  $\frac{1}{4}$ , *track and follow your neighbor*  
*And spread*, diamond circulate  
Those in the wave swing thru, recycle  
Others quarter in, zoom and turn thru  
Slide thru, reverse flutter wheel  
Left allemande.....

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



## FIGURES

by Ed

Singing call figures for Advanced Program (NOTE: These figures have no fill words. Callers should time their calls to suit their particular groups.):

Heads square thru four, touch  $\frac{1}{4}$   
Scoot chain thru, boys run  
Right and left thru, crosstrail thru  
Swing corner, left allemande  
Promenade.....

Heads lead right and circle to a line  
Pass the ocean, switch to a diamond  
Boys swing thru, flip the diamond  
Recycle, pass to the center  
Square thru  $\frac{3}{4}$ , swing corner.....

Heads square thru four, ocean wave  
Switch to an hourglass  
Hourglass circulate, flip the hourglass  
Turn thru, left allemande  
Promenade corner.....

Heads promenade half  
Sides right and left thru  
Four ladies chain three-quarters  
Heads slide thru, swap around, recycle  
Right and left grand, promenade corner..

Heads pass thru go round one to a line  
All pass thru, wheel and deal  
Centers pass thru, arky star thru  
Half breed thru, pass thru  
Wheel and deal, Dixie grand  
Corner swing, promenade.....

Heads lead right and circle to a line  
Right and left thru, pass the ocean  
In roll circulate, in roll circulate  
Turn thru, corner swing, promenade.....

Heads lead right and circle to a line  
Pass the ocean, motivate, boys run  
Pass thru, wheel and deal, zoom and  
Pass thru, swing corner, promenade.....

Heads pass the ocean, sides rollaway  
Spin the windmill left, ferris wheel  
Boys pass thru, swing corner  
Promenade.....

Heads lead right and circle to a line  
Pass the ocean, trade circulate  
Acey deucey, trade the wave, recycle  
Square thru  $\frac{3}{4}$ , trade by, corner swing  
Promenade.....

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

Heads lead right and circle to a line  
Right & left thru, pass thru, partner trade  
Pass the ocean, scoot back  
Girls circulate, boys trade, boys run  
Wheel & deal, veer left, wheel & deal (1-4)  
Heads lead right and circle to a line  
Pass thru, wheel & deal, double pass thru  
Peel off, pass thru, tag the line right  
Wheel & deal, touch and cast off  $\frac{3}{4}$   
Girls trade, girls circulate, boys circulate  
Boys run, all promenade with partner.....  
Heads lead right and circle to a line  
Rollaway half sashay, star thru  
California twirl, touch and fan the top  
Spin the top, boys run, bend the line  
Pass the ocean, girls trade, recycle  
Pass thru, left allemande.....  
Heads lead right and circle to a line  
Pass the ocean, cast off  $\frac{3}{4}$ , boys run  
Right and left thru, slide thru, touch  
Scoot back, fan the top, spin the top  
Single hinge, walk and dodge  
Partner trade, reverse the flutter  
Crosstrail to the corner, left allemande...  
Heads lead right and circle to a line  
Pass thru, wheel and deal, zoom and  
Double pass thru, zoom and  
First couple left and next go right  
Right and left thru, ladies lead  
Dixie style to an ocean wave  
Boys cross run, all eight fold  
Right and left grand.....  
Heads lead right and circle to a line  
Right and left thru, pass the ocean  
Linear cycle, pass thru, wheel and deal  
Zoom and centers pass thru  
All swing thru, right and left grand.....

Heads lead right and circle to a line  
Right and left thru, dixie style to an  
Ocean wave, boys trade, boys cross run  
Boys circulate, girls trade, girls run  
Bend the line, slide thru, trade by  
Left allemande.....

Heads square thru four hands, curlique  
Cast off  $\frac{3}{4}$ , girls trade, girls cross run  
Boys cross run, boys trade, girls trade  
Pass to the center, square thru  $\frac{3}{4}$   
Left allemande.....

Heads square thru four hands  
Right and left thru, touch, boys trade,  
Girls trade, swing thru, girls fold and  
Peel off, tag the line right  
Boys cross run, girls trade, boys run  
Girls circulate, boys trade, boys trade &  
Boys run, bend the line, right & left thru  
Crosstrail to the corner, left allemande...

Heads square thru four hands, slide thru  
Right & left thru, dixie derby, cast off  $\frac{3}{4}$   
Rollaway half sashay, slide thru  
Centers square thru  $\frac{3}{4}$ , others trade  
Left allemande.....

Heads square thru four hands, curlique  
Scoot back to ocean wave, centers trade  
Swing thru, boys run, pass the ocean  
Linear cycle, pass thru, partner trade  
Boys run right to ocean wave  
Centers trade, swing thru, boys fold  
Double pass thru, quarter right  
Boys cross run, girls trade, bend the line  
Go forward & back, rollaway half sashay  
Lines pass thru, boys run left  
Left allemande.....

Heads square thru four, slide thru  
Pass thru, boys run, all walk and dodge  
Partner trade, reverse flutter  
Ladies lead dixie derby, girls cross run  
Turn back, boys trade, left allemande.....

**More on Next Page**



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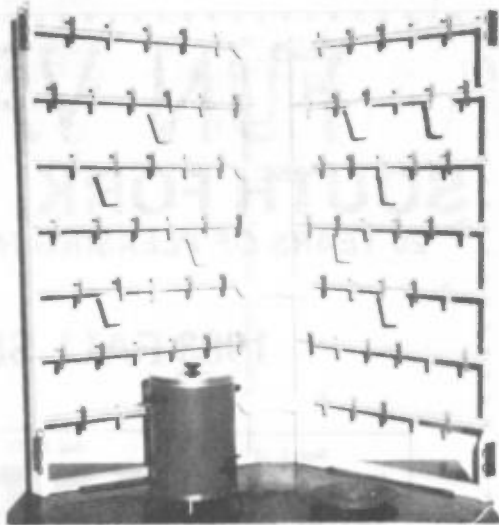


# DANDY IDEA

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From *Travel On*, Kansas



## PSMS, Continued

Heads fan the top, extend to ocean wave  
Single hinge, walk & dodge, partner trade  
Right & left thru, pass thru, bend the line  
Right and left thru, rollaway half sashay  
Pass the ocean, go right and left grand...

Allemande left, do-sa-do, back to corner  
Turn her left to an allemande thar  
Shoot the star and turn partner right  
Girls star left, men promenade  
Wrong way around, pass her once  
Meet her again, get real bold, all 8 fold  
Right and left grand.....

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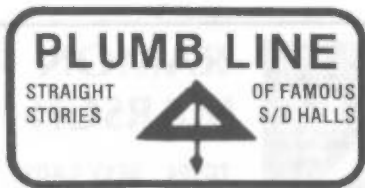


Photo by Kelly Powell

The Boise Valley S/D Center was organized and incorporated in 1973, with a board whose duties were and are to build and administer the operation of a hall. Funds for construction were raised by every conceivable means: special dances, farm implement and miscellaneous sales, casino night, donated caller fee, barbecue, sale of a carload of bathroom tissue, raffles of cakes, quilts, dolls, kitchenware, Chinese auctions, fines assessed, rummage sales, and many more projects.

The hall has a beautiful 80'x96' hardwood floor built specifically for dancing, facilities to serve large crowds and a sound curtain divider for holding two dances simultaneously, an office and archives center, storage rooms, twin kit-

chens. The hall is financed by rental to clubs and the association, and the net profits from the fairgrounds restaurant which square dancers operate for every event held there.

The brochure describing the hall, available from PO Box 9032, Boise ID 83707, states "Whenever and wherever the need for a hall arises, square dancers working together can achieve their goal."

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**NOTE: 309B listed incorrectly in June issue, should be SWEET TALK by Vaughn & Jean Parrish**

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# People

IN THE NEWS



When they found themselves with extra women wanting to dance in the small town of Salida, Colorado, according to **Clara Eyster** of Shavano Shufflers, a set or two of women and girls decided to square up regularly in spite of the "difficulty." Those women who dance the men's parts wear pantsuits for easy identification, both for the caller and other dancers. And away they go....

