

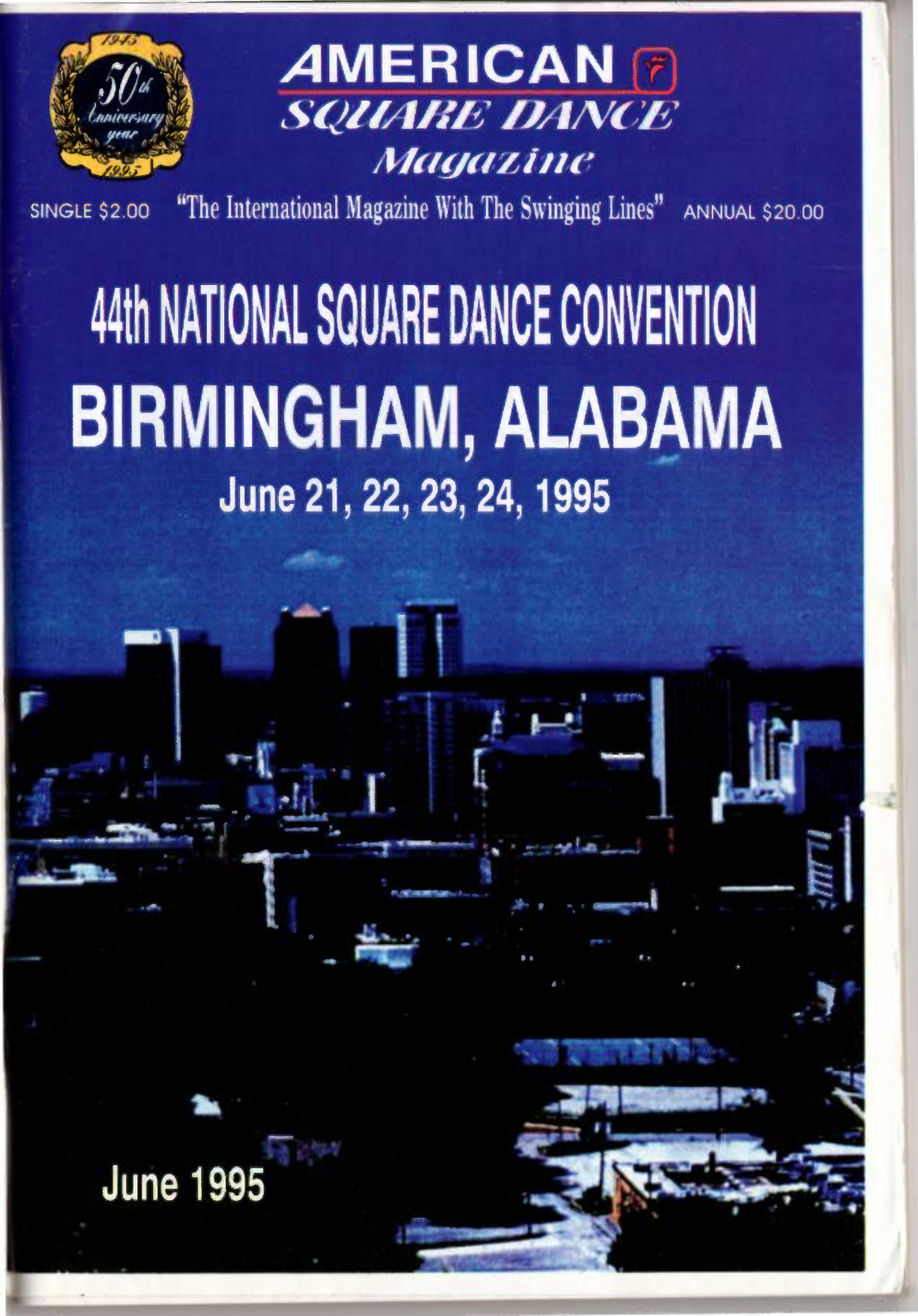


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44th NATIONAL SQUARE DANCE CONVENTION
BIRMINGHAM, ALABAMA
June 21, 22, 23, 24, 1995

June 1995

A photograph of the Birmingham skyline at night, showing various skyscrapers and buildings illuminated against a dark sky. The foreground shows some lower-level buildings and a parking lot.

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AMERICAN SQUARE DANCE Magazine

VOLUME 50, No 6
JUNE 1995



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WITH THE SWINGING LINES

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Editor's NOTEBOOK

June is, by time measurements, halfway through the year. It doesn't seem possible we are beginning the down hill side of 1995. My mother used to always tell me that as one gets older, the days, months and years seem to slip by at a faster rate. She was right.

We here at ASD hope you were successful in getting a beginner class going and are ready to start letting them go to some Mainstream dances. It's possible somewhere in the U.S.A. there was a club and caller successful in this venture. We have been reading a lot about the discussions at the CALLER-LAB Convention this year. Seems like most of us are really in a stew about there being so many people lost from the activity. From what we gather, there was lots of discussion about using One Night Stands, as well as the Community Dance Program to get the ball rolling again.

