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# AMERICAN SQUARE DANCE

THE INTERNATIONAL MAGAZINE  
WITH THE SWINGING LINES

VOLUME 46, No. 9  
SEPTEMBER 1991



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**E**very now and then we read or hear some truism that strikes home. Probably that's why churches have bulletin boards and we have a "Finish Line." We read one this morning in a news magazine: "Love in your mind produces love in your life...Fear in your mind produces fear in your life." We read that. We said, of course that's true. And then we began to think about the ramifications of it.

Sometimes reading the news magazine is enough to put fear in one's mind. An IRS audit puts fear in one's mind. Illness or aging put fear in one's mind. Pretty soon the fear edges out everything else and we find ourselves dwelling on these fears, even when we are surrounded by loving families and friends.

Does this apply to square dancing or have your editors just gone way off on a tangent this month? We think it does!

Another square dance season beginning has rolled around, with demos and party nights and special events. How do we approach those who are interested? Are we genuinely interested in them as people, telling them how they will enjoy square dancing and how good it will be for them? Are we eager to share an activity that we have enjoyed so much? Are we enthusiastic about our involvement in it and appreciative of the fellowship of our fellow dancers?

It sounds terribly simplistic, but this approach will work more wonders than those last-ditch efforts because "if we don't get a class, our club will go under." That's

# CO-EDITORIAL



fear—fear of losing our dancing convenience.

The same thinking can be applied to dancing with the novices at lessons or early in their club membership. Do we reach out to them with affection, knowing that they are scared? Do we offer whatever help we can? Or do we worry because we might not make it through one tip if we dance with less proficient dancers than we are?

For another application, read the "Meanderings" account of the new callers at a special dance. We're not the only ones who need to be reminded to keep love in our minds and hearts; the whole world needs the reminder. Let's make it happen. "What the world needs now is love..." Happy classes!



Ron Milneau  
Arroyo Grande, CA.

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- SC40 CLAP CLAP
- SC39 AFTER THE BALL

## BY-LINE

**S**quare dancing, like everything we do, cannot be isolated from the world around us. This month we reprint an article by **Beth Barnes** about the number of styrofoam cups square dancers use, a mountain of plastic that will outlast us all. We had a request some time ago to do an article about dancing and muscles and exercises; here is one by **Sue Burdick**, editorial daughter, who researched the subject over the summer. **Jo Jan Nunley**, as always, presents some timely reminders for the month of September.

More and more we are hearing about line dancing and country western dancing both by themselves and as a part of a square dance. **Bev Warner** tells about this activity in Michigan.

We all know that square dancers have some unique experiences, whether they happen on the east coast, the west coast, the mid-west, the south or overseas. **Bernie Olding** recounts one of these from the Ohio State Convention this year. Many readers seem to track the geographic locations of stories, although we feel that inspirational stories or clever ideas need no geographic ties, so we'll say once again that if your area is not getting coverage, then *you* haven't sent us anything. How about a story?

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# ✱ GRAND ZIP ✱

My present wife and I met as square dancers and, up to a time, we enjoyed it. Couple of years ago she developed problems and had a knee replacement, so we have not been able to dance for some two years.

We have decided not to attempt to return primarily because we would have to go through class again, there has been that much change in couple years. We feel there is a screw loose somewhere—either the callers are definitely trying to make square dancing only for the experts, or a select few square dancers are trying to do the same. If *they* would only let square dancing alone and form their own private advance clubs—square dancing could continue!

Why do you think the ever popular fox-trot and waltz have survived the centuries—certainly not by being changed by everyone who thinks he knows what to do to increase his popularity.

Sorry—but I quit!

Melvin R. Evans  
Jensen Beach, Florida

I just returned from Prague's Calling, the first international square dance event at Prague, Czechoslovakia. There were about 550 dancers, half of them from Czechoslovakia, half of them from

western Europe. The Czech dancers are mostly twens, with a good many teens in-between. They dance with exuberant enthusiasm. Between the "normal" square dancing, they had several exhibition sets for clogging and traditional square dancing. "Pappy" Lloyd Shaw would have been proud of such students.

The event took place in a beautiful building, designed especially for such assemblies about 150 years ago. The dance hall itself is about as high as wide, with a hardwood floor and a richly decorated stucco vault. East and west, tradition and modern times met there at this weekend.

Heiner Fischle  
Hannover, Germany

I was given your address by a Caller, because I asked him if there would be any interest in about 40 to 50 round dance records. They are 78's. I have a lot of the Cue Calls with them also.

Here is a list of some of them:

Missouri Waltz, Beautiful Ohio, Pretty Girl Dressed in Blue, Nola, Back Hawk Waltz, Boston Two-step, Blue Pacific Waltz, Mary Lou, Blue Skirt Waltz, Scalawag, Busybody, Waltz Delight, California Schottische, Forty Years Ago Waltz, Coconut Grove, Rustic Dance, Irish Waltz, Danish Waltz, Country Gentleman, Changing Partners, Downhill Drag, Kentucky Derby, Jeanine, Always, Josephine, Bubbles in the Wine.

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# Meandering with Stan



## OF GULLS 'N GALS 'N GALLIVANTING GIGS

**LOOK BEYOND YOURSELF**—that was the banner line appearing on the head table at a Rotary meeting at Glens Falls, New York the other day. (I like to attend these meetings for sociability and for makeup obligations.) It had a special significance, due to a letter I had received that same day from a caller-subscriber.

The letter was, I believe, unfairly critical of two young callers that I had scheduled among 22 others at our annual ASD Trail-In Dance at the Salt Lake City National S/D Convention. We had had glowing reports on the dance—the sound was sharp, 35 sets attended, a wood floor was provided, callers and cuers were generally of exceptional ability. But here was a dissenter. Keep in mind that this dance was offered absolutely free of charge!

Here's what the writer/caller had to say: "I was really shocked that you would slap square dancers in the face by having two new callers on your program. That was one of the worst performances I have ever had inflicted on me in quite a few years ...although it was [otherwise] a very nice dance."

Again I thought of the slogan: *Look Beyond Yourself*. Here's a guy who is obviously so self-centered he can't even allow two new callers (fresh out of callers school and eager to *try their wings*) an opportunity to hash and sing for a mere twelve minutes at a largely exciting dance for which there was no charge! Shame on him. Has compassion and encouragement for lesser callers sunk that low? Where does a new caller get a start? Can't we abide 12 minutes of not-so-good calling in the interest of giving fledgling

callers a chance? It makes me wonder if that writer/caller ever got a break when he started, or was he a hit from his very first public performance? Did he ever "inflict" a poor performance on others when he was a neophyte caller?

**LOOK BEYOND YOURSELF.** There's our square dance future, folks—right in the hands and microphones of two exemplary young callers, who'll certainly improve as time passes. Give them a break—for the love of square dancing!

Attending the convention in Salt Lake was an upbeat adventure. The main value for us is always those little around-the-edges encounters, visitations at our sales booth, meeting friends not seen for a year or two and picking up news notes.

I listen to a lot of callers, all trying to make a heckuva hit on the big stages of those big events. Once in a while one pulls off a unique performance, like the guy in the long black robe (Craig Didn't-catch-his-name) who cleverly crafted his singing call in the manner of an old-time country preacher. "Amen, brothers 'n sisters." Another caller bounced all over the stage like he was attached to a bungee chord. Uniqueness among callers has faded in recent years. Remember Ralph Sweet of Connecticut twanging a jaw harp on the lyric lines? Or Carl Geels of Indiana calling as he played a hot piano? Or the late Frannie Heintz of Mass./Fla. with his fake trombone or his idiot hat? Even today you can catch Dick Leger on the guitar or Larry Letson doing his imitations of screen and country stars calling a little hash.

A story we heard (supposedly true) at Salt Lake was of the caller in the Main-stream hall who inadvertently called *load the boat* (a Plus call). He stopped the music and invited a pretty dancer to come on stage next to him. He then asked her to "please blush for me, I feel so bad."

Luck was with me as I sat at the Press breakfast Thursday morning in Salt Lake. One of the graceful ceramic gull center-pieces at each table flew my way via a drawing. You may know the story of how a gull became the state bird of Utah,

back when the early Mormons were plagued by locusts devouring their crops. Prayers miraculously brought gallant Gulliver gulls, who promptly gulped and gobbled each grubby grasshopper in a gourmet way and saved the day. I like gulls, and I'll treasure that one. Gulls and bouys go together so well. (I like gulls 'n boys-'n-berries, too—Co-ed.)



It's summer as I write these lines at our peaceful retreat nestled in the Adirondack foothills at Silver Bay, N.Y. After an extremely busy spring (recent columns attest), both your editors needed some R & R. Weeks of lazy, hazy days stretch ahead of us. Time for a bit of introspection, a touch of lethargy, a dash of musing. (Dare we ask you for less *musings* and more *amusing*, less *confusion* and more *infusion*, less *drab* and more *grab* in your literal lineage?—Co-ed.) Too soon the weeks fly by, and as you read this we'll once more be into the thick of fall scrimmage, crunch and scramble, caused by the scribble/square-nading life we lead.

But now there's time. Time to watch simple things like a mother robin feeding three *robinettes* in a nest, up in the secluded eaves of our porch. A gentle reminder of the cyclical nature of things around us. Regeneration follows eternal regenerations. Revolving rhythms—the dance of life!



Readers already know that old scavenger Stan collects porcelain dance figures (see last month's *ASD* cover) and a myriad of momentos and mantle pieces other than that—such as stamps and bridges and shakers and stereoptican slides and roosters and miniatures and old dance volumes and international hats and ducks and laughing loons. Did you know that loons not only laugh; they hoot, they yodel and they hoot a tricky tremolo, too. (Too much attention to loons can make one looney!—Co-ed.)



Spending most of our summers at Silver Bay (virtually all of July and August)

gives me an unexpected bonus in conducting easy-level party-night square dance programs. Cathie and I do it for families every Monday night on the outdoor volleyball courts at the sprawling Y resort near our summer home; I call family dances every Thursday at the local Hague Community Center (an air-conditioned and classy building); and two similar dances are sponsored by the Lake George Yacht Club in their rustic building, also near Hague. Besides all this, my several-day caller school is held in Hague (details next month) and two club dances are set up for the Northway Squares (a la Mary and Bill Jenkins), plus two club dances in Hague for the Merry Mohicans. (Who said this is vacation-time?—Co-ed.)



This month we go to Kenya, Africa, with a score of serious adventurers who want no gaffe from giraffes, no lyin' from lions, no crock from crocodiles; but who want to gaze at gazelles, see some hep, hippy hippos, and telephoto an elephant total, having already heard of the herd and packed for paunchy pachyderm pix. (Speaking hippy hippos, I wonder if a Zebra could encircle a zebra—Co-ed.)



Have you ordered your Promo-pak from LEGACY yet? Hurry. Classes are starting. It's important to double our efforts to double the dancers this fall. Send five bucks to Ed & Nancy Hayworth, 6020 Winnpeny Lane, Indianapolis IN, 46220. They've also got copies of the new Mini-LEGACY workbook (\$5. plus \$2.) to help you set up that fall leaders retreat.



Sometime this fall your *ASD* editors plan to start our own caller note service, quite independent of this magazine. We'll cover the whole gamut of caller interest, from action activities to clever choreo to zesty zeros. Subscriptions are available. Ask Stan and Cathie for details.



Enough tips and trips and trivia for this issue. Happy summer end. Happy beginning of the new square dance season!



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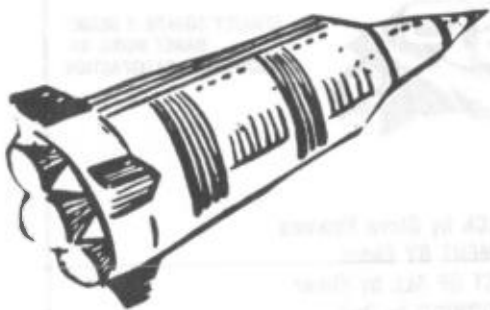
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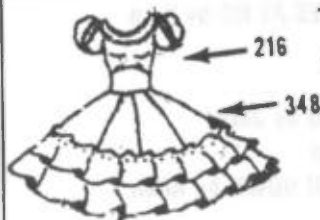
(Offer the opportunity to participate to dancers in your area.)

To retain all the dancers who graduated from lessons last season.

(Make contact and invite them to join you at dances now.)

If you have not yet ordered and implemented the ideas in the LEGACY Promo Kit, order today. The address is in "Meanderings" this month. Use the ideas; think up a few "spacy" ones yourself around the theme. Do promote in every way possible; promotion pays!

As we "rocket into the 90's, put fun back into square dancing (PFBISD). Spread the word of fun, fellowship and family. Make your class evenings fun, introduce a dance (couple, line, contra), relax over refreshments. Have fun, enjoy, and we know your enthusiasm will catch on and your classes will be great.



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- JP/ESP-233 **EL PASO** by Joe

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- JP/ESP 325 **ONE LESS DAY** by Vern
- JP/ESP 625 **NO WAY TO TIE A TIGER DOWN** by Allen

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# SEPTEMBER CHALLENGES



by Jo Jan Nunley, Carlsbad, New York

September. When that autumn, crisp air hits our nostrils, does an adult live who doesn't remember the smell of chalk dust? Can you recall the squeak of tight, new shoes on those brisk September mornings? Close your eyes and hear that school bell ring once again like we did years ago, calling us to our lessons. Remember hauling all those books home the first night to cover so little grubby hands wouldn't soil them? Learning. Septembers so many years ago ended our summers and called us back to learn.

Why should our Septembers seem so different now that we have entered our adult years? Shouldn't September still represent learning to us?

To square dancers, September often means learning as classes of new dancers discover the wonder that precise square dance moves brings.

Consider for a moment that you had fallen out of square dancing, for one reason or another.

That happened to one couple. They lived in California when they first married. The bride's parents introduced the newly-wedded couple to the joys of vigorous square dancing. Completing that set of lessons represented a milestone that the young couple reached with pride. They attended every dance they could and enjoyed the fellowship and healthy exercise square dancing afforded.

Then the young wife injured her back. An operation became necessary to repair the damage. The recuperation period of lying flat forced a bleak period of physical inactivity on the couple. With the healing completed, the couple accepted transfers in their jobs from California to Texas. They moved away from their square dance club and into a state where they felt like isolated strangers at first. Their square dancing skills fell by the wayside. A year

passed. The second year had begun when the wife noticed on her bulletin board at work a flyer announcing square dance lessons.

The couple had by this time met and made new friends and so they joined another couple and signed up for beginner's square dance lessons again. They remembered most of the moves but felt too rusty to move directly into Mainstream dancing without a refresher course. However, that refresher consisted of a complete set of square dance lessons, beginning with a large circle where new dancers learned the square dance shuffle. Some of the glimmer of excitement about square dancing had faded by the time the couple had completed a second set of lessons in a period of only three years. Their experience is not that uncommon.

My husband and I took square dance lessons the first time as a married couple after we had been married for a little over a year. My husband's parents joined us and the four of us participated in lessons in Wink, Texas. We very much enjoyed learning all of the intricate moves and progressing until we could graduate into Mainstream dancing. Choosing our first square dance outfits highlighted the end of our lessons.

We, like most new dancers, attended faithfully all of the dances we possibly could. And, we enjoyed every minute of it. Then, fate stepped into our lives also. Finding out we were at last expecting our first addition to the family, we eased out of square dancing. When our daughter was three days old, my husband took a job in Louisiana.

We felt our square dance skills begin to rust. Any skill not practiced begins to deteriorate. Our daughter had turned seven years old before we could enter square dancing again. By that time we had moved back to Texas and had met

another couple who also had once danced but had fallen out of the activity.

Renewing our skills was fun and yet a little frustrating. We already knew how to shuffle without lifting our feet in a stomp! We knew how to twirl. We knew how to bow to your partner. We knew what yellow rock meant. We had already mastered promenading. But, we had to go over the basics to get to the moves we had become rusty on.