**Blue Ridge Mountain M** *ries* (clog) backed with **Melody H** *...* was done in Charlotte, North Caro. *...* the Lamon staff musicians; namely, **Dwight Moody**, fiddle; **Carlton Moody**, electric guitar; **David Moody**, drums; **Trent Moody**, bass; **Don Ange**, piano (who was formerly on the Arthur Smith Show) and presently with **George Hamilton IV**; **Jim Hutchins**, banjo, formerly with **Jimmy Martin**, and one of the first band members of bluegrass music to perform at Carnegie Hall in New York; and **Jeff Whittington**, steel guitar. There is a musical lineup worth bending an ear to hear (see ad elsewhere). This record was produced by **Dwight Moody** with executive producers **Bill Wentz** and **Aaron Lowder**, both with many years experience as teachers and callers.

**Carolyn Roessler Parsons** of C-Bar-S Too shop has a new husband, **Wayne Parsons**, and a new shop address: 4449 N.W. 50th in Oklahoma City, OK, 73112. She and former partner **Sonia Hetherington** of C-Bar-S in Dallas will both continue in operation— now there will be two stores instead of one.

Prairie Shufflers of the Tri-cities in SE Washington are still looking for a full-time



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caller (MS and Plus) to call year-'round in a club-owned large hall. Contact **George and Virginia Bauer**, P.O. Box 6702, Kennewick, WA 99336, phone (509)582-5342.

Recently an **Art Bowen** Appreciation Dance was held by the Lake Twirlers of Gunterville, Alabama (see photo). **Art** and his wife **Eileen** have been square dancing since 1961, and have spent most of these years in the calling profession. For several years **Art** has been the regular caller for both the Gunterville and Gadsden clubs. 166 fans came out to wish them the best. Other callers who assisted at the event were **Larry Hopper, Ken Lambert, Lane Traylor, Ralph Curry, and Charles Blacnet**. Reporter: **Betty Cornutt**.



A sunny personality and a life of dedication belong to **Charlotte Horn** of Sunnyside, NY, the tireless caller who gives untold hours week after week in the New York and Long Island area, bringing fun and recreation to many older citizens in apartments and condominiums. Some of her clubs include the Promenaders of E. Rockaway, The Village Squares of Middle Village, the Y Squares of Greenpoint, and the Sunnyside Squares of Sunnyside. She has been a ballroom dance instructor, Parks and Recreation Department leader, camp director and owner. A speedy recovery is wished for her husband **Murray**, New York lawyer and loyal S/D supporter.

Several newspapers, including the *Trenton Home News*, *New York Daily News*, and the *Star Ledger* covered the story when Governor **Thomas H. Kean** recently designated square dancing as the official American folk dance in New Jersey with a celebration dance in front of the State

**Continued on Page 88**



### TENNESSEE STATE CONVENTION

The tenth Tennessee Convention is scheduled for August 19-20 at the new Convention Center, which was the Lifestyle and Technology Bldg. at the World's Fair in Knoxville last year. Over a hundred thousand square feet of space will be devoted to dancing MS to C, with workshops for all programs. R/D dancing, clogging, contra and dancing heritage will be featured. The amphitheater will house the fashion show and exhibition groups. The education program will include a smooth dancing clinic, rounds for non-round dancers, help for aspiring callers, round dance leaders and contra callers, and a mini-LEGACY

session. Singles have an outstanding program with their own after parties, get acquainted parties and a Trail Out breakfast. Youth too will have their own special program. For information contact Bren and Rich Wilson, PO Box 285, Delano TN 37325.

### TENTH ANNIVERSARY DANCE

All alumni and friends of the University of Michigan A-Squares are invited to join in the celebration of the club's tenth anniversary at a dance called by Stan Burdick on November 20. Further information may be obtained by writing: A-Squares, PO Box 880, Novi MI 48050.

The Tea Cup Chains of Orange, California, welcome all dancers to celebrate their tenth anniversary on Sept. 10 at 7:30 p.m. The caller will be John Reitmaier, caller artist for Hoedowner Records, with rounds by Della Downs. This Plus dance will be at Peralta Jr. High School in Orange. For information write Leonard and Anita Gardner, 1400 S. Douglas #201, Anaheim CA 92800.

*Cleo Shore  
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land Valley Western S&R/D Association, the following officers were elected to serve for 1983-84: Al and Peggy Lynn, president; Z.C. and Juanita McPeak, vice-president; Una and Neil Jordan, recording secretary; Marion and Kitty Gagnon, treasurer, and Pete and Betty Rawstron, corresponding secretary.

### APPRECIATION DANCE

An appreciation dance for Sonny and Mary Bess and Ray and Bea Dowdy was held in Huntington, W.V. in late July. The dancing continued for four hours while members and friends of the Paw-Taw Club paid tribute to the two couples.

*Blackie and Marian Bowen  
Huntington, West Virginia*

### IN MEMORIAM

Rocky Stone died suddenly in May in Huntington, WV. Rocky and his wife, Lee, were the teachers and cuers for the first round dance club in that city. The name of the club was derived from their names: Joh-Lee-Rocks. They provided the cornerstone for round dancing through their dedication and have served the area faithfully for over ten years.

*Lenva and Marian Bowen  
President, Joh-Lee-Rocks*

### EUROPEAN CALLERS VISIT

Three callers from Europe visited the greater Washington, D.C. area in late March: Jack Fransen and his wife, Yvonne from The Hague, Netherlands; Hans Gietl from Munich and Andreas Macke from Berlin. The visit coincided with attendance at the Callerlab Convention in Philadelphia. Following the convention, the four stayed with Paul Hartman, another Callerlab member who records on the FTC label. Hans and Andreas called a Plus dance in the area and had lunch with John Marshall and Chuck Stinchcomb. This was Hans' first trip to the U.S. and both he and Andreas enjoyed being shown the sights of the nation's capital, and sightseeing in Baltimore, dinner with Jim Prouty and a dance with George Curry, who was very surprised when four callers walked in unannounced. The visiting callers shared two tips. The Fransens went on to Richmond, Virginia and Florida, attending the St. Louis LEGACY meeting in May before returning to the Netherlands.

*Paul Hartman  
Wheaton, Maryland*

Continued on Page 87



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**L8-15 I'M BEGINNING TO FORGET YOU, Marvin**

**RECENT RELEASES:**

**L8-9 ON THE ROAD AGAIN, Johnnie**  
**L8-13 14 KARAT MIND, Johnnie**  
**L8-14 MY JOURNEY GETS SWEETER, Johnnie**  
**LE-1 I'M A LITTLE MAN, Tex**  
**L8-2 STUART'S DOLLY/CLOG**  
**L8-5 BLANKET ON THE GROUND, Johnnie**  
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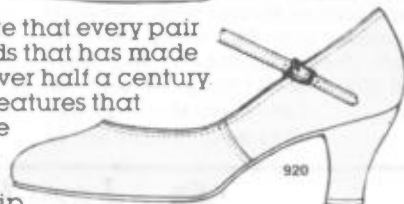
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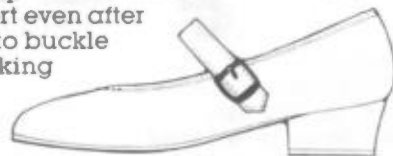
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Tom and Barbara hail from Rowley, Mass. and began square dance lessons in 1958. Eight lessons later they were dragged to round dance lessons where they were told that "since Tom has such a good memory, he can teach the Barnstormers S/D Club to round dance." They are still working for the same club, as caller and teacher since 1961 and round dance teacher since 1959. Tom is a charter member and past-president of Tri-State Callers Association, and their delegate to New England Council of Callers Associations (NECCA); founder and past-president of N.E. Round Dance Teachers Association (NECORTA), and is presently on the board of directors of the latter three. Barbara is vice-president of ACCORD and chairman of the New England Leadership Conference, sponsored by NECCA, since 1977. They were among



the founders of Roundalab, are still members, and have been members of Callerlab since 1975.

