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Publishers and Editors
Stan & Cathie Burdick

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Well, we've done it again! Whether you term it as a hornet's nest or a can of worms, Ed Foote's article is drawing great response. (Not to mention Russ Nichols' July "Challenge Chatter," and Harold Bausch's August "Dancing Tips"). So let's clear the editorial air, one more time!

One response to Ed Foote's article impugns us for printing it, the other gives some arguments against Ed's viewpoint. We will only answer the first, since whether we agree with Ed or not is immaterial. We have said over and over again in our sixteen years as editors that we strive to be "open," that we do not have to agree with everything that is printed in ASD, and that every reader has the right to be heard if he wishes to speak. Ed Foote has that same right to present his views cogently and logically to a nationwide audience. The readers in that audience may agree or disagree, and are equally free to rebut.

ASD devotes many pages monthly to printing news reports and information concerning the national organizations, such as Callerlab, LEGACY, Roundalab, URDC, National Convention and NEC. However, we are not an in-house organ for any one of them and our writers may feel free to disagree with action or try to change it by convincing others of their viewpoints.

When we ask columnists to share their views, we do not dictate their opinions or their choice of material. Does any editor tell Art Buchwald or Paul Harvey what to say? Russ Nichols and Harold Bausch are free to state their opinions; we may or may not agree! Our hope is that readers who disagree will say so! They have said so...after several months of sparse editorial correspondence, more letters are probably in the

CO-EDITORIAL



"Feedback" file than are going to fit in this issue. We'll continue them until all viewpoints are heard.

We see this function—an open "clearinghouse" for opposing viewpoints as one of the main responsibilities of magazine editors.

Along this same course, when we printed the picture of Jimmy Carter dancing on the ASD cover, we were accused of political promotion for the Democrats. This month's issue contains the story of Ronald Reagan learning to yellow rock. Would you like to guess this time which party we vote for? You'd all be incorrect. But we reserve the right to print news and the Washington story is news this month, as was the story that Jimmy Carter was our first square dancing president.

One more time, in chorus, we say, "We may not agree with what you say, but we'll defend to the death your right to say it." Anyone else ready to write?

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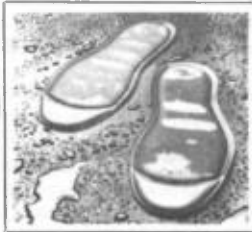
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BY-LINE

A bewitching October array of writers appears in this issue, treating a variety of topics we hope you will find inspiring and entertaining. Square dancers everywhere have enjoyed dancing to *Oh Lord, It's Hard To Be Humble*. **George Bell**

shares some new aspects of humility in the lead article. Also writing philosophically is **Dan Martin**, a LEGACY trustee and veteran leader in Georgia square dance associations. Caller **Virginia Callaghan** introduces the 1985 Callerlab theme with an article on the delights of live music for square dancing. While the story about President Reagan is not signed, we suspect it came from the pens of **John and Sally Tullis**, publicity chairmen for the Baltimore convention, and a couple who deserve credit for their hard work during the recent years of preparation and promotion.

Jim White, another LEGACY trustee who also manufactures Promenader Shoes, uses his expertise in the S/D business world to warn of some pitfalls and give some tips to those considering establishing a S/D enterprise. Still another LEGACY trustee, **Mary Jenkins**, describes the fun and hospitality she and husband Bill enjoyed on a visit to West Virginia.

Welcome to old friends, puzzler **Erma Reynolds** and poet **Jeanne O'Hara**, and to a new one, cartoonist **Rosemary Geseck**.

It's downright *spooky* how each issue just manages to fill up with features and ads, but we're glad it happens...hope you enjoy every page!

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Thank you for featuring us in "Facing the L.O.D." in the July issue of *American Squaredance*. We appreciated your choice of information so that we didn't come across as doing more than we really had. Ours was a late start in round dancing but we spent increasing amounts of time catching up.

Enjoyed reading about the China trip. That's on our list for someday.

Dorothy and Everette Walker

You do an excellent job with your magazine. I read it from cover to cover when it comes.

Cathie, your story about China was so good, I felt like booking a tour (with your group, of course).

*Peggy Burnett
Warsaw IN*

I really did enjoy your article on your trip to China.

I read every word of it— and some twice.

Harold Bausch

Many thanks for printing my "He Said— WHAT?" poem. I love to write them and will send some along to you now and then— in case you'd care to use them.

Am enclosing a Christmas poem— published in *Pen-Del Fed- Fax* last year. Everyone liked it so perhaps you might use it in your Dec. issue. Also a Halloween one— which was in the *Penn-*

Jersey publication last year.

*Jeanne O'Hara
Gladwyne PA*

Thank you for your reminder about the subscription of *American Squaredance*. I would like to continue this subscription so I enclose a cheque for \$18.00, which would be enough for two years (including postage).

Square dancing has become real popular in Sweden now. You can go dancing every month if you like at festivals and other meetings. On June 29, 30 and July 1, I attended a festival in Falun, with Jerry Story as caller. What a voice that man has! It was a real highlight.

Directly after that I went to a small village up in the mountains where we danced every day from Sunday night to Friday night. We had some of the best Swedish callers up there, and it was a very instructive week. We workshopped all the plus calls. One day we went up to the highest mountain in the neighborhood and danced a little at the top, so now we are real top-dancers.

This was a very good way of spending one week of the summer vacation.

*Lief Carlsson
Arvika Sweden*

Here is my check for another year. I've been square dancing for years and know the *American Squaredance* helps in enjoying the dance. I enjoy the articles from the different parts of the country to hear of other ideas.

Thanks for publishing a worthwhile magazine.

*Susan H. Fretz
Macon GA*

Continued on Page 95

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Meandering with Stan



Well, my off-season interlude is over. We're back into the thick of fall programming. Gone are the breathtaking views of my favorite lake retreat. Gone is the smell of Adirondack pines. Gone is the nakedness of white birch limbs etched like delicate scrimshaw lines against numberless jade hills. Gone are the daily swims, the sails, the trails, the tennis, the R&R. (Those initials for me stand for Reflection and Restoration.) Everyone needs an *off-season* in order to get refreshed for the *on-season*. I hope you had yours this summer.

One of the positive advantages of a getaway month like July-August is the fun afforded by a chance to soak up some sun, son, and take an *extrospective* look at the passing scene as well as an *introspective* look at oneself. In order to lend a little class to this mediocre Meanderings mixed-medley, I'd like to quote from Thoreau:

"It is not worth the while to go around the world to count the cats of Zanzibar. Be a Columbus to whole new continents and worlds within you, opening new channels, not of trade, but of thought."

A somewhat elevating experience enjoyed in mid-summer was a visit to the Eugene O'Neill Theater Center in Water-

ford, Connecticut (speaking of adding a little culture to our lives). The dramatic offering was all Chinese (with resident Chinese thespians) and a special treat, since we're now so well *Oriented*. (Ah, so!— Co-ed.)



Three times I went *Rotaroot-tooting* in the north country. That's simply visiting local service clubs to get makeup credits for the club back home. Truth of it is I like to *hub-nub* and *circulate* with various Rotary *wheels*. Makes me feel I'm somebody when I know I'm non-notably nobody. (You said it!— Co-ed.)

Summer is a time to yaw'n'jaw or to yak'n'rap. Talked to a some-time square dancer up the road whom we'd known for years. Discovered he came back from Aspen this spring ranked six in the nation for his speed on the slopes. And I didn't even know he was a ski-buff! Says he plans to give it up. Too grueling— all that practice. Funny. "A hobby is something some folks go goofy over in order to keep from going nuts."

Another couple, met accidentally, told of how they had dropped out of square dancing due to someone at their very first club dance after graduation giving them the old "club flub snub." (That's the "you flub, I snub" attitude.) Pity. When will we *really care* about those hard-earned new grads?





Someone asked where the word *taw* comes from, referring to the distaff side of a partnership. Well, it's an old Indian term, referring to an Indian maiden. Sometimes in tribal script it was spelled TAU. That comes directly from the spotted Pinto pony's mouth. I was told by my Uncle Uncas that when an Indian boy ran through the thickets and ripped his deerskin breeches to shreds, a maiden would come with needle and thread, saying "You TAW yo' breeches again, boy, but I'll APACHE, or you'll be *Running Bare!*"

Sitting at dinner at the Inn at Silver Bay, six strangers, including me, were sharing food and food for thought.

The woman on my right, thirty-ish, from the New York City area, was seeking from each of us (two other women, three men) what our interests and hobbies are.

From the man on my left she discovered some facts about pewter collecting. The composition of pewter. Degrees of lead content depending on its historical origin. The distinctive mark of the craftsman stamped on each piece. Benchmarks of quality.

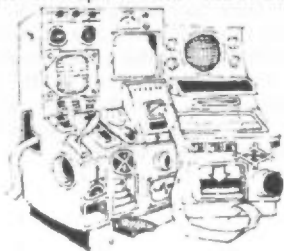
She talked with me about square dancing, publishing, philately, bridges. From the others she elicited more, everything from judging art to growing zucchini.

As we rose to go when we all had finished, she thanked each of us in turn. Then she said that years ago she vowed to learn one new fact each day of her life. She was pleased to get an extra bonus of facts over today's quota.

A good goal. One new fact per day.

Do you know the difference between *ignorance* and *apathy*? (I don't know and I don't care. — Co-ed.)

A guy in our town invented the paint roller. He's an engineer, not a painter. What an indispensable labor-saving device.



As decades pile on decades, we in the publishing business can rejoice that printing technology has really rolled into high gear, with *offset* replacing *letterpress*, making the latter method almost as extinct as the dinosaurs. And the best part of this big flip is that costs have nose-dived considerably, unlike so many other industries today. No more waiting a week while your forms and blurbs and promos get printed. The "quick-print" shops in most every city anywhere will do 'em, while you wait. Or do it yourself on your own little business offset or on your desk-top rapid-repeater handy-dandy copier. *Voila!*

How well I remember the old-old days, say about three decades ago, on the second floor of the musty print shop somewhere in New England, where we set type by hand, letter by letter, or put the linotype slugs into galleys and pulled proofs. No more hot type now. No more *strike-on* printing. It's all photographic and electronic. Our printer runs the paper copy you're reading on thin metal plates that are etched photographically and rolled over a high-speed drum to produce such clean, sharp reproductions old Ben Franklin would drool.

All copy is set on our own console computer-composer that sits in the corner of our office like a groaning behemoth, as smug as a Supreme Court judge since it can easily memorize an encyclopedia and blink it back to you on its one big green eye with hardly a ho-hum.

Then over in the other corner is another marvelous new machine we acquired recently — an IBM computer that makes keeping records, printing letters, memorizing lists, and spitting out labels and documents as simple as partner party parchesi in the parlor. It, too, blinks its green eye constantly, and asks more questions than a three year old.

Add to all this our mailing machine, typewriters, copier, label jobber and bundler, plus smaller implements, and you have a maze of technical tools that would make my first printing boss, Mr. Utter, utterly green with envy if he were still around to utter an exclamation or metamorphose to a chameleon emerald, all in a wee instant, b'gory.

Aren't computers a wonder of the 80's? Think about it. Every second of our lives we're being monitored, diagnosed, indexed, entertained, routed, numbered,

analyzed, projected, graphed, studied, and type-cast, whether we know it or not, by those infernal silicone superscriptscopes in a twinkling faster than you can—ah—take a *byte* out of an *Apple*! It's good to be alive in this electronic age. (Of course, computers are only as intelligent and efficient as the *women* who program them, right?— Co.ed.)

There's always a simple solution to every problem— even the problems we encounter in the square dance world.

It was a good year for Caller Colleges. By the time you read this I will have finished the Cincinnati area school with 21 callers (see next month's issue), enjoyed the mid-continent one with 15 callers near KC (see *ASD*, Aug., p. 8) and can herein describe the northern Vermont college with ten callers aboard. Still to come is the late fall school with Cal Golden and the Copes, at beautiful Copecrest (Dillard, GA) just a month away.

St. Albans, Vermont— What a setting this was for the second annual Northern Vermont Caller College at Mike Trombly's TNT home/hall overlooking the hills and valleys bordering Lake Champlain. Ten fledgling crooners "chicken plucked" and hash-bashed with Mike and me over a gorgeous four-day weekend to the tune of TNT up-tempo tintinabulations. Great bunch— Claude, Jeff (ooops— Geoff), Bob, Don, Dot, Murray, Mary, Jim, Frank and Jeep. Great satisfaction for caller-coaches to plunk a little pebble of know-how into *uncharted waters*, as it were, and slowly see the ripples rip where they may. Some become becalmed, others make quite a splash. (Only a few drips under pressure make a splash.— Co.ed.)

York, Pennsylvania— Early in August it was time to "smell the white roses" of York again, so I unleaded the Celeb and pointed her nose south from Lake George for an eight-hour scoot. It was so humid at the *ASDance* that night things were a bit slow. A bit of a stalled small ball, the Brits might say. Dennis and Gerrie Hensel hosted me. Don Spangler cued. You Olympic hopefuls and muscle-builders know that York is the dumbbell capital. (Is that why they wanted to keep you there, Stan?— Co.ed.)

Minerva (Olmstedville) New York— Over the mountain I went for a double-shot of squarenading at the legendary Mockingbird Hill home of Mary and Bill

Jenkins. (In addition to *ASD* staff help, their credits are a mile long and whale wide.) Select, seasonal, self-starting sashayers provided *reel* revelry both times. Make-your-own sundaes added full flavor to snack lines and full measure to waistslines.

Point Claire (Montreal), Quebec— To simmer in summer is a bummer, but not when you can dance/call in the air-conditioned hall used by Circles & □'s of Pointe Claire, so there! Thus I did a PLUS with no fuss in the middle of August. (That could be verse.— Co.ed.) One marvels that most Canadian clubs are so tidy, proper and smooth. Charles and Jennifer Norman were my hosts again. Party after. Easy three-hour jaunt north from our August home. Almost local.



Silver Bay, New York— We did several one-night-stands at this resort, part of a long-time tradition. Most were outdoors under the lights. Some of the faces beamed brighter than the lights. Makes me wonder if sometimes the golden gleam is gone when we feel we ought to cram 41 lessons into some fragile folks' faculties. It takes me wa-y-y back to the days when there were no classes needed to dance. Anybody remember?

Everybody's *trivia-happy* these days. Who hasn't played *Trivia* Pursuit and other such head-scratching games on the market? Well, I completely uncovered a hysterical bare-faced fact about a fanciful figure. It goes like this:

Said Lord Godiva to Lady Godiva when she returned home after her famous ride: "And just where have you been? Your horse got home two hours ago."

Now, before I get unceremoniously ridden out of town on a rail for such raillery, I'll exit quickly, but with General M....

"I shall return!"





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by
Dr. George L. Bell
Huron, Ohio

Oh Lord, It's Hard To Be Humble

We need to define the word *humble*. Humility is not self-depreciation, which is an attempt to deny a strength or a talent. It is not being a doormat who carries around a sign which says, "You can step on me all you want." It is not constantly talking about how humble you are. In fact, a person who is humble never talks about it. One cannot even *be* humble unless he or she has something to brag about. When we talk about a humble person, we are talking about a person who has a strong sense of self-worth, a person who could brag about a talent or about a great measure of wisdom or skill, but who does not talk about that which is special.

Conceit is what makes a little squirt think he or she is a foundation of knowledge or wisdom or beauty or strength. I have met a few people like that, people who feel they are God's best gift to the world. In fact, sometimes you have a feeling when you meet a conceited person that if he or she had not been born, the world would have beaten on the gates of heaven begging for that person.

Being humble makes us teachable. It makes us open to others. It protects us from the danger of becoming our own God and worshipping ourselves.

Being humble makes us teachable. That might seem obvious. A conceited person builds walls around the brain and around the soul. Nothing is more deadly than intellectual and spiritual arrogance, and it is so easy to be arrogant. Perhaps it becomes easier as we get older, for we do not want to appear insecure or imperfect. We do not want to be self-conscious or embarrassed. I think of the things I want to learn to do, but I'm too embarrassed to sign up for the class which would teach me. It is hard to admit that I cannot do some things that people much younger than I can do very well. That is pride and that keeps me from learning. Every day I meet people who are living in pain who are afraid to seek information or help because they are too proud. It is difficult sometimes to admit you do not know how to solve a problem, or that you are totally ignorant and need to be taught as if you were a first grader.

Occasionally you hear a person talk about how ignorant they have felt as they have learned new math, or taken a calligraphy course, or learned how to run a computer, or tried to manage a portfolio of stocks. It is common to hear people talk about how inadequate they feel at being a good parent or a good partner in marriage. Discomfort sometimes forces us to confess how pride and conceit have kept us from learning new things which would actually enrich our lives. Without humility, we can easily and quickly slip into intellectual and spiritual arrogance. Humility makes us teachable.