I believe that many returning couples face this frustration. It might even keep some dancers who would otherwise become very active from rejoining the square dancers' ranks. Realizing that your skills have become rusty makes former square dancers reluctant to attempt rejoining an activity they once loved. No one can hope to always have circumstances where they can participate without a hitch at some time.

Many of us who have been away from the activity for a time stay out because we dread retaking lessons. That did not lessen our love for square dancing or our desire to return to the fun. Nothing can compare with the feeling of participating in a square where everything clicks and the swish of petticoats accentuate those smooth-as-silk moves.

In the area where we lived when we decided to rejoin square dancing, refresher courses were not available. A square dancer had to retake a whole set of lessons or jump back into the activity and hope he/she didn't step on too many toes. My partner and I felt like we were just too rusty to attempt the "jump in" method. Therefore, we took the whole set of lessons. We enjoyed them too. However, sometimes we felt a small degree of frustration, not at having to redo what we already had known, but because we couldn't yet Mainstream dance. Once a square dancer has experienced the thrill of fully participating in Mainstream dancing, it is difficult to go back for lessons.

Your feet may require the lessons to relearn their moves. But, your heart and mind have already leaped ahead to that familiar feeling of gliding through a dance

flawlessly.

Thinking over this predicament, I wondered if our clubs could benefit by "September Refresher Courses." Encouraging square dancers who were once expert at square dancing to rejoin our dancing ranks might become easier if a whole set of lessons were not required. In some areas of the country, this might be available. I'm not sure. However, there's no question in my mind that my partner and I would have elected for a shorter mini-course or refresher course if one had been available.

The couple who moved from California to Texas would have preferred a refresher course to a full set of lessons. Currently, I know couples who have served as past presidents of their club but for one reason or another have dropped from the activity. I'm sure that one reason they delay participating again is their reluctance to take lessons again.

No, they don't feel too advanced for lessons! They, more than any dancers realize how rusty time makes us without constant dancing. However, our pride says, "Must I do this again? I know how to promenade. I know how to twirl my partner. I remember how to bow to my partner. I want to dance!"

I can't help but wonder if more of our past dancers feel this reluctance to begin at square one. If so, maybe clubs could consider "September Refresher Courses." Teachers in our school systems will review new students at the beginning of the school year. Jogging memories of school students is a September job. Teachers do it. However, teachers do not repeat all of the course work from the previous year—just what the students need. Maybe our clubs could learn something from those chalk-dust days. Reviewing might be an excellent option to regaining some of our lost members. Talk it over with your caller and club officers. It never hurts to consider a new way of bringing more dancers to our clubs. Does it?



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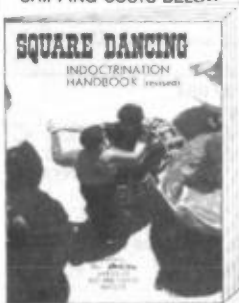
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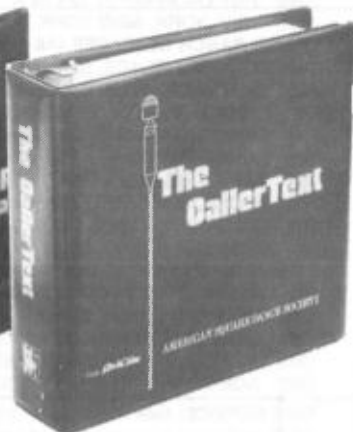
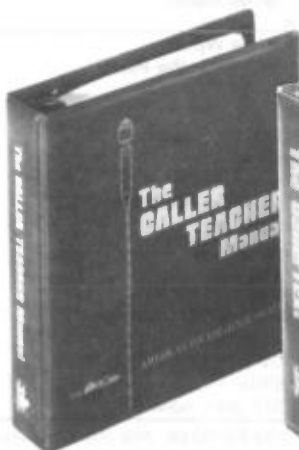
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# A DAYTON EXPERIENCE

by Bernard H. Olding, Cincinnati, Ohio

While attending the Ohio State convention in Dayton in May, a group of dancers from River Squares of Cincinnati found a very nice restaurant, while looking for a place to eat breakfast within walking distance.

We all met in the lobby and walked to the Country Inn around the corner and found their restaurant to be closed. While walking back to our hotel, I spotted the King's Table Restaurant and Lounge across the street in the West First Plaza building. It didn't look like it was open either, so while the others waited, I ran to see.

When I went in, I saw four local people having coffee and the owner, Michael Liakakous, cleaning. I ask if he was open for breakfast, he said they were closed but he'd take care of us anyway. I called the others over and we were treated to one the best breakfasts we've had in a long time. While we were there, other dancers from the hotel came in and all were welcomed; by this time there were 20 to 25 dancers. Michael was kept busy in the kitchen cooking, with more than he could handle. Some of his regular coffee customers came in and started helping him out, serving coffee and taking orders.

When he was caught up with his cooking, Michael asked how many of us would come back Sunday for a buffet, he needed 30 to 50 to set it up. We all said we would and would tell others, so there would be enough to make it worth his while. He told us to be there after 8:30 A.M.

On Sunday our group of 12 arrived at 8:30 and enjoyed a delicious buffet of bacon, eggs, sausage, fried potatoes, toast, muffins, and a variety of fresh fruits and pastries. After we ate, we sat back to relax, then it occurred to us that the few people we told, like all good square dancers, told others and they told more, so the buffet for 30 to 50 people turned

out to be for 100, where we lost count.

Again, Michael and his one waitress were overwhelmed with cooking to keep the buffet table and coffeepot full. Our little group jumped right in and started serving coffee, bussing and setting tables, seating customers and anything else we could do to help. All the others saw what was happening and helped themselves and were very understanding and patient. It was like one big breakfast party for square dancers, the likes of which we have never seen before.

When we finally left the King's Table Restaurant, Michael was out of potatoes, sausage, muffins, fresh fruit and pastry and he was on the last of the bacon and eggs.

If you're ever in Dayton, Ohio, stop in and say hi to Michael Liakakous at the King's Table Restaurant, 337 W First St. He is not open on Saturday or Sunday but you may be able to talk him into it!



Pictured at the restaurant are Bernie Olding, Michael Liakakous, Pat Richardson, Kevin and Vickie Reinhardt.





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# HOW TO AVOID THE AGONY OF DE-FEET

by Sue Burdick



The primary personal assets of any dancer have to be the feet and legs, because while the upper body is relied upon through dancing's continual motion, an injury affecting the legs, ankles or feet may mean sitting out the entire evening, changing recreational habits temporarily or, if serious, surgery.

For dancers, the antigravity muscles such as the hamstrings and gluteal muscles are low risks for injury because the muscles on the back of the legs are used frequently through so many daily activities. It is more common to discover overuse injuries targetting the quadriceps, the knees, the patellar tendon (below the knee), the shins, heels, arches or toes. In interviews, Dr. Kathy J. Siesel, Assistant Professor of the Cleveland Foot Clinic and Ohio College of Podiatric Medicine, elaborates, "Injuries result as muscles begin working extra hard trying to accomodate other areas which appear deficient. For example, runners often suffer shin splints because the muscles are trying to keep up the flattened arches of the feet. Orthotics, or custom made devices designed for each individual's foot, control motion and hence greatly lower the occurance of such injuries."

The best thing to do when splints oc-

cur (soreness up and down either side of the shin) is to 1. stop the exercise, 2. apply ice immediately (even before you go home), 3. look into orthotics from a podiatrist, 4. Allow to heal! Runners continually re-injure when they begin running again when the pain of the shin splints has subsided but not disappeared.

Refreshment coordinators of the dance night might plan ahead by freezing a few small paper bags or paper cups of ice in the freezer. By ripping away part of the paper cup, a dancer can apply ice directly to the injury, preferably for ten minutes followed by a ten minute rest, repeating this three times. According to Dr. Siesel, there may be swelling in muscles that is not seen. Icing chases away extra fluids accumulated at the site of the injury. Once at home, elevating the legs is a good idea, as well as rest and refraining from causing similar stresses to the area.

The type of floor you dance on is a consideration. Dancing on a regular basis on cement floors could induce metatarsal (behind toes and toward the middle of foot) or calcaneal (heel) stress fractures. These could result from the fit or style of shoes you wear. It is best to wear shoes which fit properly. Sliding within shoes which are too large or rubbing in tight-fitting shoes can create blisters as painful as bone or muscle injuries. Subungal hematoma is visible as blood under the nails and results from the repetitive "jamming of the toe nails against the toe box of the shoe." The popular retail store insoles and doughnut-hole padding offer immediate relief, while having the right shoes or being fit for orthotics are more satisfying solutions.

A sudden idiosyncrasy in one's gait could indicate a new muscle fatigue or discomfort in the feet or legs. As a reflex, the body is challenged to create a limp or use partial foot-to-ground contact when walking to deemphasize soreness often before the mind is even made aware. A more habitual idiosyncrasy, however, such as in-toeing (colloquially, pigeon-toed walk) or out-toeing is not necessarily a problem indicator. Dr. Siesel com-

ments, "The public opinion is that in-toeing is bad...it isn't. It is an individual difference. The lower limb segments rotate in different directions at different stages of development which creates in-toeing or out-toeing." The same could be said about pronating (foot rolls inward) or supinating (foot rolls outward). Dr. Siesel adds, "Some amount of either is normal. The only time we worry is when there is too much of either one, which is when they can cause problems." Plantar fasciitis is an injury often related to pronation. It begins as an irritation to the center underside of the foot and becomes a severe arch pain. The plantar fascia suffers micro tears where it attaches to the heel bone, or calcaneus when it is stretched during a stepping down-type movement.

Women around age forty may encounter heel spurs (extra bone growth on the heel bone or on the bottom of the foot toward the arch). "Haglund's Deformity" or the "pump bump," a red area or bump on the back of the heel, was discovered on women wearing high heeled shoes, but it is not unique to that situation or to women. Nevertheless, it may also be simply, "the way the foot is."

Men, aged 32-37 years, may encounter achilles tendonitis, from a motion such as stepping on a curb quickly with the ball of the foot while leaving the back of the heel dropped.

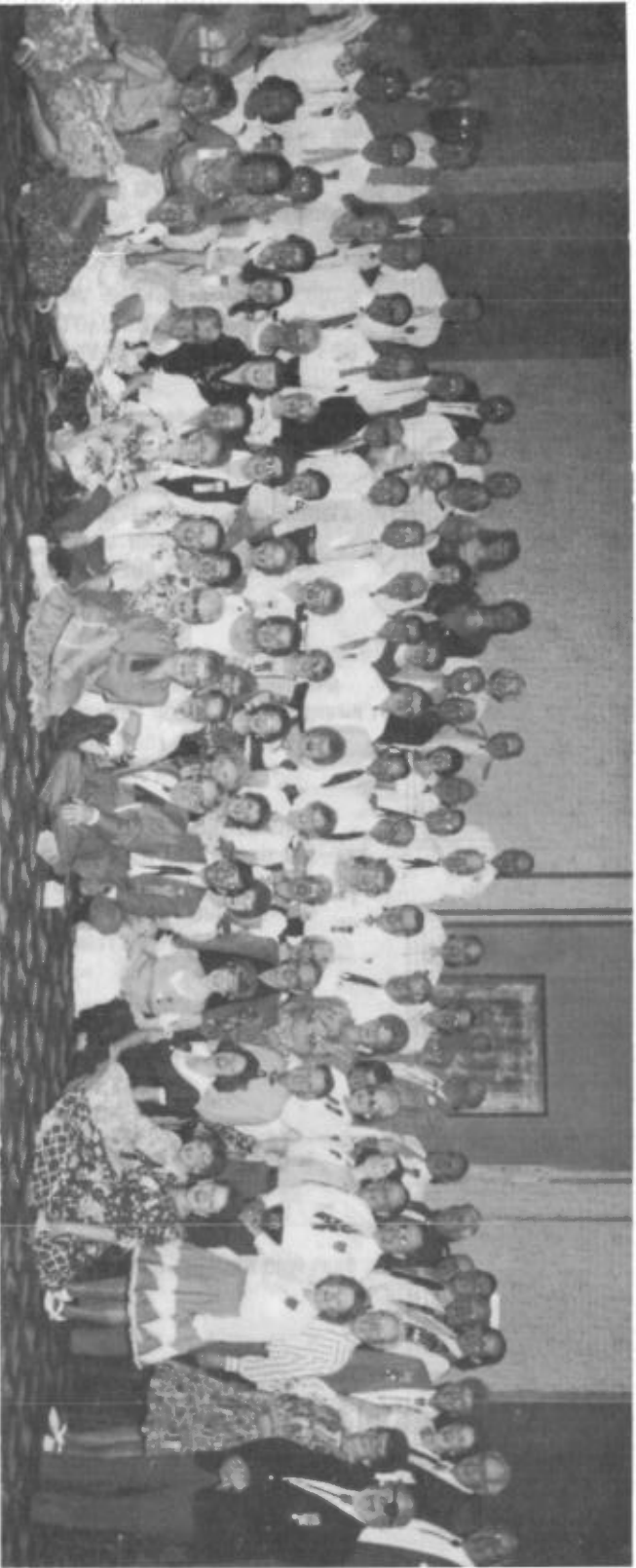
With any of these injuries or discomforts, seek the counsel of a podiatrist. Concentrate on the physical conditioning your body requires so you can avoid injury. Walk or swim, for example, to vary the muscles exercised on nights opposite dance nights. A good caller will be health conscious for you and begin slowly then increase the pace, the tempo, and the test of your endurance during the aerobic intensity of the dance. It is up to you, however, to decide how dehydrated you are becoming in between sets, whether your muscles are too warm to be subjected to "stepping outside" into cooler temperatures, or whether to sit or keep moving, but at a slower pace. The warm-

up and cool-down periods are important to surviving the acceleration of the body's cardiovascular operation, the increase of blood and oxygen to the muscles and the continual regulation of body temperature through blood flow and sweating. Warming up prevents injury by "informing" the muscles through increased blood flow activity and stretching that they are going to "get busier."

Cooling down prevents injury by relaxing muscles gradually and allowing blood to leave muscles. Appearing "pink" means blood is elsewhere in the body trying to cool it down. When veins are enlarged it is because surface areas are calling for more blood for this cooling process. Symptoms on the dance floor such as turning very red-faced, dizzy, tired or nauseous should require that you stop dancing, rest, drink water and seek medical attention.

Massage is a wonderful way to relax tired muscles. There are many good books on massage to familiarize the partner, spouse, or friend who will be happy to attend to these upon your request after the dance. As a general rule, flat parts of the hand are used for superficial massage, finger tips or thumbs are used for deep massage. A massage begins superficially, usually "going with the muscles," then becomes deep going "across" and/or "with" the muscle or by using "kneading" techniques, then completes superficially. It is best to use a single hand on the bottom or top of the foot, unless you are stroking the two lateral sides of the foot simultaneously. Using the knuckles of the fist is effective for applying gentle pressure behind the toes and rolling toward the arch. "Pinching" is relaxing to the thick-skinned areas around the heel. The metacarpophalangeal joints (knuckle-like joints near the toes) will thank you for being rubbed in a circular motion by the thumb in-between the bones and leading up the foot.

Protect, love and nurture your dancer assets that allow you to spin, turn, sweep, run, trade and promenade from the first step to the last. Enjoy!



### LEGACY X MEETS IN MILWAUKEE

Although the complete report appeared in ASD in July (p. 35) and the resolutions in August (p. 13), it may be timely to show the participants who attended this International conference of 120 square dance leaders. LEGACY was formed in 1973 by three square dance magazine editors in the interest of representing all phases of the square dance activity, leadership development, better communication and retaining traditional values in the activity. Assemblies of the organization meet every other year, and the next event of this kind will convene in Toronto May 13-16, 1993. Those interested in becoming members (trustees) may contact executive secretaries Al and

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Here's a thought-provoking article, written in Washington State but applicable to all of us. Can we do anything?

## Not So Clean Story

by Beth Barnes  
From Footnotes, Washington

As square dancers we have always prided ourselves on participating in something that is wholesome, healthy and clean. The healthy and wholesome part is fine, but what about the clean? Earth Day was in April. What are we as square dancers doing to our good earth? Have you ever thought about it?

