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Editor's NOTEBOOK

This year, Easter falls in the middle of April, just in time for the beautiful lilies that bloom during that time. Perhaps, not only can we celebrate Easter, but also the up-coming graduation of square dance classes. It's like the budding of square dancing when we see the new dancers on the floor for the first time. Have you ever watched the new people in their first few weeks of their class? They are so timid and nervous, afraid they will make a mistake. But soon they begin to realize other people in the square are in the same boat with them.

Is Square Dancing important to you? If it is then support it with all your enthusiasm for



the activity. Our new dancers need lots of support from you more experienced dancers. They might quake when you step into the square to dance with them. But a smile on your face and lots of gentle help from you club dancers will go a long way with making them feel relaxed. You will have a feeling of pride when you see the results of your efforts when the new dancers start dancing at the club. ✓



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BY-LINE

Take a trip to **Prater's Mill Country Fair** for the Annual 25th Celebration. From renovation to offering shops and other attractions. It sounds like lots of fun and would be a wonderful place to visit. We would like to draw your attention to the article entitled **Social Dancing**. It points out some beautiful advantage with square dancing. Burning calories, cardiovascular conditioning, etc. In Deerfield, Illinois this year "Jim Beam Country Caravan" is holding a **Country Music Talent Search**. Read about it in this issue. A great bit of reading is **P's & Q's of Square Dancing** that tells it like it should be in square dancing. Lots of good etiquette points. Did you man shudder when you told him he was going square dancing. **My First Square Dance** is an article that lets you see what sometimes happens on the first night. A good bit of humor. Try taking a walk through the past when you read **A Brief History of Square and Round Dancing** written by Herb Edenger. It's interesting finding out about the dress, as well as the different dance styles. ✓

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TEMPO

Jeanne Briscoe

When we talk about doing something for the Square Dance activity, perhaps it's just lip service. So many people I talk to say how worried they are about the activity disappearing. They seem so worried that Square Dancing will just fade away. Well, let me tell you one of the reasons why it is liable to fade away.

In many places the clubs get together and have a monthly hoedown, and if it's not the clubs, then it's the caller's association who puts them on. I know in some places these dances are suffering from lack of attendance. We talk to the dancers about it and they give us a lame excuse that it's not a good night for them, or they get enough dancing during the week, or worse, they say, "I don't want to dance to so and so." What an excuse! I'm here to tell you that the caller would have to be a monster with two heads and a 'no melody' voice before I would complain about his calling. Granted, there are some callers who are better sounding than others. There are even callers who can put material together better than other ones. But if we are to keep enthusiasm in the activity, and keep people interested, we've got to be more supportive about Square Dancing.

If you're wondering why I have capitalized Square Dancing, it's because it means something to me. It's high on my list of important things I'm still interested in. In fact, church is the only thing higher in succession.

Unfortunately, many dancers don't really think about Square Dancing enough to wonder why it even exists. They go to club once a week

and after that they could care less what happens with it the rest of the time.

I remember a long time friend, who at one time was a Square Dance caller, saying about the people who complained, "I think it's about time they will be quitting the activity, they don't seem to have anything good to say about it. They don't want a beginner class because then they would have to dance with the new people. They're spoiled. They haven't learned anything about giving and caring. What a shame."

As I listened to this I got to thinking about it and he was right. We had it so good for so long with big classes and lots of dancers, that finally the dancers decided they didn't need a class one year. They would have one the following year. Well, it didn't take long before we couldn't get a class started. And if we were lucky enough to get a few couples, usually the club dancers refused to have much to do with them.

Well, it's time for a bunch of the dancers to wake up and start to support Saturday night dances. It's time we all sat down and decided if we are really interested in what might happen if we don't keep such get-togethers going. What if some day a couple of square dancers came to your town and asked about Square Dancing? Would you be able to tell them there's a club they could visit? Or would you have to say, "Oh, that. We haven't had square dancing in a few years. Everyone just quit coming to club and to the Saturday night dances." I'd hate to admit such a thing, especially when I might not have done my part to support the activity. ✓



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MY FIRST SQUARE DANCE

by Henry Fischer
Rothbury, Michigan

For some time, my wife was wanting us to take western square dance lessons. I watched it once on TV and decided it was not for me.

When a dance was scheduled in our neighborhood, she insisted we go for just a little while and watch. The hall was crowded with people standing and talking. My wife was soon absorbed in the crowd. She is a politician and I assumed she was campaigning for votes. I spied a giant fern that looked like it had a milk stool under it. I sneaked over and sat down. I could see out but no one could see me—I thought.

The men had red handkerchiefs like those I used to blow my nose in and carry in the back pocket of my overalls. But here they tied them around their necks. I didn't think it was very sanitary. Most of the men wore pants that seemed too small, yet were held up with a wide leather belt with a huge buckle. They may have been made from a martingale of a harness like one we used on the old gray mare when plowing. Some of the women wore huge skirts like my grandma wore.

Somebody yelled, "Two more couples! One more couple! One more gentleman!" Suddenly, I was grabbed by a buxom blonde and pulled into a circle of people. I wondered why they called it square dancing when all the people were in small circles.

A loud voice yelled out, "Dose Se Do" or "How De Do." Wanting to be friendly, I murmured, "Howdy," then was pulled, pushed, yanked and spun. Trying to keep from being trampled by the stampede, I tripped and fell.



The blonde picked me up and held a strong arm around my waist and I went where ever she went. Suddenly, she left me and went off with another guy. A real thin woman appeared beside me. I figured she didn't like me because she didn't touch me.

I had been eyeing a door that said exit above it. The music stopped and everybody clapped hands and the men all shook hands, but I was the only one that said goodnight. I ambled toward the exit door. When I reached it, I broke into a run and ran all the way home.

Postscript: I am now a senior citizen who has been dancing for 32 years in the same club and with the same caller, Johnny Quinn. Our Melody Mates Club has been steadily growing. We are best known for hosting the National Asparagus Festival every second Saturday in June in Oceana County, Michigan. ✓



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Applications are now being accepted for the Supreme AUDIO/HANHURST'S Tape Service Scholarship Fund for caller education. This fund was established by Bill and Peggy Heyman of Supreme Audio/Hanhurst's Tape Service to enable both new and experienced callers to further their professional caller education by attending a Caller's College providing a full CALLERLAB curriculum. We feel very strongly that proper professional training will enhance the recipients' calling performance, and ultimately, the square dance activity as a whole.

New and experienced callers may request a scholarship application by writing to Supreme Audio, Inc., PO Box 50, Marlborough, NH 03455-0050 or by calling (603) 876-3636. Scholarships are awarded at the end of May for the colleges taking place that summer. Applications must be received by May 15th.

To date, 22 partial scholarships have been awarded to new and experienced callers attending caller's colleges in the U.S.A. and overseas.

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Submitted by Genevieve Churchill

What's Going On In Square Dancing

CONTRALAB

Contralab, The International Association of Contra Callers, will be presenting seminars of special interest to square dance callers this summer at the 44th National Square Dance Convention in Birmingham, Alabama. Ron Johnson, Education Chairman for Contralab, has announced that three different seminars are available to callers who are considering adding contra dancing to their program. Contra dancing is growing nation-wide with new groups forming almost monthly.

On Thursday, June 22, 1995, nationally known callers Mike Seastrom and Tony McUmbert will be presenting a session titled "Contra Calling for Square Dance Callers," and will explain how you can use your existing resources to add this exciting dance form to your program. On Saturday, June 24, 1995, Bob Howell, Dick Meyers and Contralab Chairman Chuck Quigley will present "Add a New Treat to Your Bag of Tricks," a seminar on how to acquire and use contra material for one night stands, parties and square dance programs. Plus, every morning during the convention, Contralab will present a Contra Caller's One-on-One for callers interested in trying their hand at contra calling under the guidance of one of the members of Contralab. Make plans now to attend these exciting and informative seminars during your visit to Birmingham this summer.

Not to forget dancers, "How you can have a Contra Dance with NO caller" will be presented on Friday, June 23, 1995. August & Marion Simmons of Ohio and Frank & Dorothy Gronowich of Florida will chair this seminar to discuss how they have contra dances in their areas even though they have no contra callers available.

It's something for everyone from Contralab during the National Square Dance Convention this June. See you there!

*Submitted by Ron Johnson,
LaVerne, California*

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**RECRUITING THE YOUNG-
 MAINTAINING THE YOUNG AT HEART**

Several of the LEGACY/NEC seminars at the National Square Dance Convention in Portland, Oregon, dealt with this broad topic. Various methods and examples of getting square dancing into the school system were explored. Goals 2000: Educate America, contains the National Standards for Arts Education guidelines describing what every U.S. school child (K through 12) should know and be able to do in the four areas of the arts: music, dance, theater and the visual arts. The standards were signed into law in January, 1994.

Dance context standard #5, "Demonstrating and understanding dance in various cultures and historical periods," is the framework for introducing our American Folk Dance. Square Dancing, into the school system. From K through the fourth grade, one of the achievement standards is to demonstrate and answer questions about dance in a particular culture and time period. A good example is learning why and in what setting people in colonial America danced and some of the dances themselves. In grade five through eight, the achievement

standard is to competently perform folk, social and/or theatrical dances from a broad spectrum of twentieth century America. Square dancing, our American Folk Dance, certainly fits here.

It was also suggested that callers investigate Artists in Residence programs and/or volunteer to work with local cultural councils. The importance of working with teacher colleges and indoctrinating prospective physical education, music and dance teachers into western style square dancing, was stressed.

Although square dancing is a non-competitive adult activity, it was pointed out that the 4-H square dancer program has been successful with competition at its fairs. A deterrent in attracting and keeping youth in the activity is a lack of family oriented clubs. The United Square Dancers of America (USDA) "Hop To It" program, identifying youth friendly dancers with little green frog stickers, was also explained.

Discussing the needs for more family oriented clubs led to a lively session that branched out to include the problems of being a single in a couple oriented activity, various programs that dealt with maintaining the young-at-heart and the needs of persons with handicaps.

Ten years ago, USDA established a Handicapped Committee to help dancers with handicaps reach their potential in the square dance activity. It is a continuing task of this committee to maintain a listing of "handicapable" clubs and to actively promote and assist at their biennial (even years) square dance convention.

All in attendance also learned that the majority of singles disliked the "Solo" ribbon wording, suggesting it be worded "need a partner." Mac MacKenzie, chairman of the USDA committee, also mentioned that the handicapables preferred to be called "persons with handicaps."

THE WAY TO GO-THE WAY TO GROW

It was standing room only at the Thursday educational seminars that LEGACY, the International Assembly of "Trustees" of the Square Dance Activity, presented in conjunction with the National Executive Committee at the 43rd National Square Dance Convention in Portland, Oregon. At every session material was distrib-

uted to the attendees to take home and read at their leisure.

In discussing recruitment or attracting new dancers, much emphasis was placed on the various kinds of publicity tools available and the importance of the personal touch. The LEGACY "Baker's Dozen" display ads, the *Club Leadership Journal*, the square dance city entrance signs and handouts were displayed as well as samples of the LEGACY Promo-Pak especially created for recruitment. It was pointed out that the *monthly Journal*, edited by Bernie and Carolyn Coulthurst, which covers a variety of topics related to the activity, always includes a new "recruiting" poster.

The attendees agreed on the necessity of including more than just teaching square dance figures at lessons. Time should be built into each lesson to give the first year dancer background on the whys, wherefores and mores of the activity. Area newsletters just for the students can also reinforce some of this information. Several classes getting together for party nights, using just the calls already learned at class, helps the beginning or new dancers to



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meet others just being introduced to the activity. Also discussed were ways to involve the new dancers into club activities, always being careful not to overwhelm them with too many responsibilities.

Dropouts due to poor health, family needs and job changes will always occur. Several successful programs to help former dancers return to the activity were examined as well as the CALLERLAB Community Dance Program. Dancers must be encouraged to remain dancing and strengthen their newly learned skills by dancing in the same program and must not be rushed or pushed into lessons for the next program or phase. Developing such a program could be a cooperative venture between several clubs and callers.

"Leadership—The Way to Grow—The Way to Go" was the topic for the second hour. Much of this hour concentrated on *who* is being trained to become leaders of tomorrow—and *how*. The prevention of "burn out", was also a hot topic. Learning to delegate responsibilities is an absolute necessity for good leadership.

Leaders should be planning now for their replacements. One must start planting the seeds early, giving them a chance to sprout and also showing the future leader that you actually enjoy doing the job. Unless a person volunteers, never rush the new dancer or member into a job, especially an officership.

Several suggestions were made:

- To establish a telephone list of existing and past officers and workers of your club who can serve as advisors to new and future officers.
- To provide for better continuity of activities, elect new officers several months before they are to assume their new responsibilities, thereby giving them time to attend the last few meetings of the outgoing board.
- To rethink the "tried and true" ways. If finding new officers is difficult, try multiple people in one leadership position. Or elect the board and let them choose the head couple and appoint committee heads to other jobs.

- To have a designated announcement maker if the president suffers from microphobia.

To train new leaders, LEGACY publishes an excellent guide entitled the *Leadership Manual*, available to purchase from the LEGACY office at 1100 Revere Drive, Oconomowoc, WI 53066. For subscriptions to the *Club Leadership Journal*, contact the Coulthursts at PO Box 766, Plover, WI 54467-0766.

TRAVELING TEDDY SHARES ADVENTURES

In February 1994 the Rockabilly Squares of Fort Wayne, Indiana, said goodbye to their adopted Teddy Bear. he wanted to go to the National, visiting as many clubs as possible along the way. He returned in December 1995. We hope you will print this report he wants to make to all the dancers and clubs he visited.

To all my traveling friends and clubs, wherever they are:

I'm the Teddy Bear that was adopted by the Rockabilly Squares in Fort Wayne, Indiana, in February 1994. They let me represent them as their traveling bear so I could see how far I

could travel, how many clubs I could visit, and whether I could get to the National. They promised to try to get an announcement in this publication to let everyone know where I went.

After my return, they tried to send personal thank you cards to all the clubs I visited, but some they were unable to contact. For those clubs, they hope you will consider this to be your thank you card.

I traveled over 10,000 miles. After visiting in Indiana, Missouri, and Kansas I went on to Colorado where I traveled with a couple in their RV, even going with them to the National in Portland. From the National I visited a club in Oregon and was offered a ride to California. A really nice caller took me with him to Montana for a weekend of dancing. A nice lady there took me to live with her for a while, then she and I flew to Anchorage, Alaska to dance. From there a nice couple flew me to Washington where I got to visit several clubs. From there I hitched a ride back to California to do some more dancing and visiting. Another nice caller made sure that I was sent home to Indiana in time to spend Christmas with my home club and to attend our fifth anniversary dance in January.

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I hope this will tell some of the clubs I visited early in my trip all the places I went. I have many very fond memories of my long trip. My Rockabilly friends and I invite all of you to come visit us soon.

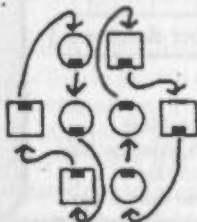
Lots of love from,

The Little White Rockabilly "Traveling Bear"

Submitted by Pat Bryant, Knox, Indiana

CALLERLAB PLUS QUARTERLY SELECTION

Doren McBroom, Chairman of the Plus Quarterly Selection Committee, announces that **SPLIT PING PONG CIRCULATE**, has been selected as the Plus Quarterly Selection for the period March 1, 1995 to July 1, 1995.



SPLIT PING PONG CIRCULATE

STARTING FORMATION: 1/4 Tag

DEFINITION: Each dancer Circulates, or moves forward one position along the path shown in Figure below. The movement may also be called when there is a left hand wave in the center.

ENDING FORMATION: 1/4 Tag

TIMING: 4 Beats



DANDY IDEA

by Bob Laffleur Chicopee, Massachusetts

In an effort to increase attendance at square dances, WMSARDA (Western Mass Square & Round Dance Association) has instituted a certificate program: each club that has at least one dancer participate in another club's dance will receive a certificate, and at the end of a predetermined time period, the "winning" club will receive a cash prize.

The idea of a certificate program is not new. However, our approach to determining the "winner" is different than we have seen used in other areas. We are trying to encourage dancers to not only attend as many dances as possible, but also to try and visit as many different clubs as possible. Therefore, our "winner" will be determined by the club receiving the most points, not the most number of certificates.

Points are calculated by multiplying the number of certificates received by the number of different clubs attending. In this way, each additional club that is attending makes all the certificates "worth" more points. For example, if a club earns 8 certificates, 4 from one club and 4 from another, they receive 16 points (8 certificates mul-

tiplied by 2 different clubs attended). Another club earns 8 certificates by attending 8 different clubs, so they receive 64 points (8 certificates earned, multiplied by 8 different clubs attended). Both clubs have attended the same number of dances, but one has earned many more points because it made an effort to visit different clubs, rather than attending the same ones over and over.

We are aiming to give the small clubs just as much of a chance to win as the large clubs have. Therefore, a club is only allowed to count one certificate per day. If they send some of their members to one dance, and some to another, they will receive certificates from both dances, but will only be able to include one of them in their score calculation. The number of dancers that a club sends does not matter—they'll receive a certificate even if they only send one dancer.

We have seen an improvement in attendance at our area dances since we implemented this program several months ago. Most notably, we have noticed that clubs seem to be getting out of the rut of always visiting the same place. They're making an effort to get out and try dancing at other area clubs where they may not have typically gone before. Dancers are having a chance to meet other dancers they may not have socialized with before, and everyone is generally having a better time. ✓

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by Bob Howell

EASY LEVEL

Leslie and David Lewis of Elizabethtown, KY, were in attendance at Glenn Bannerman's Thanksgiving Camp and came away with a solo dance that they shared with me. It is called the...

SAN ANTONIO STROLL SOLO

Formation: As couples in line of direction, man on the inside. Start on man's left foot, ladies right.

Music: San Antonio Stroll. MCA records.

Routine:

Counts:

- 1-4 Walk forward four steps.
- 5-8 Face partner, join both hands and vine four steps.
- 9-12 Face LOD and walk four steps, then,
- 13-16 Back away from partner four steps.
- 17-24 Do sa do partner.
- 25-32 Swing. (It was taught using a two-hand swing, but any type of swing works).

Judy Weger of Bay Village, OH, gave me a real novel routine that she says Mona Cannell put together. It is another Grand Square variation. Mona calls it...

GRAND TOUR

Ladies face men's shoulder (Start side part of Grand Square)

Men walk forward 8

Turn and continue.

When you face in the square walk across 8 turn, backup 4 turn, walk forward 4 turn.

When you are in the side position backup 4 turn, walk forward 4 turn, go straight across 8

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Gene Hubert of Carrboro, NC has recorded a contra on a seven inch, 33-1/3 disc which goes thru nine times. He calls his dance...

A NICE COMBINATION

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

Music: A Nice Combination. MacGregor for contras. CMGR 302

Routine:

Face your corner, dosado.

The same one swing.

Face down, lines of four, down the set.

Wheel as a couple, come back up, cast off.

With the couple across, circle left 3/4.

With your partner swing.

Face across, ladies chain.

Now make a left hand star. Turn it one time.

Face the next in line, dosado.

The **BEER BARREL MIXER** by Coy Conway, featured in the January issue was incorrectly written. It should have appeared as follows;

All join hands 'n circle left.

Circle right.

Face your partner, heel and toe.

Heel 'n Toe, In you go.

Heel 'n Toe, Out.

Heel 'n Toe, In you go.

Heel 'n Toe Dosado

Walk on by, swing the next.

Promenade 'n Sing.

Now's the time to roll the barrel,

Because the gang's all here. ✓

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GR 37039 ROMANCE MEMORIES P-2 waltz by Hank & Jetty Walstra

THE PRATER'S MILL FOUNDATION

25th Annual Prater's Mill Country Fair

Dalton, Georgia For a quarter of a century, the nationally ranked Prater's Mill Country Fair has been held at the old water-powered mill near Dalton, Georgia, which still grinds corn and wheat the old fashioned way. The 1995 dates for the 25th annual events are May 13 & 14, Mother's Day Weekend, and October 7 & 8, Columbus Day Weekend.