Now, a second benefit of being humble. Humility makes us open to others. Sometimes what we need is something more than the ability to learn new things in all areas of life. We need others. We need to ask friends to help when we cannot find the way by ourselves. But you cannot do that unless you are humble. Proud people are self-centered. They often are very lonely because they will not let others come close to them and they never touch another's life in any depth. It is said that the great composer Franz Schubert lived in the same city as Beethoven, and though they met many times, Schubert never spoke to Beethoven because Beethoven came from a family of low repute. I wonder how many of us are like Franz Schubert,

Continued on Page 93

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LIVE MUSIC

by Virginia Callaghan
Sacramento, California

"Music, Our Greatest Ally" is the Callerlab theme for the coming year. Live music plays a prominent role in this concept. For your big party, live music is a great event; it brings the club, the caller and the dancers together in fellowship not found in any other way.

The caller has a new role. There is the excitement of doing something new; there is the prestige that comes with the ability to perform with a band behind you and the satisfaction of being in the group of callers who are keeping up—not always catching up.

For the club, live music is a drawing card; it is a fringe benefit for your caller and the club is a true patron of square dancing.

The dancer finds live music a pleasant new experience. To dance while real people are making the music that entertains you right before your very eyes is not soon forgotten. Then too, there may be intermission dance music and other entertainment by the band and caller.

Now back to the caller: If the club has honored you by providing live music for the next big party and you are new to performing with a band, don't panic! There are certain steps you can take to assure a good performance. If you are new to live music, it is essential that the band be composed of professional grade musicians who play often for modern square dances. They not only know how to play the music you need but are vitally interested in the success of the program. Get their advice on procedures such as signals for starting and stopping, loudness and softness, tempo, amplification of voice and music and other details that will become apparent as you proceed. Select the music for the patter and singing calls from their repertoire and choose simple figures as insurance against confusion. Have the



band play as much like your familiar records as possible and practice with the band before the dance until you are confident you can perform well. Should you not practice before the dance you will practice on the stage, and this is not good. If after all this, you are not reasonably certain the program will be a good one, drop it until another time. As with most things, a second attempt will be easier.

Another advantage of live music is that it can be taped on location with high quality by a professional sound studio. A program of a Sundowners of Sacramento Square Dance Party that was made in this way is advertised in this issue. . The Ghost Riders Band of Concord, California, who helped make this tape, are well regarded in the California area and are very cooperative with square dance groups. Many callers, new to live music, have cut their musical teeth on this band's drumsticks.

In summary, live music, as the 1984-85 square dance theme implies, can be a great asset to the caller, the club and the square dance party. The capability to call and perform with live music adds to the caller's professional competence and reproducing the program may let him be heard in distant areas. Live music excites interest in the advertised dance and the club becomes a true patron of square dancing. Dancers are impressed by live music. They know they were present at a worthwhile event and remember it. Live music is a great ally. Consider its use.

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COMING NEXT MONTH: THE 1985 CALENDAR OF SQUARE AND ROUND DANCE PROGRAMS
AT COPECREST— WHAT A LINE—UP OF CALLERS AND CUERS!



Thursday, June 28, 1984— It's a warm, muggy afternoon in Baltimore. Eighteen square dancers, clad in the familiar blue-on-blue costume, reluctantly leave behind the excitement of the opening day of the 33rd National Square Dance Convention. They board a bus bound for Washington, D.C.

Who are these people? Where are they going? And why? Let's ride along and find out. The dancers are the Baltimore Executive Committee, the chairmen responsible for organizing the various facets of the convention. They are going to the White house to meet President Reagan. Why? Because he wants to convey greetings and good wishes to the 24,000-plus dancers attending the convention.

As the trip progresses we can feel the excitement build. But... when the bus pulls up in front of the Executive Office Building, the good natured bantering and laughter cease. We are here, in our nation's capital, about to say hello to the President of the United States!

Once inside the building we sit down to wait, wondering about nervously what lies ahead. The ladies retire to the restroom to primp a bit, but only after submitting to a thorough search of their pocketbooks and a trip through a metal detector. What price glamour! But we'll have our pictures taken with the President, and we don't want to look dowdy.

This task taken care of, the ladies join the gentlemen, and we are off on a tour of the White House, escorted by Jean Jackson of the President's staff. Besides the usual East Room, Red

The Day the President Learned to Yellow Rock

Room, State Dining Room and Rose Garden, we are shown several areas not always open to the public. In one room we are even invited to sit down for a bit. One could soon get used to this VIP treatment!

Then it is time. An aide ushers us into a reception room near the Oval Office. Trying not to appear flustered by the television cameras and the barrage of photographers, we line up to shake hands with President Reagan and have our pictures taken with him. He walks in, flashing his movie star smile, neatly attired in a well-tailored beige suit.

After patiently greeting us all and posing for seemingly endless pictures, he graciously accepts our gifts of the Baltimore cookbook, souvenir cap and belt buckle, and the convention Program Book.

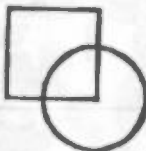
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Some polite conversation follows, liberally sprinkled with humor. The President puts us all at ease. Then Jennie Zukauskas asks if she might give the President a yellow rock, on behalf of all the ladies present. When he inquires as to what a yellow rock is, she demonstrates rather than explaining! The cameras click madly.

Then it is time for the traditional "Thank You, Mr. President." We file out pausing to talk with a reporter sent by one of the Baltimore television stations. We are quiet as we ride back to

Baltimore, carrying with us a letter from the President to read to the convention at the evening ceremony that night.

Thursday June 28, 1984— It's now early evening in Baltimore. Eighteen dancers file into the Civic Center Arena to salute the flag, sing "God Bless America" and bring the assembled dancers "best wishes for a most enjoyable and rewarding convention rallying around the flag of freedom" from the President of the United States. A day to remember!



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- C-209 YOU WERE ALWAYS ON MY MIND— Jerry Haag
- C-3512 FOX ON THE RUN— Ken, Jerry, Beryl & Gary
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- C-702 WELCOME TO (LAKE OF THE OZARKS)— Marshall Flippo
- C-703 IF YOU'RE GONNA PLAY IN TEXAS— Marshall Flippo
- C-802 EVERYDAY PEOPLE— Scott Smith

WHY TRAIN SQUARE DANCE LEADERS?

by Dan Martin
Augusta, Georgia



The question is posed: "Why train leaders?" Putting aside consideration of benefits to self and focusing only on the broader issues, I believe justification is two-fold. Such training will (1) benefit square dancers. Expanded, that grouping includes not only the individuals who participate in the exercises, but those who will experience the beneficial effects resulting from the participants' improved applied leader talents and capabilities. Training goals are set to not only support, improve and expand existing leader skills, but to develop new leaders as well. Well-planned programs will stimulate, educate, encourage. The focus is always to offer an environment for growth. The first purpose of any leader training is people-oriented. The second (2) reason is that it will benefit all square dance programs, local and universal. Training goals are set to advance and strengthen the total program. In part, this is done by exposing problems, then seeking acceptable solutions. The work of the sessions is normally tuned to permit and encourage unification of all interest groups in a common purpose. Thus, the spirit of cooperation is gained. The sessions may be the first time such desirable interaction has been possible. Leader training programs also allow for better understanding of our heritage, so that we can hold fast to

what is good, while still working together to advance, strengthen and expand the future. And, throughout these training exercises, all will experience and practice, and become better prepared to perpetuate, the square dancers' universally accepted code of social behavior ethics, so that it can be proudly carried forward. The second purpose for leader training is program-oriented.

Both goals are served when serious-minded dancers come together, join minds and spirit with sincere purpose and intent, and work together for the common good. Well-planned and executed leader training exercises offer valuable opportunities for accrued benefits to both people and programs. It is well understood that all socio-economic systems must have good leaders to survive. Be it in a church, at the work place, or even in a family setting, effective leadership is paramount to success. Square dancing can be considered a similar operating system. It needs good leaders in all phases. Its leaders are almost totally non-paid volunteers. They usually don't even get expenses. They contribute time, talent and personal resources for love of the activity. Their only reward may be satisfaction for having done a needed job. Understandably, square dance leaders usually serve for only brief periods. Confronted with such demands on person,

and with the present frequent leader rotation, the problem of leader availability is compounded. It's understandable why our resource bank of quality square dance leaders rapidly depletes. If we are to have a strong program, one that will not just survive but will thrive, our square dance leader bank must be continually replenished. That speaks strongly for in-house square dance leader training.

Leaders are made, not born. Where is our basic raw material? We have a large family population, but a recent LEGACY survey revealed that our average dancer has less than six years' experience. I doubt that information comes as much of a surprise to most of us. The fact is that we are a very transitory family. Each year we welcome many new dancers into the activity. Each year we also experience many friends leaving. The study also showed that our average square dance leader did not aspire. He or she was chosen, and the vast majority had no in-house formal training. To create in such a short time, an adequate, knowledgeable, effective leader resource bank, one on which we can depend to serve the many needs of our diverse program, we must do more than merely accept leader skills acquired from other life pursuits and apply them to square dancing. We must make leadership attractive. We must develop our own continuing supply of trained leaders. And if we realistically appraise the situation, we have much with which to work and for which to be thankful. Our people have already shown some of the ingredients needed to become good square dance leaders.

In order to graduate, all have

demonstrated ability to learn. In any group, many display early desire to serve. The qualities need only to be enhanced, developed, directed, molded. All individuals need to be encouraged. All bring varied leader skills they have used in other endeavors. These now need to be expanded, strengthened, applied to square dancing. This can be done by preparing them to meet the new and unique challenges of square dance leadership responsibilities. They need formal, directed, square dance leader training.

If we are willing to give them this training, they will grow, the total square dance program will prosper, and all dancers will benefit by association. If we will train leaders, not only will we gain in return, knowledgeable, competent, self-confident, willing, goal-oriented and effective leaders who will assure successful, progressive programs, but longer-term dancer retention. Involvement sustains long-term interest. Informed, active leaders are the dedicated faithful. They make the important contributions and the heritage, the ideas and the ideals, the code of close interpersonal relationships that have become the hallmark and the sustaining attraction of all square dancers. These trained leaders will accept the burdens of developing new unified responses for our ever-changing conditions. Their contributions will strengthen the program. As informed leaders, they will more effectively communicate, and make the case for square dancing. All these things are possible through coordinated sharing experiences—square dance leader training programs.

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LINE-LIGHT



Art and Rose Cruse celebrated their first sixty years of marriage on May 26, 1984 with a square dance reception! Relatives, neighbors, and friends all joined the festivities at the Bucks and Does Hall in Columbus, Ohio. Art and Rose danced the night away.

Art and Rose, 85 and 81 years young, began square dancing in 1969, as a diversion from bowling lessons. Over the years, they have been active members of the Family Ties, Grand Squares, Wheelers 969, and Whirlaway clubs of Columbus. Each club has benefited from the Cruses' leadership, experience and counsel. The entire square dance community of Central Ohio has benefited from their example.

Art and Rose boast six children,

twenty-four grandchildren, and thirty-one great-grandchildren. The youngsters, break dancers now, are sure to follow Art's and Rose's square dance footsteps.

Sam and Eva Rader, Art and Rose's early mentors, traveled up from North Carolina to call at the square dance, making the reception an extra special affair. Bob and Rita Gabbert compiled a book of memories. Many of the notes and letters included promises to attend Art's and Rose's seventy-fifth anniversary square dance.

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Linda Cockrun is one of the designers and seamstresses here at the shop. Here she is modeling one of her designs. It features a peasant style bodice with elasticized scoop neck, split raglan sleeves with self-ruffles, contrasting overskirt in front to reveal two rows of ruffles sewn to a circular skirt with a row of ruffles around the bottom.

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Encore

by Mary Fabik

Highlights from Past Issues of this Magazine

25 YEARS AGO— October 1959

Try this Personality Test—

Have you noticed how unfriendly people are lately? If so, then take a l-o-n-g look in the mirror. Study yourself carefully. Whenever, you think of it, *smile*. Stand up straight and put a spring in your step. Meet your friends with a cheery "hello." Soon you will notice how friendly people really are. Smile! It's contagious.

Excerpts from Arvid Olson's editorial: Square dancing is a part of the United States. Since the early settlers came to this country in the 1600's to the present time people have gathered together to square dance.

Square dancing is a true folk dance developed by the people. It is a part of the folklore of this country, and includes round dances, musical mixers, folk dances and contras.

Square dancing is not Eastern or Western. It is American.

Mac McKenzie is thinking of the new dance season this fall and dancers who have been absent from dancing for a year or so who will be dropping in for a "look see."

Will they be in about the same position as Rip Van Winkle?

You get all lined up for a square and the caller lets out with a "down the middle with a dixie chain, ladies go left, and the men go right, around one, into the middle and square thru three quarters, rather a rude homecoming, wouldn't you say?

But there's more—eight chain thru, a dixie daisy, lines pair in, and out, and grand prwl and a cross twirl.

"I am not trying to hit the panic button," says Mac, "but I would tug the rope that hoists the caution flag. Many of these newer gadgets should be used like garlic seasoning; it can be repulsive if used in excess."

10 YEARS AGO— October 1974

Every lady who square dances may feel like a princess in her billowing petticoats, but not many ever have the chance to dance before a queen. Dancers in Iran performed in a benefit performance at which Her Majesty Farah Pahlevi was present as the honored guest.

Caller Jim Johnson, who calls for the only club in Iran at present, describes the dancing there: "On February first, there was one of dancers; at the present time, there are thirty-six very active

Continued on Page 88



LIVE MUSIC

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RHYME TIME



CHANGE OF HEART

An ugly old witch— believe it if you can
Zoomed in on her broomstick and came to land
In front of a square dance on Halloween
And looked in the window at the merry scene.

The clothes were even stranger than the ones She wore
And everyone was smiling as they circled 'round the floor
The music was lively— It was all such fun
She watched (and she wished) 'til the tip was done.

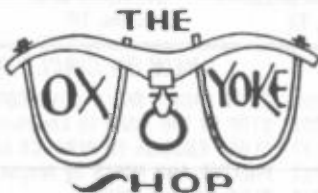
Then someone coming out spied her standing there
And pulled her inside to an empty chair
"We need another person to complete our square—
I'll find you a partner if you wait right there."

And that's how it happened that she joined the square
And gave up her witching to be dancing there—
Her life is much different than it was before
As it is for us all— once we "hit that floor."

—Jeanne O'Hara



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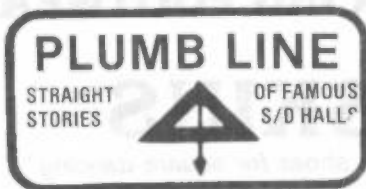


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Ted & Berma Holub



After retiring from an active life as a building contractor and real estate broker, Everett and Jennie Martin moved from the Hialeah/Miami Springs, Florida area to a small town 45 miles inland from Sarasota. In Arcadia they were introduced to square dancing in 1972. In 1973 rounds followed also.

In 1974 Everett decided to run for the political office of county commissioner, a four-year term which kept them from being active in the square dance world. After listening in on several seminars for new callers, Everett bought his first record. He already had a Bogen turntable so he started doing that one singing call, then added others. In 1978 his term on the county commission was over

and he taught a class at a mobile home park. The following year he enrolled in the caller's college at Dillard, Georgia under Stan Burdick, John Kaltenthaler, Kip Garvey and Jerry Cope.

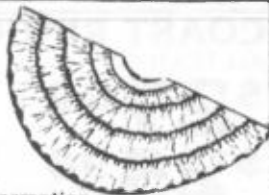
The bug had really bitten him: more records, new Hilton, more classes. He did not quite feel secure with the available halls since they were in mobile home parks. For years, Everett and Jennie talked about building their own hall but didn't do anything about it until 1983. In November they broke ground for a shop and hall which will hold 16 squares comfortably. Things went so well that the hall was ready for the dance scheduled with Stan Burdick on Feb. 15th, 1984. To the Martins' amazement, 22 squares showed up for this dance. 19 squares on the floor for the first tip.

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Marge Smith, a retired dancer, and her husband, Chuck, spend their winters in South Carolina. This is where she found Carol Maynard who specializes in square dance clothing. Marge chose the number 317 Authentic Pattern for her dress which has a peasant top with the laced cummerbund and overlay of plain lavender poly-cotton. Carol used six tiers of ruffles trimmed with white rick-rack for the skirt. Carol had her own pattern for Chuck's shirt which is plain lavender poly-cotton trimmed with the tiny check and rick-rack. The colors are bright and eye-catching on the dance



floor.

Chuck and Marge have danced since 1977. They belong to two clubs in Michigan and three in South Carolina.

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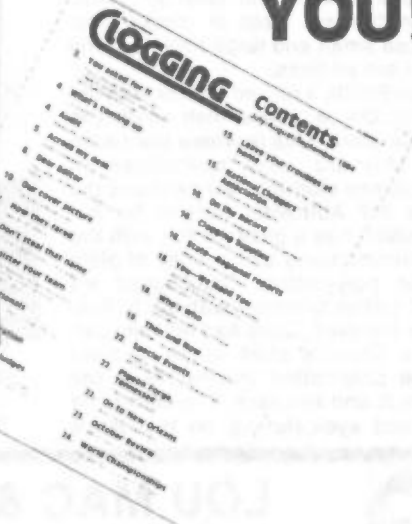
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NEWS
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THE
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Harold Bausch, chairman of the Mainstream Quarterly Committee, announces the following selection as the Mainstream Quarterly Selection for the period beginning October 1, 1984.

