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CO-EDITORIAL



With which dancer do you agree? The controversy over suitable tag lines leads us to believe that some dancers are listening to the words; the fact that some dancers do not like gospel tunes means that they are aware when these tunes are used. Personally, we are very aware when an evening's program is filled with rock 'n roll-type tunes, but we know this can be traced to our S/D roots and the fact that we learned to dance (in infancy) 37 years ago. (Since editorials are supposed to be opinion, we can say this is our least favorite kind of music, right?) But we are aware of the beat and the music, always.

Let *dance* be the theme word for this season's classes. That's what we advertise; let it be what we offer to those who join the ever-widening circle!

"Rhythm is the essence of all true dancing! Without rhythm you are not dancing, and with poor, uncertain rhythm you are dancing very poorly indeed... This silent seeking for perfect rhythm will keep you dancing all your lives, and still seeking the truths that lie beyond it. Ignore the rhythm, make it purely secondary, seek the outward forms of style only, and you will soon tire of the game and quit it forever." *Lloyd "Pappy" Shaw*

Was Pappy Shaw a prophet? Is lack of rhythm, the "feeling" for the music, a reason why dancers are "tiring of the game?"


The beginning of a new square dance season, heralded with its own official Square Dance Month, seems to be a fitting time to ask ourselves some pertinent questions?


What are we teaching to new dancers? Are we instilling in them a sense of rhythm, an ear for both the musical beat and the tunes to which we move? Or are we teaching a series of movements that become a contest between dancer and caller, in which the musical background is dispensable?


A conversation last spring, plus observation, leads us to pose these questions. Dancers were discussing the relative merits of two callers:


1st: Joe is certainly more experienced.
2nd: Actually, Jim has been calling a lot longer than Joe. He's not as peppy, but I sure liked his choice of music.


1st: Oh, I never listen to the music. I don't even know what's being played. I just listen to the calls; music doesn't matter!



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BY-LINE

The Square Dance Month poster in the June issue sparked poet **Mary Heisey's** imagination and the result was "September Invitation." The center spread describes other promotional efforts which have been made for this new

season. Our other authors, who did not write specifically with S/D in mind, still provided suggestions and thoughts for enhancing our dancing in the coming year. **Jo Jan Nunley** suggests adding spice to square dance club activities. **Jo Jan** has been a frequent contributor recently, with many good leadership ideas. **Bill Barr**, a Connecticut caller, suggests emphasis on *dancing* rather than learning. **NINI Harris**, who has written several articles of interesting historical notes on dancing, this time relates a personal experience with a traditional dance group, where the dancers relish and savor the dancing for its own sake. To round out the picture with suggestions for administration of a club, read too the editorial effort giving tips for executive committee operation.

Here's to a productive, successful and *fun* square dance season!



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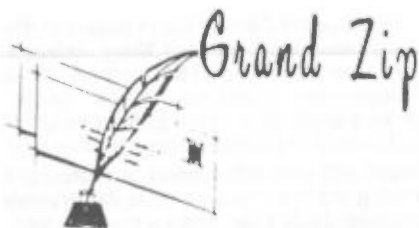
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After an absence of nine years, we are back in square dancing and eager to receive ASD again. I was able to borrow a copy of December, 1984, issue and immediately turned to "Hem-Line." I was horrified by the article by Phyllis Hambridge of Cocoa, Fla. suggesting large ladies wear "floats" to avoid looking like Miss Piggy. Obviously she has never attended large conventions where "proper square dance attire is required."

If the overly large ladies wear floats, the skinny-legged ladies wear slacks or long straight skirts, the young girls wear blue jeans, our costume would be lost. We are recognized in any crowd as square dancers when in costume; without it, we are just part of the crowd.

They do not make ready-made clothes in my size. I have to have them made for me, and I feel very well dressed in a square dance dress that fits well. Just sign me another...

Big Beautiful Woman

Ed. Note: Some of the comments on the 1985 LEGACY survey mentioned dissatisfaction with the present mode of square dance attire. What do you think? And to what extent should comfort determine what we wear? Here's another comment:

Regarding the cover of your May issue—do you really think that was an

appropriate picture of a lady square dancer—sneakers and no stockings? Maybe in the east it does, but not out here. We take pride in the way we look when we square dance. *Joan Buckholz
Calimesa, California*

We were delighted to see our article on the Lazy R campground reprinted in the May 1985 issue, page 62. You are always welcome to reprint articles but please give credit to *Zip Coder*.

*Olive May, editor
Wheaton, Maryland*

Ed. Note: Oops! The article was sent to us by the folks at Lazy R, and we did not know it had already been printed. Thank you, *Zip Coder!*

I really do appreciate your articles and particularly your feeling toward smooth dancing and styling and fun. Emphasis being, of course, on dancing!

Take heed, Callerlab—instead of lip service, let's practice calling and teaching what we preach, instead of *pinging* something or *loading* something or filtering Advanced concepts into the Mainstream and Plus areas. Who cares at the recent graduate stage about DBD or XYZ or *beaus* and *belles*.

Best we keep our good new people happy and dancing, with a place for them to dance, or we won't have any long-term dancers who would logically (when time permits) take a chance on Advanced. I do workshops, too, but workshop callers, back off a bit. You are eroding the land of healthy dancer feelings. Keep up the good work, Harold and Lill.

*Larry McBee
Riverside, California*

We truly enjoy Harold Bausch's col-

Continued on Page 86

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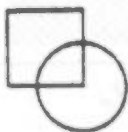
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Meanderings with Stan



SOME SUMMER SOLITUDE

Each summer while spending our four or five weeks in the old mountain retreat at **Silver Bay on Lake George**, a few *bon mots* must be verbalized to formalize the feeling. It's no wonder Indian relics abound around those environs. Any red-blooded redskin with an ounce of imagination and an aptitude for adventure in his bones would gravitate to such a place. Heap many deer and bear hide behind many birches, oaks and pines. Crystal clear lake cause fish to jump for joy and loon to laugh lustily and lastly.

Today the setting is just as peaceful. The lake. The pines. The half-mile high mountains on every side. We have a cottage rather than a tepee, nestled in the woods. Trees abound around, with rustling, bustling leaves making profound sound. (A poet you ain't, Stan— Co-ed.) It's sad to think that too often today we fail to hear the leaves and see the forest. In our computerized world we simply gaze at our little green *Apples* and think that *bytes* are better than *bark!* (Ugh. *Wooden* we like to turn the Neander-meanderer into *silent wooden Indian?*— Co-ed.)



Let's see. Mid-June is where we left you.

Huntington, West Virginia— I'd never attended a clogging Extravaganza like this before! There were hundreds of them in the huge Huntington Civic Center, tapping and rat-a-tat-tapping their hearts out. Specifically it was the first annual Wild-Wonderful-West Virginia Clogging Jamboree, set up by Fran Lewis and the Midway Cloggers of Hurricane. (I'd rather be from Hurricane than from Odd, West Virginia.) I was booked for a concurrent mini-festival of square dancing held behind closed doors— that is to say behind huge sound-proof folding doors that divided the arena. Clogging was the main attraction (including some of the best performing groups in the country), but we also had a good rush of Plus dancers, and there was good sound in spite of the graciously spacious place-us shared.

I met the clogging elite— Garland "Butch" Steele, who makes a living as a full time pro clogger, traveling hither and yon as I do, hoofing and puffing and *whiffenpoofing*. (The two of you have a sort of hoof-and-mouth disease— he's a *hooper* and you're a *mouther!*— Co-ed.) I also met Peg McLerran, a full-timer too, who's cloggers have been featured on TV's Hee Haw show and the Grand Old Opry.

HASH BASH ALONG THE WABASH

Auburn, Indiana— Now it was time to bounce slightly westward to northern Indiana, near Fort Wayne, where Don Taylor and I conducted the Midwest Caller College in Don and Bev's lovely upstairs square dance hall. It was a five day brain drain sans pain and lots of gain demonstrated in the main refrain permeating each performance by our half-dozen excellent students— Gene (Anita) Eckley, Tom (Jane) Goodwin, Masanobu ("Panic") Itoh from Japan, Martha Ogasawara (who interpreted for him), Tony (Becky) McUmbler, and Pat Russell. The international flavor and fun was rewarding. At one of the after-parties Panic and Martha taught us to sing "Ten Little Indians" in Japanese, just the way it is sung in countless oriental kindergartens:

"ICHI nin NI nin SAN nin no Indians,

YON nin GO nin ROKU nin no Indians
SHICHI nin HACHI nin Q nin
no Indians

JYU nin no Indian boys...."

Thanks to Carl Brandt who got up out of a sick bed to teach a session for us one day. Next year: a bigger and better Caller College just preceding the National Convention in Indianapolis, just a stone's throw away in Auburn. Sign up early. Newer callers particularly welcome.

Cuyahoga Falls, Ohio— Near Akron, caller Paul Fox had set up an *ASDance*, sponsored by the Flutter Wheels in a Methodist church hall. This was just before the National Convention in Birmingham, so we made it the first leg of our ground-level journey to that event. Other stops were the Blue Ridge resort in North Carolina (next amazing paragraphic paraphrasing a-blazing just ahead) and a super steak-out and factory visit with Jim and Ellen White in Winder, Georgia (Promenader Shoes). But I digress, Tess. To Paul and Esther Fox plus Paul Rhoades and many other good Cuyahogians (or Fallen folks?) I must say thanks for reviving the *ASD* tradition in good numbers in the Akron area.



The Blue Ridge Assembly in Black Mountain, NC— Wow. That's a mouthful. And an eyeful, earful, whole-senseful experience to be in this gorgeous, wooded, huge, gracious manor-ed, natural-mannered YMCA resort, whose 35-plus buildings nestle deep in Black and Blue Ridge rolling wedges, forming an ideal conference center. The occasion was the Conservation Summit of the National Wildlife Federation. Cathie and I were privileged to do their annual 20 to 30-square O/N/S square dance in the big open pavilion there. First time to see Blue Ridge, but the umpteenth time to call for the big Wildlife party. (Usually we do this *do* at Silver Bay, New York. Once they flew me to Nova Scotia to do it there.)

Birmingham, Alabama— Next stop, the Iron Man city for a week, to do our thing at the National S/D Convention. Enough is said elsewhere in the ol' glad mag rag about that, so we'll refrain.



WESTERN WANDER

Salida, Colorado— Funny. As five o'clock ticked off the face on the bedroom floor floral snore-stopper (I keep it on the floor.) Cathie and I arose and prepared to head out in exactly opposite directions— she driving to our cottage in upstate New York to start her vacation and I driving briefly to my Cleveland launch pad and thence flying to Denver via United. This mile-high city then became my jumping-off place via rental car for the next three stops.

My favorite scenic drive to one of my favorite places— Salida (sounds like a brand of tea). Down I drove on I-25 past Pike's Peak, the big toe of the foothills of the Rockies, past the Air Force Academy, past Colorado Springs, and westward through Canyon City, marveling at the very bluest sky containing more sheep-ish clouds than you could count *pasteurize* on any Australian ranch; past the dashingest, splashingest Arkansas River, fine for rafting and fishing; weaving and looping between the craggiest crevices of giant rock and winding roadway. Coming back I also took the little Skyline Drive detour just to see if my palms could still get sweaty on the wheel. They did.

As usual the Shavanno Shufflers and my hosts Edith and Paul Brinkerhoff set up a superb *ASDance* in that little Scout Hut hall by the river with ten □'s of ticket sales. Caller Jim Jorstad was there. Clara Eyster baked the welcome cake. Ticket sales were largely done by Ruth Barfield, Cora and Edith. Dinner was at a cleverly-fashioned lovable local mine-car grub glubery.

In praise of Edith, I'll quote an almost-biblical accoladic adage:

"Edith needeth no feeble-ish creed to bleed an unheedful flock. Indeed, just a gentle plead for a need and the deed is done." There goes a *super-facilitator!* Verily, there should be more *Ediths*, and *Pauls*, too, in the square dance world.

NO BUTTES ABOUT IT



Gillette, Wyoming— By the time I drove 500 miles or so straight north from Salida to Gillette the terrain had flattened considerably, with mountains reduced to buttes and deep gorges reduced to arroyos. Did you ever wonder why God made those charming little tan antelopes and placed them only in Wyoming and parts of Montana, I guess? Elementary, dear Herriot and Muir. He had to brighten up those wide, sweeping, olive-drab miles of naked nothingness! (We'll get letters, Stan!— Co-ed.)

Levis and Laces at the fairgrounds were far from dull. In fact, I'll remember *Gillette* for *razor-sharp cut-ups*, dancing their *Trac-ll's*, including the *little shavers*, too. (Little joke there.) (Very little.— Co-ed.) They gave me a genuine jackalope plaque. I stayed at Tower West. Cool diggin's for a hot but happy post-4th of July Saturday night shindig up there in gas/oil/coal country.

Cheyenne, Wyoming— It was a shorter run today, back down towards Colorado, and a stop in Cheyenne to call for the Sagebrush Stompers. Bob Gray was the *key-ordinator*. Bill and Martha Holm rounded out the program. That permanent hall owned by caller Dave Guille is in the very center of town, second floor, called Winter Garden. Sounds cool, but it wasn't. Well the fans in the windows plus the *weathervanes*, *wind-mills*, *ferris wheels* and *fan the tops* on the dance floor kept us as cool as possible. I stayed at the beautiful La Quinta. Cha-Cha-Cha.



IN THE LAND OF GIANT TREES

Smith River, California— From Denver I flew to Medford, Oregon and drove down through that indescribable breathtaking route to Crescent City and Smith River, a stone's throw from the border of the two states. Jim Davis is the resident caller at Redwood Country of the Salmon Harbor Resort. Horace and Brenda Mills cue rounds. Coordinators are Floyd and Marilyn Melton. There's an all-summer s/d program to suit every taste, plus lots of sightseeing between the tallest trees you've ever seen and the blue Pacific. I'll hope to be back again next year in early July for a Caller College there. Can't beat that hall. (See ASD June '85, p. 58.)

Vacation pursuits supercede vocational pursuits right at this moment, and the *net* result may have me making a little *racquet* on the courts in a few minutes, so, cheerio, friends— I'll love ya until you *ace* my *deucey*. (I'll *add* my *game point*, Stan— hope everyone had a *smashing* summer.— Co-ed.)

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SPICE UP YOUR CLUB DANCES

by Jo Jan Nunley
Canyon, Texas



Square dance clubs and their members have a lot in common with marriages. Just as marriages sometimes need spicing up to keep that flavor of excitement, so do square dance clubs.

Adding spice to your regular club dances can make your club more enjoyable for present members and attract possible new ones. All dancers enjoy an active and exciting club.

Nothing can make a square dance club die like staleness. If the club dances become too routine, just meeting at the same location and dancing to the same caller week after week with the same people, it won't be too long before the club will suffer.

No matter how much we dancers love our own caller, and it is a little like a love affair, because we do love our own, what about having an amateur night for callers from your own club or area clubs? These singers don't have to be expert at calling. In fact, it is probably more fun all the way around, if they are *not* very proficient at what they do. If you have a willing caller, and most callers are very congenial (After all, they are square dancers, aren't they?), your caller might consider lending some records out for the amateurs to practice with, say for a week in advance.

After an amateur night, no matter how much fun it is (and fun is guaranteed), all of the dancers will find that they do truly appreciate the regular caller more than ever. This is true whether they participate as an amateur caller, or as a dancer trying to follow the amateur's calls.

After dancing, what do square dancers like to do most? Eat, of course.

So, why not plan some eating activities? A club picnic once a year with plenty of old-fashioned games for all develops close fellowship away from the actual dancing.

Along with the picnic idea, your club can plan all kinds of suppers for after dancing on club nights. For example, what tastes better in the summer than homemade ice cream or watermelon? Salad suppers go over well at clubs, as well as full-course suppers, which are, of course, a little more trouble, but well worth the occasional effort.

There is just something about sitting down and "breaking bread" together. It can make club members closer. Nothing draws other clubs to visit quite like an invitation for free food. So let your club think about bringing on the chow and the fun.

Does your club marriage need a little romance? Then it might consider having a Starlight Dance. Of course, with this you keep your fingers crossed that Mother Nature will cooperate, but in the summer, at least, she's usually a pretty nice old gal.

And, speaking of romance, do your members need to mix partners a little more than they do? Being human, square dancers often fall into the routine of dancing with just a chosen select few from their own group. If this happens in your club and some variety needs to be added, there are several options. Since men usually do the asking, why not have a Ladies' Choice night? With the ladies doing all the asking, there are bound to be lots of new dancing partners. (Just my opinion, of course, but it won't hurt to try it!)