Tom and Barbara have been on the staff of many of New England's festivals and weekends. In their "spare time," Tom heads the electronic department at Chu Associates and finds time to serve the town as a member of the planning board (24 years). Barbara is past-president of the Rowley Garden Club and plays bridge once a week. She enjoys membership in the local parapsychology study group. They are LEGACY trustees and have attended every biennial meeting.

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"This sure has been some summer!  
I can hardly wait for school!"  
"I know! Instead of sunshine,  
Rainy days are now the rule."

One mother who had had her fill  
Of kids and gripes and rain  
Decided to reach out to them  
And try to ease their pain.

She taught them how to square dance,  
Taught them carefully and right,  
And soon the kids were dancing  
Morning, afternoon, and night.

They practiced with ambition  
In the rain and in the sun.  
They learned a lot of dances  
And they had a lot of fun.

The climax of their summer  
Was the "Nearby Neighbors' Dance,"  
And evening made of people, food  
And party circumstance.

## RHYME TIME



The kids convinced the grown-ups  
To accept some dancing dares,  
Then all saluted summer  
From their very happy squares.

—Mary Heisey

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# Flip Side

## ROUND REVIEWS

by Frank & Phyl Lehnert

### CHA CHA CHARLESTON— Grønn 17031

Choreography by Steve & Chris Brissette  
Good "Modern Millie" music and a good, easy-intermediate two step-cha cha, cued by Steve.

### WHATEVER HAPPENED TO OLD FASHIONED LOVE

Cleveland 38-03492, by Jack & Nel Jenkins  
Good music with a B.J. Thomas vocal; a good, easy-intermediate two-step.

### SAMBA LE GUSTA— Grønn 17030

Choreography by Gordon & Thelma Meisel  
Good peppy music for a busy and slightly different, easy-intermediate samba routine cued by Lou Lucius.

### SUPER TROUPER CHA CHA CHA— Telemark 943

Choreography by Steve & Franny Bradt  
Good music; a challenging 4x1 cha cha.

### TENNESSEE POLKA— Belco 309

Choreography by Bill & Virginia Tracy  
Good music and a good, easy two step/polka cued by Bill.

### SWEET TALK— Belco 309

Choreography by Vaughn & Jean Parrish  
Good music and a nice, very easy two step, cued by Charlie Proctor.

### BREAKING IT— MCA 52158

Choreography by George & Johnnie Eddins  
Good, smooth Loretta Lynn vocal; a nice, flowing, yet different, easy-intermediate foxtrot.

### DOING WITHOUT— MCA 52191

Choreography by Gail & Helen Schoeff  
Good swinging music and a nice, easy-intermediate routine— two-step, lindy and cha.

### ANOTHER BEER DRINKING SONG— MCA 52191

Choreography by Dewey & Betty Guy  
Good music (vocal); a nice, easy-intermediate two step with a *whaletail*.

### YOU TAKE ME FOR GRANTED— Epic 34-03723

Choreography by George & Johnnie Eddins  
A Merle Haggard country music vocal and a slightly different intermediate waltz.

### HEY BABY— Capitol 85145

Choreography by Roy & Jean Green  
Good music with an Anne Murray vocal; an interesting, easy-intermediate two-step.

### I'M IN LOVE ALL OVER AGAIN— Churchill 94013

Choreography by Ted & Berma Holub

Swinging music with a vocal; a three-part, easy-intermediate two-step using basic figures.

### COME AS YOU WERE— MCA 52188

Choreography by George & Johnnie Eddins  
Real country music with a Jerry Lee Lewis vocal; a comfortable easy-intermediate waltz.

### OH BABY MINE— Mercury 811488-7

Choreography by George & Johnnie Eddins  
Good peppy music by the Statler Bros. and an interesting, easy-intermediate cha cha.

### UNDER THE BOARDWALK— Atlantic OS13014

Choreography by Mary & Pete McGee  
Good music with a vocal by the Drifters; a three-part, easy-intermediate two step that is slightly different.

### HAWAIIAN VACATION— Ivanhoe 1400

Choreography by Jay & Boots Herrman  
Good lively music and an entertaining, easy-intermediate two step.

### BRIAN'S WALTZ— Ivanhoe 1400

Choreography by Jay & Boots Herrman  
Pretty "Bambino" music; a high-intermediate international waltz.

### IN TIMES LIKE THESE— MCA 52206

Choreography by Les & Betty Houser  
Good Barbara Mandrell music; a nice-feeling, easy-intermediate two ste-/cha cha.

### LOVE YOU IN THE SAME OLD WAY— Columbia

38-03625; Choreo by Morty & Hannah Mayrich  
Good country music and a flowing easy two-step.

### DRIVIN' MY LOVE BACK TO YOU— Columbia

38-03625; Choreo by Harold & Sadie Roden  
Good peppy music with a country vocal and an easy two-step that fits well.

### BLUE WITH ENVY— Churchill 94020

Choreography by George & Johnnie Eddins  
Swinging country music with a vocal and a comfortable, easy two step.

### UNDERLINING, Continued

Barry Wonson in **Figuring** says that the 24th Australian National Convention in Melbourne boasted an attendance of over 1300 participants. Barry features some *divide* movements, now that *divide the column* has been accepted as a QS: (Static square) Sides divide, star thru Double pass thru, leads turn back Swing thru, men run, pass thru Wheel and deal, zoom, square thru  $\frac{3}{4}$  (ZB) (Zero line) Pass thru, wheel and deal Centers swing thru, others divide All right and left thru, slide thru (ZB) (Static square) Heads pass thru, divide And star thru, trade by, spin chain thru Men run, bend the line (Zero line)



# Flip Side

## SQUARE REVIEWS

by John Swindle

*We had only 20 flip singing calls and two patter records this month, but there are some good tunes to use at dances or patio parties. Our dancers enjoyed the tunes for this warm weather; it's tough dancing a bunch of records on a Sunday afternoon. Again I'd like to thank my faithful dancers for giving up one of their off afternoons to help.*

### ENGINE #9— ESP 117

**Caller:** Elmer Sheffield Jr. & Tony Oxendine

Let's start this month's review off with a little Dixieland music! This is a lively sounding instrumental with a good solid beat and some fine calling and harmony by Junior and Tony. The music just seems to tell you to get off your seat and dance. The figure is quite simple but keeps the dancers moving. FIGURE: Heads promenade half, sides right and left thru, square thru, pass thru, left allemande, weave the ring, swing, promenade.

### MY LADY LOVES ME— ESP 311

**Caller:** Paul Marcum

This nice easy-going CW tune is enhanced by two key changes, one in the middle break and one in the closer. The beat is there, easy to dance and an outstanding job on the flip made this a most enjoyable release to dance. FIGURE: Heads square thru, do-sa-do, swing thru, boys run, bend the line, right and left thru, pass the ocean, recycle, swing, promenade.

### ONE WAY RIDER— Hi-Hat 5057

**Caller:** Bronc Wise

This instrumental has a jumpy sound and dances very nicely. A key change in the closer added that little extra to really set this release off. Bronc's figure is very well-timed and flowed well. FIGURE: Heads promenade half-way, touch  $\frac{1}{4}$ , walk and dodge, swing thru, boys run, bend the line, right and left thru, touch  $\frac{1}{4}$ , all circulate, boys run, swing, promenade.

### IF HEAVEN AIN'T A LOT LIKE DIXIE— Blue Star 2199; **Caller:** Vernon Jones **Key:** D

The Bayou Ramblers put together a nice sounding instrumental with a good danceable beat. The instrumental is dominated by fiddle, with some rinky-tink piano and fine banjo. Vernon's figure fit the instrumental quite well. FIGURE: Heads square thru, do-sa-do, swing thru, boys run, bend the line, right and left thru, flutter wheel, slide thru, swing, promenade.