Begun by volunteers in 1971 to raise funds to restore the 1855 mill and surrounding buildings, the rural festival of fine art, handmade crafts and Southern folklife is nationally rated, by *Sunshine Artist Magazine*, as one of the 100 Best Traditional Craft Shows in the U.S. Other honors have been Outstanding Achievement in Historic Preservation by the Georgia Trust for



1971 - BEFORE

In 1971 Prater's Mill was in serious disrepair. To raise funds to preserve the mill, volunteers staged the first Prater's Mill Country Fair on Mother's Day weekend in May 1971. Pictured on the porch is Wayne Alderman and infant daughter Sallie.

Historic Preservation, Top Twenty Events in the Southeast by the Southeast Tourism Society, and the Harris List of Top 175 Fine Arts and Crafts Shows in the Nation.

"When the first fair began on Mother's Day Weekend in May of 1971," said Judy Alderman, president of Prater's Mill Foundation, "folks from all walks of life rolled up their sleeves, put on a smile and went to work to save the mill and to stage a festival that the community could be proud of. Today, some of those same people are still smiling and working," she said, "but now, thank goodness, we have 37 civic clubs helping out too."

What makes the fair so outstanding is the dedication of the hundreds of volunteers who put it on and the determination of the artists and craftsmen to preserve the traditional crafts and Appalachian heritage of the region. Some par-

ticipants who have been with the fair since the very first year are blacksmith Jud Nelson, potter Bill Amos, weaver Dorothy Headrick, fiddler Jack Weeks, sand artist Kermit Robinson, seamstress Dorothy Jordan, and Ruby Collins, the homemade ice cream lady.

The Prater's Mill Country Fair focuses on mountain music, Southern foods, living history exhibits and the handmade crafts and original art of 150 talented artisans. Crafts demonstrations include blacksmithing, weaving, quilting, rug hooking, wood carving and hand tufting, a cottage industry that developed into the tufted carpet industry centered in Dalton, Georgia.

At the fair, visitors take self-guided tours including the mill, the country store, Shugart Cotton Gin and the Westbrook Barn complete with farm animals. Across the road from the mill is the 1898 Prater's Store where the Dawnville Community Club serves authentic Southern meals of corn bread, pinto beans, turnip greens and sweet potato cobbler. Elsewhere



1995 - AFTER

Twenty-five years later. The Prater's Mill Country Fair was honored as one of the 100 Best Traditional Craft Shows in the United States by *Sunshine Artist magazine*. Pictured on the porch is Wayne Alderman and grown up daughter Sallie.

throughout the festival area are other specialties, such as pit-cooked barbecue, apple cider and churned ice cream.

During the fair families enjoy canoeing on the Coahulla Creek, a leisurely walk down the nature trail and pony rides for the children. Educational exhibits include an authentic Civil War encampment and field hospital, working antique engines, antique cars and "Peacock Alley," a clothesline display of hand-tufted bedspreads. Continuous entertainment on stage features three-time Georgia fiddle champion Jack Weeks, square dancers, country bands

and gospel singers. Wandering musicians, jugglers, dulcimer players and storytellers perform throughout the festival area.

The 25th annual Prater's Mill Country Fair is sponsored by the Prater's Mill Foundation, a non-profit organization of volunteers dedicated to historic preservation and education. Thirty-seven civic clubs, churches and schools also participate in the community event.

The hours are 9:00 AM to 6:00 PM both days. Admission is \$4.00, children 12 and under free. Visitors are urged to dress casually and wear comfortable shoes.

Prater's Mill is located on Georgia Highway 2, ten miles northeast of Dalton and about 30 miles south of Chattanooga, Tennessee. Interstate travelers should take I-75 to the Tunnel Hill-Varnell Exit #138; drive north 4.5 miles to the intersection with Ga. Hwy. 2; turn right and continue 2.6 miles to the Mill, a total distance of 7 miles from I-75.

Sponsor of this event is The Prater's Mill Foundation (a non-profit organization), 848 Shugart Rd., Dalton, GA, PHONE & FAX: (706) 275-MILL [6455]. ✓

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BREADLINE

by
Dorothy Walker

Last month, I requested ASD readers to send in their favorite recipes. I want to thank Kim & Glen Crawford (Dacula, GA) and Brenda & Mike Goforth (Suwanee, GA) for doing just that. There was no background included as to where they discovered this delicious dish (that's the best part of a recipe!), so we'll just skip the appetizer and go for the main course.

TATER-TOT CASSEROLE

Ingredients:

- 1 pound hamburger
- 1 package Tater-Tots, frozen
- 1 onion, chopped
- salt & pepper to taste
- 1 can green beans, drained
- 2 cans cream of mushroom soup

Brown hamburger and onion, drain. Place in casserole dish and mix in the green beans. Place single layer of Tater-Tots on top of hamburger and beans. Spread cream of mushroom soup over the casserole. Bake at 350 degrees for 45 minutes to one hour.

Take my word for it, it's easy and filling! ✓

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NOTES

FROM A

by
Mac McCullar

VETERAN CALLER

I love to sing!! In the shower, in the car (where my wife prefers), out walking in the countryside, in a group setting, in the studio recording on *Big Mac Records*, or as a square dance caller. I love to feel the melody and rhythm of the song. Take a listen to one of my records and sing along with me, or tell me how you feel.

Several (many) years ago one of my square dance clubs who liked singing calls agreed, with a bit of opposition, to have an all-singing calls dance. This shocked some people who retorted, "Whoever heard of

such a thing," but we went ahead with the plan. I asked the club members to vote for their favorite record, they did, but I must confess there was some ballot box stuffing in favor of certain records.

When the evening of the dance rolled around I started calling the tunes with the most votes and then on down the list of tunes with less votes. The biggest surprise was the size of the crowd from all around our association, with some out of area folks thrown in, so to speak.



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The club was delighted and pleased that an all-singing call dance was so well accepted. This was the start of an annual singing call dance which then evolved into a twice a year event. We needed a name for the dances, so it may have been my wife Connie who said, "Sing Along with Mac," and we did. In the beginning I used three records for each tip, but that didn't work out as well as two records each tip, which gave us a little more visiting time.

Our club's largest crowds of the year were on the nights of "Sing Along with Mac." This went on for a few years until square dance levels were introduced, and some dancers thought all singing call dances were not challenging enough. They were never meant to be challenging but rather relaxing, so another fun dance down the drain.

During the above time period our association started an annual Labor Day weekend event which was named "Square Affair." On Sunday night, after the main dance at a location removed from the big hall, my club sponsored an after party where there was loads of food and continual dancing with almost all singing calls by any and all callers. If a dancer became tired, someone would step into their place with no hesitation of the

dance, as the mike was passed from caller to caller. We were fortunate to have some of the greatest callers in California visiting our weekend event and calling on our program just for the fun and great camaraderie (I finally learned to spell it).

Eventually at our party, the dance became a contest between the caller and dancer to see who could hold out longer. I have been told that some caller sneaked out for a few Zs during the evening, but being the host and emcee I had to hang in. I think some of the dancers caught a few winks also. The callers used all sorts of props to keep going. One night about 3:00 AM, Ernie Kinney (you may know him) brought in a pillow, placed it on the floor, put his head on the pillow and from the prone position called a tip before slipping into dreamland.

Square dancing is fun whether you are gliding around six inches off the floor, as someone said, or sliding along as I like to do. Put a little fun in your life!

NOTE: Anyone who would be interested in producing a round dance on *Scope* label, get in touch with me for some very interesting distribution and cost figures. See my ad on page two for address and telephone number.



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Diamonds



by
Jack Murtha

Readers who have read the previous Diamond articles by now share the perception that it is not easy to help an interested new dancer become a competent club dancer. For many reasons, the class structure we have developed makes it almost impossible for many people who are interested in learning to square dance to successfully do so.

Our square dance leaders need to unify behind one effective introductory program and channel all their energy into helping find ways to use that program to attract and retain thousands of new square dancers.

What does square dancing need to do to greatly increase the number of dancers across America?

1. Establish the CALLERLAB Basic Program as the introductory program for square dancing. This program includes a rich mixture of old and new calls. These Basic Program calls provide plenty of opportunity for fascinating choreography. Why the Basic Program? Reread Wayne McDonald's article on p. 29 of the February issue of ASD. With great insight, Wayne comments, "Maybe it's time we supported the new dancers at their programs instead of trying so hard to push them to our program."

2. We must focus all our energies on making our programs grow. We have all we need in the way of lists, programs, pamphlets, books, videos, cassettes...we need to stop trying to promote *things* and focus on attracting *people*.

3. Ask CALLERLAB to develop a task force which will search for and identify programs that work. Identify programs which consistently attract above average crowds of new dancers, those which retain large percentages of their class members, those which are unique and promising, those which are taught by callers who combine good teaching with entertaining programs. The jewels the task force finds can be programmed at conventions so all of us can learn from them. We need to become single

minded-if it helps us grow, let's do more of it. If it doesn't help us grow, let's put it aside for now and save our energy to work on productive ideas.

4. We need to present our square dance programs as if we were serving a great banquet. We need to serve a variety of wonderful, high quality food a little at a time and allow our guests to enjoy each bite. We should start off with an elegant soup (half of the Basic Program), and during this part of the banquet allow the diners to get acquainted, visit, discover new friends and enjoy the privilege of dining with many nice people at this very special event.

Follow the soup with the best salad the chef can create (the rest of the Basic Program). Great salads are tasty, colorful, attractive and are served with lots of condiments which add zest, flavor and variety. This is the time to help these separate individuals come together as a group of friends. Eating their soup and salad slowly makes it possible for these folks to enjoy their time with each other. New friends are precious and time together is to be treasured. Continue to enjoy these friends as the main course is served (the Mainstream Program). Carefully prepared by the master chef, it is the high point of the dining experience.

Extra attention has gone into choosing the perfect foods to blend together to make the food look like a work of art, cooked to the exact degree at which the texture is perfect and the food most flavorful. As this group of friends finish their culinary adventure, attention is turned to the chef's final presentation—a nice dessert (the Plus Program). The guests depart, eager for the next opportunity to get together.

We need to learn how to serve our program to new dancers a little at a time with each element of the highest quality, and with plenty of time to "taste and savor" that element to the fullest. High quality experiences with warm, happy friends and enough time to develop mutual interests will magnetically attract these guests back over and over again, each time with more of their friends.

Currently, we treat our new dancers to dinner at the local drive-thru, fast food restaurant! Drive up, pick up your food, eat fast and be on your way. These new dancers think, "Okay, we've tried square dancing, now let's try bowling!"

THERE IS A BETTER WAY! ✓

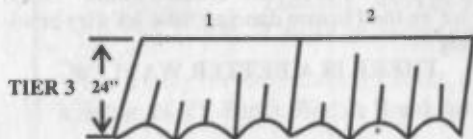
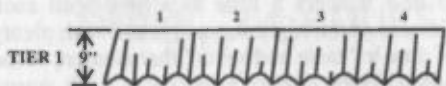
HEMLINE



As promised, this month I will give you a couple of tiered type circle skirts. Before I do, I want to mention once again, the importance of using the correct needle type and size for the fabric or type of thread you are using. I realize needles are expensive now, but using the correct needle, and a new one, can make the difference between something that looks good and goes together with a minimum of frustration, or one that you struggle with and begin to hate before you ever get it finished!

One of my favorite skirts on a dress I made years ago was a circle with a shorter scalloped over-skirt. I cut a normal circle skirt pattern. I then cut a pattern with a top circle 12" from the top, scalloped this, then trimmed it. Or you can make three tiers, one tier out of an alternate fabric or print.

With spring in the air and the beautiful



by Phyllis Mugrage

lighter fabrics available, the following tiered skirt is beautiful, especially if you have a serger and can do a rolled hem.

- Tier 1 - 9 inches long
(cut 4 for 2 circles)
- Tier 2 - 16 inches long
(cut 4 for 2 circles)
- Tier 3 - 24 inches long
for 23 inch finished length
(cut 2 for 1 circle)

Sew pieces for each tier together. Hem edges and trim with lace or trim of your choice. Assemble by putting all waistlines together. Fit to waistband or bodice if making a dress. Adjust the tiers to fit your skirt length being sure that they are proportionate.

Until next month, Happy Dancing and Creative Sewing.



Circle skirt with a scalloped over-skirt.

TIERED SKIRT



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





Creative Choreography

by Lee & Steve Kopman

This month, let's look at the popular Plus call **FLIP THE DIAMOND**, only the starting formation is a *facing* diamond or *left* hand diamond. It's not hard to do, BUT will probably require a review on the correct definition on flip the diamond. (It doesn't always end with boys in the center of an ocean wave.)

1. HEADS PASS THE OCEAN
EXTEND
GIRLS HINGE
DIAMOND CIRCULATE
FLIP THE DIAMOND
FERRIS WHEEL
DOUBLE PASS THRU
TRACK TWO
SWING THRU
CIRCULATE
EXTEND
RIGHT & LEFT GRAND
2. HEADS STAR THRU
DOUBLE PASS THRU
PEEL OFF
PASS THE OCEAN
CENTERS HINGE
FLIP THE DIAMOND
CENTERS TRADE
BOYS TRADE
STAR THRU
CENTERS SQUARE THRU THREE
LEFT ALLEMANDE
3. HEADS STAR THRU
CENTERS SQUARE THRU THREE
LEFT SWING THRU
GIRLS RUN
BOYS HINGE
FLIP THE DIAMOND
TRADE THE WAVE
EXTEND
RIGHT AND LEFT GRAND
4. HEADS 1P2P
RIGHT & LEFT THRU
DIXIE STYLE TO A WAVE
BOYS FOLLOW YOUR
NEIGHBOR
FLIP THE DIAMOND
LEFT SWING THRU
EXTEND
LEFT ALLEMANDE
5. HEADS LEFT
SQUARE THRU TWO
LEFT TOUCH 1/4
SPLIT CIRCULATE
CENTERS HINGE
FLIP THE DIAMOND
1/2 TAG
RECYCLE
SQUARE THRU THREE
TRADE BY
LEFT ALLEMANDE
6. HEADS SQUARE THRU TWO
TOUCH 1/4
FOLLOW YOUR NEIGHBOR &
SPREAD
GIRLS HINGE
FLIP THE DIAMOND
BOYS HINGE
FLIP THE DIAMOND
CIRCULATE
EXPLODE THE WAVE
TAG THE LINE
FACE IN
RIGHT AND LEFT THRU
LOAD THE BOAT
LEFT ALLEMANDE

7. HEADS 1P2P
PASS THE OCEAN
TRADE THE WAVE
BOYS FOLLOW YOUR NEIGHBOR
FLIP THE DIAMOND
ACEY DEUCEY
GIRLS CROSS RUN
CIRCULATE
EXTEND
RIGHT & LEFT GRAND
8. HEADS SQUARE THRU FOUR
SINGLE CIRCLE TO A WAVE
BOYS HINGE
FLIP THE DIAMOND
GIRLS TRADE
GIRLS RUN
SWING THRU
RECYCLE
CENTERS FACE IN
YOU'RE HOME
9. HEADS PASS THE OCEAN
EXTEND
GIRLS HINGE
FLIP THE DIAMOND
COUPLES CIRCULATE
BOYS TRADE
BEND THE LINE
PASS THE OCEAN
EXPLODE & BOX THE GNAT
SQUARE THRU FOUR
U-TURN BACK
LEFT ALLEMANDE
10. HEADS LEAD RIGHT
VEER LEFT
COUPLES CIRCULATE
PARTNER TRADE
BOYS HINGE
FLIP THE DIAMOND
GIRLS CROSS RUN
RIGHT & LEFT GRAND
11. HEADS 1P2P
RIGHT & LEFT THRU
DIXIE STYLE TO A WAVE
BOYS HINGE
FLIP THE DIAMOND
TAG THE LINE
- FACE RIGHT
GIRLS RUN
SPLIT CIRCULATE TWO TIMES
RIGHT & LEFT GRAND
12. HEADS STAR THRU
DOUBLE PASS THRU
TRACK TWO
SCOOT BACK
ACEY DEUCEY
BOYS GO 1 & 1/2
FLIP THE DIAMOND
BEND THE LINE
PASS THE OCEAN
RIGHT & LEFT GRAND
13. HEADS 1P2P
TOUCH 1/4
COORDINATE
1/2 TAG
CENTERS CAST OFF 3/4
FLIP THE DIAMOND
CENTERS TRADE
SAME SEXES TRADE
1/2 TAG
RECYCLE
LEFT ALLEMANDE
14. HEADS LEAD RIGHT
SWING THRU
BOYS HINGE
DIAMOND CIRCULATE
FLIP THE DIAMOND
TAG THE LINE
BOYS U-TURN BACK
TOUCH 1/4
RIGHT & LEFT GRAND
15. HEADS SQUARE THRU FOUR
SIDES HALF SASHAY
TOUCH 1/4
CENTERS HINGE
FLIP THE DIAMOND
CENTERS TRADE
CAST OFF 3/4
DIXIE STYLE TO A WAVE
CAST OFF 3/4
CIRCULATE
LEFT ALLEMANDE

THE KOREO KORNERby Steve

This month, let's take a look at *Flip The Diamond From Point To Point Diamonds*. Put your checkers down and give this a try! It's neat!

HEADS SQUARE THRU TWO
PASS THE OCEAN
GIRLS RUN
BOYS HINGE
(check your Point to Point Diamonds)
FLIP THE DIAMOND (ends in Grand Ocean Wave)
THEN:

- | | |
|---|--|
| 1. Recycle
Square Thru Two
Trade By
Left Allemande | 4. Fan the Top
Circulate
Girls Trade
Swing Thru
Extend
Right & Left Grand |
| 2. Explode & Swing Thru
Circulate
Extend
Right & Left Grand | 5. Girls Trade
Explode & Square Thru Three
Trade By
Left Allemande |
| 3. Triple Trade
Recycle & Roll
Girls Peel Off
Right & Left Grand | |

Remember Lee and Steve Kopman's Caller's School in Knoxville, TN (see ad in this issue). Reservations are coming in quickly, so don't procrastinate. Space is limited!!! ✓

Check out the new ad below on my choreography. I think you'll love the results of the new sets available.

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THE CALLER NOTE SERVICES

UNDERLINING

In the February issue of **John's Notes**, John Saunders, Editor, we loved his slogan "Have a heart! Call smart!"

In his article **John's Comments**, we found a great incentive - "Please, let's eliminate the gloom and doom. Let's be positive and go to work on the important things in this activity. Let's recruit new dancers, let's train new callers and then let's come up with ways to protect these people as they get older...Let's entertain people, let's show the world how we, as square dancers, get along. Maybe the world will take note."

We agree with John about **Split Ping Pong Circulate (Plus QS)** in that "it appears to be fairly smooth and dancers don't seem to have too much problem learning it." He offers some good material using it, for your use.

We found **Cross Run** in the **Mainstream** section used in some excellent material. The **Advanced-I** material uses **Scout & Dodge**, while in the **A-II** program he offered **Split & Box Transfer**.

In the **March** issue there was an informative article by **Don Ward** covering **Music For Contra**. If you are into prompting the contra dance this would be a fine article for you to read.

In the **Basic** section we were pleased to see a lengthy offering of material using **Bend The Line**. Sometimes the body flow can interfere with the execution of that maneuver, so it's important the dancers realize this.

The **Plus** section offers **Explode & Anything**, while the **Advanced-I** takes a look at **Pass In/Pass Out**.

In the **February** issue of **The New View**, editor **Bill Davis**, we found some very good material using the **Plus Quarterly Selection**, **Split Ping Pong Circulate**.

Bill also offers a new experimental by **Gloria Roth** called **Arc 'N Roll**. In the **Advanced** section we found some good material for **Out Roll Circulate** as well as **Zig Zag/Zag Zig**.