Grand Parade— Author not provided
Starting Formation— Static Square
Ending Formation— Static Square
Timing— 64 beats

Definition: Heads step forward to a momentary wave; ends and adjacent centers turn half, new centers turn 3/4; each side lady now steps forward to her right (to head position) to become the partner of the head man now in that position while the side men take head ladies out of the center with a courtesy turn; all now promenade half way around

the set and face in. Repeat all of this action again starting with the heads. The sides will then repeat the action of the heads, while the heads do the action of the sides and repeat all of those actions again. The total action is a four-times-through routine.

Teaching Hints: Advise the dancers that after the first routine, the head gents will be home but the side gents will be opposite. After the second execution of the routine, all gents will be home. Similarly, the first time the sides start the action, the side gents will be home but the head gents will be opposite. After four times through, all dancers will be at their original starting position. Also, please note that each gent will dance with one lady twice and not with one lady at all during the four routines. Please note that this is a workshop figure and not necessarily one which all dancers will commit to memory. Since the routine requires a courtesy turn, callers are reminded that this is suitable only for normal squares with the lady on the gent's right side or the gent on the lady's left side.

Continued on Page 92

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Md., Marex Badge booth (Rex Hall) was the first place Bill and I stopped to have a badge designed to symbolize to dance in the same hall where our forefathers formed the foundation of our great country!

*Fran Tinnaro
Memphis TN*

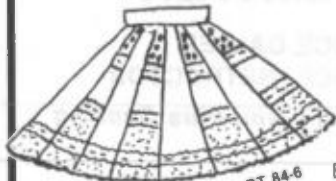


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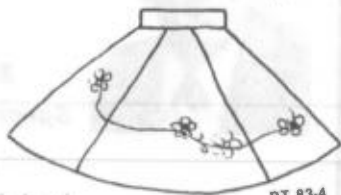


BT 84-10



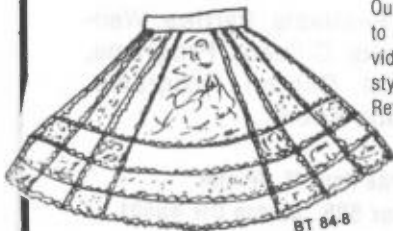
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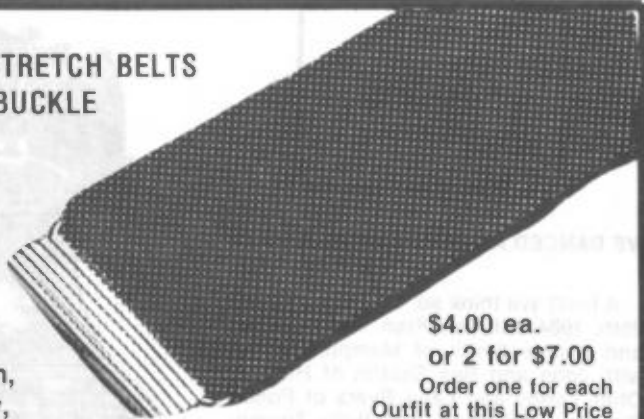
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BE YOUR OWN BOSS— The American Dream

by Jim White
Winder, Georgia

The women in my office tell me I spend more time in discussing the pros and cons of going into business than in any other single activity. I am not sure if that is true or not. I do know I spend a lot of time on the telephone and my correspondence basket is sometimes overflowing. I hope, over the past 20 years I have helped someone. I am most sincere in my belief that "a stranger in square dancing is a friend I haven't met." So every time my phone rings or I open a letter to the words, "I plan to open a square dance shop," I view that person as a friend I haven't met.

Being your own boss has some great rewards. Making a decision and then seeing things happen is exciting. Visions of financial independence are like cotton candy at the fair or homemade ice cream on July Four; it's wonderful. But, every coin has two sides. Some grief, many long hours, some sleepless nights and normally much more financial indebtedness than is originally thought are stuck to the coin.

Sometimes I am amused but most often I have a feeling of dread that I feel when I know I must break someone's bubble. Square dancers are enthusiastic. They love the activity, and everyone in it. So they go at a business of catering to the needs of square dancers with that same enthusiasm. Deep inside, they just know that dancers will beat a path to their door if they simply stock some merchandise and pass out a few business cards. It is often too late when reality catches up with them. The dream hangs on after several thousand dollars have been spent. Hangs on after the basement or garage is remodeled to serve as a shop, or (worse yet) after the lease is signed for space in a "nice shopping center."

While my first impression is sometimes wrong, it seems too often to be right. People seem surprised when they first talk to me. They call or write with that familiar expression, "I plan to

open (or have opened) a square dance shop and I need information about your prices." They immediately want to know "how long it will take to fill their order, how long on reorders, what is the minimum order?" They sometimes, not always, stop short when I ask them, "How big is your market? What volume do you expect for your first year? How near is your competition?" I usually follow these up with other questions. Hopefully, after talking for a few moments, realization sets in. I am not always able to convince them that my greatest concern is for their success, not my own. Not to say that I have or have not achieved any degree of success, but simply that I don't like to see my friends lose.

A few pointers I try to pass on are: Carry a note pad everywhere you go. Set up files by topic matter. Plan on at least one year in market research. *Don't, don't* and again *don't* think you have to do it now. The business of catering to the needs of square dancers is unique from the very start. From the view of total sales it is very small. Thus an understanding of potential sales is absolutely essential.

Research of a potential market can be done in a number of ways. A single and reliable method is to get listings of all the clubs in your immediate area. Cross check the lists for multiple memberships. You may have ten clubs in your area with total membership of 500. Cross checks however may show that 200 of these "members" belong to two clubs. Your consumer count is actually 300. What clubs have new dancer classes? How often do they have classes? If your consumer potential count is 300, how long has it been static (i.e., no change)? The number of dancers in the various clubs for the last five years would be excellent to know. Averaging those five years would give you a much better view of the "real" ex-

Continued on Page 94

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feedback

I must say that I got quite a surprise when I saw you had printed Ed Foote's writing on the controversial subject of "who is your partner in an ocean wave" without making some special notations for your readers. Those notations being that (1) the Advanced Committee of Callerlab tried to get the view expressed by Ed Foote placed into the advanced definitions and failed by a majority vote at the last Callerlab convention, (2) a motion was made, seconded and carried that Callerlab, through the Board of Governors, investigate the issue throughout the next year and present the membership with a concrete suggestion for resolution of this matter at the next Callerlab convention.

I cannot make myself believe that you, as a caller, share the views expressed by Ed Foote in the article, but that is really immaterial. The fact is that one view was expressed by a person who has displayed a dogged determination to get his views made a part of the "official" record. I find it surprising that the views of Ed Foote, which he has circulated via flyers at every opportunity, have been blessed with apparently sanctioned print. I believe those views are only important to the advanced and challenge programs and should not be forced upon all callers for the benefit of the minority. If you or anyone else can show me

where, as a caller of the Callerlab Basic through Plus programs, I need to use the term "partner" in an ocean wave, I will certainly be receptive to that demonstration.

The really sad part of all this controversy is that little, if any, thought is being given to the dancer as the recipient of the call regarding "partner." The average dancer has trouble enough with understanding who is one's partner when standing side by side as a couple. Why give them something more confusing to them while they endeavor to follow the caller's direction? You made the statement, "it is controversial," and it is very much so.

Gene Trimmer
Paragould, Arkansas

Regarding Ed Foote's article, "Who Is Your Partner in an Ocean Wave?" in *ASD* of August 1984, the record must be set straight lest Ed's view begin to cause confusion among dancers and callers. The *ocean wave* has been with us as a basic formation since about 1953 when Bob Hall of Glendale, California, created it in his patter-call dance entitled *Rip-tide*. In his definition of the term *ocean wave*, Bob Hall said that the dancers "do-sa-do...around to lines of four with two ladies in the center, each person

Continued on Page 97

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STRAIGHT TALK

LET'S DO IT WITH STYLE!

...With or without the law [to make the Square Dance the National Folk Dance], square dancing is our National Folk Dance. It should be treated as such by those of us to are involved in the activity before we ask the whole country to respect our form of dance. The styling and grace you see in folk dances from other countries is sadly lacking in square dancing. According to Webster's *Dictionary*, *dance* is "The movement of the body, especially the feet, in rhythm with music."

"In rhythm with music" is the key phrase. How many people take 32 beats of music to do a *grand square*, for instance? It's a beautiful move if done correctly. There are dancers who can finish a *grand square* in half the time. They fill in the extra time with a swing, while they wonder why the caller hasn't given them the next move yet.

How many dancers do not promenade any more? How graceful do you think our Folk Dance would look to anyone watching, when the caller said *Promenade*, and one couple stopped cold at home, while three couples bumped into

them.

Imagine how squares look to people outside our activity when the caller calls *do-sa-do*. Some dancers go back-to-back, some swing, and some skip the call altogether. Some hug and then step to an ocean wave because they think that's where it ends.

How about *centers in and cast off 3/4*? There are dancers who back up 1/4 because it's a shorter trip.

These problems are not altogether the dancers' fault. As callers, we perhaps are too predictable, i.e. always calling *do-sa-do* to a wave or *centers in and cast off 3/4* or *heads lead right, circle to a line*. There are many other moves we could use from those positions.

Part of the problem is that while Callerlab recommends 41 weeks to teach new dancers the Mainstream list, our area averages 30 weeks and that includes the QS moves. It's a tough job to expose dancers to all the moves they need to know in that amount of time. One of the things that falls by the wayside is styling. *Weave the ring* is one example. It is taught as a no-hands move, yet dancers not only use hands but hips, and include twirls, hops, and who knows what else.

Minnesota S/D Callers Association
From *The Roundup*

LAST CALLER COLLEGE IN '84

Caller colleges have been especially popular this past summer (See "Meanings," this issue) and if you missed attending one, it's not too late. Cal, Stan, Jerry and Becky would love to work and recreate with you at Dillard in the beautiful north Georgia mountains early next month. (See page 14.)

THANKS HOWIE, WELCOME WALT

As fall rolls around, a staff change has materialized in this magazine. Walt Cole of Ogden, Utah, is our new PS/MS (workshop) editor, and we'd like to sincerely thank Howie Shirley of Vienna, Virginia, for his fine contributions in recent years.

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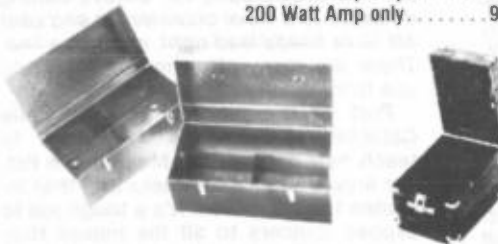
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PLUM CREEK PROMENADERS

Caller Ed Lang of Austin, Texas (see also ASD, p. 59, Aug. '84) says of these photos: "Here we go again, 'Promenading Along the Chisholm Trail'," referring to the Chisholm Trail Roundup in Lockhart, Texas, in which a grand prize plaque was won by the Plum Creek Promenaders for their attractive float.

Presidents Tommy and Laverne Kirkpatrick and Ed can be seen holding

the plaque. On the occasion of the parade the Snowbirds visited and danced with the Promenaders. Part of the fun of summer dancing is entering a float in a local celebration. Much spirit is built along with building the float and dancing on it. But the best part is winning the top award, say the Promenaders. Think about it. Next summer, *wheel around, slip your clutch, and load your float!*

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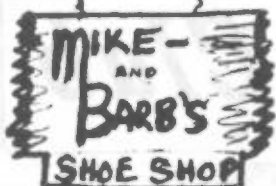
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JUNE 27-29

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RV'ers, 2,000 spaces are available for self-contained campers at the Alabama State Fairgrounds in Birmingham. All have electrical hookups— 500 spaces have sewage hookups. Arrangements are being made for shuttle buses to transport dancers to the Civic Center; however, they are incomplete at this time. In addition to State Fairgrounds, there are a number of commercial campgrounds in the area as well as several state parks, adding another 1,000+ spaces that are available.

Alabama's 21 State Parks offer camping facilities, scenic beauty, and tranquility while you are enjoying your Alabama square dance vacation. At most of our state parks, you will find a variety of activities, including golf, tennis, fishing and swimming.

Lake Guntersville in North Alabama is one notable park. Here, 5,559 acres of mountain tops and meadows overlook the 66,470 acre Guntersville Reservoir. The 322 site campground on the lake provides overnight accommodations beyond compare. This park is indeed a total recreational resort. It is 69 miles northeast of Birmingham.

Rickwood Caverns, located 20 miles north of Birmingham, offers improved camping sites— plus a miracle mile of underground caverns and other recreational activities. Oak Mountain, located 15 miles south of Birmingham, also offers improved campsites, plus an 18-hole championship golf course with

clubhouse and a well-stocked fishing center.

Last, but not least, in the immediate vicinity of Birmingham is Tannehill State park. It is a restoration of the Pre-Civil War Community, complete with iron furnaces which were used to manufacture munitions of the Confederate Army. It has 163 campsites with electricity and water, plus 50 primitive sites.

- A list of campsites follows:
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Bessemer Alabama 35023
 - Holiday Travel Park
Box 900, Leeds Alabama 35094
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Continued on Page 90

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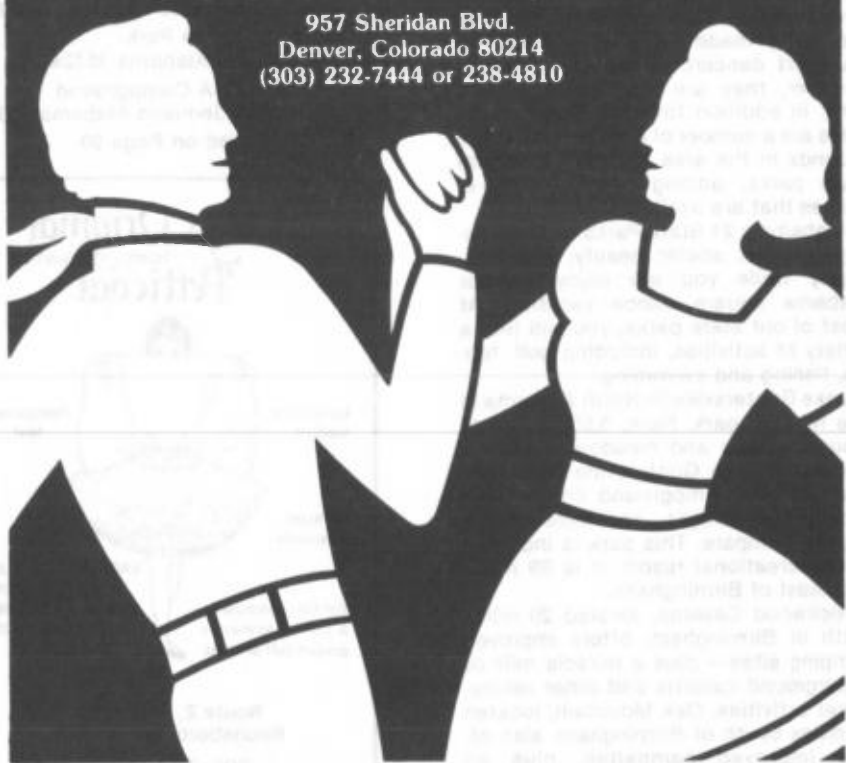
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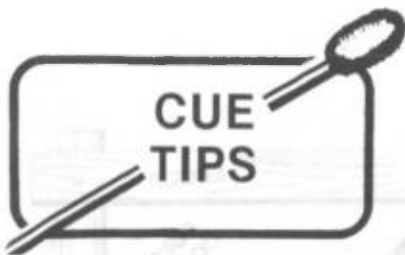
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Each month this feature will give the cues for the No. 1 S/D Round on the previous month's Pulse Poll. If the No. 1 selection does not change from month to month, the No. 2 selection will be published.