### DIXIELAND DELIGHT— Prairie 1010

**Caller:** Al Horn

All the way from Colorado, we get a little Alabama. A well-done instrumental, with vocal harmony in the tag lines, was enjoyed by our dancers in this release. Al uses *eight chain four* but has a unique way of getting there. FIGURE: Heads square thru, curli-que, scoot back, boys run, pass thru, tag the line, face in, curli-que, boys run, eight chain four, swing, promenade.

### LOVE ME BACK TOGETHER ONE MORE TIME— Blue Star 2202; **Caller:** Johnnie Wykoff **Key:** F

An easy-paced instrumental in this release was enjoyed by our review dancers. Johnnie's figure was interesting and well-timed. FIGURE: Heads square thru, do-sa-do, swing thru, boys run, tag the line, face right, boys hinge, flip the diamond, girls trade, recycle, swing, promenade.

### KANSAS CITY— Thunderbird 228

**Caller:** Bob Bennett

This instrumental's good boogie beat was enjoyed by the dancers. It is a good change of pace. Bob does a nice job with a well-timed figure. FIGURE: Heads pass thru, cloverleaf, sides square thru three, pass to the center, square thru three, swing, promenade.

### I LOVE NEW ORLEANS MUSIC— Desert 9

**Caller:** Randy Baldrige

We were expecting a New Orleans jazz sound from the name of this tune, and were not really disappointed in what we heard. This has a good beat and a nice sound. Randy does a nice job with a well-timed figure. FIGURE: Four ladies chain, heads promenade  $\frac{1}{2}$ , square thru, do-sa-do, swing thru, boys run, half tag, swing, promenade.

### SOMEBODY SOMEWHERE— Lore 1208

**Caller:** Don Coy

**Keys:** D & E

A good S/D beat made this instrumental easy to dance. A key change present in the closer raised the floor just a bit. Don's figure is well-timed. FIGURE: Heads promenade half, square thru, right and left thru, veer left, circulate, ladies trade, bend the line, square thru three, swing, promenade.

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

**Caller:** Bronc Wise

One of the late and great Marty Robbin's latest recordings is very well redone for the S/D world. Bronc uses two figures, both of which are well-timed. FIGURES: Heads square thru, do-sa-do, swing thru, cast off  $\frac{3}{4}$ , split circulate, boys run, square thru three, swing, promenade. Heads square thru, do-sa-do, swing thru, boys run, bend the line, right and left thru, pass the ocean, recycle, swing, promenade.

### DON'T SHE LOOK GOOD— Prairie 1064

**Caller:** Chuck Donahue

Loads of banjo for banjo lovers is found in this release. A good beat was easy to follow. Chuck does



a nice job with an easy-going figure. FIGURE: Heads promenade  $\frac{3}{4}$ , sides right and left thru, pass thru, do-sa-do, swing thru, turn thru, left allemande, pass one, swing, promenade.

**I HEAR KENTUCKY CALLIN' ME— Thunderbird 229**  
**Callers: Gabby Baker & Chuck Mashburn**

This has a pretty instrumental and a well-done call by Gabby and Chuck. The beat is there and both figures are well-timed. Slowing the record down a bit made it dance more comfortably. FIGURES: Heads square thru, right and left thru, do-sa-do, make a wave, ladies trade, recycle, dive thru, zoom, square thru three, swing, promenade. Heads promenade  $\frac{1}{2}$ , square thru, right and left thru, veer left, ferris wheel, square thru three, swing, promenade.

**STAR WARS II— Mountain 25**

**Caller: Mark Clausing**

This is a super record for something really different. The sounds are definitely from *Star Wars* but very danceable. Mark uses the figure below alternately with four *grand parades*. FIGURE: Four ladies chain, heads right and left thru, star thru, pass thru, pass thru, trade by, swing, promenade.

**OKLAHOMA CRUDE— Ocean 4**

**Caller: Bobby Hilliard**

The Prairie stables put out some nice sounds this month, and this one is no exception. A good beat, figure and rhythm are all found in this release. Bobby's figure works well and he does a nice job. FIGURE: Heads promenade half, sides pass the ocean, extend, swing thru, boys run, ferris wheel, double pass thru, track two, swing, promenade.

**LOVELY, LOVELY WORLD— Ocean 5**

**Caller: Amaz-sing Grace Wheatley**

This nice sounding instrumental would make a nice change of pace on a hot summer night. Grace uses a *grand spin* but one could easily work around this with a *grand square and circle left*. FIGURES: Four ladies chain, heads promenade  $\frac{1}{2}$ , square thru, swing thru, boys trade, boys run, tag the line, girls turn back, swing, promenade. Heads square thru, do-sa-do, touch  $\frac{3}{4}$ , split circulate, boys run, right

and left thru, flutter wheel, slide thru, swing, promenade.

**FRAULEIN— Blue Star 2203**

**Caller: Lem Smith**

**Key: F**

Lem picked a real oldie for this release. The Blue Star Rhythmaires pepped this tune up a bit. Lem's tune is well-timed and flows nicely. Again a *grand spin* is used in the opener and closer. FIGURE: Heads square thru, do-sa-do, spin chain thru, girls circulate, turn thru, left allemande, weave the ring, promenade.

**YOUR EYES DON'T LIE TO ME— Mountain 27**

**Caller: Dean Fisher**

Again from Prairie comes a nice piece of music with a good easy-to-follow beat. Dean's figure was interesting and well-timed. FIGURE: Heads promenade half, curlique, boys run, single circle to a wave, boys trade, girls fold, peel the top, right and left thru, slide thru, pass thru, trade by, swing, promenade.

**YOU PUT THE BLUE IN ME— C Bar C**

**Caller: Mike Callahan**

This tune has an easy, change of pace sound. The beat is there and easy to follow. Mike's figure works well; on the cue sheet are a plus figure and an A-1 figure. FIGURE: Heads promenade three, sides square thru, cloverleaf, pass thru, do-sa-do, swing thru, turn thru, swing, promenade.

**ALABAMA BOUND— C Bar C 569**

**Caller: Phil Kozlowski**

This instrumental has a danceable beat with an old-fashioned record sound. Phil's figure danced well. FIGURE: Heads promenade half, sides right and left thru, square thru, do-sa-do, eight chain four, swing, promenade.

**EVIL ANGEL— C Bar C 567**

**Caller: Ray Marsch**

The beat is there and the rhythm is fine. Some good licks made this an enjoyable record. FIGURE: Heads square thru, do-sa-do, swing thru, boys run, tag the line, face right, wheel and deal, pass thru, U-turn back, swing, promenade.

**Continued on Page 78**

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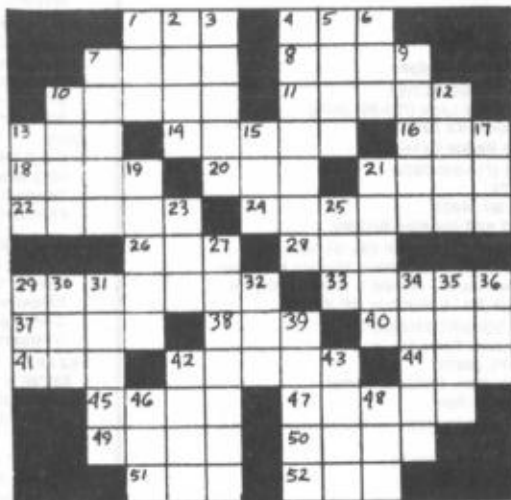
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## Puzzle Page



#### ACROSS

- Eastern ruler
- R/D leader Tirrell
- Poetic before (s)
- Poetic meter
- What many square dancers are
- Russian rulers
- What this puzzle is in (slang)
- the gears
- Person who contributes to 13 across (Abbr.)
- French town
- Two square dance calls
- Title for a king
- "It's not what it ---- to be."
- S/D associate
- Wager
- Crag
- Re---- square (2 wds.)
- Caller Art ---- of Canada
- Soul (Fr.)
- Did a common basic
- Slender
- "... For Two"
- Ethical
- Greek letter
- Silly smile
- Mineral silicates
- East ANGLia square dancers (Possible abbr.)
- turn in
- Liquid measures
- Eight people

#### DOWN

- Right --- turn
- Spin chain the ----s
- Property
- Rapid succession of beats
- "Steppin' ----"
- Grand March Assoc. (Abbr.)
- One S/D record label
- What we use to learn to dance
- Check----
- "You ---- look good to me"
- What 16 across write (Abbr.)
- What we use to yellow rock
- Three (prefix)
- Name for a striped material
- R/D walk
- Square your ---
- Caller Schneider, Fla.
- Crowds we'd like at square dances.
- Caller Seeley's wife (Fla.)
- Drink for *after* the dance
- System for calling
- Organs used to listen to caller
- Ostriches' kin
- one out.
- Spanish queen
- Titles a new figure
- Brand new condition
- Bend the ----
- Discuss a topic (slang)
- Central Daylight Time (Abbr.)