The first thing we are going to have to get through our heads is that perhaps not everyone wants to sign their life away for square dancing. If we use One Night Stands or Community Dance Programs, we must realize we may not get these people into the activity on a weekly basis. If we could just somehow get them interested in dancing once a month or even three times a year, then maybe they would—sooner of later—want to dance on a weekly basis.

If we manage this, it will surely have to be on a much lower level (I hate to use that term,



but!) than even Plus. A lot of folks just want to have a good time and not have to get bogged down in the political end of the game. In an activity that is more fun than work, why must we burden the dancers with holding offices, getting parties together, being on a telephone committee. Why don't we just let them dance at a fun speed and see if they are satisfied with that.

Let's get moving on seeing if we can interest people in just dancing for the fun of it, or even just coming to a dance one night to find out what it really is. We all know it only takes some folks one night to get hooked on Square Dancing. But if we start telling them they have to join a club and be responsible for a lot of work, they will no doubt run the other way. Soft peddle it, don't hard sell it!

Bill Davis (*Circle Right*) suffered a stroke on May 5 and is busy with his rehabilitation. Our prayers for a full recovery are with Bill and Bobbie.

Correction in the May issue, *Squared Circle*. We gave credit to Jeff Grossman, when it should have gone to **Don Niva** of Madison, Wisconsin. Our apologies to Mr. Niva. One of these days we're gonna have Cyberspace figured out! ✓



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CURRENT RELEASES

- BM 162 Nanakuli
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- BM 085 California Blues by Monty Hackler
- BM 160 Smoke, Smoke by Jeanne
- BM 156 Wait 'Till The Sun Shines Nellie by Mac

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PRESENTS

- BM 163 Dixie On My Mind by Mac
- BM 164 Firefly by Ted Wegner
- BM 1010 Ruby/Dragging The Bow
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- BM 1007 Marty / Monty Hackler calls Plus
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BY-LINE

This month, we have many good articles but we want to point out a few for you. In *Notes From A Veteran Caller* we thought it was a refreshing idea for Mac McCullar to give us the words to an old song, "It Ain't Gonna Rain No More." In *Circle Right* we liked what Bill & Bobbie Davis talk about

concerning beginner classes, the negative and the positive sides of this subject. There's lots of good information about the 44th National Convention in Birmingham, AL, just a few weeks away. Of great interest is Bob Osgood's article *As I See It*. It talks about the advancement of square dancing that dates back to pre-WWII, and how it became a household name after the war. It's a history including one great pioneer, Dr. Lloyd Shaw. You'll enjoy! ✓

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TEMPO

Jeanne Briscoe

April 14, 1995, was a dark day in the history of our beloved country. The explosion of a government building in Oklahoma City was not the first bombing our nation has suffered, but that doesn't make it easier to live with. Our country is the only nation that is based on a totally Christian Society and our founding fathers wisely formed our government on Christian beliefs. Perhaps this is why we've been so fortunate not to have had more acts of treason such as this one.

The sadness borne on the faces of parents anxiously waiting to hear if their child would be one of the ones pulled from the rubble, has touched every heart in this nation. We are appalled by this despicable act, especially since it involved the lives of children. The unfortunate fact is that many households need two paychecks to get along in our constantly rising inflation, and day care centers are the answer to many needs of these parents. The fear that lives in the hearts of the parents who's children survived the holocaust, will remain for a long time.

They will remember April 14, 1995, every time they take their child to a day care center.

Life will never be the same for those parents who lost children in the blast. They will live with this tragedy every waking day of their lives. The not knowing of who did this thing or why, haunts all of us.

The thought of giving one's life for some valuable reason is not one that any of us can claim. Over one hundred and sixty people perished in that blast, not fighting for their country or a belief, but just by being in the wrong place at the wrong time. Ours is a nation in mourning for these souls, a nation that is shocked and stunned at such a horrific act. It's difficult to watch the television when the accused is shown and realize it's one of our very own people that would do such a dastardly act on innocent lives.

The fact is that men like these are scattered all over America and we all wait to see if they or their counterparts will do something else to scar our lives and country. ✓



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SHOWCASE OF ROUNDS

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ROUND DANCE HALLS

Three halls will be available for round dancing. One each for Phase 2, Phase 3-4 and Phase 5-6. The program will begin in each hall with teaches from 1:00 to 5:00 PM. The dances taught will be reviewed before the evening program begins. The evening program will conclude at 10:00 PM.

ROUND DANCE AFTER PARTIES

After parties will be held in the East Meeting Rooms (Phase 5-6 hall) from 10:00 PM to 12:00 midnight. The Thursday night dance will be sponsored by the 45th NSDC - Texas, and the Friday night dance will be sponsored by the 46th NSDC - Florida.