Along with the ladies' choice idea, another idea that works well occasionally is some method of drawing numbers for partners. As each dancer arrives, have him or her select a number from the hat and later in the evening, match the numbers and automatically you will have new dance patterns. Make sure you have a hat for the ladies and a hat for the gents!

If your club members like to look spiffy with matching outfits, one way to have a type of social for the ladies is to have a sewing day. This can be a great help to those of us who are not such great seamstresses. Along with the sewing day, your club could bring out an idea from the past, dust it off, and use it.

Each of the women could make an apron and later at the dance, the men could have the pleasure of hemming those aprons. The first man to finish would naturally win his favorite lady's hand for the dance and also a prize. This idea gained popularity back when my 84-year-old grandmother was a young girl going to square dances.

The apron-hemming night might be an ideal time for the men and the women of

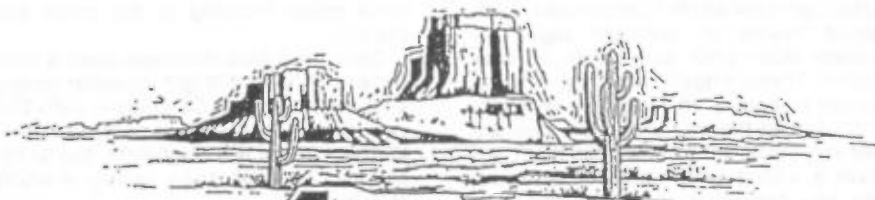
the club to switch dancing places. The men could dance the women's parts and vice versa. This is sure to add some spice and confusion to the evening. Spontaneously at many clubs, dancers will "bump" each other. That is, they will walk up and hand a spoon, for example, to another dancer and that dancer knows that the one handing him the item will take his dance position. The one "bumped" then must bump someone else if he wants to continue dancing.

The club that doesn't need extra money occasionally is a rare bird, and one way to profit from club fun is to have door prize drawings. A popular variation of this is to sell tickets for a set price and then the winner of the drawing gets a certain percentage of the take, say 50 percent. Personally, I believe the cash drawings create the most excitement.

The ways to add fun to square dancing are as limitless as the club's imagination. Your club might consider having one evening of pulling out the old suggestion box and having dancers contribute ideas.

Happy dancing and keep adding those spices!

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EFFECTIVE EXECUTIVE EFFORTS



Whether your club or association has an executive committee or a board of directors, you will want them to provide strong leadership. If you are now or will be a member of this steering group, think about the ways in which you may make the board a more effective force. Here are some hints:

- Attend all board meetings. Be on time and stay until the meeting ends.
- Be prepared for the meeting. If you are to make a report, outline it in your mind or on paper. List the points you wish to cover. Reports should be confined to decisions made, action taken and future plans. Don't repeat. Don't waste board time with committee details

- Make motions properly. Take the opportunity to second motions when you agree. All motions should provide for *what* is to be done, by *whom*, at what *cost*, and by *when*. If you are prepared to make a motion when you come to the meeting, have it in writing and give a copy to the secretary.

- If you are making a motion, list pros and cons for discussion items. Consider visual aids or printed copies for each member,

- Give your undivided attention to every item on the agenda. Be a good listener and take part in discussions.

— Familiarize yourself with basic rules of parliamentary procedure. Knowing when to take the right parliamentary action can facilitate reaching decisions.

- Observe the rules of courtesy. No one should speak a second time on a discussion topic until everyone has had a chance to speak. Stand up when speaking.

- Keep in mind the thinking of the membership. Consider the organization as a whole when voting or trying to make a decision.

Make sure proper research has been done.

Be objective and listen with an open mind.

Use creative thinking and problem solving.

Accept the decision of the majority.

- Be as liberal with praise as with criticism.

- Leadership is a shared responsibility. Members should feel that the group is theirs and that responsibility for operation and decisions rests on all of them.

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Dancers fill the floor of the Birmingham-Jefferson Civic Center Coliseum



News staff photo by Neil Brake

To the tune of ringing cash registers, Birmingham welcomed approximately 18,000 square dancers to the 34th National Convention in June. Headlines in the local media insistently reiterated the monetary benefits of having such a large convention in town. Headlines blared "Dancers Kick Up Heels, Local Profits, Too," and "Dancing Dollars," with the subtitle, "City reels from do-sa-do but doesn't trip." The *Birmingham Post-Herald* began one pre-convention story, "After this weekend, the phrase 'the three R's' will mean rental cars, rooms and restaurants," and added, "Perhaps the widest smiles will be found on the faces of restauranteurs..."

Publicity at the local level was perhaps the best we've seen anywhere. Your editors appeared on the Morning Show with Tom York on WBRC, Channel 6, along with caller Bob Green and a set of Alabama dancers. The two daily papers featured pictures and stories each of the three days.

The *Post Herald Reporter* wondered that "dancing has gone on at all hours in just about any space large enough for an eight-person square...Dancers have been taking to the floor in the Civic

Center theater, concert hall, exhibition hall, at the Hyatt Hotel, Boutwell Auditorium and the state fairgrounds."

Cacti Pete, 69, was attending his 34th convention, a boast no other dancer can now make.

Squares, rounds, clogging, contras and solo activities were well attended. The eve of the convention saw all of the Trail End dances catering to wall-to-wall sets. A record number of dancers signed up for ASD at the dance sponsored by this magazine, at which staff callers and other friends performed at the mike. A "bevy of vendors" satisfied the dancers' whims, and business was brisk most of the time.

The news media also noted, "If it's a martini, you crave, forget it. S/D etiquette forbids drinking while dancing."

Ichio Fujima, visiting from Japan to dance and shoot pictures, was featured in a 2/3-page write-up. He was one of about 120 foreign visitors to the convention who came from Canada, Egypt, England, Mexico, Panama, Puerto Rico, Saudi Arabia, West Germany and Australia, in addition to Japan. Fujima's article quoted his statement that conventions

Continued on Page 90

Dancing With Relish



by NiNi Harris
St. Louis, Missouri

I'm looking forward to that night each month that we gather at Ken and Ellen Lissant's home. We meet about 6:30, have coffee and dessert, then dance all familiar dances. We aren't concerned with learning new or different dances, but with enjoying the regulars. The group is called the Traditional Dancers, because its purpose, since 1947, has been to preserve a repertoire of old dances, a sort of living, dancing museum. But it's not a dedication to preservation that keeps us dancing. It's a selfish love and enjoyment. We relish the beauty of the dances.

Ken, who has led the group for years, announces, "Let's dance." As we stand he suggests *Monemusk's Reel* as the first dance of the evening. (It's often the first choice.) We form two opposing lines, men on one side and women on the other. Ken quickly reviews the steps, since they are not called during the dance. The tape is started. To the same tune the early settlers danced to in the original 13 colonies, the lines of dancers start moving, breaking, reforming and turning. Once and a half around and around behind,... Cast off,... With each set of turns and cast offs, the active couples move down the lines and the inactive move up. By the end of that reel, we have bowed and curtsied to everyone on the dance floor. The contra, by its very nature, does not allow for shyness or wallflowers.

Then Ken announces two more dances, that are even older— *Oranges and Lemons* and *Hunsdon House*. These

English Country Dances, from the days of Queen Elizabeth I, are done in square formation.

As he reviews the sequence of steps, Ken emphasizes timing. The "turn single" is done with four, small steps rather than a pivot. If the dancer cheats on a step, the turn finishes on the wrong note. *Arming* is an elbow spin, but is walked with even, steady steps. The same, careful precision is applied to *siding*. In this purely English dance-step, couples walk around each other, gazing at each other, but maintaining a distance and never touching. "This is about as coquettish as the English ever get," is Ken's favorite refrain to *siding*.

We take a short break, for a little more conversation and coffee. Members talk about other dance groups— international, ballroom and squaredance— that they belong to. In the course of conversation Ken comments that the early Israeli choreographers were brilliant. At the end of WWII Jewish refugees from Poland, France, Russia, Turkey, and Yugoslavia fled to Israel. Their backgrounds were as varied as found in any country. They had no common language. It would take a generation to re-establish Hebrew. Their dances were as varied as their languages. The Israeli choreographers created a few simple but enticing line dances. Quickly, people from all over could pick up these dances. They could join in the almost hypnotic rhythms and share a common experience. Ken theorizes that the dances helped to build a sense of nationhood.

It's time to dance again. Most of the

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dances we do originated in the British Isles and were brought here by the first settlers. Later American square dances were based on these dances.

Some of the members bring along their infants and toddlers. I sit out a couple of tunes to babysit. But most of the time the little ones ride through the dances in back-packs. Rachel Osborne, she's two now, used to turn into the swings as her father danced. Now that she's too big for the back-pack, she stands behind the lines of dancers and bounces and sways to the music. Her favorite record is called simply *Scottish Dances*. At home Donna, her mother, puts the record on repeat. Over and over the *Scottish Dances* plays and keeps Rachel entertained.

After three or four dances there is another break and more conversation. In early years dozens of dancers used to come to the monthly gatherings. Over the years the group dwindled. Then there was a resurgence in the mid-1970's as younger people started attending. At first it tested the long-time dancers'

nerves to have all these novices messing up their favorite contras and country dances. But with time they became more tolerant and the newcomers learned.

Now there are only a few of the original hoofers left. Some of the younger members, staying home with young children, regularly miss the monthly gatherings. And there is another crisis. During the coming year Ken and Ellen Lissant will be moving to their retirement home in the Ozarks. Keith, their son, can lead the group. But we will need a hall and we don't have the numbers to support one. It seems that during one of the breaks someone always wonders what will happen when Ken and Ellen leave.

Then we do a few more dances. Maybe we'll do *Black Nag*, a three-couple dance ending with a *hay for three* (dancers walk around each other following a figure eight pattern). Then we call it an evening.

Each gathering the group does about ten dances. Nothing is rushed. Instead, everything is savored.



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THE SOUTH CENTRAL SHUFFLERS



The South Central Shufflers were first formed in the fall of 1977. They are a precision clogging exhibition team that consist of 33 members ranging in age from 8 years old to adult. The Shufflers are a non-profit organization performing for the sole purpose of entertaining audiences and introducing them to their brand of fun. They also host Beginner and Advanced clogging lessons that are open to anyone interested in learning this dance form. Classes are held each Sunday at the Comanche County Fairgrounds.

The South Central Shufflers have performed for many square dance functions, civic groups, school assemblies, nursing homes and for their own Chamber of Commerce. For the last six year they have been asked to perform at the Oklahoma State Square Dance Festival held each year in Oklahoma Ci-

ty. They have also made several television appearances for KSWO-TV, Lawton OK; KTVY, Oklahoma City; the Focus Show, KSWO-TV; the Kaleidoscope Show, KSWO-TV; National TV— Jerry Lewis Telethon; the Good Morning America Show, and also the Arthritis Telethon. They have performed at three National Square Dance Conventions and have marched in parades from Decatur, Texas to Wanette, Oklahoma.

The instructor for the group is Tracey Smith with assistant instructor Randy Erwin. President of the group is Bill Brown; vice-president, Bobbie Spencer; secretary, Donna Fort; treasurer, John Hettiger. Junior officers are: president, Miss Melissa Christal; vice-president, Miss Kendra Spencer; secretary/treasurer, Miss Pamela Haworth; reporter, Ms. Janice Simpson.

by Jolin F. Hettiger

UPDATE, Continued

- Speak up at your caller/dancer association meetings. Motivate. Legislate. If S/D has become a selective art form rather than a mass-interest hobby in you area, help turn it around. (See Pyramid — ASD Apr., '81, p. 81)

- Encourage callers to become better trained (ASD June, '85, pp. 82-83).

Discourage overnight sight-calling hot-shots (Calling tips, last issue). Get more educational programming into caller's meetings (ASD No., '79 Calling tips, or IN-form Z-8). Hire *directional-calling* callers rather than *name-calling callers*.

The bottom line — when enough leaders get enough concerned, the change will start. It's up to all of us!

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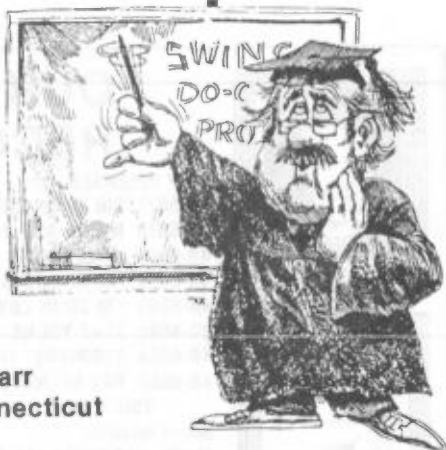
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**SQUARE AND ROUND DANCE PROGRAMS
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Learning While Dancing

by Bill Barr
Hartford, Connecticut



... or not, which is the whole point of this article. Can you imagine a series of lessons being disguised as dances, or dances dressed up as workshops, or lessons in square dancing? If this article does anything at all, it may stimulate your club into considering a program to increase the numbers of dancers by recycling those who have "taken the lessons and then dropped out." Where did they drop to? The world's largest hole in the ground, for it contains literally *millions* of former dancers! To try to solve this problem, a new approach can be taken to bring back the people who have left in such a way that they won't feel like they are being "conned," even though they are.....

We're talking about a workshop/lesson format which will encourage the less experienced dancer while offering the established Mainstream or Plus dancer enough variety to keep interest at a high level. The group being taught can be either homogeneous (senior citizens, high school students, club drop-outs) or heterogeneous; perhaps the latter is preferable, though more difficult for the caller in terms of his or her programming. The key to this particular program's success is in the use of directional calling. *Ladies in, men sashay becomes girls to the center, men slide left, girls back out and all circle left*, to give just one example. A single file promenade yields four different calls using an *allemande left* as the get-out: *circle left or right single file, just the girls/boys do a U-turn back, allemande left*. Try this in place of or in addition to the traditional

boys move up on the inside, promenade home. A simple series of calls like *heads pass thru, sides pass thru, all join hands and circle sunnyside out* gives variety and practice in a simple call, which you can then remind them involves a right shoulder pass-by. Can you think of a more painless way, and a fun one at that! *Grand right and left* can be taught by using the familiar analogy of climbing a rope or ladder. When they get bored with that teach them a *wrong way grand* without a workshop; just emphasize the fact that they are now facing the wrong way and say *wrong way grand right and left the wrong way round*. Once they get that one down, have the heads get some practice in square thru using the analogy of the *wrong way grand figure* (it's a *little wrong way grand*, count *just four hands*, and look your corner in the good eye).

A class taught in this manner can be brought to Mainstream level, assuming no beginners are involved, in about 20 to 30 weeks, assuming average ability, or you can teach beginners in the usual 41 weeks without needing "angels" or club members at all! While we recognize that these valuable members are a help to any caller, it is sometimes impossible to attract club-level dancers under certain circumstances— a brand-new club, just being formed, a daytime situation with either school age dancers or senior citizens having a weekday afternoon dance, are just a few of the situations which might require the suspension of usual practices and procedures. That is when this kind of a program can be the most valuable and perhaps increase the chances of complete success.

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Craig, left; Scott, right



SWINGING ALONG WITH THE STALNAKERS

by Evelyn P. Borden

When Craig and Scott Stalnaker's parents urged them to join a square dance class a dozen years ago, the teenagers weren't sure they would like it. "We were very reluctant," Scott admits, "until we met some cute girls there who changed our minds." After they had been dancing only about three months, they had a chance to call one tip at an amateur caller's night. Shortly thereafter, they decided to become professional callers.

The brothers' musical background was in Top 40's music. With Scott playing the guitar and bass, and Craig as drummer, they had entertained at private parties and wedding receptions. When they began harmonizing square dance calls, they organized the Sunsets teen class in their hometown, Glendale, California.

Word of the Stalnaker Brothers quickly spread throughout the Southern California square dance scene, and their popularity soared. They are now booking for '88 and into 1989.

They have traveled to Hawaii and cruised the Caribbean to call the tips for square dancers. In Hawaii, they called for a square of dancers mounted on mopeds, who maneuvered their vehicles very carefully on an abandoned airstrip. It was an unscheduled "special event" of the Aloha state tour, rather like the time they were kidnapped at 3 a.m. to call for a group of club members who dreamed up the scheme to earn "Idiot" badges.

The fans who wrapped them in toilet tissue at a dance knew they would respond in good humor. Craig and Scott's banter between tips adds a dimension of fun to their calling. In Smothers Brothers' style, Craig says, "Who was

that girl I just saw you dancing with?" And Scott answers, "That was no girl—that was our mother." And that, of course, is the cue to introduce their most devoted fan to the audience.