DOLL DANCE

CHOREOGRAPHERS: Stan & Ethel Bieda

RECORD: Blue Star 2231

FOOTWORK: For M, opposite for W unless specified

SEQUENCE: INTRO A B A B B ENDING

INTRO

- 1-4 (BFLY WALL) WAIT; WAIT; TWIRL VINE, —, 2, —; 3, —, 4 TO BFLY WALL, —;
 1-4 In Bfly Wall pos M's weight on R foot (W's on L) with L toe (W's R pointing twd LOD) wait two meas; Sd L, —, XRIB, —; sd L, —, XRIF (W twirls RF R, —, L, —; R, —, L) ending Bfly Wall, —;

PART A

- 1-4 (BFLY WALL)SD, —, BEHIND, —; SD, CL, SD, CL; SD, —, THRU TO OP LOD, —; SCOOT 4;
 1-2 (Bfly Wall)Slow sd L, —, XRIB, —; Sd L, cl R, sd L, cl R;
 3-4 Sd L, —, step thru on R to OP LOD, —; (Scoot) Fwd L, cl R, fwd L, cl R;
 5-8 (OP LOD) WALK, —, 2, —; FWD TWO STEP; WALK, —, 2, —; FWD TWO STEP;
 5-6 (OP LOD) Walk fwd L, —, R, —; Fwd L, cl R, fwd L, —;
 7-8 Repeat meas 5 & 6 of Part A
 (Styling note: In meas 5-8 step sprightly with a light and airy lifting action)
 9-12 (OP LOD)SD TWO-STEP APT; SD TWO-STEP (W ROLLS ACROSS TO LOP LOD); HITCH DOUBLE;;
 9-10 (OP LOD) Retaining handhold do a sd two-step apt (small steps M twd COH W twd Wall) sd L, cl R, sd L, —; M does a sd two-step twd wall sd R, cl L, sd R (as W rolls LF L, R, L crossing IF of M to LOP LOD), —;
 11-12 (LOP LOD) (Hitch Double) Fwd L, cl R to L, bk L, —; Bk R, cl L to R, fwd R, —;
 13-16 LACE ACROSS TWO-STEP TO OP LOD; FWD TWO-STEP; (TURN OUT) BUZZ, —, 2, —; 3 TO BFLY WALL, —, (IN PLACE) STEP, STEP;
 13-14 M's R W's L hands jnd (M crossing bhd W) L, R, L to OP LOD, —; Do one fwd two-step fwd R, cl L, fwd R, —;
 15-16 Turn out (M LF W RF) Buzz 3 L, R, L, R; L, R spot trng to Bfly Wall, Step in place L, R;
 (Note: M buzzes keeping L foot in place and pushing with R foot W opposite)

PART B

- 1-4 (BFLY WALL)(BOX)SD, CL, FWD, —; SD, CL, BK, —; HITCH APT; SCISSORS THRU;
 1-2 (Bfly Wall)Sd L, cl R, fwd L, —; Sd R, cl L, bk R, —;
 3-4 Both hands jnd hitch apt L, cl R to L, fwd L, —; (Scis) Sd R, cl L to R, XRIF (W XIF) to momentary SCP, —;
 5-8 SLOW OPEN VINE 4;; CIRCLE WALK 4 SLOW STEPS AROUND TO BFLY WALL;;
 5-6 Sd L, —, bk R to LOP, —; Sd L, —, fwd R to OP LOD, —;
 7-8 (Solo Circle)(M LF W RF) Walk 4 slow steps L, —, R, —; L, —, R around to Bfly Wall, —;
 9-12 (BFLY WALL)FC TO FC; BK TO BK TO OP LOD; SLOW BASKETBALL TRN 4 TO SCP LOD;;
 9-10 Sd L, cl R, sd L trng away to bk-to-bk, —; Sd R, cl L, sd R trng to OP LOD, —;
 11-12 Lunge IOD L trng ¼ RF, —, Rec R trng ¼ RF to LOP RLOD, —; Lunge RLOD L trng ¼ RF, —, Rec R trng ¼ RF ending SCP LOD, —;
 13-16 (SCP LOD)2 FWD TWO—STEPS;; WALK TWIRL 4 TO BFLY;;
 13-14 Fwd L, cl R, fwd L, —; Fwd R, cl L, fwd R, —;
 15-16 Fwd L, —, R (W RF twirl R, —, L), —; Fwd L, —, thru R trng to Bfly Wall, —;

REPEAT PART A AND B TO END BFLY WALL

REPEAT PART B (MEAS 1-12) TO END SCP LOD

ENDING

- 1-4 (SCP LOD)2 FWD TWO-STEPS;; (BFLY)SD, CL, SD, CL; APT, —, PT, —;
 1-2 Fwd L, cl R, fwd L, —; Fwd R, cl L, fwd R, —;
 3-4 Sd L, cl R, sd L, cl R; Step apart L, —, point R, —;

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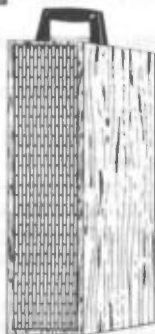
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Dancing Tips

by Harold & Lill Bausch

Dancers often get the wrong impressions, for example, some believe that the caller who teaches classes is not as good, or as important, as callers who travel around the country. Quite the contrary. Most callers have known for years that the ideal situation is to have the best and most experienced callers teaching. Admittedly this is often not the case. However, many of the callers traveling for a living are also fairly new callers. They have a burning desire to prove to themselves that they are good enough to travel and just set out to do it.

Some of the traveling callers are veterans, but not all of them are, by a long way. One caller, who traveled to make his living, remarked that this was the only way he could make a living calling. True, some could not keep local clubs, they were not popular in their area, so they got out on the road. Now don't think I am putting down traveling callers as a whole, for there are some great ones, but there are also the other kind.

Often you find really successful business men who are callers. They enjoy square dancing, and they enjoy calling. They may be very good callers, but they would be foolish to give up a good job with a great future to go out on the road calling. Callers who call for a living, have no retirement plans sponsored by the company. They do not have insurance plans paid for by the company. It can be a rough situation when it comes time for them to retire, or when a serious illness pops up.

The caller who has a good job, and several good clubs to call for, has the best of two worlds. He is wise to stay where he is, and should not be considered less of a caller than the fellow who is on the road. In fact, nothing says he is not the better caller— each should be given his own due, according to the job he is doing.

What job is he doing? The area caller

who teaches classes, calls and builds clubs— isn't he doing about as much as anyone? He is the one who provides the dancers, he is the one who keeps clubs going, he (or she) is the one who really perpetuates square dancing. If it were not for the local or area caller, there wouldn't be any other kind.

Now the dancers, pat them on the back if they help at classes and support local clubs. I've heard dancers and callers say that Mainstream, as Callerlab has designated it, is not really the main dancing anymore. However, you must dance Mainstream well before you can go to other programs. If you dance Plus you are also dancing Mainstream. Actually you are dancing 69 Mainstream calls and 28 Plus calls, with variations of both. If you dance Advanced, you are doing Mainstream, Plus and the Advanced calls. Oh yes, it is named properly, for you can't dance the others unless you dance the most important calls of all, the Mainstream calls. At the same time, the most important dancers are the Mainstream dancers who do the ground work and support us all.

The local clubs, the local callers, and the hard workers who support them both, are what square dancing is all about. The festivals, the national conventions, the special dances are only the variety we provide for ourselves. They are important, but they are secondary to the great and glorious square dance program— the local club, and the local caller. There is nothing more important.



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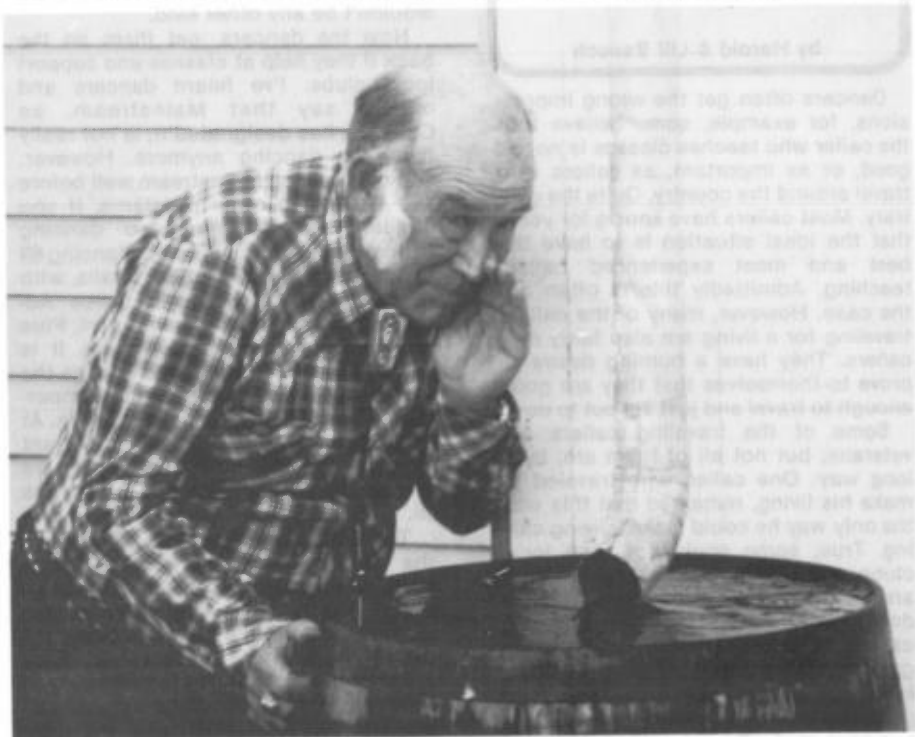


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Calling Tips

DO YOU HAVE A PICTURE?

by Buford Evans

One night at class, right after teaching *spin the top*, one of the students came up to me and said, "You must have a picture in your mind as to what you are calling." My response was "Yes!" I went on to explain that first I must decide what calls are to be used in the particular sequence of calls or teaching session to give me the "picture" I want. With this "picture" in mind, as each call was given, I watched the dancers to see them change from one formation and partner pairing into another partner pairing or formation. As the picture was developing, the next call was given to make still another picture. By watching the dancers in this way, and giving each call just before it was needed, the dancers are led smoothly through the routine. Sometimes the "picture" is just watching the centers of the wave become ends, and the ends becoming centers or the wave rotating 90° as in *spin the top*. Sometimes the "picture" requires that certain dancers move from one side of the square to the other. By knowing what calls are required to accomplish this, the caller can give these calls in the proper sequence to develop the new "picture." This seemed to be very interesting to this new dancer.

His comments were very welcome, as they made me start thinking more about the "picture." I began to wonder, was my picture a complete one, just a small part of one, or a mosaic with repetition cropping up every so often. Right then I decided to expand the teaching of each new basic in my classes to all the ways possible within the framework of the definition. This brought up the question of from what formation I expected the dancers to successfully execute the basic. Could the dancers be given a different experience of a basic by starting from other than the usual formation? By doing more homework to develop new

patterns, calling became more enjoyable and the dancers enjoyed the dances more.

Once the students realized that the gent does not always dance with his partner on his right, they understood the reason for learning to do the basic in accordance with its definition. They experienced some difficulty the first time they tried a basic with two men as a couple, or one couple in a half-sashayed position and the other couple in a normal position. Once the initial shock wore off, and they successfully accomplished the basic from this type of partner pairing, they seemed to better understand the definition of the basic. Consequently they could dance them better, too. Different formations may sometimes confuse new dancers even though they can do a basic from a familiar position. Teaching of various formations from which a basic may be done is spread over several weeks. This allows the introduction of additional new basics that work well choreographically with the various formations. The walk-thru from a new formation provides an opportunity to further review the definition of the basic.

A set of routines were developed for each basic. The patterns were intended to explore different ways of using the basic and formations from which the dancer could expect to do the basic. The intent was to challenge the dancers, but still give the calls in a sequence they can successfully accomplish. If the students don't respond readily to the new basic from a different formation or partner pairing, they are walked through the pattern slowly with an explanation to show that it is still the same basic but just feels different. The routines were purposely kept short from set-up to get-out to avoid needless walk-thru. After the dancers became comfortable with a new formation or partner pairing, other routines were wrapped around it to add more variety and to review previously used routines. The routines were designed from simple set-ups such as zero lines or Box 1-4, and quite often the get-out returned to the same formation to facilitate combining the routines into longer ones.

After a class is completed and the students graduate and join the S/D club, the more involved routines from class

Continued on Page 99



by Bob Howell

easy level

Hugh Macey continues to produce one-night-stand records and yours truly is happy to work along with him on the project. The latest release is...

KIRBY'S KAPER

MUSIC: Grenn 15016

POSITION: Double circle. Couples facing counterclockwise around the room with inside hands joined. Lady on gent's right. Opposite footwork throughout, man beginning on the left foot.

MEAS.

- 1-2 TWO TWO-STEPS FORWARD (Step close step, step close step)
- 3-4 STRUT FOUR STEPS FORWARD (Strut four, turning to face partner on fourth step.)
- 5-6 SIDE-DRAW, SIDE-DRAW (With both hands joined, each steps in LOD and draw the other foot to stepping foot. Repeat.)
- 7-8 GENT ROLL BACK, LADY MOVE UP. (With four walking steps the gent rolls left and back to the lady behind him. Lady walks forward.)

Len Cannell of Kettering, Ohio, wrote this follow quadrille for the 25th Buckeye Convention in May, 1984, which he calls...

ANNIVERSARY QUADRILLE

MUSIC: Suggest *Waiting for the Robert E. Lee* on Hi-Hat or *Gold and Silver Two-step* for a traditional feel. Other music may need to be slowed slightly.

INTRO, BREAK, ENDING:

- 16 Circle left full around
- 8 Four gents to the right and two-hand swing
- 8 On to the next, two hand swing
- 16 Repeat twice more
- 16 Promenade all the way around.

FIGURE:

- 32 Sides face, grand square
- 8 Four ladies forward and back
- 12 Four ladies chain $\frac{3}{4}$ round
- 12 Promenade...

Boyd Rothenberger of Lanesville, Indiana, presented a contra at the National Square Dance Convention in Baltimore this past June which he calls...

THE LEEVE CONTRA

INTRO: Face your corner and do-sa-do.

- — — — — Partner swing
- — — — — Face below and circle left
- — — — — Break to a line and back up four steps
- — — — — Forward four, bend the line, right and left thru
- — — — — Right and left back
- — — — — Circle left once around
- — — — — A quarter more and pass thru
- — — — — Do-sa-do new one below.





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From Littleton, Colorado, Al Scheer contributes a square dance which will go well at any one-night-stand.

THREE IN LINE

Couple #1 stand back to back

Boomp-sa-daisy go round the track

All the way round the ring you go

Pass your partner, don't be slow

Pass her again (at home)

And go to your corner

Stand three in line and don't step on her

Lines of three go forward and back

Forward again with your hands up high

Make a little arch against the sky

The lonesome couple tunnel thru

Swing at the end when you get thru

Tunnel right back, it's home you roam

Everybody swing your own.

Repeat for couples 2,3 and 4.

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WHY MUST IT TAKE DEATH

In the matter of Peggy Fogg, deceased October 21, 1983...a real leader among square dancers. Her quiet smile, her ten years of generosity. The way she cared about the square dancers' Rose Float and the dancers who donated so much to get the opportunity to dance on a moving float from everywhere, coast to coast. And above all, even though she knew she was passing, she was worried about who would be willing to take her place to help the dancers. To the very end she was a giver first, foremost and last. A heart so full of love and larger than her whole body.

It all started back in 1975 when the dancers, callers and publishers wanted a float in the prestigious Tournament of Roses Parade for the Bicentennial year of 1976. Every month after a meeting, John Fogg, her beloved husband, came home from a D.C.P. meeting talking about nothing else but a Rose Float. She listened for over six months, saying nothing. She said, "After all, Johnny and I are now both retired from work and have already served in every capacity." Their dues were overpaid, so why jeopardize themselves on another project? There were other things she wanted to do. Simple things, such as a return to Hawaii and other trips inexpensive but restful and peaceful.

In the end, however, her heart and soul went to the square dancers' Rose Float. After all, she said, it was only going to take a year and a small investment, which would surely come back from the other dancers. She told her husband to see Walter Hareland (she had known him since he was a child, and he held a position on the active at the Tournament House), and a mutual friend who was a past-president, to see what, if anything, they could do to get a spot that year. A letter with a check to cover entry fee (letter by Charles Naddeo, check from John and Peggy Fogg) had already been sent and returned. Therefore, John Fogg did some leg work to see the friends. Then came the phone calls, even from the national convention, for which John and Peggy never saw a cent. Finally in October, Otis Blasingham found an opening and without thought, he said, "Why not the square dancers because they come from every nook and corner of the country? And call it Square Dancers of America." It was voted on and accepted. John and Peggy were delighted. But they needed another party to guarantee payment. Mr. Naddeo was the only person who was asked, and he said, "Let's go." But if it had not been for Peggy Fogg, they might very well still be waiting for a position for a Rose Float for square dancers.

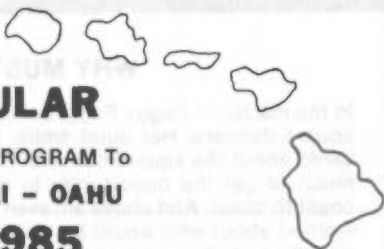
She finally felt that I would do whatever necessary to see that the float would roll down Colorado Blvd. on time. And even in death, she was very beautiful in her copy of a float dress she had paid full price for, personally. With pall bearers numbering fourteen, representing every association, she was finally laid to rest. Her beauty and love should live on as a permanent inspiration to square dancers the world over because Peggy gave her all.