Some good material by **Larry Davenport** covered **Chase To A Diamond** and was presented in the **Workshop Extras**.

Mikeside Management, editor **Stan Burdick**, in the **February** issue offers an interesting article entitled "Music, One Way To

Provide Variety In Square Dancing," by Paul Moore. He points out how callers sometimes decide to change figures (in singing calls) which might produce a problem for the dancers. He says, "Too often, I think, we turn to new figures or strange applications of the definitions of old figures. A result of that is a lot of breakdown of squares and frustration on the part of the dancers."

Have you ever been a guest caller and wondered just what was expected of you? Mike Callahan offers a fine article that spells it out for you. Don't miss it.

Stan's Choreo Concerto contains some very good material through the Plus level of dancing.

A.C.F. Callerlink, editor Howard Cockburn, in the February issue gave us a smile when we read the Thought Of The Month - Keep your eye on the ball, Your nose to the grindstone, Your shoulder to the wheel, Your head on your shoulders, Now-try doing something.

Howard offers a fine article entitled "Definitions. The Basics For Teaching, Calling and Dancing," by David Smythe, Q.L.D. This is a very informative article and all callers should contact Howard for a copy.

Also in the February issue we found an article by Keith Lethbridge dealing with Un-symmetrical Resolutions. He has offered material to use with the table top square dance dolls.

This issue is chuck full of good information!


Toronto & District Callers Notes, editor Norm Wilcox offers an interesting concept using Run from Lines in both the Mainstream and Plus section.

Left Hand Stuff offered in the Mainstream section has lots of material you can sink your teeth into. Dixie Style with boys leading is a switch for most dancers, since many callers never think to use it. Good material!

Dancing the Plus program offers some challenging material for both callers and dancers. The use of Spread is dominate.

The A-I program offers material for Triple Star Thru and Triple Trade. Advanced-II contains some excellent figures using Pass & Roll Your Neighbor.

Notes For European Callers, Al Stevens and Rudi Pohl, editors, talks about a bit of history concerning our activity. An interesting reiteration of how it was in the 1940s. The article brings back memories of how easy it was



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to get a class started. They remind us of how the news media was cooperative a few years back. those were the "good ol' days".

The notes contain some excellent Mainstream material using Pass The Ocean.

In **Mechanics**, edited by Wayne Morvent, February issue, he offers some interesting material in the Basic 50 section. It's called "Just For Fun." He presents some unusual and quite different maneuvers.

In the Mainstream section he brings some more interesting and provocative "Just For Fun" material.

Wayne offers Pass & Roll for the Advanced dancers.

The March issue presents Vertical Tag: a simple call for the average dancer, when the Right Hand Dancer steps in front of the Left Hand Dancer and completes the call with a Double Pass Thru.

In the Plus section we found some information on Follow Thru, a Quarterly Selection. With a little careful positioning, the dancers can execute this call successfully. In a Split or Box Circulate position the In facers Extend and Single Hinge, while the Out facers do a 1/2 of a Split or Box Circulate. Good material for you callers to try.

In the February **Minnesota Callers Notes**, edited by Warren Berquam, we found some good Openers, a Break and Closers for your use.

A good amount of Split Circulate is in the Mainstream section as well as Spin Chain & Exchange The Gears in the Plus section.

If you are stumped by only one or two ways to do Dixie Grand, just try the ones on the Plus page, p. 18. Good material!

In the Advanced-II section, Warren offers some excellent material using Mini Busy. This is one many dancers have trouble with. ✓



Country Line

by jim and jean cholmondeley

Winter is just about over and the bad weather should be leaving us in parts of the country. It's time to look at the possibility of having Spring Classes and Parties for your Winter students.

There are many weekends being planned all the time and it feels good to get out and travel and meet new people after being cooped up all winter.

We are seeing new dances being introduced that are different from the normal line dances. Some of the traditional dancers do not like the newer dances, but for most people they find the newer dances to be fun also. The cry of, "I have to learn all over again every time I go out" is not entirely true, but what is true is, that new dances are always being offered. You normally see the old stand-bys being done also, i.e., Slappin' Leather, Tush Push, Electric slide, etc. The one good thing we can say is that we are not getting stale and we reach our main goal fun.

*Progressive lines by jim and jean cholmondeley

Music: 4/4 music about 100 BPM

Starting positions Groups of lines facing

VINE RIGHT, KICK AND 1/4 TURN TO LEFT

(1-4)

Step Right to Right, Cross Left behind Right, Step Right to Right, Kick Left and turn 1/4 to Left at the same time.

VINE LEFT, KICK AND 1/4 TURN TO RIGHT

(5-8)

Step Left to Left, Cross Right behind Left, Step Left to Left, Kick Right and turn 1/4 to Right at the same time.

KICK BALL CHANGE, STEP, TURN RIGHT AND STOMP

(9-12)

Kick Right fwd and close on ball of Right, Step on Left, Step fwd on Right and turn to Right, Stomp Left next to Right

SHUFFLE RIGHT, SHUFFLE LEFT

(13-16)

Step fwd on Right, Close with Left, Step fwd on Right, Step Fwd on Left close with Right, Step fwd on Left

RUN THREE AND JUMP

(17-20)

Three Running steps (R, L, R), jump on both feet

SHUFFLE RIGHT, SHUFFLE LEFT

(21-24)

Step fwd on Right, Close with Left, Step fwd on Right, Step FWD on Left close with Right, Step fwd on Left

*CHARLESTON

(25-28)

Step fwd on Right, Kick Left, Step back on Left, Close with Right

STEP TURN (TWICE)

(29-32)

Step fwd with Right, Step fwd with Left and turn 1/2 to Right (Repeat)

* Any time you are facing a wall with no one in front of you substitute the next four counts with - JUMPING JACKS WITH A 1/2 TURN

Jump with feet together, Jump with feet apart, Jump crossing Right over Left, Turn half to Left





AS I SEE IT

bob osgood

In reflecting back over half a century of square dancing, it is easy to see that of the many rewards the activity has provided, the most valued are the friendships made along the way. Certainly there are many reasons for a person to take part in the activity—you name them: sociability, exercise, a recreation for the couple to enjoy together, etc., etc. But think back to the good times and the people you never would have met had it not been for this wondrous activity known as square dancing and you get the significance of what I'm talking about. Here's a case in point.

Last summer Becky and I, along with some 17,000 others, filled the Hollywood Bowl to enjoy an evening devoted to the triumphs of motion picture animation. Above the giant acoustic shell that surrounded the Los Angeles Philharmonic Orchestra was a mammoth theater screen upon which a dozen or so of the world's most entertaining cartoon short subjects were projected.

Halfway through the two hour program the films were stopped and, to the thunderous applause of the crowd, the man responsible for the evening's fun walked onto the stage and talked briefly about the magic of animated cartoons. The speaker was Chuck Jones, director of the films we had been watching and recognized by Newsweek Magazine as "One of America's great film-makers."

Winner of three Academy Awards for his films, Chuck has directed Warner Bros.' greatest stars—Bugs Bunny, Daffy Duck, Porky Pig and Elmer Fudd—in many of their most memorable cartoon appearances. In addition, he created a number of outstanding characters including Wile E. Coyote, the Road Runner and Pepè Le Pew.

Now, getting back to the square dance scene. Long before reaching his present zenith of popularity in the world of animation, Chuck was an ardent square dancer and, as president of the Rip 'n Snort club, he contributed much to its more than 40 year span. The Rips were noted not only for their friendliness and enjoyable dancing but for their "unusual" afterparties. It was customary, following the coffee and

cake, for Chuck to entertain the rest of us with "chalk-talks." It was Chuck, our friend and fellow square dancer who we applauded, not necessarily Chuck the animator. We all knew Chuck played a major role in the business of film-making, but it was Chuck and his wife Dottie as people who stirred our club to action.

Always on the lookout for something different for the members to do, we decided, after the usual number of club visitations, overnight train trips and picnics, that Rip 'n Snort was ready for the "big" one. "Let's have the whole club (not just a part of it) take a luxury cruise to Hawaii." Now, this was back in 1956, almost a decade before square dancers began taking trips to all parts of the world. Anyway, Chuck said it could be done. "What about those who say they can't afford it?" we asked. "Or those with small children that can't be left alone for two weeks?" We were not unaware of the many reasons the members might give for not being included. That's where Chuck's experience in producing an endless string of six-minute cartoon came into the picture.

He explained that when the production staff got together for one of its meetings and each member of the team had an opportunity to present an idea for a possible future film, there was a rule. With each idea for a possible future film, there was a rule. When each idea was presented, nobody could kill it. For a period of time everyone would contribute only positive suggestions to support the idea. After a certain amount of time the group would meet again and decide either to go ahead with the production, to further develop it or to drop it entirely. Chuck explained, this was known as The Period of the Big Yes.



Great Hairy "No"
Discouraging
Tender Young
"Yes"

And so, following this plan we decided not to ask the members of the club what they thought of the idea, but simply to tell them that in two years we were all going to be on that ship and that no one was to even think of any reason why it wouldn't work for them. Anyway, half the fun is in the planning and they would all share in that. Well, they bought it. We set up a saving's program so that all members could deposit something each month toward their own ticket; we rented the Academy Theater and sold tickets for an evening of Chuck's cartoons. The club sponsored a Country Fair and raised more money, all of which went into a general account to offset expenses of the trip.

It worked. It really worked and it's hard to say, but if for some reason the trip had to be cancelled, the club members had so much joy out of the two years of planning, the actual event itself might not have been missed. But it did work and 53 dancers out of a club of about 60 members were on the ship that November of 1958. Another victory for The Period of the Big Yes!

Starting with one of our early issues of *Sets in Order* (later to be called *Square Dancing Magazine* and no longer in publication), Chuck contributed some of our liveliest covers and eventually came up with cartooned conceptions of some of his favorite square dance characters. Then in 1956, the first of some thirty Chuck Jones' Note Books appeared. Chuck had free reign on his choice of material and he attacked with abandon such topics as round dancing, the dancer's costume and square dance travel. Here is a portion of one of our favorites that appeared in January 1958.

Chuck Jones NOTE BOOK

Reproduced with permission of The American Square Dance Society

DEAR BOB,

My theme, for today is this: IS THE SQUARE DANCER NECESSARY TO SQUARE DANCING? AND IF SO-HOW?

Many people have come up to me, some total strangers and asked, "Mr. Jones, what part, if any, does the *dancer* play in square dancing?" Total strangers, of course, I simply snub, but to others I have a ready answer, "The dancer is a helpful, but not an *essential*, part of square dancing. It is helpful to the caller to have an



indeterminate number of dancers to call to. It is helpful, I repeat, but no matter how much we might wish otherwise, it is *not essential*."

I have had people come up to me with tears in their eyes, some even from out of state, and ask "Mr. Jones, shouldn't we get out . . . all of us and leave the field to the callers? Pay for the music and the hall and the callers' salary, of course, but just get the heck out and stop annoying him?" My answer to this query is, "Laudable . . . but, no."

I think the basic place of the dancer, indeed the basic *responsibility* is to keep the caller happy. Callers are not only delicate and rather frail but are extremely sensitive and subject to moodiness. There are several ways to circumvent this tendency to sullenness and I would like to outline the most important so that you too can become a useful member of your square dance community and a jovial little helper for your caller.

First, I think, is the size of the dance. Most callers seem to prefer a large number of dancers to call to, just why this is so, no one seems to know. Nevertheless, it is apparent that the average caller will find true happiness only when a way is found to dance in layers, so that all the wasted space between the dancers and the ceiling has been utilized. I have seen callers on the sidewalk outside forcing the hundred and sixteenth dancer, using a crowbar, into a hall originally intended to hold forty-eight girl scouts. Some callers find it almost impossible to call to anything less than six squares and often will sulk or flatly refuse to call.

I have attended dances at which only five and a half squares showed up and had the caller break down and sob into his microphone, rusting the delicate mechanism. A caller's effectiveness is multiplied in direct ratio to the number of squares in attendance. At the Diamond Jubilee in Santa Monica, where something like more than 15,200 dancers were

present, some of the callers had to be wrapped in wet sheets and packed in ice for forty-eight hours before they could descend from their ecstasy.

The basic responsibility of the dancer then is to maintain the size of his dance to the bursting point and his basic duty is *never* to be absent himself, to attend all of his club's dances except in cases of absolute disability.

The second basic in the care and keeping of callers is the use of applause. Callers thrive on

LOVABLE SORT

PULLS A CALL THAT HE KNOWS IS BRAND NEW THEN SEARS THE FLOOR WITH HIS CONTEMPT BECAUSE THEY DIDN'T KNOW IT TOO.



applause. What tender young goat is to the Burmese tiger, applause is to the caller. What food is to some men, liquor to others and women to a fortunate few, applause is the caller. They bask in it like the warm summer sun. They bask in it even when they know you don't mean it. Applause, applause, hypocritical or genuine, it's all one to the caller, you do not question the source of your blood transfusions. The square dance caller is undoubtedly the only gainfully employed human being in the United States who receives applause every seven minutes...and who would be surprised and insulted if he did not.

Remember then: **APPLAUSE IS MOTHER'S MILK TO THE CALLER.**

My final point in the square dancer's part in square dancing is this: make as few errors as possible. Try desperately not to make *any*. It unnerves callers terribly to have a dancer make a mistake, particularly right under his nose. It is offensive to a caller and should be avoided. If you feel an error coming on go to the back of the hall, or better yet, get out of there. The caller's profession is a highly exacting one, requiring intense concentration and to be in the midst of a complicated call only to look down at a floor in which the symmetry is disturbed by one imperfect square is terribly, terribly disturbing. I think it is up to the dancer to try to

anticipate what the caller has on his mind, not to anticipate the call mind you, we *all* know better than that, but perhaps to bone up a bit on clairvoyance. It is unquestionably the dancer's responsibility to learn *all* the calls, new and old, and never, never to subject any caller to the indignity of a walk-through.

In summing it up then, we find that the dancer's place in square dancing is, in a tiny way, important. He serves the part of a setting to a dazzling jewel. In this humble role he may be able to find a kind of queasy happiness.

Chuck Jones

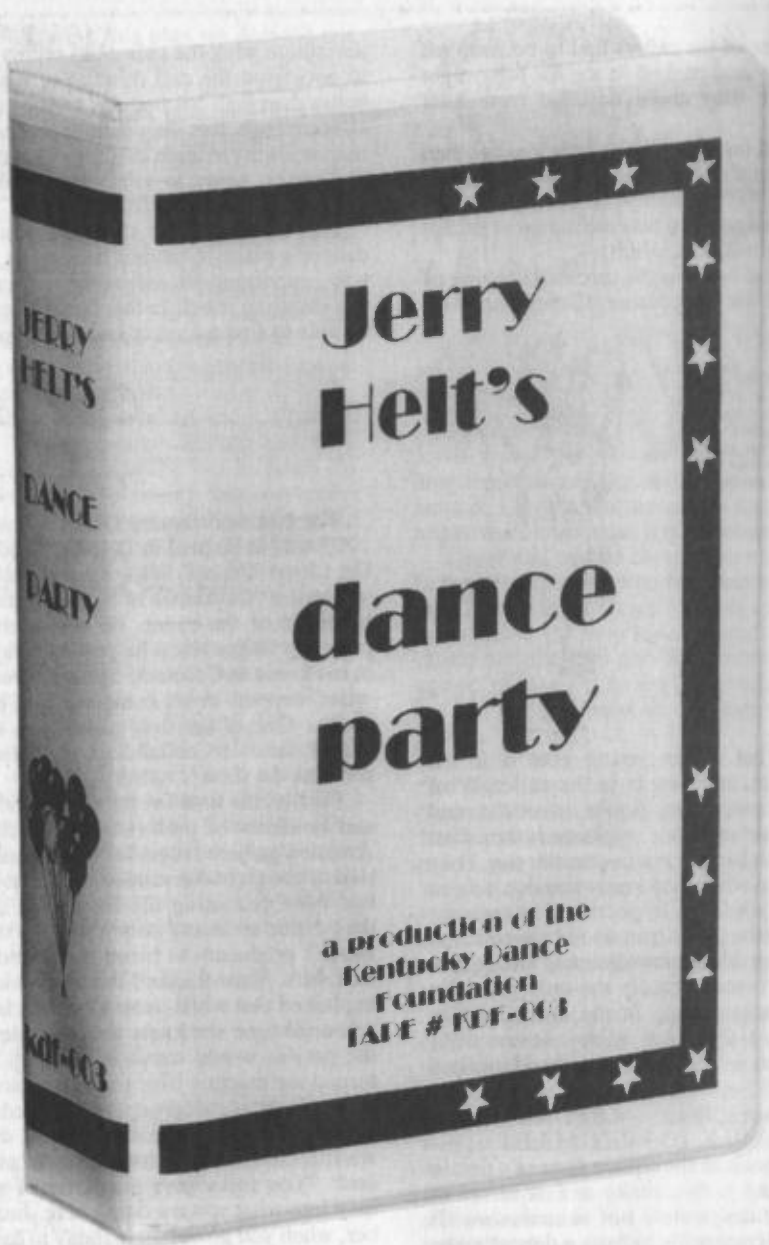
The National Square Dance Convention in 1959 was to be held in Denver, Colorado, and Dr. Lloyd "Pappy" Shaw agreed back in 1957 to create a "Cavalcade of Square Dancing" as a highlight of the event. He was well into the planning stages when he passed away in 1958 at his home in Colorado Springs. Dorothy, his wife, stepped in to complete her husband's dream. One of her first moves was to call on Chuck Jones to collaborate with her and to serve as the show's narrator.

Finally, the time for the Convention arrived and hundreds of performers from all parts of America gathered together in a closed-off section of the giant convention hall. These groups had been practicing the traditional dances of their home areas and now it was the task of the show's producers to blend them into a single cast. Mrs. Shaw thanked the many dancers and explained that while there would be little or no rehearsal time she knew that their devotion to the project would result in success. She then turned the meeting over to the narrator.

Looking at the group of hundreds of costumed volunteers, Chuck's words were ones we'll remember for a long time. In essence he said: "You folks have put hours of work and love into what you are doing here. Just remember, when you go out there today to dance, only the love must show." It did.

The "Cavalcade" was a great success and over the years when our various projects have proven to be a bit laborious, we've tried to make certain that "only the love must show."

Editor's Note: The following error was discovered in last month's article: Page 17, paragraphs 6 and 7; we referred to an "Allemande left" as an "Alexander left." (No, it isn't a new call, just a proofreader's error.) Our apologies to Mr. Osgood. ✓



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P.S. MS/QS

by Walt Cole



TIMING'S THE THING:

DO	SA	DO		
			GIRLS	FOLD
FERRIS	WHEEL			
		SWING	CORNER	

HEADS		SQUARE	THRU
		SWING	THRU
PEEL	OFF		
		RIGHT & LEFT	THRU
SQUARE	THRU	3/4	
		PROM	EN ADE

FOR THE MODULAR CALLER

ZERO LINE: TOUCH 1/4, SINGLE FILE CIRCULATE, GIRLS RUN, GRAND RIGHT & LEFT.

STATIC SQUARE: SIDES FLUTTER-WHEEL THEN STAR THRU & ZOOM, CENTERS FLUTTERWHEEL, PASS THRU, ZERO BOX.

STATIC SQUARE: HEAD LADIES CHAIN, HEADS STAR THRU, DOUBLE PASS THRU, FIRST GO LEFT, NEXT GO RIGHT, ZERO LINE.

ZERO LINE: RIGHT & LEFT THRU, END LADIES CHAIN DIAGONALLY, FOUR LADIES CHAIN ACROSS, STAR THRU, ZERO BOX.

ZERO BOX: RIGHT & LEFT THRU, DIVE THRU, ZOOM, CENTERS PASS THRU, RIGHT & LEFT THRU, DIVE THRU, ZOOM, CENTERS PASS THRU, ZERO BOX.

THE BASIC PROGRAM

ZERO BOX: SQUARE THRU, PARTNER TRADE, STAR THRU, DIVE THRU, PASS THRU, RIGHT & LEFT THRU, STAR THRU, SQUARE THRU, TRADE BY, LA.