Let's take a good look. There are 215 clubs in Washington state that dance on the average of twice a month. If there is an average of eight squares or 64 people at each dance, we have 27,520 people dancing each month. At each of these dances we drink coffee, tea and water. What type of a container do we use for these beverages? Styrofoam cups. If 10%

of the dancers don't drink anything and 10% use two cups, we are using 30,720 styrofoam cups each month. If we dance September to June, we are using 302,720 styrofoam cups each dance year. We're not even counting meetings, special dances or any of the myriad summer activities. I'm sure we could easily add another 25% to that figure to make a grand total of 378,400 cups used in a year. We are only one state, shall we multiply that number by all 50 states? Why not add another 200,000 used at the National Convention? (That's based on 25,000 people using two cups each for the four days of the convention.) Now we have 18,920,000 styrofoam cups used yearly by square dancers across the nation. That's quite a mountain. Laid end to end they would stretch for 970 miles or from the Canadian border to San Jose, California.

Maybe we better think a little more about that word *clean*. It doesn't look like we are as squeaky clean as we thought we were.

## AN OPEN LETTER TO FRIENDS AND FELLOW DANCERS

Several weeks ago Pat and I were introduced to a new line of products. When we used them, we were so impressed with how they made us feel we knew we had to share them with our *dancing friends*. We were both aware of our lack of energy and our run-down feeling. After just two days of using one of these products, we get a terrific lift that lasts for hours. In just four weeks, I lost 19 pounds and two inches off my waist while eating my regular food. We get all of our daily required vitamins and minerals in a mere four ounces of excellent tasting liquid. These nutritional supplements were formulated by a team of nutritional scientists and they work! We feel *great!* There's also a 100% unconditional money back guarantee.

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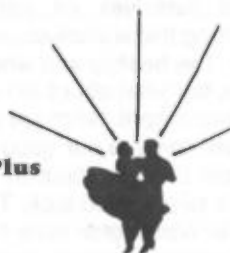
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# Encore

by Mary Fabik

*Highlights from Past Issues of this Magazine*

## 25 YEARS AGO—SEPTEMBER 1966

"The 'caller approach' to rounds is the most logical. The caller is an established leader with a two-fold function: to teach and to guide. Calling requires all the qualities that are musts for round dance instructors, namely, good sense of rhythm and timing combined with patience, understanding and the ability to make dancing fun,"...comments from Edna and Gene Arnfield.

Bob Van Antwerp is the featured caller this month. Bob is the Assistant Recreation Director in Long Beach, California, where he has developed an active S/D program.

"Both squares and rounds are important facets of recreation in today's society. To some people, square dancing is relaxation. To others it is an escape. And to still others, it is making new friends and/or developing new skills...The community is concerned for each individual and for a strong recreation program that will enable each individual to develop his

capabilities. This development comes through experience in a program of recreation devoted to simple mixers, instruction classes in squares and rounds, and a follow-up program of placing people in square dance clubs."

From Regina Paulson comes a tip for a petticoat that has lost its zip. Using the bottom tiers, depending on the length of each tier, make a hem from the material of the tier above. Pull elastic through the hem to make a shorty of about 12-14" depending on your height. Even with its body gone, the shorty, worn over another petticoat, will prop up your full-length petticoat and give it added fullness.

New Idea: *Like a Dixie Daisy* by Vern Smith, Southfield MI.

## 10 YEARS AGO—SEPTEMBER 1981

The beginners class of 4x8's were asked the following questions!

1. How did you hear about square dancing? **Continued on page 84**

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# FEEDBACK

As a brand new dancer, I look forward with great anticipation to the dances. My husband and I both prepare carefully, bathing, deodorizing and making sure that we not only look and smell clean, but are dressed for the occasion. I spend a lot of time and have a lot of fun fixing up our square dance costumes (and I don't spend a lot of money—tablecloths and curtain ruffles work up great!).

What a disappointment to arrive at a dance only to square up with some woman wearing jeans and sandals and a man with short sleeved shirt or T-shirt. Not only disappointing, but quite unpleasant to grab a sweaty wet arm when he touches me!

We attended a dance recently and a caller's wife was wearing jeans and a sweat-shirt! What is happening to the "image" we want to present as square dancers?

I love to square dance and we hope to continue for many years. Please, let's leave the casual attire where it belongs, not on the dance floor! *Dixie Lee Rice*  
*Corning, California*

*In response to "Line of Fire," April 1991:*

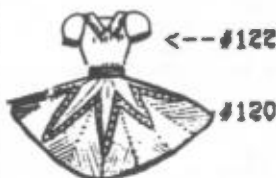
When my caller husband, Chuck, and I went to Florida this past winter to check out a retirement home and the calling situation, we were met with nothing but friendship and encouragement from dan-

cers and callers alike. Park owners were so happy to have us in their parks, they offered a cut in the seasonal rents just for us to move in and have dancing available to their residents. The area callers graciously asked Chuck to call at their dances and these are callers who make their living calling. They were willing to help in any way they could and would share and ask us to help them with over-bookings or when ill. They certainly didn't look at us as "carpetbaggers" or feel threatened by us at all—just the very opposite. We had been planning retirement and thinking how we were going to spend our golden years. We want to spend some time in a warm climate and reap the same benefits as other seniors. We aren't leaving the cold north because we are "hungry" and the pickings are lean; we want a piece of the pie, so to speak, as in the good life. If the case study of Caller A were in our neighborhood, anywhere in the U.S.A., I know we would do our best to help him out until he got back on his feet and then go about our business. There are enough dances and dancers to go around the world and back. Let's hope this case study was an isolated incidence because if not, square dancing is "in big trouble, mister."

We will be managing and social-directing a park in Dade City and teaching at another in Zephyrhills. We don't want to get too busy, because we want to smell the orange blossoms and catch the dog races and maybe some fish.

*Bev Warner*

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- RYL 503 RUBY BABY
- RYL 107 YOU MAKE ME FEEL LIKE DANCIN'
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- RYL 402 KAYLA RAE/JAKE
- RYL 305 DO RUN RUN
- RYL 502 A DAY LATE & A DOLLAR SHORT
- RYL 303 MORNING SKY
- RYL 304 WHY MUST WE EVER SAY GOODBYE

- by Larry
- by Jerry
- Hoedown
- by Tony
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One of the problems with our square dancing today is that no one stands back to take a good look at it. We're all too close, we can't see the forest for the trees.

I have read many articles over the last three or four years, well written by experienced and knowledgeable people. They are saying much the same thing but from a little different angle. It is my hope therefore that I may strike right down the middle and bull my way right through.

Many of you will probably scream and kick but I have no axe to grind. After almost 30 years as a caller and round dance leader (having made my living for over 18 years almost exclusively from the activity), I am not afraid of getting a reputation, as I am not interested in calling for your club or festival at this time.

The way I see it is this...

Nearly every dance session is a practice night, a rehearsal for the big act, the act being the next convention or festival or special dance in the future.

It is like rehearsing for the school or church play that is put on once a year. You rehearse; you even have the dress rehearsal, all in preparation for something. The caller rehearses to be able to call at a convention or festival in the future and has the dancers do the same.

We are so caught up in new material and advancing from one progression to the next we do not have time for the two most important parts of square dancing, fun and friendship. These are the two main things square dancing was built on over the years. Where did our finesse and courtesy go? When you look at a square today you see eight people plodding around going through complicated figures. One article I read said, "not dancing at all, but just doing the mechanics of square dancing."

If we are going to call square dancing our

Provincial Ethnic Dance, I feel we will have to show it as a dance with grace and finesse.

**Solution:** Every night should be called for tonight (not for some future time); it should not be a rehearsal. People paid for entertainment tonight and you are selling them short not giving them just that. From the first night of beginners until the time they are too old or unable to dance, it should be for tonight and not some future time. If you went to a theatre and they gave you two hours of previews, you would not be back there again.

Who is to blame? The blame for all of this rests directly on the shoulders of the caller. You are to blame and you need not try to blame it on the dancers, clubs or executives. The caller should be the leader and give any group some form of leadership.

Most callers are calling as a part-time activity or hobby. Anyone who is earning a living outside of calling, can with very little difficulty, give the leadership and have it accepted if they try. As far as I'm concerned I believe it should be a very critical part of any caller's course. I am afraid a good number of the callers putting on courses have themselves no leadership ability and knowledge of that kind to pass on.

It is time you spent some time promoting the square dance movement in place of getting all you can out of it, and let someone else do the hard work.

*Bob Jaffray, Ennismore, Ontario*

**Continued next month**

**SQUARE DANCE CALLERS  
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**November 29, 30 &  
December 1, 1991**

**Staff: Jerry Helt**

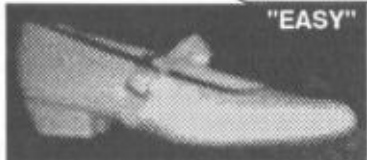
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## Hem Line

Martha and Jerry Griffin of Tupelo, Mississippi, are pictured wearing square dance outfits created by Martha. Her black dress has a basic four-gore skirt with matching ruffle, accented with flat black lace around the hemline. The bodice has a scoop neckline adorned with a multi-colored designer metallic lace ruffle to match the unlined multi-colored sleeves with flat lace ruffles. The side skirt panels are overlaid with matching multi-colored designer metallic lace. Martha wears gold belt and



shoes. Jerry has a blue shirt with a multi-colored embroidered western design under his western suit.

Martha's second dress was made from an "old Sunday church dress." She used the top as it was. The skirt was almost straight so she cut two gores and matched it with white broadcloth, and made the ruffles which add so much from the same broadcloth. Martha's advice is to save Sunday dresses when they are out of style and remake them for square dance outfits.

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Don Coy



Bob Barnes



Cleo Barker



# LINE DANCING IN MICHIGAN

by Bev Warner

Country-western Line Dancing is bigger in northern Michigan than square dancing. Many find the alternatives suit them better. They don't *have* to have a partner, do not *have* to pay dues or join an organization, do not *have* to wear a required outfit and can dance the steps whenever and wherever and are not committed to certain nights.

There is another side to the line dancing. If a dancer wished he could belong to a particular group, for instance the Just For Kicks. They do dress alike and do the same dance steps together. There are definite choices that keep people flocking to the activity. If you really thought about it, square dancing does not give a whole lot of choices. It is a great activity, but it does have its limitations. Commitment to a square dance club is difficult for some and so we see them turning to something else.

Gordon and Adeline Mummey teach country western line dancing. They also own a western and square dance apparel shop known as the Country Kickers. Their philosophy of line dancing is much the same as square dancing. While instructing large groups, they give these suggestions: No matter where you go, there are always going to be little differences in the dances. Some dancers are going to point their heels instead of their toes. Some time they will use a five-count turn, others a four. You will often find Advanced called by another name, or the same name used but the dance is done much differently. Dances often vary from state to state but less often within the same area. No matter what you find, the main idea is to have a good time. Be considerate of other dancers and give them room to do "their thing."

As you develop more confidence in yourself, you will find yourself and others more creative and enjoying your very own style while using the same steps. The best way to learn the dances is to follow along with your instructor. Country western dancers are usually very gracious



people and those who learn more quickly seem to be more willing to help one another. Practice, practice, turn on a country radio station and dance barefoot on your carpet until you know it well for your next class review. It is good for the mind and great exercise if done daily. One more big point, learn the names of the dances and the beat of certain songs that correspond to those dances. If you are couple dancing, communicate with your partner by telling each other what turn you are planning to do. It looks so much sharper, if you both look like you know what you are doing.

Gordon and Adeline's shop is also a dance hall, so they do much of their instructing while selling. They also teach in the school systems, bowling alleys, wherever they can get a group. Gordon has been teaching for over 12 years in over a dozen states. He began the line dancing in six states—Washington, California, Texas, Florida, Illinois and Michigan. I've found it interesting that they can advertise a beginners class and end up with a large group, but square dancing might pull a couple of couples from the same area.

The Mummey's also teach by video. Of course, they belong to the National Association of Country Western Dance Teachers. Since the Mummey's cannot be everywhere, they teach dancers to teach others.

**Continued on Page 79**



**KEN BOWER**



**JERRY HAAG**



**MARSHALL FLIPPO**



**GARY SHOEMAKE**



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**NEW RELEASES**

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**C-325 I'M GONNA CLIMB THAT MOUNTAIN—Gary Shoemake**

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**C-219 NEVER ENDING SONG OF LOVE—Jerry Haag**

**C-811 LOVE IS STRANGE—Scott Smith**

**C-324 GIVE ME A CHANCE TO DANCE—Gary Shoemake**

**C-3515 WE'VE GOT THE MEMORIES**

**Marshall Flippo, Gary Shoemake, Scott Smith**

**C-711 OO WEE BABY—Marshall Flippo**

**C-611 LONESOME ME (Round Dance)**

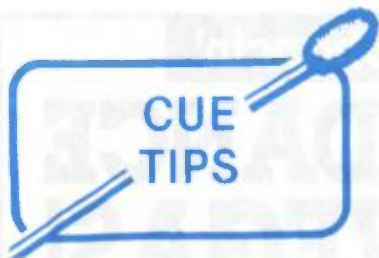
**Wanda Winter with Jack & Ann von der Heide**

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**C-526 WALKING MY BABY BACK HOME—Ken Bower**

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### INTRO

**1-4 WAIT;; STD ACK;;**

1-4 Wait ofp;; bk apt L, pt R, —; fwd bfly wall R, tch L,—;

#### PART A

**1-4 WALTZ AWAY & TOG;; 2 SOLO WALTZ TRNS;;**

1-2 Rel lead hnds fwd away fm ptr L,R,L; tog to bfly wall R,L,R;

3-4 Rel hnds fwd away fm ptr lf (W rf) fwd L, sd R, cl L to lop rld; bk trng to fc R, sd L, cl R in bfly wall;

**5-8 VINE TWIRL; PKUP FWD CL; 2 LF TRNG WALTZES TO CP WALL;;**

5-6 Sd lod L, xRib, sd L (W twirls rf); thru lod R pkg W up to cp lod, fwd L, cl R;

7-8 Trn lf dwn lod L,R,L; R,L,R endg cp wall;

**9-12 HOVER TO SCP; MANUV SD CL; 2 RF TRNG WALTZES TO CP WALL;;**

9-10 Fwd wall L, sd rise R, rec L to scp lod; fwd R manuv to cp rld, sd L, cl R;

11-12 Trn rf L,R,L; R,L,R endg cp wall;

**13-16 LF TRNG BOX;;;**

13-14 Fwd L trng ¼ lf, sd R, cl L to cp lod; bk R trng ¼ lf, sd L, cl R;

15-16 Fwd L trng ¼ lf, sd R, cl L to cp rld; bk R trng ¼, sd L, cl R endg cp wall;

**17-20 CANTER; VINE TWIRL; THRU TO FC SD CL; DIP;**

17-18 Sd lod L, draw R, cl R; sd lod L, xRib, sd L (W twirl rf);

19-20 Thru fwd R to fc, sd L, cl R in cp wall; dip bk coh L,—,—;

**21 REC TCH IN CP WALL;**

\*21 Rec R, tch L in cp wall,—; NOTE: Last time thru Part A replace meas 21 with: FREEZE: after dip holding as music ends.

#### PART B

**1-4 BOX;; BWD BOX BLENDG SCAR DRW;;**

1-2 Fwd wall L, sd R, cl L; bk coh R, sd L, cl R;

3-4 Bk coh L, sd R, cl L; fwd R, sd L, cl R blendg scar drw;

**5-8 TWINKLE TO BJO; MANUV SD CL; PIV TO SCP; THRU TO FC SD CL;**

5-6 Fwd L, sd R to bjo dw, cl L; fwd wall R manuv to cp rld, sd L, cl R;

7-8 Bk L piv ½ rf, fwd lod R (W bk L piv ½ rf) to scp lod, fwd L; thru R to fc, sd L, cl R in cp wall;

**9-12 TWISTY VINE; MANUV SD CL; 2 RF TRNG WALTZES TO CP WALL;;**

9-10 Sd lod L, xRib (W xif), sd L; thru R manuv to cp rld, sd L, cl R;

11-12 Trn rf L,R,L; R,L,R endg cp wall;

**13-16 FWD TCH; BWD LF QTR TRN TCH; 2 LF TRNG WALTZES TO CP WALL;;**

13-14 Fwd L, tch R, —; bk R trng ¼ lf in cp, tch L,—;

15-16 Trn lf L,R,L; R,L,R endg cp wall;

#### PART A MODIFIED

**1-9 WALTZ AWAY & TOG;; 2 SOLO WALTZ TRNS;; VINE TWIRL; PKUP FWD CL; 2 RF TRNG WALTZES TO CP WALL;; CANTER;**

1-9 Repeat meas 1-8 Part A then repeat meas 17 Part A

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3865GCH



No taxation without representation! That was the motto of our people largely responsible for the revolution and new democracy that it brought.