Why it had to take her life to make me get off the dime and tell it the way it really happened has until now been a mystery. But I know now that because I had no time to mourn her passing, then as her beloved husband John needed help for the same reason, "No time" from circumstances beyond control, it just had to wait. I pray the old adage will hold true— this is "Still better late, than never at all."

Sincerely and very squarely,
Jerry Stansbury

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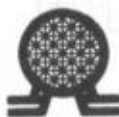
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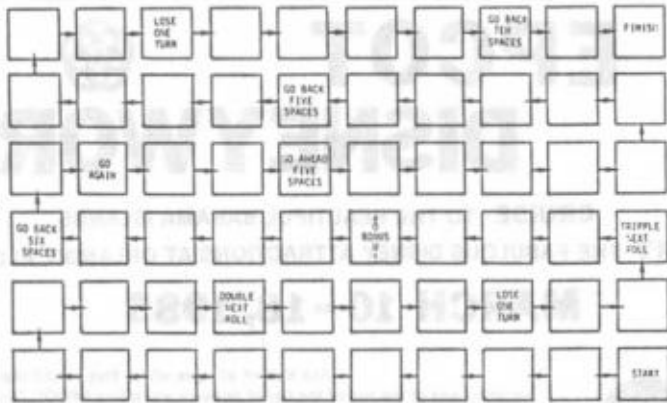


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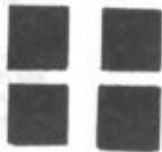
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PROGRESSIVE SQUARES



PROGRESSIVE SQUARES RULES

1. **OBJECT:**
The object of this game is to answer more questions correctly than your opponent and to progress to the "finish" block on your Progressive Squares board.
2. **PLAYERS:**
There is no limit to the amount of players.
3. **EQUIPMENT:**
The equipment consists of (1) playing board, (1) question booklet, (1) answer sheet, (1) set of two dice, and (4) markers.
4. **PREPARATION:**
Players should sit opposite each other. Each player will roll the dice to determine which player will play first. The player rolling the highest number will start the play. Place question chips (1-100) in a cup or bowl.
5. **THE PLAY:**
The play starts with the player rolling the dice to determine how many spaces to move. Draw a question chip from the cup or bowl to see which question you will answer in the answer booklet. If the question is answered incorrectly, you must move your marker back two (2) spaces. If you answer correctly, you may move your marker the number of spaces shown on the dice. If your marker lands on the "bonus" block at the end of your move, you may exchange places with any player by placing your marker in that player's block and placing that player's marker in the "bonus" block. The player to reach the finish block wins.
6. **TIME LIMIT:**
The time limit for answering your question is one (1) minute.



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Saturday Night in New Creek

by Mary Jenkins
Olmstedville, New York

Today we hear and read so much about modern western square dancing being so popular in so many places, that some dancers believe this type of dancing is the only kind of square dancing there is.

Because many people during their lessons have heard nothing about the history of square dancing, they think that square dancing is something new. They are also led to believe that one must constantly learn new figures or they will become bored, lose interest and drop out of square dancing. "New material, new calls, new figures are necessary to keep dancers happy!" we are told. By whom? The callers who teach us are responsible for what we have learned about square dancing.

Last year, we attended a Saturday night dance at the Fire House in New Creek, West Virginia. We were making our annual trip to Ohio to deliver Christmas presents and school supplies to a home for handicapped children, and decided we'd attend a dance described in *West Virginia Dances* by Robert Dalsemer. (I had reviewed the book for *American Squaredance* a few weeks previous.)

After reading the book, we made contact and arranged to attend one of the dances. We received nice friendly replies to letters we wrote and were really anxious to meet these fine people. We found the Fire House where we would dance, then went to a motel in Cumberland, Maryland, about 25 miles away.

The dance in the beautiful upstairs hall was filled with friendly people who wore big smiles and seemed glad to see us. The woman with whom we had corresponded had told members of the band and a few others that we would be there that evening. We were the only "outsiders" and they treated us well. We danced with everybody— and everybody danced with us!

The dance program, which we taped, alternated between squares and slow waltzes, with polkas and rock-and-roll sandwiched in. Everybody danced. The

live music was great. The dances are sponsored by the Volunteer Fire Company and are held every Saturday night. Dancing is continuous from 8:30 until midnight, with only two short breaks for the band.

The dancers were dressed informally, but neatly. The men wore sport shirts and slacks, while the women wore pantsuits, slacks or skirts and blouses. Soft drinks and snack foods were for sale, and alcoholic beverages were strictly prohibited. Tables and chairs were set up around the perimeter of the dance floor, where the dancers socialized with friends and rested between dances. There was a wide range of ages among them, from 8 to 80.

The Fire Department originally prohibited children under 18 from attending because they were not covered by insurance. However, people told us they had to change their rules and get insurance to cover those under 18, because so many families wanted to bring their children.

All swings at New Creek are long, often 16-20 beats of music. It's by no means rough; the dancers are all good swingers and really swing to the music. The couples promenade with inside arms around each other's waists: the man puts his right arm around his partner's waist while she puts her left arm around his. Outside arms are allowed to hang free. This is the common promenade position in northern West Virginia and southwestern Pennsylvania, as well as in upper New York state where we dance.

Twelve figures for two-couple subsets are normally called at New Creek with only one of these figures performed per dance. Sometimes the same figure is danced twice in one evening, and not all twelve figures are necessarily called on any given evening. Each figure is always followed by swinging opposites, swinging partners, same two couples circling left, then the inside couples traveling on to the next outside couple to do the

Continued on Page 61

CHALLENGE CHATTER

Russ & Nancy Nichols

We receive several publications from around the country, pertaining to the Advanced and Challenge movement. The cover story on the August issue of *The Isthmus*, which is the newsletter of the Wisconsin Advanced and Challenge Association, deserves national recognition. It was written by Bob and Jayne Hickey of Delafield, Wisc.

THE HORN OF PLENTY SPRUNG A LEAK

Surely you realize the dilemma that confronts each of us when we realize that as a square dancer we can spend almost every (if not every) single summer weekend at a square dance somewhere.

Recently quite a few square dance weekends have had to cancel because not enough of us have signed up in advance.

If you have intentions of going to a specific weekend the only fair thing to do is let the organizers know your intentions. A small deposit (usually \$10.00) is all that is required to hold a spot for you. Most sponsors are very fair and understanding if a situation arises that forces you to cancel and will refund your deposit. The only time your deposit is not refunded is if you do not have the courtesy to notify the organizers of your cancellation 30 days before the event. Even after the 30 days, most sponsors will refund if the reason is illness or emergency.

In a discussion with a traveling caller recently, it was pointed out that perhaps square dance weekends have "peaked out." A few years ago, it was a real treat to spend a weekend at your dancing level. With recent years finding square dance weekends more plentiful, the dancers can be much more "choosy." They select only their favorite caller at their preferred level of dance. The end conclusion of our conversation was that in the near future things will perhaps level off. The only weekends remaining will be the well-established, well-organized and preferred ones.

Times are always changing. The economy certainly affects us all. Even though most of us would prefer to dance every weekend, it is just not feasible. Let's face it, we do "choose." If we have

allowed so much in our budget for square dancing, we definitely will pick the events that we feel will provide the most enjoyment for us.

If a weekend or event is scheduled that you are interested in attending, please notify the organizers. If the weekend is not selling satisfactorily, the caller could perhaps have time to set up something else if he/she is notified far enough in advance. The dancer can also make other plans for those dates.

Remember, the majority of caller doing these weekends make their living this way. They cannot afford to just sit home and relax, any more than we can afford to dance every single weekend.

The moral of the story is: always be considerate of the people who work so hard to provide you with the type of dancing you enjoy. Both callers and organizers. If we know it in time, let's cancel, rather than run a weekend on a shoestring, where no one goes home happy and excited.

We have said it before, but it is very difficult to review an event in this column, because it is old news by the time you read it. The 1984 American A/C Convention in Toledo, Ohio was a smashing success. 444½ couples attended, making it the largest convention ever dedicated strictly to the Advanced and Challenge movement. It operated four programs of dancing, including A-2, C-1, C-II and C-III. The new CIIA was programmed at the end of each session in the C-III hall, to give those who had not completed their full C-III program a chance to try their wings. Tapes of this convention are available from RHC Enterprises, Eden Oaks, California.

Now is the time to prepare for the next big event—the Canadian Challenge Convention in Hamilton, Ontario. This year the staff includes Keith Gulley, Dave Hodson, Ross Howell, Lee Kopman, Ron Libby, Anne Redden and Johnny Preston. A Trail End dance with a partial staff is scheduled for Thursday evening. The main program starts at 10AM Friday morning and continues through Saturday evening.

Our offer for the C-III lists has met with success. We have heard from dancers in California, Arizona and Tennessee. We are always delighted to hear from you. It lets us know we are being read.

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From Facing lines:

Right and left thru and roll
Wheel and deal and roll
Star thru and roll
Slide thru and roll
Ladies chain and roll
Curlique and roll
Bend the line and roll

FROM EIGHT CHAIN THRU:

Right and left thru and roll
Star thru and roll
Slide thru and roll
Ladies chain and roll
Curlique and roll

FROM WAVES:

Right and left thru and roll
Recycle and roll
Trade the wave and roll
Swing thru and roll
Hinge and roll

FROM TWO FACED LINES:

Wheel and deal and roll
Bend the line and roll
Ferris wheel and roll

FROM DOUBLE PASS THRU:

Peel off and roll

FROM COLUMNS:

Trade and Roll

FROM BACK TO BACK LINES:

Wheel and deal and roll
Bend the line and roll

FROM TIDAL WAVES:

Right and left thru and roll

END-UP FORMATION

Columns
Waves
Facing lines
Facing lines
Columns
L-H waves
Completed double pass
Thru

Waves
Eight chain thru
Eight chain thru
Waves
L-H columns

Waves
Waves
Double pass thru
Double pass thru
Eight chain thru

Waves
Columns
Opposite hand two
Faced Lines

Double pass thru

Facing lines

L-H waves
Double pass
Thru

Columns

Hinge and roll
Recycle and roll

Facing lines
Columns

FROM TIDAL TWO FACED LINES:

Wheel and deal and roll
Bend the line and roll

Columns
Waves

FROM TIDAL LINES:

Wheel and deal and roll

Columns

A Few Plus Figures:

Heads lead right and circle to a line
Dixie style to a wave, left spin the top
Mix to a diamond, flip the diamond
Girls cross run, bend the line
Swing thru, right and left grand....

Heads lead right and circle to a line
Touch $\frac{1}{4}$, circulate, centers trade
All circulate, all trade and roll
Pass thru, ends fold, star thru
Promenade home....

Heads lead right and circle to a line
Touch $\frac{1}{4}$, track and walk and dodge
One by three walk and dodge, boys run
Swing thru, boys trade, centers trade
Girls trade, partner trade and roll
Right and left grand....

Heads pass thru go round one to a line
Touch $\frac{1}{4}$, track and ferris wheel
Centers pass thru, star thru
Wheel and deal, square thru $\frac{3}{4}$
Left allemande....

Heads square thru four, spin the top
Single hinge, track and bend the line
Star thru, centers pass thru, swing thru
Boys run, girls trade, ferris wheel
Zoom and square thru $\frac{3}{4}$
Left allemande....

Mainstream Choreo:

Heads lead right and circle to a line
Pass the ocean, centers walk and dodge
Ends circulate and fold, those who can
Star thru, others face left
Couples circulate, boys run, recycle
Pass thru, trade by, pass the ocean
Recycle, left allemande
Right and left grand but
On the third hand, promenade....

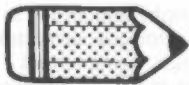
Heads square thru four, swing thru
Boys run, half tag, centers cross run
Swing thru, girls trade, all pass thru
Tag the line in, pass thru
Wheel and deal, square thru $\frac{3}{4}$
Left allemande....

Heads pass thru go round one to a line
Pass the ocean, ends circulate
Ends cross run, swing thru, boys trade
Partner trade, square thru four
Centers slide thru, others trade and
Lead right, left allemande....

Heads rollaway, sides lead right and
Circle four, men break to a line
Pass the ocean, centers cross run
Swing thru, girls trade, all pass thru
Bend the line, swing thru, spin the top
Boys run, girls trade, couples trade
Promenade....

Heads swing thru, turn thru, cloverleaf
Centers turn thru, centers in, cast off $\frac{3}{4}$
Ends trade, right and left thru
Spin the top, right and left grand....

REVIEW



CAST OFF & PEEL OFF

Heads square thru four, centers in
Cast off $\frac{3}{4}$, centers trade, all cast off $\frac{3}{4}$
Star thru, zoom and square thru $\frac{3}{4}$
Left allemande....

Heads lead right and circle to a line
Pass the ocean, centers walk and dodge
All cast off $\frac{3}{4}$, girls pass thru
All cast off $\frac{3}{4}$, girls pass the ocean
Boys face in, girls recycle, pass thru
And split the boys, go round one to a line
All pass thru, girls fold, star thru
 $\frac{1}{2}$ circulate, bend the line, you're home..

Heads lead right and circle to a line
Touch $\frac{1}{4}$, circulate, cast off $\frac{3}{4}$, boys run
Wheel & deal, pass thru, wheel & deal
Zoom and pass thru, left allemande....

Heads square thru four, swing thru
Boys run, girls walk and dodge
All cast off $\frac{3}{4}$, boys circulate
Girls pass thru, girls partner hinge

Boys face in, girls pass thru, star thru
Ferris wheel, square thru $\frac{3}{4}$
Left allemande....

Heads square thru four, ocean wave
Girls run, boys walk and dodge
All cast off $\frac{3}{4}$, girls fold, those who can
Star thru, others face out, wheel & deal
Swing thru, same sexes trade
Right and left grand but
On the third hand, promenade....

Heads lead right and circle to a line
Touch $\frac{1}{4}$, all circulate, peel off
Wheel and deal, turn thru, trade by
Star thru, pass thru, wheel and deal
Zoom and pass thru, left allemande....

Heads touch $\frac{1}{4}$, box circulate, peel off
Wheel and deal, pass thru, swing thru
Ends fold, peel off, ferris wheel
Swing thru, recycle, square thru $\frac{3}{4}$
Left allemande....

Heads square thru four, swing thru
Girls fold, peel off, girls trade
Couples circulate, boys crossfold
Peel off, wheel and deal
Left allemande....

Heads pass thru go round one to a line
Touch $\frac{1}{4}$, circulate, center four (boys)
Peel off, bend the line, girls walk & dodge
Cloverleaf, zoom and turn thru, star thru
Wheel and deal, left allemande....

Heads square thru four, centers in
Cast off $\frac{3}{4}$, ends fold, peel off
Bend the line, star thru, trade by
Centers in, cast off $\frac{3}{4}$, ends fold
Peel off, bend the line, star thru
Trade by, left allemande....

Heads lead right and circle to a line
Dixie style to a wave, scoot back
Boys cross run, swing thru, recycle
Pass thru, left allemande....

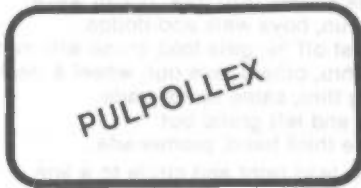
Heads square thru four, swing thru
Boys run, boys circulate, girls scootback
Ferris wheel, zoom and pass thru
Swing thru, right and left grand....

Heads square thru four, slide thru
Dixie style to a wave, centers trade
All scoot back, girls cross run, boys run
Wheel and deal, left allemande....

Heads pass thru go round one to a line
Pass thru, wheel and deal
Centers pass thru, touch to a wave
Scoot back, centers scoot back
Ends crossfold, star thru
Couples circulate, ferris wheel
Square thru $\frac{3}{4}$, left allemande....

Heads square thru four, touch $\frac{1}{4}$
Split circulate, scootback $1\frac{1}{2}$

Couples circulate, tag the line right
 Girls trade, wheel and deal
 Left allemande....



LOAD THE TOP

by Jerry Rash

DESCRIPTION: From parallel lines, ends start to *load the boat* but when they meet the third dancer, they touch and cast full around (instead of passing them). Meanwhile the center four start to *load the boat* but, after the partner trade, they touch to a wave and spin the top. This produces a tidal wave; from here all fan the top in their own waves to end in parallel waves.

SAMPLE CHOREO:

Heads lead right and circle to a line
Load the top, right and left thru
 Left allemande....

Heads promenade half, pass thru
 Separate go round two to a line
Load the top, same sexes trade
 Right and left grand....

Heads square thru four, slide thru
Load the top, recycle, slide thru
Load the top, recycle
 Left allemande....

Heads pass thru go round to a line
Load the top, girls trade, spin the top
 Same sexes trade, right and left grand..

Heads lead right and circle to a line
 Rollaway, *load the top*, swing thru
 Recycle, pass thru, trade by
 Left allemande....

Heads lead right and circle to a line
 Right and left thru, rollaway, *load the top*
 Swing thru, recycle, left allemande....