ZERO SQUARE: HEADS SQUARE THRU 3/4, SEPARATE AROUND ONE TO A LINE, ENDS STAR THRU, CENTERS SQUARE THRU, SPLIT TWO AROUND ONE TO A LINE, STAR THRU, TRADE BY, SQUARE THRU FIVE HANDS, TRADE BY, LA.

ZERO SQUARE: HEADS SQUARE THRU 3/4, SEPARATE AROUND ONE TO A LINE, FORWARD & BACK, PASS THRU, WHEEL & DEAL, GIRLS LEFT SQUARE THRU 3/4, TOUCH 1/4, BOYS TRADE, SWING THRU, GIRLS RUN, COUPLES TRADE, WHEEL & DEAL, LEFT SQUARE THRU, GRAND RIGHT & LEFT.

ZERO SQUARE: HEADS 1/2 SQUARE THRU, RIGHT & LEFT THRU, SWING THRU, GIRLS CIRCULATE, BOYS TRADE, BOYS RUN, BEND THE LINE, SQUARE THRU, TRADE BY, STAR THRU, PASS THRU, WHEEL & DEAL, DOUBLE PASS THRU, LADIES TURN BACK, SWING THRU, BOYS TRADE, LA.

THE MAINSTREAM PROGRAM

SOFT DBD:

ZERO BOX: TOUCH 1/4, SCOOT BACK, CENTERS TRADE, SCOOT BACK, CENTERS TRADE, SCOOT BACK, WALK &

DODGE, PARTNER TRADE, PASS THE OCEAN, RECYCLE, LA.

ZERO LINE: PASS THRU, TAG THE LINE-IN, BOX THE GNAT, FAN THE TOP, SPIN CHAIN THRU, GIRLS CIRCULATE (DOUBLE), BOYS RUN, FERRIS WHEEL, SQUARE THRU 3/4, LA.

ZERO LINE: PASS THRU, WHEEL & DEAL, CENTERS SPIN THE TOP, OTHERS DIVIDE AND STAR THRU, CENTERS SWING THRU & RECYCLE, ZOOM, SQUARE THRU 3/4, LA.

PASS THE OCEAN:

ZERO LINE: PASS THRU, TAG THE LINE-IN, PASS THE OCEAN, BOYS TRADE, BOYS RUN, WHEEL & DEAL, SQUARE THRU 3/4, LA.

ZERO BOX: RIGHT & LEFT THRU, ROLL-AWAY 1/2 SASHAY, PASS THE OCEAN, BOYS TRADE, SPIN THE TOP, SINGLE HINGE, SCOOT BACK, BOYS RUN, SLIDE THRU, LA.

SCOOT & FAN:

ZERO BOX: SWING THRU, SCOOT BACK, FAN THE TOP, RECYCLE, SWEEP 1/4, PASS TO THE CENTER, SQUARE THRU 3/4, LA.

ZERO LINE: PASS THE OCEAN, SWING THRU, SCOOT BACK, FAN THE TOP, GIRLS RUN, BEND THE LINE, GRAND RIGHT & LEFT.

ZERO BOX: SPIN CHAIN THRU, GIRLS CIRCULATE (DOUBLE), SCOOT BACK, FAN THE TOP, SINGLE HINGE, SINGLE FILE CIRCULATE, BOYS RUN, STAR

THRU, PASS THRU, WHEEL & DEAL, SQUARE THRU 3/4, LA.

COLUMNS:

ZERO LINE: TOUCH 1/4, ALL EIGHT CIRCULATE, SINGLE HINGE, FAN THE TOP, RECYCLE, PASS TO THE CENTER, SQUARE THRU 3/4, LA.

ZERO LINE: TOUCH 1/4, ALL EIGHT CIRCULATE, SINGLE HINGE, RECYCLE, SWEEP 1/4, PASS TO THE CENTER, SQUARE THRU 3/4, LA.

ZERO LINE: PASS THRU, WHEEL & DEAL, DOUBLE PASS THRU, CENTERS IN, CAST OFF 3/4, TOUCH 1/4, CENTER FOUR SCOOT BACK, BOYS RUN RIGHT, CENTERS SQUARE THRU 3/4, CENTERS IN, CAST OFF 3/4, STAR THRU, ZOOM, CENTERS SWING THRU, TURN THRU, LA.

TAGS:

ZERO BOX: SWING THRU, BOYS RUN, COUPLES CIRCULATE, GIRLS SINGLE HINGE, CENTER GIRLS TRADE & RUN RIGHT, GIRLS 1/2 TAG THE LINE, COUPLES CIRCULATE, WHEEL & DEAL, PASS THRU, TRADE BY, LA.

ZERO BOX: SWING THRU, BOYS RUN, TAG THE LINE, GIRLS FACE RIGHT, BOYS FACE LEFT (CHECK WAVES), BOYS TRADE, BOYS RUN, BEND THE LINE, SLIDE THRU, LA.

ZERO LINE: PASS THRU, TAG THE LINE, GIRLS FACE LEFT, BOYS FACE RIGHT, ENDS TRADE (CHECK LINES), STAR THRU, CENTERS PASS THRU, BOX THE GNAT, GRAND RIGHT & LEFT. ✓



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SOCIAL DANCING

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Evelyn resolved that in 1994 she'd exercise regularly. But it's only the beginning of the new year and she's already bored with her new stationary bike. The rowing machine and treadmill at the YWCA also hold little appeal.

When a friend coaxed her to go along for an evening of free dance lessons, she realized exercise doesn't have to be a chore.

It's true. Whether you're swirling across the floor to a Strauss waltz or doing do-si-dos to the commands of a square dance caller, you're getting exercise - and probably having fun too.

Dancing pairs you up with more than a partner. From burning calories to socializing with friends, dancing offers these health benefits:

Calories - Dancing can burn as many calories as walking, swimming or riding a bicycle. During a half hour of sustained dancing you can burn between 200 and 400 calories.

One factor that determines how many calories you'll expend is distance. In one study, researchers attached pedometers to square dancers and found each person covered nearly five miles in a single evening.

Cardiovascular conditioning - Regular exercise can lead to a slower heart rate, lower blood pressure and an improved cholesterol profile.

Experts typically recommend 30 to 40 minutes of continuous activity three to four times a week. Dancing may not provide all the conditioning you need, but it can help. The degree of cardiovascular conditioning depends on how vigorously you dance, how long you dance continuously and how regularly you do it.

Strong bones - The side to side movements of many dances strengthen your weight bearing bones (tibia, fibula and femur) and can help prevent or slow loss of bone mass (osteoporosis).

Rehabilitation - If you're recovering from heart or knee surgery, movement may be part of your rehabilitation. Dancing is a positive alternative to aerobic dance or jogging.

Sociability - Dancing contains a social component that solitary fitness endeavors

don't. It gives you an opportunity to develop strong social ties which contribute to self-esteem and a positive outlook.

Would you like to dance?

Tomorrow night when you consider settling down for a little television, turn on the music instead. After a few spins around the living room, you'll have so much fun you may forget you're exercising.

Reprinted from CALLERLAB via LEGACY LOG ✓

MIKESIDE MANAGEMENT
by Stan & Cathie Burdick


MIKESIDE MANAGEMENT

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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.

THE MAYCROFT SQUARE TAPPERS TO TOUR THE UNITED KINGDOM

Square Dancing's "Little Goodwill Ambassadors" will be touring England, Wales and Ireland this summer. An entourage of sixty-eight people will leave in July for a two-week, performing and home visitation tour.

The Square Tappers will be making their



sixth overseas visit, having previously visited Romania, Poland, Russia, France and China. The Square Tappers were the youngest group to ever be invited behind the "Iron Curtain" back in the 1970s.

The Square Tappers will be accompanied on this tour by the Lumbertown Cloggers, a group recently formed by the Maycroft's daughter, Debbie.

Gene and Alice Maycroft started the Square Tappers in 1957. Since then, they have become a fixture at the National Square Dance Conventions. This year, the National S/D Convention in Birmingham, Alabama, will be the twenty-ninth convention for the group. Many of the children presently performing are grandchildren and even great grandchildren of the first group that appeared at the

convention in 1965. Nearly 7,000 people (including performers and parents) have attended the conventions as part of the Square Tappers traveling ensemble.

The Square Tappers are a non-profit, self-supporting group and are sponsored by the Parents' Association. The parents' organization raises all the funds, designs and makes the costumes and sets up the travel plans and arrangements.

Gene and Alice Maycroft, the founders of the group, are the General Chairmen of all activities. Gene, a square dance caller for fifty years and Alice, a retired kindergarten teacher, are the instructors and choreographers. They are ably assisted by their daughters, Debbie Maycroft Bolthouse and Nanette Maycroft Gonzales. Both daughters are very talented dancers and instructors.

The younger generation has expanded the scope of the performances. Clogging, line dancing and show tunes, along with folk dances and original choreography make for a very exciting crowd pleaser for all musical tastes. Square Tappers range in age from 3 - 18 years of age.

Muskegon, Michigan, boasts that the young dancers have put Muskegon on the map. When asked what the secret of success was, Alice simply replied, "God has richly blessed our large Maycroft Square Tapper Family."

Submitted by Gene & Alice Maycroft

NEW CONVENTION CENTER IN NORTH CAROLINA

Sunday, February 5, 1995, was a red-letter day for the square dancing community in



North Carolina. Led by Federation President Curtis Buchanan of Huntersville, dancers in both North and South Carolina arranged three exhibits at Charlotte's new convention center-one emphasizing the 47th National Convention to be held in the center, another

American Sqauredance, April 1995

showing activities of the Folk, Round and Square Dance Federation of North Carolina, and a third sponsored by the Charlotte-Area Metrolina Dance Association.

Approximately 10,000 visitors who attended the open house at the center that day, viewed these exhibits and witnessed a demonstration of square dancing by dancers from the two states, whose dancers are jointly hosting the 47th annual convention in 1998.

The \$148 million center, which covers an entire city block in uptown Charlotte, held its grand opening February 1 when Charlotte Mayor Richard Vinroot declared, "Our new convention center is one of the most important investments this city and state has ever made." The 850,000 square foot facility replaces a building opened in 1973 which was too small to serve the national convention market.

The center features 280,000 square feet of prime exhibit space, a dedicated 35,000 square foot ballroom which can be petitioned into four separate rooms, and 46 meeting rooms. Some 130 events booked this year are expected to bring 620,000 attendees to the center. Of the events booked for the next four years, the 47th National Square Dance Convention in 1998 is by far the largest in expected attendance-25,000.

The center has 22 underground truck docks and an underground truck drive that circles the building's perimeter. Located off the main concourse, the center's cafe seats 375 diners and can be rearranged for buffets or food-court serving styles.

Submitted by Al Stewart, Greensboro, North Carolina

FOLK, ROUND & S/D FEDERATION OF NORTH CAROLINA

More than 300 dancers, callers and cuers attended the annual winter dance and meeting of the Folk, Round and Square Dance Federation of North Carolina at the City Park in Shelby, N.C., February 18, 1995. The dance marked the 30th consecutive year the Federation has met in Shelby for its winter dance.

To observe this occasion Federation President Curtis Buchanan of Huntersville, presented two plaques - one to the Wagon Wheelers, the host club which has sponsored the dance during the past three decades, and

a second plaque to club members Boots and Marie Collins, who have coordinated the event for many of these years. Current club membership is about 50; its president is Max Morrow and caller is Gene Hawkins.

Other awards presented were; the Jenkins trophy for the club with the highest attendance at the winter dance to the Cornelious



Cut-Ups, and the Beck trophy, for the club with the highest percentage of club membership attending to the Dancing Shadows of Lincolnton.

At the business session President Buchanan announced that the Western N.C. Federation, a group composed of 15 clubs, had recently voted to join the state federation. He added that efforts are being made to recruit more individual clubs from Western North Carolina as State Federation members.

Gene Triplett of Matthews, co-chairman of planning for the 47th National Convention to be held in Charlotte in 1998, reported that 1,196 Early Bird tickets had been sold to date for this convention. Club representatives at the meeting approved a motion to hold four fund-raising dances throughout the state this year, with revenue from these dances being used to promote square dancing in the state. Fifty percent of this revenue will go to the Federation, with the remaining fifty percent being distributed to individual clubs.

Bob Harrelson of Greensboro, chairman of the Charity Dance Committee, announced that charity dances would be held in late September in eight N.C. cities, with all funds raised being donated to hospices throughout the state. The 1995 goal is \$31,601.

Ralph Kornegay of Wilmington, chairman of the state convention planning committee, encouraged all dancers to attend the 6th Annual State Convention at the new convention center in Charlotte, May 19-20. Events will

include a gold tournament, showcase of clubs, fashion show and sewing clinic.

The Federation's 1995 summer dance has been scheduled in Greensboro, with that city's Single Squares as the host club.

Submitted by Al Stewart, Greensboro, North Carolina

New Dancers Appreciate Encouragement from Caller/Angels Calvert City, Kentucky

My wife and I are new square dancers. We have just completed the prescribed courses in



Caller Joe Moore and his wife Elwanda.

Fun, Friendliness and Good Fellowship;
SQUARE DANCING!

My opinion is, if it weren't for the encouragement of our teacher Joe Moore, and the Angels who help us, we would have dropped out before completing the lessons. They made it fun to learn. These are some of the things that kept us going.

First, Joe told us he was calling on Thursdays in Calvert City, a small town. He invited us to come and watch. Now, at that time we had only two lessons. To our surprise, he not only introduced us, but had us on the floor for a tip. We had two tips that night. The dancers all wanted us to come back every week. What a welcome we received! Needless to say, we went back every week. At this point, we started to learn very quickly.

We started to receive your fine magazine last December, it gives us a fine viewpoint on what is going on. One thing I have noticed is which way to teach square dancing, CAL-LERLAB or American Callers Association (ACA) way. I don't know myself. But Joe is a member of the ACA and he told me not to worry on which way is best to learn, just learn what he teaches. It's pretty good because we have learned about a hundred or more calls.

We now dance at five different places without any trouble, to speak of anyhow. We have joined the Puducah Squares and were having lots of fun. Here is a picture of our teacher, caller Joe Moore and his wife Elwanda. We would appreciate it if you could put this in your magazine in honor of Joe, a wonderful person, as well as caller, singer, friend to all.

P.S. It took us 23 weeks to complete our class. We graduated Monday night, March 6, 1995.

Submitted by Ron & Norma Ladd, Calvert City, Kentucky

FIRST EVER "50TH"

The **Double Stars** Square Dance Club made it's start as a club in November 1945. At that time Mary Ford Fields was acting president. E.O. Rogers and Randell (Shorty) Dent were callers until the Spring of 1946. The club chose the official name of the Double Star Square Dance Club. At that time Joe Lewis was the caller for the club. He continued calling for the club until his death. (Joe passed away December 11, 1992). During the last year of calling for the club, Joe asked George Leverett to sub for him. Leverett has been the caller for the Double Stars ever since and has dedicated himself to continue the club as **Joe Lewis' Legacy**.

It was said that "Joe Lewis was the reason the club achieved such longevity. With his magical full-band accordian, he continued to delight audiences, both at square dances and at parties."

The Double Star Square Dance Club is considered the oldest modern-western square dance club. The **FIRST EVER "50th"** Anniversary Dance will be held May 2, 1995, at the Highland Park United Methodist Church, Mockingbird Lane, Hillcrest, Texas. Callers will be Melton Luttrell and George Leverett. ✓



FEEDBACK

BUILD IT AND THEY WILL COME

Re: Mac McCullar's Notes From A Veteran Caller, January 1995, page 5

I've heard that song before; "They don't support us so we won't support them." I'm reminded of the Square Dance caller who is very possessive of his dancers; he doesn't encourage them to dance elsewhere and doesn't teach them well enough so they *can* dance elsewhere. Then, he has a hard time getting dancers from other clubs to visit him, or hire him.

I don't know if Mac McCullar is speaking of SD record companies (like Rawhide, Blue Ribbon, Chinook) who deal mainly in SD records and produce some RD or includes those (like TNT and Grenn) who produce a number of RD records for SD Rounds.

I don't claim to be all-knowing, but I know what I like. Although I have choreographed a

few round dances to old records, I have never made a new record. I do use some Blue Ribbon and Elk labels and someone has choreographed a dance to "Jukebox in My Mind," which was produced for Square Dancing.

I believe ROM is a popular expression of what is being enjoyed by RDs whether on a pop label or not, and don't even know the name of the choreographer.

So, Mr. McCullar, give us a record with good music and good choreography and we will buy it.

*Allemande Al, Caller/Cuer
Brunswick, Ohio*

STANDING OVATION

*Re: CALLERLAB Viewpoints
March 1995, page 51*

A standing ovation to you Daryl Clendenin! I am glad to see a veteran caller stand up and say enough is enough. I would be willing to say,



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along with most of the readers of this magazine, that we are tired of being told that CALLER-LAB has ruined this activity. I am all in favor of being told that what I am doing as a caller is wrong. I don't have a closed mind to new ideas, on the contrary I welcome new ideas.

I agree with Daryl when he says that changing the order of the teaching list isn't going to accomplish anything. I also agree with the fact that it's not *what* we call but rather *how* we call.

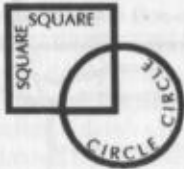
I would like to make a suggestion to the members of ACA; "One shouldn't throw stones

in a glass house." Meaning, stop telling the dancers they are dancing wrong because of what the callers taught them, and start allowing the dancer to enjoy the activity they love.

Let us look at how we call and not so much on what we call. This is the answer, if we choose to open our eyes and realize it.

Guy Adams
Rockford, Illinois





Squared Circle

By Jeffrey A. Grossman

Once upon a time I stopped cueing at one of my square dance clubs. At my final dance I made the announcement of my departure at the beginning because I wanted to let the dancers have a chance during the evening to ask about my plans (what are you going to *do* with all that free time?). I was kind of like a kid with a new toy and wanted to share my excitement. Well, some of you did ask and I'd like to tell everyone else, too.

No, I did not go to cue for another club. I signed up for a *watercolor* class! What does that have to do with round dancing? As it turns out, more than I realized. Aside from fulfilling a dream, the seeds of which go back over ten years, it's the first time I've been a student in a *long* time. I started cueing in 1977 and have a good many years of teaching experience (in fact, this past year I taught teachers). After a

while, a teacher can forget what it's like to be a student. With experience, a teacher can develop a sense of how people learn certain material and adjust their teaching to accommodate a particular situation. All good teachers do this. But that doesn't substitute for knowing what it *feels* like to be at the receiving end.

Let's look at some examples. The text describes my watercolor class. In [brackets] I relate my experiences to my current intermediate round dance class.

On the first night the instructor said we would be spending a few sessions just sketching. [For the first few lessons I place a lot of emphasis on body position.] Great. I've never done any drawing in my life except on a computer. It never even occurred to me that we have to sketch before painting. Maybe I'm in the wrong class. [My students probably think,

O. K. CALLERS COLLEGE

MAY 28 THRU JUNE 2, 1995

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"What do you mean? I thought we just had to learn the footwork for the intermediate figures! Maybe I'm in the wrong class."

What you need to know in order to paint well appears overwhelming at first. How to draw. Composition. How to select proper paper, paints and brushes. How to mix colors. What painting techniques to use. [Let's see: firm frame, man's right hand properly positioned, man's left hand centered, heads left, open on top but with light hip contact, lady slightly to man's right, and they *haven't even started to move their feet!* And this is just waltz! What about foxtrot, rumba, cha cha, jive, tango...]

When it gets right down to doing it, the results can be, well, different. When the instructor looked at the sketch for my first actual watercolor project, his comment was, "That looks so odd, it's intriguing!" Yeah, right. [In our most recent class, I demonstrated a variation of a rumba serpiente that drew a lot of laughs. Then I told them, "I saw some of you do this! Now let's try it *again*."]]