The Stalnaker Brothers do have a serious side. They instruct, rehearse and perform with a group of blind dancers, the Braille Exhibition Squares of Los Angeles. And they are very active in promoting square dancing wherever they appear. They called twice for demonstration dances at Dodger Stadium—once before a crowd of 39,000 baseball fans at a Country Day's event, and a second time as part of a post-game entertainment show to lure fans back to the games following the baseball players' strike in 1982. They called for an exhibition dance on the Santa Monica Pier, which juts out into the Pacific Ocean, and traveled to that well-known island that "on a clear day you can see from the coast" to call at the Catalina Casino. The New Mexico Singles Square Dance Convention in Albuquerque is the farthest east the brothers have traveled to call within the continental United States.

Square dance calling has been their main vocation since they graduated from high school. In addition to calling club dances on weekends, they teach classes and workshops Monday through Thursday nights. Recently they have devoted many hours to recording their first tape, which will feature country music tunes on one side and square dance calls on the reverse. With vocal overlays, each harmonizes with his own and his brother's voice.

By working nights, they are able to pursue their interest in scuba diving—they enjoy exploring the wrecks of sunken ships in coastal waters. "We live

together, work together, and play together," says Scott, "so we have to get along." And they communicate well, they agree. They use some of the same non-verbal techniques for signaling each other underwater that they employ at dances to blend their voices or adjust the music sound levels. "There's a little bit of telepathy involved," adds Scott. "We always seem to know what the other is thinking."

Besides the obvious advantage of sharing the cost of their sound equipment and working together to carry and set it up, they say that team calling is a trademark because few callers always work together. When they teach classes, they pass the microphone and one instructs while the other helps demonstrate the new figure. On a rare occasion, if one should become ill, the other will call solo, eliminating the last-minute panic a club might otherwise experience in finding a replacement.

While they play many of the standard and classic square dance songs, the Stalnaker Brothers attract many young people to square dancing by including contemporary music in their repertoire. "A lot of them (under -30 dancers) think

that it's (square dancing) old time," says Craig, "so we adapt the music they're listening to on the radio to square dancing." They also do benefits for teen organizations to spread the word that "Square Dancing is Fun."

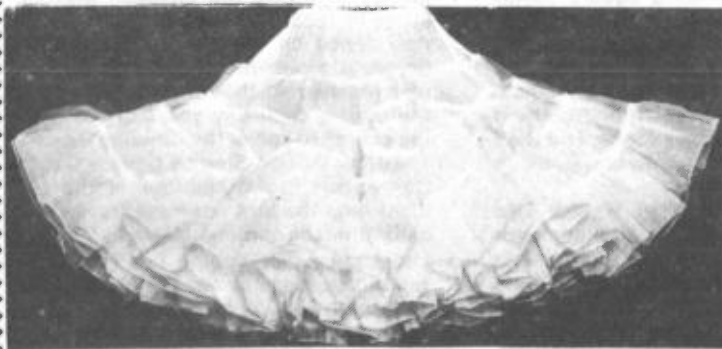
They have also appeared in three parades to promote square dancing, most recently at the eighth annual Doo Dah Parade, a spoof on the Tournament of Roses Parade (New Year's Day in Pasadena). Craig and Scott sat on bales of hay on a horse-drawn wagon and called for the one square who danced as the "float" jerked and jostled along the parade route. Other square dancers walked alongside, passing out flyers with information about new square dance classes to the crowd.

Their busiest day was when they sang for a morning wedding and called for the wedding reception dance in the afternoon, a regular dance in the evening, and a Night Owl Dance at midnight.

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HEM-LINE

by Bev Warner

Vera Smith of Charlestown, New Hampshire, dressed for Saturday evening of the New England Convention in a stunning costume of black and white. The fabric is white with overall black embroidery, enhanced by deeper black embroidered lace at the neckline and hem, as well as in the ruffling up the back. The tops of the ruffles are concealed under a large black bow attached to a belt which closes in front with a heart-shaped buckle. Marching up the cutout sleeves are black bows and heart-shaped buttons. The front of the dress features a gathered Heidi bodice. Black and white petticoat and black patent leather shoes complete the ensemble.



Vera is a past chairman of the N.E. Convention coordinating committee, and she and husband Dick are LEGACY trustees.

CALLERS AIDS

MAINSTREAM FLOW: The callers' note service which restricts itself to the Callerlab Mainstream Program and Quarterly Selections. Eight pages of good, usable material for the Mainstream club caller and teacher. No space is wasted on new experimental material and all of the routines flow smoothly. Zeros, equivalents and conversions will be featured along with two singing call routines using the spotlight call of the month. All material will enable you to better understand and to use the Mainstream Program...\$16.00 per year subscription cost (\$21.00 foreign air mail).

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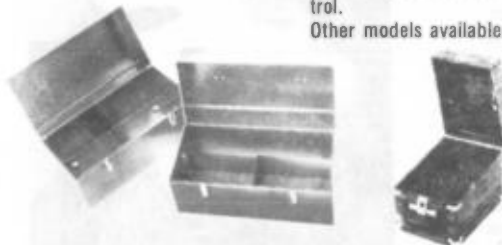
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Encore

by Mary Fabik

Highlights from Past Issues of this Magazine

25 YEARS AGO—September 1960

Arvid Olsen suggests young, vigorous, dynamic leadership, the premise of the Republican and Democratic parties in their 1960 campaigns, can be applied to the square dance field. "Stop and think. How many leaders and callers do you know who got their start in the S/D movement ten or even fifteen years ago. How about the "younger generation" of square dancers? There are very few younger married couples dancing... Square dancing needs new ideas to continue its present rate of growth.

"Many present-day leaders have grown up with square dancing, starting when square dancing was young and growing with it. Their philosophy of catering to the majority has made our hobby grow to its present status. Now is the time to invite young adults to your club or class. First they must learn to dance before they can learn to lead and teach."

"Along with maturity in any field comes new challenges...From time to time over the past year or two new rhythm inflections have been showing up in our dancing," observe the Lynns in "Round 'n Round." "These new inflections and accompanying movements have caused consternation for some. Others have welcomed this relaxing of the limitations of round dancing and enjoy the new freedom...Leaders, of course, will postulate 'what is good for the dancer,' but finally the dancer will make the decisions."

American Squares now has shops advertising square dance dresses, mother and daughter dresses, and peasant dresses. Until recently, squaw dresses were the only type of dance dress advertised.

10 YEARS AGO—September 1975

The "Co-Editorial" reminds us of the

benefits of square dancing by asking, Have you ever considered the knowledge of basics as a kind of insurance? Square dancing is insurance for fun and fellowship; it's an antidote for loneliness now and against the time a couple moves to a different area, or even if a couple's status changes to one or two singles. As healthful exercise, square dancing is insurance against many ills and against having to sit home and think of possible ones...Its mental health insurance, too; one can't dance and think about one's problems.

"There is a hard way and an easy way to execute every square dance movement. The easiest way is always the best, most enjoyable and lives to become traditional. It is interesting to note that the history of the dance shows that whenever someone evolves an easier, better way to dance any figure or movement, the oldest tradition changes to conform with this newer but easier method..."

"The only wrong things you can do in the square dance are to dance roughly, be inconsiderate of others in your set or on the floor with you, or to be careless in your dress, manners or dancing." This is an excerpt from *American Square Dances*, by Lee Owens, 1949.

Ed. Note: And thirty-six years later it is still true.

"Steal A Peek" features Reed Moody of Indianapolis, Indiana, who has been calling since 1950. One of Reed's favorite singing calls is *Glory on My Mind*, and *Billy John* is a favorite hoedown.

New Idea: *Crosswalk* by Bob Elling, San Leandro, California.



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NOTE: ACTUAL COLORS ARE SEEN ON COVER OF THE AUGUST ISSUE



A doctor with a long-time interest in square dancing has received a signal honor. Lee Walker M.D., of Jellico, Tennessee, has been named Rural Health Practitioner of the Year. The award was presented at the National Rural Health Conference in Charleston, W.V. last May.

The Laurel Fork-Clear Fork Health Centers are a network of five community-owned clinics surrounding Jellico in Kentucky and Tennessee. Each is staffed with a physician's assistant. Lee Walker rotates among the clinics. He was joined by two young M.D.'s this year. Hospital care is also provided, including delivery of 25 babies per month.

Lee Walker continues to square dance regularly, having done so for forty years. He and his wife, Lucille, have taught square and round dancing to hundreds of students from six to seventy, all around the country, and have held many offices in the square dance movement. They have been panelists at several national conventions and are LEGACY trustees.

A benefit square dance for the health centers is held annually in July at Pine Mountain State Park in Kentucky with nationally-known caller Ken Bower from Hemet, California, doing the calling at no charge.

Lee Walker is a graduate of Emory University in Atlanta, Ga. and has prac-



ticed at several rural sites in Georgia, as well as in Tennessee, Virginia, Kentucky and Iowa. He was medical director of the Maytag Co., Newton, Iowa for six years.

His square dance friends and colleagues congratulate Lee on his very prestigious award!

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2. Have I ever volunteered to do a part when someone is required?
3. Have I ever helped out in a class of new learners (which are the lifeline of a club)?
4. Do I pay my membership on time or am I always having to be asked?
5. Do I ask guests to dance with me or am I always squaring up in my own little group?

6. Do I support my club with good attendance?
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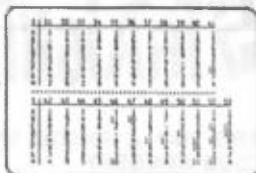
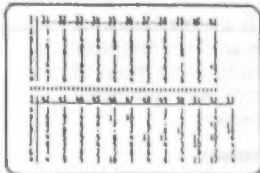
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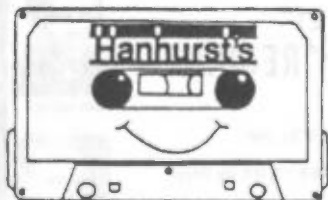
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Thirty-Fifth

National Square Dance Convention*

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June 26, 27, 28, 1986

The Sponsoring Organization for the 35th National Square Dance Convention

In October, 1961, the Indiana Dancers Association, Inc. (IDA) was formed for the purpose of promoting square dancing throughout the state of Indiana and to make a serious bid for a national convention. This was done, and Indiana hosted the successful 1966 convention under the direction of Floyd and Clare Lively, general chairmen.

This same organization has undertaken the same challenge by sponsoring the 1986 convention under the direction of Ernie and Barbara Stone, general chairmen. This convention will be held in the beautiful new Indiana Convention Center/Hoosier Dome facilities, which assures that this convention will also be a success.

IDA is a strong successful organization that has grown from its humble beginning in 1961 by more than 824% in membership alone. IDA perpetuates itself by yearly membership dues and a major annual fund raiser. Its income is used to promote square dancing through educational seminars and panels. IDA sponsors a caller and cuer scholarship each year. They also sponsor a New Dancers' Dance each year

which has an attendance of more than 3,000 dancers.

A monthly news magazine that keeps Indiana dancers up to date on all the happenings in square and round dancing, as well as dance locations, is published by IDA.

All of this does not happen without many dedicated people who are willing to donate time and energy to improve square dancing in Indiana. IDA's great numbers of these people are determined to prove to you, when you visit Indianapolis for the 35th National Square Dance Convention on June 26, 27, 28, 1986, that Indianapolis is the crossroads of America and they will see that you are welcomed "back home again in Indiana!"

RECORD REVIEWS, Continued

dance. Chuck's Mainstream figure was well-timed.

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FOOTNOTE:

At the national convention this year in Birmingham the Red Boot Boys did a fifty's medley that got a lot of callers and dancers attention. It has been brought to my attention that the record they used was Mar Let 507 BABY LIKES TO SQUARE DANCE. Mac has printed up cue sheets for this medley and has included it along with the original sheet in this release.

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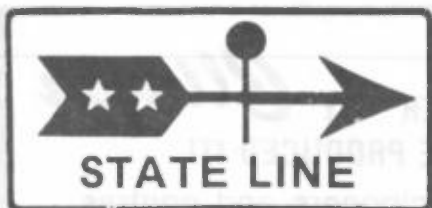
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Ruth Erickson chaired the committee that designed the dress.

The colors chosen were blue and white, in a skirt and blouse, or one-piece dress.

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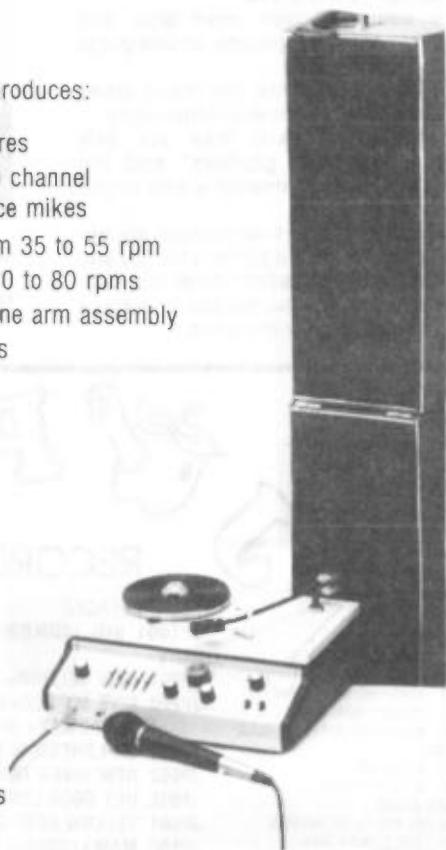
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UPDATE

The problem hasn't gone away. The *lemming* is still on a crash course to the sea (ASD Apr., 1985). But thankfully much concern has been generated by our editorials and those appearing elsewhere by the S/D media, organizations, and concerned individuals. We're referring to the marked downtrend in our S/D population. It's real. It's worrisome. The recent LEGACY survey and previous surveys may have pinpointed some of the reasons for the decrease in dancers. But to date constructive plans to reverse the trend have not been obvious and promoted. To date LEGACY has said to Callerlab "We're concerned, we support your efforts to affect a change for the better." (It might be noted here that a lot of discussion in Philadelphia centered around constructing a more realistic Mainstream program, but LEGACY trustees hesitated to develop a program or a mandate in that regard.)

Here's where we are. Callerlab has an ad hoc committee chaired by Francis Zeller (40+ members) trying to solve the puzzle. We're on it. Another ad hoc group inspired by Jack Lasry had a first meeting at the National Convention in Birmingham and will hold an expanded session at Copecrest in Dillard, GA in

two months with a group of 40 to 50 key individuals (dancers, callers, cuers, clogging leaders) as a three-day "think-tank" (not a structured organization). We're part of that group too, so we'll keep our readers informed on progress of this two-pronged effort.

There are steps each on reading this can take right now to create an upswing for our swing thing. Here they are as we see them:

- If we can't quickly and easily change the situation as it stands with today's dancers, their preferences, the Programs (levels), too-short classes and too one-track callers, then let's work to build tomorrow's recruits toward "3-dimensional dancers." (Orlo Hoadley's phrase). This means incorporating styling, variety and security into our class instruction.

- It's September, S/D month. Promote. Promote. Promote! Did you write for your free LEGACY kit yet? (Write us at ASD.) Other items are available at a small cost. *Double the dancers* (SIO/ASDS phrase) and swell the ranks to minimize the problem.

- Make MS the leading force and the most prevalent program in your area.

- Minimize the hurdles in that crucial transition period from class to club, where dropouts most often occur.

Continued on Page 19

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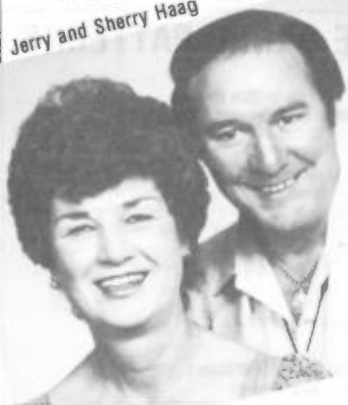
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Dancing Tips

by Harold & Lill Bausch

It is interesting to note that we can teach enough about square dancing in three hours to keep new dancers happy and entertained. They would enjoy this level for several evenings, and with just a few more calls, they could enjoy several more evenings of dancing. It is just this type of thing that has gotten many people started in our hobby. Yet, when we suggest that to become square dancers they must go through lessons for 30 to 40 weeks, most of these folks will not take that first step.

Time after time we have done one-night-stands for groups who have really had a good time. Often they remark that they should do this more often, but when you suggest they enroll in a class and they find out how many weeks will be involved, they lost interest quickly.

We are toying with the idea of starting

new groups with eight nights as I did in 1954. We could enroll many more new dancers. What would be wrong if we started some new groups for social square dancing? Notice I said *social*. A lot of the sociability has gone out of our present day groups. Just suggest more mixing, more mixers, more games, and see how fast you get more open nights! Today's dancers (as a whole) seem to be more interested in stretching their ability to do more moves, more calls, and less chatting among the neighbors.