Heads lead right and circle to a line
 Touch $\frac{1}{4}$, coordinate, bend the line
Load the top, spin the top, boys run
 Half tag, coordinate, bend the line
 Slide thru, left allemande....

Heads lead right and circle to a line
Load the top, trade the wave
 Left allemande....



CROSS TRACK

by Larry Ingber

DESCRIPTION: From parallel two-faced lines, infacers circulate, then tag the line in as outfacers tag the line in and then circulate.

SAMPLE CHOREO:

Heads square thru four, swing thru
 Boys run, *cross track*, wheel and deal
 Swing thru, recycle, left allemande....

Heads lead right and veer left
Cross track, boys hinge
 Flip the diamond, swing thru
 Same sexes trade, right and left grand..

Heads pass thru go round one to a line
 Pass thru, wheel and deal
 Centers pass thru, swing thru
 Centers run, *cross track*, bend the line
 Star thru, pass thru, left allemande....

Heads lead right and circle to a line
 Touch $\frac{1}{4}$, coordinate, *cross track*
 Boys cross run, ferris wheel
 Centers pass thru, left allemande....

Heads lead right and swing thru
 Girls run, *cross track*, promenade....

Sides rollaway, heads square thru four
 Swing thru, centers run, boys trade
Cross track, left allemande....

Heads square thru four, swing thru
 Centers hinge, flip the diamond
Cross track, boys hinge
 Center boys trade, flip the diamond
 Trade the wave, same sexes trade
 Right and left grand....

Heads rollaway, sides lead right and
 Swing thru, centers run, *cross track*
 Centers cross run, bend the line
 Star thru, centers pass thru, swing thru
 Right and left grand....

Heads rollaway, lead right, circle four
 Ladies break to a line, pass the ocean
 Centers run, *cross track*, bend the line
 Touch $\frac{1}{4}$, circulate, girls run, swing thru
 Recycle, zoom and turn thru
 Pass to the center, pass thru
 Left allemande....

Heads lead right and circle to a line
Pass thru, wheel and deal
Double pass thru, track two, girls run
Cross track, wheel and deal, pass thru
Left allemande....

Heads pass thru go round one to a line
Pass thru, wheel and deal
Centers pass thru, veer left, *cross track*
Wheel and deal, star thru, ferris wheel
Zoom and pass thru, left allemande....

Heads square thru four, swing thru
Boys run, *cross track*, ferris wheel
And spread, star thru, partner trade
Square thru $\frac{3}{4}$, left allemande....

Sides rollaway, heads star thru
Pass thru, swing thru, centers run
Cross track, ferris wheel and spread
Left allemande....

Head ladies chain, four ladies chain $\frac{3}{4}$
Head ladies chain and rollaway
Sides flutter wheel, heads lead right
Swing thru, centers run, *cross track*
Ferris wheel, left allemande....



NEW CREEK, Continued

figure. When all have danced the figure, the caller says, *Join hands in a great big ring, circle left, swing corner, swing partner, promenade* or a similar ending.

Before we left the hall, we had two invitations to spend the night with new friends we met. They were indeed friendly people and very good dancers. Some drove 100 miles round trip every Saturday night. These were working people—not a group of retirees. Everyone knew exactly what would be called each Saturday night. No one had to worry about breaking down the set. If they arrived after 8:30, they just joined right in. No one worried about how many dancers there would be. As long as there were two couples, they could dance.

Only a very few people had seen or even heard about the book, *West Virginia Dances*, until we showed it to them. A few ordered them. One man gave me money and asked that a copy be sent to the Fire Department in New Creek.

Would we go back again? We sure hope to!

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P.S.: MS/QS

by Walt Cole

May I take this opening paragraph to express my sincere appreciation to the editors for asking me to do this column. I would also like to express my regrets that Howie Shirley is leaving the staff. He'll be missed. Second, I would like to introduce a smattering of ideas and intents I have concerning the MS/QS column. This program should be interesting, but not too mentally demanding; fun, but not simple; and where possible, phrased with the music.

For the modular caller:

Zero box, do-sa-do to a wave, girls trade
Girls circulate, swing thru, boys run
Bend the line, right & left thru, zero line...

Zero box, touch $\frac{1}{4}$ and balance
Centers circulate, swing thru, scoot back
Boys fold, girls square thru $\frac{3}{4}$
Boys courtesy turn the girls, zero line...

Zero box, slide thru, right and left thru
Dixie style to a wave, boys circulate
Left swing thru, girls run, bend the line
Right and left thru, zero lines...

From zero lines to zero box:

Zero line, centers box the gnat
Fan the top, ends star thru
Centers step thru, right and left thru
With the outside two, do-sa-do to wave
Recycle, zero box...

Zero line, right and left thru
Pass the ocean, girls circulate, zero box..

Zero line, pass the ocean
Boys circulate, all eight circulate
Girls trade, recycle, zero box...

Fan the tops:

Zero line, pass thru, wheel and deal
Double pass thru, centers in, cast off $\frac{3}{4}$
Centers pass the ocean, fan the top and
Recycle, ends of the line star thru
Pass thru, separate around one to a line
Centers pass the ocean, fan the top
Recycle, square thru, ends slide thru
Swing thru, turn thru, left allemande...

Zero box, pass the ocean, fan the top
Scoot back, boys run, wheel and deal
Zero box...

Zero line, pass thru, wheel and deal
Double pass thru, lead couple
Partner trade, pass the ocean

Fan the top, recycle and sweep $\frac{1}{4}$
Star thru, pass thru (left allemande)
U-turn back, grand right and left...

Zero line, pass thru, centers fold
Pass the ocean, fan the top, recycle
Square thru $\frac{3}{4}$, left allemande...

Zero box, eight chain thru
Pass the ocean, fan the top, recycle
Left allemande...

Dancing Run in MS:

Zero line, pass thru, boys run right
Scoot back, centers trade
Split circulate, boys trade, spin the top
Recycle, zero line...

Zero box, right and left thru, veer left
Couples circulate, boys run
Girls circulate, boys trade, boys run
Tag the line right, couple circulate
Girls run, boys circulate, girls trade
Recycle, zero box...

Zero line, pass thru, wheel and deal
Centers spin the top to a turn thru
Others divide & star thru, pass to center
Square thru $\frac{3}{4}$, zero box...

Zero box, swing thru, boys run
Tag the line right, boys cross run
Girls trade, couples circulate, girls trade
Girls run, girls circulate, boys scoot back
Boys cross run, all eight circulate
Girls trade, swing thru, turn thru
Left allemande...

Zero line, pass thru, boys run
Split circulate, boys run, reverse flutter
Sweep $\frac{1}{4}$, veer right, couples circulate
Girls run, boys circulate, girls scoot back
Girls cross run, boys trade, boys run
Wheel and deal, pass to the center
Square thru $\frac{3}{4}$, left allemande...

MS Get-Out:

Zero line, right and left thru, dixie style
To a wave, boys cross fold, box the gnat
Right and left grand...



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Chuck and Brenda cued and taught at three S.C. state conventions and were R/D coordinators one year. They cued and taught at the national convention in Louisville and in Baltimore, and at weekends at Kalyumet Park, Pa. and Fontana Village Resort, N.C.

The Vogels are members of PARDTA, the Dixie R/D Council, Roundalab and URDC. Together they are assistant Sunday school teachers for an adult class and play in a church wind ensemble.



Brenda stays busy with counted cross-stitch, tennis, church activities and volunteer work. She was cited by the S.C. House of Representatives for her service to South Carolina. Chuck is manager of a design group at Westinghouse Nuclear Fuel Division and tries to find time to do woodworking.

The Vogel's basic philosophy is to make the dancing fun for the dancers.

Submitted by Bob & Dottie Elgin



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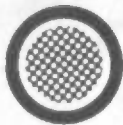
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- Maria Elena
- Fascination Waltz
- Riviere de Lune
- Autumn Leaves
- I-I's Dance
- Singing Piano Waltz
- Waltz Tramonte
- Twelfth St. Rag
- Lovely Lady

INTERMEDIATE

- Answer Me
- Folsom Prison Blues
- Birth of the Blues
- Feelin'
- Roses for Elizabeth
- Green Door
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- Hold Me
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- Hooked on Swing (Windhorst)
- Don't Cry for Me Argentina (Palmquist)
- Rainbow Foxtrot (Blackford)
- La Palmoa (Moss)
- Thousand Stars Tango (Palmquist)
- In the Mood (Lawson)

ADVANCED

- Amor Cha (Barton)
- La Pura (Goss)
- Sam's Song (Shawver)
- Cavatina (Barton)
- Witchcraft (kern)
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- Secreto Amor (Barton)
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People

IN THE NEWS



Hayes Herschler (right), caller for the St. Augustine, Florida Square Saints, and wife Vi present an Angel Swinger bar to Jay Morman, state secretary of the Florida Dance Teachers Association in appreciation for his work in promoting square dancing.

Although the FDTA is an organization for Florida's ballroom dance instructors, Morman has been active in square and round dancing as well as ballroom dancing with the Saints and with Barbara Blackford's Sunshine Sweethearts round dance club in Jacksonville, Florida.

Jay has also been active in Florida in presenting entertaining programs in all areas of dance for senior citizen homes and centers and doing shows for the Council on Aging.

The Red Boot Boys (featured last month in this column) have been awarded the *Distinguished Service Award* by Governor Lamar Alexander of the state of Tennessee for their volunteer work in Mental Health and Retardation.

The quartet was also named the *Volunteer Group of the Year* by Greene Valley Development Center of Greeneville, Tennessee and the Department of Mental Health and Mental Retardation.

The group has just completed a successful summer tour which included Kentucky, Ohio, New Jersey, New York and Massachusetts. The tour ended in Baltimore, Maryland, where they performed at the National Square Dance

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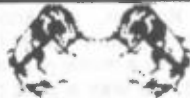
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Convention which over 23,000 people attended. Their feature performance was given in the spacious arena at the Baltimore Civic Center to some 8000 cheering fans.

Well-known Massachusetts caller **Frannie Heintz** is retiring from calling soon, due to health reasons. **Frannie** is known throughout New England and elsewhere for his comic entertainment style of calling. A special "thanks" dance is planned for Sunday Nov. 25. Details will follow next month in this column.

Jim and Helen Wallace of the Cleveland, Ohio area have planned a most adventurous sailing/square dance year-round tour to start this fall, now that he has retired from his teaching/coaching career at a school in Cuyahoga Heights. They will set sail down the coast to Key West Florida in their 36' sailboat in order to spend Christmas with friends there. Then they will head for open seas and winter in the Caribbean, along with friends in a second boat, visiting a number of ports in the winter and square dancing when they can. Sounds exciting.

Ray Aubut, editor of the *New England Caller* was hospitalized recently and is recovering well, we hear.

Top-rated national caller **Marshall Flippo** of Abilene, Texas has just produced two recordings on the Chaparral label. He is well-known for his prolific and excellent output for many years on the Blue Star label. Another newcomer on Chaparral is **Scott Smith** of Utah. We find this fact especially interesting since the calling team of **Ken, Jerry, Beryl and Gary** have been exclusively presented on Chaparral for quite some time.

Bo and Agnes Semith of Glen Carbon, Illinois are responsible for the program of the 1985 LEGACY Assembly to be held in Philadelphia May 9 to 12 and have chosen "Family of Square Dancing" as the theme for the biennial conclave. Very appropriate in the "City of Brotherly Love," we think. Information about LEGACY, the national leadership organization, is available from this magazine as well as other sources. Just ask us.

A new Fontana Village Resort festival has been added at Fontana Dam, North Carolina, according to **Tex Brownlee**,

Continued on Page 90



IN MEMORIAM

Don Chestnut lost his battle with cancer on August 15. Don and Vera were executive secretaries of LEGACY and members of the National Executive Committee of the National Convention, having served as general chairmen of the 1979 National Convention in Milwaukee, Wisconsin. The sympathy of square dancers nationwide is extended to Vera and the Chestnut family. Don will be sorely missed.

Don Hadlock of Badge Holders, Inc., a long-time ASD advertiser, died following an automobile accident in July.

Chuck Kessler, well-known Florida caller who originally called in Maryland, succumbed to a massive heart attack on August 15. He was a past president of the Suncoast Callers Assoc. and a member of the Florida Callers Assoc. and Callerlab. He leaves a daughter and three grandchildren.

OVERSEAS DANCER ASSOCIATION


The 22nd annual reunion of Overseas Dancers was held in Mountain Home, Arkansas, in August. The 130+ attendees hailed from 22 states and from Austria, England, Germany, Saudi Arabia and South Korea.

Lee and Francena Bramell were given a standing ovation for their superb job in hosting this year's event. The reunion was founded by Tex and Dorothy Hencerling in 1962 and is a tie that binds overseas dancers together and keeps friendships alive. The Hencerling Award was presented to those attending five or more reunions, and "Hands Across the Seas" badges were presented to those attending from foreign countries. The prestigious Nestor Award was presented to Ted and Sonja Anthony for


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Overseas Dancers at 1984 reunion in Mountain Home, Arkansas.

their outstanding efforts in promoting the Overseas Dancer Association and its objectives.

The 23rd annual reunion will be held August 7-11, 1985 at Fort Monroe, Virginia. Further information concerning the 1985 event is available from Ron and Debbie Williams, 1621 Sudbury Ct., Virginia Beach VA 23464.

Ralph Hay
Aurora, Colorado

NEWS OF JACK LASRY

A phone call to the Lasry home in Hollywood, Florida, produced the good news that Jack is home after a successful kidney transplant, and is recuperating nicely, but has had to curtail some calling responsibilities for awhile. Jack was featured on our January 1983 cover.



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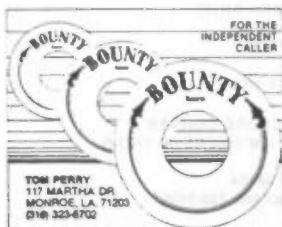


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Have we featured your favorite dance hall in "Plumb Line?" Have the popular callers and round dance cuers in your area been spotlighted in "Steal A Peek" and "L.O.D.," respectively? How about a writeup of your club for "Best Club Trick"? Know a deserving couple for "Linelight?" Share your favorite club refreshment recipes? Got a story of interest for us? Please contact ASD. We welcome your suggestions, articles, photos and news notes. Give us a line. We're fishin'.

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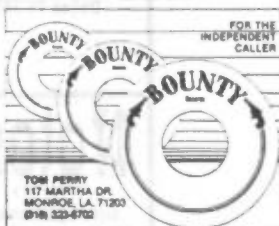
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ROUND REVIEWS

by Frank & Phyl Lehnert

RETURN TO ME— Columbia 1333371
Choreography by Carmen & Mildred Smarrelli
Very pretty Marty Robins music and a good, high-intermediate rhumba.

LILLY'S BACK AGAIN— Hi-Hat BB015
Choreography by Roland & Betty Hill
Great ragtime music and a good easy two-step.

THE BOY NEXT DOOR— Hi-Hat BB015
Choreography by Joe & Alice Hill
Pretty music and a nice intermediate waltz.

AUTUMN CONCERTO— Tempa 3
Choreography by Phil & Norma Roberts
Pretty music and a good, high-intermediate-to-challenging foxtrot.

MONA LISA LOST HER SMILE— Columbia 38-04396; Choreography by Doug Hooper & Vi Ray
Good music with some talking vocal; interesting, easy-intermediate two-step.

TO ALL THE GIRLS— Columbia 38-04217
Choreography by Corky & Paulette Pell
Vocal by Julio Iglesias & Willie Nelson; long sequence, intermediate cha cha-type two-step.

A FOOL NEVER LEARNS— Columbia 13-33212
Choreography by Ed & Frankie Campbell
Peppy music with a vocal by Andy Williams and an easy two-step routine.

I'LL STRING ALONG WITH YOU— Belco 317
Choreography by Richard & JoAnne Lawson
Good music and a smooth easy two-step/foxtrot, cued by Richard.

HOT TIME MIXER— Belco 317
Choreography by Pete & Ann Peterman
Peppy music and a busy easy mixer.

BLUE MEMORIES— Epic 34-04358
Choreography by Vernon & Sandy Porter
Slim Whitman vocal, smooth music, and high-intermediate foxtrot with a little jive.

DREAMY RHYTHM— Grenn 17061
Choreography by Leo & Pat Fiyalko
Good smooth music and a good easy two-step with different combination, cued by Leo.

DOMANI WALTZ— Grenn 17060
Choreography by Betty & Clancy Mueller
Good music and a different easy-intermediate waltz with a *Step, —, Tch*; rhythm cued by Betty.

LOVE MAKES THE WORLD GO ROUND— Blue Star 2247; Choreography by Clark & Ginger McDowell
Pretty music and a nice easy-intermediate waltz cued by Clark.



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Flip Side

SQUARE REVIEWS

by John Swindle

This was a very light month for new releases. Our review dancers had only eight flip singing calls to dance. They were still pleased with their short afternoon's work. We did have some good sounds to listen to and some nice figures to dance. Happy Halloween!