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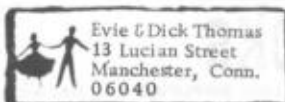


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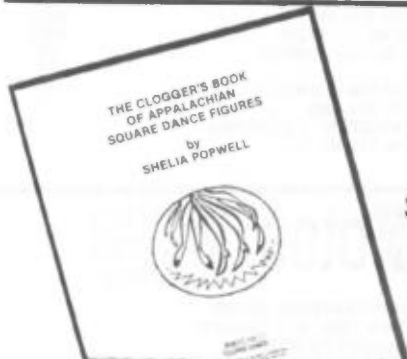
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"The only rules," continued Marge, "are that you must hold the end of the spoon handle between your teeth and carry the marble in the spoon. If it should fall out, then the assistant will retrieve it and put it back in the spoon. The assistants cannot touch the spoons any other time, and the racers cannot touch their spoons with their hands. All set?"

Al grinned. "I'm ready. Shove that spoon in my mouth."

"By the way," Jake added, and held up an envelope, "I have a gift certificate for each of the winners. Let's go!"

After each attempt at moving toward the finish line, the marble would fly from the vibrating spoon. Marie and Sarah would scramble around and beneath the spectators, grab the marbles, and rush back to the red-faced spoon holder. The other dancers began to applaud, laugh, and yell encouragement. After the fourth marble chase, Marie and Sarah stopped and whispered together for a moment. They smiled, and ran back to Al and John. They spoke rapidly to them and pushed them closer together. When they placed the marbles in the spoons, John reached over and clasped his hand around the marble in the spoon pro-

truding from Al's mouth, and Al did the same for John's spoon. With both marbles firmly held, with John leaning on Marie, and Sarah steadying Al, the four of them rapidly hopped to the finish line. Laughter, applause, hoots and whistles accompanied them.

The four contestants were laughing and congratulating each other. Jake finally interrupted as he announced that all four had been declared winners. He produced four gift certificates from the envelope and waved for the contestants to come forward. "Marge and I thought you all might figure out a way to help each other. You've been so good at doing it for so many years." He looked at the crowd. "Now, let's get those chairs off the floor. It's time to dance!"

### PATTER RECORDS

**WILDWOOD FLOWER/MIDNIGHT— Blue Star 2204**  
Wildwood: Key G, lead guitar, steel, rhythm guitar, bass. Midnight: Key G, fiddle, banjo, rhythm guitar, bass.

### OLD JOE/GYPSY— Prairie 2004

Old Joe: banjo, rhythm guitar, drums, bass. Gypsy: banjo, lead guitar, rhythm guitar, bass, drums.

## ANNOUNCING...

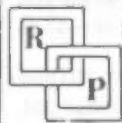
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# Round Dance



# PULSE POLL



## R/D DANCERS' ROUNDS

1. Pop Goes the Movies
2. Taste of the Wind
3. Girl In My Arms
4. Til Tomorrow
5. Itsy Bitsy Cha
6. Begin the Beguine
7. You Don't Know Me
8. Here Comes Burlesque
9. Don't Cry For Me Argentina
10. Crazy Eyes

## SQUARE DANCERS' ROUNDS

1. Blue Heaven Whistler
2. Hush
3. New York, New York
4. Piano Roll Waltz
5. Could I Have This Dance
6. Japanese Soft Shoe
7. Jacalyn's Waltz
8. Nobody But You
9. Swing of the Road
10. Good Old Girls

40 cuers contribute monthly

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### EASY

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

### ADVANCED

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

## INTERMEDIATE

1. Answer Me
2. Birth of the Blues
3. Folsom Prison Blues
4. Feelin'
5. Green Door
6. Continental Goodnight
7. Roses for Elizabeth
8. Dream Awhile
9. Spaghetti Rag
10. My Love
11. Moon Over Naples
12. Hold Me
13. Maria
14. In the Arms of Love
15. Patricia

### TOP ROUNDS

(Courtesy Carousel Clubs)

### HIGH INTERMEDIATE

1. Don't Cry For Me Argentina (Palmquist)
2. The Girl In My Arms (Agler)
3. West of the Moon (Palmquist)
4. Isn't She Lovely (Goss)
5. A Penny Thought (Landoll)
6. In Apple Blossom time (Agler)
7. Bei Mir Bist Du Schon (Bradt)
8. Minnesota Blues (Humphries)

### ADVANCED

1. Sam's Song (Shawver)
2. Cavatina (Barton)
3. Pepito (Rother)
4. PA6-5000 (Glover)
5. Years May Come (Rother)
6. He'll Have To Go (Kern)
7. Miss You Too (Barton)
8. Spanish Eyes (Rother)

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- FEELS RIGHT . . . . . C.C.—4  
by Bob Poyner
- MISS EMILYS PICTURE C.C.—5  
by Jack Berg

### HOE DOWNS:

- MUGGSY! WILLY . . . . . HC.C.—01  
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See list of Callerlab programs.  
centerfold— 6/82.

**CALLERLAB APPROVED QS SELECTIONS**  
Dixie derby  
Linear cycle  
Chain down the line  
Red hot  
Grand spin  
Divide to a column

**PLUS QS**  
Track and anything

**ADVANCED QS**  
Mini-busy  
Linear action  
Cross double your pleasure  
Change lanes  
Zing

**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

¾ tag the line  
Track two  
Trade the wave  
Triple scoot  
Triple trade  
Turn and left thru

40 callers contribute monthly

**ASD PULSE POLL EXPERIMENTALS**

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

Ⓢ ASD— Not a Callerlab level

- 
1. Spin chain and exchange the gears
  2. Relay the gears
  3. Shadow to a diamond
  4. Patch
  5. Ripple
- (priority order)



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Jerry Haag



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C-3510 SUNNY SIDE OF THE STREET— Ken, Jerry, Beryl & Gary

C-512 CHEROKEE FIDDLE— Ken Bower

C-3505 HAZEL EYES— Ken, Jerry, Beryl & Gary

C-3509 WHEN THE SAINTS GO MARCHING IN— Ken, Jerry, Beryl & Gary

C-3508 THE BEST THINGS IN LIFE ARE FREE— Ken, Jerry, Beryl & Gary

C-209 YOU WERE ALWAYS ON MY MIND— Jerry Haag

C-313 FOLSOM PRISON BLUES— Gary Shoemaker

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CAL-7007 TRADITIONS BY CHAPARRAL— Ken, Jerry, Beryl & Gary

# UNDERLINING

## THE CALLER NOTE SERVICES

The following point of clarification is made in **News 'n Notes** from Connecticut:...we reported that the Callerlab membership voted on a right shoulder passing rule. Yes, they did vote and approve the rule, but Callerlab now finds that this motion and the vote were in conflict with approved procedures to change definitions and is therefore *invalid*. This item shall again be considered at the Callerlab Convention in Chicago 1984. Thus, there has been *no change* in the passing rule.

**Caller's Note Service** from Southern California highlights a 1977 article by former executive secretary Ted Wegener discussing beginner class time: "Who says the clubs shall decide [how long a beginners class shall be]? Does the local PTA decide how much time your children shall spend in first grade? The average club member has been dancing about two years and the club president may have been in your beginners class last year! How much time has the club board spent teaching dance classes? Why do we allow these people to determine the length of the class? Do we allow the horse to determine where he shall pull the cart? It is not the business of the clubs to determine the length of class! This is a function of local callers groups, or a local group of teaching callers, or the individual teacher! It is a matter to be settled by qualified people; most clubs and club members are not qualified.