Oddly enough, square dancing, our country's own dance, is not a shining example of democracy. The calls that make up our various programs are determined by an unelected group of representatives. The calls are selected by callers, not dancers and dancers never vote.

Of course I jest, but I point out that there is some truth to this. In square dancing and round dancing those who are most actively involved, those who make their living calling and cuing, are the people who tell us what we like and don't like. Actually there is no one else to do it, and probably no one is more qualified to do so.

It is interesting to me that the silent majority has only one way to vote—with their feet. They attend what they like; they walk away from what they don't like.

No one person has a real knowledge of what all dancers like, or even what a majority thinks. There are extremes in all fields—"Some like it hot, some like it cold." My opinions from the Heartland of America are an effort to find and feel the pulse of the great silent majority. I do field some letters from readers, but I draw my conclusions mostly from 38 years of calling and dancing. Those years of calling took me to all areas of our country and even out of its borders, but still, I am one person with an opinion. Actually, more of our dancers and callers should speak up.

We have heard many reports of the change in square dancing. We hear that we are going down in numbers. If that is true, and I suspect it is, then we must look closely to see the cause. I believe it is

really more the change in our life-style here in America. It is said that we have more time today for recreation—I do not believe that. With most homes having husband and wife both working to support the family, as a couple they have less time to go out together.

We hear that our average age is higher; my photos from the past are proof of this. The young people, those starting out and supporting children, are busier that ever making a living. At the same time people past child-rearing years do have more time. This should explain why we are a more mature group.

We hear that it is difficult to get classes filled. That has been a fact of life for the last 15 years. Again our changing life-style with many more divorced people than in the past, makes it more difficult to find "couples." Singles clubs and classes are today's biggest winners. Any club that leaves out singles is limiting itself in a very drastic way. If club members really make an effort, classes can still be held. Any club that does away with classes is looking for a quick downturn in members, simply because attrition due to moves, illness and age.

Now back to my first thought about choosing calls, the answer is better communications. Better yet, dancers must speak up. Talk to the callers and cuers, let it be known what you like and dislike. Do you think callers and cuers will not listen? They will listen if they hear it enough.

If our average age is higher, perhaps some changes are due. Someone told me the more mature dance the Plus calls better because they are not as quick—that is, the calls are not two-or four-beat calls, rather they are more structured and take more beats of music, averaging maybe about 8 to 16 beats. Once learned, they do not force the quick reaction time that short calls do. Does this mean we should change our list of Mainstream calls? Do we eliminate those calls not popular and put them into Advanced and Challenge? I don't know, but perhaps the silent majority does!!

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- SSR 133 SHOUT—Jack & Bruce M.
- SSR 132 CROSS-EYED FIDDLER—Bruce W.  
(Hoedown)
- SSR 131 MY DIXIE DARLIN'—Don
- SSR 129 THOSE WERE THE DAYS—Red
- SSR 128 WHY DON'T YOU LOVE ME—  
Mark Castracane
- SSR 127 STARGAZER—Mike
- SSR 125 MONSTERS HOLIDAY—Bruce W.
- SSR 124 'NUF SAID/TEARIN' UP—Hoedown
- SSR 120 PEARLY SHELLS—Bruce W.
- SSR 119 WHEN I FALL IN LOVE—Mickey
- SSR 118 PALISADES PARK—Phil Kandrut
- SSR 115 GLENDALE TRAIN—Cliff
- SSR 112 MY HERO (Wind Beneath My Wings)—Jack



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What are the requirements to be a caller? You must learn phrasing, timing, definitions of calls, choreography, just which calls can follow which calls, humor, wit, judgment. You must have the dedication to spend many hours practicing and a willingness to commit your time years in advance. No caller can choose to stay home certain weekends or certain birthdays, unless he plans way ahead.

Even more, you must have a good voice. This is something most of us take for granted. When your voice suddenly starts to give you problems, you are really in a bad fix.

After many years of calling, as so many other callers do, I too had a problem. Suddenly my voice was leaving me and had a "gravelly" sound to it. I went to a throat doctor and he said, "You have an ulcer on your vocal cords." He gave me medicine and said, "Shut up." I was to be silent for two weeks. That is the worst thing you can tell any caller! I tried the silent treatment, then started calling again. My voice was better but I just couldn't seem to shake my problem. I went to a highly recommended specialist,

he said, "No problem, your ulcer is well on the road to healing. He prescribed more medicines, and said, "You do not have to be silent, just don't strain your voice."

I was getting by, but felt my voice was not back to normal. A month or two later I went to another doctor with the same results, more medicine and was told the ulcer was gone. Still I felt my voice was not back to what it should be. I always felt like I had something I could just not clear from my throat.

I thought back about what each doctor had said and what they had prescribed. Mostly they all agreed, and all said, "Drink lots of water." The idea is that lots of water has a tendency to cut phlegm.





I started to notice that when I did not take any prescriptions or cold remedies, my voice seemed better. Finally, it occurred to me that the medicines were causing more coating of my throat than if I took nothing.

I quit taking any medicines, quit wasting my money, and lo and behold, my voice kept getting better. I believe the thought of getting a voice problem even causes it. Worry can actually tighten your vocal cords and cause problems.

Also I noticed that talking bothers more than singing. This is because we men automatically try to talk with a lower voice.

I notice I am now bringing out the pretty songs, numbers I had not been calling for fear of not hitting certain notes. What fun to be able to sing again. Now I notice

**Continued on Page 74**

	<p>PRODUCED BY JIMMY ROBERSON</p>		<p>LIGHTNING RECORDS P.O. Box 748 Oxford NC 27565 919-693-4852</p>	
	<p><b>NEW RELEASES</b> LR107 ACE IN THE HOLE by Jimmy LR-304 LITTLE SAINT NICK by Bob LR-701 FEMME VIVANT, Rd. by Barbara Stewart LR-308 IS IT STILL LOVE by Bob</p> <p><b>BEST SELLERS</b> LR-801 LIGHTNING EXPRESS LR-901 I LOVE A RAINY NIGHT by Tony O. LR-301 SEA CRUISE by Bob LR-103 HELLO TROUBLE by Jimmy LR-105 DO THE LOCOMOTION by Jimmy</p>	<p><b>BRAND NEW RELEASES</b> LR-702 LATIN MEDLEY, Rd by Barbara Stewart LR-902 JUST LOVING YOU by Garland King LR-306 MISTY by Bob LR-109 EARTH ANGEL by Jimmy LR-802 THIRTEEN LR-305 SUMMERTIME BLUES by Bob LR-404 WALKIN' SHOES by Max LR-108 OKLAHOMA SWING by Jimmy</p>	<p>Barry Echols</p>	
<p>Bob Price</p>				



by Bob Howell

# easy level

Mae Fraley of Rockville, Maryland, and I had the grand opportunity to spend some time together this past Memorial Day weekend, dancing and sharing dance routines with one another. Following is a real "quick teach" done in waltz time, adapted by Mae from **Petite Waltz** by the Batchelors (SIO 6/75), named...

## PETITE WALTZ MIXER

FORMATION: Single circle, partners facing, both hands joined.

MUSIC: Mae uses *Cheeri Waltz*, Windsor 4653A

ROUTINE:

- 1-4 Step swing in, step swing out. Solo turn. (Step toward center of circle with inside foot and swing outer foot across in front of that foot. Repeat going in opposite direction. Each person then does a solo turn away from partner, moving towards center of circle to begin.)
- 5-8 Repeat measures 1-4, beginning toward the wall.
- 9-12 Balance forward and back and pass by the right. (With right hands joined, balance forward and back, then pass right shoulders going on to the next).
- 13-16 Repeat measures 9-12, taking whichever hand is offered to you.

We had the pleasure in June of dancing a full evening to the calling and prompting of Ted Sannella. Ted and Jean are from Wiscasset, Maine (formerly from the Boston area), and were on their way through Ohio to call in Berea, Kentucky. What a joy it was to dance to such a fine caller and prompter. Ted is an excellent contra choreographer. He certainly that the floor moving smoothly. One quadrille he called was entitled the...

## LABOR DAY QUADRILLE

With your corner do-sa-do

Back to your partner, allemande left almost twice around (so that men are in the middle)

Men star right in the center of the set, once around

While ladies single file promenade to the right twice around the outside

Meet your partner at home and allemande left (with partner) all the way around

Swing your corner, promenade this new lady home.

Again this month we feature another caller from England who has been doing a yoeman's task of writing contra dances. Henry Garfath has just completed a collection of 101 contra dances entitled **Kindly Keep It Contra** (available for \$6 from Discofolk, Kinreece, 6 Oatfield Rd, Orpington, Kent, England BR6 0ER; check made out to B. Garfath). I thought that this number from his book was most interesting from just the title...

## NOT SO MUCH THE DANCING, IT'S THE EATING I CAME FOR!

FORMATION: Triple proper. Double progression.

MUSIC: Any 32-bar sequence.

ROUTINE:

- 1-8 First couple cast below one, then man with 2nd couple and woman with 3rd couple left-hand star for 3.
- 9-16 Actives swap ends and right-hand star for three, dropping back into proper lines to circle 6 to the left halfway
- 17-24 Lines go forward and back, then cross over with partner and U-turn back.
- 25-32 First couple cast again (second progression) and all swing.





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Henry also sent along a little four-couple dance that he has been using for wedding receptions and parties. He calls it...

#### THE WEDDING DANCE

##### ROUTINE:

- 1-8 Top two couples and bottom two couples right-hand star and left-hand star back in fours.  
(The stars in the happy couple's eyes)
- 9-16 Same fours circle left and back (The rings the lovers exchange)
- 17-24 Two long lines forward and back twice (The marriage lines)
- 25-28 Partners do-sa-do (The horseshoes thrown for good luck)
- 29-32 Top three couples make arches and the bottom couple lead up the aisle to the top.

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## People IN THE NEWS



In May, Prague, Czechoslovakia, hosted over 500 dancers, more than ever, through a CSAS Jamboree, said **Jiri Vasak**. Dancers from throughout Europe, with 15 callers and cuers, participated.

Caller **Bill Peterson** of Livonia, Michigan, has directed and called at Potawami Inn dance weekends for 25 years, including 88 weekends in the Angola, Indiana, lodge.

In good health, **Warren Berquam** of Maple Plain, Minnesota, continues his shop, note service, and calls for party night dances, classes and clubs.



Trout fishing is fun at Copecrest S/D Resort in Dillard, Georgia, for caller **Ed Fraidenburg** and his young son, snapped by **Russ and June Doty**.

A record of sorts belongs to **Lee and Betty Houser**: calling/cueing for 40 years; first attended **Dr. Lloyd Shaw's** seminar in 1952.

Minnesota caller **Dee Dee Dougherty** can now be heard on Chinook Records, says **Daryl Clendenin**.



Along with other recording artists, **Jack Murtha** of Square Dancetime Records has a new venture to put records into school programs, including 20 calls on the Basic program. First recording: *Burgers and Fries* with **Elmer Shefield, Jr.**

Other California item: caller **Kenn Reid** has retired from his busy S/D program/business to move to *Paradise* (in the Golden State, that is).

Paradise, California, has also lured **Mike and Norma Degmetich** from northerly San Jose. Mike continues to call and lead tours, however.

From Gray, Tennessee, comes news (via **Dianna**) that caller **Roy Crussell** has returned home from Saudi with the 844th EN BN of Knoxville, and was unhappy that he couldn't even "explode the wave in the Gulf region."

Popular Maryland caller **Jocko Manning** has semi-

retired, moved to Palm Bay, Fla.



Unfortunately, the Guinness Book people said "no" again, but seven (count 'em, 7) wheelchair clubs danced at the 7th Canadian S/D Convention, said **Ken Oakley** of Vancouver, caller for one, and in the *Canadian Dancers News*, an article appeared by **Barbara Florio Graham** of *Reader's Digest* fame.

At least 35 sets danced at the ASD Trail End gala in Salt Lake City, preceding the National Convention there. Callers were: **Fred Martin, Jerry Mitchell, B.J. Herivel, Francis Zeller, Lucky Shotwell, Eddie Ramsey, Mark Lyons, Marianne Jackson, Mac and Orphie Marcellus, Tom Trainor, Steve Sullivan, Jerry Johnson, Mike Iavarone, Stan Cole, Everett Martin, Brian Diebert, Doug Jernigan, Stan Burdick**. Cuers were **Pat Mitchell, Connie Shotwell, Jenny Martin, Don & Lynn Webster**.

Although 79, **Clarence Hogle** of Colton, N.Y., continues to dance six nights a week and travel 15,000 miles yearly to dance. 17 sets honored him at a surprise dance of the Maple City Swingers of Ogdensburg recently.

—**Nina Kerry & Loren Beard**



## **Why Does It Take a Year To Get to South America??**

On January 17, 1992, United Squares of America will board Holland America's *Noordam* for a 10-day square dance cruise to South America, but nearly a year before the 1st dance is called, before the 1st Caribbean sunset is enjoyed, before the 1st great meal is tasted...all the work, plans and preparation begins.

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During the year, we work closely with our callers, cuers, caller coordinators and group leaders who are the very heart and soul of United Squares of America.....and we love them all.

Whether you're a first-time cruiser, or a seasoned pro, cruising & dancing your way to South America should prove to be your greatest adventure ever. We want you to join us!

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# Best Club Trick

## YELLOW FOOT DANCE in Freiburg, Germany

Every two years in a most unusual dance is held in Germany, called *Galfiesler Danz* (Yellow Foot Dance) and the next one is due in Freiburg on April 25, 1992, according to caller Gene and Helen Norris of Florence, Oregon. Sponsors are the Breisgan Twirlers.

Gene was one of the featured callers over a year ago at this event, held at the Burgenhaus Seepark, and 200 dancers attended, including 26 who came to Germany on tour. The tour was organized by Lindell and Phyllis Francis. Other callers involved were Michael Strauss from the local Twirlers club and Rusty Russel from Henbach, Germany.

The Yellow Foot tradition goes back many years. Oc-

ording to legend, feudal lords and citizens formed military groups to fight against certain oppressions. Part of these early military uniforms were yellow stockings; hence the name Yellow Foot.

Club members who enjoyed the splendid hospitality in Freiburg, including the Westport Squares, the Grand Squares, the Lodi Valley Squares, the Hampton Hoedowners and Stardustars from Wisconsin have urged a reciprocal visit from their German Friends.