Is it our changing life style? Is it because we expect more out of people today in their jobs? Is it because we have more schooling than ever before, and are programmed to constantly strive to attain the more difficult?

We really don't know. We do know that the people are just as good as ever, and they want to have a good time just as much as people did in years gone by. Still, most people seem unwilling to settle for a program of calls that they mastered a year or two ago; they seem to feel that they are expected to move on. Is this because we were trained to do that?

Check the surveys conducted by

Continued on Page 86

SURVEY RESULTS

Last month ASD contained a report of the 1985 LEGACY survey. Colorado dancers were also surveyed during the recent season and the comparison of responses is interesting.

	Ex-SD % YES	Current SD % Yes
1. Were you told the Ethics of S/D at your first few lessons?	78	85
2. Did you meet most of the club members working as angels through the course of your class?	8	66
3. When you joined the club were people friendly?	66	95
4. Were you put on various committees such as banner stealing, refreshments, etc.?	95	71
5. After graduation were you told where to go and what callers to avoid?	12	15
6. Did you feel that your club was friendly to you?	3	92
7. Was there a "clique"?	95	45
8. After you graduated and you were out dancing did you find:		
a. the caller called things you did not know?	97	73
b. the caller called too fast?	98	42
c. the seasoned dancers looked down their noses if you made a mistake?	49	29
d. the dance you went to was labeled a Mainstream or just an open dance?	16	67
e. that you were embarrassed if you could not do the movements?	69	51
f. that you enjoyed the challenge?	32	92
g. that after the dance you were thanked for coming?	47	89
h. that the regular club members asked you to go with them to dances?	27	79

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Calling Tips

by Gene Trimmer

Perhaps it is time we discuss some of the Callerlab results which seem to go almost unnoticed. So much attention is focused on the calls contained in the Mainstream, Plus and Advanced Programs that other agenda items are voted on by the membership, with what appears to be little or no real concern for their content. Perhaps that is a form of lip service but the fact remains that we do have new items or changes which have an effect on the overall activity. As it has since its inception, Callerlab has worked toward furnishing realistic guidance for square dancing and its associated forms. Standardization of the definitions, terms and other language facets has been one of its aims. It is in the standardized names and terms that advances have been made by hard-working committees with little notice given to their accomplishments. At the 1984 Callerlab Convention in Chicago final vote was taken to adopt position names within various formations. First among these are positions in columns or in *double pass thru* formation. The column positions are number one for the leader of each column, followed by number two, then three, and then four is last. It matters not if they are right- or left-hand columns. The dancers in *double pass thru* formation are number three for those facing in the center and the number four dancers are behind them.

Let us first understand that in parallel diamonds and in the hourglass and galaxy formations, there are other formations we may use. In parallel diamonds there is an ocean wave inside a box of dancers; in an hourglass there is a diamond inside a box; in a galaxy there is a box inside a diamond. In parallel diamonds, the points are also the dancers in the box while the wave dancers are the centers. We have a further designation, in parallel diamonds, of "very centers" for the two dancers in

the center of the ocean wave. In an hourglass the points are also the dancers in the box while the centers are those in the diamond, with the center dancers in the diamond also being known as the "very centers" of the hourglass. In the galaxy the points are the dancers in the diamond, while the centers are the dancers in the box. The galaxy has no "very center" dancers.

Last, we also have "very center" dancers in other formations, such as tidal wave or line and point to point diamonds. They are always the two dancers nearest the "flagpole center" of the set and the term "very centers" is only used when exactly two people are closest to the center.

A working knowledge of these names is imperative for the caller who wishes to easily and freely communicate with other callers. It is also necessary for the more experienced and frequent dancer who wishes to explore call variations outside the norm.

Much more could be written here with regard to "centers and ends" and "centers and outsides" but there is a more pressing need to understand some new names of positions proposed in April 1984 and adopted on a permanent basis in April 1985. These are the definitions for beau and belle and for base and apex. Base and apex are, at present, not realistically usable within the Mainstream and Plus Programs. For dancers in a couple the beau and belle names are most certainly usable. By adopted definition: in a couple, the dancer on the left is the beau and the dancer on the right is the belle. Elsewhere, a dancer whose partner is to his right is a beau and a dancer whose partner is to his left is a belle. There seems to be some feeling that beau and belle are "legally" only usable in Advanced and Challenge programs. If this were to be true the notification should have been contained in the definition. To limit it to use in Advanced or Challenge is closely akin to saying Mainstream dancers are not intelligent enough to understand beau (left position of a couple) or belle (right position of a couple). Don't underestimate the dancers.

PS/MS TYPO

Walt Cole tells us that in July "Timing's the Thing" section, insert *boys run* on last 2 beats of phrase after *swing thru*, to be correct.



by Bob Howell

easy level

Here is another variation of *Dummer's Reel*. This explanation comes from a collection by Fred Bruenig.

DUMMER'S REEL

RECORD: Folkraft 1148x45, *Davy Davy Knick Knock*

FORMATION: Five persons form a circle anywhere on the floor. Each takes a number from one to five.

COUNTS

- 16 Circle left with polka steps
 - 16 #1 turns back, begins a grand right and left with the one he faces; others keep going CW.
 - 16 #1 swings anyone in circle 8 counts; swing another 8 counts.
 - 16 #1 Reel of three (or Hey) with the two he swung.
 - 16 #1 swings last two persons.
 - 16 Reel of three with those two.
 - 16 Form a basket of five and buzz around to the left.
- Repeat with each number leading in turn.

Ellie Bortz of Roswell, Georgia, has written a quadrille which flows smoothly. She calls it...

SECOND CLASS QUADRILLE

FORMATION: Square

MUSIC: Your choice

ROUTINE:

Head couples go right and left thru

Four ladies chain

Side couples go right and left thru

Four ladies flutter wheel, - - - - -

- - - - -

With your corner do-sa-do

Swing her once and promenade...

So often in any dance situation, one will run into the problem of having too many dancers of one sex. This happens at one-night-stands, elementary school dances, singles clubs, and particularly with seniors. Bruce Merritt of Murrys ville, Pa., comes up with a fine solution in developing his "tri-contras." Following is one:

BRUNJUICE TRI-CONTRA

FORMATION: Threesomes (man flanked by two women) stand side by side in long lines and face similar threesomes across a longways set. An even number of threesomes is required.

PROGRESSION: Men do not progress but stay in the same relative position in the set. Women progress, always to the right; they move down what would be the men's line in a standard contra, cross at the bottom, move up the women's line and cross at the top. This is accomplished by figures in the dance that cause the LH woman to become the RH woman of the man in the same threesome; at the same time the RH woman is displaced and becomes the LH woman in the threesome to the right. At the head and foot of the set, if there is no threesome on the woman's right, she crosses over to the other side of the set and becomes the LH woman of a new threesome.

MUSIC: *St. Anne's Reel*, TNT 564

ROUTINE:

- 1 Forward and back (everyone)
- 2 Men to right, circle three (about 1/2), open to crosswise line (This is with own RH woman and the one opposite her.)
- 3 Do-sa-do opposites (everyone).
- 4 Men again to right and circle three, opening to lengthwise lines.
- 5,6 Men hey for 3 to the right with two women, starting passing left shoulder around the woman opposite the RH woman by passing diagonally between them.
- 7 Circle left six hands halfway (everyone is back home)
- 8 Swing woman on L, putting on R. Unswung woman moves to right to a new threesome or across the set as required at the head or foot. Regroup.

And a most appropriate contra for this month was written by Gene Hubert. He calls it...

SEPTEMBER SWING

FORMATION: Alternate duple, 1,3,5, etc. active and crossed over.

MUSIC: Any 64-count sequence of music.

ROUTINE:

With corners do-sa-do Corners swing Circle left

Actives half figure eight through two's

Actives balance and swing

— — — — — face up

Actives up center around one down to new place

Actives turn right 1 1/2

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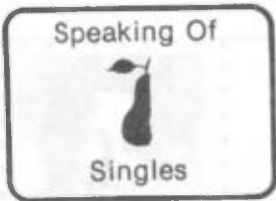
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GEORGIA SINGLE SQUARES
by Betty Ross

What a summer we had, dancing at our third Singles Convention in Macon, on to Birmingham for the 34th National Convention, then back home to dance

Our third State Singles Convention was held in May at Macon. New officers were elected. Pete Melton of Augusta Ga. is the new president. Thanks to all the outgoing officers who work so hard to make this association work. Thanks to the callers and cuers for their fine work.

Next year's convention will be held in Macon on May 16 & 17.

On behalf of all singles, thanks to the 34th National Convention Committee for what they did for singles—the best hall; callers and cuers were the best. We singles look forward to see what the future conventions will do.

Labor Day weekend—it's the 15th Dance-A-Rama singles convention in California.

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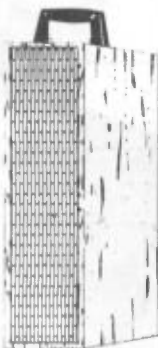
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IT'S SQUARE DANCE MONTH IN NEW YORK.....



NEW YORK STATE DANCERS RECOGNIZED

Through the untiring efforts of Al Capetti, past president of the New York State Capitol District Callers and Round Dance Leaders Association, has been totally involved in the square dance activity as a caller, caller-coach, and cuer. The last eighteen years, New York has joined its neighbors in recognizing the month of September 1985 as National Square Dance month.

New York State Governor Mario M. Cuomo, has issued a proclamation declaring this September to be designated as so, for the very first time in New York.

In the past 40 years the activity has blossomed throughout the state due to the efforts of many selfless people. It will continue to thrive as long as people are willing to give of their time and talents. For the good of square dancing as a whole, to unite rather than to divide and destroy club structure.

The old Axiom still rings true. There cannot be a dance without a caller or a caller without dancers. Happy people make happy dancers.

PROCLAMATION

Square dancing has long been a part of the social fabric of our society in New York State.

Currently, thousands of dancers in more than 500 western square dance clubs across our great state enjoy regular, healthy, wholesome physical exercise and social contact through this activity.

Encouragement and continuation of square dancing also helps preserve our unique American heritage as the familiar caller's cry of "square your sets, honor your partners and dosey doe" ring out in dance halls everywhere.

It is entirely appropriate that we honor modern square dancing as a phenomenon which brings together people of all ages and backgrounds in family-oriented activity.

Now, therefore, I, Mario M. Cuomo, governor of the State of New York, do hereby proclaim September, 1985, as Square Dance Month in New York State.

Given under my hand and the privy seal of the state at the capitol in the city of Albany this twenty-eighth day of May in the year of one thousand nine hundred and eighty-five.

Mario M. Cuomo

AND IN OHIO.....



DON'T FORGET YOUR FREE LEGACY S/D MONTH PACKAGE.

Few things are free these days, but LEGACY (the Leadership/communications organization) has a package of S/D Month "tools" for you just for the asking. Drop a card to S/D Month chairmen, LEGACY c/o this magazine.

SQUARE DANCE MONTH

S/D Month Idea

W. Dale Wagner, from Wauwatosa, Wisconsin writing in the *Milwaukee Sentinel*, has given us the perfect promotional news blurb, ready for you to re-quote this fall (S/D Month is here!) in your own local papers. Take it right now to your local editor, couple it with your class plan information, and watch it work for you.

"Syndicated articles are being written, books published and entertainment headlines advocate aerobics. Joggers continue to jog and exercise parlors are swamped—all in the name of physical fitness. But none of the participants seems to be very happy. Joggers are seldom seen smiling and those on exercise machines usually wear either a pained or strained expression.

"Forget it! I've been a leader for almost four decades in an activity that has proven to be the answer to most conditioning problems: square dancing. It's not new but American's official folk dance and can be enjoyed by all.

"A square of eight dancers might include wives, mothers, daughters or grandmothers (no generation gap exists) bankers, doctors, or lawyers (social status is irrelevant).

"An average of three to five miles can be covered in an evening of fun and fellowship, and 99% of the time one is smiling or laughing (many times at one's own mistakes, but that can be good for the soul). The only requirements are that you can walk and know your right hand from your left.

"Square dancing may replace the need for a psychiatrist to settle marital problems: A man doesn't get stuck with the same woman for a whole dance nor a woman with the same man, and you are never with either one long enough to get in trouble. It's a wholesome, inexpensive activity providing husbands and wives with a mutual, healthy interest and lifelong friendships.

"Would that we could get world leaders into the same square to prove to them that square dancing is democracy in action—and it works. It is friendship set to music, and the exercise, laughter and fellowship develops healthy, happy bodies and souls."

NEED AMMUNITION?

Our cover suggests setting your sights on the whole world (or your little corner of the world) with a barrage of good Square Dance Month promotion. OK. What kinds of resources are there to get started? Plenty. Start by re-reading last month's article by Jo Jan Nunley (page 19) in this magazine. Then go back to our classic *50 Ways to Promote* article (ASD Aug. '82) which is also an IN-form reprint (G-10) and try a couple of those ideas that have worked for others. Be sure to order our *Show and Sell* book for \$8.00 plus postage (see back pages) for a wealth of information. And of course you'll need some promotional folders (100 for \$10) also mentioned there, plus our Promotional Poster Pack (\$10). To help you make your flyers, how about our *Clip Art* (I & II), chock full of cut-out square dance designs and lettering? Finally, check the whole IN-form list on page 77 of our October '84 issue, or just send \$3.50 and ask for IN-forms W-3, X-3, Y-3, D-4, G-4, H-4, P-4, F-5, G-5, H-5, B-6, D-6, E-6, F-6, I-6, Y-6, A-7, V-7, I-9, Q-9, R-9, and I-10. Good Luck.

...AND THAT'S NOT ALL, FOLKS....

In addition to the **50 WAYS TO PROMOTE** that you'll be using for ideas, here are over a good half dozen more...

- **Raffle tickets**— sold to non-dancers, Winning couple gets whole series of lessons free.
- **Midnight Rodeo**— Flyers put on car windows at midnight (not at motels) caters to the "locals."
- All couples who actually *bring* new couple to class get free club dance admission ticket.
- Big city **bus cards** fit above windows.
- **Dinner out** with the caller is reward for top recruiter—well worth the expense.
- **Bell ringers**— two couples handing out info at entrance to supermarket on busy Saturday.
- **Overlapping classes**—Before end of one class another starts on a different night.
- **Newspaper boys**—flyers to each home.

Now it's
up to you....



FACING THE L.O.D.

ED AND ARLINE CARTER

Round Dancing is a rapidly growing form of dance in the Rio Grande Valley. Two people who have contributed much to this growth are Ed and Arline Carter. Ed served 20 years in the U.S. Air Force. To assure that their son, Jamie, and other young persons at their base become involved in acceptable activities, they organized and taught square and round dancing for the young people. Arline continued to teach while Ed was flying and when Ed was home he joined in teaching with Arline, as well as serving as Leader for Jamie's Boy Scout troop. When Ed retired from the service they returned to Arline's hometown in Harlingen, Texas, and began teaching round dance to Winter Texans as well as permanent residents.

Ed and Arline have the good humor and patience it takes to teach older



retired adults who are learning to dance for the first time. It does require special skills! They are sensitive to feelings and are quick with words of encouragement. The Carters say their real reward in teaching is seeing retired couples develop dancing skills and come to feel the joy of this common activity in association with friends.