Anyway, I started to paint it the following week. As for the results, let's say it had unintended spatters, accidental hand prints, and ooz-

zles (don't ask!). [When the class started to dance the chase figures, I saw weird body positions, hopping, and some ankle collisions.] At least the instructor said he liked by "subtle" colors. [They stayed on their feet and most of them had correct timing.]

Being a student again certainly has given me a new perspective on teaching. It causes me to restate some advice I've given to students before, but now strongly reinforced by first hand experience.

When I started this watercolor class I had nothing but desire. No prior knowledge and no demonstrated ability. I knew I would make a lot of mistakes and my work would fall far short of perfection. In fact, I consciously permitted myself, in advance, to make a lot of mistakes. So when I did something dumb, like laying my hand on wet paint, I didn't feel like a failure, but said a mental Oops! and went on. **You're going to make lots of mistakes while learning. You need to make lots of mistakes in order to learn.** A mistake is not a failure, it's successfully expanding your knowledge.

After I'd done a few sketches, including a particularly satisfying tomato and a rather sur-

prisingly realistic flower, another student came over and said "Gee, that's pretty good for someone who's only drawing has been with a computer mouse." I replied, "I said I've never done this before. I didn't say I couldn't do it." No one who knows me has ever accused me of having a weak ego! However, my point is clear. **Just**

because you've never done something before doesn't mean you can't do it.

"I want to do this. I've never done it. I will make mistakes. I will succeed." Try *that* attitude in your class! ✓



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Dear Jon & Susan Sanborn,

Let me introduce myself. I am a caller from the Czech Republic and I have been practicing Square Dancing for five years. I got your magazine not a long time ago. I have to say that the day I got several issues of your magazine I went to bed very late. How quickly the time was running when I was reading the articles in your magazine. It is a great inspiration for me.

Nowadays, the Czech callers have a lot of problems. Square Dancing is "young" in our country (since 1988), and we hope that many a problem will be solved soon. One of the biggest problems is to get caller's equipment. A new Hilton with speakers cost two year-salaries, it is almost the same as a car. The chance is to get used equipment. In Europe there is a problem to get something like that, but the world is wide and you are in contact with it. That is why your section *The Classifieds* is so valuable for me as a help.

I would like to ask if you could publish my advertisement which could help me and other Czech callers in our hard trying. THANK YOU VERY MUCH!

Please, help me find an used or broken Hilton gratis or very, very cheap. Write to address:



David Dvorak, Pod Stanici 26, 102 00 Praha 10, Czech Republic.

Thank you very much again.

Sincerely,
David Dvorak
Praha, Czech Republic



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Dear Sirs,

My present subscription to your magazine will end with next month's (March) issue of American Square Dance Magazine.

Due to the present physical condition of me and my wife I'm afraid that we are reaching the end of our square dance career.

We took lessons way back in 1958, and with the exception of about two years, have had a wonderful time over this period of square dancing.

I loved your article about Ed Gilmore in the February 1995 issue of your magazine. It brought back memories. I have a few of his records on Balance Label. Old Fashioned Girl,

Kansas City and Tipperary. He was a great caller and person.

So, I'm sending you funds to continue my subscription for the remainder of 1995 as I want to finish out this year of receiving your magazine. I have enjoyed it over the years, but all good things must end along with the bad. If things change later I can always renew at the end of this year.

A long time square dancer — 1958 - 1995—36 years!

Truly Yours,
Clayton E. Bonham
King City, Missouri

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Dear ASD,

Thank you for a job well done. Please renew for two years.

Thanks again,
Jim Saxon
Why, Arizona

Dear Jon & Susan,

Enclosed is payment for our renewal to ASD magazine. We have gotten some great information as well as ideas from the many diversified articles you print. Keep up the good work!

Sincerely,
Jon & Mary Benthall
Charleston, South Carolina

P.S. As a cuer, I appreciate the CUE TIPS feature and look forward to seeing it every month also.

Dear Jon & Susan (and Emma Prichard),

Enclosed find my check for two years renewal.

In your March issue there was a lady who asked about a corneal transplant. She used the pen name Emma Prichard and gave no address.

There is a member of the Rafter Rockers that had a corneal transplant in Septmeber and was dancing in January. She wears clear frame safety glasses that protect on the sides. You can get the glasses at Orchard Supply or other stores. She is doing great. In fact, she had the other eye done seventeen years ago and it was so successful that she decided to have the other eye done. It is amazing what they can do now and you can still enjoy your former activities. She line dances all the time and square dances Plus, as well as Advanced level square dancing.

If you have Emma's address send her this letter or put it in square dance news as she will find that she can have a successful operation.

Sincerely,
Marie Fowler,
Rafter Rockers,
Saratoga, California

Dear Jon & Susan,

Greetings from the U.K.! My sincere thanks for the Dateline entry in ASD for the Easter Plus Weekend and 12th National Jamboree in June...received several requests from stateside dancers.

Square Dance Calling has been my full-time occupation since I gave up work when it began to interfere with square dance calling in 1978; I was calling for six clubs in East Anglia, at one time I was teaching students on the American

bases at ALCONBURY, LAKENHEATH, MILDENHALL (Buttons & Bows) for whom I am still calling. Would be nice to place a HALLO to all the service personnel that I had the pleasure to teach and call for at the club. Presently, I have five clubs in East Anglia, four dance weekly and one, second and fourth Sundays (teaching Plus).

Thanks for a fine magazine. Any callers coming to the area and would like calling dates, I am only as far away as the nearest telephone.

Yours Sinsquarely—God Bless
Malcolm Davis, 40 Badgeney Road, March,
Cams., England, PE15 9AS Phone: 0354-
52037

Dear Editors,

I have a question. Having danced for a number of years, I've suddenly come across a call that's new to me. On page 17 of your March issue, Bob Osgood refers to an "Alexander Left," not once, but three times. I'm familiar with Alexander's Ragtime Band, Alexander the Great and Alexander Graham Bell, but what, pray tell, is a Left Alexander?

Perplexed,
Bob Osgood
Beverly Hills, California

Assistant Editor's Note: Now that I've recovered from my embarrassing error, let me introduce you to "Alexander Left." While spell-checking with the computer, "Alexander" was offered as an alternative spelling of "Allemande." I guess I hit the wrong key (Replace instead of Ignore) and it resulted in the "new call." My apologies, and thanks for having such a great sense of humor about it. I guess Jon will let me keep my job after all.



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JUNE 30 - JULY 2	JULY 7 - 9	JULY 14 - 16	JULY 21 - 23	JULY 28 - 30	♣ AUGUST 11 - 13 ♣
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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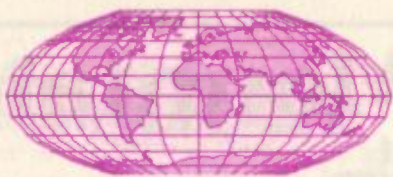
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INTERNATIONAL NEWS

Square Up

I am still excited about square dancing, having been a member for over ten years. I started to call for a school club in the middle school, (same as U.S.A. junior grades seven and eight). A few years later I began to call for the Ding How Square Dance Club for adult members.

Last July I attended a callers school in Boston, Mass., conducted by excellent teachers and attended by friendly classmates and dancers. I would like to thank all the teachers, especially Tony Oxendine who gave me permission to duplicate the audio and video teaching aids originally produced by Royal Records Inc. I find dancers learn fast and enjoy the classes using both media.

Returning to my native country of Taiwan, I formed a new club, Doc's Square Dance Club with fifty adult members. After four months of hard work and study they finished the basic course. A combined Graduation and New Year's Eve party was enjoyed by all. The graduating girls were given a crown of flowers and the boys wore a lei wreath of flowers, and joined the world wide square dance family. A second



Doc's Square Dance Club at their combined Graduation/New Year's Eve party.

basic class has been formed with fifty additional new members.

If you ever visit Taipei, don't forget to join us and share the love of square dancing with Doc's Square Dance Club. Our telephone number is (02)7231945.

Submitted by Mary Wu, Taiwan

Handicapable Dancing in South Africa

As we have been reading in world news, there have been major changes taking place in South Africa.

We are pleased to add one more item of news which should be of interest to the square dance community. HANDICAPABLE SQUARE DANCING has arrived in South Africa and is thriving at the "Irene Homes" located in Verwoerdburg, SA.

In February 1994 we received a letter from Sonny & Mavis Towle, House Parents at St. Luke's House, Irene Homes, a facility for ladies who are mentally retarded and whose ages



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range from 18 to 80. The Towles dance with the Pretoria Promenaders for which Rodney Willis is the caller.



"The Happy Dancers," St. Luk's House, Irene Homes, Verwoerdburg, South Africa

Rodney had shared with them an annual letter which the COMMITTEE FOR HANDICAPABLE DANCERS, UNITED SQUARE DANCERS OF AMERICA, sends to callers and leaders of HANDICAPABLE CLUBS, or persons who have an interest in such organizations. As a result of their discussing our letter, Rodney agreed to start a club at St. Luke's House, which is called the Happy Dancers, with 70 of the residents participating.

We sent them a package of our USDA Dangles on which is inscribed "PROUD TO BE A HANDICAPABLE DANCER." We have been providing these dangles to HANDICAPABLE CLUBS with the compliments of USDA since 1988.

In September, the Towles advised us that the club members had performed a demonstration at the General Smuts grounds. The above photograph was taken at that time and shows Sonny Towle on the left, caller Rodney Willis in the center, and Mavis Towles at the far right, surrounded by their "HAPPY DANCERS."

In their year-end letter, the Towles advised that they were preparing for a "Barn Dance" as a fund-raiser for the Irene Homes. They have recently received a videotape of "Line Dancing" so are preparing to teach their ladies some of these dances.

If you'd like to drop them a note of encouragement, their address is: Sonny & Mavis Towle, The Happy Dancers, St. Luke's House, Irene Homes, Irene 1675, Verwoerdburg, South Africa.

*Submitted by Mac MacKenzie
Committee for Handicapable Dancers
USDA*

TALLY HOs Graduate C-1 Class in Germany

From the beginning of 1994 until August 1994, the Challenge Club TALLY HOs had a C-1 class going. After having tried out several C-1 "tape classes," they decided on the rather large tape class by Mike Jacobs. Even during school holidays the dancers had the opportunity to continue learning. Intensive study of the definitions and the will to not necessarily stop with the A-2 program, but to accept the challenge of the Challenge level, probably removed possible insecurities in the A-2 level during that time. It was great how almost all Tally Hos put themselves at disposal as Angels and because of their help, a good result was achieved.

During the time the class was running, Anne Uebelacker (Canada) called for the Tally Hos, Johnny Preston (U.S.A.) and Lars Asplund (Sweden) also took care of a super middle party. It was new to everybody. Only with the solid knowledge of the definitions one could survive,



Tally Hos' Graduating Class

so to speak. By dancing with a broom the graduation event was made much less severe. Its high point was the buffet. All Challenge dancers from the Hamburg area were there. Jens Bockentin, one of our best callers in Hamburg, showed that he can call C-1 in an interesting way also. In a very special way Barry Wonson from Australia finished the evening with singing.

Submitted by Steffen Mauring, Germany

Johnny Preston Enthused C-1 Special

It took place October 28, 1994, Friday evening until Sunday 12 noon with 12 hours of C-1 dancing. How many trepidations we had; after 23 weeks of working through the tapes of Mike Jacobs through the 88 commands, we now had a full C-1 program with a live caller!

We had a comfortable stay in the nice youth guest house "Koppelsberg"/Plön in new and modern furnished two bedrooms (each

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equipped with a private shower and toilet); the way in Plön could easily be found by the 60 dancers about because of the well placed signs.

The grand opening Johnny started was in a considerably restrained manner, since the 11 Swedish dancers, and those who had arrived from the south and west of Germany, had quite



Caller Johnny Preston

a number of strenuous hours of driving behind them. But after the fourth tip all the auto-stop-and-go-frustration was completely gone with the wind, and everybody realized quite a happening was building up! Johnny pulled all registers of his ability and his natural "joie de vivre," sang himself into the hearts of those who

did not know him and in no time, had his eyes on all seven squares at the same time, and called the "super best" of a demanding, full C-1.

From the very beginning, all squares were constantly newly-mixed so that all Swedes could be found in the various squares—a really successful conversion of the idea of friendship of peoples. The tremendously aroused mood found its continuation at the varied meals of course. With its choice of quality and quantity the Tally Hos earned themselves a great compliment.

And then, of course, there were the after parties, Saturday (with the TV-team), even until 3:30 AM. The mood also jumped over to the TV people, and Johnny did not even go easy on his voice after midnight.

The result of the weekend; bad luck for everybody who was not with it, much too short, very well organized. And Johnny, you're the greatest! A triple thundering "TALLY HO'CH" for the organizers of the C-1 special in Plön 1994!

*Submitted by Kirsten & Peter Scheer
 Now, new and convinced Tally Hos*



Caller Sandra Bryant

Sandra Bryant

First Time in Germany

From October 11 to October 17, 1994, the multi-level-talented Sandra Bryant from Chicago, enthused German square dancers with her demanding calling, exact timing and great musicality, creating a special touch. When, ever before, has one heard such a wonderfully strong, deep voice? On the club night of the TALLY HOS (October 13th), she called C-1. She surprised all when she was able to repair even the most hopelessly mixed up squares, as if it had been her fault. The C-2 dancing was another high point that the dancers will not forget for a while.

The biggest surprise though, was that Sandy, one of the very few C-4 callers of the world, was perfect in Mainstream also. We thank her very much for her visit and are looking forward to seeing her again. More thanks are being sent to the MOTIVATES in Sweden, who helped us arrange this visit.

Submitted by Steffen Maurin
Tally Hos, Germany

Innisfail, Far North Queensland, Australia

Oh! What A Night It Was

A chance meeting in Dunedin, New Zealand, some 14 years ago resulted in a grand opening of our 1995 dance year.

There is often a silver lining to a cloud. With Sam on the sick list and unable to do our opening night, out of the clouds fell Martin and Terry Mallard from Saskatoon, Canada. Martin has served on the Board of CALLERLAB since 1983 and has been an accredited Caller Coach since 1991 as well as calling at his numerous local clubs six nights a week.

Martin and Terry were on an extensive trip around Australia with Vie and Ted Reynolds

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also from Saskatoon, who are on a year long visit to their son in Coffs Harbour.

Vie and Ted met up with Rosemary and Batti Baldi in New Zealand 14 years ago and they have maintained a friendship by mail over the years.

When Vie and Ted were planning their round Australia holiday a stop-over in far North Queensland was on their agenda. In the course of phone calls, Vie said that friends of theirs, also square dancers were going to accompany them and that Martin was a caller.

Martin was so unassuming that we were not made aware of his vast knowledge and experience, although it was obvious from his vary first call to the last. He mingled with the dancers

between tips, and along with his terrific Terry, Vie and Ted, they soon settled in.

As Sam was unable to be at our opening night, Martin made time to talk to him about calls and moves, etc.

Thanks Vie and Ted, Terry and Martin, for making our opening night one to remember for a long time.

*Written by Rosemary and Batti Baldi
Innisfall Grand Squares
and Round Dance Club*

Submitted by Sam & Nan Sapuppo ✓



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A Brief History of Square and Round Dancing

It is difficult to trace exactly the roots of our modern square and round dancing, for they are deep and varied. Certainly, the taproots go back to our English and French ancestors, but there are traces of Scottish, Scandinavian, Spanish and other elements.

One might speculate that the dance itself began as an imitative art, i.e., early man imitating some of the ritualistic dances of the animals. Historically, dance seemed to have reached its low point during the days of the classical Greeks, when it was looked upon as an ignoble activity. Aristotle was supposed to have said, "No citizen should pursue these arts (music and dance) so far that he approaches professional status," and relegated such activities to slaves, freedmen and foreigners. The great Roman Cicero said, "Nobody dances unless he is drunk or unbalanced mentally." Italy saw the renaissance of the dance in the 15th century, but France may be said to be the Mother of the modern art. Many of our dance terms show this french connection, including the call *dos-a-dos*, which means back to back. Unquestionably, the English ancestor of our modern square dance was the great Morris dance. It was an exhibition dance done by trained teams of Morris dancers—six men (women did not participate) in two rows of three. Later on, in the 17th century, country dances became all the rage in England. Many were longways or line dances, and some believe that the *contra* got its name either from a mispronunciation of "country" or from the fact that the dances were done in two, opposing lines. At the same time, people did "rounds for as many as will," some of which resemble the choral dances often danced in the naves of English churches.

The French adopted and modified the English country dance and called it the *Contredance Anglaise*. They also produced the form of dance known as the *quadrille* (a term which originally referred to a card game). It is the *quadrille* that most people point to as the granddaddy of our modern square dance. However, history shows that "Dull Sir John" and "Faine I would" were square dances popular in England over 300 years ago. The French also developed the *Con-*



tredance Francais or *Cotillon* (later-*Cotillion*), a dance done in a square formation with eight dancers.

The vital link to this past was the dancing master that came to this country with our forefathers and brought with them the dancers of their homeland. One of the earliest records (and there are not many) of these dances is contained in the works of John Playford, a musician and dancing master. His book, "The English Dancing Master-Plaine and Easy for the Dancing of Country Dances, with Tunes to Each Dance" was published in seventeen editions between 1650 and 1728 and contained 918 dances. Meanwhile, couple dancing was keeping pace. The French had a round dance called the *branze*, and there was the *gavotte* and the *minuet*. It was that most daring of all dances, the *waltz*, that created quite a stir when it was introduced, for it permitted the gentleman to hold his partner in close embrace as they moved about the floor. That position, which we now call *closed dance position*, was known for many years as the *waltz position*.

As the pioneers moved westward, the dances went with them. Many of the dances were lost or forgotten, but many were preserved, particularly in the southern Appalachians. There, the *running set* established itself as one of the deep taproots of our western square dance. The *running set* even had a caller—America's only unique contribution to the square dance. In the first part of the 20th century, American dancing suffered a great decline. *Quadrilles* and *contras* died. People two-stepped the *waltz* and forgot the *polka* and the *schottische*. A rowdy form of dancing called the "barn dance" set a precedence square dancers long have fought to overcome. It took a great industrialist and a superintendent from a small

school in Colorado to lift the great American folk activity out of the doldrums.

Mr. Henry Ford used to vacation at the Wayside Inn in Sudbury, Massachusetts. There he became interested in the dance program conducted by a dancing master named Benjamin Lovett. The program included the gavotte, mazurkas, the schottische, the minuet, the Virginia reel and other squares and rounds. Mr. Ford tried to hire Mr. Lovett, who declined, pointing out that he had a firm contract with the Inn. This posed no problem for multimillionaire Ford, who simply bought the Inn and Mr. Lovett's contract and took Mr. Lovett back to Detroit with him. In the Detroit area, Mr. Ford established a broad program for teaching squares and rounds, including radio broadcasts and programs for schools. He built a beautiful dance hall in Greenfield Village and named it Lovett Hall. It is still in use. In 1926, Mr. Ford and Mr. Lovett published a book which provided inspiration and material for many people who had wanted such a reference. That book was entitled "Good Morning." One of the people who pounced on and devoured the book was a young school superintendent in Colorado Springs, Colorado, named Lloyd Shaw. Lloyd "Pappy" Shaw realized that Ford's book supplied only a part of the information on the American dance, and that the rest of it was under his nose in the small towns and farming and mining communities of his own West. He went to work painstakingly interviewing old-timers, collecting dances and music, researching. In 1939 he published the first rally definitive work on western square dancing—"Cowboy Dances." Later, he published a round dance book. He trained teams of dancers in his Cheyenne Mountain School and took them around the country exhibiting and teaching. In the summer he conducted classes for new leaders and western square dancing began to grow like wildfire. Of course, in those days, one did not ask if there would be rounds. It was taken for granted that one would dance to the Varsouviana, a schottische, the Black Hawk Waltz and perhaps, Blue Pacific Waltz. There might be a cue word here and there for the new people, but no cuer. Dancers knew the dances, just as they knew the figures of many of the square dance calls such as Birdie in the Cage, Lady 'round the Lady and Dive for the Oyster.