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# English

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### CHAPARRAL RECORDS W/E

Ken Bower (CA)  
Jerry Haag (TX), Scott Smith  
(UT)  
Gary Shoemake (TN)  
[RDS] Ray & Bea Dowdy (WV)  
May 31-June 2

Ray Donahoo (TN)  
Roy Hawes (GA)  
Fred McClure (GA)  
[RDS] John & Mary  
Lunn (TN)  
June 7-9

Jerry Sleeman (MI)  
Nick Hartley (IN)  
Dick Duckham (MI)  
[RDS] Chuck & Barb  
Jobe (OH)  
June 14-16

Pat Castro  
Marguerite Harrell (TX)  
[Rds] Joe Castro  
  
June 21-23

Cecil Sayre (WV)  
Jim Durham (VA)  
Ed Graham (WV)  
[RDS] Charlie & Carolyn  
Hearn (WV)  
June 28-30

Sam Dunn (OH)  
[RDS] John & Dorothy  
Roasa (OH)  
July 5-7

George Shell (VA)  
Bill Claywell (KY)  
No Rounds  
July 12-14

Bill Everhart (IN)  
Dave Crow (IN)  
[RDS] Judy Everhart (IN)  
July 19-21

GOOD OLE BOYS  
Sam Dunn (OH), Mike King (OH)  
Keith Zimmerman (OH)  
[RDS] Phyllis & Bob  
Hathaway (OH)  
July 26-28

Bill Bumgarner (OH)  
[RDS] Dick & Gail  
Blaskis (OH)  
August 2-4

ROYAL RECORDS W/E  
Tony Oxendine (SC)  
Jerry Story (TX)  
Larry Letson (TX)  
[RDS] Jim & Jane Poorman (IL)  
August 9-11

Phil Kozlowski (IN)  
[RDS] Phil Van Lokeren (OH)  
[RDS] Rocky Bolton (OH)  
August 16-18

MAINSTREAM WEEKEND  
Gene Record (KY)  
August 23-25

Wayne McDonald (TN)  
[RDS] Dee Smith (TN)  
August 30-September 1

Berry Vestal (TN)  
[RDS] Ray & Bea  
Dowdy (WV)  
September 6-8

Chuck Myers (AL)  
Rick Burnette (AI)  
[RDS] Chuck & Nancy  
Sample (FL)  
September 13-15

Frank Holland (NC)  
Wayne Smith (MS)  
Mel Estes (AL)  
September 20-22

TO BE  
ANNOUNCED  
September 27-29

Bill Stiehl (OH)  
[RDS] John & Jean  
Stivers (OH)  
October 4-6

LIGHTNING RECORDS  
Jimmy Roberson (NC)  
Barry Echols (NC)  
Bob Price (NC)  
[RDS] Wenz & Norma Dickenson (TN)  
October 11-13

Harold Kelly (GA)  
John Swindle (GA)  
[RDS] Hal & Sadie  
Roden (GA)  
October 18-20

SINGLES WEEKEND  
George Lavender (AL)  
Larry Sandefur (GA)  
October 25-27

Buddy Caulder (NC)  
John Pritchett (GA)  
[RDS] Nora Hutchins (NC)  
November 1-3

<p>CALLERS SCHOOL Gary Shoemake Stan Burdick Ask about 1992 school</p>
--

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# Mountain

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## 1991 5-Day Schedule

Burt Summers (FL)  
John Robbins (FL)  
[RDS] Laura Kinstlich (FL)  
April 28, May 5

EAGLE RECORDS  
Jim Trimble (IL), Jim Logan (IA)  
Jim Cholmondeley (MO)  
Herb Edwards (IL)  
[RDS] Ted & Luella Floden (IA)  
May 5-12

King Caldwell (LA)  
Bailey Campbell (TX)  
George Horn (OK)  
Ernie Haynes (OK)  
Jon Jones (TX)  
May 12-19

Gene Record (KY)  
Dick McPherson (NC)  
Harold Thomas (SC)  
[RDS] Bonnie & Tom  
Tomchik (NC)  
May 19-26

FIRST YEAR DANCERS WEEK  
Frank Gatrell (OH)  
Scotty Sharrer (OH)  
May 26-31

Wayne McDonald (TN)  
Curt Braffet (IL)  
Craig Rowe (IN)  
June 2-7

ROUNDS—PHASES III-VI  
Tom & Jan Kannapel (KY)  
Ralph & Joan Collipi (NJ)  
June 9-14

Darryl McMillan (FL)  
[RDS] Phil & Becky  
Guenther (KY)  
June 16-21

Les Greenwood (Can)  
Lorne Lockrey (Can)  
Lee Schmidt (CA)  
[RDS] Neale & Arthurlyn  
Brown (Can)  
June 23-28

Marshall Flippo (TX)  
Jerry Haag (TX)  
[RDS] Dan & Linda  
Prosser (PA)  
June 30-July 5

Tom Allen (MN)  
Dick Reuter (MN)  
Leroy Conrad (MO)  
[RDS] Ray & Gerry  
Belanger (MN)  
July 7-12

Ken Bower (CA)  
Beryl Main (AZ)  
[RDS] Bud & Cissy  
Drake (IN)  
July 14-19

C-1 WEEK  
(Separate Hall)  
Darryl Lipscomb (TX)  
July 14-19

Frank Gatrell (OH)  
Scotty Sharrer (OH)  
[RDS] Dick & Pat  
Winter (OH)  
July 21-26

Wade Driver (AZ)  
Tim Marriner (VA)  
Guest Staff: Don Heins (GA)  
[RDS] Bill & Betty Lincoln (AK)  
July 28-August 2

ROYAL RECORDS  
Tony Oxendine (SC)  
Jerry Story (TX), Larry Letson (TX)  
[RDS] Jim & Jane Poorman (IL)  
August 4-9

Jim Park (MI)  
Randy Dougherty (AZ)  
[RDS] Chuck & Sandy  
Weiss (MI)  
August 11-16

Ramon Marsch (OH)  
Ron Hensel (MI)  
[RDS] Bill Hart &  
Helen Lilak (OH)  
August 18-23

C-1 & C-2  
Ross Howell (TX)  
Bob Gambell (TX)  
Mike Jacobs (VA)  
August 25-30

Shane Greer (OK)  
Guy Adams (IL)  
[RDS] Helen & Bill  
Stairwalt (IL)  
September 1-6

Ron Schneider (FL)  
Larry Prior (FL)  
[RDS] Larry Prior (FL)  
September 8-13

Larry Letson (TX)  
Lam Gravelle (LA)  
[RDS] Marilyn & Cliff  
Hicks (MI)  
September 15-20

Virg Troxel (IN) Chuck Peel (IN)  
John Paul Bresnan (AL)  
[RDS] John & Dimple  
Williford (AL)  
September 22-27

Ken Bower (CA)  
[RDS] Chuck & Voncille  
Murphy (MS)  
September 29-October 4

Bill Harrison (MD)  
Jimmy Lee (Can)  
[RDS] Ozzie & Margaret  
Ostlund (MD)  
October 6-11

Leo Morgan Dumas (MA)  
[RDS] Curt & Tammy  
Worlock (NY)  
October 13-18

Tony Oxendine (SC)  
Jerry Story (TX)  
[RDS] Jim & Priscilla  
Adcock (VA)  
October 20-25

ROUNDS WEEK—Phase III-VI  
Barbara & Wayne  
Blackford (FL)  
Frank & Phyl Lehnert (OH)  
October 27-November 1



by  
Ed Foote

## THE PATTICAKE LEFT ALLEMANDE— THE ACHILLES HEEL OF ACCEPTANCE FOR CHALLENGE DANCERS.

Many Challenge dancers have developed the habit of doing a paticake Left Allemande (merely tapping hands) instead of doing the actual call. This creates a negative impression on non-Challenge dancers who witness this. As long as Challenge dancers do the paticake Left Allemande, the image of Challenge on the rest of the square dance community will be less than desirable.

Why do Challenge dancers do the paticake Left Allemande? They say it is because it is too tiring to do Left Allemande all night. Obviously this argument doesn't hold up, since dancers in other programs have no problem with stamina, and Challenge dancers are certainly not physically weaker than anyone else.

Some dancers say it is not necessary to do Left Allemande when working tapes, where drilling material is the objective, but that they will do a correct Left Allemande when in public. However, invariably they do the paticake Left Allemande in public anyway, because it is so ingrained in

them. In fact, the comment has been made that some dancers seem to wear the paticake Left Allemande as a mark of distinction, something that separates them from other programs, a status symbol. Unfortunately, what these dancers might see as status, other dancers see as a turnoff.

In recent years the paticake Left Allemande has started to drift into Advanced into some areas of the country, but it is not prevalent yet. But the reasons given are the same—it is too tiring to do Left Allemandes all night long. When one has heard this argument several times, one wonders why Mainstream and Plus floors are not filled with panting, exhausted worn-out people ready to be carried out on a stretcher.

It could be asked why the callers don't force dancers to do a correct Left Allemande. The answer is for the same reason that callers can not force people to do a correct Do-Sa-Do instead of a Swing action. A caller can mention that he prefers a call to be done a certain way, but ultimately the dancers will do what they want, and the caller who pushes too hard may find himself calling fewer dances.

Is there a solution? It appears not. Challenge dancers seem to be married to the paticake Left Allemande. But given this situation, Challenge dancers should not be surprised that dancers at other programs are not as accepting of the Challenge activity as might otherwise be expected.

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## NATIONAL ADVANCED & CHALLENGE SQUARE DANCE CONVENTION

The 25th National Advanced and Challenge Square Dance Convention was held in Virginia Beach, Va. this past June. 1400 dancers from 34 states, D.C., four Canadian provinces, Germany, Japan and Sweden attended the three-day event. Half of the dancers were present for the Wednesday Trail-End Dance and Thursday morning Non-Staff Caller Dance.

Dancing was held in the Virginia Beach Convention Center and adjacent Radisson Hotel with five halls of continuous dancing: A-2, C-1, C-2, C-3A, C-3B and also a part-time C-4 hall.

Staff callers were Ed Foote, Dave Hodson, Ross Howell, Mike Jacobs, Lee Kopman, Ron Libby, John Marshall, Ben Rubright, Anne Uebelacker and Dave Wilson. Associate callers participating were Sandra Bryant, Todd Felleg, Steve Kopman, Johnny Preston and Tim Scholl. Callers are selected by vote of the dancers at the preceding year's convention. Ten additional callers participated in a special Non-Staff Caller Dance.

John and Gladys Clark, formerly of Dayton, Ohio and now living in Sarasota, Florida were recognized as the only couple to have attended all 25 Conventions.

Herb and Monica Seitz, chairmen of the dancers' Advisory Board, stated in the convention program book that the NACC is unique in many ways: 1. Most of the top names in Advanced and Challenge are present as staff callers; 2. It is the only convention which allows dancers to vote on staff callers for the following year; 3. It is the only convention which uses an advisory board of dancers to help make decisions of importance to its success; 4. It is the only convention which allows for the programming of callers not on staff, thereby recognizing upcoming and ongoing talent.

The 26th Convention will be held in the air-conditioned Convention Center in Virginia Beach, June 18-20, 1992, with a Trail-End Dance June 17. For information write: Ed Foote, 140 McCandless Dr., Wexford PA 15090.

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**DAMON COE**



Damon and Martha live in Rustburg, Virginia where Damon calls for three clubs in the Central Virginia area. Damon has been a full time caller for over ten years and has called from coast to coast. Damon has been the chairman of the Callerlab quarterly selection committee.

At a very early age Damon Coe realized that the fields of recreation, plus an interest in people, were important parts of his philosophy of life, so it was no surprise when he looked for an activity which would combine these interests. When he was introduced to the world of square dancing, Damon saw that in it were all these things he valued, so he decided to give it a try.

During the summers of his "growing up" years, Damon had learned the hard

ware business, so he operated a family-owned hardware business. As his involvement with square dancing developed, it became obvious that he had to make a decision to become a full-time caller.

Whenever he can, he heads for North Carolina and is happiest when he is fishing and boating.

Damon has two children of whom he is very proud: Damon II, is twelve, and Jennifer, nine.

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# FACING THE L.O.D.

## CASEY AND SHARON PARKER Manteca, California

Casey and Sharon met at a square dance beginners' hoedown in January, 1971, and have been dancing together ever since. They started round dance classes that spring and joined the Silhouettes R/D Exhibition dance team in 1974, dancing with this group at many state and local festivals as well as two national conventions.

Sharon started cueing and teaching rounds in 1975. She now has two clubs locally. Casey has been calling squares since 1975 and is currently club caller for one club.

The Parkers have been featured instructors at many festivals in the California and Oregon area, as well as being on staff at McCloud Dance Country since 1979. They are now presenting their own week-long R/D Clinic as well as a new/beginning Teacher Clinic at McCloud.


Casey and Sharon have written several dances, among them *Penny Arcade*. They are members of the Callers Assn. Modesto Area, Northern R/D Teachers Assn., URDC, Callerlab and are charter



members of Roundalab. They have just been elected to the board of Roundalab, having served as chairmen for Education at Meetings and the Video Educational Materials Committees.

Sharon is an instrumental music teacher at five schools in the Modesto City School District and Casey works as a computer security analyst for Pacific Bell. The newest addition to their household arrived in August of 1989, one Ashley Elizabeth, who can currently be found in a backpack on the dance floor helping her folks teach the newest ROM.

In all, the Parkers have been part of the square and round dance movement for almost twenty years, proving leadership for over fifteen of those years, but most importantly, making friends across the county. They enjoy dancing and hope that their enthusiasm is contagious.



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### GERMANS VISIT WASHINGTON

39 German square dancers "waltzed" into Washington in June, dancing one night with the Bachelor and Bachelorettes Club and one night in Fairfax, Virginia. The German dancers toured the U.S. for three weeks, stopping at Disney World, Grand Canyon, Las Vegas and the National Convention in Utah.

Bill and Kathi Higgins were presented Golden Lifetime Member badges by the caller-cuer, Don Casper, of Mannheim. The Mannheim Mixers Club, still flourishing, was founded by Bill Higgins in 1956. He was club caller until 1960 when he returned to the states; in 1963 Bill was assigned to Heidelberg and became caller for the Hoedowners. He called the 10th anniversary dance for Mannheim Mixers.

### NORTHWAY SQUARES' FINAL DANCE

After almost 23 years of fun and fellowship, the Northway Squares will hold its final dance at Ponderosa Hall in Scotia, New York, on September 8, 2-5 PM, with Tom Vittow calling. Prices have risen so high and attendance has dropped off so the group can no longer "stay in business." Mary and Bill Jenkins, Couple #1, thank all the dancers and callers who have supported this group in the past. Memories of the good times and fun will never be forgotten.

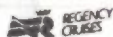
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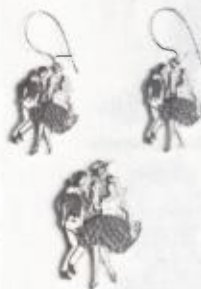
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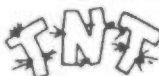
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more information on setting up an event  
such as this, contact Barney Munyan, 49  
W. Cook Ave., St. Paul MN 55117 or call  
612-487-1109.

## SQUARE DANCE NEWS LINE

The Central Iowa S/D News-line is a  
new information service listing the  
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anytime with a touchtone phone. After  
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caller will hear a recorded message con-  
taining the dancing schedule for the cur-  
rent week, followed by the next week, and  
ending with upcoming special events. The  
call costs the user a fixed rate of \$2.00 per  
minute, charged to the next phone bill. No  
fee is charged for announcements; any  
caller, council/federation or club within the  
Central Iowa region may have dances and  
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## CALLERLAB SCHOLARSHIPS

The Callerlab Board of Governors has  
announced that Don Di Pirro, Dwight Lin-  
dow, Michael Seurer and Rusty Van Leer  
are recipients of the Jerry Schatzer  
Memorial Scholarship Fund. In his  
lifetime, Jerry Schatzer devoted countless  
hours to the development of square dan-  
cing and the calling profession. The reci-  
pients will use their awards to further their  
calling education by attending schools

this summer.

### IN MEMORIAM

Emmett Parrish of Birmingham, Alabama, passed away in June at the age of 85. He was active in square dancing for about thirty years and danced all over the country. He and Beverly organized the Friendly Squares and he called for this club as long as he was able.

In May, Sam Braswell, a loved and devoted member of the River Ramblers of Abbeville, Alabama, died after a battle with cancer. Sympathy is extended to his wife, Loretta, daughter Sabrina and family.

Also in May, Daisy Jacks, a loved and devoted member of the Goober Gamboleers of Dothan, Alabama, died in an accident. Sympathy is extended to her husband, Russell and their families.

#### *Horace & Betty Jo Newberry*

Northern California dancers were saddened by the sudden death of caller Ron Telford in May. He was playing golf with staff members from McCloud Dance Country's Memorial Day Weekend. He leaves partner Shirley and many square dancing friends.

*Jack Murtha*

Harvey Browning will be greatly missed by those he taught to dance in Riyadh, Saudi Arabia. He was calling in the Mobridge, S.D. area until his death. Sympathy is extended to his wife, Betty.

*Patricia Johnson*

### CALLER SCHOLARSHIPS

Supreme/Audio/Hanhurst's Tape Service Scholarship Fund was established by Bill and Peggy Heyman to enable new and experienced callers to further their caller education. The recipients of partial scholarships for 1991 are Paul Roy, Regg Thibault, Mike Komma, Claes Hjelm and Tom Law. Callers may apply for this scholarship for next year by requesting an application in May, 1992.

### NATIONAL CONVENTION DATES

1992—Cincinnati—June 24, 25, 26, 27  
1993—St. Louis—June 23, 24, 25, 26  
1994—Portland—June 22, 23, 24, 25  
1995—Birmingham—June 21, 22, 23, 24.

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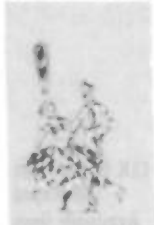
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## DATE-LINE

**Nevada**—Round-A-Rama, Aladdin Hotel, Las Vegas; September 29-October 3; R/J Collipi, C/A Brownrigg, I/B Easterday. Contact Betty Easterday, 524 Gordon Circle, Hagerstown MD 21740.

**Arizona**—21st Annual London Bridge S&RD Festival, Lake Havasu City; October 4-5; J Story, L/M Edwards. For more info call (602)453-7397 or 855-8334.

**Ontario**—Advanced 2 Weekend, Drop-In-Centre, Sault Ste Marie, Canada; October 4-5. For more info call (705)253-4549.

**Michigan**—8th Annual Heritage Weekend Dance, Thunder Bay JHS, Alpena; October 4-6; G Edwards, J/G Micketti. Contact Charles Rouleau, 233 Bedford St, Alpena MI 49707.

**Missouri**—35th Annual "Show Me State" RD Festival, Central MO State Univ, Warrensburg; October 4-6; B/H Stairwalt. Contact Andy/Madeline Esther, 5425 S Ferguson, Springfield MO 65810.

**New Mexico**—6th Annual Balloon SD Fest, Albuquerque SD Ctr; October 4-6; R Howell, J Marshall. Contact Larry Bos, 522 Black Bear Loop NE, Albuquerque NM 87122.

**West Virginia**—Oglebayfest, Wilson Lodge, Wheeling; October 5; P Teufel, T Dillander, D/G Blaskis, D/E Risley. For more info call Paul Teufel (304)242-8118.

**Arkansas**—42nd Annual Fall Festival, Pine Bluff Conv Ctr; October 11-12; W McDonald, AR cuers. Contact McKay/Virginia Riggs, 2211 Richmond Dr, Pine Bluff AR 71603.

**Florida**—9th Annual Orange Blossom Special, Strawberry Square, Plant City; October 11-12; K Bower, J Haag, M/B Martin. Contact Bob/Ginny Hollon, 206 Vine St, Plant City FL 33567.

**New York**—Empire State S&RD Festival, Plaza Conv Ctr, Albany; October 11-12; G Brown, J Purcell, T Miller, D Hanhurst, C Austin, R/R Rumble, J/J Wilkinson, C Woodall, D Moreland. Contact George/Diane Gravlee, 24 Fairway Av, Delmar NY 12054.

**South Carolina**—22nd Annual Palmetto Promenade, Memorial Auditorium, Greenville; October 11-12; K Bacon, B Baier, R/J Green. Contact Russ/Martha Flick, 404 Cherokee Dr, Greenville SC 29615.

**California**—35th Annual Jubilee, Santa Clara Cty Fairgrounds, San Jose; October 11-13; J Marshall, T Oxendine, J Sattel, D Wilson, T/J Kan-napel. For more info call Jim/Jacqueline Harvey (408)738-4589.

**Indiana**—A2 Level Dance, Potawatomi Inn, Pokagon State Park; October 11-13; L Cole, L Perkins, B Peterson, P Perkins. Contact Bill Peterson, 30230 Oakview, Livonia MI 48154.

**Pennsylvania**—23rd Annual Fall Fling, Keystone Oaks HS, Pittsburgh; October 12; B Harrison, R Marsch, J Hume, J Hague, W/B Blackford. Contact Jim/Betty Garvin, 110 Evandale Dr, Pittsburgh PA 15220.

**Oregon**—5th Annual Autumn Spectacular, Lane Community College, Eugene; October 18-20; J/B Childers, G/L Noble, J/H Anderberg. Contact Hope/John Anderberg, POB 41, Eugene OR 97440.

**Kansas**—Fall Festival Century II, Convention Hall, Wichita; October 19; T Trainor, P/B Guenther. Contact Phil/Joann Lemmon, 1626 Anita, Wichita KS 67217.

**Ohio**—19th Annual Octoberfest, Ashland Univ; October 20; H Johnston, K Rippeto, D/G Blaskis, J Biggerstaff, D/B Miller, B Peterson. Contact Marilyn Keinath, 283 Reform St, Mansfield OH 44903.

**Connecticut**—Plus Weekend, Harley Hotel, Enfield; October 25-26. Contact Jim Purcell, 340 Highland Av, Randolph MA 02368.

**Tennessee**—6th Annual Gatlinburg Fall Promenade S&R Dancing, Conv Ctr; October 25-26; A Morrison, T Godfrey, D Rush, L Young, T McGuffey, F Walker, The Bratchers. Contact Fred Walker, RR 1 Box 281, Salem IL 62881.

**California**—Fall Festival, Tulare Fairgrounds; October 25-27; D Carlton, J Preston, J Story, L/P Rardin, E/F Drury. Contact Fall Festival, POB 243, Tulare CA 93274.

**Pennsylvania**—Natl Pike Dance, Washington; October 26. Contact Roy/Phyllis Fagan, RD 2 Box 113, Finleyville PA.

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# Flip Side

## ROUND REVIEWS

by Frank & Phyl Lehnert

### I KNOW A PLACE—EN048

**Choreography by George & Joyce Kammerer**

Good music with an interesting, intermediate, four-part cha cha/rumba. Cued by Pete Metzger. Phase IV+2.

### SWINGING SHEPHERD BLUES—EN049

**Choreography by Dale & Jo Zumwalt**

Good catchy music and a good high-intermediate, four-part combo two-step, jive and foxtrot cued by Pete Metzger. Phase IV+1 (*turkish towel*).

### FOR YOU—EN050

**Choreography by Lynn & Donna Roumagoux**

Pretty music and a nice high-side-of-intermediate waltz with Viennese turns and cross hesitation, cued by Pete Metzger. Phase IV+1 (*double reverse*).

### SHE BELONGS TO YOU—Grenn 14236

**Choreography by Donald & Edith Donath**

Pretty *Golden Earrings* music and a nice easy waltz with an unusual spin maneuver. Phase II.

### CHICAGO—Grenn 14146/17044

**Choreography by Donald & Edith Donath**

Good music with a comfortable, very easy two-step. Phase II.

### OH HOW I MISS YOU—Grenn 14214/17104

**Choreography by Dan & Doris Sobala**

Pretty music with a slightly different, easy-intermediate waltz. Phase III+1 (*diamond turn*).

### LOVIN' CAJUN STYLE—Gal 101

**Choreography by David Kumm**

Real cajun fiddle music and a different, easy-intermediate cha cued by David. Phase III.

### HAPPY TRAILS—Gal 101

**Choreography by David Kumm**

Nice music with a comfortable, easy two-step to a familiar tune. Cued by David. Phase II.

### ROWDY—Grenn 17149

**Choreography by Betty & Clancy Mueller**

Good music with a nice, peppy, easy two-step cued by Betty. Phase II+1 (*strolling vine*).

### SHE'S A LITTLE PAST 40—TNT 277

**Choreography by Ron & Mary Noble**

Good music and a good, different, fun-type easy two-step cued by Ron. Phase II.

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**14 MINUTES OLD—A-Bar-K 109**

**Caller: Nickey Zimmerman**

FIGURE: Heads square thru, do-sa-do, swing thru, boys run, bend the line, right and left thru, flutter wheel, slide thru, swing, promenade.

**JACKSON—Chaparral 220**

**Caller: Jerry Haag**

FIGURE: Heads promenade 1/2, touch 1/4, boys run, right and left thru, pass thru, trade by, right-hand star, heads star left, swing corner, promenade.

**WALKING MY BABY BACK HOME—Chaparral 526**

**Caller: Ken Bower**

FIGURE: Heads promenade 1/2, right and left thru, touch

1/4, boys run right, swing thru, spin the top, recycle, reverse flutter wheel, promenade.

**IF THE DEVIL DANCED IN EMPTY POCKETS—Chaparral 812; Caller: Scott Smith**

FIGURE: Heads promenade 1/2, right and left thru, square thru, do-sa-do to a wave, swing thru, spin the top, slide thru, swing corner, promenade.

**DOWN HOME—Circle D 248**

**Caller: Dean Crowell**

FIGURE: Heads square thru, do-sa-do, swing thru, spin the top, right and left thru, square thru 3/4, swing corner, promenade.

**FIRST THING—Circle D 249**

**Caller: Andy Petreer**

FIGURE: Heads promenade 1/2, square thru, right and left thru, veer left, couples circulate, ladies trade, bend the line, square thru 3/4, swing, promenade.

**ONE MORE PAYMENT—ESP 171**

**Caller: Elmer Sheffield Jr.**

FIGURE: Head couples square thru, do-sa-do, swing thru, girls fold, peel the top, right and left thru, rollaway, touch 1/4, boys run, swing, promenade.

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**B-394 SOMEONE LIKE YOU/TOY BALLOONS**

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#### FOUR IN THE MORNING—ESP 527

Caller: Bob Newman

FIGURE: Heads square thru, do-sa-do, swing thru, boys run, bend the line, right and left thru, flutter wheel, slide thru, swing corner, left allemande.

#### OH YOU BEAUTIFUL DOLL—ESP 715

Caller: Craig Rowe

FIGURE: Heads square thru, right and left thru, veer left, girls hinge, diamond circulate, flip the diamond, girls trade, explode and square thru  $\frac{3}{4}$ , swing, promenade.

#### BY THE SEA—Grenn 12248

Caller: Jim Cargill

No. 48 in the S/D Progression Series. FIGURE: Heads square thru, do-sa-do, swing thru, boys run, circulate, wheel and deal, dive thru, pass thru, swing corner, left allemande, promenade.

#### WITCHES' BREW—Magnolia 105

Caller: Jay Wiggins

FIGURE: Heads touch  $\frac{1}{4}$ , boys run, right and left thru, pass thru, trade by, square thru  $\frac{3}{4}$ , trade by, swing thru, spin the top, slide thru, swing, promenade.

#### PATTER CALLS

#### CUTTIN' UP—ESP 408

Hoedown with Plus Calls by Elmer Sheffield, Jr.

#### TWO MORE CALLER SCHOOLS

Two more caller schools are yet to come—Nov. 24-28 at Fontana, North Carolina and December 5-8 in Las Vegas, Nevada, both involving Stan B. at ASD. Ask for details.

#### TRAVELLING CALLER LIST

Are you a caller who would like to be on our list of Callers Who Travel? Are you a full-timer or widely-traveled part-time caller? Do you do festivals? Are you a regular subscriber to ASD? Is your subscription in effect for at least two years ahead (Check your mailing label)? If so, sing out, it's a free service. Club and festival leaders ask us regularly for this list. A little data can lead to a big date!

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This puzzle contains 24 ways to promote square dancing. Can you find them? Some are two-word examples. Answers are on page 65.



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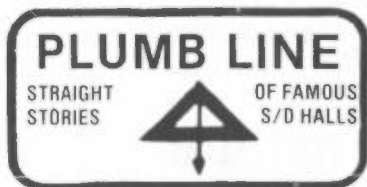
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dancing three nights a week and round dancing one night. In the winter months the snowbirds from Canada and the northern states swell the crowd and National Carousels #224 meet on Sunday. Dancers are justly proud of the building and association members would like to say "Thank you and well done" to all who worked so hard to make the building a reality.

The location is 1105 Bob Little Road, Panama City, Florida. The mailing address is: The Panama City Square and Dance Round Assoc., PO Box 15614, Panama City, FL 32406. For more information contact Don Cornelius—(904) 763-1669.

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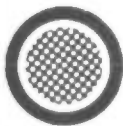
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- Third Man Theme

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- In the Arms of Love
- Games Lovers Play
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- Sheik of Araby
- Beautiful River

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- I Wanna Quickstep
- Gazpacho Cha
- Adios
- Biloxi Lady
- Send Her roses
- Til Tomorrow
- Hooked on Swing
- Lazy Sugarfoot
- Dance

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a. waves

b. and anything

Flip the diamond

Follow your neighbor

Grand swing thru

Linear cycle

Load the boat

Peel family

a. Peel off

b. Peel the top

Ping pong circulate

Relay the deucey

Remake the thar

Single circle to a wave

Spin chain and exchange  
the gears

Spin chain the gears

Teacup chain

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

Track two

Trade the wave

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1. Teacup stroll
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## BERMUDA 1992

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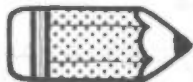
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## REVIEW



### DIXIE STYLE TO A WAVE/ REVERSE DIXIE STYLE TO A WAVE

Heads lead right and circle to a line  
Dixie style to a wave, swing thru (R-hand start)  
Boys circulate, girls trade, left swing thru  
Recycle, star thru, pass thru, wheel and deal  
Zoom and pass thru, left allemande...

Side ladies chain, heads square thru four  
Swing thru, boys run, chain down the line  
Chain back dixie style to a wave, girls circulate  
Boys trade, recycle, left turn thru  
Right and left grand...

Heads lead right and circle to a line, pass thru  
Partner trade, reverse dixie style to a wave  
Girls trade, recycle, swing thru  
Right and left grand...

Heads square thru four, slide thru  
Reverse dixie style to a wave, recycle  
Left allemande...

Heads square thru four, swing thru, boys run  
Chain down the line, pass thru, partner trade  
Reverse dixie style to a wave, recycle  
Left allemande...

Heads square thru four (ocean wave)  
Linear cycle, pass thru, reverse dixie style  
To a wave, recycle, left allemande...

Heads pass thru, go round one to a line  
Ends load the boat, centers dixie style  
To a wave, extend (left-hand waves)

Girls circulate, recycle, square thru  $\frac{3}{4}$   
Trade by, left allemande...

Heads pass thru, go round one to a line  
Pass thru, wheel and deal  
On a double track, dixie style to a wave  
Recycle, left allemande...

Heads lead right and circle to a line  
Right and left thru, rollaway, ends load the boat  
Centers pass thru, partner trade  
Reverse dixie style to a wave  
Ping pong circulate, turn thru, slide thru  
Pass thru, wheel and deal, touch  $\frac{1}{4}$   
Left allemande...

Heads pass thru, go round one to a line  
Pass thru, wheel and deal, zoom  
On a double track, reverse dixie style  
To a wave, recycle, left allemande...

## MAINSTREAM Quarterly Selection

### USING SLITHER AT MAINSTREAM

Opinion and Material by Buddy Weaver  
Hilo, Hawaii

The current quarterly selection for use at Mainstream is not a new call and, in fact, has been part of the Advanced program for years. The point of using this call at Mainstream should be to complement the already existing calls. Caution should be exercised by callers who haven't used *slither* before, as certain combinations will produce contra body flow.

Uses to avoid:

Following any call where centers are already active: *swing thru* (right or left), *centers trade*, *centers run* (because ends are sliding in, the extra sideways movement is uncomfortable).

*American Sqauredance, September 1997*



Following any "as couples" or all-eight type calls: *couples circulate* (all eight circulate), *couples trade*, *veer* (left or right).

I offer the following ideas/figures which, based on formations along with frequency of use of the Mainstream call, should produce proper body flow and require little workshop. All figures are timed to 64 beats.

Heads right and left thru, lady lead dixie style  
To a wave, slither, heads promenade  $\frac{1}{2}$   
Sides right and left thru, lady lead dixie style  
To a wave, slither, sides promenade outside  $\frac{1}{2}$   
All circle left  $\frac{1}{2}$ ...

Heads lead right, circle to a line  
Right and left thru, lady lead dixie style  
To a wave, slither, couples circulate  
Bend the line, square thru four hands  
Swing (corner progression), promenade...

Heads square thru, swing thru, boys trade  
Boys run, bend the line, right and left thru  
Turn a quarter more, slither, recycle  
Swing (or allemande), promenade...

Heads right and left thru, turn  $\frac{1}{4}$  more  
Slither, recycle, pass thru, star thru  
Right and left thru, turn  $\frac{1}{4}$  more, slither  
Recycle, allemande (swing), promenade...

#### *Usage with Plus:*

Heads square thru, touch a quarter  
Follow your neighbor, spread, slither  
Wheel and deal, pass to the center  
Square thru  $\frac{3}{4}$ , allemande, promenade...

Heads lead right, circle to a line  
Pass the ocean, ladies trade, all trade the wave  
(Boys start) Swing thru, slither, wheel and deal  
Box the gnat, pull by, allemande, promenade...

*Slither*, while not a difficult action, will require the caller to do a little more homework on body flow and pay a little more attention to timing his/her calls. In fact, it should be the example of why Advanced level is fun!

## A LOOK AT QUARTERLY SELECTIONS

### CUT THE DIAMOND

From any diamond, centers diamond circulate

as points slide together and trade.

Examples:

Heads square thru four, right and left thru  
Veer left, centers hinge, diamond circulate  
Cut the diamond, ferris wheel, pass thru  
Wheel and deal, pass thru, left allemande...

Head ladies chain across, four ladies chain  $\frac{3}{4}$   
Heads lead right and circle to a line  
Spin the top, centers run, couples circulate  
Ends run, new centers hinge, cut the diamond  
Girls run, promenade...

Heads lead right and circle to a line, touch  $\frac{1}{4}$   
Coordinate, tag the line left, centers hinge  
Cut the diamond, ends circulate, centers fold  
Right and left grand...

Heads lead right and circle to a line  
Pass the ocean, centers run, new centers hinge  
Diamond circulate, cut the diamond, half tag  
Trade and roll, right and left grand...

Heads square thru four, swing thru  
Centers hinge, diamond circulate  
Cut the diamond, swing thru, recycle  
Left allemande...

Heads pass thru, go round one to a line  
Pass thru, wheel and deal, girls touch  
To a wave, centers hinge, diamond circulate  
Cut the diamond, extend, centers hinge  
Cut the diamond, boys trade, spin the top  
Right and left grand...

Heads lead right and veer left, boys run  
All eight circulate, centers hinge  
Cut the diamond, step thru  
Right and left grand...

Head ladies chain, heads lead right and  
Veer left, boys run, split circulate  
Centers hinge, cut the diamond  
Centers circulate, girls trade, all pass thru  
Tag the line in, left allemande...

Heads lead right and touch  $\frac{1}{4}$ , centers trade  
Centers run, couples circulate, centers hinge  
Diamond circulate, (wave) swing thru  
Cut the diamond, half tag, ladies trade  
Recycle, pass to the center, square thru  $\frac{3}{4}$   
Left allemande...

Heads square thru four, (ocean wave)  
Split circulate, centers hinge, diamond circulate  
Cut the diamond, boys run, wheel and deal  
Zoom, pass thru, left allemande...

Heads square thru four, single circle to a wave  
All circulate, centers hinge, cut the diamond  
Left swing thru, boys cross run, girls trade

Recycle, pass thru, trade by, left allemande...  
 Heads pass thru, go round one to a line  
 Pass thru, wheel and deal, zoom  
 Boys touch to a wave, centers hinge  
 Diamond circulate, cut the diamond, extend  
 Centers hinge, cut the diamond, trade the wave  
 Boys run, left allemande...

And fold, swing thru, right and left grand...

Heads pass thru, go round one to a line  
 Touch  $\frac{1}{4}$ , scoot back, invert to a line, pass thru  
 Wheel and deal, zoom, girls swing thru  
 Turn them (Boys courtesies turn them)  
 Left allemande...

Heads lead right and circle to a line  
 Rollaway, left touch  $\frac{1}{4}$ , circulate, invert to a line  
 Square thru four, trade by, left allemande...

Heads square thru four, touch  $\frac{1}{4}$ , girls run  
 Left touch  $\frac{1}{4}$ , circulate, invert to a line  
 Left allemande...

Heads pass thru, separate, go round two  
 To a line, touch  $\frac{1}{4}$  (or left touch  $\frac{1}{4}$ ), circulate  
 Invert to a line, left allemande...

### CALLING TIPS, Continued

the more I call the better my voice is. What a relief!

P.S. You may wonder what brought on the throat problem. One doctor speculated that stomach acid may have caused it. He asked if I ever had heartburn. I said no. I don't think that was it. My own guess is that I caused it when I called about 16 nights in a row while I had a bad cold. I believe I simply strained it, and tore the cord. That was what he saw and called it an ulcer.

### CHECK THE FIGURES

The editors of ASD remind callers that choreo figures found in the "Underlining" portions of this magazine come directly from note services and may contain errors. We quote exactly and do not edit them. Check carefully before using.



### INVERT TO A LINE by Ed Fraidenburg

From columns of four facing opposite directions, lead dancer in each column cast back (away from the other column) and walk forward as everyone else follows in single file; when a new column is reached, all quarter in to end in facing lines.

Sample choreo:

Heads lead right and circle to a line  
 Touch  $\frac{1}{4}$  (or left touch  $\frac{1}{4}$ ), invert to a line = 0  
 Heads lead right and circle to a line  
 Touch  $\frac{1}{4}$  (or left touch  $\frac{1}{4}$ ), all eight circulate  
 Invert to a line, star thru, partner trade  
 Left allemande...

Heads lead right and circle to a line  
 Touch  $\frac{1}{4}$  (or left touch  $\frac{1}{4}$ ), all eight circulate  
 Center four trade, invert to a line, star thru  
 Partner trade, centers square thru  $\frac{3}{4}$   
 Left allemande...

Heads square thru four, slide thru  
 Touch  $\frac{1}{4}$  (or left touch  $\frac{1}{4}$ ), circulate  
 Invert to a line, ends load the boat  
 Centers square thru four, swing thru, boys run  
 Touch  $\frac{1}{4}$ , circulate, invert to a line  
 Pass thru, tag the line in, pass thru  
 Wheel and deal, zoom and pass thru  
 Left allemande...

Heads square thru four, swing thru, centers run  
 Ferris wheel and spread, touch  $\frac{1}{4}$ , circulate  
 Invert to a line, girls fold, touch  $\frac{1}{4}$   
 Right and left grand...

Heads square thru four, touch  $\frac{1}{4}$ , split circulate  
 Boys run, touch  $\frac{1}{4}$ , circulate, invert to a line  
 Centers square thru  $\frac{3}{4}$ , ends pass thru



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## P.S.: MS/QS

by Walt Cole

### TIMING'S THE THING

INTRO: : Heads promenade  $\frac{1}{2}$   
- - - - : Same 4 right & left thru  
- - - - : Same four square thru  
- - - - : - - - -  
Swing thru - - : - - Boys run  
Girls trade - - : Tag the line - -  
Girls turn back, cor. sw : - - Promenade  
- - - - : - - - -  
- - - - : - - - -

NOTE: Each dash is one beat of music or one step of choreography. There are normally 64 beats of music in a singing call, thus there should be 64 steps of choreography.

### FOR THE MODULAR CALLER:

Zero line: Pass thru, tag the line right  
Couples circulate, wheel and deal, swing thru  
Boys run, left allemande...

Static square: Allemande left in alamo style  
Balance, heads scoot back, sides scoot back  
Boys run, left allemande...

Zero line: Centers box the gnat, fan the top  
Ends star thru, centers step thru  
Right and left thru, do-sa-do to a wave  
Recycle, left allemande...zero box

Zero line: Pass the ocean, boys circulate  
All eight circulate, girls trade, recycle  
Left allemande...zero box

### THE BASIC PROGRAM

Static square: Heads star thru, zoom  
Double pass thru, all partner trade  
Centers pass thru, do-sa-do to a wave  
All eight circulate, boys trade, girls trade  
Girls run, bend the line, left allemande...

Static square: Allemande left to alamo style  
Right to your own and balance, swing thru  
To an allemande thar (turn left to a thar)  
Boys back in a right-hand star, shoot the star  
Full around and the boys star right  
To the opposite lady for a left allemande...

Static square: Sides right and left thru  
Left square thru, split that couple, go round one  
Into the middle star thru, pass thru  
Left allemande...

Static square: Heads lead right, swing thru

Twice, centers run (you're half-sashayed)  
Bend the line, reverse the flutter wheel  
(Girls go in) pass thru, grand right and left...

### THE MAINSTREAM PROGRAM

Static square: Allemande left to alamo style  
Balance, swing thru, heads turn  $\frac{1}{2}$  by the right  
Balance, all U-turn back and balance  
Boys walk and dodge, boys partner trade  
Girls walk and dodge, girls cloverleaf  
Boys pass thru, touch  $\frac{1}{4}$ , (check wave)  
Girls trade, recycle, square thru  $\frac{3}{4}$   
Left allemande...

#### Crosstrail (DBD):

Static square: Heads rollaway half sashay  
Circle eight, four boys crosstrail thru  
Go around one to a line, all circle left  
Four girls crosstrail thru, go around one  
To a line, pass thru, tag the line  
Girls U-turn back, star thru, couples circulate  
Boys run, grand right and left...

#### Creative?

Static square: heads rollaway half sashay  
Circle eight, four boys slide thru  
Boys walk and dodge, centers in, centers run  
Lines go forward and back, pass thru  
Tag the line left, ferris wheel  
Square thru  $\frac{3}{4}$ , left allemande...

Zero box: Swing thru, scoot back  
Boys circulate  $\frac{1}{2}$ , girls cast off  $\frac{3}{4}$   
Center girls single hinge, the four in the  
Two-faced line, wheel and deal  
Centers square thru  $\frac{3}{4}$ , all pass thru  
U-turn back, square thru but on the third hand  
Grand right and left...

Zero line: Square thru  $\frac{3}{4}$ , courtesy turn  
Dixie style to an ocean wave, boys start a  
Swing thru, chain down the line  
Flutter wheel, sweep  $\frac{1}{4}$ , swing thru  
Turn thru, left allemande...

Static square: Heads star thru  
Double pass thru, centers out, ends start to  
Trade but meet and star thru, eight chain four  
Right and left thru, rollaway half sashay  
Pass thru, grand right and left...

Zero box: Touch  $\frac{1}{4}$ , scoot back, fan the top  
Girls fold behind the boys, tag the line right  
Boys step ahead (check two-faced lines)  
Ferris wheel, girls pass thru, touch  $\frac{1}{4}$   
Boys trade, wheel and deal, left allemande...

Zero box (wave): Boys cross run, boys circulate  
Girls cross run, girls trade, swing thru  
Turn thru, left allemande...

# A NEW FRONTIER FOR AMERICAN SQUARE DANCING: I.A.G.S.D.C

A few weeks ago, over the Memorial Day weekend, 650 square dancers—some 585 men and about 65 women—gathered at the luxurious Hilton Fontainebleau Hotel in Miami Beach for a square dance convention. The proportion of men to women may seem strange to ASD readers, but it is no printing error, for this convention was the eighth annual gathering of the IAGSDC, the International Association of Gay Square Dance Clubs.

Gay square dancing got its start in the late 1970s, when a group called the South Florida Mustangs began meeting and dancing together. Over the next few years, similar groups took shape in San Francisco, Seattle and Denver, and eventually these groups coalesced into a National Association of Gay S/D Clubs (NAGSDC). With the formation of clubs in Canada, the "national" was changed to "international" and the IAGSDC was on its way.

The organization's first national convention was held in Seattle in 1984. Currently there are some 40 IAGSDC clubs (three in Canada) dancing regularly. The principal emphasis is on Basic/Mainstream and Plus dancing, but Advanced, and even Challenge dancing, are gaining more and more adherents within the IAGSDC, with a few clubs focusing exclusively on A and C dancing.

Initially, gay square dance clubs developed by using the dance experience of a few members and whatever recorded and printed material was available. Some groups worked their way through the Plus level by stopping their records every time they came to an unfamiliar call and putting their heads together to try to decipher the description of the call in the manual. Gradually, individuals surfaced who had had some measure of calling experience, and they were able to help the fledgling dancers polish and refine their style. By the time of the first national con-

vention in 1984, the organization was able to hire two well-known national callers, and since then some of the best known names in American and Canadian square dance calling have called either at IAGSDC conventions or special local functions.

An interesting parallel development is that enough gay square dancers—both male and female—have become interested in calling that there is now a Gay Callers Association. Calling workshops precede each national convention, and a number of young callers whose roots are in the gay square dance movement have acquired enough polish that they are now in demand for calling jobs with straight clubs.

Gay square dancing is active and high-energy, and outside callers who experience it for the first time always remark on the fabulous give-and-take between the floor and caller. For the caller, gay square dancing is a challenge of the highest order: there is no requirement to have "standard" couples, and, since there is also no square dance attire requirement, all the visual cues of biological sex and color-coordinated couples disappear. The caller has to remember which of the men are dancing the woman's part and which of the women are dancing the man's part, but usually after a short period of adjustment, everyone has a good time.

On the other hand, since a majority of gay square dancers learn to dance both parts (they call it "becoming bidansual!"), they tend to be strong dancers with a good sense of position and set orientation.

Contacts between the gay S/D community and the larger straight S/D community have been developing all along at the local level. These contacts have not been without friction at times but the joy of dancing and the shared hobby seem to overcome any initial misgivings. Many gay square dancers have taken membership in local straight clubs, and some

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dancers from straight clubs have discovered that they can have a lot of fun at an evening where unconventional dance roles are the rule rather than the exception.

The IAGSDC is looking forward to its 1992 convention in Albuquerque, and especially to its tenth anniversary celebration in Seattle in 1993. IAGSDC clubs are glad to welcome dancers from other clubs, be they gay or straight. Any takers?

*L.T.S., Baltimore, Maryland*



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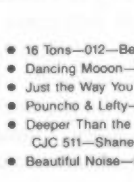
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# UNDERLINING

## THE CALLER NOTE SERVICES

**G**ood advice from Al Stevens and Rudi Pohl in **Notes for European Callers** about *slither* (the Mainstream Quarterly Selection) is:

1. From any wave or two-faced line, have the centers *cross run* and the new centers *slither*.
2. From any two-faced line where the centers are holding left hands, have the couples *circulate, then all four couples wheel around and centers slither*.
3. After a *duxie style to a wave*, have the centers *slither*.
4. From any two-faced line where the centers are holding right hands, have the couples *circulate, then all four couples reverse wheel around and the centers slither*.
5. Do not, under any circumstances, call *swing thru and slither*.

**D**on Beck has a nice singing call for the Plus Quarterly Selection, *cut the diamond*, along with much other good choreo:

- Heads promenade ½, lead right, veer left  
 Women hinge, diamond circulate  
 Cut the diamond, ferris wheel, double pass thru

Track two, extend, swing your corner Allemande left new corner, promenade home (Add 16-beat tag)

**P**erhaps a couple of ¾ tag examples from Warren Berquam in his **Minnesota Callers' Notes** are in order this time:

Zero box: Swing thru, boys run, ¾ tag the line  
 Boys swing thru, girls face right  
 Diamond circulate, girls swing thru  
 Diamond circulate, flip the diamond  
 Recycle, (zero box) allemande left...

Zero line: Pass thru, ¾ tag the line  
 Centers recycle, ends U-turn back  
 Centers square thru ¾, single circle to a wave  
 Boys trade, boys run, circulate, bend the line  
 Star thru, pass thru, trade by  
 Zero box, allemande left...

**S**ometimes we catch some good opinions by Bill Davis in **The New View**: "I am an advocate of using calls from other lists for Quarterly Selections. The selection of *cut the diamond* for the Plus QS is the best selection we have had in recent history. I believe it has a chance of being added to the Plus list. I am certainly in favor of that action. I believe that the only place really new calls can get

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exposure is at weekend specials and at the Advanced and Challenge levels. The reason is that since dancers are not responsible for knowing QS calls, callers do not really get any significant use calling them. *Cut the diamond* is a popular Advanced call. Many Plus callers also call Advanced and are familiar with *cut the diamond*. When it comes time to vote, I believe that will have an effect.

### LINE DANCING, Continued

This couple is on the move continuously pushing and demonstrating their love of line dancing. At every fair, sidewalk sale, festival, you will see Gordon and Adeline with their "Just For Kicks" dancers on a street corner or parking lot, promoting. They led a large group on a Caribbean Cruise in the heart of the cold January weather in northern Michigan.

The Mummeyes even have poems written about them:

Four shuffle steps we now do,  
They love to show us something new.  
Step drag, step drag,  
A happy time is in the bag.  
Step back, right, left, right,  
We dance well into the night.  
Step forward on left, kick with right.  
I must say it's quite a sight.

Left heel out, now bring it back,  
Gordon's to the front, Adeline's to the rear.

Right heel out, now bring it back,  
To Gordon and Adeline we all give a cheer.

Grapevine forward 3, 4,  
We follow them to the door.  
Now turn around and wave goodbye.  
Cause til next week, there is no more.

Gordon's goal is to have a big dance hall, store and restaurant similar to Gilley's. In the photo, the Mummeyes are displaying a photo of Adeline with Mickey Gilley in Canada at a Gilley concert. The Mummeyes and Just For Kicks dancers were the warm-up act for Gilley. The audience loved them and thought they were part of the Gilley entourage. With Gordon's wit and drive, I see that happening real soon.

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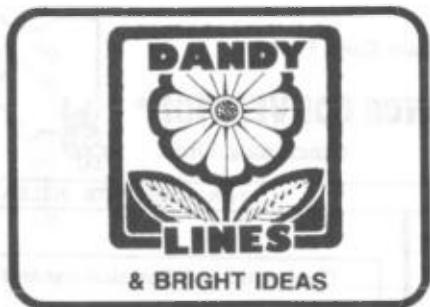
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### FREE SQUARE DANCE OUTFIT

A nice gesture that happened at the 6th Annual Valentine Dance by Espanola (Ontario) Square Dancers is that Merle Canjar and her husband Steve donated some fancy duds to be raffled off. Proceeds go to the Heart Foundation.

Geoff Ford of Milton, Ontario and Tim Crawford of Hamilton have called for this event for four years. It all started with only nine squares, and now in excess of 20 squares come out for the affair. There are two rooms of dancing with four levels. All profits go to the Foundation.

"That's a fine way to make a difference for those less fortunate," says Claire Beaudoin, "especially since this is a tape club of five couples (not squares—couples)."

We'd add that the club deserves a hearty vote of confidence—and *the beat goes on!*

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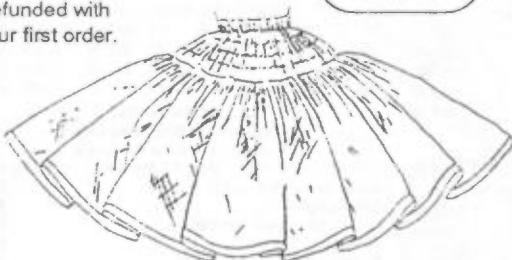
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## ENCORE, Continued.

Every answer involved people, the hired man, square dancers, fellow worker, friends, neighbor, roommate.

2. What prompted you to take lessons? To have fun, meet people, like to dance, my self-confidence and my mom danced in high school.

3. How did you hear about the 4x8 Square Dance Club?

The club caller, newspaper and people.

4. Do you have any suggestions on how we can interest more people in square dancing?

Advertise in the newspaper, TV, place posters around town, tell people or word of mouth.

Since people were the greatest factor in the answers I am going to say that you, the square dancer, are the main source in the promotion program... Art Mackey at the 1980 Washington Seminar.

In Dancing Tips, a reminder: If you get confused on a call, do not stop and turn around. Remember most movement is

forward so stay facing forward and ready to move ahead. If you get lost, someone can help you much better if you just move forward and do not turn unless someone indicates you should. When helping others, it is best just to point where they should be. If you talk they won't hear the caller, if you try to push them then you are out of place and they do not appreciate being pushed, for it makes a person feel like a "dumb bunny."

New Idea: *Two Way Tag* by Bob Davis.

## FRONT LINE COVERAGE

Beauty can be found in quiet places in secluded places, in quaint corners of an old building, as depicted by watercolorist Kathy Becker on our September cover. What's the connection with square dancing? You may ask. None, perhaps. But we could say that beauty can be found in both the old and the new—in an old stone wall; in a new bright blossom; in a so-called *heritage* dance as well as in the latest bit of choreo endorsed by Callerlab.

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## 1991 ORGANIZATION DINNER

During the National Convention in Salt Lake City, Utah, chairmen and representatives of national square dance organizations met for an informal planning session. Attending were Dave Fisher and Mary Adams from Single Square Dancers U.S.A.; Earl and Joy Hoyt, United Square Dancers of America; Art Harvey from Contralab, Ralph and Joan Collipi, chairmen, and Doc and Pec Tirrell, executive secretaries, Roundalab; Mae and Len Sprosty, National S/D Campers Assn.; Stan and Cathie Burdick, LEGACY.

These meetings were instituted by LEGACY to seek ways in which national organizations may complement each other and work cooperatively. Next year the meeting will be expanded in time and called a "Summit" meeting. A project to pursue for the betterment of square dancing and its annual national showcase was suggested unanimously by those attending this year.

Each organizational representative reported on major new projects or goals. SSDUSA's goal is increased recruitment and promotion of singles, with recognition of singles' programs. They are involved in BMI/ASCAP discussions.

Roundalab offers an educational program to leaders and dancers, and now has a membership classification for cuers as well as teachers. They promote rounds and squares together and are working on

publicity and the BMI/ASCAP situation.

USDA has a plan to secure BMI/ASCAP licensing for those not covered elsewhere. They are developing a strong program aimed at youth and are working to gain recognition at national conventions.

NSDCA's goal is to recruit more camper-dancers. Three new chapters were formed in each of the last two years. The organization now stands at 166 chapters, with 15 couples needed to start a chapter. They feel camping and square dancing go hand in hand. They have an attractive magazine and place ads in other publications.

Contralab is designing a new badge incorporating the square, circle and line emblem, working toward a "better marriage" of square, round and contra dancing. A booklet on "What is Contra?" is being developed.

Callerlab, as reported by Stan Burdick who is a member of the board of governors, has two additions to its continuing education program: a textbook for caller training and a CAC report which illustrates standard ways to use all the Mainstream figures. To promote square dancing, a new promotional folder with a modern look is being developed.

LEGACY's 1991 resolutions and recommendations were reviewed. (See August issue, ASD.) Suggestions for "Summit" topics may be sent to Pres & Kay Minnick, chairmen, 6882 Garland St., Arvada CO 80004.



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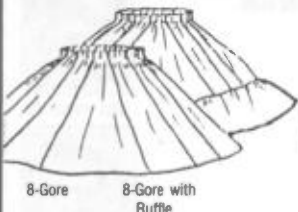
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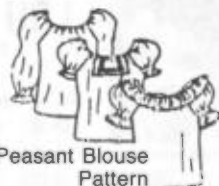
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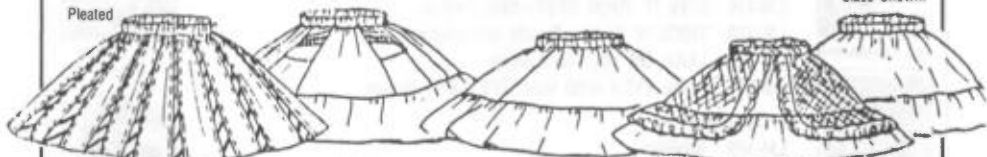
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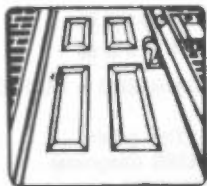


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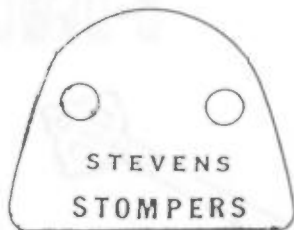
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# English

# Mountain

America's Finest Square Dance Resort •  
**1991 Weekend (2 Day) Schedule**

In The Heart of the Great Smoky Mountains

## 1991 5-Day Schedule

### CHAPARRAL RECORDS W/E

Ken Bower (CA)  
 Jerry Haag (TX), Scott Smith (UT)  
 Gary Shoemake (TN)  
 [RDS] Ray & Bea Dowdy (WV)  
 May 31-June 2

Ray Donahoo (TN)  
 Roy Hawes (GA)  
 Fred McClure (GA)  
 [RDS] John & Mary Lunn (TN)  
 June 7-9

Jerry Sleeman (MI)  
 Nick Hartley (IN)  
 Dick Duckham (MI)  
 [RDS] Chuck & Barb Jobe (OH)  
 June 14-16

Pal Castro  
 Marguerite Harrell (TX)  
 [Rds] Joe Castro  
 June 21-23

Cecil Sayre (WV)  
 Jim Durham (VA)  
 Ed Graham (WV)  
 [RDS] Charlie & Carolyn Hearn (WV)  
 June 28-30

Sam Dunn (OH)  
 [RDS] John & Dorothy Roasa (OH)  
 July 5-7

George Shell (VA)  
 Bill Claywell (KY)  
 No Rounds  
 July 12-14

Bill Everhart (IN)  
 Dave Craw (IN)  
 [RDS] Judy Everhart (IN)  
 July 19-21

GOOD OLE BOYS  
 Sam Dunn (OH), Mike King (OH)  
 Keith Zimmerman (OH)  
 [RDS] Phyllis & Bob Hathaway (OH)  
 July 26-28

Bill Bumgarner (OH)  
 [RDS] Dick & Gail Blaskis (OH)  
 August 2-4

ROYAL RECORDS W/E  
 Tony Oxendine (SC)  
 Jerry Story (TX)  
 Larry Letson (TX)  
 [RDS] Jim & Jane Poorman (IL)  
 August 9-11

Phil Kozlowski (IN)  
 [RDS] Phil Van Lokeren (OH)  
 [RDS] Rocky Bolton (OH)  
 August 16-18

### MAINSTREAM WEEKEND

Gene Record (KY)

August 23-25

Wayne McDonald (TN)  
 [RDS] Dee Smith (TN)

August 30-September 1

Frank Holland (NC)  
 Wayne Smith (MS)  
 Mel Estes (AL)

September 20-22

TO BE ANNOUNCED  
 September 27-29

Bill Stiehl (OH)  
 [RDS] John & Jean Stivers (OH)

October 4-6

LIGHTNING RECORDS  
 Jimmy Roberson (NC)  
 Barry Echols (NC)  
 Bob Price (NC)  
 [RDS] Wenz & Norma Dickenson (TN)  
 October 11-13

CALLERS SCHOOL  
 Gary Shoemake  
 Stan Burdick  
 Ask about 1992 school

Harold Kelly (GA)  
 John Swindle (GA)  
 [RDS] Hal & Sadie Roden (GA)  
 October 18-20

SINGLES WEEKEND  
 George Lavender (AL)  
 Larry Sandefur (GA)  
 October 25-27

Buddy Caulder (NC)  
 John Pritchett (GA)  
 [RDS] Nora Hutchins (NC)  
 November 1-3

Burt Summers (FL)  
 John Robbins (FL)  
 [RDS] Laura Kinstlich (FL)  
 April 28, May 5

EAGLE RECORDS  
 Jim Trimble (IL), Jim Logan (IA)  
 Jim Cholmondeley (MO)  
 Herb Edwards (IL)  
 [RDS] Ted & Luella Floden (IA)  
 May 5-12

King Caldwell (LA)  
 Bailey Campbell (TX)  
 George Horn (OK)  
 Ernie Haynes (OK)  
 Jon Jones (TX)  
 May 12-19

Gene Record (KY)  
 Dick McPherson (NC)  
 Harold Thomas (SC)  
 [RDS] Bonnie & Tom Tomchik (NC)  
 May 19-26

### FIRST YEAR DANCERS WEEK

Frank Gatrell (OH)  
 Scotty Sharrer (OH)  
 May 26-31

### Wayne McDonald (TN)

Curt Braffel (IL)  
 Craig Rowe (IN)  
 June 2-7

### ROUNDS—PHASES III-VI

Tom & Jan Kannapel (KY)  
 Ralph & Joan Collipi (NJ)  
 June 9-14

### Darryl McMillan (FL)

[RDS] Phil & Becky Guenther (KY)  
 June 16-21

Les Greenwood (Can)  
 Lorne Lockrey (Can)  
 Lee Schmidt (CA)  
 [RDS] Neale & Arthurlyn Brown (Can)  
 June 23-28

Marshall Filippo (TX)  
 Jerry Haag (TX)  
 [RDS] Dan & Linda Prosser (PA)  
 June 30-July 5

Tom Allen (MN)  
 Dick Reuter (MN)  
 Leroy Conrad (MO)  
 [RDS] Ray & Gerry Belanger (MN)  
 July 7-12

Ken Bower (CA)  
 Beryl Main (AZ)  
 [RDS] Bud & Cissy Drake (IN)  
 July 14-19

C-1 WEEK  
 (Separate Hall)  
 Darryl Lipscomb (TX)  
 July 14-19

Frank Gatrell (OH)  
 Scotty Sharrer (OH)  
 [RDS] Dick & Pat Winter (OH)  
 July 21-26

Wade Driver (AZ)  
 Tim Marriner (VA)  
 Guest Staff: Don Heins (GA)  
 [RDS] Bill & Betty Lincoln (AK)  
 July 28-August 2

ROYAL RECORDS  
 Tony Oxendine (SC)  
 Jerry Story (TX), Larry Letson (TX)  
 [RDS] Jim & Jane Poorman (IL)  
 August 4-9

Jim Park (MI)  
 Randy Dougherty (AZ)  
 [RDS] Chuck & Sandy Weiss (MI)  
 August 11-16

Ramon Marsch (OH)  
 Ron Hensel (MI)  
 [RDS] Bill Hart & Helen Lilak (OH)  
 August 18-23

C-1 & C-2  
 Ross Howell (TX)  
 Bob Gambell (TX)  
 Mike Jacobs (VA)  
 August 25-30

Shane Greer (OK)  
 Guy Adams (IL)  
 [RDS] Helen & Bill Stairwalt (IL)  
 September 1-6

Ron Schneider (FL)  
 Larry Prior (FL)  
 [RDS] Larry Prior (FL)  
 September 8-13

Larry Letson (TX)  
 Lem Gravelle (LA)  
 [RDS] Marilyn & Cliff Hicks (MI)  
 September 15-20

Virg Troxel (IN) Chuck Peel (IN)  
 John Paul Bresnan (AL)  
 [RDS] John & Dimple Williford (AL)  
 September 22-27

Ken Bower (CA)  
 [RDS] Chuck & Voncille Murphy (MS)  
 September 29-October 4

Bill Harrison (MD)  
 Jimmy Lee (Can)  
 [RDS] Ozzie & Margaret Ostlund (MD)  
 October 6-11

Leo Morgan Dumas (MA)  
 [RDS] Curt & Tammy Worlock (NY)  
 October 13-18

Tony Oxendine (SC)  
 Jerry Story (TX)  
 [RDS] Jim & Priscilla Adcock (VA)  
 October 20-25

ROUNDS WEEK—Phase III-VI  
 Barbara & Wayne Blackford (FL)  
 Frank & Phyl Lehnert (OH)  
 October 27-November 1

FOR MORE INFORMATION CALL: ENGLISH MOUNTAIN SQUARE DANCE RETREAT  
 1096 ALPINE DRIVE • SEVIERVILLE TN 37862 • 615-453-0171 (TN) or 1-800-633-1281