The Carters helped organize the Rio Rounders Club in 1978. It had 20 couples as members. There is now a membership of over 300 members. Each year they
Continued on Page 86

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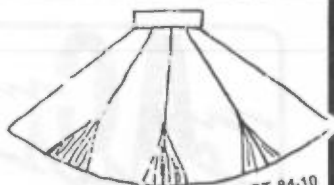
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Member of Callerlab/Co-owner

Ed & Arline Carter
Round & Ballroom Teachers
Member of Roundalab/Co-owner

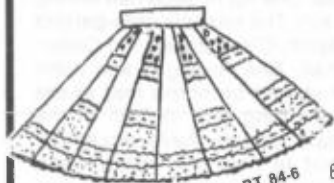


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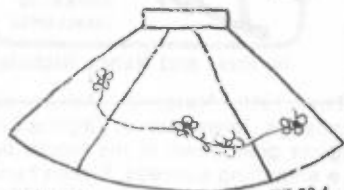


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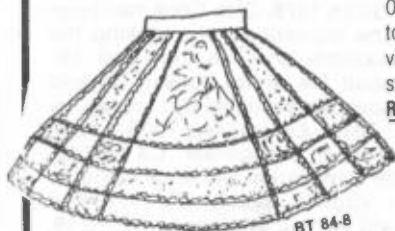
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by Russ and Nancy Nichols

The 19th National Advanced & Challenge Convention in Virginia Beach, Virginia goes down in the record books as a smashing success. Eleven hundred twenty dancers, by far the biggest gathering of A/C dancers in history, were there. The facilities were excellent and the city threw out the welcome mat. The breakdown went something like this: 29 squares in A2; 34 in CI; 40 in CII; 30 in CIII and 9 in CIV. We know that doesn't add up just exactly to 140, but it's close. It was interesting to see the geographic breakdown by states. Virginia had 126 dancers in attendance followed by Ohio with 102. Pennsylvania, New Jersey and New York came in third, fourth and fifth with 83, 76, and 74 respectively. The program book was unusually large this year, with its normal schedules and names and addresses of participants. This year it also included the history of the convention, which to our knowledge hasn't been published in three years. The program contained a letter from the chairpersons of the Advisory Committee, Herb and Monica Seitz. In the letter, they say the Convention is unique in the following ways: 1. Most of the top names in Advanced and Challenge are present as staff callers. 2. It is the only convention which allows attending dancers to vote on the callers they wish to be the staff for the following year. 3. It is the only convention which uses an Advisory Board of dancers to help make decisions of importance to the success of the event. 4. It is the only convention which allows callers not on staff to be programmed, thereby recognizing upcoming and ongoing talent. This year the ballot contained 21 names and a space to write in your choice. Each person attending the convention had a ballot and he/she had to vote for at least nine with a maximum of fifteen callers. The top nine vote-getters will serve as the staff callers. For the 1986 National A/C Con-

vention the staff will be: Ed Foote, Keith Gully, Dave Hodson, Ross Howell, Mike Jacobs, Lee Kopman, Ron Libby, Norm Poisson and new to next year's staff, Anne Uebelacker. The next six vote-getters will be asked to serve as associate callers, with the opportunity to call at least one tip in each hall during the convention. The next six vote-getters were: Jeff Barth, Clark Baker, Vic Ceder, John Marshall, Ben Rubright and John Sybalsky. It should be noted that at the time we are writing this, not all of the new associate callers have accepted. However, that is how the voting went. This year individual taping was not permitted. Since 1978, Dick Cook has been taping the convention and making the tapes available for a fee. This year, Mr. Cook taped the entire convention and those tapes are available by program by writing RHC Enterprises, 9054 Eden Oaks Avenue, Orangevale, Ca., 95662. The 1986 Convention will once again be held in Virginia Beach. The Trail-End dance will be held Wednesday, June 18, followed by a non-staff caller dance on Thursday morning, June 19. The actual convention will open on Thursday afternoon and run through Saturday evening. The location for the 1987 convention has not been determined.

On to Birmingham, for the 34th National Square Dance Convention. Billed as "The World's Greatest Square Dance Event." In all our notes we don't have the final count, but we feel confident that figure is printed somewhere in this magazine. Each National Convention is unique in its own way and Birmingham was no exception. The distance between Boutwell Arena, where the Advanced dancing was held and the Hyatt House, where the Challenge dancing was programmed, was quite a walk under the I-59 and I-20 Expressway. Dancers soon learned to plan their days so as not to have to make that trip too many times. It was also reported to us that the Advanced Program Committee could have used a little more discretion in their selection of callers. There was an Advanced Square Dance Clinic on all three days and Friday Lee Kopman hosted a Challenge Square Dance Clinic. Lee also held his now famous Introduction to CI. During the course of the convention there were several teaching sessions that added to the educational value of

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the event, including an Intro to CII and an Intro to CIII. Next year, it's *back home to Indiana* for the 35th National on June 26, 27, 28. The convention will be held in the Indianapolis Convention Center & Hoosier Dome. It was last held in the Circle City in 1966, just twenty years ago, when the idea for the National Challenge Convention was born, a convention with a more difficult program which is more challenging to the mind. Enter 1967, and the first National Challenge Convention was held with 23 squares in Philadelphia, Pa.

We received the following letter from Bill and Barbara Lucero, Directors of the Challenge Program at the 34th National, that we would like to share with you: "When we were first asked to chair the Challenge program for the National Convention in Birmingham we knew there were only a handful of Challenge dancers in Alabama. Therefore, one of our major concerns was how to keep hall managers in two halls full-time for three days. Now knowing what else to do, we decided to ask our dancing friends from across the country to share this task with us. Beginning over a year ago, Joan Waters began gathering signatures of willing participants— no one without a good reason turned her down— and we ended up with 64 couples giving their time to help make our dance a success! They came from all across the country, including Illinois, Ohio, Michigan, Maryland, Pennsylvania, Georgia, Tennessee, Florida, Louisiana, Virginia, South Carolina, Kentucky, Texas, New York and New Jersey! I'm not sure the general committee ever really knew what we had done, but once more, the family of Challenge dancers (and we are a family, you know) were there when they were

needed, pitching in to help each other when called on, and many volunteering to do whatever they could to help. How nice to be a part of a group who cares so much about each other."

We don't know how many of you attending the conventions were lucky enough to pick up a copy of an invaluable new booklet put out by *Zip Coder*, called "An Introduction To Advanced and Challenge Dancing." Fifteen hundred copies were printed and distributed to the Advanced dancers in Virginia Beach and to the Plus and Advanced dancers in Birmingham. This important booklet should be a part of every area's recruiting material and should be available at festivals where included in the program is an Introduction to Advanced Dancing. This booklet tells it like it is and is very well done. The Editorial Staff of *Zip Coder*, experienced dancers as they are, are not afraid to tell you it's hard work to become an A/C dancer. If you haven't read this booklet, you should. Quantity orders are being accepted for a nominal fee. They are available by writing: Zip Coder, P.O. Box 1725, Wheaton, Md., 20902-0725.

Ben Rubright's revised edition of "Pocket Reference" was available at Virginia Beach. This valuable reference of the CIII list calls is a must for all CIII workshops. We have two CIII and CIV workshops a week and there isn't a week that goes by that we don't use it. We know many of you will think we're slow learners, but we appreciate good reference material when it's needed. We wrote about the first edition in this column when we received it; now it is time for you to order the Revised Edition by writing: Ben Rubright, 1309 Bearmore Dr., Charlotte, N.C. 28211. **Page 86**



Creative Choreography

by Ed Fraidenburg

CHOREOGRAPHY

LOOK AT POINT TO POINT DIAMONDS

Most easily reached from facing lines and *swing thru and centers run and new centers hinge*, point to point diamonds are seldom seen at a Plus dance; mainly because we don't train our dancers to recognize them and this lack of training causes us to lose a good deal of excellent choreo. even so, feed DBD choreo to the dancers slowly and always let them experience that feeling of "winning" and you will have better trained, happy dancers.

SAMPLE CHOREO:

Heads lead right and circle to a line
Swing thru, boys run, girls hinge
Diamond circulate, flip the diamond
Girls trade, recycle, spin the top
Right and left grand...

Heads lead right and circle to a line
Ocean wave, girls run, boys hinge
Diamond circulate, flip the diamond
Turn and left thru, left allemande...

NOTE: Caution the dancers that point to point diamonds are a "tidal"-type formation, and when resolved by *flip the diamond*, the result is another "tidal" formation.

Heads lead right and circle to a line
Ocean wave, boys run, boys hinge
Diamond circulate, flip the diamond
Boys cross run, recycle, star thru
Pass thru, left allemande...

Heads pass thru go round one to a line

Swing thru, centers run, new centers
Hinge, diamond circulate, center girls
Trade, flip the diamond, pass thru
Tag the line left, couples circulate
Bend the line, cross trail thru
Left allemande...

Heads lead right and circle to a line*
Swing thru, girls run, girls hinge
Diamond circulate, flip the diamond
Trade the wave, turn and left thru*
Repeat * to *, left allemande...

Heads lead right and circle to a line
Touch $\frac{1}{4}$, circulate, single hinge
Girls run, boys hinge, very centers trade
Flip the diamond, girls trade, recycle
Cross trail thru, left allemande...

Heads promenade $\frac{1}{2}$, sides flutter wheel
Four ladies chain $\frac{3}{4}$, heads lead right
And circle to a line, ends box the gnat
All touch $\frac{1}{4}$, triple scoot, circulate
Single hinge, triple trade, centers run
New centers hinge, diamond circulate
Flip the diamond, boys run, center four
Wheel and deal, others bend the line
You're home...

Heads square thru four, swing thru
Boys run, ferris wheel and spread
Pass the ocean, spin the top, centers run
New centers hinge, diamond circulate
Center girls trade, flip the diamond
Girls swing thru, boys trade
All pass thru, boys fold, star thru
Ferris wheel, zoom and pass thru
Left allemande...

Heads lead right and veer left
Couples hinge, girls hinge
Diamond circulate, triple trade
Flip the diamond, girls trade, recycle
Pass thru, wheel & deal, square thru $\frac{3}{4}$
Left allemande...

Side ladies chain, heads lead right
And circle to a line, swing thru
Boys run, girls hinge, diamond circulate
Center girls turn back and single hinge
Column of six circulate, center boys
Turn back and single hinge
All flip the diamond, pass thru, girls fold
Touch $\frac{1}{4}$, scoot back, right & left grand..

Sides rollaway, heads lead right and
 Circle four, men break to lines, ocean wave
 Centers run, new centers hinge
 Diamond circulate, diamond centers hinge
 All wheel and deal, pass the ocean
 Boys trade, centers trade, girls trade
 Left allemande...

Heads lead right, veer left, couples hinge
 Girls hinge, diamond circulate, boys hinge
 Couples hinge, tag the line right
 1/2 circulate, bend the line, you're home...



Occasionally someone comes up with a combination call which the dancers seem to like, and even though all the calls in the combination could be called directionally, it's the "challenge" of learning the "name" that turns the dancers on. Such a combination is *run, trade and roll* by Rip Risky of Haslett, Michigan. Try it and see if your dancers don't go for it. Simply call it directionally and I'm sure you'll have a winner.

DESCRIPTION: From any formation with identifiable ends and centers: centers run 1/2 as ends slide together, trade and roll, then they pass thru. Ends in different formations depending upon the starting formations. An obvious extension would be *cross run, trade and roll*.

STARTING FORMATION ENDING FORMATION

<i>Run, trade and roll</i>	
Parallel ocean waves	Parallel ocean waves
Parallel 2-fc lines(CW)	Left-hand waves
Parallel 2-fc lines(CCW)	Right-hand waves
Facing lines	Centers out invrtd. lines
Back-to-back lines	Centers in invrtd. lines
3x1 lines	ocean waves
(Centers in mini-w)	
Inverted lines	Inverted lines
1/4 or 3/4 tag (all work)	3x1 lines
Using only 4 dancers	Box circulate foursome
(Heads touch)	
<i>Crossrun, trade and roll:</i>	
Right-hand waves	Left-hand waves
Left-hand waves	Right-hand waves

2-faced lines (CCW) Left-hand waves
 2-faced lines (CW) Right-hand waves

Two easy equivalents are: (from parallel waves) *run trade and roll = cast off 3/4. Pass the ocean, run trade and roll, beaus run = right and left thru.*

SAMPLE CHOREO:

Heads square thru four, circle 1/2 to a Two-faced line, *cross run, trade and roll*
 Boys run, star thru, left allemande...
 Heads square thru four, right & left thru
 Veer left, *run trade & roll, run trade & roll*
 Girls run, wheel and deal, left allemande...
 Heads square thru four, ocean wave
Run, trade & roll, run trade & roll,
 Boys trade, boys run, wheel and deal
 Left allemande...
 Heads square thru four, touch 1/4
 Follow your neighbor, *run, trade & roll*
 Split circulate, boys run, pass the ocean
 Boys run, wheel and deal, dive thru
 Square thru 3/4, left allemande...
 Heads square thru four, touch 1/4
 Scoot back, *run, trade and roll*
Run, trade and roll, split circulate
 Boys run, pass thru, wheel and deal
 Centers pass thru, left allemande...
 Heads square thru four, slide thru
 Two ladies chain, chain back Dixie style
 To a wave, *run, trade and roll*
 Left allemande...
 Heads lead right and touch 1/4
 Split circulate, *run, trade and roll*
 Right and left grand...
 Heads lead right, do-sa-do (ocean wave)
 Boys run, boys trade, couples circulate
Run, trade & roll, run, trade & roll
 Scoot back, right and left grand...
 Heads square thru four, touch 1/4
Run, trade and roll, linear cycle
 Slide thru, left allemande...



CIRCULATE THE TOP
 by Jerry Biggerstaff
 Description: From parallel ocean waves: A circulate 1 1/2 to form a momentary four-

dancer wave flanked by two mini-waves. Those in the four-dancer wave *spin the top* as the mini-wave dancers arm turn a full turn and, without stopping, do a *fan the top* to end in parallel waves.

NOTE: Very similar to *load the top*, and no doubt inspired by that call. More versatility is possible because a left-hand version is possible.

SAMPLE CHOREO:

Heads square thru four, ocean wave
Circulate the top, recycle, sweep $\frac{1}{4}$
Crosstrail thru, left allemande...

Heads half square thru, ocean wave
Circulate the top, swing thru, girls trade
Right and left grand...

Heads lead right and circle to a line
Pass the ocean, *circulate the top*
Right and left thru, left allemande...

Heads lead right and circle to a line
Ocean wave, fan the top, *circulate the top*
Recycle, pass thru, trade by
Left allemande...

Heads lead right and circle to a line
Load the top, *circulate the top*
Swing thru, couples circulate
Wheel and deal, touch $\frac{1}{4}$, ends circulate
Centers trade, single hinge, boys run
Ferris wheel, square thru $\frac{3}{4}$
Left allemande...

Heads square thru four, right & left thru
Ocean wave, *circulate the top*,
Trade the wave, *circulate the top*
Boys cross run, recycle, left allemande...

Heads lead right and circle to a line
Dixie style to a wave, *circulate the top*
Recycle, pass thru, trade by
Left allemande...

Heads lead right and circle to a line
Spin the top, *circulate the top*, boys run
Ferris wheel, Dixie grand, left allemande...

Heads pass thru, go round one to a line
Pass the ocean, *circulate the top*,
Girls trade, spin the top, right & left grand.

Heads lead right and circle to a line
Grand swing thru, spin the top
Circulate the top, boys circulate, recycle
Square thru $\frac{3}{4}$, trade by, left allemande...

Sides rollaway, heads lead right and
Swing thru, *circulate the top*, swing thru
Boys run, pass thru, wheel and deal
Square thru $\frac{3}{4}$, left allemande...

Sides rollaway, heads star thru, pass thru
Ocean wave, *circulate the top*, boys run
Star thru, pass thru, left allemande...

Heads pass thru, separate go round two
To a line, pass the ocean, *circulate the top*

Boys run, bend the line, crosstrail thru
Left allemande...

Heads lead right and circle to a line
Touch $\frac{1}{4}$, coordinate, boys run
Circulate the top, right and left grand but
On the third hand, promenade...

Heads lead right and circle to a line
Swing thru, boys run, cross fire
Circulate the top, swing thru, girls trade
Pass thru, wheel & deal, centers pass thru
Left allemande...

FIGURES

PLUS CHOREO

Heads pass thru, go round one to a line
Touch $\frac{1}{4}$, coordinate, crossfire, circulate
Boys run, track two, swing thru, boys run
Wheel and deal, left allemande...

Heads square thru four, ocean wave
Centers hinge, diamond circulate
Flip the diamond, crossfire, coordinate
Tag the line left, half circulate
Bend the line, you're home...

Heads lead right and circle to a line
Ocean wave, centers hinge
Diamond circulate, triple trade
Flip the diamond, triple trade
Wheel and deal, spin the top
*Same sexes trade, right and left grand...
Or *Square thru but on the third hand
Right and left grand...

Heads square thru four, sides rollaway
Swing thru, centers run, crossfire
Coordinate, couples circulate
Wheel & deal, touch $\frac{1}{4}$, right & left grand...

Heads lead right and circle to a line
Swing thru, boys run, girls hinge
(Point to point diamonds)
Diamond circulate, flip the diamond
Single hinge, coordinate, ferris wheel
Square thru $\frac{3}{4}$, left allemande...

Heads square thru four, swing thru
Boys run, crossfire, coordinate, half tag
Half trade, boys circulate, boys trade
Boys run, ferris wheel, square thru $\frac{3}{4}$
Left allemande...

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



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by Walt Cole

For the modular caller:

Zero box: pass thru, u turn back, pass thru, face your partner, grand right and left.

Zero line: box the gnat, pass thru, face your partner, grand right & left.

Zero box: turn thru, left turn thru in the middle, all cloverleaf, grand right & left.

Zero line: touch a quarter, single file circulate, girls run, grand right & left.

Zero line: right & left thru, pass thru, ends fold, grand right & left.

Zero box: swing thru, boys trade, girls circulate, scoot back, boys run, promenade.

Zero line: right & left, spin the top, swing thru, boys run, promenade.