Square dancing began its transition from the traditional, visiting couple type of dancing into all-four-couple-working kind of dancing in the 1950s. Callers discovered that they could move everyone at the same time and create

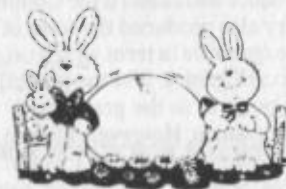
more interest. Then Square Thru (which had been danced in contras for hundreds of years) was "invented" and introduced in 1955, and other movements followed quickly. Soon, we had 16 basics and then 20, and then 32 and then-you know the rest of the story. Similarly, people began to write more couple dances, and the round dance picture changed. At first, the dancers memorized the dances and only an occasional cue was necessary. Then, dances became more numerous and complex, new rhythms and terms were added, and a cuer became a must for many dancers who had neither the time nor the interest to memorize large quantities of material.

Meanwhile, the development of the electronic amplifier aided the transition, since it permitted the caller to manage large crowds. It was no longer necessary to shout, use a megaphone or have a caller in each square. Square dance records, particularly the small, easy to manage 45 RPM disc, eliminated the need for live music, with all its attendant problems, and allowed much greater musical variety and flexibility.

In 1974, an organization named CALLERLAB, the International Association of Square Dance Callers, held its first convention. It has met every year since. CALLERLAB's aim is to promulgate the principles of fun and friendship established by early leaders like "Pappy" Shaw and to standardize square dance terms, timing and styling. Roundalab, The International Association of Round Dance Teachers, works toward the same goals for dancing.

Through many, many years, it has been the pleasure of dancing smoothly to good music and sharing a fun activity with wonderful people that has made square and round dancing attractive and long-lived. Many national surveys indicate that perhaps we are forgetting some of our history of fun and good fellowship and that complexity, competition, roughness and rudeness have replaced some of the values held dear by many. It would be a shame to lose that which has been passed down through so many caring generations.

Written by Herb Egender, reprinted from "Grapevine," Calgary, Alberta, Canada ✓





JIM BEAM ANNOUNCES THIRD ANNUAL COUNTRY MUSIC TALENT SEARCH

Deerfield, Illinois, February, 1995 - The Third Annual Jim Beam Country Music Talent Search, is inviting all budding country music bands and musicians to submit their best performance on an audio or video tape for selection as one of five finalists in a nationwide competition. This is a once in a lifetime opportunity for unsigned professionals and amateurs, whose dreams to be discovered by a record company could come true if selected to perform in front of a panel of music industry professionals.

"Winning the talent search has helped my career move ahead by opening doors with top record companies in Nashville," said Troy Lee Gentry, winner of the 1994 Jim beam Country Music Talent Search. "It was an honor to compete with other talented country music bands from across the United States."

Jim Beam has demonstrated its commitment to up and coming country music artists by sponsoring the talent search and the 20-city Jim Beam Country Caravan music tour for the past two years. The Jim Beam Country Caravan, which features two up and coming artists, cul-

minates in Nashville this year at the Jim Beam Talent Search finals.

The year-long search for five finalists will culminate in Nashville, November 1995 at the Wild Horse Saloon with a "battle of the bands" competition. Country music industry professionals including talent agents, record label executives and the media, will select a winning band or solo artist to perform at a private performance for record label executives. Past record companies that have attended include Atlantic Records, Polydor Records, Warner Brothers Records, and Sony Entertainment. In addition, the headline talent for the Jim Beam Country Caravan will perform and present the award to the winner at the finals.

In order to submit a performance tape (audio or video) by **August 10, 1995**, country music artists may obtain official rules and entry information by writing to: Jim Beam Country Music Talent Search Contest, P.O. Box 5016, Ronks, PA 17573.

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FACTS ABOUT THE 44th NSDC

Over 80 vendors will set up shop in 210 booth spaces to provide dancers with the latest and most fashionable clothing, shoes, records and other dancer related items.

The event will utilize the entire Birmingham-Jefferson Civic Center complex as well as Boutwell Auditorium and the Fairgrounds in Birmingham.

Any proceeds left over after the Convention will be distributed to clubs and dance organizations within the State to aid in the education, training and promotion of square and round dancing.

LIVE MUSIC BY THE GHOST RIDERS BAND

The Ghost Riders Square Dance Band from Concord, California, will be providing live music at the 44th NSDC in Birmingham. The Band has performed for special events, dances, movies, and played at the National Conventions in Houston in 1988, Salt Lake City in 1991, and Portland in 1993. Although

some of the members have changed through the years, two have remained from day one: Dan Bright (Lead Guitar) and Gary Spence (Keyboards). Their logo, a ghost on a horse, was designed by Bert Swerer, a local caller who now runs Hilton Audio Products.

AFTER PARTIES

After Parties are held by future Convention states and organizations in the Convention facility and local motel/hotel ballrooms. The After Parties consist of more dancing with nationally known and upcoming callers and cuers or skits or some other entertainment.

As of January 22, 1995, nineteen After Parties are scheduled. Additional After Parties are expected. For more details about these parties or to schedule an After Party, contact Mac & Lou Letson at (205) 383-7585.

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dances celebrate the visitation of dancers passing through an area on the way to the Convention..

Trail-End Dances are free dances held at the site of the Convention on the opening night (Wednesday), and signifies that the travelers have reached the "end-of-the-trail" to the Convention.

As of January 22, 1995, seven Trail Dances and eleven Trail End Dances were

scheduled. Contact Mac & Lou Letson at (205) 383-7585 for details of these dances or to schedule a dance.

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Dance by: Tom & Thelma Wilson, 4612 Dunn Rd., Caseville, MI 48725. 201 N. Altas Plamas #16, Harlingen, TX 78552.

Record: RCA 447-0413 Four Walls (Flip side Binbo)

Footwork: Opposite except where noted.

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

Sequence: Intro - A B A A B - End

Meas

INTRO

- 1-4 **WAIT;; APT,PT,-; TOG BFLY WALL,TCH,-;**
1-2 wait 2 meas in bfly;;
3-4 bk coh L,pt R twd ptr,-; fwd wall R to bfly,tch L,-;
- 5-8 **SOLO LF TRNG BOX BFLY WALL;;;;**
5-6 release hnds fwd L trng 1/4 lf to fc lod (W bk R trng 1/4 to fc rlod) ,sd R,cl L end R shldr to R shldr; bk R trng 1/4 lf to fc coh (W fwd L trng 1/4 lf to fc wall) , sd L,cl R end bk to bk;
7-8 fwd L trng 1/4 lf to fc rlod (W bk R trng 1/4 lf to fc lod) ,sd R,cl L end L shldr to L shldr; bk R trng 1/4 lf to fc wall (W fwd L trng 1/4 lf to fc coh) , sd L,cl R to bfly wall;

PART A

- 1-4 **WALTZ AWAY AND TOG OP LOD;; FWD WALTZ AND PICKUP CP LOD;;**
1-2 trn awy lf L coh,sd R,cl L; trn tog rf R wall,sd L,cl R;
3-4 fwd lod L,fwd R,cl L; fwd R (W fwd L trng 1/2 lf) cp lod,fwd L,cl R;
- 5-8 **TWO FWD WALTZES DRIFTING APART;; THRU TWINKLE EACH WAY CP LOD;;**
5-6 fwd L,fwd R,cl L; fwd R,in place L,in place R (W bk L,bk R,cl L) to lop fcg lod;
7-8 xLifR (W xRifL) to wall,sd R,cl L; xRifL (W xLifR) to coh, sd L,cl R to cp lod;
- 9-12 **LF TRNG BOX CP LOD;;;;**
9-10 fwd L trng 1/4 lf to fc coh (W bk R trng 1/4 to fc wall) ,sd R,cl L; bk R trng 1/4 lf to fc rlod (W fwd L trng 1/4 lf to fc lod) ,sd L,cl R;
11-12 fwd L trng 1/4 lf to fc wall (W bk R trng 1/4 lf to fc coh) ,sd R,cl L; bk R trng 1/4 lf to fc lod (W fwd L trng 1/4 lf to fc rlod) ,sd L,cl R;
- 13-16 **TWO FWD WALTZES DRIFTING APART;; THRU TWINKLE EACH WAY CP LOD;;**
13-16 repeat meas 5-8
- 17-20 **TWO LF TRNS TO CP WALL;; CANTER TWICE BFLY WALL;;**
17-18 fwd L trng lf,sd R cont trn,cl L; bk R trng lf,sd L,cl R cp wall;
19-20 sd L,draw R,cl R; sd L,draw R,cl R;

PART B

- 1-4 **BAL L; FWD WALTZ (W REV TWIRL) ; THRU TWINKLE EACH WAY BFLY WALL;;**
1-2 sd L,xRib (W xLib) rising,rec L; fwd rlod R,fwd L,cl R (W twrl lf undr M's L and W's R hnds L,R,L) ;
3-4 fwd L,sd R trng fc ptr,cl L; xRif lod,sd L,cl R;
- 5-8 **LACE ACROSS LOP LOD; FWD WALTZ; THRU TWINKLE EACH WAY BFLY COH;;**
5-6 undr ld hnds chg sds fwd L,fwd R,cl L lop lod; fwd R,fwd L,cl R;
7-8 fwd L,sd R trng fc ptr,cl L; xRif rlod,sd L,cl R;
- 9-12 **BAL L; FWD WALTZ (W REV TWIRL) ; THRU TWINKLE EACH WAY BFLY COH;;**
9-10 sd L,xRib (W xLib) rising,rec L; fwd lod R,fwd L,cl R (W twrl lf undr M's L and W's R hnds L,R,L) ;
11-12 repeat meas 7-8
- 13-16 **LACE ACROSS LOP RLOD; FWD WALTZ; THRU TWINKLE EACH WAY CP WALL;;**
13-14 undr ld hnds chg sds fwd L,fwd R,cl L lop rlod; fwd R,fwd L,cl R;
15-16 repeat meas 3-4
- 17-20 **LF TRNG BOX CP WALL;;;;**
17-18 fwd L trng 1/4 lf to fc lod (W bk R trng 1/4 to fc rlod) ,sd R,cl L; bk R trng 1/4 lf to fc coh (W fwd L trng 1/4 lf to fc wall) ,sd L,cl R;
19-20 fwd L trng 1/4 lf to fc rlod (W bk R trng 1/4 lf to fc lod) ,sd R,cl L; bk R trng 1/4 lf to fc wall (W fwd L trng 1/4 lf to fc coh) ,sd L,cl R;

PART C

- 1-4 HOVER; MANEUVER; TWO RF TURNS BFLY WALL;;
1-2 fwd L, sd R rise on R scp, rec L; fwd R trng rf 1/2 (W fwd L) ,sd L, cl R;
3-4 bk L trng rf, sd R cont trn coh, cl L; fwd R trng rf, sd L cont trn bfly wall, cl R;
- 5-8 BAL L; FWD WALTZ (W REV TWIRL) ; THRU TWINKLE EACH WAY BFLY WALL;;
5-8 repeat Part B meas 1-4
- 9-12 TWIRL VINE; THRU, SD, CL; WALTZ AWAY AND TOG BFLY WALL;;
9-10 sd L, xRib ,sd L (W twirl rf under M's L & W's R hands R, L, R) ; xRib lod, sd L, cl R;
11-12 trn awy lf L coh, sd R, cl L; trn tog rf R wall, sd L, cl R;

END

- 1-5 SOLO LF TRNG BOX ;;;; REL HNDS WALTZ APT AND PT AS MUSIC FADES;
1-5 repeat Intro meas 5-8; release hnds bk L, bk R, cl L; pt R towards ptr

Editor's Note: Cue Sheets that appear in ASD Magazine are entered exactly as it is submitted to us, putting in spaces and characters, as written. We welcome cue sheets from our readers. Please be sure they are type-written and proof read carefully before submitting them to us. ✓

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JERRY HAAG DAY

Jerry Haag, a native of Cheyenne, Wyoming, where he still maintains his permanent home, started calling square dances as a hobby in 1956. His calling dates soon kept him on the go every night of the week. In 1967 he gave up his full-time job with the Wyoming Air National Guard and changed his avocation to vacation. His travels then increased to driving more than 80,000 miles each year in addition to many airline miles calling dances for Conventions, Festivals and Clubs in all 50 states and all of the Provinces of Canada.

In September 1972 Ray & Ginny Bublitz, who now reside at Pharr South but at that time were Activity Directors for El Valley del Sol, invited the Haags to the Valley and asked if they would be a resident caller and instructor for a Square Dance Program. This involved canceling a couple of years of touring that was already scheduled.

Jerry called his first dance in the Rio Grande Valley of Texas at the Peppermint Palace in 1973. To limit some of his extensive traveling he became a resident caller in 1974 and was the first caller in the Valley to start a full program for beginners, intermediate, advanced and round dancing. In December 1977 he added the new Park in the Valley to his program—Tropic Star. Dancers came from Brownsville and Zapattta to join in the square dance program. At that time he taught three beginner classes each season, October through mid-April. Square dancers from throughout the country came to the Valley



and soon other callers and round dance leaders joined in on the program.

He has received three gold records and is now a co-owner of Chaparral Recording Company. He is an Accredited CALLER-LAB member and was on the initial Board of Directors. He is a recipient of the Milestone Award and was featured twice in the American Square Dance Profile Personalities.

His travels in square dancing in more recent years have taken him to Japan, China, Sweden, Denmark, Germany, New Zealand, Australia and several cruises throughout the Caribbean.

When asked "WHAT IS SQUARE DANCING?" Haag's reply was: "Without a doubt, nothing is more gratifying to a caller than seeing hundreds of dancers enjoying themselves to the firm beat of a good hoe-down. We hold a popular consensus with the dancers as to why square dancing is a number one recreation. Square dancing creates a romantic language in itself. Dancers throughout the world are never at a loss for conversation. As a social mixer, our recreation has no equal because of the teamwork and fellowship involved. Square dancing is also good physical exercise recommended by many physicians. It actually helps keep older people younger and offers carefree enjoyment for couples from eight to eighty. The movements are graceful, rhythmic and smooth; and therefore, they are relaxing to the body."

The city of Pharr has proclaimed December 7 as "Jerry Haag Day." Reprinted from The Advance News, Pharr, Texas. ✓



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As I write this, it is mid-February and I'm between two extended calling/dancing tours to two warm areas far from home. Lucky me! I'm both pleasantly nostalgic (definitely euphoric!) as well as anticipatory, too, for Cathie and I and 22 tour folks from eight states have just returned from our Down Under Adventure. It was a whirlwind two-week tour to a dozen exciting destinations in summer-time Australia and New Zealand, including attendance at dances in both countries. After this week in frigid northern New York, I'm off again for a two week calling tour in Florida and Georgia. Besides the Aussie/Kiwi tour, Cathie and I

spent an extra week meandering up and down the coast of California from L.A. to San Francisco.

It was enjoyable to stop overnight in Salinas and see the home and offices of Jon and Susan Sanborn, neatly managed in order to produce this magazine.

We missed the whale sighting, promised at one coastal maritime restaurant, but saw a whale of a lot of breathtaking scenery on Routes 1 and 101.

Back to the Down Under Adventure. This rapid report I'll not treat in chronological detail except to say we started in the tropical area of Cairns and Great Barrier Reef, then flew to Alice Springs, got bussed to Ayers Rock, flew to Sydney, then Melbourne, then on to New Zealand, including Auckland, Rotorua and Christchurch. Now, instead of the usual day-by-day, ho-hum itinerary that one could recount, I'll merely hit highlights, personal impressions gained - little vignettes experienced in this tale of two countries.

It's a strange sensation to actually lose a day when leaving Los Angeles on a Quantas 747, flying over the International Dateline en route



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to Sydney (a 15-hour non-stop flight); and two weeks later to get it back in a single day that actually takes two days to experience. One of our group lost her birthday forever in that L.A. departure, so technically, she's a year younger by taking our tour.

We had agreed on participation at only two square dances on this trip, one in Australia and one in New Zealand, since sightseeing was the primary focus this time (our third Down Under Tour) and time was limited. A third dance almost materialized in Cairns until Bruce Mulry had to cancel that one. Their mid-summer is a slow period for club activity-so many folks are on "holiday."

The Sydney dance, set up by caller Chris Frogatt and his wife Linda, a Basic/MS Special with Knee Deep Squares, was a sellout with wall-to-wall dancers (probably 20 sets). Chris is a recording artist with U.S.A.'s Silver Sounds Records. His logo is a frog, as you can guess, and "knee deep" is what frogs say in Australia, I understand! It was refreshing to see so many young dancers in that club (unlike most U.S.A.

clubs), many of whom are current class members. Kudos to Chris and Linda. They even arranged private cars for us, hotel to dance and back. It was Chris's regular dance; he called most tips; I called some, so did Fred Martin from our group and others. That *roundup* they do, like a grand march, before most every tip is interesting, and it surely allows singles to get a partner whenever they wish! The other program difference noted is the common three-part tip, which might contain one patter and two singlers.

The dance in Christchurch with Cathedral Squares, set up by Mary Stanley, was just as exciting for our group, and again we had a ten-car pickup from the hotel. Mary also set up a radio interview with me that afternoon, part of her regular Saturday half-hour square dance talk show. Cathedral Squares, once the largest club anywhere (except for perhaps Chuck Goodman's Bar-None in New Orleans), originally the pride of retired caller Art Shepherd, now has Kelvin Love as its caller, and Jeanette Love cues rounds. It was a Mainstream dance; Kelvin called, I called, Fred called, plus others.

Interesting fact: the kiwi is a flightless bird (we saw one at a nature preserve), but Kiwis can be the *smoothest-moving* dancers to be found anywhere!

Around Alice Springs and Ayers Rock we experienced a feel for desert, aboriginal art and a few million years of geological evolution (with a McDonald's never far away). Did you ever ride a camel? It's a picnic to watch those ugly beasts catapult themselves from kneeling to upright stance with two heavy passengers astride that high Himalayan hump!

Sipping tea in a country roadhouse while munching on a scone is so-o-o very British. (That's why they call it "Devonshire tea" and you forgot to mention that special treat, clotted cream. Next best thing to Ben & Jerry's, but unfrozen. -CAB) Feeding bread crumbs to kindly kangaroos out in the farmer's field felt foolishly festive amid the honking of a gaggle of geese and one preening peacock.

Ayers Rock is a tourist *must*. But close by lies another natural wonder, just as impressive, a series of gigantic rock formations, called the Olgas. We spent an hour there at the Olgas in

mind-boggling ogling. You could say we were between a rock and a hard place. But nothing beats that towering natural monolith, Ayers Rock, which rises hundreds of feet above the otherwise flat earth like a breadloaf for the gods. "Climb it soon," our driver said, "because it will soon be off-limits for climbers, according to government/aborigine predictions." Three of our group did. Incidentally, we saw Stonehenge in England when one could walk among those ancient monoliths; now that area is fenced off just as Ayers Rock will be soon. Shame!

At Phillips Island we watched (with thousands of other spectators) the little fairy penguins scurry up the hill to their holes and hovels at dusk (parent birds carrying ingested morsels from all day deep sea fishing for their awaiting chicks), just as they've been doing daily for thousands of years! What a sight. The irony of it all is the much-too-loud speakers blasting forth both in English and Japanese to the crowd to be very quiet, so as not to disturb the returning birds!

The all-day island-sea launch over the famous Great Barrier Reef near Cairns was in-

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deed memorable. In that semi-submerged craft we saw creatures of the deep become as visible and viable as greeting your neighbor next door. I didn't know clams could be a yard wide, eel meat is a delicacy for some, and the starfish we saw were *blue*, not orange.