Gene Trimmer in **Mainstream Flow** comments on *scootback* and the fact that dancers use three right hands in a row. This would be bad if it weren't for the fact that the hands are *available for the action*. The dancers have simply to slip from a palm to palm mini-wave or ocean wave to a forearm *turn thru* and back to a palm to palm wave. The elbow itself will move very little in all this time, as only the hand and forearm are adjusting to the *turn thru* and back again. It is a

better and smoother movement from the standpoint of hand availability than a *right and left thru* followed by a *star thru* or any move requiring use of the man's right hand. Choreographically *scootback* has the same positioning effect as *trade*. Try the call *scootback* and closely watch the action of the dancers' hands to see these points for yourself and then call, from facing couples, *right and left thru*, *star thru* while watching their hands. Hand availability awareness is important to smooth and comfortable dancing.

In a section of **Notes for Callers** entitled "Choreography for Dancer Education," Jack Lasry points out that "from the zero box swing thru wave formation, you can call one, two or ten *all eight circulates*, then *boys run*, *wheel and deal*, and you have a zero box *left allemande*. From a zero line, if we *slide thru*, we can *square thru*  $\frac{3}{4}$  to a *left allemande*. Also, if we *pass the ocean and swing thru*, *boys run*, *wheel and deal*, we have danced into the same formation as if we had only called a *slide thru*. Now let's add the same *circulate* as above: zero line, *pass the ocean*, *swing thru*, now call one, two or ten *all eight circulates*, then *boys run*, *wheel and deal*, and you can *square thru* to the *left allemande*...

From **SDDS** by John and Evelyn Strong, here are some usable figures:  
Heads pass the ocean, girls trade, extend  
Explode and pass thru, partner hinge  
Girls trade, linear cycle, crosstrail thru  
Left allemande.....

Heads right, circle to a line, pass thru  
Wheel and deal, touch, girls trade  
Ping pong circulate, girls trade, extend  
Explode and spin the top, boys run  
Chain down the line, pass thru, bend line  
Flutter wheel, left allemande.....

Heads right, circle to a line, star thru  
Pass the ocean, explode and star thru  
Left allemande.....

Continued on Page 69



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## ENCORE, Continued

agree with it." A caller-reader-friend of ours said this to us this spring and went on to add that every issue makes him *think*. In answer to this, the editors respond, they like to start some open discussions, such as the LEGACY meeting.

In May, 1973, 83 leaders representing every phase of the square dance activity convened in Cleveland, Ohio. The founders were Charlie Baldwin, Bob Osgood and Stan Burdick, who planned and researched the meeting for two years. The name LEGACY was chosen for its implication that we need to look both forward and backward to assess the best direction. A more whimsical description of the intent of the meeting is LEaders GAtthered for Commitment and Yak.

Jim Kassel reports the seventh National Challenge Convention was held in Niagara Falls in June. 28 sets from fourteen states and Canada attended.

A letter was received from the Salt Lake City police chief complimenting the square dancers on their behavior at the recent convention. It was his

pleasure to report that no arrests were made and no serious reprimands were necessary. It seems that this is very unusual when a large convention is being held in a city.

With the 200th anniversary of our independence just over the horizon, Ralph Page reminds us that square dancing has a golden opportunity to advertise itself and we should firmly resolve to make the best possible use of it.

Tom Trainor from Rochester, N.Y., who recently announced his forthcoming move to Greenville, S.C. is featured in "Steal A Peek." *Tie A Yellow Ribbon* was the singing call topping the list of favorites in Tom's record case.

Doug Edwards in his record reviews states there are now 52 active square dance record labels.

New Idea: *Spin tag the deucey* by Chuck Besson.

### SCANDINAVIAN TOUR DATE CHANGE

Stan and Cathie Burdick will not be going to Scandinavia this fall, but those interested are urged to contact ASD Tours for an alternate tour there Aug. 17-31.

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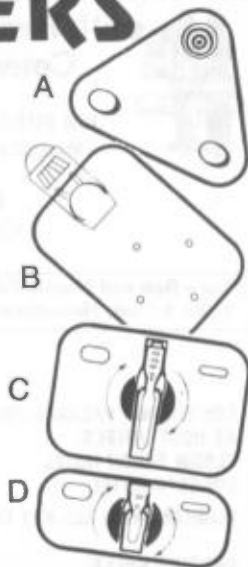
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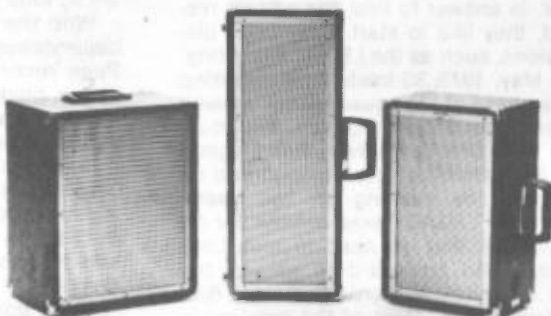
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and

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## NEWS, Continued

### LEAFLET FOR VISITORS

A bright "Oregon green" leaflet listing all the clubs in the state by the city where they dance has been published to help out-of-state square dancers and newcomers to plan for dancing in Oregon. A short summary of activities in Oregon is also included, as is the address and phone number for the state president and several of the square dance shops.

Compiled and printed as a project of the Oregon Federation, the new leaflet will tie-in with the recent magazine advertising campaign. Copies have been sent to the state travel information office in Salem for distribution to other contact points.

*Ed Warmoth  
Cornelius, Oregon*

### SQUARE DANCING IN SWEDEN

SAASDC, the Swedish Assoc. of American S/D Clubs, held its first national convention in late April, with Terry Chapman of London, England calling.

In May, Bill Peters called for a one-day festival organized by Run Dancers from Uplands Vasby, 30K north of Stockholm.

This month SAASDC and Huddinge

High Steppers have organized the first callers clinic in Sweden. Sweden has about 2000 dancers in 40 clubs but not one single caller. Two years ago there were less than 20 people who could do a do-sa-do, so this growth is almost phenomenal. This month a big festival will also be held in Almhult by a club called Elme.

The Ericsson Square Dancers in Stockholm were formed in August 1981 by employees at a major company who had worked in Saudi Arabia in a telephone project. Square dancing for these members actually came by way of Saudi Arabia. In November this club will hold its second Stockholm Jamboree. Last year Al Stevens and Steve Sandeman called, and they have been invited again.

*Lars Rangedahl  
Vice-president, SAASDC*

### IN MEMORIAM

One sad note at the National Convention in Louisville was that after veteran caller Willie Harlan of Vinita, Oklahoma, finished calling his tip, he died suddenly at the edge of the stage. Next month's issue will highlight Willie's contribution to square dancing. Our sympathy goes to Dee Harlan, Box 338, Vinita OK 74301.