THE BASIC PROGRAM:

Zero square: allemande left, go forward two to an allemande thar, shoot the star full around, right to the corner for an alamo style, balance, turn half by the left, balance, turn by the left like an allemande left.

Zero square: heads cross-trail thru, go around one and into the middle, pass thru, split those two, separate around one into the middle and swing the opposite, face the outside two and split 'em, separate around one, into the middle make a right hand star, turn it once around to the corner, left allemande.

Zero square: heads left $\frac{1}{2}$ square thru, left square thru $\frac{3}{4}$, trade by, left allemande.

Zero square: heads square thru, right & left thru but the new centers go a full turn, zoom, "re-zoom", centers pass thru, pass thru again, trade by, centers partner trade, zoom, "re-zoom", centers star thru, cross-trail thru, left allemande.

THE MAINSTREAM PROGRAM:

CAST IT!

Thar star: allemande left go forward two to an allemande thar, cast off $\frac{3}{4}$ to an alamo ring, balance, left swing thru, left allemande.

Inverted lines (centers facing one way, ends the other way): four ladies chain, heads square thru, centers in, cast off $\frac{3}{4}$, center four right & left thru, same two

pass thru, centers in, cast off $\frac{3}{4}$, star thru, circle once in the middle, pass thru, left allemande.

Inverted lines: four ladies chain $\frac{3}{4}$, four ladies chain across, heads square thru, centers in, cast off $\frac{3}{4}$, centers pass thru, centers in, cast off $\frac{3}{4}$, star thru, centers pass thru, square thru $\frac{3}{4}$ U turn back, swing, promenade.

Inverted lines: heads square thru, centers in, cast off $\frac{3}{4}$, ends run, right & left thru, same two go right & left allemande.

Waves: head square thru, do so do to an ocean wave, cast off $\frac{3}{4}$, new centers trade, swing thru, cast off $\frac{3}{4}$, new centers trade, swing thru, change hands left allmande.

Waves: heads right & left thru, star thru, pass thru, swing thru, cast off $\frac{3}{4}$, girls run, lines forward & back, box the gnat, right & left thru, swing thru, boys run, bend the line, dive thru, square thru $\frac{3}{4}$, left allemande.

WALK & DODGE:

Zero square: four ladies chain, allemande left to an alamo style, heads walk & dodge, sides walk & dodge, all partner trade, left allemande.

Zero square: heads lead right, circle to a line, men walk-ladies dodge, men run, right & left thru, flutterwheel, sweep $\frac{1}{4}$, sweep another $\frac{1}{4}$, right & left thru, slide thru, pass thru, left allemande.

Zero square: heads pass thru, separate and go around one to a line, all pass thru, wheel & deal, girls touch $\frac{1}{4}$, girls walk & dodge, girls cloverleaf, boys pass thru, touch to a wave, boys run, slide thru, pass thru, trade by, pass thru, left allemande.

Zero square: sides pass thru, U turn back, circle eight, boys touch a $\frac{1}{4}$, boys walk & dodge, slide thru, ferris wheel, square thru $\frac{3}{4}$, left allemande.

SLIDE CASEY!:

Zero square: four ladies chain $\frac{3}{4}$, sides right & left thru, head ladies chain $\frac{3}{4}$, courtesy turn and roll'em away, forward six & back, slide thru, left allemande.

Zero square: head ladies chain, heads square thru, spin the top, center girls trade, boys trade, all slide thru, partner trade, left allemande.

Zero square: heads rollaway, swing thru that way, slide thru, double pass thru, first go left, next go right, cross-trail thru, left allemande.

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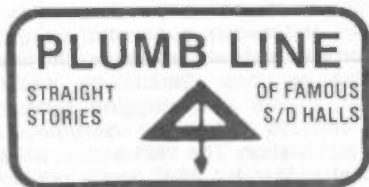
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Continued on Page 87

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How useful is the *National S/D Directory* in helping dancers locate dances? Only as useful as the club information which is provided. Those clubs which have supplied accurate, up-to-date data have many times been rewarded by visits from dancers of other areas. The deadline for club information in the 1986 edition is October 31, 1985. Make sure your information arrives in time; send to P.O. Box 54055, Jackson MS 39208.

Listings include type of club, program of dancing, when and where dances are scheduled, and a contact's name, ad-

dress and phone number. Directories of callers and leaders, publications, organization and festivals are among the informative sections. Details on square, round, contra and clogging products and services add to the usefulness of this publication. The 1986 edition will be published March 1, 1986, and is available at most S/D shops.

NEW ZEALAND CALLERS

The New Zealand S&R/D Callers and Tutors Assn., Inc., elected the following to their executive committee in late May: Brian Carter, president; Verne Anderson, secretary; Geoff Hinton, Art Shepherd and Ron Parker, executive committee members. Past-president is John Stalard.


Art Shepherd

Christchurch, New Zealand

ALAMO AREA ASSN. OFFICERS

New officers for July 1, 1985 through June 30, 1986 are: Butch and Ampie Hayes, presidents; Bill and Jeanne Huggins, Bob and Flo Gilkey, Paul and Clara Lowe, vice-presidents; Bob and Carol Waterbury, treasurers; Ed and Barbara Richter, secretaries.

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

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NATIONAL FOLK DANCE

George and Ann Holser of the NFDC, in an update on plans to introduce once again a resolution to designate the square dance as the National Folk Dance for 1985-1986. The statement, signed by representatives Norman Mineta, Gene Taylor, Leon Panetta, and Benjamin Gilman, acknowledges that this designation is temporary in nature, and cites the more than 8500 clubs throughout the U.S. A new clause has been added to the previous wording: "Whereas square dancing is the American Folk Dance that is called, cued or prompted to the dancers, and includes squares, rounds, contras, clogging, line and heritage dances." As of June 25, 72 members of Congress had agreed to co-sponsor. Write and ask your Congressman to notify Congressman Panetta that he will join the co-sponsors. Address him: Honorable (full name), U.S. House of Representatives, Washington DC 20515.

OPENING DAY CEREMONIES

Square dancing was one of the events in the entertainment portion of the Special World Olympics of the Deaf opening day ceremonies. On July 10th, organized and called by Bob Duval, five couples from each club, Double C's of Culver city, Swinging Saints and Red Ribbons from Santa Monica and the Del Rey Squares from Del Rey, California made up five squares and danced before an audience of 7,000 in the Drake stadium at UCLA. Filing in hand in hand, following the athletes, our group of 40 made an impressive showing of what square dancing is all about. Bob, from the Double C's, enjoyed getting the group together and wants to thank each and every one for their participation. Sign language "I Love YOU" flowed back and forth between us and the athletes. It was a time of love and friendship between nations.

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- ESP207 ON THE ROAD AGAIN by Elmer & Larry
- ESP004 HOME SO FINE cued by Jim
- ESP003 CAROUSEL WALTZ, Cued by Jim
- ESP002 ELMER'S TWO STEP, Cued by Jim
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IN THE NEWS



The ordeal of the hostages held captive for 13 days by Shiite Moslems on the TWA plane was very real for square dancer **Jimmy Palmer** of Little Rock, Arkansas, who was released early due to a heart condition. Members of his club met him joyfully, wearing yellow ribbons along with their badges, when his plane landed in Little Rock on the final leg home. In his neighborhood yellow ribbons were tied around every tree and on some of the buildings, according to *Knight News Service*. His whole family was there to greet him, of course. Next time his caller calls "Tie a yellow ribbon....." at a dance, it will have a special significance for **Jimmy**.

According to the *Beacon* of the Canton, Ohio area **Chiharu Anzai** and **Ichiro Fujima** from Japan had a wonderful time dancing at the new Spring Lake Center (square dance hall soon to be featured in *ASD*) in Lakemore. They were the first international visitors to the popular center. **Fujima**, a freelance designer/photographer in Tokyo has had photos reproduced in *ASD*.

On the subject of **Ralph Page** (See also *ASD*, May '85, p. 35), **Ed Butenhof** of the Rochester area has written a tribute in the *American Dance Circle* which is

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well worth repeating:

"Ralph, in the many years he taught, called, and helped others, was both a preserver and an originator of tradition. He instilled in innumerable dancers and callers the thrill of dancing to the phrase in true New England style. For all of us, I want to thank and acknowledge him. About very few can it be truly said that "He was a legend in his own time," but **Ralph** certainly was and is such a legend. The world of dance is a richer place because he was here."

Some of your editors' memories of **Ralph Page** are documented in one of our IN-forms (see back pages) which is IN-form I-3, "Three Faces of Contra."

Balloon fancier and caller **Cal Campbell** has written a book entitled "Balloons are for Chasing," which can be obtained from him in Fort Collins, Colorado. Watch these pages for details.

Callerslab has circulated a memo showing member callers with 25 or more years of calling. We note there are 289 callers on the list. Chronologically **Bob Brundage** is first (1933), **Bob Osgood** is fifth (1938) and your co-editor of ASD is thirtieth (1948). On the alphabetical list, the first caller is **Whitey Aamot**. (We'll bet he's the first in the phone book, too!)

Publicist **Harriet Miles** continues to extol the virtues of the Mesa, Arizona area for square dancers. Writing in *RV Life* for May, she mentions some of the newer resorts there which have square dance programs: Silveridge, Carriage Manor, Valle del Oro, The Resort, Monte Vista, Sunrise, Golden Vista, Greenfield Village, and Trail's End. Our friend **Jim Davis** of Seattle had been the resident caller at Greenfield Village, but has now left to "go back on the road," he says.

Opening this fall, according to **Harriet**, are View Point and The View (different resorts). View Point will feature **Wade Driver**, popular Texas caller (Rhythm Records) as resident caller, and the **Holubs** of Chicago on rounds.

.....and finally.....

Ray Aubut, editor (with Carole) of the popular *New England Caller* continues to produce a good regional magazine.





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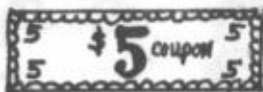


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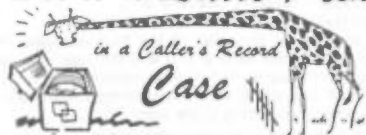
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Plenty of ambition, personality and intelligence has helped her "come a long way, baby" and here's the evidence:

- Went to Washington DC as an intern for Sen. Sam Nunn.
- Jonesco Academy basketball team



- Letter-jacket in band as a HS senior
- Valdictorian of her graduating class
- 1985 graduate of Wesleyan College of Macon with a BA in Political Science
- Entering graduate school this month, taking courses in Agricultural Economics.

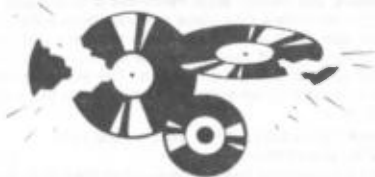
- May carve a career as a lawyer
- Member of the Georgia Callers Association

- Calls and teaches classes for 3 clubs: Pairs & Squares, Cherry Blossom Youth Squares, and Crackerland Squares.

"Calling has already paid a lot of college bills," Laural said, and she's also pleased that the grandparents who raised her, Clifford and Inez Eddy, have taken up square dancing.

Continued on page 31

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Flip Side

SQUARE REVIEWS

by John Swindle

Our record producers were really busy this month and so were our review dancers. The producers gave us thirty-six flip singing calls and five patter records to work with. We also had one new label to add to our enjoyment. We wish this new label much success and welcome it to our world.

For a little over nine years I have been doing the reviews for ASD and in that time I've seen a lot of labels come and go. We do have the opportunity to listen and dance to some really great sounds and some not so great. We have had agreements and disagreements with producers and recording artists. All in all it has been a fun filled nine years, rich and rewarding. I would like to thank all of the readers who have sent me letters of support. But it's time I closed up my turntable and pass this job on to someone else. I hope you will give him or her all the support I have received.

I do hope our trails will continue to cross and for the last time: Happy Squares!

BEAUTIFUL BABY— Bee Sharp 124

Caller: Wayne Spraggins

Key: C

Wayne starts and ends this singing call with a grand parade, there is no middle break as each figure is seventy-eight beats long. The instrumental is well done with a good square dance beat with trumpet, piano, and banjo lead.

GOT NO REASON NOW FOR GOING HOME— Blue Star 2279

Caller: Lem Gravelle

Key: G

Again we have a good square dance beat to dance to and a well done instrumental. There are some interesting sounds in this instrumental done with the guitar. Lem does a nice job on the flip with an interesting figure.

SHE GOT AWAY WITH MY HEART— Blue Star 2280

Caller: Rocky Strickland

Key: F

This instrumental has an organ lead along with a good danceable beat. Along with the organ is a guitar lead. Rocky uses the standard eight chain figure and a grand square that gives you the opportunity to sing a lot of this popular C/W tune.

ALABAMA JUBILEE— Cloverleaf 4

Caller: Eddie Millan

This instrumental has a lot of banjo in it which goes along with this song. It's a well done instrumental including piano, steel and some very nice sounds that add to the enthusiasm of the dance. Eddie does a fine job on the flip with a well timed figure.

I DON'T THINK SHE'S IN LOVE ANYMORE— Country Charm 011

Caller: Singing Sam Rader

This is the first of four releases by this new label. The music does not sound bad and the beat is there but there is no variety to the sound. It's the same instruments playing the same thing seven times through.

OH DANNY BOY— Country Charm 012

Caller: Singing Sam Rader

This release starts off with a rather slow tempo for the opener which features a grand spin. The tempo picks up for the figures then slows down for the middle

break and closer. Again there was not a lot of variety in the instrumental.

KAW-LIGA— Country Charm 014

Caller: Gary "The Outlaw" Stewart

This was by far the best of the four releases. The music had a little variety in it and the beat was fast enough to dance to. In fact this instrumental sounds good and has some very interesting sounds along with some outstanding drum work.

DON'T CRY JONI— Country Charm 015

Caller: Singing Sam Rader

Three of my review dancers went to sleep while we were dancing this release. It's rather slow. The instrumental side has Donna Cook sing the part that Conway's daughter sang on the original tune. Sam uses a grand spin in his opener, middle break and closer and unless you can sing and call over Donna you are locked into these figures.

BEFORE I MET YOU— ESP 509

Caller: Bob Newman

This instrumental has a super sound with banjo, fiddle, guitar and a great dancing beat. Bob's figure was different and well timed. To top the whole thing off and add that little extra there was a key change in the ending.

BILOXI LADY— ESP 510

Caller: Bob Newman

This has been a round dance for quite some time and now we welcome it to the square dance world. This is a well done instrumental with much the same sound as the original song. The instrumental has guitar, piano, and harmonica leads. Again a key change was present in the ending and Bob's super job on the flip was enjoyed by our review dancers.

NEW SELFISH— Jo Pat 901

Caller: Virg Troxell

If any of you remember the song Selfish that came out a few years back well this is New Selfish. The same song in fact but if you want to start using Selfish again and the old record is worn out just spin this one on your turntable. This is a super piece of music. It's got a good beat and a really great sound.

BIG SOMBRERO— JoPat 1001

Callers: Joe Porritt, Mark Patterson & Tom Roper

Again we have a nice piece of music from JoPat. This time Joe, Mark and Tom team up to do the calling on the flip side and they do a nice job on the tag lines with some pretty good harmony. The instrumental is well paced and has guitar and banjo leads and a good S/D beat.

BABY I'M IN LOVE WITH YOU— Lore 1219

Caller: Bob Graham

Key: G

This instrumental has a little south of the border flavor in the beginning with twin trumpets. Then it goes to guitar and organ leads throughout the rest of the record. It has a nice easy paced rhythm and a good S/D beat.

YOU CAN'T JUDGE A BOOK BY ITS COVER—Lore 1220

Caller: Murry Beasley

Key: G

This is a good sounding instrumental with piano, guitar, banjo, and twin trumpet leads. The good S/D beat was easy to hear. Murry's figure was from the Mainstream program and quite interesting.

FOND AFFECTION— Lore 1221

Caller: Johnny Creel

Key: G

Again we have an easy paced instrumental but this release has more of a march rhythm than a S/D rhythm. The record has good clean leads including piano, sax, and guitar.

WASTED THE REST— Lou Mac 153

Caller: Mac Letson

Mac starts this side of this release off with a grand parade so he can tell you all about how his life was

spent. The instrumental has some super sounds including some outstanding harmonica work. There's nothing shabby about the keyboard work and guitar leads either. Good clean instrumental along with a good S/D beat made this release a pleasure to dance.

OLD MAN RIVER— MarLet 510

Caller: Jack Murry

Jack went back aways for this song. The instrumentation is well done and there are some really hot licks from the lead guitar. This is a good piece of music and will more than likely find its way into a lot of callers' record cases.

IF IT AIN'T LOVE— Ranch House 218

Caller: Darryl McMillan

This is a peppy sounding instrumental also containing some good harmonica work. The other lead instruments are banjo, piano, and guitar. Darryl's figure is taken from the Mainstream program and flows well.