Among other things, I collect *bridges*, or images of bridges. (Plus stamps, plus elephants, plus framed art, plus cartoons, plus Plus material, plus...[just about everything but women]. -CAB) Therefore, the famous "coat-hanger" bridge over Sydney Harbor is spectacular, just as the high-fluted Opera House there is spectacular. We drove over a unique "Nippon Clip-on" bridge in Melbourne, so named because, due to traffic volume, two extra lanes were built in Japan and "clipped on" to the side of the older structure a few years ago. (Speaking of *bridge work*, Stan broke a front tooth in Sydney and rushed to an "Authie dentith" for quick repairs. -CAB)

Seeing quite a few koalas lazily resting in eucalyptus trees in a nature preserve was a treat. Did you know there are 19 kinds of sheep in Australia/New Zealand? We saw them all in a show at the Agridome. Deer herds (raised for venison consumption and export) are almost as common as grazing cattle. One big surprise for me came when I purchased a delicious ear of corn, cooked as we watched, by steam from the bowels of the earth in that thermal wonderland of Rotorua.

So many happenings—so much to tell. Very briefly, here are a few more scattered memories:

Cricket is not a Down Under *insect*—it's a national pastime, seen being played everywhere.

We had absolutely lovely hotels throughout, and bountiful breakfasts.

Aboriginal "paintings" on a remote cave wall at Ayers Rock gave me a whisper of an ancient culture.

There was no time to dance in Auckland, but Kevin Watson came to greet us. We were impressed by those thousands of tiny glowworms deep in Waitomo Caves, flashing their messages of mating attraction, as numberless as stars in the heavens.

Canadian caller Martin, and Terry Mallard met us briefly at Ayers Rock. Small world!

I attended a Rotary Club in Sydney. Cathie attended a Zonta Club meeting in Botany Bay. Both of us experienced great Aussie hospitality!

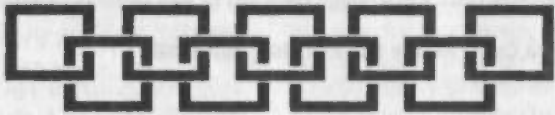
We took time to play pool (play pool?) at one hotel.

Our double-dozen tour folks seemed to have a ball on this trip. Some of them, not surprisingly, had traveled with us before—to China, Africa, Switzerland, all through Europe and one couple even on a Caribbean cruise. Great group. Love y'all. But as tour leader, I'm glad I'm all through counting 32 bags and 24 people on the bus! ✓



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ATLANTIC 7-87288

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A comfortable P+2 (diamond trn, weave) waltz to a John Michael Montgomery vocal.

CATCH A SLOW TWO STEP

CTB 4527

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An easy P-3+1 (switches) slow two step & jive to Perry Como's Catch A Falling Star.

HE'LL HAVE TO GO

RCA47-7643 or 447-0574

Choreography by Darrell & Donna Hopper

A nice P-3+2 (diamond turn, right lunge) waltz to the always good Jim Reeves vocal.

I SEE IT NOW

ATLANTIC 7-87199

Choreography by Nancy & Dwayne Baldwin

P-3+2+1 waltz to a nice Tracy Lawrence vocal.

I SEE IT NOW

(ABOVE RECORD)

Choreography by Larry Wacker

P-2+ up rotary box.

GET A BUZZ ON

ARISTA 12560-7

Choreography by Peter & Beryl Barton

Catchy P-2 two step to a good Alan Jackson vocal.

HOOTEN & TOOT

GRENN 17197 OR 14063, 14253

Choreography by Glen & Beth McLeod

Good peppy music with an easy combination P-2 one step/two step cued by Glen.

SORT OF SILKY

GRENN 14202B OR CEM37026B

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Good Satin Doll music with a P-4+2 (dble rev, hinge) +1 up (natural diamond trn) combination foxtrot & rumba.

JUST IN TIME

GRENN 14149

Choreography by Roland & Betty Hill

Good music with a P-4 single swing routine.

FIVE MINUTES MORE

GRENN 17118 OR 14090

Choreography by Anne Tikkanen

Good music with a comfortable P-2 two step.

SECLUDED PLACE TANGO

GRENN 17094

Choreography by Jerry & Perry Lefeavers

Good Hernando's Hideway music with a P-4+2 (rock turn & qtrr beats) tango.

SO MUCH

GRENN 17070

Choreography by Bill & Phyllis Speidel

Real nice "I Love You So Much" music and a good P-3+2 foxtrot.

TALL & TAN

GRENN 14143 OR 14296

Choreography by Geo & Judie McFarlane

Good "Girl From Ipanema" music with a flowing P2+1 (whaletail) two step.

SHE'S NOT YOU

COLL DPEI 1011

Choreography by Priscilla & Gary Lofton

Good smooth Elvis vocal & a nice P-4+2 three part foxtrot.

JAILHOUSE ROCK

RCA 447-619

Choreography by Mike Seurer

Good lively Elvis vocal with a comfortable four part P- two step.

I'LL TAKE CARE

MCAD 2405 OR COL 3702

Choreography by Larry & June Bassett

Good Frank Laine vocal with a comfortable P-4+2 (topspin, whiplash) foxtrot.

MAKING MEMORIES

(FLIP OF ABOVE)

Choreography by Bill & Martha Buck

Good Frank Laine vocal with a nice P-5+2 foxtrot.

BABY'S GOT HER BLUE JEANS CHA

COLL 6208

Choreography by Jim & Adele Chico

Good music with a P-3 cha cha & jive routine.

BABY'S BLUE JEANS

(SAME RECORD AS ABOVE)

Choreography by Mike Seurer

A P-3+2 cha cha (crab walks & alemana).

WASHINGTON SQUARE

EPIC 15-2224

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COL 13-33382

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MCA 53522

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YOU'RE THE BEST THING

CBS 33268

Choreography by Kaye & Dan Palenchar

Good Ray Price vocal with a P-4+2 (dble rev & nat weave) foxtrot routine.

A LITTLE BIT OF YOUR LOVE CHA
CHANTILLY CR 1004

Choreography by Mark & Marlene Thons
Good music with a comfortable P-3+2 cha cha
(alemana, under arm turn).

WHY BECAUSE I LOVE YOU
OCEAN WAVE 38

Choreography by Ed & Esther Haynack
A four part P-2 two step to flip side of a singing call.

I'M IN A HURRY
RCA 62336-7

Choreography by Gene Palermo
Lively Alabama vocal with a two step/cha cha routine P-4+2 (dble cubans, or hip twist).

MOONLIGHT DREAM
SPEC PRES 422000

Choreography by Ken & Irene Slater
Pretty music & a good soft P6 waltz.

PENTHOUSE SERENADE
SPEC PRESS

Choreography by Ralph & Joan Collipi
Good music with a nice P-4+2 foxtrot (qk op rev, ck & weave).

NEW AGAIN
SPEC PRESS

Choreography by Ralph & Joan Collipi
Catchy music & a fun type P-4+1 (sailor shuffle) two step.

HER GREEN EYES
HOCTOR H688

Choreography by Giselo Gosselin
Good instrumental with a comfortable P-3+1 (alemana) rumba.

HEARTACHES AGAIN
BLUE RIBBON 1013

Choreography by Bob & Frances Ford
P-2+2 (fishtail & hover) two step to flip side of a singing call.

MY CLAIRE DE LUNE
SPEC PRESS

Choreography by Richard & Jo Anne Lawson
Music and a good P-4 rumba with a Boom Boom Lariat & Nyer.

IN TIME
SPEC PRESS

Choreography by Richard & Jo Anne Lawson
A solid P-6 foxtrot with good music. ✓



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CONTRA CORNERS

Anyone for surfing? I know summer isn't here yet and even if it was, I gave up body surfing off the California coast many years ago. Now I've started "surfing" the Internet and have been amazed at the number of contra, square and round dancers using this global network to share ideas, ask questions and find out where dance events are taking place. I don't believe that the "net" will take the place of American Square Dance Magazine in the near future, but it does offer all of us a place to be involved in the bigger picture not just our local club.

Just this past week there were over 160 dance related articles and comments on just one news group. If you have a computer, modem and one of the information services, you can link up to these wonderful groups. One of the most active is on the "Usenet." Upon logging on, go to (be sure to type this just like this, with no period at the end) rec.folk-dancing —you will be able to link up with other dancers, group leaders and musicians across town or across the world, all for a local phone call. You do not have to belong to an expensive on line service. Look for listings in your phone directory for "Freenets," they are all over the country and cost as little as \$15.00 a year. Drop me a card if you choose and I'll inquire on the net for one close to you.

Now is the time to plan summer dance vacations and in addition to the "National" one of the following events may fit better into individual schedules. On the West Coast there will be the Western Contra Dance Weekend, June 2 to the 4th with Leif Hetland and Clark Elliott. (909-845-6359). The San Diego Contra Dance Weekend, June 28 through the 30th will again feature Don Armstrong, Paul Moore and Glenn Nickerson. (909-867-5366).

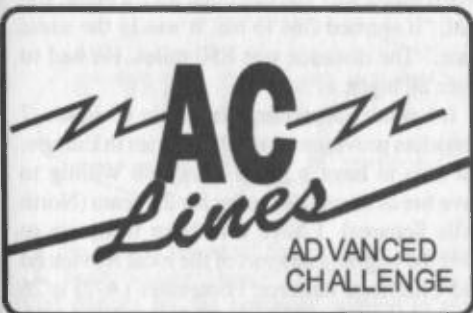
East of the Rockies, Walt Cole and Tony McUumber will be teaching "interested" callers how to present Contra Dancing for added enjoyment of their dancers, June 2 through the 4th in

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

Hannibal Missouri (314-221-6199). The John C. Campbell Folk School will have a Contra and Square Dance Callers week June 18 to the 24th, and a musicians week for those wanting to improve their skills in playing music for traditional squares and contras. Bob Dalsemer can provide additional details (1-800-365-5724).

Dance news around the country includes Sunday afternoon dances by Tony McUumber at Mt. Zion Methodist Church in St. Louis, April 23, May 7, July 16 and August 6. Walt and Louis Cole, along with Tony and Becky McUumber, will be hosting a dinner dance June 11 in Hannibal, Missouri. Call 314-221-6199 for information on these two events.

I found an interesting new dance on the "net" by Edith Goldman. Its name identifies with contra leader Dan Pearl, who will be calling contras in California June 23 & 24 at the Annual Summer Solstice Festival. Knit One, Pearl Two is in Beckett formation. **A1:** (with couple across) Circle left -1-, Slide left to next couple, Circle left 3/4, Pass thru. **A2:** (with next) Balance and Swing. **B1:** Long lines forward and back. Ladies turn by left 1-1/2. **B2:** Partner gypsy and swing (end facing across to repeat the dance). This is a very demanding dance in regard to timing in the "A" part of the dance. Western or club contra dancers may find it more to their liking to stretch the "A1" movements across the phrase into the "A2" eliminating the balance and simply swinging the next out of the pass thru. I personally enjoy the zesty feel of the dance as written. For music that matches the traditional feel of the dance *Eight of January*, TNT 209 works great. For club contra *Take an Old Cold Tater*, Cardinal CAR16, allows the first part of dance to be split across the "A1-A2" phrase because of the music arrangement. Until next month, happy dancing, and on a winter night why not try surfing on the "net." My email address is, am491@lafn.org (no period at the end). Bye. ✓



Reflections on 30 Years of Calling

April '65 is when I first picked up a mike. Never planned to be a caller, was forced into it. Filled out a registration form for the Toronto, Canada Convention, and on the bottom it said "check here if you're a caller." I didn't know what this meant, as I had only been dancing five months. But I figured if I checked it they might send me some info on the latest calls, and since I was dancing challenge three times a week to a different caller each night, and studying an hour before each dance so I would not break down too many people, I would take any help I could get.

The Convention wrote back three weeks before the event that I was on the program and to have 20 minutes of material ready. (Back then, many conventions had a small room where any

by
Ed Foote



caller could sign up and call for exposure, but I didn't know this - I'm only dancing five months.) So I figured if I was on the program, I had better learn how to call. After buying a few records and copying some material from *Sets In Order Magazine*, callers Pete Heckman and Lee Kopman were kind enough to let me call a few tips at their dances for practice. After surviving Toronto, I never stopped calling.

New callers usually imitate established callers, and I would listen for hours to tapes of the following: **Lee Kopman**, N.Y. - because his style was upbeat and exciting, and he could say a lot of words very quickly, which was vital for involved directional calling; **Al Sova**, Wis. - because his words flowed like pure honey creating a sensation of total smoothness; and **Jack Lasry**, Fla. - because he could please floors of all levels, had good rapport with the dancers,



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and called with a steadiness that made people want to dance.

I have been fortunate to have a wife like Marilyn during my career. For the past 22 years I have been calling full-time, averaging 160 to 180 nights a year away from home, and it has been a pleasure to have her along on many trips, as well as handling things at home when she did not travel.

People always ask if she handles my bookings, and the answer is no. We agreed at the outset that I would handle all bookings and contact with clubs. She likes to say it is because "no one thinks the way you think," but in reality it eliminates all potential misunderstandings and mistakes which can occur in this area, and it has worked out perfectly. (I remember the story of a wife who booked her husband on a driving, calling tour in El Paso, Texas, on a Friday and Beaumont, Texas, the next day.

When asked why she had done such a thing, she said, "It seemed fine to me, it was in the same state." The distance was 850 miles. He had to drive all night.

It has been a privilege to call in 45 states, 7 Canadian provinces and 10 countries in Europe, but also to have a home-Plus club willing to have me as its regular caller for 27 years (North Hills Squares). I have also been fortunate to have the ongoing support of the local Advanced and Challenge dancers; Footnotes (A-2) is 26 years old, and Footlighters (C-2) is 29 years old.

A recent survey said the majority of people do not like their work, but I am always looking forward to the next dance or event. There is always something new and exciting, and it is the wonderful variety of people which make it interesting. I'm ready for tomorrow.

Next month: What is different and what is the same. ✓



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Find Love
by Jim Park

STRAIGHT TALK

The idea is not new! Ever since there have been Square Dance classes, there have been dances for the beginner student to give them extra practice and a chance to meet regular or seasoned dancers.

Several years ago, when I was going through beginner lessons, I was invited to go to the Dayton Student Dances put on by the Miami Valley Caller's Association. One Sunday a month, you could hear four different callers and meet students and angels from most of the Dayton classes. The dances were fun, the people mingled with each other and friendships were made.

In the summer of 1993, I decided that it would be great to have a similar type of dance in Cincinnati. Bonham Hall in Wyoming was selected for its central location in the Tri-State area. Callers and teachers were contacted to help. Donations of door prizes were given by local businesses. Dancers had given of their time to model for the January Fashion Shows.

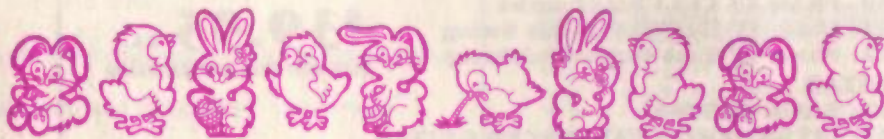
The New Dancer "Square Up"

by Marianne C. Jackson
Dance Coordinator
Cincinnati, Ohio

Square Dance businesses had given generously of their products.

New and experienced dancers have had the opportunity to dance to local, national and international callers such as: **Cincinnati** - Jerry Helt, Mark Clausing, Jim Cox, Pam Courts, Alan Johnstone, Sharon Murphy/Creech, Jack Pladdys, Estil Owens, Don Scarpinski, Dick Trader; **Dayton** - Mona Cannell, Randy West, Ken Jordan, Ken Roberts, Jim Erbaugh; **Kentucky/Indiana** - Tim Carman; **California** - Vern Weese; **Clogging Instructor** - Pam Tenthundfeld; **Traditional/Hoedown Caller** - Randy Cann; **Line Dances** - Gloria Schnieder; **Texas Two-Step** - Carolyn & David of the *Country Connection Dance Team*.

1995 started the third year for The New Dancer "Grand Square-Up." Dancers have come and enjoyed themselves. Enjoyment is the main focus of our activity. I hope it will become a tradition for the students to come and gather for fun and practice. The callers and dancers have shown that this is an activity we must work together to help it survive. ✓



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Patrol to see if a square needs you, then join them.

Pamper the unsure dancers.

Pardon those who squeeze your hand tightly.

Pacify the dancer whose temper grows short.

Patience with new dancers. Remember you were new once.

Polish your dancing skills with workshops.

Pace yourself to move with the other dancers in rhythm to the music.

Patter: Calls the dancers execute.

Panic: Never show this emotion, just make lines and smile.

Parallel: The lines made when you breakdown.

Permit any and all dancers in your square.

Philanthropist: someone everyone will want to square up with.

Quadrant: Four couples ready to dance.

Quaint: The old calls we love to dance.

Quality music and fellowship.

Quarrel: Never argue over goofs or who will square up with you.

Quarter In or out, touch it, hinge it, turn it or spend it.

Queen: Regal look of ladies' attire.

Qualm of the new dancer, dancing for the first time.

Quell an urge to complain about your corner or partner.

Quest: A group of seven and join them and make a square.

Quick to give yellow rocks.

Question the caller in a positive manner.

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44th National Square Dance Convention June 21-24, 1995 - Birmingham, Alabama



Flip Side SQUARES

**THIS HAMMER
SILVER SOUNDS 184**

Caller: Hans Petterson
FIGURE: Heads square thru 4, do sa do the corner, swing thru, spin the top, slide thru, right & left thru, pass to the center, centers square thru 3/4, swing corner, promenade.

**KEEP ON THE SUNNY SIDE
SILVER SOUNDS 181**

Caller: Tony McUmber
FIGURE: All four couples promenade 1/2, heads right & left thru, sides touch 1/4, boys run, right & left thru, pass thru, trade by, touch 1/4, scoot back, swing the corner, promenade.

**SILVER WINGS
ELK 032**

Caller: Ernie Kinney
Sing along.

**HOLD ON TO THE LOVE I'VE GOT
BLUE RIBBON RECORDS 282**

Caller: Bill Stone
FIGURE: Heads square thru 4, corner do sa do, swing thru, boys run, Ferris wheel, center two pass thru, square thru 4, promenade the corner.

**NEVER ENDING LIGHT
ROYAL RECORDS 315**

Caller: Tony Oxendine & Jerry Story
FIGURE: Heads promenade 1/2, sides pass the ocean, extend, swing thru, boys run, Ferris wheel, double pass thru, track II, swing corner, promenade.

**GLORY OF LOVE
ROYAL RECORDS 224**

Caller: Tony Oxendine
FIGURE: Heads promenade all the way around, sides square thru 4, touch 1/4, scoot back, boys fold behind ladies, two ladies chain, chain back, keep her & promenade.

**STUCK ON YOU
BLUE RIBBON 283**

Caller: Jason Dean
FIGURE: Heads promenade 1/2, sides right & left thru, square thru 4, do sa do corner, eight chain 4, swing corner, promenade.

**BIG DADDY'S ALABAMY BOUND
4-BAR-B RECORDS 6128**

Caller: Lee Main
FIGURE: Heads promenade 1/2, into middle right & left thru, square thru 4, right & left thru, roll away, touch 1/4, scoot back, swing corner, promenade.

**MISTAKES
QUADRILLE RECORDS 908**

Caller: Bob Huff
FIGURE: Heads square thru 4, dosado, swing thru, boys run, Ferris wheel and deal, right & left thru, square thru 3/4, swing corner, promenade.

**SMOKE, SMOKE
BIG MAC RECORDS 160**

Caller: Jeanne Briscoe
FIGURE: Heads flutterwheel, square thru 4, slide thru, touch 1/4, coordinate, wheel & deal, swing the corner, promenade.

**WAIT 'TIL THE SUN SHINES NELLIE
BIG MAC RECORDS 156**

Caller: Mac McCullar
FIGURE: Heads promenade 1/2, walk in & square thru 4, right & left thru, pass thru, trade by, touch 1/4, scoot back, scoot back, swing corner, promenade.

**IT AIN'T NOTHIN' BUT LOVE
BIG MAC RECORDS 157**

Caller: Ron Mineau
FIGURE: One & three promenade 1/2, sides square thru 4, right & left thru, eight chain 6, swing corner, promenade.