HOW COULD I LOVE HER SO MUCH—Blue Star 2243; Caller: Lem Gravelle Key: C

This instrumental starts out with twin trumpets followed by lead guitar. Throughout the instrumental, the twin trumpets are heard and sound super. The beat is easy to follow and the tempo is very relaxed. Lem took his figure from the Mainstream program.

RIGHT OR WRONG—Blue Star 2244

Caller: Andy Petrere Key: G

This instrumental starts off with a fiddle that is quickly replaced by a muted trumpet. A little banjo is found here and there for a nice sound. This record has a good beat and rhythm. Andy also used Mainstream basics for his figure.

ONE WAY RIDER—Blue Star 2245

Caller: Jerry Dews Key: A

This instrumental has a super beat, good rhythm, fiddle, piano, lead guitar and those great sounding twin trumpets. On the called side, Jerry uses basics from the Plus program.

WONDERFUL TIME—FTC 32048

Caller: Buddy Weaver

This release is the same music as the Grenn 12120 release of several years back. If you heard that release or have it, you know what this one sounds like. The rhythm is rather peppy and feels good. The beat is easy to hear and the choice of lead instruments (lead guitar, piano, clarinet) sounds good on this release. Buddy uses basics from the Mainstream program on the flip side.

RAGGED BUT RIGHT—Gold Star 721

Caller: Earl Kinsey

This is a good sounding instrumental with fiddle, banjo and lead guitar as lead

instruments. It has a super good square dance beat and a good rhythm. Earl took his figure from the Mainstream program.

THE SHOE GOES ON THE OTHER FOOT TONIGHT—MW 203; Caller: Steve Moore

There's a lot of banjo in this release. It's there from beginning to end, along with a steel guitar. The beat is easy to follow, and a key change in the ending added that little extra zest. Steve used the Basic program for his figure material.

LOVE MAKES THE WORLD GO ROUND—Petticoat Patter 117; Caller: Toots Richardson Key: C

The only way to describe this instrumental is that it's just pretty, with a super danceable beat and good clear lead instruments (clarinet, piano and twin lead guitars). Toots does a nice job on the flip using basics from the Basic program.

FOOL BY YOUR SIDE—Red Boot 299

Caller: Ralph Street

This release has a slow-paced rhythm that would be great for a relaxer. It's a pretty piece of music. The beat is not a true square dance beat but is danceable. Ralph has Stan and Kathy Williams singing back-up harmony on the flip side and this adds a very nice effect. His figure is taken from the Basic program.

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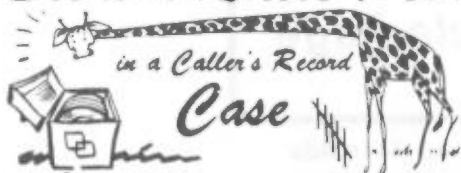
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Dick and Betty Parrish have four grown children. Betty operates the Parrish Petticoat Parlor, a S/D shop, in their square dance hall, the Chaparral Center.

(See August issue, p. 57.) They sponsor three weekends yearly.

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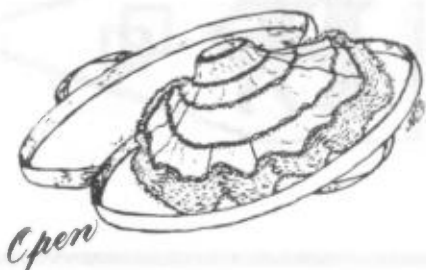




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Kansas— So. Central KS Fall S&R/D Festival; Oct. 19-20, Century II Convention Hall, Wichita, Jerry Haag, Bob & Barbara Wilder, Write Gary & Donna Raine, 924 W. 47th South, Wichita KS 67217.

Indiana— Dream Weekend; Oct. 19-21, Vincennes Executive Inn, Write Jim Long, 328 Ind. Ave., Sullivan IN 47882.

New Zealand— International S&R/D Convention; Oct. 19-21; Hagley H.S. Gym, Christchurch; Jon Jones. Write Blanche Shepherd, P.O. Box 15-045, Christchurch NZ.

Hawaii— 20th Aloha State S/D Convention; Oct. 25-28, Princess Kaiulani Hotel, Wade Driver, Write Dayna Newcomer, P.O. Box 4354, Hilo HI 96720.

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Indiana— Dance Weekend; Nov. 2-4, Potawatomi Inn, Angola; Don Williamson, Bill Peterson, Frank & Phyl Lehnert. Write Bill Peterson, 30230 Oakview, Livonia MI 48154.

New Hampshire— S/D Weekend, Nov. 2-4, The Inn at East Hill Farm, Troy. Write Ralph Page, 117 Washington St., Keene NH 03431.

Illinois— 30th Annual Fall Festival; Nov. 4, Conant H.S., Hoffman Estates. Call 312-956-1055.

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Continued on Page 88



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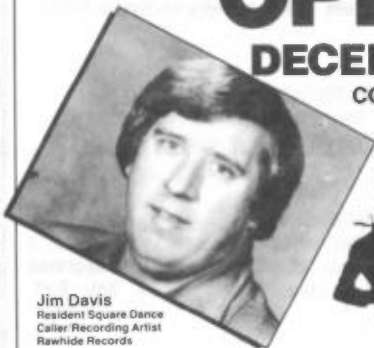
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UNDERLINING

THE CALLER NOTE SERVICES

Bill Davis' "special theme" in **SCVSDCA Notes** is $\frac{1}{2}$ circulate, which he says is one of the most versatile calls in the MS program. "Most dancers can do $\frac{1}{2}$ split circulates with fewer errors than they make in $\frac{1}{2}$ circulate...It will turn out that dancers will need training to properly do a $\frac{1}{2}$ circulate. The center dancers facing out have the most difficult role as they must move toward the center and not toward the nearest end. With sufficient exposure dancers get the idea and can then proceed with some interesting choreo variations..."

Mike Callahan, writing for **News 'n Notes** from Connecticut, says, "... the new caller fails to realize the importance of developing a memory bank of zeros, equivalents, get-ins and get-outs from various standard formations. In many cases, the inexperienced caller also fails to realize that many sight callers have, in fact, developed their own memory through their years of experience...when calling for dancers that you do not know, you should be able to do the first two tips using mostly memory, zeros and equivalents. This gives you a chance to get to know your dancers and...a general feel for the floor level...If (dancers) enjoy smooth flowing and interesting choreography the first two tips of the evening, they will have a good first impression of

you that might very well set the tone of the whole evening."

John and Evelyn Strong in **SDDS**, among others, explore the new idea, *harmonize* by George Amos. From parallel two-faced lines or ocean waves, centers will $\frac{1}{2}$ circulate as the ends flip (in), all now finish as in *coordinate*, i.e. center six dancers trade, then ends and very centers move up. The Strongs recommend this for workshops. Sample figure: Heads star thru, pass thru, step to wave Harmonize, wheel and deal, star thru Pass thru, wheel and deal, square thru $\frac{3}{4}$ Left allemande....

S/D Callers Assoc. of So. Cal Notes includes a discussion by Fred Kirkpatrick on records. He states, "Recording companies abound and are multiplying monthly. There does not seem to be a set standard of excellence. Callers and clubs rely on the recording industry to supply quality and not quantity. A S/D caller is as good as the tools he selects and works with. Working toward the betterment of these tools will be advantageous to square dancing as a whole."

Mainstream Flow by Gene Trimmer this month includes comments on the language of S/D programming, review of *ladies chain* $\frac{3}{4}$, a look at *all four flutter wheel* and tandems.

Warren Berquam has assembled in



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MW301 I LEFT MY HEART IN SAN FRANCISCO

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MW302 SEVEN LONELY DAYS

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MW401 TONTO (Hoedown) by Steve

RECENT RELEASES

MW-101 WHEN YOU WISH UPON A STAR by Nelson

MW-102 BRING ON THE SUNSHINE by Nelson

MW-103 SCARLET FEVER by Nelson

MW-201 MARTY ROBBINS MEDLEY by Steve

MW-202 EASY COME, EASY GO by Steve

Minnesota Callers' Notes a group of figures under the headings "If you want to," "Those who can," and "On the third hand." Just to show how ideas are "researched," he says, "These have come from different publications: *Figuring* by Barry Wonson, *American Squaredance Magazine*, *Square Dancing Magazine*, Jack Lasry. "Tap them on the shoulder" gimmicks are always fun. Here's one:

Heads rollaway ½ sashay, ½ square thru
Do-sa-do, swing thru, step thru
Just the men square thru ¾, tap her
On the shoulder, left allemande.....

Figuring by Barry Wonson features *scoot back*, *California twirl* from some unexpected positions, *roll*, *linear cycle*. His pick of records lists *Swing Low Sweet Chariot*, *Blue Ribbon*; *Sunflower*, *Chicago Country*; *Little Things Mean A Lot*, *Chinook*; *Kingston Town*, *Hi-Hat*; *Sentimental Old You*, *ESP*; *Man in Love*, *Quadrille*, and *Flashdance*, *Riverboat*.



TRIVIA—S/D STYLE

Men's underwear has undergone a sex change. boxer shorts, undershirts, briefs that were originally designed for and worn by men have been taken over by their feminine counterparts. Inevitable? Probably. Nothing else was left to borrow from the boys.

An interesting sidelight to square dancers is that it all started with the petticoat, which has an ancient lineage. Originally it was the exclusive property of the upper class soldiers. Following the Norman Conquest, fighting men developed suits of armor to cover the entire body. Sheer weight of this defensive device caused much chafing of the shoulders, and on a cold morning a steel-encased knight was less than comfortable. An ingenious tailor conceived the idea of making a short, snug, padded coat to wear under the coat of armor. Because such a garment was smaller than an ordinary coat, it was termed *petty-coat*. Soldiers were loud in their praise of the *petty-coat*. Civilians began

Continued on Page 98

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DATELINE. Continued

Michigan— 23rd Annual Michigan State Convention: Nov. 9-10, Cabo Hall, Detroit. Write Bob & Mary Lou Korb, 6101 Westview Dr., Grand Blanc MI 48439.

Pennsylvania— 18th Annual Horn of Plenty Dance; Nov. 10, Fort Le Boeuf H.S., Waterford; Gary Brown, Hal Greenlee, Mike Jacobs, Lloyd & Eileen Lockerman. Write Jim & Ruth Gray, 2851 Euclid Ave., Erie PA 16510.

Nebraska— 9th Annual Cornhusker S&R/D Festival; Nov. 11, City Auditorium, Fremont; Buddy Weaver, Harold Bausch, Bob & Dee Voshell.

Missouri— A Special Square Dance; Nov. 11, Drexel, MO Community Ctr.; Don Malcom, Jim McAlpin, Mike Cox, Greg Edison, Al Warren. Write Elaine Malcom, 824 N. Adams, Nevada MO 64772.

ENCORE, Continued

couples. We have three squares of teenagers in class who will finish in about three weeks, so if you know anyone who wants to call or learn how, send him over. There is a demand for one or more."

Harold Bausch cautions us not to downgrade square dancing by calling it "cheap entertainment." Don't try to give square dancing away, for people do not value what comes too cheaply."

Perhaps we should try to raise our hobby to a little higher plane, make it more valuable, a bit more difficult to get into, maybe.

Expenses have gone up tremendously; records about double, equipment up considerably, travel costs much higher, so callers have to charge more. Hall rental has become a major expense.

Any club that tries to hold their charges for dancing at the price they had several years ago might suddenly find themselves in financial trouble.

"I would ask you to think a bit of all that square dancing has done for you, the happiness it has brought, the new friends, and on and on with the good things, before you complain about a little higher cost now than what it was before."

The caller featured in *Steal a Little Peek* is Des Hetherington of Weston, Ontario, who has been calling since 1965.

Review: Walk & Dodge

New Idea: Recycle by Lee Kopman



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JP111 NEVERTHELESS
JP106 HEARTBREAK MOUNTAIN
JP206 I FEEL BETTER ALL OVER

ROUNDS:

JP301 ALL OF ME
JP302 NO LOVE AT ALL

HOEDOWNS:

JP501 JOPAT/JOLEE SPECIAL
JP502 COUNTRY CAT/CITY SLICKER
JP503 SUNSHINE/MOONSHINE
JP504 UPTOWN/DOWNTOWN

NEW RELEASES:

JP219 OH LONESOME ME— Joe
JP602 NEW RIVER TRAIN— Mark
JP801 YELLOW ROSE OF TEXAS— Tom
JP506 MAMA/ROSE— Hoedown

RECENT RELEASES:

JP217 BONAPARTE'S RETREAT— Joe
JP217 LOVE LETTERS IN THE SAND— Joe
JP216 DEVIL WOMAN— Joe
JP601 GOTTA TRAVEL ON— Mark
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JP108 MATADOR— B. Vinyard
JP103 SELFISH— B. Vinyard
JP209 COUNTRY WASN'T COOL— Joe
JP208 FRIDAY NIGHT BLUES— Joe
JP205 I DON'T DRINK FROM THE RIVER— Joe



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| LR10083 It'll Be Me, Aaron Lowder | LR10101 We Go Together, Bruce Williamson |
| LR10085 I Saw Mommy Kissing Santa Claus,
Bruce Williamson | LR10106 Master Jack, Sam Rader |
| LR10091 Light In The Window, Grady Humphries | LR10109 Monster Mash, Bruce Williamson |
| | LR10110 Up On The Housetop, Bruce Williamson |

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- PH100 Shaking A Heartache, Bill Barnett
- PH101 Ruin My Bad Reputation, Jim Snyder
- PH102 Nadine, Gary Stewart
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- PH105 Small World, Jimmy Stowe
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PEOPLE, Continued

resident caller there. It is called Carolina Caper, and featured these callers in August: **Bill Volner, Lee Swain, Ron Marion, Tex Brownlee, Jack and Lee Ervin** (rounds). It will be repeated next August, especially for teachers, farmers and others who can't easily attend the spring and fall festivals there.

Fifty-eight teens of the Midland County 4-H club, Midland, Michigan have organized a square dance club along with the caller (ASD staff) **Ed Fraidenburg**. They have performed several times and have assisted with square dancing for those confined to wheelchairs, according to a photo-story in the *Communicator*, an East Lansing Cooperative Extension Service newspaper.



NATIONAL CONVENTION, Continued

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Registration Update:

The Committee reports 4,493 dancers registered in July, 1984.

FRONT LINE COVERAGE

Bob Davis of Rustic Reflections produced the pro photo that gives our cover color galore to celebrate a fanciful fall ball. Actually the scene happened a couple of summers ago at a Hot Air Balloon Festival in Marysville, Ohio.

Entertaining at the street dance are members of the Village Squares, who've danced in Marion and Bellefontaine as well as Marysville. The couple in blue are Marge Carreh and Dick Lavender. The woman in red is Penny Wisse and the man in white is Chancy Carreh. The caller is Vern Cox of Urabana. Thanks to Doris Smith for the identity check for this neat street treat.



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RECENT RELEASES

- RH213 MAKING A LIVING by Darryl
- RH506 HIGHWAY 40 BLUES by Tony
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LEGACY



ECCO III— WISCONSIN MINI-LEGACY

What is ECCO? ECCO is a Wisconsin mini-LEGACY which may be an echo of LEGACY or an acronym for Education, Communication and Club Organization. It is also a leadership training seminar held every 18 months under the guidance of Wisconsin LEGACY trustees.

The 99 people in attendance at the recent ECCO III thoroughly enjoyed keynote speaker, Walt Cole, of Ogden Utah. Walt began at 9 A.M. by "cranking" us up and then "motivating" us for a busy day. He kept us stimulated by speaking on how to become more effective leaders, on the square dance programs and on motivation of ourselves and others. We became aware of the "3C's," Consideration, Courtesy and Comfortableness.

Other subjects covered during the day by Wisconsin trustees included: officers' duties, by-laws and constitutions, taxes, incorporation, retaining dancers, decision making, problem solving and one which proved to be very informative— contracts.

Saturday evening's dance featured Walt Cole calling squares and contras, and Elmer Elias of Wisconsin doing the rounds.

The seminar was attended by dancers from all segments of the activity: new and experienced dancers, callers, round dance leaders, contra leaders, cloggers, retail exhibitors, officers from clubs, area and state organizations as well as nine Wisconsin LEGACY trustee couples. Although Don and Vera Chestnut were not able to be present, they were remembered and did have a very active part in planning the day's events.

All five areas of Wisconsin were represented, with 50% of those in attendance sponsored by their clubs or area associations. These sponsoring groups provided support and encouragement.

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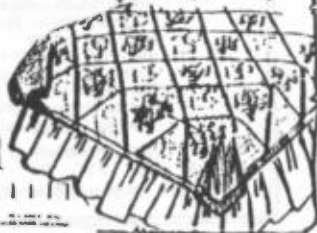
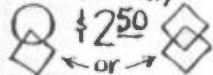
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CALLERLAB CONFAB, Continued

No dancing examples are listed since this is a home-to-home routine. This works best if started on the musical phrase.