AIN'T NOTHIN' SHAKIN'— Ranch House 308

Caller: Bill Terrell

The Nashville Ranch hands gave this old fifty's rock number an eighty's country sound. It has a good beat and a nice sound with guitar, fiddle, and piano leads. Bill put together an interesting and well timed Mainstream figure.

RED DANCING SHOES— Ranch House 509

Caller: Tony Oxendine

Some hot licks are heard in this release. Guitar, harmonica, organ and steel make up the leads. The way they interact with each other has a nice affect. A key change in the ending really sets it off. A good beat is present and Tony's ferris wheel figure works fine with the instrumental.

RAMBLIN' FEVER— Rhythm 188

Caller: Jerry Story

A kind of Cajun country sound is what this release presents for your dancing enjoyment. There is some super guitar lead but the fiddle really gets going in parts and just sets this instrumental in motion. Jerry does a super job on the flip with a well-timed Mainstream figure.

GYPSY— River Boat 220

Caller: Nate Bliss

This instrumental has an interesting sound. The music just fits the title of the tune with violins, mandolins, tamborines and piano as the main instruments. Just the fact that the instrumental had a different sound made this one of our review dancer's favorites. The beat and well timed figures also added to their enjoyment. Nate gave us a Plus figure as well as a Mainstream to dance.

RED SAILS IN THE SUNSET— River Boat 224

Caller: Nate Bliss

Nate went back aways to get this popular tune of the late fifties. The instrumental is well done and has a good danceable beat. Nate began his side with a grand square and used a grande parade in the middle break and closer.

LISTEN TO THE MUSIC— River Boat 229

Caller: Jerry Justin

This tune just seems to grow on you. The dancers enjoyed dancing to this release but just couldn't put their finger on what stood out. As I sit here listening to the instrumental the more I hear it the better I like it. It just has something but I just can't point it out. Jerry's figure flowed well, was from the Mainstream program and was well timed.

CRUISING DOWN THE RIVER— Roofers 117

Caller: Jerry Rash

This instrumental is full. A piano lead dominates but in the background you can hear banjo, harmonica and other instruments but they were really never given a front seat. The beat is there and pleasant to dance to. Jerry's figure was well-timed and he does a nice job on the flip.

BIG BOSS MAN— Roofers 125

Caller: Gerald McWhirter

The review dancers who have been doing the reviews with us for awhile and could remember the other Roofers' music we have danced to and listened to were really impressed by this release. This company by no means has been putting out bad music but we did enjoy this instrumental. It has a great sound, good beat and when dancing you were moving right along. Gerald does a fine job on the flip.

ROLL OUT THE BARREL— Roofers 126

Caller: Jerry Rash

Jerry chose a real old timer for this release and one that is no stranger to the square dance world. The instrumental had a nice clean sound and was easy paced. Jerry used a Mainstream figure and a Plus figure. The way he put the Plus figure together was nice just using the center part of a load the boat.

DOWN ON BOURBON STREET— Roofers 130

Caller: Gerald McWhirter

Down on Bourbon Street doesn't have the Dixieland jazz sound that we expected but is close with the muted trumpet and piano along with guitar. The beat is there and easy to follow.

LET ME CALL YOU SWEETHEART— Scope 649

Caller: Mac McCullar

This month Mac chose another oldie for his release. Piano, xylophone, and guitar made up the leads in this release. This is the type of song that would really be great on that hot summer night when the dancers need a relaxed singing call. In the middle break is a key change that added that little extra to this well done instrumental.

YOU ARE MY SUNSHINE— Square Tunes 215

Caller: Tim Marriner

For you banjo lovers the Square Tunes Band has provided you with what you want. This instrumental also has at times a nice western swing sound. A key change was present in the closer and Tim's plus figure was different and quite interesting.

FOOLS RUSH IN— Square Tunes 216

Caller: Randy Dougherty

A real nice sound is found in this instrumental. The leads are clean and in the background you can hear a fiddle just going to town (nice effect). Randy did a fine job with both figures he put on this release. The dancers really liked his facing walk and dodge.

REPEAT AFTER ME— Square Tunes 218

Caller: Jim Lee

This instrumental also has a lot of banjo all the way through it in the background. Fiddle, xylophone, and guitar are the main leads. The review dancers who knew this song were a little leery at first but after dancing to the record were pleasantly surprised.

KATY— Sunny Hills 5002

Caller: Jeanne Briscoe

A nice sound is found in this release with good clean lead instruments consisting of guitar and xylophone. The beat is good and easy to follow while dancing Jeanne's Plus figure.

FOOD FOR THE TABLE— Thunderbird 240

Caller: Tommy Russell

Some nice keyboard work is present in this release along with organ, guitar, and a good strong S/D beat. Tommy's Mainstream figure was well-timed and different enough to really be enjoyed by the review dancers.

HEAD OVER HEELS IN LOVE WITH YOU— Thunderbird 241

Caller: Chuck Myers

A good country western sound is found in this release with guitar and fiddle leads along with piano and a good S/D beat. The rhythm is a nice pace and easy to

Continued on Page 33

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by Frank & Phyl Lehnert

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SHOW ME— TNT 235

Choreography by Fran & Jim Kropf

Catchy music for *Show Me the Way to Go Home*, and a good easy cue-thru three-part two-step, cued by Fran.

TAMPA JIVE— RCA 12370

Choreography by John & Mary Macuci

Really swinging music and a busy high-intermediate to challenging jive routine.

IN MY HEART— Epic-34-04668

Choreography by Carl & Doris Johnson

Real country music and a flowing easy-intermediate two-step using basic figures.

STEP THAT STEP— Capitol 5446

Choreography by Nancy & Wimpy Carver

A moving easy-intermediate two-step to Sawyer Brown music.

JUST ANOTHER HEADACHE— Warner Bros

7-29029; Choreo by George & Johnnie Eddins

Good *Bandana* music and a flowing intermediate foxtrot.

SWEET GEORGIA BROWN— Roper 313

Choreography by George & Bobbie Stone

Good big band music and an interesting high-intermediate swing routine.

JUST WALKING IN THE RAIN— COLUMBIA

13-33190; Choreography by Irv & Betty Easterday

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FOUR WALLS— MGR 006

Choreography by Vernon & Sandy Porter

Pretty music with a good easy waltz put together a little differently.

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Choreography by Pete & Carol Metzger

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Choreography by Lou & Mary Lucius

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Square dancing near and far,
Around the world or right at home,
Good neighbors may be found,
Especially when activities
Include the square dance sound.
The friendship factor motivates
Our steps at every turn,
And love is always teaching us
There's so much more to learn.
Our world is really wonderful,
Its arms are open wide,
With room enough for everyone
To come square dance inside!
So, this September, square dance month,
Show others that *you* care.
Invite them to a dance
And make them welcome in your square.

—Mary F. Heisey



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Georgia— 21st Annual Fall Round-Up, Julian Smith Casino, Augusta, Sept. 14, Darryl McMillan, Bill Prather, Dewey & Lib Parnell.

England— Nat'l S&R Dance Jamboree, Minehead; Sept. 14-21; Malcolm Davis, David White, George & Barbara Birkett. Write Butlins Holidays, Bognor Regis, Sussex PO21 1JJ.

South Carolina— Myrtle Beach Ball, Convention Center; Sept. 18-21, T. Oxendine, G. Shoemaker, J. Haag, D. McMillan, The Hoovers, The Pierces, Bill Nichols. Write Barbara Harrelson, 12 Pebble Lakes Townhouses, Greenville SC 29609.

Pennsylvania— 24th Delaware Valley S&R Dance Convention, Philadelphia Marriott Hotel; Sept. 19-21, R. Bates, C. Hanks, J. Jones, S. Kopman, R. Libby, J. Marshall, C. Stinchcomb, N. Poisson, A. Tipton, The Easterdays, The Gosses, The Smarrellis. Write Ted & Louise Varney, Harvey Rd., Box 89N, Chadds Ford PA 19317.

New Hampshire— 9th Annual Autumn Leaves Festival, Peabody Base Lodge, Franconia, Sept. 20-21; Ralph Peacock, Jim Ford, Lloyd & Annie LaValley, Write Earl & Louise Trombley, 86 Cottage St., Littleton NH 03561.

Canada— Charlie's Angels Annual Fall Round Dance, Moncton, N. B.; Sept. 20-21; Bill & Irene Morrison. Write Charlie & Rolla Ross, 388 McLaughlin Dr., Moncton NB Canada E1A 4R4.

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b. and anything
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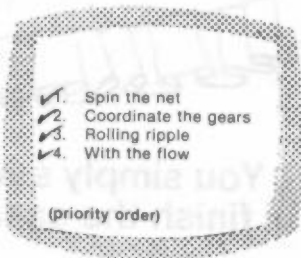
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Triple trade
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UNDERLINING

THE CALLER NOTE SERVICES

News 'n Notes by Ed Foote gives us a good list of his favorite singing call records which he uses as hoedowns to "lift a floor": *Baby Face*, TNT; *Summertime Dream*, Chaparral; *Way to Go Home*, Rawhide; *Beautiful Baby*, Rawhide; *Sweet Fantasy*, Ranch House; *I Recall a Gypsy Woman*. Rhythm: *Gypsy Feet*, Windsor; *Wiggle Wiggle*, Square Tunes; *Pecos Promenade*, Chaparral; *Real Madrid*, TNT; *Tulsa Time*, 4 Bar B; and *I was Born About Ten Thousand Years Ago*, Mustang.

Jim Hilton in the **Callers Gazette**, has this good idea: "Is this scene familiar? You are calling a good sized dance and you are about into the 2nd or 3rd tip of the evening and all at once 2 or 3 squares break down. You are right in the middle of some real interesting material and the balance of the dancers are having a ball! Should we break into the interesting choreography and call an allemande left and a right and left grand and get everybody home, or should we let the other 2 or 3 squares of dancers stand?"

Here is one solution that someone showed us that really works! Just after you square up for the second tip of the evening, ask the heads to take a step forward and face their corner. Ask the

heads to make an imaginary "x" on the floor and we will call this formation "on you x's" and any time the caller calls "on your x's" ask them to quickly get into this formation.

Now, let's go back to the same original scene; a major portion of the floor is dancing and 2 or 3 squares are broken down. You reach a point in your choreography where you are in box 1-4 position and say "everybody should be on their x's and the squares which were broken down will quickly get into that position and you can continue your choreography without going all the way through another allemande left and a right and left grand. It really works. **Try it!**"

The Choreo Connection by Ed Fraidenburg gives us this "goodie": *from facing lines (normal or 1/2 sashayed); touch 1/4, triple scoot, circulate: or touch 1/4, circulate, triple scoot: You can use the same get-out for either sequence? Example: /1p, touch 1/4, circulate, triple scoot: get-out: boys run, centers square thru 3/4, outsides trade...left allemande... exchange the circulate and triple scoot: use the same get-out!*

Notes for Callers by Jack Lasry suggests "The time is near for all of us to

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RECENT RELEASES ON HI-HAT:

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TNT221 HELLO DOLLY by Ray Wiles
TNT222 BLUE BAYOU 84. Round by Frank Lehnerf
TNT223 TIJUANA HOEDOWN/TROM'S HOEDOWN
TNT224 BIG BOSS MAN by Hank Hanke
TNT225 POP GOES THE MOVIES 84. Round by Jack Raye
TNT226 LOVING IS GOLD by Dan Faria
TNT227 JUMP RIGHT IN HOEDOWN/YAMA HOEDOWN
TNT228 MERRY CHRISTMAS POLKA by Lou Taddia
TNT229 WHEELS (Round). by Bud Parrott
TNT230 LOVE FOUND YOU AND ME by Ron Fotch
TNT231 ARIZONA WALTZ by Virginia Colling
TNT232 BEAT THE CABBAGE/ST. ANN REEL. (Hoedowns)
TNT233 HOOP DE OOO POLKA by Al Brundage
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TNT236 DOWN AT PAPA JOE'S. Round by Phil Guenther

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think seriously about our fall beginners classes and our recruitment programs ...Lets all really make a "supreme" effort to bring out a BIG class this year and then make the effort to teach slowly, and effectively and with the kind of learn & dance class that will KEEP 90% of the class thru graduation!!!"

Mainstream Flow by Gene Trimmer talks about some unusual and good singing calls, as follows: "Some really great music has come out this month and I surmise it is because of the National Convention in Birmingham, Alabama. One record is very different from any I've heard before. It was recorded by the group 'Earth, Wind and Fire' and put out on the Rocket label. ROC-111 *Let's Groove* is a singing call which can be easily used for line dances if you don't like it as a singer. Robert Shuler recorded it and it's drawback is a 32 beat lead-in. A really smooth singer from Blue Star is recorded by Rocky Strickland on BS-2280 *She Sure Got Away With My Heart*. Its smooth. A fantastic beat is the singing call record *Prisoner of the Highway* recorded on

Red Boot Star RBS-1276 by Evan Pauley. A real dandy with great music is *Yakety Yak* recorded on Rhythm RR-187 by Wade Driver. This music really makes you want to **Dance!!**"

S/D Callers Ass'n of Northern California Notes picks up the *curlique* usage this way from a square formation: *Heads curly Q, walk and dodge, swing thru, boys run, boys circulate, ferris wheel, centers pass thru, star thru, pass thru, wheel and deal, curly Q, left allemande. Heads star thru, pass thru, Curly Q, walk and dodge, cast off 3/4, pass thru, wheel and deal, zoom, curly Q, left allemande.*

Figuring by Barry Wonson as usual has many choreo ideas and here are his choices of best records: *You Always Hurt The One You Love*, Big Mac; *Love Letters in the Sand*, Big Mac; *I'm Ready To Go*, Chicago Country; *Abilene*, Chinook; *I'm Lovin What You Lovin Does to Me*, Chinook; *Darktown Strutters Ball*, Cross Country; *The Party's Over* ESP; *You Are My Sunshine*, ESP; *I'm an Old Rock & Roller*, ESP; *Let's Chase Each Other Round the Room Tonight*, Mountain; *Cabaret*, Quadrille.



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DANCING TIPS, Continued

LEGACY and you will note that we do have people dancing for a longer number of years, but we suspect that our numbers are beginning to decrease. Perhaps we do need a push for more social dancing, and less push toward professionalism.

It is easy to find fault, but not so easy to find remedies. If there is a lesson to be learned here, it might be that we should endeavor to get our club members better acquainted with one another. Have the dancers work together for parties and promotions and let them learn to respect and appreciate each other as human beings, not for the number of calls they have mastered. If we continue to place emphasis on abilities, our newer dancers will never have a chance to catch up.

GRAND ZIP, Continued

umn, as we finally see in print what we have been saying for some time, for surely if we don't have beginners and Mainstream dancers today we won't have Plus and Advanced in the future.

*Hewitt Lockington
Peterborough, Ontario*

L.O.D., Continued

hold a Round Dance Festival and this year more than 126 couples danced in the festival.

Last year Ed and Arline, together with Jerry and Soundra Rash, a popular square dance caller with whom they had worked for several years, joined their efforts in building the Lakewood R.V. Park, dedicated to dancing. Their park opened in October, 1984 with a 15,000 sq. ft. air-conditioned building, with a 10,000 sq. ft. dance floor. They teach all levels of round dancing, as well as ballroom dancing, including Latin dances.

CHALLENGE CHATTER, Continued

We had a lot of help putting together this month's column and we would like to thank the following: Charlie and Eileen Ashe, Ed and Nancy Draheim, Mike Jacobs, Ed Foote, Bill and Barbara Lucero, and Olive May. Keep those cards and letters coming, they make this job so much easier.

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PLUMB LINE, Continued

dogs or popcorn for a dime, ice cream cone, coke, and coffee for a nickel. The afternoon program featured entertainment reminiscent of the '20's. There were dance contests, including a Charleston contest, and everyone had a chance to square dance to an old-time square dance called by Ray Smith.

While the building and activities are excellent, probably the most outstanding features of the park are the people who make things happen. The Rashes and the Carters are tops in the field as instructors with their abundant enthusiasm and patience, and they have persons on staff who are enthusiastic promoters of Lakewood R.V. Park.

—Ruth Smitherman

DATeline, Continued

Hart. Write Steve & Michelle Baluch, 27 Loomis St., Montpelier VT 05602.

Massachusetts— Dynamo A-2 Weekend, Quality Inn, Chicopee; Oct. 4-6. Write Red Bates, 19 Hadley St., S. Hadley MA 01075.

Indiana— Dance Weekend, Potawatomi Inn, Angola; Oct. 4-6. Jerry Fell, Bill Peterson. Write Potawatomi, Pokagon State Park (I-90), R. 2, Box 37, Angola IN 46703.