**I SAW THE LIGHT
BIG MAC RECORDS 158**

Caller: Mac McCullar
FIGURE: Heads right & left thru, star thru, pass thru, dosado to a wave, ladies trade, recycle, right & left thru, dive thru, zoom, centers square thru 3/4, swing the corner, promenade.



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Bill & Bobbie Davis

We frequently get questions about new calls. Authors want to know if the call is good or if it will be accepted. In days past new ideas with wide acceptance were often integrated into the square dance program within a few months or even weeks. Since CALLERLAB and their Quarterly Selection programs, all calls coming into programs have come in by way of the QS program. This process is a strong filter that inhibits new calls being accepted.

These days, a new call idea may be offered and even accepted for the CALLERLAB QS program. However, its chances of being accepted on an existing CALLERLAB program is very small [actually, zero in the last ten years].

In the last several years the only new calls coming onto the programs have been QS calls that came from higher level CALLERLAB programs or calls deleted from lower programs and picked up by higher programs.

The last call to come onto a program fresh from the outside was Spin Chain and Exchange the Gears. It was selected as a Plus Quarterly in 1983 [without having been on a CALLERLAB program]. It was subsequently incorporated into the Plus program.

Since that time calls coming into CALLERLAB programs have come from another program and typically through the Quarterly Selection route. Recent examples are Acey Deucey and Cut the Diamond, which were both

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QS calls and both came from the Advanced Program onto the Plus.

Some calls have gone the other direction. Peel Off went from MS to Plus. Recently Cross Trail Thru went from MS to Advanced.

Similarly, calls added to the Advanced and Challenge programs have come from other existing programs [or lists]. The most recent calls added to the C-1 program came from the C-2 Program. Although CALLERLAB does not include C-3 and C-4 as programs, the recent additions to the CALLERLAB C-2 program came from the higher lists.

Is this a bad situation? We think not. Considering all the calls through C-2 [CALLERLAB Programs], plus the additional calls through C-4, there are plenty of actions available. The calls on the higher level programs are not necessarily harder or more complex. They are just different. And they are proven. The question should be what calls might improve a program because of changes that have happened in our choreography. For example, Drop In is a simple call currently on the C-2 program. With the

increased use of diamonds at Plus, this might be a good choice for an addition to that program. It was selected as an Advanced QS call in 1991 but was not added to the program at that time.

Brand new call ideas, then, seem to have only one possibility for a home these days. That is on the C-4 or C-3 lists. There is no rule or policy of CALLERLAB's that mandates this. It is just the way it is working out.

So authors should be aware of this fact of today's life. A new call might be interesting enough to be chosen by a QS committee for the QS program, but the chances of it being added to a CALLERLAB program are very small [one in the last 13 years].

But that is no reason to stop trying. We'll print your call. It may be featured at some weekend event. It may get selected as a QS call. It might even get added at C4. Not that bad. ✓



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Wave
Spin Chain And

Exchange The Gears

Spin Chain The Gears
Teacup Chain
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to Plus program activity.
EXPERIMENTALS
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TIE IT UP

by Lee Kopman

From parallel waves/lines: All hinge; split
circulate 1 & 1/2, ends roll twice (turn
back in flow direction), centers single
hinge and (box) circulate



44th National
Square Dance Convention
June 21-24, 1995
Birmingham, Alabama



Calling Tips

by
Jerry Reed
Rockledge, Florida

CREATING SUCCESSFUL, DIFFICULT CHOREOGRAPHY

Creating difficult choreography is not hard. Creating successful, difficult material, on the other hand, can be quite another thing. Unfortunately, there are times when callers unknowingly add difficulty to the material they call. In most cases this inadvertent difficulty results from the use of a familiar move from an unusual or unfamiliar (Non-Standard) Formation or Arrangement. Many times the caller is either unaware of the additional difficulty or is taken by surprise when the dancers experience problems.

Even though unintended difficulty occurs more often than it should, our discussion here is based on the assumption that caller not only intends to add difficulty, but will also be in control of that difficulty. In order to be in control the caller should have a comprehensive understanding of the factors influencing difficulty. The callers must have and apply a working knowledge of a critical choreographic management skill, namely, formation awareness. This awareness must include the ability to create a wide variety of SET-UPS as well as the ability to successfully move the dancers to a correct resolution. A critical part of this skill is the ability of the dancers, but also what their desire is. A miscalculation on either of these important issues can lead to a disastrous experience, not only for the dancers but for the caller as well.

Most dancers feel a certain amount of stress when they are subjected to 'hard' choreography. The longer they are left in unfamiliar positions the greater this stress will be. If they are successful, they will feel a certain amount of pleasure from the challenge of the material and in their ability to 'make it.' If they fail, they may still feel some pleasure in the challenge, but the disap-

pointment of not making it may far outweigh this pleasure.

The essence of success with difficult choreography is the ability to take the dancers to the limits of their ability and then to lead them away from disaster to a successful resolution. Taking the dancers to their limits is easy, not going beyond that limit is not so easy. The skill and art of this technique lies in determining the dancers' limits, bringing them to that limit, and then not going beyond that limit. An understanding of the factors influencing difficulty and the ability to apply that understanding is critical to success.

There are ten commonly encountered elements which will increase the difficulty of the material we call. The first two are quite obvious while the others are less obvious, but still very important. The ten are:

1. Unknown moves
2. Infrequently used known moves
3. Known moves from unfamiliar Formations
4. Known moves from unfamiliar Arrangements
5. Dancers must remember too much
6. Dancers must keep track of too much
7. Anticipation
8. Smoothness, or lack of it
9. Dancers sense of 'What is right'
10. A combination of two or more difficulty factors.

Each caller who plans to add difficulty to his/her calling would be well advised to undertake a study of these factors and how each impacts the dancers. A good source for information on this and other related subjects is the **CHOREOGRAPHIC GUIDELINES** currently being written by the **CALLERLAB** Choreographic Applications Committee. This document devotes an entire chapter to the study of how difficulty impacts the dancers.

The chances of success with this technique will be greatly increased if the following guidelines are followed:

The difficult choreography leads directly to a correct resolution (Left Allemande, Right & Left Grand or Return To Home).

The dancers are not left in unusual or unfamiliar Formations or Arrangements more than 3 - 4 moves.

The caller provides assistance in the form of extra time or helping words (Clues or Cues)

One advantage to a quick resolution is that the dancers get the immediate pleasure of a success following the stressful choreography.

Another advantage is that the prospect of success will be greatly increased. The chances of success are increased because some dancers tend to relax somewhat when they realize the 'hard part' is over. This can reduce concentration which can, in turn, lead to mistakes. If the resolution comes immediately after the 'hard part,' or as part of it, both the enjoyment of the dancers and the likelihood of success are increased.

The prospect of success is also increased if the dancers are not left in unusual or unfamiliar Formation or Arrangements very long. The caller should leave the dancers in unfamiliar Positions no more than 3 - 4 moves at the very most. In most cases it is best to limit the unusual to no more than 1 - 2 moves. This is because most experienced dancers have developed a sense for what 'feels right.' If they are left in unusual positions very long they will try to 'fix it,' even if it is not broken. This tendency to make it feel right will increase geometrically if they are also inactive.

For example, if a particular sequence leaves a couple facing out while the dancers behind them are active they will tend to turn around. If they are 1/2 Sashayed, many will also tend to re-sashay to make it 'feel right.'

One way callers can help is to keep all dancers active and to quickly return to familiar territory. Another way to help is to provide reassurance to the dancers that they are indeed in the right place and they should not try to fix it. Words such as "outside couple stay facing out," "two boys together, two girls together," among others, can work wonders in keeping the square going.

Finally, the caller can provide assistance to the dancers to help them through the difficult material. One way to furnish assistance is to give the dancers extra time. Extra Lead Time will allow them time to apply what they know to the unusual situation. Another way to improve the chances of success is to provide helping words or phrases to help them. Helping words can be in two general categories: "Clueing" and "Cueing."

Clueing is when the caller gives hints as to the Formation or Arrangement, which hand to use, which dancers are working together, where to go, etc. Clues do not normally include any part of the definition of the move. Typical clues include:

"In your facing diamonds"
"Boys end facing each other"
"Outside couple stay facing out"
"Four girls in the center"

The other form of helping words is Cueing, this is when the caller provides cues to help the dancers through the material. Cues typically include part or all of the definition of the move. A potential problem with Cueing is that if the Cue is delivered late at least some of the dancers may misinterpret the Cue as new directions. If they do and then act on these Cues as if they were new direction the chance of failure will be high. Typical Cues include:

"DIXIE GRAND, go right, left, right..."
"DO PA SO, turn partner by the left, corner by the right..."
"RIGHT & LEFT THRU, turn that girl"
"SWING THRU, turn right and left"
"SCOOT BACK, Boys (Girls) turn thru"

Another potential problem is evident if we provide too much help. This can result in the dancers not learning the action of the move and always relying on the helping words to get them through even the Standard Applications. Callers should be aware of the potential problems and provide no more help than is necessary. Because of the potential problems with Cueing, many callers prefer Clueing. Most callers, however, use a combination of these helping methods.

It is generally agreed that some smoothness will probably be lost when we use difficult choreography. We should, however, always try to maintain as much smoothness as is practical when calling difficult material. Each caller needs to make a decision that the potential loss of smoothness and the risk of failure are outweighed by the programming value of the difficult material. A caution to take it easy is also appropriate. As with most other specialized programming techniques, a little goes a long way. We must also be watchful that our choreography is not becoming too difficult. If it does and the dancers do not succeed, we all loose.

Thank you for your interest in this subject, I would be interested in your thoughts. Please call or write, Jerry Reed, 943 Tamarind Circle, Rockledge, FL 32955 (407) 633-1306. ✓

PUZZLE PAGE

A LITTLE FANCY FOOTWORK

by John K Young
Braintree, Massachusetts

Listed below are 32 relevant terms in the American Squaredance Searchword
Words are placed at random — up, down, backwards, etc. Good Luck.

K I E C E R T I F I C A T E
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S F A E L R E V O L C E T V
N T O P T L T O L E I R H O
S U U O D T T F L U T T E R
G O R D T B I L A T U S H P
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B M P A N S C O K S T M E L
N O U R H T K L A W E S X O
U Q L A R E R B E E S D I T
C R Y O E P R A L U D O M A

LIST OF WORDS

Bolo	Fiddler	Outfit	Spin
Certificate	Flutter	Pettipants	Star
Cloverleaf	Footwork	Quadrille	Step
Club	Heel	Raid	Tip
Couple	Improvise	Recycle	Trade
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Cut	Modular	Scotback	Set

Answers next month

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CALLERLAB

VIEWPOINTS

by
Laural E. Eddy

Building The Foundation

As tax time approaches, many people begin to look for charitable organizations for donation purposes. We give money to our alma maters, research organizations, disaster relief and religious organizations. Here is another idea with which you may not be familiar.

CALLERLAB is doing many exciting things to promote the overall square dance activity. One of the major promotions of CALLERLAB today is the CALLERLAB Foundation for the Preservation and Promotion of Square Dancing. This tax exempt, tax deductible organization is working toward letting the general public know about all facets of square dancing, the history of the activity, and how to become involved in square dancing.

Now at this point, you may be saying, "But why should I support such a project?" As dancers, callers, cuers, instructors and advocates of our activity, there are several reasons that we should all support such an endeavor. The Foundation for the Preservation and Promotion of Square Dancing will do just that - Preserve and Promote Square Dancing. Your support can come in several different forms. We should all be willing to give back to the activity which has given us so much enjoyment and fellowship.

First, throughout the country, people are expressing concern over a decline in the number of new dancers participating in our activity. The causes of this decline are multi-faceted. Causes may even vary from one area of the country to another. But one thing is certain; there are a great many people out there who don't know anything about modern, western square dancing. Unfortunately, many people still hold outdated ideas about what goes on at a square dance, where they are held, and who participates. Through the Foundation for the Preservation and Promotion of Square Dancing, we have an opportunity to change these perceptions.

THE INTERNATIONAL ASSOCIATION OF SQUARE DANCE CALLERS

Several projects have already been undertaken by the foundation. Thirty and sixty-second videos have been produced to be run as Public Service Announcements on local television stations. These videos (which are currently out of stock, but more are being made), show some square dancing and give information to those who might be interested in participating in local classes. There is space at the end of the video for local clubs and contacts to list dates, locations and contact phone numbers.

The CALLERLAB Foundation has also produced a brochure entitled "A NEW SONG AND DANCE ROUTINE." These brochures give information about our heritage and the present activity as we know it. Space is also provided on these tri-fold color brochures for names and contact phone numbers. Brochures can be handed out to prospective participants at exhibitions, one night stands and introduction classes. These brochures and videos are available by contacting the CALLERLAB Home Office in Rochester, Minnesota at (507)288-5121.

The second answer to the question, "Why should I support the Foundation for the Preservation and Promotion of Square Dancing?" is, because there are so many easy ways to do so. You might want to make a one time contribution to the Foundation. This donation is tax deductible under IRS codes and will certainly go a long way in helping us to raise the perceptions of our activity. You also might consider adding a codicil to your will bequeathing a certain amount or portion of your estate to the Foundation. A standard codicil that should be valid in all fifty states is available from the CALLERLAB Home Office. You should contact some form of legal council when adding any sort of codicil to a will. Thirdly, you might be willing to organize a fund-raiser for the Foundation, whether it be a dance with proceeds going to the Foundation, an auction or bake sale. There are a few specific rules the IRS has regarding certain fund raisers, but CALLERLAB can provide this information as well.

Your contribution could make a difference in the future of our activity.

Lastly, we as participants should be willing to take a stand and give back to the activity which has given so much to us. If you believe in something, it is your duty to share that message with others. By assisting the Foundation for the Preservation and Promotion of Square Dancing, we may be able to reach larger audiences across the country, thereby benefiting all

of us. Square dancing is a wonderful activity which we should share with others. The CALLERLAB Foundation is an easy way to do that. We must build a strong foundation in order to have something to pass on to others. Won't you be part of the "construction crew"? For further information about the CALLERLAB foundation for the Preservation and Promotion of Square Dancing, or to make a contribution, please contact the Home Office. ✓



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Good Ol' Girls
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Jacalyn's Waltz
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My Love +1
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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

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Alice Blue Gown +1
Answer Me
Apres L'Entree +1
A Taste of the Wind
Autum Leaves +2
Beautiful River Butterfly
Caress

Carmen
Crazy Eyes +2
Dance +2
Desert Song +2
Dream Awhile
Elaine +1
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Games Lovers Play
Hallelujah
In the Arms of Love +1
I Want a Quickstep +1
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Patricia
Pop Goes the Movies
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That Happy Feeling
Third Man Theme
Three A.M. +1

Phase IV

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Biloxi Lady
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Hooked on Swing
Lazy Sugarfoot +1
Manilyn, Marilyn +1
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Till Tomorrow

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DATELINE

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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

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, Contrs, 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. Sattel. 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, Manistiquie, MI. Callers T. Allen, D. Rueter. Cuers J. & G. Nicketti. Contact B. Parks at (906)341-5340 or C. Furnacek at (906)341-8314.

0519-**MICHIGAN**-40th Ann. Spring Festival 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. Kallioma at (414)567-8195 or (414)567-8219.

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.

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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

0601-NORTH DAKOTA-36th International SQ & RD Dance Convention, June 1,2,3, Mandan Community Center, 901 Division Street, I-94 Exit #152 South Sunset Dr. Mandan, North Dakota. Contact: Vic PH:(701)255-4412.

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), Prompters 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, IN. Caller J.Wyckoff. Cuer J.Smith. Contact Brenda Stoner, 1640 Park Chase Place, Indianapolis, IN 46229 PH:(317)894-1178.

0608-AUSTRALIA-36th Australian National S/D Convention, June 8-12, 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.

0609-IDAHO-Idaho State SQ & RD Festival, June 9 & 10, College of Southern Idaho, Twin Falls, ID. Caller D.Rensberger. Cuers J.& D.Wright. Contact Les & Dawn Hutchinson, 614 17th St., Rupert, ID 83350.

0614-OHIO-29th Natl. 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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0621-ALABAMA-44th National Square Dance Convention, Sweet Home Alabama '95, June 21,22,23,24., Birmingham Jefferson Civic Center, Birmingham, AL. Contact 44th Natnl. S/D Conv. Advanced Registration, P.O. Box 610409, Birmingham, AL 35261-0409 PH:(205)833-6732.

JULY

0706-CANADA-Festival '95, July 6,7,8, Tr. 51, 1000 Inverness Drive, Prince George, B.C. Canada V2K 4V4. No contact provided.

0714-GEORGIA-12th Annual Thunderbird Clogging Festival, July 14,15, Baldosta, GA. 31602 Contact B.& V. Bennett Ph:(912)242-7321.

0714-NEW YORK-Mainstream S/D Weekend, July 14,15,16, Deer Run Campground, N.Y. Route 67, Schaghticoke, NY. Callers G.& C. Hardy. Contact C. Hardy, 19 Jensen Rd., Stone Ridge, NY 12484 PH:(800)584-3453.

0714-ARIZONA-White Mountain Rim Romper's 46th Annual SQ & RD Gala Nineties Dance, July 14,15,16, White Mountain S/D Hall, Lone Pine Dam Rd., Show Low, AZ. Caller M.Seastrom. Cuers R.& E. Sabey. Contact Bill & Dori Lichtenwalter, 751 W. Whipple, Show Low, AZ 85901 PH:(602)537-2274.

0714-MAINE-Christmas In July, July 14,15,16, Sandy Beach Lakeside Campground, Hwy 201-N, Madison, Maine. Callers W.McDonald, M.Van Wart. Cuers D.& P.Brann. Contact D. & P. Brann, 17 Davis St., Lewiston, ME 04240 PH:(207)784-0570.

0714-OREGON- Dance With Pride in '95, Annual Summer Festival for SQ & RD Dancing and Clogging, July 14,15,16, Oregon State Fairground, Salem, Oregon. Caller R.Dougherty. Youth Caller B.Mawdsley. Cuers R.& J.Collipi. Clogging Instructor J.Hanzel. Club callers & cuers are invited to be on program. For info call Doug or Janet Wilken (503)363-3707 or Ron Schmit (503)623-3479.

0719-LOUISIANA-Fifth Handicapable Convention, July 19,20,21, New Orleans. Contact PH:(334)343-9794.

0720-WASHINGTON-Skagit Squares Annual Fun Fare, July 20,21,22, Skagit County Fair Grounds, Mt. Vernon, WA. Callers M.Few & R.Preskitt. Rounds T.McClelland & P.Mugrage. Clogging Anne Mills. Fashions by Petticoat Junction. Contact Bev at (360)424-9675.

0721-WASHINGTON-Hot Summer Nights, July 21,22,23, Renton Community Center, Renton, WA. Callers J.Story, T.Oxendine. Cuer: D.Taylor. Contact Wayne & Carol Fasset, 702 216th Ave. NE, Redmond, WA 98053, or Gaylen Sauve at (206)369-6902.

0728-CALIFORNIA-10th San Diego Contra Dance Weekend, July 28,29,30, University of San Diego, San Diego, CA. Contra, Quadrille, English Country, Folk & Round Dances, plus special events & after parties. Staff D.& M.Armstrong, P.& M.Moore, G.& F.Nickerson. Contact Paul Moore, PO Box 897, Running Springs, CA 92382 PH:(909)867-5366.

0728-ILLINOIS-12th Illinois SQ & RD Convention, Peoria, IL, July 28,29,30, Peoria Civic Center. For info write SCISDA, Box 1212, Peoria, IL 61654.

0728-GERMANY-2nd International Adv. & Challenge Conv. July 28,29,30, Bramstedt, Germany. Callers L.Kopman, S.Kopman, J.Preston, J.Robar, D.Clay, C.Bern, J.Ruhenback, S.Forster. Contact S.Mauring, Hauptstr. 16, D - 25469 Halstenbek, Germany 4101-432-70.

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