Bob Vinyard  
PO Box 740  
Fenton MO 630.6  
(314)287-1111



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

#### BOB:

- 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

#### NEW RELEASES:

- JP215 LITTLE RED WAGON— Joe
- JP114 YELLOW RIBBON— Bob
- JP214 SWEET GEORGIA BROWN— Joe
- JP113 ANGRY— Bob
- JP213 YOU TAKE THE LEAVING  
OUT OF ME— Joe
- JP112 BOBBY McGEE— Bob
- JP212 ROLL OUT THE BARREL—Joe
- JP504 UPTOWN/DOWNTOWN  
(Hoedown)
- JP111 NEVERTHELESS— Bob
- JP503 SUNSHINE/MOONSHINE  
(Hoedown)

#### ROUNDS:

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

#### JOE:

- JP211 FIGHTIN' SIDE OF ME
- JP210 BLOW UP THE T.V.
- JP209 COUNTRY WASN'T COOL
- HP208 FRIDAY NIGHT BLUES
- JP207 LOVE HAS MADE A WOMAN  
OUT OF YOU
- JP206 I FEEL BETTER ALL OVER
- JP205 I DON'T DRINK FROM THE RIVER
- JP204 GONNA HAVE A BALL
- JP203 ALL AT ONCE IT'S FOREVER
- JP202 TULSA TIME
- JP201 WHEN YOU SAY LOVE
- JP1977 ALL I EVER NEED IS YOU
- JP402 FOUR IN THE MORNING  
(with Bob)

# AMERICAN SQUARE DANCE

## SUBSCRIPTION DANCES

Wilmington NC; Sept. 10, Leon West  
 Berea (Cleveland) OH; Sept. 12, Dave S. & Stan call  
 Sheldon MO; Sept. 18, Don Malcom (1/2)  
 Niag. Falls, Ont.; Sept. 22, Tiny & Margie McBurney (1/2)  
 Ennismore, Ont; Sept. 24, Bob & Jane Jaffray  
 Johnstown PA; Sept. 25, Dave Wolfhope  
 Cape Girardeau MO; Sept. 28, Dale & Betty Phillips  
 Belleville IL; Sept. 30, Joe & Marilyn Obal  
 Corder (K.C.) MO; Oct. 1, Gary Mahnken (1/2)  
 Lansing MI; Oct. 9, Lloyd & Linda Catey  
 Lancaster MN; Oct. 12, Thor Sigurdson & Elsie Berg  
 North Platte NE; Oct. 16, Millers & Rosenblads  
 Monroe LA; Oct. 29, Tom & Dawn Perry (1/2)  
 Toledo OH; Oct. 30, Jack & Lil May (Jack & Stan call)  
 Topeka KS; Nov. 1, Mike & Shirley Banks (1/2)  
 Royal, NE; Nov. 2 (Tent.)  
 W. Point, NE; Nov. 3 (Tent.)  
 Berlin PA; Nov. 13 (aft.) Roy & Ruth Romesburg  
 London Ont.; Nov. 18, Ken & Mary Brennan (1/2)  
 Dundalk MD; Nov. 27, Joe & Mary Baker  
 Virginia Beach VA; Jan. 13, T. Ingledue & S. Stragand  
 Altha (Marianna) FL; Feb. 4, Paul & Edith Griffith  
 Sebring FL; Feb. 5, Bud & Hilda Speaks  
 Deerfield Beach FL; Feb. 12, Jerry & Pat Seeley  
 Key West FL; Feb. 13, Don & Marguerite Wiley  
 Arcadia FL; Feb. 15, Everett & Jenny Martin  
 Palatka FL; Feb. 16, Joe McCartin  
 Gulfport MS; Feb. 17, Chuck & Flo Holcomb  
 Mission TX; Feb. 25, Dean & Peg Robinson (1/2)  
 Springfield MO; Feb. 28, Bob & Mona Carmack  
 Augusta GA; Feb. 29, Dan & Mary Martin  
 Los Alamos NM; March 15, Bob & Marilyn Gill

Artesia NM; March 16, Raiford & June Hamrick  
 Gallup NM; March 17, Charlie & Liz Cooper  
 Alamogordo NM; Mar. 18 aft., Lennie & Sheila Ludiker  
 Columbus OH; Mar. 25, Roberta & Dick Driscoll  
 Cincinnati (area) OH; March 29, Lee Beran  
 St. Louis MO; Mar. 30, Mark Hasemeier  
 Dalton NE; April 1, Mal & Shirley Minshall  
 Estevan, Sask.; April 3, Jim & Irene Woodhouse  
 Chicago IL; April 8 (Tent.)  
 Parkersburg WV; April 13, Keith & Karen Rippeto  
 Bristol TN; April 24, Wayne McDonald  
 Charleston WV; April 25, Erwin Lawson  
 Altoona PA; April 26, Julia McIntire  
 Minden NE; April 29, Elliot & Suzie Krutzfeld  
 Memphis TN; May 30, Eddie & Sally Ramsey  
 Carrollton (Bowden) GA; June 5, Jimmy Moore (1/2)  
 Gillette WY; June 8, Bill & Irene Moser  
 Baltimore MD; June 27, all ASD staff (1/2)

## PEOPLE, Continued

House. Hundreds of New Jersey dancers attended. Figuring prominently in the event were **James W. Bornheimer** (D-Middlesex), The Country Promenaders, Rutgers Promenaders, Merry 8's, **Frank and Helen Cavanaugh** (who organized the project), **Gail Amor** (who danced with the governor for the cameras), and New Jersey S/D Council members.

Friends of **Bob and Mary Greene** of Lakeland, Florida (formerly at Copecrest in Dillard, GA) will be pleased to know they are back to dancing after his extended illness.

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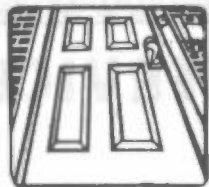
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# Book Nook



by Mary Jenkins

## BALANCE AND SWING by Ted Sanella

Jim Morrison of Charlottesville, Virginia, who edited this 156-page book, gives some interesting information in his comparison of dancing styles in the Boston area and other parts of New England. He says, "The dance style is smoother, less boisterous; in short, well adapted to the cosmopolitan folks who frequent Boston area traditional dances. The music at most Boston area dances is of a very high caliber, and a number of LP recordings featuring Boston area dance bands is currently available."

Ted Sanella has been a leading composer of new dances for nearly 30 years. He is a discriminating judge of what makes a good dance, whether it is his own or the composition of another. Although the dances contained in this book reflect a new trend in traditional dance, they are well seasoned and selected on the basis of considerable experience.

This book not only is a collection of dances and music used by New England traditional S/D callers, but it contains interesting information about traditional dancing and its revival in the Boston

area. Area customs, attitudes, music, dance choreography, dance problems and concerns, and western or club dancing are all discussed in this book.

The squares, contras and triplets are all listed with the author's name, suggested level and tune used. We are pleased to note contributions by members of the Northway Squares— Ralph Page, Roger Whynot and Dick Leger.

Appendix I has classification of dances in this book. Appendix II has an excellent list of phonograph records. Appendix III has a record library for New England dancing— records with the flavor of New England, Canada, England, Ireland and Scotland, and a list of companies where they may be purchased.

For those who are not familiar with traditional square dancing and contras and are interested in learning to dance this style, an excellent glossary contains all the necessary information.