PARADE OF STATES

Two Parades of States will be featured at the Convention. The outdoor parade will be on Thursday, June 22, at 12:30 PM. All dancers from the 50 states and foreign countries are encouraged to participate. The indoor parade will be on Saturday, June 24, at 6:30 PM. This parade will be limited to one square per state or country. The bidding cities are encouraged to have all their dancers participate. The dancers should report to the line-up area at the ground floor main entrance of the coliseum at 6:00 PM. Further details will be distributed in the registration packets.

THE FASHION SHOW

The *Steppin In High Cotton Fashion Show* will be held in Boutwell Auditorium where

models can stroll down the runway and provide a personal touch to the show. Decorations are planned around a field of cotton and an antebellum home. Paul and Elise Place will act as moderators. Entertainment will be provided by Lindal and Nora McCullar and Jerry and Barbara Pierce.

FIRST AID

With thousands of dancers going strong from early morning to late night, first aid will be a necessity. Three first aid rooms will be set up to handle minor injuries—Boutwell Auditorium, the Coliseum and the Civic Center.

HOTEL/MOTEL CONFIRMATION

Persons attending the 44th NSDC must contact the hotel/motel shown on their Convention confirmation—directly—to guarantee their room. **You must contact the hotel/motel directly.**

If you registered for the 44th NSDC more than 12 weeks ago and have not received your Convention confirmation, contact the Registration and Housing office at (205) 833-NSDC and leave a message. Include in your message your name and address.

All Conventions use Third Class Bulk Mailing in order to save money. But sometimes, this type of mail does not get to the addressee, especially if it requires forwarding.

DRIVING LAWS IN ALABAMA

If you are driving to the Convention, there are a few laws you should know. Your headlights are to be on when it is raining. Alabama law requires all front seat occupants to wear seat belts. Children under six must use federally approved safety restraints in both front and back seats. Child safety seats are mandatory for children three and under. In an emergency, dial

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EMERGENCY PHONE NUMBER & MESSAGE BOARD

As of June 19, and throughout the Convention, there will be a telephone number which is for emergencies only and will be answered in communications headquarters; (205) 458-8701.

An Emergency Message Board will be located in the Registration Lobby. Please check this Board for any messages you might be expecting.

POST OFFICE

A Post Office will be set up at the Convention from Wednesday through Saturday, 9:00 AM to 5:00 PM.

PICKING UP YOUR CONVENTION BADGE

Upon arriving at the 44th NSDC, the first area you need to find is the Badge Pick-up

Booth, located in the main lobby of the Civic Center, which is set up according to registration numbers. Bring your registration confirmation form or number with you to minimize the time it takes to pick up your badge and other items you ordered. These might include program book, cook book, solo, youth or special event ribbons, etc.

The most important item in your packet is your Convention badge. This badge will allow you to enter all Convention areas. A badge repair booth will be located in the badge pick-up area and will be open until Noon, Saturday, June 24.

The Badge Pick-up Booth will be open:
Tuesday, June 20, Noon - 6:00 PM; Wednesday & Thursday, 9:00 AM - 9:00 PM and Friday & Saturday, 10:00 AM - 8:00 PM.

If someone does not know their registration number, there will be a No-Number-Look-Up-Desk. There will be a Variance Window for refunds or moneys due (up to \$5). Registrants owing amounts larger than \$4 will need to settle

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their accounts in advance. These services are located in the Badge Pick-up area and are open the same hours as the Badge Pick-up Booth.

PACKAGE CHECK

A package check room will be available for dancers to leave their packages or a change of shoes or clothes. It will be located on the third floor at the East Meeting Rooms. A donation of \$1 per package is requested.

OFFICIAL PHOTOGRAPHER

Foster's Square Dance Photography from Topton, North Carolina, has been selected as the official photographer for the 44th NSDC.

Foster's Photography will be located through the main entrance of the Civic Center *up the stairs and down the corridor to the left* from the main registration and badge pick-up area; just follow the signs. Among the photography items available will be four different photo packages ranging from \$15 to \$30, Photo Statuettes, Wall Posters, Square Dance Christmas Cards and Team/Group photos. The photo area will be open from 9:00 AM to 10:00 PM daily. Teams/Groups are requested to make appointments to avoid delays.

CALLERS CONCERT

Callers will perform in the Concert Hall on Thursday, Friday and Saturday nights from 10:30 to 11:30 PM. This will be your opportunity to rest while enjoying some of the top entertainers in our world of dance before moving on to the after parties. Performers are: Lou Mac & Elite Records artists (Thursday), Hi Hat Pioneers (Friday), Red Boot Boys (Saturday).

EXHIBITION GROUPS

Exhibition groups add a special sparkle to national conventions and the upcoming 44th NSDC will be no exception. