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AMERICAN SQUARE DANCE Magazine

THE INTERNATIONAL MAGAZINE
WITH THE SWINGING LINES

VOLUME 50, No 3
MARCH 1995



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Editor's NOTEBOOK



Recently, we saw a demonstration for Square Dancing on The Today Show with Willard Scott. It was done very tastefully and we felt it was a real shot in the arm for our activity. This brought to mind some of the thoughts that we have shared with you in recent issues of this magazine, discussing all the negative debates on this subject.

Why can't we have a more POSITIVE approach to square dancing? What would it take for either CALLERLAB or ACA to sponsor some of these types of demonstrations? It does take money and most clubs that are willing to do this probably don't have the money to go ahead with such an undertaking.

Instead of wasting time bickering about lists, and the length of time it takes to teach a class, we need put more emphasis on the FUN aspect of square dancing.

We need to market our product in a positive way in order to entice people to join in the fun. What better way than to have it on National TV? It's practically our national dance and we need to bring it forward with this in mind. Trying to get Square Dancing declared as the national dance has been difficult, however, many states have done it in their legislature. We need to keep truckin' on this one. If we do, it will start to grow again!



"Yellow Rocks" are good for your health, as well as your morale!

Learned men of science have determined that the close feelings resulting from a hug will relieve tension and is good for your mental well being.

A news story tells of the formation of an organization called "The Hug Squad." A group from this squad will visit a nursing home, or similar institution, to greet the lonely occupants, many who never have a visitor. After talking to each patient, they are then given a hug by each one on the "Hug Squad."

Well, we don't need a squad, our square dancing contacts provide an excellent opportunity for our daily offering of a hug. Our square dance demo teams surely put this idea to work during their visits.

It is a well established fact that it takes 12 hugs a day to make a person happier and healthier. Are you giving or receiving, your fair share? ✓



Jeanne Briscoe
Salinas, CA

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PRESENTS

- BM 157 It Ain't Nothing But Love by Ron
- BM 158 I Saw The Light by Mac
- BM 160 Smoke Smoke by Jeanne



Ron Mineau
Arroyo Grande, CA

CURRENT RELEASES

- BM 1010 Ruby/Dagging The Bow
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- BM 156 Wait 'Till The Sunshines Nellie
- BM 155 When You Wore A Tulip
- BM 153 Memories Are Made Of This,
Don't Overlook This One

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- Scope 20 Quintango by Ken & Elena
- Scope 51 Jessy Waltz by Larry Warner
- Scope 52 For You by Fran Kropf
- Scope 53 J & L Rag by Larry

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BY-LINE

The Today Show with Willard Scott, recently aired a segment of square dancing and we are so happy it was available for the millions of viewers. Be sure and read our views on the need for demonstrations for square dancing in **Editor's Notebook**.

Hearing Loss Creates Unnecessary Stress for Dancers, a news release, tells us about a device you can purchase if you have difficulty hearing the caller. It enhances the sound and helps you enjoy the dance.

Bob Osgood in **As I See It**, tells about his experiences in calling throughout the years. It is a revealing and enjoyable article concerning "surprises" and "unusuals."

The Fabric of Dancing by Maggie Brown, compares square dancing to your favorite quilt, a feel-good article. ✓

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TEMPO

Jeanne Briscoe

One day when Bill left for work, he noticed an empty lot being prepared for building. He was interested because he wanted to build a house for himself and his family. So, every day when he left for work, he would take the same route and see what had been done.

He noticed that the foundation was poured first and as it became dry and hard, the workmen started putting up the studding. He watched week after week as the work progressed. Soon it began to take shape and he knew someone was building a house.

After a few weeks he observed some digging around the foundation, it was hard to know just what was going on. However, he began to see what was taking place. Perhaps the person having it built decided to have a basement.

The work went on for a few weeks. One day when he passed that way, he saw a terrible thing happening. Some of the studs had given way and part of the house was in need of support. He thought that if something wasn't done, they would lose the house.

You may think this is an absurd example, but it can happen.

Does this bring to mind our structure in square dancing? Do you remember when you

started square dance class how everything was built on a firm foundation? If you have been dancing several years, you probably know this to be true.

So what happens when a basic structure is removed? It comes down around our ears!

Do you see what's happened to square dancing in the past few years? In some parts of our square dancing world, the foundation has all but faded away. Some callers start teaching the new people how to Spin Chain The Gears. I suppose the new dancers don't know the difference, but when they go to their first dance they soon find out the difference.

When we break down the basic structure of something, we risk losing everything that is above it. The worst part is to lose the FUN that our activity is famous for. Without the fun in square dancing, we won't stand a chance of regaining what we once had.

Is it too late to start building again? Is it going to take a completely new structure, starting at the bottom? It's not too late! But we must get going on it. We must start building that structure with even the most minuscule basics, and let it grow again from there.

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THE FABRIC OF DANCING

By Maggie Brown
St. Charles, Missouri



Many of us have a favorite quilt that we use to cover our bed or warm our memories because it was the quilt Mom made. Or perhaps it was a wedding gift Grandma made using scraps of fabric from our childhood...a piece of the curtains that hung in our room, a scrap from that shirt we didn't want to admit we'd outgrown, even a piece of that awful fabric from the cover on the couch that everyone hated. But all joined together it made something worthwhile.

Square dancing is like that favorite quilt. We start with a couple of people from Missouri and put them together with someone from California and someone from Georgia, and then include someone from your home town. First thing you know you have a square. Then you continue by putting someone from New York and another couple from Washington with a

couple from deep in the heart of Texas, plus a couple from North Carolina.

Continuing on like that, before long you have an entire hall full of dancers, all dressed in bright colors and prints, covering the floor like that favorite quilt covers your bed.

Long after that dance is over you can see in your mind that brightly colored dress one lady wore, the loud shirt worn by one of the men, and all the colors of the rainbow swirling around the hall.

You remember the laughter you shared with the people in your square; you even hum bits and pieces of one of the square dance calls set to a popular tune as you hear the caller tell you to "Allemande left, weave the ring." Each dance adds to the fabric of our lives, stitching one week to another, one month to another, one year to another until the dancing has joined the pieces of our lives together until it has covered our lives like that favorite quilt covers our bed. Don't you just love quilts? ✓



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Dear Jon & Susan,
 Hereby, we would like to renew our subscrip-
 tion of American Square Dance for the next
two years.

Let me tell you please, that we appreciate
 much your magazine that reflects all problems
 and aspects of the square and round dance
 world, nationally and internationally. We are
 very proud, as Germans, that we belong to this
 international big family.

Please keep up the good work!

Yours sincerely,
 Hartmut Heiber
 Koeln, Germany



Dear Jon & Susan,

WOW! Another year and it's time to renew.
 This is our favorite magazine we get in our
 home. Wish there were more couples that could
 experience the fun we've had in the 20 plus
 years we have been dancing.

Keep up the good work, we enjoy *all* articles
 in your magazine.

Sincerely,
 Pam & John Stultz
 Ridge Farm, Illinois

Dear Jon & Susan,

Enclosed is a check to renew my subscrip-
 tion to ASD. I have been a continuous sub-
 scriber since September 1970 and want to
 continue receiving your fine publication.

I was sorry to note the passing of Johnny
 Toth and Bill Burleson as reported in the Janu-
 ary issue of the magazine. I had the opportunity
 to know them through CALLERLAB and many
 years of attendance at the National Square
 Dance Conventions.

I was remiss in not writing you sooner to
 express my thanks to you for publishing a copy



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of the article about my retirement as a public library trustee in the November issue of ASD. I received quite a number of calls from area readers of the magazine about the article. Most did not know of my public service as a library trustee for my community.

Square dancingly,
Marvin Labahn
Chicago Ridge, Illinois

Dear ASD,

Enclosed is my check to renew my subscription for 1995. I enjoy your magazine every month—cover to cover. The ads are great and informative. I really enjoy the articles and like to read what songs great recording labels like

DJ Records and Royal Records have recently released.

Thank you,
Melody Tremayne
Williams, California

Dear Jon & Susan,

I am sorry we have let our subscription date slip by. My husband never reads the magazine anymore due to a medical problem. He is in a wheel chair and had to give up his square dance calling. He was a well-known caller here in the Houston area for 36 years and a member of CALLERLAB, but had to give it up three years ago due to this problem.



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Robert Ferguson
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I have been enjoying the magazine myself and sure miss the fun we have had all these years. We still belong to two clubs and I take him as he enjoys watching and I still dance. Square dancing has been the very best part of our lives.

We just celebrated 50 years of marriage, December 29, 1994.

Squarely,
Buck & Susie (Mildred) Flanagan
Houston, Texas

Dear Editors,

Please hurry and get my subscription up to date so I don't miss a single issue of American Square Dance. Many of the Easy Level dances are fun for my seniors to do, and the Country Western dances are just the ticket to go with the snappy music we like so much.

The new print and format you've adopted make the magazine a pleasure for these eyes to read.

Sometimes I feel that a few of your contributors belabor the problems of square dancing needlessly. Most of the dancers I know dance for the fun of it and don't seem to give a hang about anything else except the pleasure and sociability they gain from a night spent dancing with their friends. They don't analyze every move they make, and they laugh a lot while they dance. Square dancing is a time to let go of your problems and to enjoy life.

Enough said!

Happy New Year!

Sincerely,
Elsie H. Epke
Brockport, New York

Dear Jon & Susan,

I have square danced since 1910, 85 years I have had it, but now in my olden days I am quitting to stay home and let the world go by, if I can—I have just passed 85 years of square dancing, and any other kind of dancing, polka for instance. I am 93 years old and I'm feeling the years.

Sincerely,
Lula Maddock,
Houston, Texas

Dear Jon & Susan,

When I read Les Gotcher's letter (*Feedback*, pg. 78, Dec. 1994), I greatly miss my late friend Paul Hartman. He certainly could give some comments on it. Paul had one thing in common with Mr. Gotcher—he never was bashful to voice his opinion. Nevertheless, he probably never would have put to print a sentence like,

"I can't find a single hindquarter to kiss." Paul knew a wealth of German proverbs, and there is one saying: "If you say what you like, you will hear what you don't."

I am quite undecided whether to find this letter hilarious or annoying.

Yours squarely,
Heiner Fischle
Hanover, Germany

Dear Jon & Susan Sanborn,

I am now living (at a new address) and would be happy to receive your excellent magazine there.

I've been calling/dancing for forty plus years now and can tell you, the activity is thriving in Sussex-by-the-sea.

Happy sets,
Gordon Brooks
West Sussex, England

Dear Jon & Susan,

Enclosed is our renewal for one year of ASD. We read it from cover to cover as soon as we get it. We enjoy it very much, always seem to pick up on something useful. Sometimes get aggravated with folks who come up with solutions that will only make things worse.

I feel there is no real problem with either list of calls with our present dancers. The real problem is finding new students who want to commit the time required to learn to dance. I feel any program over 15 weeks at 2 hours per week is too long. Until we have a program that is attractive to new people, square dancing will continue to decline.

Kansas City area lost 7 clubs in 1994. We have lost one club already in 1995. I hate to hang crepe, but that's the way it is.

Sincerely,
Milt Bennett
Kansas City, Kansas

Dear Jon & Susan,

Please renew our subscription to the American Square Dance Magazine, as our lives wouldn't be the same without it.

Thank you,
Mike & Shirley Banks
Topeka, Kansas

Dear Sanborns,

In the next year or two I need to have eye surgery — cornea transplants. I read in an old book that after this type of surgery it is impor-

tant to avoid sudden head movements. One lady I met at the doctor's office said, "Oh, you can exercise, walk etc., but not square dance (haha)." Of course, she didn't know that square dancing is the very thing I want to do.

I do have an advantage in knowing how to do Advanced dancing, which is much easier physically. At our local Advanced club we do only Hash, no singing calls; so that cuts down on the strenuous swinging and rapid movement included at a Plus dance.

Has anyone reading this had this type of surgery? If you have, would you answer and tell what your recovery was like? Of course, I will follow all my doctor's advice, but he is not a Western Square Dancer and does not know the kind of exercise involved.

Thanks,
Emma Prichard
(my pen name)

Dear Jon & Susan,

Please renew our subscription to ASD Magazine for another year. We love the articles and have shared many of them with our square dance friends. Many ideas have come from ASD. Keep up the good work.

Stay young and keep dancing,
Carol & Jerry Klinkenberg
Loveland, Ohio

Dear Jon & Susan,

I sure was pleased when you added The Country Western Line. Sure enjoy the Contra articles by Don Ward.

Keep up the good work and renew my subscription for another year.

Thanks again,
Ed & Ann Graff
San Diego, California



♣ ♣ ♣ St. Patrick's Day ♣ ♣ ♣

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NEW ZEALAND

The Land of the Long White Cloud

By Thelma Ashton, Vancouver, BC

Once visited, never forgotten. I just came back from a lovely holiday touring both the South and North Islands. I visited with my friend, Arthur Diaper, from Cathedral Square, Christchurch. I attended the A1 program at Cathedral Squares and danced to Art and Blanche Shepherd's fine calling where everyone was very friendly and welcoming. On October 25, 26, 27, we attended the International Convention held in Christchurch. Caller Mike Seastrom from California attended with wife Gail and his two sons. There were many skilled Round Dance cuers on the program.

Thank you to all the friends I met, to Trisha and Jim Bell and Olive and Keith Rayner for the excellent tours we had. Hi! Mary Stanley.

After a pleasant week in Christchurch, the Garden City, we visited Cromwell and Arrowtown, Queenstown and Lake Te Anau, gateway to Fiordland and the famous Milford Sound. Memories are of the Gold panning, jet boating on the Shotover River, exhilarating! - watching the bungy jumping, the gondola ride to Bob's Peak, overlooking Queenstown and mountain peaks of the Remarkables; the cruise on Lake

Wakatipu to the Walter Peak Farm and the sailing through Glow-worm Caves at Te Anau. Next, we traveled the West Coast up to Haast and the Pancake Rocks at Punakaiki, where the Tasman Sea crashes and fumes through the blowholes, Arthur's Pass and climbing on the rocks by Franz Josef Glacier. Truly beautiful country.

Later I joined a tour in Auckland visiting the lovely Bay of Islands at Paihai, sailing across the Bay on a catamaran. Then a side trip to the tip of the North Island to Cape Reinga and a drive on the Tu-Tu over the sand dunes in the river and on 90-mile Beach. This is where "Lawrence of Arabia" was filmed.

Next a trip to the hot pools and boiling mud at Rotorua. It was Springtime and quite warm. Then to a "Hangi" feast and entertainment by the Maoris. As I was on the front row I was treated to the Haka.

I shall always remember the turquoise blue water, the friendly New Zealanders and the hospitality, the Pavlovas for dessert and the 70 million sheep and fields full of deer. Anyone going to visit the Convention in Christchurch next October? Come on Square Dancers, square up and form a tour. Good on ya! ✓



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Country Line

by jim and jean cholmondeley

Country Western dancing at the 44th National Square Dance Convention in Birmingham. There will be a CW Hall as well as a panel on "Integrating Country Western into Square Dancing."

We are honored to have been asked to be on the panel and hope to see many of you there. Stop by and say HI. I have been in contact with Johnnie and Peggy Sexton, Program Chairmen, and found out that they consider square dance attire or "ladies in jeans" to be appropriate for the CW Hall only. Ladies in jeans will not be permitted in the Square Dance Halls. I think this is a very fair compromise and very farsighted by the 44th Convention. We are sure you will learn many good dances to take back home in the CW Hall as well as just having fun.

Jim will be calling during the convention and we will have to schedule our time to be able to be in both areas. Our book Combined CW and Square Dance Lesson Plans, available through Hanhurst Record Service, will be available at the convention. Additional material will be made available at the panel discussion. Hope to see you there!



The PARTY TANGO By Parry Spence

MUSIC: Party Crowd by David Lee Murphy
on MCA Album "Out With A Bang"

Traveling Couples Dance

Counts - 64

TANGO SWING LEFT & RIGHT

(1 - 8)

Begin in closed position with man facing LOD, hands joined in front (waist high). Start on Right foot, step fwd and to the left of partner, tap Left heel fwd swinging arms out to the sides, hands still joined. Step back on Left foot into starting position with hand in front, step Right foot next to Left foot. Repeat only to the other side. (foot work is the opposite)

TANGO SWING LEFT & RIGHT

(9 - 16)

Repeat above

PASS & PULL FWD & BACK

(17 - 24)

Facing partner, begin on Right foot. **Men** release Right hand & offer to partner at back of his waist. **Ladies** pass under the man's Left arm (both take 2nd step fwd and to the left with Left foot). Ladies grasp man's hand behind his back, both step fwd with Right. At this point you should be back to back, hands joined. As you arch backs and pull, tap Left toe back. (Counts 17 - 20)

Return to starting position by releasing (lady's Left - man's Right) hands, stepping back on Left foot, ladies stepping back under man's arm (both on Right foot), step and to the left on the Left foot back to the beginning position, tap right next to left.

PASS & PULL FWD & BACK

(25 - 32)

Repeat above to the opposite side using opposite foot work.

WRAP TURN

(33 - 36)

Facing partners, men step in place (Right, Left, Right, Tap Left toe). Lady's turn to the Left into a wrap using the same foot work as the men. Men while the lady's are wrapping you bring Lady's right arm over her head & move into a waist high (both hands held) wrap, facing Line of Dance.

TANGO SWAY

(37 - 44)

Traveling fwd in a wrap position, begin on Left foot, step fwd to 10 o'clock diagonal, tap Right toe next to Left foot. Step fwd on Right to 2 o'clock diagonal, tap left toe. (repeat above) (4X's - step-tap, step-tap, etc.) On last step-tap the man slides behind the Lady, keeping hold of hands.

OVER HEAD TURN

(45 - 48)

With hands joined, the man brings Lady's arms up over her head as she does a FULL turn to her right (stepping and turning in place - L, R, L, Tap). As she does a full turn, both right hands are placed on her right shoulder. Both Left hands are extended to the Left.

CROSS OVER TURN

(49 - 52)

Hands joined, Man brings both Left hands over the lady's head, (in front of her face) and releases. At the same time they are both stepping fwd crossing slightly in front with right foot. Tap Left to Left side as Left hands are released. Right hands follow over head, in front of her face, DO NOT release. At same time Left foot steps fwd and across, tap right toe to side.

CROSS OVER TURN

(53 - 56)

The lady does a single full turn to the right (man's right hand lead), back to the beginning of position of the "Cross Over turns" (Right hands joined at her shoulder and Left hands extended). The lady's turn is R,L,R, tap, the man's foot work is the same only in place.

CROSS OVER TURN

(57 - 64)

Repeat again only this time begin on Left foot, and turn with a 1/2 turn to the facing partner position with hands joined. It should end on a Left foot Right Toe Tap.

Repeat Dance

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AS I SEE IT

bob osgood

Tales Of A (Once) Itinerant Caller

In the last twenty of thirty years the traveling caller has come into his own, playing a major part in the ever-changing growth of the activity. Today, even small communities, with their own regular callers, have the opportunity to bring in a caller from another area, another state or even from another country. It was not always so.

In the early days, with a scarcity of full-service callers, folks solved the problem by sharing. Many dancers knew one or two calls, and at the dances each square would have a "caller" of its own. When the band started playing, the designated individual in each square would call for his or her own unit. It never seemed to matter that all the squares were doing a different dance; they seemed to manage.

With the escalation of square dancing in the late '40s, many men and women took up calling and by the 1960s it was estimated that perhaps as many as 10,000 owned sound systems, taught beginner's classes and called for clubs. With the advent of regional, state and national square dance festivals and conventions where dancers had an opportunity to enjoy callers from areas other than their own, it was a natural next-step for the callers to travel, to visit other areas and it was an opportunity for dancers who might never leave "home-turf" to sample the unique calling skills that were being developed.

Those individuals who traveled to call outside their own bailiwicks, especially those who "hit-the-trail" early on, doubtless have many stories to tell. They were pioneers of a sort. In some instances dancers would treat them like royalty - but not always.

At a small Midwest town back about forty years ago, I arrived sufficiently early to call an evening's program and waited for someone to come and open the hall. Eventually, with increasing concern that I was in the right place, a janitor arrived, unlocked the doors, turned on the lights and then disappeared. By the time I had hauled in the equipment and set up, the dancers arrived and were ready to go. Waiting

a few minutes past the posted starting time for someone to introduce me, I finally decided to introduce myself and "get the show on the road."

It was a strange evening. I didn't know anyone and only by going down on the floor between tips did I get any reaction from the dancers. They were fine dancers, but they made little or none of the usual whooping and hollering and very little clapping at the end of a call that was customary in other parts of the country.

I was never so glad to have an evening end and, when it did, not one dancer came up to say "thanks" or "good bye"; they just left. When the club representative came up to pay me, he asked if I would join them at the groups' usual after-the-dance coffee shop. With not a little foreboding I did. The place was loaded. All the dancers were there.

The minute I stepped through the door everybody stood up and began clapping and shouting and making all kinds of noise. A place had been reserved for me at one of the tables and it was evident they had waited to eat until I had arrived. Everybody came up to talk. Eventually, I got around to asking why they had been so quiet during the evening. Hadn't they enjoyed the dance?

"Of course we did! Couldn't you tell? Nobody left early, did they?"

"Then, why," I asked, "were you so quiet?"

They looked a bit confused. Then one of them explained. "We've never had a guest caller before and we decided, even though we are usually quite noisy, that this would be impolite. Were we wrong?"

I assured them that they weren't exactly wrong, but in the future it might be best if they weren't quite so polite.



Early traveling experiences included many "surprises." There was the time I was invited to be the featured caller for the annual square

dance festival at a major city in one of the Southern states - the first out-of-area guest caller to do their big event.

Once the plane had landed I waited to collect my miscellaneous belongings and consequently was the last to get off. I remember hearing the stewardess say, "Apparently they're expecting the governor or some 'bigwig' to come in on this flight."

As the cabin door opened and the steps rolled into place, I could hear a band playing but, because of the people in the aisle, I couldn't see anything. Finally, I picked up my carry-on luggage and moved toward the exit. The people outside were making considerable noise and, as I reached the doorway, the stewardess said, "It wasn't anyone else on the plane - so it must be for you."

As I arrived at the top of the steps, a man and an attractive young lady walked up to meet me. Handing me a gigantic key, he said, "We greet you on behalf of the Mayor of the city." "And I'm your hostess!" said the lady. With the key to the city in my own hand, the man took my briefcase from the other and replaced it with a microphone and said, "Will you call a dance for us?" It was at that point that I noticed about a dozen squares of dancers formed on the tarmac and ready to go.

I have no idea what I called, but I'll never forget that welcome!



My first calling experience in New England came in the late 1940s. As a guest of Charlie Baldwin at this dance in Boston, I was asked to call. It didn't take long for me to realize that I was in foreign territory, foreign at least in the style of dancing I was familiar with. At that point in time and in that area, when an Alexander left was called, the grand right and left that followed went full circle. The dancers would start off in the regular (for me) way, but when meeting their partner halfway across the square, instead of promenading, they'd do a little balance (or a big clump-bump balance) and then continue on with the right and left grand until they were reunited with their partners at "home."

Another "surprise" came following my call when a lady came up to explain, "Young man, when you call an Alexander left here, you call a right and left grand!" In the dance I had just called, I simply skipped a right and left grand following the Alexander left, calling for partners to promenade instead. No dice., "That's not the way we do it."

Among the surprises facing those of us who ventured out as traveling callers were differences in styling and terminology. In parts of

Texas, for example, the call for a left Alexander might be "On the corner with the old left hand - partner right, go right and left grand." Or, it might be "Swing on the corner like swinging on a gate - right to your honey and a grand right eight."

As far as styling went in those early days following the second world war there was little or none that was uniform. The smooth sliding dance step predominated but the visiting caller would have to take his timing into consideration when he hit the areas where the slower two-step of the Sweetwater or Abilene "Lift" were used and it wasn't uncommon to run into pockets of dancers who kept alive the traditional clogging.

Depending on where you were you might run into half a dozen ways to promenade (hands held in front with the right hands on top, or hands in front with left hands on top, or varsouvianna, open escort, closed escort, skirt skaters, etc.). There were a number of ways to do a partner swing. Allemandes were done sometimes with the hands up in a pigeon wing, sometimes with a forearm grip and frequently with a handshake hold. In parts of Oklahoma and parts of Texas the calls for all around and see saw were done in reverse (left shoulder around corner, right shoulders around partner) to the way they are standardized today. Much of this had little bearing on what the caller called because, back in those days the dancers rarely danced anywhere but in their own area, with friends who danced as they did. However, with the advent of the big area dances, festivals and conventions we began to see the importance of a form of standardization that would allow dancers to dance with confidence in any area and to any caller. At this point the job of the traveling caller became simplified.

The old Boy Scout motto "Be Prepared" was, and probably still is, a good reminder for the caller who travels. I don't remember how many times a power-outage during the course of a dance called for inventiveness on the part of the caller. On one occasion while doing a stint in the timber country of Washington State, a neighboring building to the square dance hall turned out to be an active sawmill. Every time a log was fed through the saw blade the power in the dance hall dropped with the result that the lights dimmed and the turntable slowed to a fraction of its normal speed. Then, just as suddenly, the power came back and the speed of the turntable shot back up to where it was supposed to be. I made the mistake at first of compensating for the loss of power by increasing the speed control on the turntable. When full power was restored the tempo increased far beyond normal - it was a wild one.

A challenge of a different type occurred at a dance I called in a Grange Hall in Oregon. Along about the second tip of the evening, the folks started baking apple pies for the supper part of the program. With the aroma filling the hall and my anticipation growing, I realized that halfway through the evening part of the crowd took time out to eat while the others danced. Then, when they finished eating, the others had their turn. It got tougher and tougher to call as the evening went on. I eventually got fed, but I almost threatened to put into future contracts that if baked goods were to be prepared on the premises and during the dance, I, the caller, would get first crack at them.

And there were always the "usuals" to contend with. In those earlier days, the caller, in addition to planning the square dance portion of the program, would also schedule the rounds which he would play and cue, if needed. This had a bearing on the total time planned for the program. That's why it was a bit disconcerting, to get to a dance, be ready to start, only to have the club president caution me, "Don't play any rounds. Our dancers (all twenty-eight squares of them) don't like round dancing."

That's almost as strange as having the sponsor of a dance inform you not to use any mixers. "The dancers only want to dance with those in their own square." This was at a time when mixing of dancers was a standard procedure, a way of developing friendly dancers and counteracting cliques. It was interesting, in one particular instance, to note something I hadn't run across before. In checking out the hall, a beautiful one by the way, I noticed a series of numbers painted on the floor. It was explained that each spot identified the location of a square. At the start of the season these spots were each sold to a set square of four couples and this would be their spot for the entire dancing year. To dance in that hall you needed to be a part of a

set square and you had to decide among yourselves beforehand what position in the square you wanted to hold. If your group purchased square number 17 and you decided to be couple three for the coming months, your designation would be 17-3. No one without a reserved spot could attend a dance and it was up to the members of a particular square to fill a position if one of the regular members was unable to attend. Unusual, to say the least.

• • • • •

Of equal importance in these early calling ventures was the caller's partner. This would become quite evident when he would come into a hall to start a dance and all of the ladies would gather around the caller's wife to check out what she was wearing. Remember, for the most part, this was a time before the appearance of square dance magazines which were filled with what the fashionable square dance lady wore, and this was a rare opportunity to see and feel and then go home to the sewing machine and create a wardrobe.

• • • • •

Finally, back in 1958 when Alaska officially became a star in our flag, Becky and I were invited to be the featured caller-couple at their first big festival. It was an honor for us and a major undertaking for the Alaskan square dancers. We arrived in Anchorage a day early and had a little chance to visit the sights. In looking around the town, we dropped into the local Safeway store where seated at a table by the checkout stand was a lady in a square dance dress selling homemade fudge. We couldn't help notice the sign atop the table. It said, "Help bring Becky and Bob Osgood to Anchorage. Buy candy!" We did. ✓

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People/Events

IN THE NEWS

Editor's note: If you have square dance news you would like to share with ASD readers, please send it to us, along with your name, address and phone number (type written, if possible, but not necessary) to ASD Magazine, 661 Middlefield Rd., Salinas, CA 93906-1004, or FAX it to us at (408)443-6402. We'll do our best to include it in a future issue.

SQUARE DANCE CALLER BOB PARIS HONORED

Bob Paris of Danbury, Connecticut, celebrating his fiftieth year as a square dance caller in the Connecticut/New York area, was honored at a special square dance on Friday, September 30, 1994. The dance, with a packed hall of well over thirty squares attending, was hosted by the Rocking Rooster Square Dance Club of Newtown, Conn., a club Bob started in 1961. The Berkshire Mountain Boys, his original band, led by accordionist Aldo Tulipani, upright bassist John Tulipani, and featuring fiddler Bud Morrisrow, accompanied him in his calling. Special guests included Bob's son Mark on the electric bass, and long-time caller Oscar White on guitar. The program featured many rewards as well as tributes from callers, cuers, and dancers around the country.

Bob started calling as a young man with the Berkshire Mountain Boys — Aldo, Albert and John Tulipani — and has created a wide following over the years with his great calling. He hosts square dance weekends, cruises, trips, camping weekends, as well as calling for many clubs in the Connecticut-New York area. He is a regular caller for the Rocking Roosters, Circle Bee, Putnam Prancers and Friendly Squares, among others.

Bob is part Cree Indian, born in Canada, who moved to Vermont and then Connecticut, where he has lived since the 1930s. He and his wife Barbara live in Danbury, and their three children and seven grandchildren live nearby.

Fifty years is a milestone in any profession, especially square dance calling, and all of Bob's many fans will agree that he doesn't get older, only better.

*Submitted by Dan & Norene Foley
Ridgefield, Connecticut*

OREGON'S SUMMER FESTIVAL

Oregon's annual "Summer Festival" for square dancing, round dancing and clogging will be held this year at the Oregon State Fairground in Salem, Oregon July 14, 15 and 16. This year's theme is Dance With Pride in '95.

Featured caller is Randy Dougherty of Arizona and Minnesota. Featured cuers are Ralph and Joan Collipi of Salem, New Hampshire. Featured youth caller is Brent Mawdsley of Vancouver, British Columbia, Canada. Featured clogging instructor is Janice Hanzel of Dublin, California. Also, any Oregon Federated Club Caller or Cuer is invited to be on the program.

Not only will there be a lot of dancing, but many special events such as sewing clinics, vendors' booths, entertainment, Grand March, Singles events, Youth activities, after parties and even an Education Seminar.

The big special event this year will be square dancing on the steps of the Oregon State Capitol on Friday, July 14 from 2:00 PM until 4:00 PM. A free shuttle bus from the fairgrounds and back will be furnished to all dancers wanting to join in the fun.

One local club will be hosting a Trails End Square Dance and another a Trails End Round Dance. Parking spaces for self contained RVs will be available right at the fairgrounds.

For further information contact Doug or Janet Wilken at (503) 363-3707 or Ron Schmit at (503) 623-3479.

DETROIT, MICHIGAN IN 2000

The Michigan Council of Square and Round Dance Clubs and Michigan dancers are looking forward to bid in Birmingham to host the 49th National Square Dance Convention, to be held in Detroit, Michigan in June, 2000. Lloyd and Linda Catey, the Council's 2nd Vice President, Past Treasurer, and Publicity Chairman for the 1982 National Square Dance Convention were elected as prospective General Chairman at

the Delegate's meeting on February 11, 1991.

Centrally located Michigan has the support of surrounding states, Indiana, Illinois, and Ohio, as well as Canadian dancers. Cobo Hall is one of the finest and largest facilities under one roof to host a National Square Dance Convention.

*Submitted by Lloyd & Linda Catey
Editors, The Michigander
Grand Ledge, Michigan*

CLARK AND AILLENE ELLIOTT

Clark and Aillene Elliott of San Diego, California, have launched a new concept in Contra Dancing for club square dancers. Their "TEA DANCE" meets on the 4th Sunday of each month at the War Memorial Building in Balboa Park, San Diego, for an afternoon of Contra, Round, and Square Dancing. The dance starts with a half hour of rounds taught and cued by Aillene followed by two and one-half hours of contras and squares called by Clark with Aillene cueing rounds between tips. The Elliott's dance is one of a group of Sunday afternoon dances sponsored by the "Reels and Squares" of San Diego.

The Elliotts have been involved in club square dancing since 1956 and have written several rounds and contra dances for club dancing. One of their rounds —*Rainbows*— was recently chosen as the Round-of-the-Month for the San Diego Round Dance Instructors and the Round Dance Instructors of Southern California. The success of their Sunday afternoon dances is indicative of the growing interest to CONTRA in Southern California, where Contra Dances within the club dance environment have recently reported regular attendance of as many as 50-60 dancers (six to eight squares).

The Elliotts will be calling contras and cueing rounds at the THIRD ANNUAL WESTERN CONTRA DANCE WEEKEND June 2,3,4, 1995. The weekend will again be held on the campus of the Idyllwild School of Music and The Arts (ISOMATA) in Idyllwild, California, two hours driving time from San Diego and/or Los Angeles. The staff for the Third Annual Western Contra Dance weekend includes Leif and Anna Lee Hetland of Cherry Valley, California. Information and registration forms are available from Leif and Anna Lee Hetland, 9331 Oak Creek

Road, Cherry Valley, CA 92223 (909) 845-6359.

The Elliotts are members of CALLER-LAB, CONTRALAB and ROUNDALAB as well as local dance organizations. They have also called and cued at many National and State Conventions.

COUPLES HONORED

The Akron (Ohio) Area Square and Round Dance Federation held their Second Annual Honors Couple Dance on February 5, 1995, at Spring Lake Center at Lakemore, Ohio. The event honored couples selected by their home club for their work on behalf of and support of square dancing. Those in attendance had the opportunity to vote for one couple from the nominees to be honored at the Ohio State Square Dance Convention in May 1995, along with the honorees from the other Ohio Federations.

Selected to represent the Akron Federation were Wendell and Marilyn Porter from Ravenna, Ohio, members of the Circulators Club. The Porters are second generation winners, as her parents Mr. & Mrs. Ralph Monroe were the Honor Couple recipient several years back.



Other nominees were Don & Patty Reibold of Alliance, Ohio, members of the Minerva Burliques; Larry Slack and Eleanor Wolfe of Canton, Ohio, members of the Red Lantern Flames; and Bruce and Janet Carmany of Clinton, Ohio, members of the Lads and Lassies Club.

During the afternoon, one of the local callers is recognized as Honor Caller of the Year. The selection is made by a committee from the Federation in recognition of a caller's "inspiration, leadership and helpfulness to

all with whom he has come in contact." The 1995 recipient is Tom Rudebock of Leetonia, Ohio.

Cueing the rounds for the afternoon was Jay Kaser of Canton, Ohio. The caller was Tom Rudebock of Leetonia, Ohio.

*Submitted by Fred Cornell
Akron, Ohio*

JAMES C. JETER

The square dancing world lost a very special friend, James C. Jeter. He fought the battle with cancer for the past two years and passed away January 3, 1995, at Schumpert Medical Center in Shreveport, Louisiana. James was a caller and teacher for the past thirty-five years. He will be missed by all.

The Family of James Jeter

IN MEMORY

The square dance world lost another great supporter when George Horn passed away November 17, 1994. George and his wife Eva had danced for 30 years, called for memorial squares in Tulsa, Oklahoma, 27 years, called at ten national festivals, Peaceful Valley Dude Ranch in Colorado 25 years, English Mountain, Tennessee, two years, all over Oklahoma, Kansas, Texas and Arkansas, and called in England in 1993.

He was a member of CALLERLAB since 1975, an active member of Tulsa area Caller's Assoc. and Oklahoma State Callers Assoc. George and Eva worked with handicapped square dancers for 15 years and were working with children with learning difficulties. They had given the presidents of their club a gift subscription to *American Square Dance Magazine* for many years.

Mr. Horn is survived by his wife, five daughters and sons-in-law, 16 grandchildren and two great grandchildren, along with a host of friends who will miss him and his love for his family and square dancing.

A LOVING TRIBUTE TO BOB WRIGHT

Our Square Dance World was saddened by the passing of Bob Wright on November 12, 1994 in Lynnwood, Washington. Bob was born July 17, 1918, near Augusta, Kansas. He attended school and graduated from Augusta High School in 1936. He married Beatrice Pouncey on July 6, 1936, and

moved to Wichita. He served in the Navy in the '40s. Returning to Wichita, he worked at Boeing until being transferred to Seattle in 1960. They raised a lovely family of four boys and a daughter and all were by his bedside during his illness.

Bob loved music and at the age of 14 was playing the guitar with his father at "Barnloft Dances."

Bob became popular in the '40s and '50s calling for a number of clubs here, teaching lessons, and appearing on National Convention programs.



He bought the "Hayloft Square Dance Barn" in Seattle, where he had dances and taught lessons.

He had been in ill health for several years. We all miss Bob, but he's in good hands and at rest. Our thoughts and prayers are with Bea and family. His many friends will remember him fondly.

*Submitted by Rachel Thompson
Wichita, Kansas*

Editor's Note: Our deepest sympathies go out to the families of James Jeter, George Horn and Bob Wright.

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Many people discuss lists as though they are critical to the survival of square dancing. But clubs that sponsor beginner classes are the backbone of square dancing. Some have classes every year; some do it every other year; and some do it when the need arises. Most clubs survive by virtue of a slowly changing leadership of dancers. Others survive because of the continuity provided by a caller. But, in whatever format, these sponsors are the foundation and the future of square dancing. Whether a club is Mainstream or Plus is not important. Sponsoring classes is.

A club sponsors classes for one basic reason — to get new dancers for the members to dance with in the future. Most dancers would like to dance with others who can dance as well as they can and, hence, from a short-

sighted position, would just like to see last year's beginners get better. Every time a new class is incorporated into a club, the average skill level declines. This is too bad. But since new dancers are critical to the long-term survival of the club, new classes are a vital necessity.

None of this is new. What is important to remember is that a club needs new recruits who are willing to be trained to the degree necessary for dancing at the club's chosen level. This means commitment from the new dancers. During the course of lessons people who are not willing or able to make the commitment to become club level dancers are filtered out. That is as it should be since the basic reason the club is giving of their time and adrenaline to sponsor a class is to get new members for the future.


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Our members are not decreasing because new recruits must make a greater commitment today than in the past, but because it is harder for people to make the commitment. The people who have given clubs continuity in the past are those who are taken enough by the activity to make it part of their life. Today, there are more things competing for the non-dancers' time and commitment. Thus, commitment to one thing such as square dancing, is tougher.

Most activities do not require the same level of commitment. To learn to square

dance you must commit the same night every week to that activity. You can't change nights at your discretion. You can't go and practice whenever you have a couple of hours free. You must arrange your schedule to correspond to the class. This is an order-of-magnitude greater commitment than is required by most of the activities with which square dancing must compete. Team sports are tough to organize and maintain. But we like ours and thus make the commitment to keep it going.

The list of calls that a club uses does not affect the size of classes or their success. The calls that the sponsoring club dances is the only important list. Those are the calls the class must learn. If you have dancers that can dance at your club, don't worry about the lists. They don't count. ✓



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by Bob Howell

EASY LEVEL

Many callers in the past have avoided using the original version of Amos Moses when doing a one-night-stand, as it is not an easy routine to learn due to the various twists and turns that are required, and anyone that frustrates very easily will quickly walk off the floor. John Cook of Allendale, MI has written a simple version that employs the same music, but reduces the complicated second part of the dance. I have used his pattern on frequent occasions and have had total success with dancers of all ages. It makes a fine solo dance. To distinguish it from the original, I have termed it the...

AMOS MOSES (Cook)

Formation: Solo. No partners necessary.

Music: Amos Moses - Jerry Reed - RCA Victor 447-0896

Routine:

Counts:

- 1&2 Put right heel forward and bring it back
- 3&4 Put left heel forward and bring it back
- 5-8 Vine right, clap hands as you stamp your left foot on count eight.
(Step to the right with the right foot. Step behind the right foot with the left foot. Step to the right again with right foot, but turning 1/4 right to face the right hand wall. Stamp the left foot beside the right as you clap your hands.)

Try it, you'll like it. A very quick-teach.

From Hannover, Germany, Heiner Fischle has sent along a nice little mixer which uses a spirited piece of music. Following is a dance that he has written called the...

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VIVE LA COMPAGNIE MIXER

Formation: Single circle. All facing the center. Can be done either with partners or with uneven numbers of gents and ladies.

Music: Vive La Compagnie - Top 25372

Routine:

Everybody circle left
Circle right, the other way back
Drop your hands, go single file
Ladies out, backtrack
Find somebody, swing
(Vive, vive, vive, l' amour
Vive, vive, vive l' amour
Vive l' amour, vive l' amour)
All promenade.
(Vive, vive, vive l' amour
Vive, vive, vive l' amour
Vive l' amour, vive l' amour
Vive la compagnie!)

Note: Heiner states that "It is easy enough. The only thing is to tell the dancers that the lost and found counter is in the center and not on the rim."

Henry Garfath of Winchester, England, has adapted a routine based on an old European folk dance called the "Devil Dance." He states that it was born out of necessity, because although he normally began it in lines of three facing the caller with the "minority" sex in the center file, it could be three dancers of the same sex. The "necessity" was a dance for 60 men and 5 women. No one had thought to warn him in advance. Henry calls his dance the...

DEVIL'S HORNPIPE

Formation: Lines of three facing the caller.

Music: Henry uses the "Lamplighter's Hornpipe"

Routine:

Meas:

- 1-8 Middle dancer turn to right hand dancer, give hands and gallop down the hall and back.
- 9-16 Middle dancer turn to left hand dancer, give hands and gallop up the hall and back.
- 17-24 Middle dancer and right hand dancer do-sa-do and right hand turn once and a half.
- 25-32 New middle dancer and left hand dancer see-saw and left hand turn once and a half.

Note: All dancers are now in new places and the sequence can begin again. It's best to stop the second or third time everyone gets back home.

I don't have a "Shamrock" dance for this month, but here is one that comes close with a "Clover." I'm just adding one petal.

Glen Nickerson of Kent, WA has written an adaptation of Bill Kattke's "The Four-Poster" and has called it...

FIELDS OF CLOVER

- Formation: Triple Proper contra lines; #1, #4, #7, etc., active but not crossed over. Can also be done as a triple minor in four couple sets.
- Music: "The Cottagers," (a medley of Irish Rover & Bonnie Dancers) on The Greensleeves Country Dance Band record "Barn Dance Two" (BR2), or similar.
- Routine:
- Music Beats: Sequence:
- A1 16 Actives Cast Out to a Mirror Hey for 3.
(Actives roll out to cast down one place, between #2 & #3, and dance a symmetrical Hey for 3 - man with men, lady with ladies. Both start and end the Hey facing diagonally down and in between #2 & #3. Each #2 dancer can also roll out to be ready to dance the Hey by following the actives.)
- A2 8 Actives, thru the ones below, dance a Half Figure Eight.
(The active lady goes right shoulder around #3 man, while the active man goes left around the #3 lady. End improper.)
- 8 Actives, thru the ones above, dance a Half figure Eight.
(The active lady goes right shoulder around the #2 lady, while the active man goes left around the #2 man. End Proper & progressed.)
- B1 16 Actives, turn contra corners.
(Actives turn partner right just enough to turn right opposite by the left, then turn partner right enough to turn left opposite by the left.)
- B2 8 Actives, DoSaDo partner.
(Actives meet each other on the diagonal after turning the second contra corner [left opp.] and then DoSaDo with each other.)
- 8 Actives, Swing Partner.
(The actives swing with each other, ending the swing facing UP in the progressed position ready to cast out and down to begin again with a new triple set.)

NOTE: If this is danced as a 4 couple set, the active (#1) dancers will dance one sequence with #2 & #3 couples, then another sequence with the #3 & #4 couples. They will then proceed to the foot of the set while the original #2 couple begins the dance as actives. The new active dancers can swing on the last part of B2 to be ready to cast down for the Hey, and the previous actives can end their swing to cast down but remain at the foot of the set. ✓



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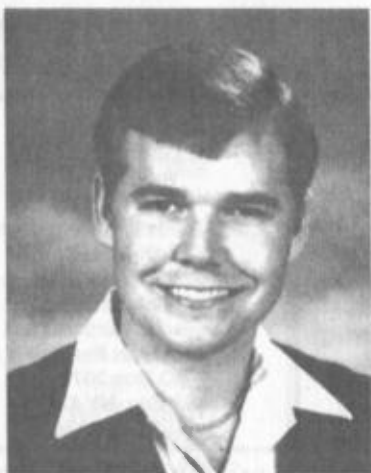
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SAM LOWE

Sam Lowe learned to dance in 1980 and upon completion of lessons, he tried his hand at calling during an amateur callers night. He continued to experiment with calling until 1984 when he called his first complete dance. Since that time, he has become an accredited member of CALLERLAB, a member of its full time Caller Committee, and a member of South Carolina's Square Dance Caller's Association.

Sam calls for the Pendleton Swingers in Pendleton, South Carolina, the Paws & Taws in Clemson, South Carolina and conducts workshops for beginners through A-2 from September through May in the Greenville, South Carolina area. He has been on the program of National Square Dance Conventions since 1985 and is on the staff at English Mountain Square Dance Resort, Sevierville, Tennessee, and Lionshead Resort, West Yellowstone, Montana. Sam runs two student festivals a year: The Student Square-Up in Staunton, Virginia, and The Spring Fling in Pigeon Forge, Tennessee. Also, the Shenandoah Valley Memorial Weekend in Staunton, Virginia, is a successful festival handled by Sam. He has been featured at area and state festivals across the country. He records for Quadrille Records and has recorded several popular singing calls, three square dance cassette tapes, and most recently a Country Western cassette tape for History Records.

Sam attended Greenville Technical College and received a degree in Business Administration, with a major in Management and Marketing. Upon graduation in 1990,



Sam chose to pursue professional calling on a full time basis, traveling about 60,000 miles a year all over the United States. In 1996, Sam will be calling for the Guys & Dolls in Tokyo, Japan.



On February 11, 1995, Sam married Cathey Turner of Clarkesville, Georgia. Sam and Cathey now make their home at Route 4, Box 4935, Clarkesville, GA 30523, and can be reached by phone at (706) 754-4098.

Submitted by Mike Leigher



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<p>AMERICAN CALLERS ASSOCIATION CALLER'S SCHOOL Sevierville, Tennessee September 18-22, 1995 Staff: Bob Fisk, Mac Letson G. Shoemaker Limited - 3 Levels of Training Beginners, Intermediate, Experienced Intro to Advanced Calling Write English Mountain Retreat 1096 Alpine Dr. Sevierville TN 37862</p>	<p>ROUND DANCE LEADERS AND CUER'S SCHOOL Sevierville, Tennessee June 4 - 9, 1995 Staff: Charlie & Betty Proctor Jerry & Barbara Pierce Limited - 2 Levels of Training Beginners Club Level to Festival Level Write English Mountain Retreat 1096 Alpine Dr. Sevierville TN 37862</p>	<p>4th ANNUAL LEE & STEVE KOPMAN'S CALLERS SCHOOL Signature Inn Knoxville, Tennessee August 25, 26, 27, 1995 <i>Learn Creative Choreography</i> <i>Learn How To Write Choro</i> <i>Learn The Basics of Sight Calling</i> <i>Learn How to Change Figures on Singing Calls</i> STEVE KOPMAN 1305 Whitower Drive Knoxville, TN 37919 (619) 691-1580</p>
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44th National Square Dance Convention June 21-24, 1995 - Birmingham, Alabama

NOTES

FROM A

by
Mac McCullar

VETERAN CALLER

Early in my square dancing career I became aware of the importance of the caller's partner, and more acutely aware when I started calling. Some of the ladies, and or men, were actively involved with the calling and teaching, while others preferred to stay in the background, but nevertheless lending support to the caller.

My first teacher/caller was a lady. Her husband (partner) did all the heavy work involved in carrying in-carrying out equipment, etc. He also assisted her in dance demonstrations, meeting and greeting, and was a great PR person.

The first lady caller's partner to come to my mind was a lady who always traveled with her husband. She would come into the hall, find an easy, comfortable chair to sit in and break out her knitting for the entire evening. Her husband, a well known figure from the Hollywood area, would introduce her as she sat in her chair. She did not mix or dance.

The next lady partner that I recall rarely traveled with her well known, full time caller recording artist husband. I understand that she did play piano at the studio recording sessions.

Then there was this lady who was very good at helping show new material and teaching rounds. She usually brought along something to sell, either lady's clothing or jewelry. Sometimes, if she was slow getting ready to travel, the caller would simply leave home without her. This lasted only a few years.

I recall one traveling caller who never brought his partner along and I can understand this, because having the partner along would almost double his expenses, and as a full time caller trying to earn a living in those

days, it was tough sledding. There was a problem with this. If you wanted to book this caller for a future date, you could not talk to him. Instead, you had to make a long distance phone call to his wife back home!!

Most local or area callers seemed to always have their partners with them and these ladies did it all. First, she made sure Mr. Caller was dressed properly with just the right amount of good smelling after shave lotion, was sure he had his breath sweeteners, and checked with him to be sure he had all of the required records and equipment. Then, she helped him load up. On arrival at the hall she helped carry in and set up. She may have had to rearrange chairs, sweep, make coffee, greet, advise Mr. Caller of any special problems, and when the sound was set up, walk the floor to make sure the sound was okay, and during the dance evening she would continue to do this. She also made herself available to assist Mr. Caller show new figures, and at times, would sing a duet with Mr. Caller. While doing all this she was very careful not to appear pushy.

While all the other ladies are dancing, the caller's partner may be sitting out because we think she must be tired of dancing every night, etc. As a matter of fact, she hardly ever gets to dance when her husband is calling.

The caller's partner hears all the club gossip, and must use a great deal of discretion in passing it on, if ever, even to her ever loving caller partner. Being a caller's partner (wife) is a tough, tedious job. My hat's off to you!!

KUDOS TO THE CALLERS'

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THE CALLER NOTE SERVICES

UNDERLINING

Toronto & District SQ & RD Assoc. Inc. Caller's Notes - In Norm Wilcox's letter to the subscriber in the February issue, he mentions the books CALLERLAB has produced, i.e., The Standard Mainstream Applications and the Standard Plus Applications. He says, "The purpose of these books is to help callers know beforehand that their choreography will keep the squares dancing smoothly," and "Upgrading the teaching skills of callers will mean that dancers will be better trained."

In the Basic Program he used Trade By with standard and non-standard applications. Good workshop material.

In the Mainstream Program he uses Dixie Style to a Wave along with Swing Thru, where the centers start that action.

In the Plus Program he has some great and unusual maneuvers using Linear Cycle along with Dixie Style, and a real stickler from The New View by Bill Davis on page 56.

Relay The Top is just one of his basics he uses in his Advanced II section. All good material for you to use.

Dancetime Notes For Callers - Attached to Brad Carter's Note service, in the January/February issue, is an article covering "What Caller's Note Services Can Do For You." One of the definitions reads, "Note Service: A means of acquiring information and the ideas of many people without having to do exhaustive research yourself." It is a service that will better augment your use of the square dance calls.

We found this bit of information interesting for any caller. "In this issue you will find a new addition to the notes. Where applicable, a usage section is present. This section is located within the box containing the definition, program, timing, and observation section. It will list the formation where the featured call can be used. It also informs you of which figure number this usage can be found." We are very impressed and know you will be happy with this idea that has been asked for so many times.

Have you recently used Touch 1/2 & 3/4 with your dancers? Brad had a section with some good workshop material for you. Also, Wheel & Deal & Roll is a tricky maneuver and he has offered some good material on page 356. Peel Off sometimes gives the dancers fits when they have been used to doing Peel the Top, and here Brad again gives you some very good workshop material using Peel Off.

Notes For European Callers - Half Sashay or Roll Away? Al Stevens' answer to this question in the February issue talks about several maneuvers that are similar in their end results, such as Dive Thru & California Twirl, which can't be called in some formations. He says, "I personally think that there are restrictions that prevent you from calling Roll Away with a Half Sashay." He then says, "The definition tells me that the key to using these calls lies in the HAND HOLD." Makes good sense when you think about it. Using the call Girls Sashay Once & a Half may make it difficult to execute a Roll Away and then finish with the rest of the maneuver.

Al & Rudi offer some fine material using Hexagon Square formations. That's a fun one to try. Your dancers will love it.

Mechanic - In the January issue Wayne Morvent, Editor, offers Twist The Line which is an experimental for the Mainstream program. It seems simple enough, but can be called directionally with success.

Also in the Plus section we found another experimental called Run & Turn The boat. Seems like we had that one last issue in a couple of note services. It is a bit more involved but Wayne has presented some good material.

In the Advanced section Wayne presents material using Trade Circulate. This is one callers should let their dancers practice often, it can be confusing and they need to dance it to become comfortable with it. Throughout this section he intersperses some Chain Reaction, Mix, also Motivate. Good material all.

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John's Notes - In the January issue of John Saunders' Note Service, we read with interest some good pointers pertaining to being a supportive and positive caller's partner. He says, "If you as a caller have caller run clubs, or if you put on a lot of dances yourself, your partner will be of invaluable assistance. You won't realize just how much until for some reason he/she can't go and you have to make coffee, set out cookies and candy, take the money and sign people in with a smile on your face AND call the dance." We all agreed with that!

At the same time his partner Linda, who writes The Caller's Partner for his Notes has this to say, "Make a genuine effort to stay in closer touch with the club members. Try to understand different points of view from other callers, leaders and dancers." She also says, "Encourage the newer and inexperienced Callers and their Partners, and the new Dancers."

One of the latest new maneuvers is offered by Lee Kopman, and is called Tie It Up. John says, "It is a nice dancing figure that should

be used with Plus program dancers who are familiar with Linear Cycle, because the figure starts like a Linear Cycle. If you want to workshop something with your dancers this one would be a good one to try."

John offers some Ends Bend in his Advanced I program. It's a somewhat easy maneuver and he gives you some good material. Also, in the Advanced II section he uses Out Roll Circulate.

Minnesota Callers Notes - In the January issue Warren Berquam, Editor, presents some material using the latest Mainstream Quarterly Grand Parade. He offers three different breaks using this maneuver. This is one that seems to disappear for a while and then comes up again. Many dancers like it.

Warren also offers some material using Coordinate, but some of it is tricky with the girls being on the end. It's very good workshop material for you to use with your dancers.

In the Advanced II section he offers some Out Roll Circulate and Trail Off.

Mikeside Management - In the January issue Stan Burdick, Editor has presented some material by Jerry Junck. It's called **Theming A Tip With Formations**. It's an interesting presentation concerning how to set up a program and what formation theme to use. Not only does it deal with the caller's theme plans, but with finding out how good the dancers are. This is a very good presentation and all callers should read it. However, it's too lengthy for us to print in this section.

Stan presents some workshop material using Acey Deucey. He warn us not to teach the

more difficult formations until the dancers have mastered the simple teach. He says, "Don't do the harder ways first. For instance, in teaching Acey Deucey, start with ocean waves. Call Swing Thru, then Acey Deucey, so the girls will be doing the circulate."

Among other things we found in this note service was some interesting and unusual star figures from Heiner Fischle of Germany. His fresh approach to using the star figure with heads working with the sides and then into the middle for another star was very impressive. ✓



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Hearing problems, which typically affect one in every ten Americans (but are thought to affect even greater percentages of dancers due to the older demographics of the square dance population), may work to make the dance experience somewhat less pleasurable thus, creating a resistance factor significant enough to force many dancers away from the square dance activity. Up to this point dance leaders were unaware of any quick, easy solution to this dilemma.

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7. c; 8. d; 9. a.

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7. i; 8. e; 9. b.

KIDS: 1. g; 2. e; 3. b; 4. h; 5. i; 6. d;
7. c; 8. f; 9. a.



Creative Choreography

by Lee & Steve Kopman

This month, let's take a look at Diamond Circulate from facing diamonds. It's amazing how rarely this is called. It's great for the dancer to understand special awareness of the call. They really get a different perspective of Diamond Circulate when they are facing in different directions.

1. HEADS SQUARE THRU 4
SIDES HALF SASHAY
TOUCH 1/4
CENTERS HINGE
DIAMOND CIRCULATE
GIRLS DIAMOND CIRCULATE
CENTERS BEND THE LINE
PASS THE OCEAN
RECYCLE
PASS THE OCEAN
PASS THRU
RIGHT & LEFT GRAND
2. HEADS STAR THRU
DOUBLE PASS THRU
TRACK TWO
GIRLS HINGE
DIAMOND CIRCULATE
BOYS HINGE
CIRCULATE
ALLEMANDE LEFT
3. HEADS PASS THE OCEAN
EXTEND
SCOOT BACK
BOYS HINGE
DIAMOND CIRCULATE
GIRLS RECYCLE
GIRLS ROLL
BOYS U-TURN BACK
CIRCULATE
SCOOT BACK
RIGHT & LEFT GRAND.
4. HEADS PASS THE OCEAN
EXTEND
GIRLS HINGE
DIAMOND CIRCULATE
BOYS CAST OFF 3/4
GIRLS CIRCULATE
BOYS CROSS RUN
SCOOT BACK
RIGHT & LEFT GRAND
5. ZERO LINE
PASS THE OCEAN
GIRLS HINGE
DIAMOND CIRCULATE
BOYS TRADE THE WAVE
FLIP THE DIAMOND
CIRCULATE
GIRLS SPREAD
RIGHT & LEFT GRAND
6. HEADS STAR THRU
DOUBLE PASS THRU
TRACK TWO
SPLIT CIRCULATE
SPLIT CIRCULATE 1/2
CENTER FOUR TRADE THE
WAVE
DIAMOND CIRCULATE
FLIP THE DIAMOND
HALF TAG
SCOOT BACK
EXTEND
RIGHT & LEFT GRAND
7. HEADS PASS THE OCEAN
EXTEND
GIRLS HINGE
DIAMOND CIRCULATE
BOYS EXPLODE THE WAVE
GIRLS CIRCULATE
BOYS CHASE RIGHT
TRADE THE WAVE
LEFT SWING THRU
RIGHT & LEFT GRAND

8. HEADS SQUARE THRU TWO
 RIGHT & LEFT THRU
 VEER LEFT
 GIRLS CAST OFF 3/4
 BOYS U-TURN BACK
 DIAMOND CIRCULATE
 FLIP THE DIAMOND
 BEND THE LINE
 STAR THRU
 TRADE BY
 ALLEMANDE LEFT
9. HEADS STAR THRU
 SPREAD
 PASS THE OCEAN
 SPLIT CIRCULATE
 SPLIT CIRCULATE 1/2
 CENTERS TRADE THE WAVE
 DIAMOND CIRCULATE
 CENTER TWO TRADE
 CENTERS HINGE
 BOYS TRADE
 STAR THRU
 PASS THRU
 ALLEMANDE LEFT
10. HEADS SQUARE THRU TWO
 TOUCH 1/4
 CENTERS HINGE
 GIRLS DIAMOND CIRCULATE
 CENTERS BEND THE LINE
 TOUCH 1/4
 COORDINATE
 CIRCULATE
 WHEEL & DEAL
 BOX THE GNAT
 RIGHT & LEFT GRAND
11. HEADS PASS THE OCEAN
 EXTEND
 RECYCLE
 ROLL
 CENTERS HINGE
 DIAMOND CIRCULATE
 CENTERS CAST OFF 3/4
 GIRLS TRADE
 SPLIT CIRCULATE
 RECYCLE
 PASS THRU
 RIGHT & LEFT GRAND
12. ZERO LINE
 PASS THE OCEAN
 FAN THE TOP
 GRAND SWING THRU
 BOYS HINGE
 DIAMOND CIRCULATE
 GIRLS HINGE
 GIRLS RUN
 WHEEL & DEAL
 SLIDE THRU
 CENTERS FACE IN
 YOU'RE HOME
13. HEADS STAR THRU
 DOUBLE PASS THRU
 LEADERS U-TURN BACK
 SINGLE CIRCLE TO A WAVE
 CENTERS CAST OFF 3/4
 DIAMOND CIRCULATE
 FLIP THE DIAMOND
 CENTERS TRADE
 GIRLS TRADE
 STAR THRU
 CENTERS PASS THRU
 ALLEMANDE LEFT
14. HEADS STAR THRU
 DOUBLE PASS THRU
 PEEL OFF
 PASS THE OCEAN
 CENTERS CAST OFF 3/4
 BOYS DIAMOND CIRCULATE
 CENTERS WHEEL & DEAL
 ENDS STAR THRU
 TRADE BY
 SWING THRU
 CIRCULATE
 RIGHT & LEFT GRAND
15. HEADS PASS THE OCEAN
 EXTEND
 GIRLS HINGE
 DIAMOND CIRCULATE
 BOYS RECYCLE
 GIRLS FACE IN
 DOUBLE PASS THRU
 BOYS U-TURN BACK
 TOUCH 1/4
 SCOOT BACK
 SPLIT CIRCULATE
 SPLIT CIRCULATE
 RIGHT & LEFT GRAND

THE KOREO KORNERby Steve

This month, let's expand on the diamond Circulate idea. The diamond formation is a little different than most dancers are use to. Ordinarily, from ocean waves or two face lines we have the centers hinge, etc. The starting formation on the following circulates is classified under another prefix. "Point to Point" is the way we differentiate the fact that the hand-hold is at a different point of reference. Give this a try, the dancers will enjoy it!!

Heads Square Thru Two
 Pass The Ocean
 Girls Hinge
 Point to Point Diamond Circulate
 Then:

- | | |
|---|--|
| <ol style="list-style-type: none"> 1. Boys Hinge
 Explode Square Thru Three
 Trade By
 Left Allemande 2. Boys Cast 3/4
 Boys Run
 Wheel & Deal
 Star Thru
 Trade By
 Left Allemande | <ol style="list-style-type: none"> 3. Boys in your disconnect
 Box Circulate
 Boys Hinge
 Explode Square Thru three
 Left Allemande 4. Boys Hinge
 Trade The Wave
 Explode The Wave
 Trade By
 Left Allemande 5. Point to Point Diamond Cut It
 Explode Swing Thru
 8 Circulate 1-1/2
 Right & Left Grand |
|---|--|

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SOMETHING BORROWED

With permission I borrowed this piece (up to the next heading) from a column I write in *The Catalyst*, an Albany area S/D publication.

I've just passed a milestone in terms of travel to call dances. In checking flights the other day I found that I had flown to and from the Albany airport a total of 50 times in 1994, averaging once a week. Maybe you've guessed the bottom line-I love to fly, I love to call dances far and wide, and I've got an annual airline cheapie ticket that lets me go like a gopher!

Someone asked me recently, "Don't you get tired of 'living up there' in an airplane, especially in view of recent disasters?" My answer was, "No, not in the slightest." Statistics have shown that "...an individual is less likely to die in a plane crash than to get kicked to death by an enraged mule," believe it or not. How often do you run into an enraged mule these days?

Maybe I'm lucky. Maybe I've got a l'il ol' guardian angel sitting on my shoulder. Way back twenty five years ago I saved a boy from drowning in the Huron River in Ohio. I just happened to be at the right place at the right time and merely pulled the kid up from the side of the dock where he had slipped into deep water. The boy's mother wrote a letter, which I greatly prize, saying she'd "pray for me every day of her life." Golly. If she's still alive, that's 9,130 prayers that have come my way to date. That ought to keep me in "Better Hands" than even Allstate could arrange!

Some near disasters do come to mind, at ground level, as I think about my 48 year history of travel-calling. I walked out with hardly a scratch from four auto accidents where cars I drove were totalled, never to be driven again.

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Two of those incidents were definitely not my fault; two were questionable (weather/situation-related). We won't discuss other narrow escapes right now, except to say that being "on the road" does have its hazards.

Back to the life-saving incident in Ohio. The only other caller I know of who saved a drowning boy was Dave Taylor. Dave's in Florida now-ask him about it sometime. He'll probably not wax vociferous about it, but may admit, with me, that there's a little glow of pride as you think back to that day and to the value of the life that wasn't cut short due to your help.

You, my friends, may have accomplished a deed less dramatic but, nevertheless as important as saving a person from drowning. Think about this. Of those you've recruited to the square dance activity over the years, how many have received a tremendous benefit (maybe a "new life," so to speak) from their subsequent involvement? A bonus of better health, longer life, closer relationships, leadership, fine new marriages, travel and even freedom from certain problems have all been the by-products of join-

ing our activity. Be proud that you, too, are a life-saver!

I plan to keep "meandering and remembering" for lots more years. Meanwhile, let's all stay away from enraged mules!

SOMETHING NEW

Last month in these motley mots (*words* in French), I predicted my course of travel for the next six months or so. This month I may reiterate, re-examine and reflect on what we'll be doing in months, even years from now. (Oh, oh! Please don't re-invent the WE'LL, Stan. -CAB)

First of all, let's look way ahead to 1997. Did you know there's going to be another national/international-type square dance biggie in 1997? It's called the West Square Dance Convention and will convene in Denver, Colorado, August 6-9, 1997. The early *blurbs* say it's to be a *quality international dance experience*. I believe it. I'll be there. The committee plans on entertaining 25,000 dancers. I don't quite believe that, but we'll see. Our good friends from LEGACY, Pres and Kay Minnick, are at the

helm of the event, and we know from experience they can put it over if anyone can.

Maybe 1997 will also be the year I hang up the microphone, since the end of that year marks my 50 years of calling dances. (Do I hear shouts of "Hurray, hurray, he's finally doing it?") Actually, most callers never quit entirely as long as they can maintain a refrain.

I predict that large events, such as the National Square Dance Convention, will continue to have smaller attendance, due to the downturn we're well aware of, and numbers will be closer to 10,000 than the 20,000 of recent years. I'd like to be wrong. I'm going to Birmingham, of course (my 25th National, I believe) and so should everyone who can-it'll be a good one. Personally, I gain so much from the educational panels at these big events, that becomes my main focus, and the dancing and calling are secondary. Every dancer who takes any kind of leadership roll in his/her local club should attend. By the way, don't overlook a stroll through the Showcase of Ideas.

SOMETHING OLD

If you've been around awhile, you know an old hobby of mine, since kindergarten days I guess, is cartooning. The other day I was looking through one of my old books of published cartoons. (One of the three I've done is still available-see back page listing of *Wonderful World of Square Dancing*.) The purpose of that casual perusal is to pick several of mine to appear in our big CARTOON SHOW in Hague, New York, on Memorial Day Weekend. Perhaps my favorite gag from a jig gig is the one showing an outlandishly fancy-garbed guy with a gal on his arm. In the background, one dancer says to another, "She sewed every stitch of him herself." (My favorite is the door of the rest room that is cut out in triangular wedges to fit the shape of the petticoats. No caption needed there.-CAB)

SOMETHING BLUE

I still mourn the fact that in spite of our efforts, your efforts, everyone's efforts to make square dancing officially recognized as America's National Folk Dance, that title was

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awarded to the activity for only about a year, but take heart. Behind the gray cloud, there may yet be a rainbow. USDA and LEGACY have been pushing, state by state, slowly and surely, to get state recognition, leading eventually to national recognition. Twenty-two states -count 'em, 22- have now said "yes" to our hobby in their respective state legislatures. That's almost

half! Perhaps soon we'll march (make that *promenade*) to Washington and try again. Currently, there's a big push to get lawmakers in New York to chalk up our Empire State. Good luck, gang.

And with that blue note turning to gold (we hope), I'll fade away of the scene and this page for a month. ✓



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DAVE GIPSON (IN) JOHN HOLMAN (IN) RDS: ANN & STEVE CRUMP (IN)	MEL ESTES (AL) BILL McVEY (GA) GARY SHOEMAKE (TN) RDS: CHRISTINE D'NORMANDY (GA)	ALL ROUND DANCE WEEKEND JUDY & DAVE (EVERHART) MOUTON SHIRLEY & DON HEINY - INDIANA	BUDDY ALLISON (GA) DANNY WEEKS (GA) GARY SHOEMAKE (TN) RDS: SANDY TURNER (GA)	TBA	ROYAL RECORDS TONY OXENDINE (SC) JERRY STORY (TX) LARRY LETSON (TX) RDS: LYNN & BOB VAN ATTA (LA)
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Footwork: Opposite except where noted.

Level; Phase II+2 Waltz (Hover and unphased). Suggested speed: 48

Sequence: Intro - A B A A B - End

INTRO

- 1-4 **WAIT; WAIT; DIP; REC, SD, CL(SCP);**
1-2 Wait; Wait;
3-4 Dip Bk L,-,-; Recov R,L,Cl R (Scp);

PART A

- 1-2 **1 FWD WALTZ; PICKUP IN 3 (SCAR);**
1-2 Fwd L,R,L,; R,L,R Scar (W Trn L 1/2 L,R,L);
3-4 **PROGRESS TWINK;;**
3-4 Cross L, Sd R, Cl L(Scar); Cross R, Sd L, Cl R (Bjo);
5-6 **2 LF TRNS (BFLY);;**
5-6 Fwd L Trn, Sd R Trn, Cl L; Bk R Trn, Sd L Trn, Cl R;
7-8 **TWRL/VINE 3; THRU SD CL;**
7-8 Sd L, XRIB, Sd L (W Twrl R Fc under M's L & W's R hands R,L,R); XRIF LOD, Sd L, Cl R;
9-10 **WALTZ AWAY; CROSS WRAP (FC RLOD);**
9-10 Fwd L, Fwd R, Cl L Trng away (inside hands joined); Fwd R,L,R RF arnd W (W wrap LF) endg wrap RLOD;
11-12 **BK WALTZ; ROLL LADY ACROSS;**
11-12 Bk L,R,L (LOD); Bk R, Cl L, Sip R (W roll acr L,R,L endg RLOD);
13-14 **TWINK THRU; TWINK THRU (BFLY);**
13-14 Cross L, Sd R, Cl L; Cross R, Sd L, Cl R;
15-16 **HOVER; THRU,SD,CL (BFLY);**
15-16 Fwd L, Fwd Sd R and rise, Rec L; XRIF LOD, Sd L, Cl R (Bfly);

PART B

- 1-2 **WALTZ AWAY & TOG (BFLY);;**
1-2 Fwd L, R, Cl L Trng away; Fwd R,L,Cl R (trn fa wall);
3-4 **TWRL/VINE 3; THRU SD CLO;**
3-4 Sd L, XRIB, Sd L (W Twrl R Fc under M's L & W's R hands R,L,R); XRIF LOD, Sd L, Cl R;
5-6 **DIP (COH); MANUV;**
5-6 Dip Bk L, -, -; Fwd R trng R to Fc RLOD, Fwd L Trn, Cl R (CP);
7-8 **2 RF TRNS (BFLY);;**
7-8 Bk L Trn RF, Sd R Trn, Cl L; Fwd R Trn, SD L Trn, Cl R;
9-10 **WALTZ AWAY & TOG (BFLY);;**
9-10 (Bfly/Wall to LOD) Fwd L,R,Cl L trng away; Fwd R,L,Cl R trng to Fc Wall;
11-12 **W TRN 1/2; BOTH TRN 1/2 (CP RLOD);**
11 M Waltz Fwd L,R,L (W Trn out 1/2 Fc RLOD R,L,R);
12 M Trn in 1/2 to RLOD R,L,R (W Trn in 1/2 Fc LOD L,R,L);
13-14 **2 RF TRNS (BFLY);;**
13-14 Bk L Trn RF, Sd R Trn, Cl L; Fwd R Trn, Sd L Trn, Cl R;
15-16 **CANTER TWICE;;**
15-16 Sd L, Draw R, Cl R; Sd L, Draw R, Cl R;

END

- 1-2 **WALTZ AWAY & TOG (BFLY);;**
1-2 (Bfly/wall to LOD) Fwd L, R, Cl L trng away; Fwd R,L,Cl R Trng to Fc Wall
3-4 **TWIRL/VINE 3; SLIDE APART AND SMILE;**
3-4 Sd L, XRIB, Sd L (W Twrl RF under M's L & W's R hands R,L,R); Bk L,-Smile; ✓

CALLERLAB

VIEWPOINTS

by
Daryl Clendenin

The terrible consequences for the activity. We don't need two different programs of dancing trying to co-exist. Our numbers are already divided into too many sub-groups. Just what do we intend to do with all of the dancers already involved in Mainstream clubs around the country? Are we going to tell them that they have to go back to class in order to be able to dance in their activity? Now don't give me the old argument that Mainstream doesn't exist. I know better. I travel from coast to coast during the summer months, and the vast majority of dances that I call are for Mainstream clubs. Standardization in Square Dancing will return to the "dark ages" if this situation is allowed to continue. That is something that I would not like to see happen.

The idea that a revised teaching order or program is going to save the activity is ridiculous. It really doesn't make any difference if the classes last twenty-five weeks or one hundred weeks. If we can't figure out how to make them *more fun* no list will work. When will we come to the realization that it's not *what* we call, but *how* we call it? Personally, I'm getting tired of all the controversy between the CALLERLAB and the ACA teaching lists.

Do we really think that if we put the movements in a different order the dances will learn either faster or better? Come on, let's be realistic. At best, the CALLERLAB teaching order is "suggested." No one is duty-bound to teach exactly in the suggested order, and very few do. The ACA really isn't offering anything new, they're just shuffling things around. We already had license to do that. Most callers see the logic in the CALLERLAB list the way it has been suggested. I can't help but think that even the ACA agrees with most of the CALLERLAB suggested list, because if we look at it objectively, there isn't that much difference between CALLERLAB's and theirs. Adding a few Plus moves, and removing a few Mainstream moves won't save the activity. The list is not the problem!

Let's talk turkey. Plus is fun, but not *more* fun than Mainstream. Especially for new dancers. New dancers are simply looking for accep-

THE INTERNATIONAL ASSOCIATION OF SQUARE DANCE CALLERS

tance in the activity. They are very happy to learn whatever it takes to be able to survive and have fun. If our goal is to have one entry level program, Mainstream will work as well as anything that I have seen so far.

It is the older, more experienced dancer that might want more or different movements. But let's face it, no matter what we put in the entry level, the older dancer will want something more or different. A change in the lists will effect no change in the dancers' attitudes. Callers are no better. If we think for one minute that the callers won't borrow from the proposed Advanced list, rather than be creative with the base program, we are only fooling ourselves.

Certainly, a shorter class time would be desirable. But if that's our goal, then it's going to take a lot more drastic cuts than the membership of either CALLERLAB or the ACA are willing to put up with. I repeat, it's not "*What* you call, it's *how* you call it." Dancers are easily entertained with Mainstream if the caller has a pleasant delivery, has a working knowledge of programming, looks like he is enjoying what he's (she's) doing and maintains a reasonable amount of variety in choreography.

Some things that I don't see happening anymore are: Club visitations, Mystery bus trips, "fun" badge dances, potlucks, etc. Many of the club functions that made square dance clubs more than just a place to dance seem to be gone. Square dancing is more than a dance. It's a complete social outlet. Both clubs and callers need to realize this and try to work towards the activities that will promote that kind of atmosphere.

I am a strong supporter of CALLERLAB, and personally don't see any reason to have two organizations trying to accomplish the same goals. Whatever happened to "United we stand, divided we fall"? Sure, I can cite instances when I didn't agree with the policies of CALLERLAB. I can relate a few even now. But I will stay right there and **fight my battles within the organization**. It seems to me that if the membership of the ACA were actively working (and voting) in CALLERLAB, they could make

just about any changes that they wanted. Obviously, there are a few very vocal callers that don't agree with me. So we have the ACA. All right! I can adjust to that. But please, if you have to try to save us, do it intelligently. Don't create a bigger problem than already exists. I know the CALLERLAB lists can and will work if you are willing to stay with them and put out a little more effort to make them work. I am just as sure that the ACA remedy won't work any better unless the callers are willing to do the same for it.

Finally, if you hadn't noticed yet, I don't believe that the teaching program is the "problem." It's just easier to blame CALLERLAB, or a program of moves, than it is to accept the fact that we aren't doing our job the way we should. Wholesale changes to the programs can really do nothing to help, but could have disastrous consequences. Please think before you change.

Daryl Clendenin is a member of CALLERLAB and the owner/producer of Chinook Records. He lives in Arizona and Oregon. ✓

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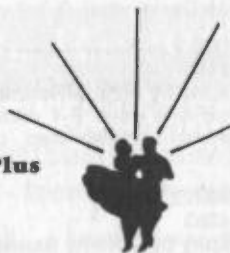
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Choreography by Anne Tikkanen

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GRENN 14272

Choreography by Dick Taylor

Good music with a nice comfortable P-2+ fishtail two step.

DANCING ARCHES-REVISITED

GRENN 14241

Choreography by Dick Taylor

A nice easy going P-3+1 two step & fox-trot.

SECLUDED PLACE TANGO

GRENN 17094

Choreography by Jerry & Perry Lefeavers

Good Hernando's Hideway music with a P-4+ rock turn, qtr. beat tango.

D'LOVELY II

GRENN 17033

Choreography by Dick Taylor

Good music with a nice easy P-2 two step routine.

YOU NEVER KNOW

MCA S7 54889

Choreography by Nancy & Dwayne Baldwin

Good Tract Byrd vocal with an easy going P-2+ sliding door two step.

THIRD RATE ROMANCE

ABC 12078

Choreography by Pris & J.C. Collins

P-4 cha cha with vocal by Amazing Rhythm.

ANOTHER PLACE ANOTHER TIME

CAPITOL B44131

Choreography by Tony Speranzo/Laura Mitchell

A nice P-2+ fishtail two step to a good Don Williams vocal.

COME BLOW YOUR HORN

HOCTOR 1655B

Choreography by Ken & Irene Slater

A good P-2 easy going two step with good music.

AIN'T NO WOMAN

MCA D2616

Choreography by Nell & Jerry Knight

A P-4+1 (sweetheart) rumba to The Four Tops vocal.

SHOP AROUND

COLL 75021 8723 7

Choreography by Nell & Jerry Knight

A P-2+1 (lariat) +1UP (If trn brok box) novelty two step to Captain & Tennille vocal.

DAYDREAM

COLL 3507

Choreography by Nell & Jerry Knight

A 3 part P-4 fox-trot to A Lovin' Spoonful vocal.

SUCH A NIGHT

COLL DPE 1-1013

Choreography by Jim & Adele Chico

Good Elvis vocal with a left & right turning box P-2 two step.

PETER GUNN V

COLL 6142

Choreography by Nell & Jerry Knight

P-5+1 (roll off the arm) jive to Ray Anthony music.

QUEEN OF THE HOP

ATLANTIC OS 13055

Choreography by Neil & Doris Koozer

P-2 two step (M does a twirl) with a Bobby Darin vocal.

FOOLS RUSH IN

AMERICAN PIE 9129

Choreography by Larry & Aleta Dunn

P-4 cha cha with flirt & double chase peek a boo Rick Nelson vocal.

POISON IVY

ATLANTIC OS 13005

Choreography by Rich & Sherry Little

Easy P-2+ fishtail two step - vocal by The Coasters.

IF I COULD MAKE A LIVING

GIANT 7-18068

Choreography by Jeanne & Warren Shane

P-2 two step with a touch of class - Clay Walker vocal.

THE MARVELOUS TOY

STARDUST URC 1274

Choreography by Milo & Carol Molitoris

Catchy music with a good P-2+2 (fishtail & rock the boat).

BABY'S BLUE JEANS

COLL 6208

Choreography by Mike Seurer

Good Mel McDaniels vocal with a comfortable P-3+2 cha cha (crab walks, alemana).

JUST ANOTHER DAY IN PARADISE RUMBA
ERIC 301
 Choreography by Bill & Alice Barrett
 P-3+2 rumba (alamena, kiki walks) to a Bertie Higgins vocal.

SHE'S A MIRACLE '94
EPIC 34-04864 OR 08451
 Choreography by Kay & Joy Read
 A three part P-2+ fishtail two step to a vocal by The Exile.

RED & RIO GRNADE RHUMBA
BNA 72757-7
 Choreography Michael Seurer
 P-4 rumba to a Doug Supernaw vocal.

BOOGIE WOOGIE CHOO CHOO TRAIN
ARISTA 12717-7
 Choreography by Ronnie & Bonnie Bond
 Real Rockin vocal by The Tractors with a P-3 two step/cha cha routine.



THE END OF THE WORLD
RCA 447-0709
 Choreography by Annette & Frank Woodruff
 A pleasant Skeeter Davis vocal and a nice triple type two step P-3+ developpe.

SPREAD THE MESSAGE
WBS 7-18305
 Choreography by Mary & J.D. Norris
 P-3+2 (alemana, chase peek a boo) cha cha to a Little Texas vocal "God Bless Texas."

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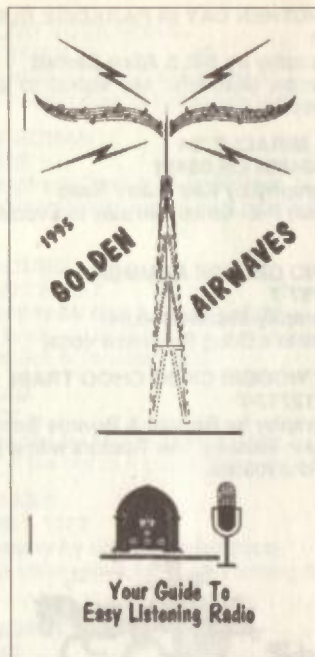
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South Bend - GOLDEN AIRWAVES, a new directory designed to make it simple for Big Band or Easy Listening fans to find their kind of music on the radio is now being offered by LM Enterprises.

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LEARNING THE DEFINITIONS

Last month, we listed six basic skills necessary to dance successfully at Advanced and Challenge, and discussed the first one — PAYING ATTENTION. This month, we look at the second skill — LEARNING THE DEFINITIONS.

By this we mean learning the *true definition* of each call, not some abbreviated or incorrect definition. This starts in A-1 beginners class, where the first thing we must do is go back and re-learn the true definition of the Mainstream and Plus calls. Most dancers think of Mainstream and Plus calls in terms of sex — i.e., boys do this and girls do that. In actual fact, there are only about nine sex calls in all of dancing, and these are all Mainstream calls (such as Ladies Chain, Star Thru, Slide Thru, Swing Your Partner). The

by
Ed Foote



only sex call beyond Mainstream is Half Breed Thru, (A-1). All other calls are **position calls**: ends do one thing, centers do something else; leaders do one thing, trailers do something else, etc.

This unlearning of incorrect definitions is a major step in becoming an Advanced dancer. Once accomplished, everything else becomes easier. But some people are so locked in to sex definitions that they try to learn a call by memorizing every possible location of the sexes. This is a lot of work, and can easily mean memorizing six or seven definitions for every call. **Key rule:** Be lazy — only learn one definition — the correct one.

Definitions should be learned so thoroughly that they can be repeated verbally. Some dancers say: "I can't quote definitions,

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but I can dance successfully." Perhaps so, but what is successful? Does it include some breakdowns which could have been avoided if the definitions had been said verbally in a moment of crisis?

For myself, if I am ever totally lost in dancing a call, I immediately start saying the definition word for word. This will usually get me to the correct place, or at least get me going in the right direction.

Learning definitions means knowing the starting and ending formations for calls. The latter is especially important, because it helps you achieve the correct ending formation if you are momentarily lost.

Unfortunately, some dancers carry the ending position idea to unnecessary extremes. For example, they will say: "On a Motivate, if I start as an end facing in, I'll finish as a center looking out." So what! If you do not dance to your ending position in

the correct manner, you'll break down the whole square, so you'll never find the center-looking-out position. There are four different starting places one can be on a Motivate, so this means four memorized ending positions — what a waste of mental energy! Back to the key rule: Be lazy — just learn the one true definition for the call. This will always get you to the correct ending position.

•••••

The 29th National Advanced & Challenge Square Dance Convention will be held in Dayton, Ohio June 14-17, 1995. There will be ten Staff Callers and five Associate Callers with five full-time halls: A-2, C-1, C-2, C-3A & C-3B, and a part-time C-4 hall. Dancing will be in the air conditioned Dayton Convention Center. For information write: Ed Foote, 140 McCandless Pl., Wexford, PA 15090. ✓



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44th NATIONAL SQUARE DANCE CONVENTION



ALABAMA 1995

SINGLES WELCOMED

Single dancers around the world, get ready for four fun filled days and evenings of dancing at the 44th National Square Dance Convention in Birmingham, Alabama, June 21-24, 1995.

We will "kick off" the festivities on Wednesday, June 21 with a trail end dance. This program will start after the Lee Greenwood Concert has concluded (approximately 8:30 PM).

The Single Dancers will dance in Boutwell Auditorium. This facility is located across the street from the Civic Center and has over 16,000 square feet of uncarpeted floors. The Hospitality Room will be open during all dance sessions. The Singles designated hotel is the Airport Holiday Inn.

The Singles Committee is looking forward to seeing all of you at the 44th National in "Alabama the Beautiful."

ATTENTION CALLERS

If you are registered for the 44th NSDC and have not received a Caller Sheet and would like to be on the program, please contact the Program Committee, Johnnie & Peggy Sexton, Chairman, 4132 Ridgewood Road, Tuscaloosa, AL 35404, PH:(205) 553-1240.

TRAIL DANCES

Trail Dances will be held in Mississippi by the Mississippi Square and Round Dance Association, Inc., in Tennessee with Chattanooga Square Dance Club as host, and in Alabama with Anniston Swinging Stars and Pell City Logan Martin Swingers. Others are being planned. There will be several Trail-End Dances held on Wednesday Night, June 21, in the Birmingham-Jefferson Civic Center, Boutwell Auditorium, and Sheraton Civic Center. They will be hosted by Four Bar B/Quadrille/Cardinal Records, Circle D Records, Lou-Mac Records, Elite Records,

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Alabama Callers Assoc. Inc., Mar-Let Records and others. Meet your friends at one of the Trail-End Dances.

Callers Concerts will be given on Thursday, Friday and Saturday from 10:00 PM to 12:00 AM by Hi Hat Records, Red Boot Boys and others in the Concert Hall of BJCC.

After-party dances have been planned by Texas-45th NSDC, North Carolina-47th NSDC, United Square Dancers of America (USDA), Kentucky Square Dance Assoc., Inc. (KSDA) and American Callers Assoc. (ACA). Other after-parties are in the process of being planned.

If you are interested in hosting one of these dances, please contact: Mac & Lou Letson, P O Box 2406, Muscle Shoals, AL 35662, PH:(205) 383-7585.

ROOM ALERT!

No rooms are available within walking distance of the Convention Center! The following hotels/motels are full:

Holiday Inn-Redmont, Tutwiler Hotel, Best Western-Medical Center, Courtyard-Homewood, Days Inn-Airport, Days Inn-Fultondale, Holiday Inn-Airport, Laquinta, Radisson Inn-Medical Center, Ramada Inn-Central, Super 8 Motel-Oxmoor, UAB University Inn, Passport Inn

More than 5,000 rooms remain available, but they are not within walking distance, however, excellent bus service is planned. Please refer to your registration form for the names of available hotels/motels.

THERE IS NO PARKING AVAILABLE AROUND THE BJCC!

Park & Ride areas will be in different areas from the hotel/motel pickups. Riverchase Galleria (highways 31 and 150, at I-459), Century Mall (Highway 78 and Oporto

Road), and the Fairgrounds will serve as the park and ride areas.

REMINDER: Each person will need a bus pass. A couple cannot share a bus pass. Out of 6,624 registered dancers, 2,465 bus passes have been ordered. RVers will need a bus pass, also.

**ORDER YOUR
BUS PASS NOW!**

CONFIRMATIONS

Due to computer problems, Registration and Housing were late mailing out confirmations. They were to begin mailing these out during the month of November. Any and all hotel accommodation requests should be made through Registration and Housing on the registration form.

As of December 13, 1994, 6,624 dancers had registered for the 44th NSDC in Birmingham.

If you have any questions, call Registration and Housing Office, (205) 833-NSDC or Chairmen, David & Sara Meadows, (205) 845-8489.

44TH NSDC TOURS

Birmingham: The Magic City, Tuesday thru Saturday, 9:00 AM to 12:00 PM or 1:00 PM to 4:00 PM. *Huntsville: From the Past into Space*, Tuesday thru Saturday 8:00 AM to 6:00 PM

Montgomery: A "Capitol" Way to Spend a Day, Tuesday thru Friday, 8:00 AM to 5:00 PM.

Tuscaloosa: Art, Antiques, & Football, Tuesday thru Friday, 12:30 PM to 7:15 PM.

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by Don Coy
- RBS 1353 Just Enough Rope
by Jolly Baldwin
- RBS 1352 If You Want To
Find Love
by Jim Park

Hill Country: "The Incident at Looney's Tavern," Thursday and Friday, 12:30 PM to Midnight.

Tannehill: Civil War and the Iron Industry, Tuesday thru Saturday, 11:00 AM to 3:00 PM.

Behind the Scenes at the Thoroughbreds, Tuesday thru Saturday, 11:00 AM to 5:00 PM.

For detailed brochure, call or write Tommy & Buddy Newman, 2786 Crestview Avenue, Montgomery, AL 36109, PH:(205) 272-0384.

SHOWCASE OF IDEAS

Of all the many things to do and see at the National Convention, we hope you will visit the Showcase of Ideas and Publications Display.

The purpose of the Showcase of Ideas is to give other leaders and dancers ideas that they may use or incorporate in their own organizations. Also, it allows all dancers to keep abreast of activities that are occurring in the square dance movement.

A plaque will be issued to all first time participants and an engraved bar will be issued to all previous showcase participants. This is the Education Committee's way of saying "Thank You" to all the showcase participants for their ideas and information.

The purpose of the Publications Display is to share publishing ideas with other areas of the country or world. This is a way for dancers to keep abreast of all events that have occurred during the last year.

LIVE MUSIC FOR DANCERS!

There will be live music by the **GHOST RIDERS** band for dancing in the Coliseum every evening of the Convention.

ALL ABOARD AMTRAK

With AMTRAK trains arriving in Birmingham from three directions and making connections from throughout the United

States, dancers attending the 44th NSDC will find this an inexpensive and enjoyable way to travel to and from the Convention, June 21 to 24, 1995.

To assist the Birmingham convention to meet its goals, AMTRAK agreed to give dancers a 10% discount off the lowest available rail fare for travel to and from the Convention during the period of June 17 to 28, 1995. When purchasing your AMTRAK ticket, give the fare code **1-16Q-951**.

All AMTRAK travel arrangements can be made with Midwest Travel Service, Owed and Roy Thornton, Directors, 2936 Belle Vista, Midwest City, OK 73110-4104, phone (405) 732-0566.

Early sign up is urged as these trains are very busy in the summer. Reservations can be made up to eleven months in advance. Senior citizens get a 15% discount.

Be sure to take advantage of an alternate scenic round-trip return.

ALABAMA'S DANCING DOLLS

Alabama's Dancing Dolls, dressed in the official costume of the 44th NSDC, are original creations of Foster and Elaine Lacey of Tuscaloosa, Alabama. The dolls left Portland in June and headed to Birmingham for the Convention in 1995. Their routes to the 44th NSDC will be displayed in the Showcase of Ideas.

NATIONAL SQUARES MAGAZINE

Don't miss one single issue of this excellent publication. The magazine contains articles about the upcoming Convention, city's history and entertainment areas, points of interest along the routes coming into the city, registration updates, plus many other subjects pertaining to square dancing.

The last issue, distributed the end of May, contains an advance peek at the National Convention Program. This gives you a sneak preview in order to plan your time wisely once you arrive at the Convention.

You can subscribe to National Squares when you register for the 44th NSDC or subscribe directly by contacting Floyd & Clare Lively, 6768 S. East St., Apt. 2, Indianapolis, IN 46227-2250.

RVERS, COME ON DOWN!

Alabama State Fairgrounds has space for about 2,000 recreational vehicles. The first 500 rigs that register will be assigned campsites with water and electricity. There will be eight dump stations. The Fairgrounds are located approximately five miles from the Civic Center, 15 minutes by shuttle bus.

CALLER & CUER STATS

The following callers, cuers, etc., are registered for the 44th NSDC:

- ⇒ 264 Mainstream & Plus Callers
- ⇒ 170 Cuers
- ⇒ 38 Advanced Callers
- ⇒ 23 Exhibition Groups
- ⇒ 13 Contra Leaders
- ⇒ 11 Challenge Callers
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 ESP - 532 LOVE BUG by Bob
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 ESP - 412 STEPPIN OUT (HOEDOWN) by Elmer



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 JP/ESP 806 HONKY TONK ATTITUDE by Jerry

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- JP/ESP 7004 BRING ME SUNSHINE by Bill
 JP/ESP 329 LITTLE LESS TALK by Mark

HEMLINE



by Phyllis Mudge

I've had so many good comments about the circle skirt pattern (January, 1995), I thought that this month I would give you some additional uses and designs for it.

First, I want to mention a few things that I forgot in my article on the circle skirt.

1. Remember, the circle does not cut well out of certain prints such as a one-way design print or a pattern with a bold stripe.

2. Do not use with a very stretchy fabric. A gored skirt will give more stability to this type of fabric. My favorite circle skirt is a black velour with a lettuce edge trim. However, I forgot to pre-wash the fabric and the first one I made shrank when I washed it (it has since been made into the top of a dress for my granddaughter!).

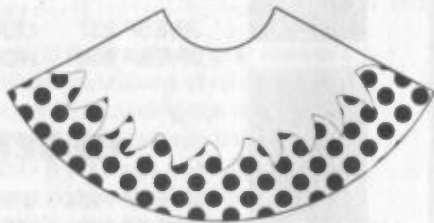
3. Use only a narrow hem or rolled edge hem on the serger or the circle will not hang gracefully and a wider hem does not turn up well. If you have a differential feed serger and are using the normal serge stitch, set the differential at about 1.75 and this will make the hem turn up very nicely.

CIRCLE WITH AN OVERLAY:

(top or bottom)

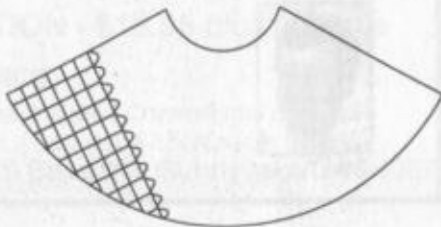
Cut the skirt as normal. Cut overlay, use skirt as pattern. If the overlay is from the top, it may be stitched down or left loose. Use trim along the edge of overlay if desired.

If overlay is at bottom, sew bottom edges together placing right side of overlay to the wrong side of the circle, press and topstitch along upper edge of overlay. If overlay edge is intricate, you may wish to use a lining piece under the edge, sewing and turning to give a crisper edge to stitch down.



CIRCLE WITH SIDE TRIM:

Make a solid color circle, perhaps of poplin or sport cloth, and trim the right side with wide lace or a pretty print fabric that goes with the color of the skirt. Be sure to place the rim on the right side of the skirt where it will be held up in the promenade position. Cut trim by using bottom of circle for pattern, cut along curved edge with



straight edge of fabric about 9 or 10 inches from bottom of side seam. Use trim along the edge if you so desire.

OTHER IDEAS ARE:

Scallop the edges and use a contrasting edging, binding, or serge the scallops. This can be done on your regular machine using a satin stitch and putting a stabilizer under the fabric while stitching.

You can pull up the hem at intervals (pull up 4 or 5 inches) and secure with a bow made of ribbon. Underlay a ruffle of eyelet so it will show below the pulled up section. Or if you plan to wear one of the beautiful slips available now, just let it show!

Another skirt idea is **BUTTON-UP-THE-SIDE CIRCLE**:

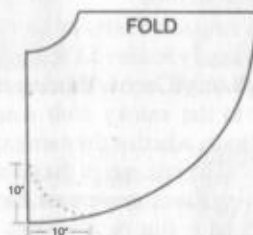
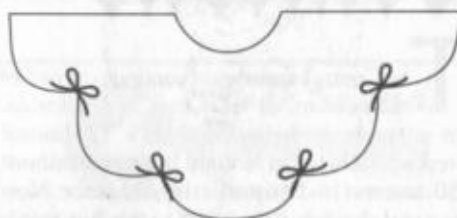
This is another idea that shows up a pretty slip. Cut circle skirt as normal. Lay the pieces together and line up the side seams. Measure up from the bottom corner about 10 inches and along the bottom the same distance. Round off the corner between these two points. Use a dinner plate for a pattern.

For this pattern, I cut the back with the hip measurement for the waist and the front with the normal waist measurement. When I do this I put a waistband on the back half with elastic in it. Then I put a normal waistband on the front, with stiffening in it. I put buttonholes on the front half and buttons on the back half and button the two halves together.

Otherwise, sew your rear seam, putting the zipper in. Trim the edge with a bias trim. Or you can, if your fabric isn't too heavy, cut two skirts and sew the fronts together except at the waist and turn right side out. Then do the same with the backs, adding the zipper. Lay the front over the back and stitch down to where the curve begins. Put on a normal waistband. Trim with buttons to simulate the button up.

Well, I think I have rambled on long enough for this month. Next month, I will give you some directions for tiered circle skirts. Until then, Happy Dancing and Creative Sewing.

You may write Phyllis at 22906 50th Ave. W., Mountlake Terr., WA 98043



CONTRA CORNERS

The Contra bandwagon continues to gather momentum, at least here in California. An example is Susan Michael's Traditional Brentwood Dance in January, which had almost 150 dancers (16-18 squares) in attendance. Now for a real shocker. Admission to this live music Contra dance was \$6.00 each, less a couple of hundred for the hall, still left a "reasonable" amount to be split between the musicians and caller. Maybe square dance clubs, callers and dance promoters should take a serious look at this growing part of the dance activity instead of relegating Contras to the basement. I would be interested in knowing how many square dancers can come close to this kind of success in numbers or income?

The Los Angeles Times in their "Westside" magazine recently featured a half page story and picture depicting Contra dancing as "...a fun alternative to the smoky club scene that lets everyone dance, whether they are experts or just beginners..." The last part of the quote is the key to this growing dance movement. Beginners and experts can have fun on the same floor. This integrated dance floor continues to attract repeat dancers, in addition to the new, with a program of dances containing only 12 to 15 basic movements.

If the first two paragraphs of this month's column haven't caused you to start some creative and objective evaluation of our current programs, consider these results from a National survey of Contra dances conducted by The Childgrove Country Dancers of Chesterfield Missouri and compiled by Mac McKeever. One hundred and seventeen Contra groups responded to the survey from 36 states. Average attendance ranged from the largest number having 24-40 dancers, followed by 41-60, and 61-

.....by Don Ward
American Callers Assoc.
Contralab

80. The largest groups responding had over 100 dancers. The door receipts ranged from a high of \$301-\$400 (25 groups), \$201=\$300 (27 groups), and 11 groups reported less than \$100. The most popular night of the week was Saturday followed by Friday with Monday being the least popular night. Longevity figures indicated the commitment of these dancers with 51 groups active 11-20 years. Four dances have been active between 30 and 80 years. The second highest numbers indicate the growing interest in Contra dancing, 1-5 years (40 groups). Has Contra, as a significant part of our dance movement, got your attention yet Mr./Mrs. Program Chairperson?

With the main course served, but perhaps not digested, how about a couple of dances for desert. Our first dance features one of our lesser used movements, Contra Corners. "Strawberry Corners" by Ron Johnson of La Vern California requires the dancer to stay in phrase for greatest dance pleasure executing the Turn Contra Corners at the beginning of B1 in the music and a hearty partner balance and swing to conclude in B2. Music; "A Ragtime Call" Rawhide 192, stimulates the dancers into a delightfully "zesty" execution. Formation: Alternate Duple, Figure: A1; Corner (Below) 2 HAND BALANCE (1) STAR THRU end facing across, progressed. LADIES CHAIN. A2; LADIES CHAIN BACK, ACTIVES PASS THRU, GO BELOW ROUND ONE B1; TURN CONTRA CORNERS. B2; ACTIVES BALANCE AND SWING IN CENTER (end facing down to repeat the dance).

"Snow Mountain Reel" by Allynn Riggs can become another challenging dance with regard to maintaining the phrase/movement relationship. Allynn suggests Loyd Shaw # 194 (Dash-

ing White Sergeant) however, in fitting with my "Contra Dances for Square Dancers," I use "Happy Trails" TNT 291. This music is structured much like a hornpipe with its 16 count phrases. In fact, the A1 & A2 are played as a continuous 32 count phrase which is ideal for a hey that splits two 16 count phrases. Formation; Beckett. Figure: A1; LADIES CHAIN ACROSS, LADIES LEAD HEY FOUR. HEY CONTINUES, LADIES CHAIN BACK & COURTESY TURN 1/4 MORE TO FACE

UP/DOWN THE HALL. B1; PROMENADE WAY YOU FACE, WHEEL AS COUPLE BACK TO PLACE, face across. B2; HALF PROMENADE ACROSS. SLANT RIGHT, RIGHT & LEFT THRU. Note that at this point the only thing you will do with this couple is the right & left thru. Face a new couple across to chain and repeat the dance.

That's it for now, but you can be sure there'll be more full course meals in the future. ✓

HEARD THE LATEST?



By Tony McUmbler

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What's Going On In Square Dancing

25th NATIONAL DANCE-A-RAMA

Navigate Eight In The New England States Souvenir Dance Program

The National Singles Dance-A-Rama will be held on Labor Day Weekend, September 1-3, 1995 at the Copley Connection in Boston, Massachusetts. The upcoming dance weekend, which is expected to attract more than 1,500 dancers, will be supplemented by the publishing of a souvenir program. The host committee of the Dance-A-Rama cordially extends you the opportunity to become a patron of this planned 72-page souvenir program documenting the occasion.

The publication, which will contain the dancer's program, will be distributed to all registrants as they check in for the Labor Day Weekend event. The program will present information on the various levels of square dancing, round dancing and clogging as scheduled throughout the Copley Connection facilities. Leadership forums, related social activities and thirty-six hours of dancing have been planned during the course of the four-day celebration. Of special note, the 1995 dance weekend will mark the 25th anniversary of this national event sponsored by Single Square Dancers U.S.A..

Patrons may publicize their business and special promotions, solicit interest for an upcoming event, or simply extend their best wishes as a sponsor of Boston's Dance-A-Rama. If you would like to be included in this special commemorative, consider sponsoring the event with a display advertisement.

The host committee, which has been planning the festivities for over two years in conjunction with the Greater Boston Convention & Visitors Bureau and the Massachusetts Office of Travel & Tourism, welcomes your support with an invitation to "*Navigate Eight In The New England States.*"

Further information may be obtained by contacting Chairman Carol Paris at (617) 853-0518.

LEGACY HOSTS SUMMIT III

LEGACY, the International Assembly of "Trustees" of the Square Dance Activity, held its annual summit meeting on June 23, 1994, in Portland, Oregon. Leaders from various national and international square dance organizations were invited. This annual meeting presents an opportunity for the organizational leaders to meet and communicate directly and openly with each other. They all share the same goal of *Promotion, Protection and Perpetuation* of square dancing.

Attending were Mike & Gail Seastrom, immediate past chairman, CALLERLAB; Mac & Lou Letson, executive secretary, American Callers Assn.; Jerry Junck, CALLERLAB Foundation; Leonard & Mae Sprosty, National S/D Campers Assn.; Charlotte & Karen Arquette, Bachelors 'N Bachelorettes; Larry & Dixie Ann Foraker, presidents, United Square Dancers of America; Jim Reinhold, president, and Cindy Biegert, vice president, Single Square Dancers U.S.A.; Carl & Jean McCarver, presidents, and Chet & Billy Ferguson, immediate past presidents, National Executive Committee; Bernie & Carolyn Coulthurst, vice chairmen, Legacy International. The meeting was chaired by Hardy & Kathryn Nixon, chairmen of Legacy International.

Topics of discussion included Organization Reports, How to Ensure the Acceptance of the Single Dancer, Accentuate the Positive-Eliminate the Negative (Need more talk about the positives and less about the negatives of square dancing), LEGACY Survey of 1995, Country Western Dancing - 1994 Update, The Need for a Written Suggested Up-to-date All-inclusive Dress Code, and Common Goals - Ways that All Organizations Can Work Together.

The first LEGACY meeting of national leaders was in 1986 at the National S/D Convention in June when Bob and Dottie Elgin of Pennsylvania, chairmen of LEGACY, hosted a simple coffee break with the chairmen of both CALLERLAB and Roundalab in order to open lines



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of communication between the organizations. In 1987, Walt and Lousie Cole, chairmen of LEGACY, expanded the meeting to include the National Executive Committee, United Square Dancers of America and Contralab. Only one topic was presented for discussion along with the normal get-aquainted chit-chat. The next chairmen of LEGACY, Stan and Cathie Burdick, chaired meetings in 1989 and 1990, steadily increasing the number of organizations invited. They also presented a more formal agenda for discussion. In 1991, the chairmen of LEGACY, Pres and Kay Minnick, further expanded the list of organizations. An informal report and a few recommendations were made. In 1992, Pres and Kay christened the gathering of square dance leaders as the Summit. This was a two-hour meeting followed by a dinner hosted by LEGACY with the leaders of 15 organizations attending. Summit II was held in 1993 in St. Louis and Summit III was held in 1994 in Portland, both during the National Convention and both chaired by Hardy and Kathryn Nixon, present chairmen of LEGACY. Both were two-hour meetings followed by a dinner hosted by LEGACY. The agenda covered seven topics of mutual interest to all of the organizations.

Suggestions for future topics may be sent to Hardy and Kathryn Nixon, chairmen, LEGACY International, 1614 Bishop Hollow Run, Dunwoody, GA 30338.

MAC ATTACKS HITS COLORADO

By: Jerry Gayman, Liberty Band

Friday, the 13th of January '95 was an historic date. This was the first time a *square dance band* sponsored a *beginners* hoedown and flew in a "national" caller for it. The Liberty Band brought Mac McCall, the bass singer of the Red Boot Boys, from Virginia to the Victory Grange in Aurora, for this dance.

This first such dance kicked off the band's new concept of Live Music Dance Programs (LMDP). It is the feeling of the band that something *must* be done to excite the beginners more in the square dance activity. How many beginners start lessons and how many of them complete them? How many complete lessons but don't continue to dance or think of joining a club? It is the hope that this LMDP will be a stimulus to the beginners to keep dancing.

The Liberty Band started playing for dances in the Denver area in '89. In '91 they shared the

stage at the National Convention in Salt Lake City with the Ghost Riders dance band from California. In '93 Liberty performed at the National in St. Louis. During these conventions the band worked with numerous fine national callers. Many of these callers wanted to work more with the band. Mac McCall was one of these and he was eager to perform for beginners, when asked to do so by the Liberty Band.

Some dancers have asked why such a fine caller should be "wasted" on beginners. The band believes it is to the benefit of the square dance activity that the interest of these students be piqued and who better to do this than a great national caller, who can take basic calls and use them in combinations which gain the respect of even accomplished dancers.

Numerous great callers have expressed an interest in becoming involved with these programs. More LMDPs are planned, the next one being on the Friday of Memorial Day Weekend, (May 26th).

All dancers are encouraged to come out, meet and welcome these newest dancers that

are so desperately needed if we are to keep our favorite activity alive and well.

The band's first LMDP filled the hall. Some dancers came many miles for the initiation of this new program. With the great enthusiastic calling of Mac McCall and live music provided by the Liberty Band, a certain "electricity" filled the air that night that many new dancers will long remember.

DANCING FOR THE HEALTH OF IT

From LEGACY, International, Inc.

It was ironic that the educational seminar that LEGACY, the International Assembly of "Trustees" of the Square Dance Activity, presented in conjunction with the National Executive Committee at the National Square Dance Convention in Portland, Oregon, entitled "Dancing for the Health of It" had a serious health problem. Moderator Dr. Lee Walker and several of his panelist "patients" became seriously ill and were unable to participate. This session began with a discussion on emergency preparedness and questions to answer. Various



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types of emergency situations were discussed as well as suggested procedures to follow. Questions included: Does your club maintain (and always have available) a current listing of members trained in CPR or who are nurses, doctors, members of ambulance squads or trained in EMT? Do you know who to call for emergencies? Where is the phone located? Do you need money to place a call? Who is in charge in case of emergency? What is ECMA - the Emergency Call for Medical Aid? How does ECMA work? Does your club have insurance? Who do you contact about insurance? What follow-up to emergency situations does your club follow?

Several clubs who have members with handicaps told of how their club has made adjustments to fit their needs. One caller mentioned how the hearing impairment sound enhancement device he carries as standard equipment is often utilized. Also discussed were "Sunshine" chairmen responsible for keeping in touch with missing dancers. Another told of the "emergency repair kit" (including an

eyeglass screw kit!), their club always placed in both the men's and women's bathrooms at their dances.

The session then concentrated on the healthful benefits of the square dancing activity with Jim Connelly, RN, NA, concentrating on weight loss and fitness tips. While no one there had a surefire method to develop the will power necessary to avoid those delicious refreshments so many clubs serve at their dances, it was heartening to hear that veggie platters and healthier foods are becoming more popular items.

LEGACY OFFERS MARKETING AIDS

LEGACY International announces that the 1995 Edition of LEGACY's "Baker's Dozen" Display Ads are now available for \$5.95 plus \$1.00 shipping and handling. The thirteen display ads were created by LEGACY's Club Leadership Journal Editorial Staff. The ads are selected from past issues of the Journal.

The display ads are camera ready 8 1/2" X 11" copy with space provided for clubs to enter

their specific information before having the ads printed at a local copy center.

The ads are all different with emphasis on the benefits of square dancing, namely FUN, FITNESS, and FELLOWSHIP.

The 1995 Edition of LEGACY's Baker's Dozen Display Ad Kit can be ordered by writing: LEGACY, 1100 Revere Drive, Oconomowoc, Wisconsin 53066. Checks are to be made out to: "LEGACY" in U.S. Dollars. The Baker's Dozen kit is a LEGACY Ways and Means Project with funds used primarily to finance future dancer census projects and dancer surveys.

OREGON DECLINES

Many of your organizations may have received the information sheets provided by the U.S.A. West Square Dance Convention Co-Chairman Pres & Kay Minnick and Sam & Linda Margheim dated September, 1994.

Under the question, "Which States or Regions have signed on?", it was stated, *Oregon requested additional information and we understand that their study committee is going to make a positive recommendation.*

In November, at the Oregon Federation of Square and Round Dance Clubs meeting, the 13 council delegates representing their respective areas of the state voted NOT to support the U.S.A. West Square Dance Convention. Oregon will not be on the rotating schedule of host cities.

We have had numerous inquiries both in and out-of-state concerning Oregon's status on this subject. Rather than let surrounding states presume we would host a U.S.A. West Convention, we felt this clarification was necessary.

Regards,
Don & Shirley White
Chairmen 43rd NSDC

CALIFORNIA SQUARE DANCE COUNCIL

To All California Square Dance Club Presidents

During the February meeting, the California S/D Council set up a state-wide promotional event.

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This is similar to a progressive dinner where the people move from one location to another. It will be called California Progressive Squares.

Starting at location A, a group of dancers will dance for 30 minutes and then move on to location B, where they will meet up with another group. The two groups will now dance together for 30 minutes, and then move on to location C to meet up with yet another group. This process will continue throughout the day on a predetermined schedule.

The California Progressive Squares will be held on Saturday, August 26, 1995, throughout California. All square dancing, round dancing, clogging, contra and western country dancing clubs will be involved. California Progressive Squares will be promoting September as National Square Dance Month, square dancing as our State Folk Dance and all new dancer classes.

By participating in this first-time, state-wide promotion day, we anticipate increased media coverage for square dancing, bringing square dancing into public view, encouraging new dancers, recapturing former square dancers and

building greater camaraderie amongst all dancers.

California Progressive Squares is to be a fun event at no cost for participants. Local clubs provide their own flyers. Callers, cuers, etc., will be asked to volunteer their time.

As an annual event, California Progressive Squares will grow and foster increased friendship and fellowship among clubs and dancers.

We would appreciate your support for this tremendous opportunity to promote our favorite activity, Square Dancing.

Suggested Club Guidelines

1. Clubs in the area designated for dancing are to find an outside facility, such as a Wal Mart parking lot, that is visible to the public.
2. Check for any required city, county permits and notify local officials, police department, etc.
3. Invite Mayor to welcome everyone.
4. Set up local media coverage.
5. Line up caller, cuer from the local area if possible.
6. Lunch time will be 1-1/2 hours including 30 minutes for dancing.

- a. Fast food restaurants
- b. Charitable groups could sell lunch
7. Use cars, buses, vans, RVs to travel in caravan from location to location. Caravans **MUST** obey all local and state traffic laws.
8. Use club banners where possible.
9. Pass out local new dancer flyers.
5. Determine insurance needs. Send event form to clubs.
6. Have a generator available.
7. Determine lunch time and location.
8. Ensure water is available at all locations.
9. Work with media at association level.
10. Have a video-cam to record the dances.
11. Contact local caller associations.
12. Make a dry run to determine mileage, timing, etc.
13. Use Association Colors (Ribbons) to identify vehicles in the caravan.

Association Suggested Guidelines

1. Association president will appoint a California Progressive Squares Coordinator.
2. Association will inform CLUBS of how the progressive squares will work.
3. Set up a master schedule with:
 - a. Start time and location
 - b. End time and location
4. Set 30 minutes dance times at the locations.

For further information, questions, etc., please contact Bob Clark/Sandi Boone, 13535 N. Keystone Ct., Penn Valley, CA 95946 PH: (916) 432-0101 or Dave & Rosie Spert, 13063 - 5th Space 50, Yucaipa, CA 92399 PH: (909) 795-8195. ✓



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FEEDBACK

AN OPEN LETTER TO MELODY TREMAYNE

Your letter in the January issue of American Square Dance Magazine (Feedback, pg. 51) was very refreshing. It is a rarity when a person publicly admits that he or she might be wrong and openly looks for answers in order to better reach an informed decision.

I will attempt to answer the questions which you posed. I am a member of the American Callers Association but am not on the board. Therefore, this letter is only my opinion and not necessarily the official position of the ACA.

The calls that have been eliminated were little used or replaceable calls (wrong way thar or dive thru). Whether any of these calls appear on the advanced list would be up to CALLERLAB. I feel that most would just disappear.

All lists or programs must remain viable. As moves become popular with the dancers and

callers they could be added to the list by agreement of the ACA membership. As with any tasking, if more and more is added and nothing is removed then it becomes impossible to accomplish the tasks.

I believe your third question is really the heart of the issue. What do I, as a caller, call at any given dance? Nothing here has really changed. If I'm asked to call a CALLERLAB listed dance or use the ACA list, that is what I will do. There are, however, calls on all the lists that I would not call unless specifically asked to do so. At my own club I will call the ACA list plus those moves from the CALLERLAB lists that the dancers would be expected to know in order to attend a plus level dance. This will continue so long as there are the different lists. All callers have moves they do not call at open dances and only occasionally at their clubs; so what an ACA caller has to remember are the few moves that have been dropped. A CALLERLAB caller does not have to know the ACA list.

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If he or she calls a move that the dancers in Utah do not know, he or she will only do it one time!

I am not familiar with the Diamond Program you mentioned. This is not a CALLERLAB nor ACA program that I am aware of. If this relates to the CALLERLAB Community Dance Program, I treat this program separate from what I consider Mainstream square dancing. Sort of a continuing one night stand.

Advanced and Challenge will continue to be handled by CALLERLAB. If the other lists are rectified and consolidated, possibly ACA would have some input to the A and C lists.

What must be understood for your next question is that no organization, no matter how strong and powerful, can force any club or caller in any part of the world to adhere to its philosophy. Should the ACA philosophy become dominate, it is likely the dancers would not notice the change. I danced all over Europe, the United States, Canada and part of the near east before there ever was a CALLERLAB list of any sort. Yes, there were differences from area to area, but I was able to join with other dancers, have a great time and make friends in the process. This will never change.

Nothing is currently forcing people to become advance and challenge dancers and nothing ever should. If people want to dance in these higher level programs, it should be personal choice. Too bad it cannot be that way for the Mainstream and Plus level programs.

What I feel confident about as a member of ACA, is not that our current philosophy will necessarily solve the challenges square dancers are facing today, but that at least ACA is tackling the problem. There were other reasons that ACA was formed besides the desire to get the majority of the dancing public back together dancing at the same level.

I appreciate your "Let us educate each other and work together on workable solutions." I would hope that everyone involved in square dancing feels the same way. Square dancing is on a major down swing; it is time to quit squabbling, roll up our sleeves and start working on solving the problems. This is no time for egos and bureaucracies to get in the way.

Cleve Cooper
Idaho Falls, Idaho ✓



BREADLINE

by
Dorothy Walker

I work along side Jeanne Briscoe here at ASD, and I thought it would be nice to feature one of her favorite recipes. She was more than happy to oblige me.

Jeanne is retired from calling now, but she certainly isn't taking it easy. Her never-ending work in our office is testimony to that! I enjoy her sense of humor, am in awe of her knowledge of square dancing, and I admire her strong faith in God. Here's her recipe.

This recipe was one that a friend and I dreamed up in the seventies. We have been friends for about thirty-five years. I was going to have a well known caller call a hoedown for the club I was calling for at that time. I wanted to have something extra delicious; that guy really liked to eat! I hope you will enjoy this dish as much as he did. It's called...

COMPANY CHICKEN

Ingredients:

- 1 pound low fat turkey sausage links (about 12)
- 1 small onion, chopped
- 2 cloves of garlic, minced,
- 6 chicken breasts, halved & skin removed
- Enough flour seasoned with salt and pepper to dredge chicken breasts, reserving about 2 Tablespoons for thickening.
- 1 Cup Half & Half (you may use non-fat Mocha Mix for less fat)
- 1 Cup non-fat sour cream
- 1 Cup sliced mushrooms
- 1/2 Cup dry white wine

Cook sausage in a skillet prepared with cooking spray. When browned, remove from pan and set aside. Add garlic and onions, sauté until the onions are clear. Remove onions and garlic from pan and keep with the sausage. Dredge chicken breasts in seasoned flour, brown in skillet (more cooking spray may be needed).

When chicken is lightly browned, return sausage and vegetables to the skillet. Add the Half & Half (or non-fat Mocha Mix) and let cook slowly for 30 minutes, stirring occasionally.

Add mushrooms, sour cream and wine. Make a roux (with the wine and add water as needed) for thickening and add to skillet. Stir until gravy is smooth. Let all ingredients cook for about 10 minutes over low fire.

This dish serves six or more people and is good served with either mashed potatoes or rice.

In today's world, we are constantly looking for ways to cut down the fat. The original recipe called for regular sausage, but thanks to modern living we can use the less fatty turkey. But that pork sausage surely made it taste good. I think you will find the turkey sausage will make it taste just as good! ✓



HOLDIN' HEAVEN IN MY ARMS

RAWHIDE RECORDS 196

Caller: Steve Sullivan

FIGURE: Heads promenade 1/2, square thru 4, swing thru, boys run, couples circulate, half tag, scoot back, swing corner, promenade.

BABY LIKES TO ROCK IT

RAWHIDE RECORDS 197

Caller: Otto Denger

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

ARREANDO HOEDOWN

RAWHIDE RECORDS 520

Caller: Steve Sullivan

Calling Plus with Left Hand combinations.

THANK GOODNESS IT'S FRIDAY

BUCKSKIN RECORDS 1254

Caller: Tom Rudebock

FIGURE: Heads promenade 1/2, pass the ocean, extend, swing thru, boys run, bend the line, right & left thru, pass the ocean, boys cross fold, swing the corner, promenade.

BE GLAD YOU'VE GOT WHAT YOU'VE GOT

OCEAN WAVE RECORDS 53

Caller: Geoff Powell

FIGURE: Heads promenade 1/2, pass the ocean, extend, swing thru, spin the top, spin the top, swing thru, swing the corner, promenade.

CLAP YOUR HANDS

DESERT RECORDS 61

Caller: Troy Ray

FIGURE: Heads promenade 1/2, right & left thru, square thru 4, touch 1/4, walk & dodge, partner trade, right & left thru, dixie style to a wave, slip the clutch, left allemande, promenade.

E. A. R. & H. (EAST AFRICA RAIL & HARBOUR)

OCEAN WAVE RECORDS 49

Caller: Art Shepherd

FIGURE: Heads promenade 1/2, lead right, circle to a line, load the boat, touch a quarter, follow your neighbor & spread, extend, swing the corner, promenade.

HEY JOE, HEY MOE'

PRAIRIE RECORDS 1141

Caller: Al Horn

FIGURE: Heads promenade 1/2, sides right & left thru, sides pass thru, partner trade, pass the ocean, extend, 8 chain five, allemande left, promenade.

GONE AWAY, GONE AWAY

UTE RECORDS 24

Caller: Kent Nyman

FIGURE: heads square thru 4, do sa do, swing thru, boys run, Ferris wheel, pass thru, touch 1/4, follow your neighbor and spread, swing corner, promenade.

TAKE MY ANGEL OUT TONIGHT

OCEAN WAVE RECORDS 52

Caller: Vince Spillane

FIGURE: Heads promenade 1/2, touch 1/4, boys run, pass the ocean, explode the wave, trade by, do sa do, touch 1/4, follow your neighbor & spread, boys run, promenade.

ON THE ROAD TO LOVIN' ME AGAIN

OCEAN WAVE RECORDS 50

Caller: Johnnie Scott

FIGURE: Heads square thru 4, do sa do, swing thru, girls circulate, boys trade, boys run, bend the line, slide thru, square thru 3/4, swing the corner, promenade.

THE LIGHT OF MY LIFE

DESERT RECORDS 63

Caller: Ilse Lippert

FIGURE: Heads promenade 1/2, right & left thru, slide thru, pass thru, touch 1/4, scoot back, boys run, star thru, pass thru, trade by, swing this girl, promenade.

RED AND RIO GRANDE

CIRCLE D RECORDS 268-1

Caller: Wayne Baldwin

FIGURE: Heads promenade 1/2, in middle right & left thru, square thru 4, make right hand star, once around, heads star left in the middle, once around, swing the corner, promenade.

BACK ROADS

CARDINAL 26

Caller: Harold Hailey

FIGURE: Heads promenade 1/2, in middle square thru 4, right & left thru, pass thru, trade by, swing thru, spin the top, slide thru, swing corner, promenade.

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_____	_____	_____	_____	:	<u>HEADS</u>	<u>PROM EN ADE</u>	<u>HALF-WAY</u>	
_____	_____	_____	_____	:	<u>HEADS</u>	_____	<u>SQUARE</u>	<u>THRU</u>
_____	_____	_____	_____	:	_____	_____	_____	_____
<u>SWING</u>	<u>THRU</u>	_____	_____	:	_____	_____	<u>BOYS</u>	<u>RUN</u>
_____	_____	<u>HALF</u>	<u>TAG</u>	:	_____	_____	<u>CORNER</u>	<u>SWING</u>
_____	_____	_____	_____	:	_____	_____	<u>PROM EN ADE</u>	_____
_____	_____	_____	_____	:	_____	_____	_____	_____
_____	_____	_____	_____	:	_____	_____	_____	_____

FOR THE MODULAR CALLER:

ZERO LINE: PASS THRU, ENDS FOLD, SWING THRU, GIRLS TRADE, RECYCLE, VEER LEFT, BOYS FOLD, GRAND RIGHT & LEFT.

ZERO LINE: PASS THRU, BEND THE LINE, RIGHT & LEFT THRU, FLUTTER WHEEL, TOUCH 1/4, SINGLE HINGE, FAN THE TOP, GRAND RIGHT & LEFT.

STATIC SQUARE: HEADS HALFWAY SQUARE THRU, SLIDE THRU, PASS THE OCEAN, SCOOT BACK, ALL 8 CIRCULATE 1 & HALFWAY, GRAND RIGHT & LEFT.

ZERO LINE: PASS THE OCEAN, GIRLS TRADE, SWING THRU, SCOOT BACK, FAN THE TOP, RIGHT & LEFT THRU, FLUTTERWHEEL, LA

ZERO BOX: TOUCH 1/4, SPLIT CIRCULATE, SCOOT BACK, WALK & DODGE, PARTNER TRADE, RIGHT & LEFT THRU, SLIDE THRU, LA.

THE BASIC PROGRAM:

SINGING CALLS: 64-BEAT SEQUENCES TO FIT THE MUSIC

- HEADS PROMENADE HALF-WAY (8)
- RIGHT & LEFT THRU (8)
- SQUARE THRU (10)
- DO SA DO (6)
- STAR THRU (4)
- SQUARE THRU 3/4 (6)
- SWING CORNER (6)
- PROMENADE (16)

- HEADS SQUARE THRU (10)
- SWING THRU (6)
- GIRLS TRADE (4)
- BOYS TRADE (4)
- BOYS RUN (4)
- FERRIS WHEEL (6)
- ZOOM (4)
- PASS THRU (2)
- SWING CORNER (8)
- PROMENADE (16)

HEADS PROMENADE HALFWAY (8)
LEAD RIGHT & CIRCLE TO A LINE (12)
RIGHT & LEFT THRU (8)
ROLL A HALFWAY SASHAY (4)
BOX THE GNAT (4)
CROSS-TRAIL THRU (6)
SWING CORNER (6)
PROMENADE (16)

HEADS SQUARE THRU (10)
SWING THRU (6)
BOYS TRADE (4)
BOYS RUN (4)
COUPLES CIRCULATE (4)
BOYS RUN (4)
BOYS TRADE (4)
SWING CORNER (4)
PROMENADE (16)

THE MAINSTREAM PROGRAM

ZERO LINE: PASS THRU, TAG THE LINE-IN, BOX THE GNAT, RIGHT & LEFT THRU, DIXIE STYLE TO AN OCEAN WAVE, BOYS CROSS-RUN, GIRLS TRADE, SWING THRU, TURN THRU, LA.

ZERO LINE: PASS THRU, TAG THE LINE-IN, CENTERS SQUARE THRU, ENDS STAR THRU, CENTERS IN, CAST OFF 3/4, STAR THRU, DOUBLE PASS THRU, LEAD COUPLE CALIFORNIA TWIRL, SQUARE THRU 3/4, LA.

STATIC SQUARE: HEADS PASS THRU, CLOVERLEAF, DOUBLE PASS THRU, PARTNER TAG, TAG THE LINE, CENTERS IN, CAST OFF 3/4, CENTERS SQUARE THRU, ENDS STAR THRU, PASS TO THE CENTER, SQUARE THRU 3/4, LA.

ZERO LINE: TOUCH 1/4, ALL 8 CIRCULATE, CENTER FOUR WALK & DODGE, GIRLS ONLY PASS THRU, CENTER FOUR TRADE THEN WALK & DODGE, OUTSIDE PARTNER TRADE, DO SA DO TO A WAVE, RECYCLE, STAR THRU, PASS THRU, U-TURN BACK, CIRCLE UP EIGHT.

ZERO LINE: PASS THRU, WHEEL & DEAL, DOUBLE PASS THRU, PARTNER TAG, TAG THE LINE, LEAD COUPLE U-TURN BACK, SWING THRU, BOYS RUN, STAR THRU, PASS THRU, LA.

-4 HANDS:

ZERO LINE: PASS THE OCEAN, ALL 8 CIRCULATE, RECYCLE, VEER LEFT, COUPLES CIRCULATE, BEND THE LINE, RIGHT & LEFT THRU, SLIDE THRU, PASS THRU, LA, RIGHT & LEFT GRAND - BUT ON THE THIRD HAND PROMENADE.

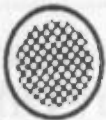
ZERO BOX: SLIDE THRU, RIGHT & LEFT THRU, SQUARE THRU BUT ON THE THIRD HAND START ANOTHER SQUARE THRU - BUT ON THE FOURTH HAND, LA.

ZERO BOX: SWING THRU, BOYS RUN, TAG THE LINE-LEFT, COUPLES CIRCULATE, FERRIS WHEEL, VEER RIGHT, CENTER BOYS TRADE & RUN, CENTERS SINGLE HINGE & WALK & DODGE, OTHERS TAG THE LINE, ENDS TRADE & SLIDE THRU, CENTERS PARTNER TRADE & SQUARE THRU, CLOVERLEAF, ZOOM, SWING THRU, TURN THRU, LA.

ZERO LINE: PASS THE OCEAN, ALL 8 CIRCULATE, SINGLE HINGE, SCOOT BACK, BOYS RUN, TOUCH 1/4, ALL 8 CIRCULATE, BOYS RUN, PASS TO THE CENTER, SQUARE THRU 3/4, LA.

ZERO LINE: PASS THRU, TAG THE LINE-IN, CENTER FOUR SQUARE THRU, ENDS STAR THRU, CENTERS IN, CAST OFF 3/4, STAR THRU, DOUBLE PASS THRU, LEADERS PARTNER TRADE, SQUARE THRU 3/4, LA.

ZERO LINE: RIGHT & LEFT THRU, DIXIE STYLE TO AN OCEAN WAVE, BOYS TRADE, BOYS CROSS-RUN, BOYS CIRCULATE, RECYCLE, PASS THRU, TRADE BY, LA. ✓



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The Bug
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Made for Dancing
Stuck On You

Phase III

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Frenesi
Thing About Love
Open Arms
For a Little While

Phase IV

I'm Just Another
Sweetheart
Behind The Green
Door
Mama's Rumba
Mountain of Love

Phase V

Living a Lie
Adios Mundo
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Emily Emily
To All The Girls

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Houston
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Mexicali Rose
My Love +1
Neapolitan Waltz
New York, New York
Pearly Shells
Piano Roll Waltz
Roses for Elizabeth
Shiek of Araby +1
Spaghetti Rag
Street Fair
Take One Step +1
Tips of My Fingers
Very Smooth +1
Walk Right Back +1
Phase III
A Continental Goodnight
Alice Blue Gown +1
Answer Me
Apres L'Entrieinte +1
A Taste of the Wind
Autum Leaves +2
Beautiful River Butterfly
Caress

Carman
Crazy Eyes +2
Dance +2
Desert Song +2
Dream Awhile
Elaine +1
Folsom Prison Blues
Games Lovers Play
Hallelujah
In the Arms of Love +1
I Want a Quickstep +1
Lisbon Antigua
Moon Over Naples
Patricia
Pop Goes the Movies
Tango Mannita
That Happy Feeling
Third Man Theme
Three A.M. +1

Phase IV

Adios +1
Biloxi Lady
Gazpacho Cha
Hooked on Swing
Lazy Sugarfoot +1
Marilyn, Marilyn +1
Rainbow Foxtrot +2
Till Tomorrow

Phase V

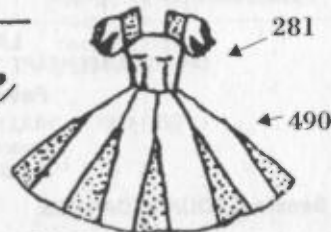
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PUZZLE PAGE

FAMILY FLICKS

In this trivia try to match up the flicks with the actors.

"KIDS"

- | | |
|---------------------|--------------------------------|
| 1. Elizabeth Taylor | a. The Kid |
| 2. Henry Thomas | b. The Miracle Worker |
| 3. Patty Duke | c. A Tree Grows in Brooklyn |
| 4. Judy Garland | d. Andy Hardy's Double Life |
| 5. Hayley Mills | e. E.T., The Extra-Terrestrial |
| 6. Mickey Rooney | f. The Littlest Rebel |
| 7. Peggy Ann Garner | g. National Velvet |
| 8. Shirley Temple | h. The Wizard of Oz |
| 9. Jackie Coogan | i. The Parent Trap |

"MOMS"

- | | |
|----------------------|---------------------------------|
| 1. Cicely Tyson | a. Terms of Endearment |
| 2. Katharine Hepburn | b. Yours, Mine, and Ours |
| 3. Mia Farrow | c. Places in the Heart |
| 4. Mary Tyler Moore | d. Sounder |
| 5. Shirley MacLaine | e. The Goodbye Girl |
| 6. Sally Field | f. Rosemary's Baby |
| 7. Maureen O'Hara | g. Guess Who's Coming to Dinner |
| 8. Marsha Mason | h. Ordinary People |
| 9. Lucille Ball | i. Miracle on 34th Street |

"DADS"

- | | |
|------------------------|----------------------------|
| 1. Al Pacino | a. Chitty Chitty Bang Bang |
| 2. Dustin Hoffman | b. The Champ |
| 3. Spencer Tracy | c. To Kill A Mockingbird |
| 4. Christopher Plummer | d. It's A Wonderful Life |
| 5. Henry Fonda | e. Father of the Bride |
| 6. Jon Voight | f. Kramer vs. Kramer |
| 7. Gregory Peck | g. The Sound of Music |
| 8. James Stewart | h. Author, Author |
| 9. Dick Van Dyke | i. On Golden Pond |

DATELINE

The numbers before the states are the month and day of the activity.

If you would like to list a festival, convention or other special dances (two days or longer) in the next issue, please contact the ASD office.

1995

APRIL

0407-ARKANSAS-3rd Ann. Jamboree, April 7,8,9, Pine Bluff Conven. Center, Pine Bluff, Arkansas. Various callers & cuers. Contact W. & S. Parsons, PO Box 23242, Oklahoma City, OK 73123 PH:(405)721-5811.

0414-ENGLAND-3rd East Anglian Plus Level Sq & Rd Dance Weekend, April 14,15,16,17,18, Seacroft Holiday Village, Hemsby-on-sea, Norfolk. M.& E.Davis, N.& B.Whiston, C. & M.Bradshaw. Contact Malcom or Evelyn Davis, 40 Badeny Road, March, Cambs. PE15 9AS.

0421-CALIFORNIA-Pear Blossom S/D Festival, April 21,22, Lake Co. Fairgrounds, 401 Martin St., Lakeport, CA. Callers K.Reid, S.Minkin, D.Parker. Cuers T. & J.Sierakowski. For info contact Betty Chirco, 8987A Soda Bay Rd., Kelseyville, CA 95451 PH:(707)277-7629.

0421-NEW YORK-Central New York SQ & RD Assoc. 33rd Annual Festival, April 21,22, Clinton Central School, Chenango Ave., Clinton, New York. Various callers & cuers. Contact Fran & Cathy Martin, 10370 Fuller Rd., Remsen, NY 13438 PH:(315)831-2823.

0421-NEW YORK-The Weekend at Roaring Brook, April 21,22,23, Lake George, NY. Caller R.Libby. Cuers C. & T. Worlock. Contact The Weekend at Roaring Brook, L.Ellis, 52 Wildwind Dr., Voorheesville, NY 12186 PH:(518)765-4011.

0421-WISCONSIN-Round Dance Weekend, April 21,22,23, Thomas Jefferson School, Menomonee Falls, WI. Featuring W. & B.Blackford. Contact Lyle Long at (414)542-9685.

0421-NORTH CAROLINA-Dogwood Festival, April 21,22,23, Fontana Village, NC. Featuring J.Fioretti, S.Packer, D.Shinham, L.Ligon, B.Scott, M.Spears. For info call 1-800 57 DANC 1.

0421-NORTH DAKOTA-Spring Alive In '95, 43rd Ann. SQ & RD Conv., Jamestown Civic Center, Jamestown, ND, Conv. Headquarters-Gladstone Select Hotel, across from Civic Center. Various callers & cuers. Contact P. & M. McBride, 829 10th Street NE, Jamestown, ND 58401 PH:(701)252-9465.

0421-KENTUCKY-35th Derby City Festival, April 21,22,23, Headquarters Hotel, Main entrance to Kentucky Fair & Exposition Center, Louisville, KY. Callers L.Letson, B.Newman, W.Driver, K.Bower, Cuers B. & J. Pierce. Contact P. & D. Spahr, 2802 Woodward, Louisville, KY 40220 PH:(502)439-7033.

0421-WEST VIRGINIA-Pipestem Spring Fling, April 21 & 22, Pipestem, WV. Callers G.Jordan & L. Winegard. Sqs., Rds. & Line Dancing. Contact Sandra Jordan at (703)886-4346.

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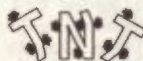


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0428-NEVADA-48th Silver State Sq & Rd Dance Festival, April 28,29,30, Reno-Sparks Convention Center, Reno, NV. Staff: Dibble, Mariner, Nordby, Garvey, Bahr, Reid, Brownrigg, King. For info contact Sil (702)322-0027 or Bob (702)359-1250.

0428-CONNECTICUT-37th New England Sq & Rd Dance Convention, April 28 & 29, Crosby High, Waterbury, CT. Trail-in April 27; Trail-out April 30. Various callers and cuers. Contact H. Katten. 205 West Walk, West Haven, CT. 06516 PH:(203)933-7705.

0428-LOUISIANA-Shreveport Special, April 28-29, Shreveport LA. Callers T.Oxendine & J.Story. Cuers B.& M.Buck. Contact Nasser & Shirley Shukayr, 2509 Sundsvall, Shreveport, LA 71118 PH:(318)687-7512.

0428-HAWAII-Maui No Ka Oi S/D Festival, April 28,29,30, Upcountry Recreation Center, Maui, HI. Caller B.Peters, Cuer J.McNamee. Contact Steven Strong, 910 Wainee St., Lahaina, HI 96761 PH:(808)661-7400.

MAY

0505-OHIO-35th Buckeye Dance Convention, May 5,6,7, Dayton Convention Center, Fifth at Main, Dayton, OH. All levels of Sqs, Rds, Contra & Clogging, scheduled line & folk dancing. Contact Dick & Sandy Land, General Convention Chairmen at (614)852-0058.

0505-MISSISSIPPI-Trace Fest, May 5 & 6, Itawamba Community College, Eason Blvd., Tupelo, Mississippi. Caller M.Letson, Cuers G.& B. Pinkston. Contact Reed at (601)447-5516.

0511-VIRGINIA-VASARDA's 7th Sq & Rd Dance Convention with VASCA, May 11,12,13, Founders Inn Conference Center, Virginia Beach, VA. Various state callers (34), cuers (17). Contact B.& D.Peake, PO Box 46951, Washington, D.C. 20050 PH:(703)379-6234.

0511-CANADA-34th International Sq & Rd Dance Convention, May 11,12,13, McMaster University, Hamilton, Ontario, Canada. Staff callers and round dance leaders augmented by others. MS to C2, Contras, Rounds, Phases 2-6. Contact Louise Johnson (Secretary), 51 Glynn Rd., Ajax, ON L1S 2C5.

0512-NEW MEXICO-New Mexico Sq & Rd Assoc. State Festival, May 12,13,14, Lujan Exhibit Hall, NM State Fairgrounds, Albuquerque, NM. Caller J.Saltel. Cuers B.& M. Buck. Contact NMSRDA, c/o R. & S. Lundberg, 2401 Madre Dr.NE, Albuquerque, NM 87112.

0512-MICHIGAN-12th Annual May Weekend, May 12,13,14, St. Francis School, Manistique, MI. Callers T.Allen, D.Rueter. Cuers J.& G. Nicketti. Contact B. Parks at (906)341-5340 or C. Fumacek (906)341-8314.

0519-MICHIGAN-40th Ann. Spring Fest. May 19,20,21, High School, 1150 Milliken Dr., Traverse City, MI. Callers B.Baier, T.Oxendine. Cuers W.& B. Blackford. Contact L. Post, 112 S. Pine St., McBain, MI 49657.

0526-CALIFORNIA-Golden State Roundup, Square Dance Weekend, May 26,27,28, Oakland Convention Center, Oakland, CA. Callers D.Dougherty, T.Roper, M.Kellogg, D.Nordbye. Cuers R.& V. Walz. Contact B.& B. Coates, 954 Northfield, Hayward, CA 94544 PH:(510)784-1922

0526-WISCONSIN-Midwest Singles Festival, May 26,27,28,29, George Williams College, Lake Geneva, Wisconsin. Callers G.Adams, S.Greer. Cuer F.Goocher. Contact J. Kalliomaa at (414)567-8195 or (414)567-8219.

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0526-**FLORIDA**-42nd Florida State Convention, May 26,27,28, Lakeland Civic Center, Lakeland, FL. Contact McKenzie, 10186 Penzance Lane, Royal Palm Beach, FL 33411.

0526-**PENNSYLVANIA**-1st Ann. Fulfilled Memorial Day Weekend, May 26,27,28,29, Hearts Content Campground, Beaver Falls, PA. Callers & cuers L.& A. Dougherty, B.& E. Williams, R.& J. Anderson. Contact L. Dougherty, RD #2, Edinburg, PA 15116 PH:(412)654-3050.

JUNE

0602-**TENNESSEE**-19th Ann. Music City Square Dance Fest., June 2,3, Mt. Juliet Jr. High School, Mt. Juliet Rd. (Exit 226B off I-40 East go 1 mi. North). Callers L.Letson, J.Story, P.Marcum, R.Dougherty, Cuers B.& G. Pinkston. Contact K.& M. Story, Rt 8, Box 104, Crossville, TN 38555 PH:(615)456-0827.

0602-**CALIFORNIA**-Third Annual Western Contra Dance Weekend, June 2,3,4, Idyllwild School of Music and the Arts (ISOMATA). Promters L.& A.Hetland, C.& A.Elliott. Contact L.Hetland, 9331 Oak Creek Rd., Cherry Valley, CA 92223 PH:(909)845-6359 or C. Elliott, 3344 Quimby St., San Diego, CA 92106 PH:(619)222-4078.

0602-**WEST VIRGINIA**-5th Annual Pipestem Strutters Ball, June 2,3, at Pipestem State Park, Pipestem, W.VA. Callers W.McDonald, B.Scott, Cuer D.Smith. Contact L.Greenwell, 211 Bonita Dr., Johnson City, TN 37604.

0602-**NEW ZEALAND**-29th National Sq & Rd Dance Convention, June 2,3,4, James Hargest High School Sports Complex, Invercargill, New Zealand. Various callers. For info write 29th New Zealand Sq/Rd Dance Natl.Convention, PO Box 7035 Invercargill, New Zealand.

0602-**INDIANA**-Indianapolis Bachelors 'n' Bachelorettes 17th Ann. Weekend Fling, June 2,3,4, Clifty Falls State Park, Madison, Indiana. Caller Johnnie Wykoff. Cuer Jan Smith. Contact Brenda Stoner, 1640 Park Chase Place, Indianapolis, IN 46229. PH:(317)894-1178.

0608-**AUSTRALIA**-36th Australian National S/D Convention, June 8,9,10,11,12, State Sports Center, Australia Ave., Homebush, NSW 2140. Various callers. Contact 36th Australian Natl. S/D Conv. Inc., c/o Secretary, P.O.Box 375, RYDE2112.

0609-**COLORADO**-41st Colorado State S/D Festival, "Northern Lights," June 9 & 10, Univ. of Wyo., Laramie Way. Callers D.Davis, J.Haag & area. Cuers A.& C.Brownrigg & area. Contact Tom & Sue Nelson, 526 - 37th Ave.Ct., Greeley, CO 80634 PH:(303)352-6850.

0614-**OHIO**-29th Natnl. Advanced & Challenge S/D Conv. June 14,15,16,17, Dayton Convention Center, Dayton, OH. Various callers. Contact E. & M. Foote, 140 McCandless Dr., Wexford, PA 15090 PH:(412)935-2734.

0618-**ENGLAND**-12th International S/D Jamboree, June 18-24, Barton Hall Chalet Hotel, Torquay, Devon. M.& E.Davis, A.& J.Sherriffs, N.& B.Whiston. Contact Malcolm or Evelyn Davis, 40 Badgeney Road, March, Cambs. PE15 9AS, PH:0354 52037.

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Clap Your Hands, Troy Ray	DR 61
Keep On The Sunny Side, Tony Mcumber	SSR 181
Honky Tonk Attitude, Jerry Jestin	JPESP 806
Fools Rush In, Bill Donahue	BR 281
This Hammer, Harts Petersson	SSR 184
Tonight We Just Might Fall In Love Again, Ernie Kinney	HH 5174
Wish I Didn't Know Now, David Mee	SD 231
Pure Love (Music was CJC 500), Wade Driver	CC 41
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