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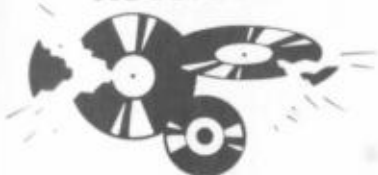
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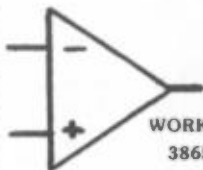
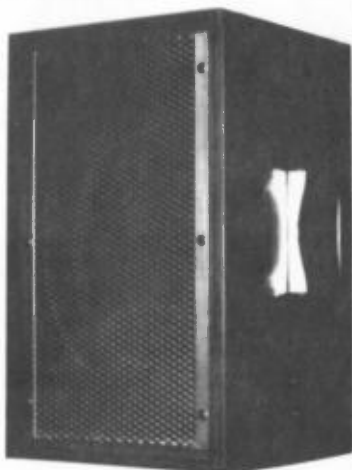
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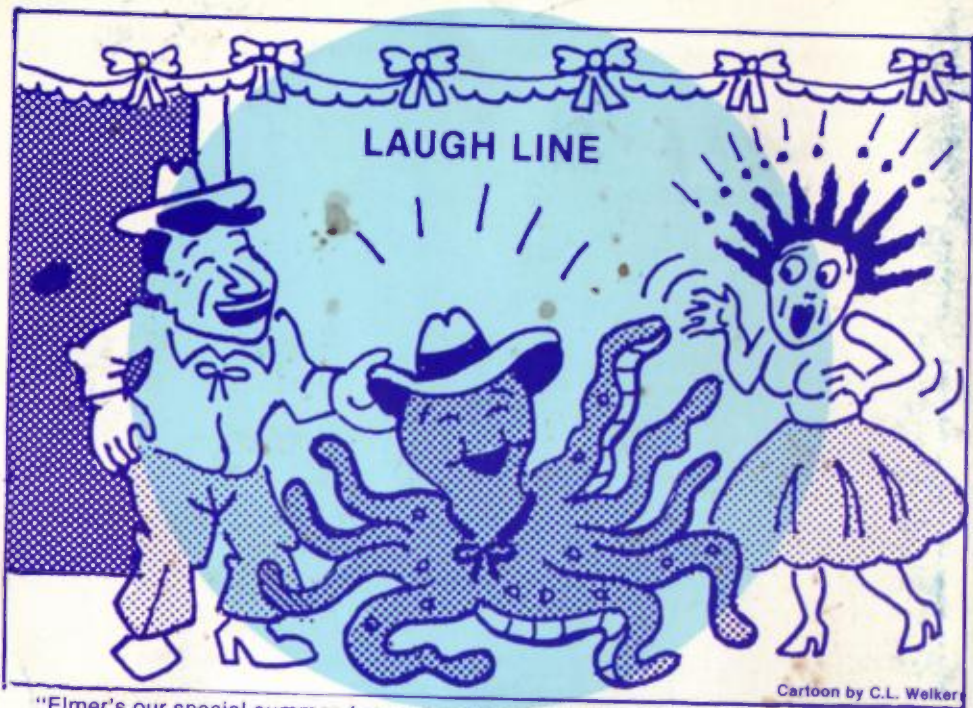
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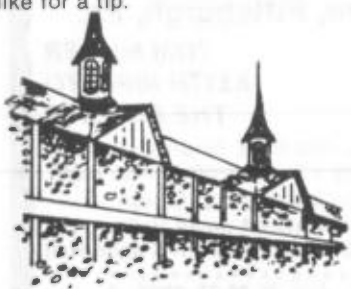
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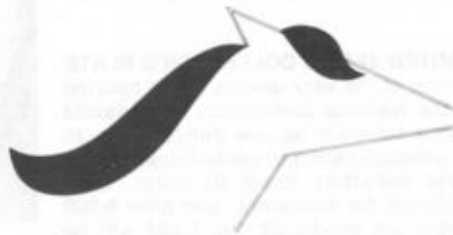


Just a jet blast from the airport, a hoofbeat from the famous Kentucky Derby's home at Churchill Downs, and a toot from the Ohio River-bound Belle of Louisville, 30,900 square dancers "marched to a different drummer" at the 32nd National Square Dance Convention at the massive Kentucky Fair and Expo Center. Near the climax of the three-day late June event, the Parade of States proved truly spectacular. The largest convention Louisville had seen since 1929 (when the American Legion met there) provided the world's largest square dance in one place at one time, when caller Stew Shacklette held the mike for a tip.



It was a festival of firsts. Over 600 callers attended. A thousand trailers were able to park right on the grounds, just a few dozen yards from the main entrance. 5,000 volunteers from the Kentucky and Indiana host area worked under the leadership of Russ and Roberta Carty, general chairmen. Over 35 exhibition groups performed. The clogging ac-

tivity was more actively evident than at any other convention, we would guess. The Showcase of Ideas and Publications Displays was bigger than ever (with a beautiful and restful green carpet throughout). A dozen countries were represented, including far off Japan, Australia, New Zealand and the Republic of China.

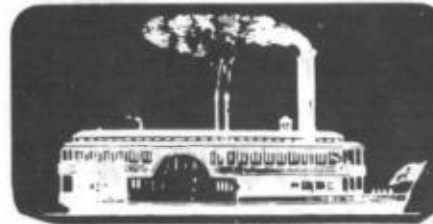


There was so much to see and do. The Fashion Show, a "Thoroughbred" event, offered a myriad of music, colorful costumes, and a memorable climax of strutting horses and riders parading around the "racetrack" in the huge coliseum. Each night, after the dozens of dance halls closed at eleven, two-hour after parties began both in the center and at many area hotels/motels. This magazine was among the sponsors of the Trail End dances at a motel the night before the convention began. Bob Howell's Cleveland area unicycle team was a treat to watch. Planned tours, demos, exhibits, pageantry, food were everywhere.

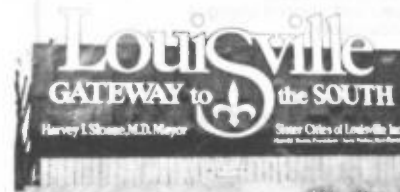
Educational panels, clinics and seminars were plentiful. The Callerlab Seminar each day catered to hundreds of callers seeking to improve their skills. Dance Leadership seminars each day were conducted by members of LEGACY: Bo and Agnes Semith, Stan and Cathie Burdick, Peter J. and Jennie Zukauskas, Ted and Betty Vaile, Freddie Kaltenthaler, Loren and Bobbie Foster, Bob and Dottie Elgin. From contra to clogging, from rounds to retirement, from publications to sewing programs—an endless variety of topics was discussed. Cathie also moderated a caller's spouse panel with panelists who were new to the National volunteer scene: Kim Barbour, Kristy Story and Vickie Letson.

The exhibitors' area (vendors' booths) was constantly crowded with shoppers,

despite wide aisles and a beautifully air-conditioned facility. Clothing, record, jewelry, badge and other shop people all agreed that business was better than at most previous conventions.



The press was good to this convention and its sponsors. At the Press Breakfast on Thursday morning, where representatives of half-a-hundred square dance publications world-wide gathered with convention leaders and public media reps, it was announced that national coverage was achieved through the "Good Morning America" show and others. Many full page pictorial displays appeared in the local press, and dozens of dancers and leaders were interviewed on local TV. When your editors returned home, they were questioned by friends who had seen the "largest square dance ever" on TV news. After many years, the size and scope of the National Square Dance Convention has received the national spotlight it has long deserved.



The Press Breakfast keynote speaker was Dr. Carl Hurley, a "Kentucky hillbilly" who assumed that accent to tell funny anecdotes, and dropped it as quickly to make cogent points, such as his main premise that we should consider all people as individuals. "You're the only one who can be YOU," he said. "Isn't that fantastic? There never was another and there never will be!"

The Cartys and their whole team managed things extremely well, from where we sit as observers and participants, and with a \$425,000 budget and a half-dozen years of daily and nightly administrative/planning responsibilities, that was certainly no small task.



## 33<sup>rd</sup> National Square Dance Convention\*

Dancers, callers, cuers, cloggers, leaders from all over the globe now look eagerly to Baltimore in '84 (June 28, 29, 30) and know that the middle-Atlantic area, with Peter J. and Jenny Zukauskas at the helm, will provide an equally exciting and spectacular showcase for our special activity. Houston, Texas was selected as the convention site for 1987, following Birmingham, Alabama in 1985, and Indianapolis, Indiana in 1986.

The scope of the activity can best be chronicled with an excerpt from the *Louisville Times*: "Shaik Mahboob crossed an ocean (to attend the convention)...from Saudi Arabia...to dance 16 hours a day...because in his native country taboos against men and women dancing together prevent (its fast growth)."

The 1983 Louisville National Convention is history. Its attendance figures passed both the 1958 and 1970 conventions held in that city, along with the numbers of clinics, seminars and other events. A significant factor in the development of national conventions is that each general chairman couple joins the National Executive Committee which advises and consults with local convention committees. Eddie and Alice Colin, general chairmen in 1958, and Roy and Marita Davis, general chairmen in 1970, thus lent their expertise to insuring that this year's event would surpass the conventions they managed. This exemplifies that mysterious "spirit" that exists in the square dance activity, many examples of which were obvious throughout the convention's hectic days.

Congratulations to Russ and Roberta Carty, Clyde and Jean Elzy (assistant chairmen), and all the many workers in blue and green who may launder and lay their convention garb away for a well-deserved rest! Great convention!

**CONVENTIONS ARE GREAT IN LOUISVILLE**