Colorado— Western S/D Festival, U. of Northern CO., Greeley; Oct. 6. Jerry Story. Call Arlin or Linda Sample 352-6528.

Australia & New Zealand— Convention Square Dancing Down-Under; Oct. 9-28. Jerry & Sherry Haag. Write Nita Page, %Page Tours, 39256 Paseo Padre Parkway, Fremont CA 94538.

Missouri— Autumn Fun-Fest Weekend, Memorial Hall, Carthage; Oct. 11-12. Write Bill or Rita Johnson, 1808 Wynwood, Carthage MO 64836.

Tennessee— 30th Annual Chattanooga Choo Choo Festival; Oct. 11-12. Elmer Sheffield, Jerry Hell, Mac Letson, Carl & Pat Smith. Write CASDA Choo-Choo Ticket Chairman, 2548 Gunbarrel Rd., Chattanooga TN 37421.

Pennsylvania— Camp & Square Dance Weekend, Starlite Camping Resort, Stevens; Oct. 11-13. Red Bates, Tom & Pat Cribbin, Write Starlite Campsites, RD 1, Stevens PA 17578.

Canada— 14th Annual Fling Fantastic Weekend, Park Motor Hotel, Niagara Falls; Mike & Wanda Callahan, Bruce & Shirley Shaw, Joe & Betty Tarr. Write Fling Fantastic, P.O. Box 44, Hilton, NY 14468.

California— 29th Annual Jubilee Convention, Santa Clara County Exposition Ctr., San Jose; Oct. 11-13. Bronc Wise, Tony Oxendine, John Marshall, Phil & Lois Atherton, Write Doris & Hal Federwisch, 17575 Hill Rd., Morgan Hill CA 95037.

North Carolina— Fontana's Universal Clogging Championship, Fontana Village; Oct. 11-13. Write Jo Ann Gibbs, 3452 Summitridge Dr., Doraville GA 30340.

Pennsylvania— PASARD 1985 Fall Festival, Keystone Oaks H.S., Pittsburgh; Oct. 12. Write Howard & Sally Bernhard, 1519 Greenmont Ave., Pittsburgh PA 15216.

Georgia— 1st Annual Hobo Dance, Byron Gym; Oct. 12. Larry Sandefur. Write Obie & Mike Jones, Rte 1 Box 101, Byron GA 31008.

Indiana— 20th Annual Fall Workshop, Beech Grove Benedictine Ctr.; Oct. 13. Jerry & Barbara Pierce. Write Don & Ruth Tomlinson, 11101 Crestview, Kokomo IN 46901.

Georgia— C-1 Bring a Friend Week, Copecrest; Oct. 13-18. Write Copecrest, PO Box 129, Dillard GA 30537.



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FEEDBACK

To Eat Or Not To Eat Garlic? That's the Question

Hang a wreath of garlic on your door and it will ward off vampires and werewolves, especially the dreaded Dracula. Did you ever wonder why garlic, not sage, rosemary or cinnamon, was used? Researchers say a hormonelike substance called prostaglandin A is found in garlic and onions. When injected into animals and humans it lowers the blood pressure. Studies also show these two odoriferous oils inhibit tumor growth in the laboratory. The oil allicin is the odor causing property.

High blood pressure is nature's 'mugger.' It sneaks up on its victims without warning. Blood pressure itself is the force of the blood against the walls of the arteries. If the arteries constrict the heart has to work harder to pump the blood through. That's when the pressure becomes high. Over the long haul, the

extra load boosts the risk of stroke, heart and kidney damage. High blood pressure can usually be managed on doctor's orders through proper diet, medication, exercise, no smoking, less stress, but mainly through prevention. That's where garlic enters the picture.

Garlic has long been known as having medicinal and magical qualities. The ancients believed that garlic could affect the powers of a magnet, sharpen the eyesight and strengthen the body against fatigue. It was used in Chinese cooking as early as 2000 B.C., along with any other spicy or dominant flavor that could spruce up the taste of rancid food. French and Italian cooks considered it essential.

The wild garlics that grow throughout North America had long been known to the Indians as a powerful antiscorbutic (same as vitamin C). When Major Stephen Long explored Nebraska and Colorado in the 1820's, one hundred men in his party died of scurvy, much to the confoundment of the expedition's physician. The Indians came forward with the green herbs and bulbs of a local wild garlic and cured the surviving victims.



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The Indians also used bruised garlic buds to relieve the pain of bee and wasp stings, and used poultices of the ground stems to cure carbuncles.

On and on the stories go. Many people who are interested in folk medicine and even modern day scientists have lists of credits for these 'smelly but useful bulbs.' In Dr. Atkins' book, *Nutrition Breakthrough, How To Treat Your Medical Condition Without Drugs*, he says, "I have confirmed the value of garlic, for it has the greatest therapeutic benefit ratio of any agent I have used yet to treat hypertension. In treating this type of patient, it is the one thing I always prescribe."

Okay you say, fine and well, but please no strong odors on the dance floor. If we could stop and rationalize for one moment, consider this, most breath odors can be masked or covered up. I know of nothing more offensive than smokers' breath. If it can be camouflaged, so can garlic and onions. Parsley and cloves are perfect breath mints. What would be wrong with fancy little dishes sitting around with fresh parsley and cloves in them? It would be much more healthful than candy. Think about it!



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CONVENTION, Continued

in Japan start at 6 a.m.

On the negative side, local residents, reporters and square dancers agreed that the city of Birmingham did not have adequate housing for such a large group. Some hotels were much less than adequate. Even in the Hyatt, we never convinced the maid to leave the correct number of towels. Dancers stayed as far away as Tuscaloosa, with a 60-mile drive. Bus service to the campgrounds ran late because buses were tied up in city traffic. Some restaurants were closed at mid-day. The Showcase of Ideas, in the Coliseum, was in an out-of-the-way location that did not attract many browsers. And we just have to mention that several female panelists' resumes were omitted from the program book. We suggest that couples be written up together, but with both names in the heading! (Future committees, note this space-saving recommendation.)

On the other hand, Birmingham was one of the few cities in our 20-year experience with conventions where restaurants stayed open until 1 A.M. for our convenience. Pies disappeared quickly, but ice cream was always available. Praise was heard for the Birmingham Convention and Visitors Bureau, the Metro Area shuttle service and the Civic Center facilities. The booth area was among the best we have had, with a

comfortable, if noisy, hospitality room for exhibitors. Coordinating rooms for panelists, callers and contra leaders were close to the meeting rooms. The Civic Center layout was convenient. The Press Breakfast attendees were treated to the country humor of Eddy Nicholson. Dancers enjoyed the fashion show, demo groups, the Parade of States, after-parties, education seminars, and sightseeing in the city overlooked by the "Iron Man," the god Vulcan. As always, the excitement and warmth of meeting and greeting old and new friends, and joining with them in the dancing activities, offsets the minor problems.

To quote the *Post-Herald* once more, "Why do they come here to dance the night away after driving three or four days, live in a crowded motel or campground, wait in line to eat, and put up with all the other inconveniences of crowds and travel? Quite simply, because they love it...And they'll dance at the drop of a phonograph needle...When a charter bus of dancers was hit by a car, asked how many people were on the bus, a dancer answered, "Enough for three squares."

Jim and Juanita Harper headed a super flock of hard-working chairman and committee members, whose bright red and white outfits were in evidence everywhere as we danced in the heart of Dixie!

RUTH & REUEL deTURK

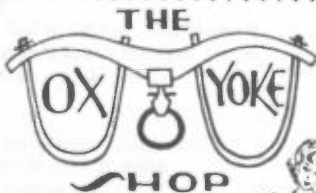
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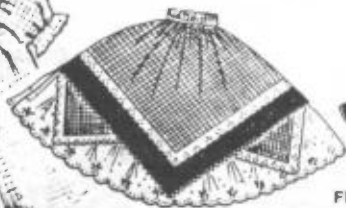
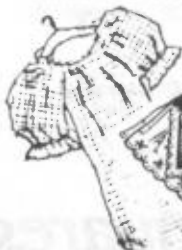
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When the dance is over, Peg and her husband Red fold the flyer holder up, tie it in a bow and carry it home.

By the way, Peg made the dress she has on. She used a McCall's regular dress pattern, added elastic to the waist and more fabric for a full skirt. The light brown fabric has a quilted look and the dark brown trim set it off nicely. Peg makes all of her own dresses and some shirts for Red. Square dancers never run out of ideas!

—Bev Warner



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- RH308 AIN'T NOTHING SHAKIN' by Bill
- RH508 EIGHT DAYS A WEEK by Tony
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- RG704 DIAMOND IN THE DUST by Keith



Tony
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- RH214 RIGHT OR WRONG
- RH215 ATTITUDE ADJUSTMENT
- RH307 OUR DAY WILL COME
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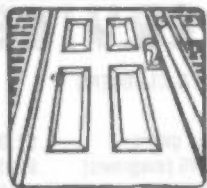
- LR10094 Sentimental Ole Me, Bill Wentz
- LR10095 Easter Parade, Bruce Williamson
- LR10101 We Go Together, Bruce Williamson
- LR10106 Master Jack, Sam Rader
- LR10109 Monster Mash, Bruce Williamson
- LR10110 Up On The Housetop, Bruce Williamson

HOEDOWNS:

- LR10076 Blue Ridge Mt. Memories (Clog) B/W Melody Hoedown
- LR10077 Cotton Eye Joe (Texas Style) B/W Long Journey Home
- LR10097 Golden Slippers B/W Tennessee Wagner (Clog)

LINE DANCE:

- LR10096 Reggae Cowboy/Brown Eyed Girl, C. Moody & Moody Bros.
- LR10099 Take A Letter Maria/I Love You, David Moody
- LR10098 Look What We've Done To Each Other, Ray Roberts
- LR10100 Red Neck Girl, C Moody & Moody Bros.
- LR10104 Amos Moses, Oscar Burr



Book Nook



by Mary Jenkins

A GUIDEBOOK FOR SQUARE DANCERS

This 42-page well-written booklet should be made available to every square dancer and every caller. It should not be read just once and cast aside or stored away, but should be read often to help keep its contents always in the minds of dancers and callers.

The hints and suggestions for both men and women will help make better dancers and smoother dancers. One suggestion that would make happier dancing for everyone is, "While you dance, try to become the smoothest, most graceful, and most confident dancer on the floor; see if you can teach good dancing habits by being a shining example."

The closing paragraph is from the book "Cowboy Dances" first published in 1939 and written by Lloyd "Pappy" Shaw, the father of modern Western Square Dancing.

"Rhythm is the essence of all true dancing! Without rhythm, you are not dancing! And with poor uncertain rhythm you are dancing very poorly indeed. It doesn't matter quite as much with beginners. But with experienced dancers you should become more experienced with rhythm with each step


you take. This silent seeking for perfect rhythm will keep you dancing all your life, and still seeking the truths that lie beyond it. But ignore the rhythm, make it purely secondary, seek for the outward forms of style only, and you will soon tire of the game and quit it forever."

If you have danced with Orlo and his wife, Rita, or seen them dance you know that he "practices what he preaches."

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Third Edition by H. Orlo Hoadley of Rochester, N.Y. ©1983 Published by American Sqauredance Magazine, P. O. Box 488, Huron, Ohio 44839. Price: \$2.00.

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SEPTEMBER — SQUARE DANCE MONTH

IT'S SQUARE DANCE MONTH IN NEW YORK.....



NEW YORK STATE DANCERS RECOGNIZED

Through the untiring efforts of Al Capetti, past president of the New York State Capitol District Callers and Round Dance Leaders Association, has been totally involved in the square dance activity as a caller, caller-coach, and cuer. The last eighteen years, New York has joined its neighbors in recognizing the month of September 1985 as National Square Dance month.

New York State Governor Mario M. Cuomo, has issued a proclamation declaring this September to be designated as so, for the very first time in New York.

In the past 40 years the activity has blossomed throughout the state due to the efforts of many selfless people. It will continue to thrive as long as people are willing to give of their time and talents. For the good of square dancing as a whole, to unite rather than to divide and destroy club structure.

The old Axiom still rings true. There cannot be a dance without a caller or a caller without dancers. Happy people make happy dancers.

PROCLAMATION

Square dancing has long been a part of the social fabric of our society in New York State.

Currently, thousands of dancers in more than 500 western square dance clubs across our great state enjoy regular, healthy, wholesome physical exercise and social contact through this activity.

Encouragement and continuation of square dancing also helps preserve our unique American heritage as the familiar caller's cry of "square your sets, honor your partners and dosey doe" ring out in dance halls everywhere.

It is entirely appropriate that we honor modern square dancing as a phenomenon which brings together people of all ages and backgrounds in family-oriented activity.

Now, therefore, I, Mario M. Cuomo, governor of the State of New York, do hereby proclaim September, 1985, as Square Dance Month in New York State.

Given under my hand and the privy seal of the state at the capitol in the city of Albany this twenty-eighth day of May in the year of one thousand nine hundred and eighty-five.

Mario M. Cuomo

AND IN OHIO.....



DON'T FORGET YOUR FREE LEGACY S/D MONTH PACKAGE.

Few things are free these days, but LEGACY (the Leadership/communications organization) has a package of S/D Month "tools" for you just for the asking. Drop a card to S/D Month chairmen, LEGACY c/o this magazine.

S/D Month Idea

W. Dale Wagner, from Wauwatosa, Wisconsin writing in the *Milwaukee Sentinel*, has given us the perfect promotional news blurb, ready for you to re-quote this fall (S/D Month is here!) in your own local papers. Take it right now to your local editor, couple it with your class plan information, and watch it work for you.

"Syndicated articles are being written, books published and entertainment headlines advocate aerobics. Joggers continue to jog and exercise parlors are swamped— all in the name of physical fitness. But none of the participants seems to be very happy. Joggers are seldom seen smiling and those on exercise machines usually wear either a pained or strained expression.

"Forget it! I've been a leader for almost four decades in an activity that has proven to be the answer to most conditioning problems: square dancing. It's not new but American's official folk dance and can be enjoyed by all.

"A square of eight dancers might include wives, mothers, daughters or grandmothers (no generation gap exists) bankers, doctors, or lawyers (social status is irrelevant).

"An average of three to five miles can be covered in an evening of fun and fellowship, and 99% of the time one is smiling or laughing (many times at one's own mistakes, but that can be good for the soul). The only requirements are that you can walk and know your right hand from your left.

"Square dancing may replace the need for a psychiatrist to settle marital problems: A man doesn't get stuck with the same woman for a whole dance nor a woman with the same man, and you are never with either one long enough to get in trouble. It's a wholesome, inexpensive activity providing husbands and wives with a mutual, healthy interest and lifelong friendships.

"Would that we could get world leaders into the same square to prove to them that square dancing is democracy in action— and it works. It is friendship set to music, and the exercise, laughter and fellowship develops healthy, happy bodies and souls."

NEED AMMUNITION?

Our cover suggests setting your sights on the whole world (or your little corner of the world) with a barrage of good Square Dance Month promotion. OK. What kinds of resources are there to get started? Plenty. Start by re-reading last month's article by Jo Jan Nunley (page 19) in this magazine. Then go back to our classic *50 Ways to Promote* article (ASD Aug. '82) which is also an IN-form reprint (G-10) and try a couple of those ideas that have worked for others. Be sure to order our *Show and Sell* book for \$8.00 plus postage (see back pages) for a wealth of information. And of course you'll need some promotional folders (100 for \$10) also mentioned there, plus our Promotional Poster Pack (\$10). To help you make your flyers, how about our *Clip Art* (I & II), chock full of cut-out square dance designs and lettering? Finally, check the whole IN-form list on page 77 of our October '84 issue, or just send \$3.50 and ask for IN-forms W-3, X-3, Y-3, D-4, G-4, H-4, P-4, F-5, G-5, H-5, B-6, D-6, E-6, F-6, I-6, Y-6, A-7, V-7, I-9, Q-9, R-9, and I-10. Good Luck.

....AND THAT'S NOT ALL, FOLKS....

In addition to the **50 WAYS TO PROMOTE** that you'll be using for ideas, here are over a good half dozen more...

- **Raffle tickets**— sold to non-dancers, Winning couple gets whole series of lessons free.
- **Midnight Rodeo**— Flyers put on car windows at midnight (not at motels) caters to the "locals."
- All couples who actually *bring* new couple to class get free club dance admission ticket.
- Big city **bus cards** fit above windows.
- **Dinner out** with the caller is reward for top recruiter—well worth the expense.
- **Bell ringers**— two couples handing out info at entrance to supermarket on busy Saturday.
- **Overlapping classes**—Before end of one class another starts on a different night.
- **Newspaper boys**—flyers to each home.

Now it's up to you....