For the three month period beginning September 1, 1984, John Marshall, chairman of the Callerlab Advanced Quarterly Selection Committee, has announced that there will be no new quarterly figure. The committee feels that there is currently no available call worthy of

placement on the Advanced Quarterly Selection list.

Current Advanced Quarterly Selections are as follows: *change lines, mini busy, linear action, zing.*

These calls will have been on the AQS list for more than six months at the time the next ballot is distributed. Therefore, all of these calls will be eligible for the Keep/Drop Vote recommended by the Ad Hoc Quarterly Selections Committee at the Callerlab Convention in Chicago, 1984.

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HARD TO BE HUMBLE, Continued

so proud that we rob ourselves of some of life's richest friendships.

Perhaps you remember the ancient myth of Narcissus and Echo. Echo was in love with Narcissus, though he constantly rejected her. She was so wounded by his rejection that she faded away to nothing but a voice, literally dying because he would not love her. The gods were so angered by Narcissus' coldness, so the story goes, that they caused Narcissus to fall in love with his own image mirrored in a spring. He remained in love with his image until he died.

The story relates to what we are talking about here. You cannot care for others when you are captivated by your own image. Proud people look only at mirrors, humble people look through windows.

Think about this! Humble people attract others because they have around them a strong aura of honesty, because they forego the exhausting effort it takes to pretend.

The last point. Humility has the great benefit of keeping us from making Gods

of ourselves.

Humility is, perhaps, the hardest trait to acquire. It is diametrically opposite to what we are taught by the world, and that is to do as much bluffing as possible. We often pretend we are much more important, much stronger, much wiser than we really are, and most of us know what we are doing when we do it.

The exaltation of self is the original sin, and it still is the sin that destroys us. You see, to be humble is essentially honesty. It is to be able to say that we know that sometimes we are not wise enough, not strong enough, not caring enough, not wealthy enough.

If you are not humble, then you probably are not learning, you are lonely and you are intensely afraid, because you have only yourself.

ANSWERS TO THIS MONTH'S PUZZLE:

1. Scissors — cross
2. Position — spin
3. Outside — do-si
4. Allemande — lead
5. Partners — star
6. Counterpart — corte
7. Twinkle — line
8. Promenade — end
9. Pas de basque — beaus
10. Maneuver — run

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YOUR OWN BOSS, Continued

pectation. Simple questions made to individual dancers can be very revealing. The material and sweep in a petticoat is more important than brand name. If 200 women are questioned and 160 of them wear petticoats with a 60-yard sweep, it would make good sense to stock some 60-yard sweep petticoats. If only 5 wear 100-yard sweep, it might be best to not stock very heavily in that size.

Many people, new to the world of selling, will place in their inventory the style or colors they personally like. If they happen to be the only ones who like yellow and they stock heavily in yellow, the expected sales may not materialize.

A most serious question that must be asked of oneself is, "Why would people buy from me rather than my competitor?" If the answer is "a better (lower) price," the probability of survival goes down. There are some differences in the cost of operating a business. Overhead cost such as rent and utilities can be a major factor.

Too many people, new to manage-

ment of a business, have only a vague thought of "overhead cost." It is natural because overhead cost are not highly visible. Some business owners refer to them as "hidden costs." Among these (hidden) overhead costs are telephone, utilities, rent, postage, stationery, business cards, sales receipt books, pens, pencils, replacement light bulbs, insurance, packaging materials and gasoline for the numerous trips to the post office and bank. These are costs of doing business just as surely as is the invoice for merchandise from a manufacturer. These costs are often not allowed for. They were not expected and may become the "straw that broke the camel's back."

If you have a specific topic you wish some comments on let ASD know. We will do our best to respond.



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GRAND ZIP, Continued

A great big thank you from the Sacandaga Swingers for the generous gift of *American Square Dance* magazines. Guests at our 6th anniversary dance were most appreciative, and one lucky couple will enjoy a year's subscription, courtesy of our club. May you be flooded with magazine orders from square dancers here in the great Northeast.

A personal mention of the loving tribute written for your father. It was very beautiful and touched all those of us who have also recently lost a dear parent. Thank you for sharing and caring.

*Rudi Smith
Northville, New York*

Glad you were able to schedule the subscription dance for April 3, 1985. Thank you for the materials you sent to help with the dance. We will do our best to make the dance a success when the time comes to go to work on it.

I enjoyed August issue of *American Square Dance*, and as always read it from

cover to cover. Your writing about your father was very well done and very touching, made me wish I could have known him.

*Lea Samples
Phoenix, Arizona*

Thanks so much for making me the "cover caller" for the August issue of *American Square Dance* magazine. The only bigger thrill I could have gotten would have been to be the centerfold of *Playboy* magazine. (ha! ha!)

The portrait was very nicely done, considering what they had to work with. The write-up in the Professional Profile was exceptional and after reading it, I didn't even recognize myself.

*Don Hanhurst
Fort Myers, Florida*

As Chairman of Callerlab, the International Association of Square Dance Callers, I would like to take this opportunity to offer my personal thanks for your publishing the Callerlab information which is submitted to you.



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*Bob Van Antwerp
Chairman*

Looks like we might be catching up a little. A short note to thank you for your support and coverage of the 33rd National. Your wrap-up article was delightful; thank you! We appreciate it much. Sorry we couldn't get together during convention time, but we were both busy as you know. Again, thanks for everything.

*Pete & Jennie Zukauskas
Baltimore, Maryland*

Thank you for featuring me in your "Steal A Peek" column in your September issue. The only thing you neglected to mention was where I was from. We live in Thompson, North Dakota, located in the eastern part of the

state. I travel and call in all of North Dakota and Minnesota. We have enjoyed your magazine for many years and read each issue from cover to cover.

*Virgil McCann
Thompson, North Dakota*

We just received your latest issue, and we agree 100% with Ed Foote about who is your partner in ocean waves. We've been arguing this point with various callers for over ten years. I agree with Ed, it is the person by your side.

*Bob & Pat Poorman
Mattoon, Illinois*

We have seen the very informative and interesting articles in your publication. We are most interested in receiving regularly, copies of your magazine and have enclosed a check...

*Ellen & Jerry Reigle
Ohio City, Ohio*

I have received the picture and clipping that was used in the August magazine along with a complimentary copy. Thank you very much for this

Continued on Page 98



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FEEDBACK, Continued

right shoulder to right shoulder with his corner. Active *couples* stay facing out; inactives face in." (Emphasis mine.)

It is quite obvious that Bob Hall, the author, was talking about the facing direction of a couple and hence there is no question whatsoever as to who the partner is in the formation he created.

Ed also mentions a staggered *ocean wave*. There is no such thing, and there never was. The staggered effect he describes resulted when the caller issued the next call, i.e. to *balance forward and back*. Thus the *balance*, a separate call, never had anything to do with the *ocean wave* and its alignment. As a matter of fact, Ed himself, in his current article, espouses the principle: "All formations stand alone in square dancing. We never look at a formation and discuss it based on a preceding call..." Interestingly enough, we do not seem to have a name for the formation that we get as a result of the call

balance forward and back following an *ocean wave*. (Here is a chance for Ed to become immortal by assigning a name to this formation.)

Why Ed would want to change the author's original definition of the partner relationship in the *ocean wave* is not clear. His wish to do so is certainly contrary to the basic tenet that not only he, but almost all leaders in square dancing, have endorsed repeatedly and continually over the past years, i.e. that the author's definition of a basic is inviolate.

If Ed feels so strongly about it, and he obviously does, having held the belief he states in his current article and having vigorously promoted it for years, why doesn't he simply try to create a new concept of partner pairing by having the belle in each pair face in the opposite direction from the beau? We could then easily determine whether the square dance world will accept such a novel premise.

Paul Hartman
Wheaton, Maryland



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GRAND ZIP, Continued

publicity which may encourage other seniors to volunteer their time to teaching square dancing to older people. They can dance! I enjoy reading ASD and receive help from it.

*Roberta Nagel
Virginia Beach, Virginia*

Lonnie and I have decided to retire from teaching...We will fill some cueing dates through the end of October. We also will be resigning from Roundalab and the point committee but are not sure of the timetable. At some point you will want to take us off the staff and remove the picture from TNT's ad. Lonnie and I will continue to dance as we both enjoy it. Thanks for your kindness over the years!

*Dave & Lonnie Fleck
Toledo, Ohio*

Enclosed please find my check in the amount of \$9.00 to subscribe to your magazine. My husband is a caller for three clubs in the San Francisco Bay

area, and the president has been giving your magazine to him every month. He asked me yesterday to order his own subscription so he doesn't have to rely on another person to bring it to him.

*Terry Belden
Hayward, California*



to wear them under their doublets, and women under their dresses. Over a period of centuries, the garment assumed its modern character...The next time you're at a square dance, men, and see women swirl their colorful petticoats, reflect back on this historical development of men's undergarments and how they lost it all to their feminine counterparts.

*by Dick & Judy Severance
New England S/D Caller, Sept. 1984*



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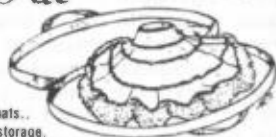
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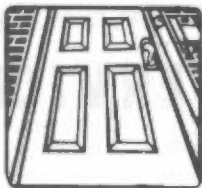
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by Mary Jenkins

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Besides many of the contras with which we contra dancers are familiar, there are some "originals" by Heiner. His FN Contra (FN means First Night) has lines, circles and stars which the participants can comprehend easily and which they will find natural.

We were especially amused at what the author wrote regarding the "Balance"— "The New England States are for sure the true homelands of the American Contra Dance. Now you might suspect those stiff Yankees to dance a

very cool and sedate style. But not so. They like to dance with vigor and zest, and they show it with the balance step." He goes on to give a lengthy description of the balance. We who dance contras in the New England area are familiar with the balance and know what callers demand that the balance "be seen but not heard." It all depends on where you are dancing and with whom!

The "Questions and Answers" section is very interesting. The list of "Sources of Materials," "Books and Magazines," "Records," "Alphabetical Index of Dances" and the "Endword" are interesting and will be very helpful to anyone using this book.

Much thought has gone into writing this book. Heiner has done a fine job. We hope many will purchase the book and appreciate the time and effort spent in writing it.

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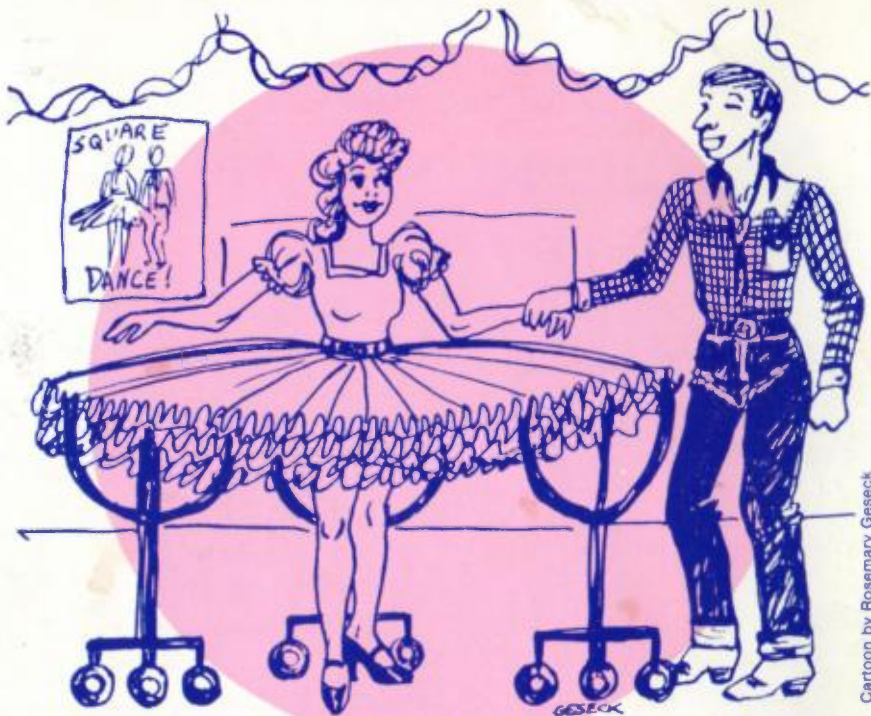
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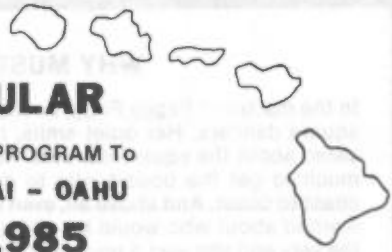
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This program is loaded with Extras. We've included **NINE** of the most popular tours and **TWO** special events. Purchased separately they would cost over \$200.00. These are offerings the lower priced programs don't offer but which most people purchase after arriving in Hawaii thus making the "bargain" priced program much much less than a real bargain. They're part of our program. They're not an unexpected added cost.

In addition, we've scheduled a full day of leisure on four of the five islands. The evenings have been left unscheduled so you may pick your choice of nightlife to enjoy—romantic dinner cruises, relaxing beach parties, nightclubbing, a midnight swim, square dancing, etc.

So leave the cold behind and join us for 15 exciting days as we visit 5 of the beautiful Hawaiian Islands. If you live in the sunbelt, take a break from your everyday winter activities and come to Hawaii with us.

COME ON AND GO HAWAIIAN

**HOST CALLER
JIM BLACKWOOD, QUINCY, ILLINOIS**

1395⁰⁰

PER PERSON DOUBLE OCCUPANCY
(From Los Angeles)

**LOW ADD-ON AIR FARES AVAILABLE
FROM MOST MAJOR U.S. AIRPORTS**

**LOW COST TOUR EXTENSIONS
AVAILABLE ON REQUEST
SUBJECT TO AVAILABILITY**

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OR SEND FOR RESERVATIONS NOW (WITH A DEPOSIT OF \$200.00 PER PERSON)**

Tour Inclusions

- Full time escort
- Western Airlines round trip flight
- Aloha Airlines inter-island flights
- Flower lei greeting
- Free get-acquainted Mai-tai party
- All portage in Hawaii
- First Class Hotels
- Hilo—Hilo Hawaiian, Ocean front
- Kona—Kona Lagoon, Ocean front
- Maui—Islander-Maui, in the heart of Lahaina
- Molokai—Sheraton Molokai, Beach front
- Kauai—Islander on the Beach, Beach front
- Honolulu—Coral Reef, at the International Market Place in Waikiki
- All transfers between the airports & hotels in Hawaii
- Tour of Hilo including Orchid Gardens, Queen Liliuokalani Park and Rainbow Falls
- Tour of Volcano National Park and Kalapana Black Sand Beach
- Tour of Hamakua Coast on Hawaii
- Tour on Maui to Iao Valley, Lahaina and Kaanapali
- Captain Cook's Glassbottom Boat Cruise, Kona
- Wailua River Cruise to Fern Grotto on Kauai
- Waimea Canyon/Kalalau tour, Kauai
- Navy Tour of Pearl Harbor
- 110 Mile Circle Island Tour, Oahu
- Deluxe travel bag
- Private square dance parties



BLACKWOOD TRAVEL

2217 HAMPSHIRE STREET, SUITE 200, QUINCY, ILLINOIS 62301
PHONE: 217-222-8011

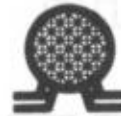
THE BAHAMAS EPCOT DISNEYWORLD



**CRUISE TO THE BEAUTIFUL BAHAMA ISLANDS
VISIT THE FABULOUS DISNEY ATTRACTIONS AT ORLANDO, FLORIDA**

MARCH 10 - 18, 1985

Ask kids of all ages where they would like to go for their vacation and at the top of the list of answers you'll find EPCOT, DisneyWorld, and taking a cruise. Now you can get **ALL THREE** in one super Square Dance travel program from Blackwood Travel.



Our first stop is Orlando, Florida—hope to EPCOT and to DisneyWorld. Near by are a host of other wonderful attractions such as Sea World, Cypress Gardens, Circus World, and the Kennedy Space Center at Cape Canaveral, and unique dining experiences such as that at The Mediaeval Times where patrons are entertained by Knights of the Realm who joust in the courtyard during the dinner hour. We'll spend five days and five nights in the Orlando area to give you time to visit the attractions of your choice.

Then we'll say away to the Bahamas on the newest, sleekest cruise ship serving Nassau—the magnificent Star/Ship Royale. We'll spend four days and three nights on this new luxury cruise ship and make ports of call at Nassau on New Providence Island and at Salt Cay, one of 700 small "Out Islands" that comprise the Commonwealth of the Bahamas where we'll have a private beach party.

There is no doubt about it. This program is a marvelous three fantasies dream vacation come true. Come on along. You'll love it.

Prices Begin at A Low, Low

897⁰⁰

PER PERSON DOUBLE OCCUPANCY
For Stateroom Category 12-A
Includes Air from New York City

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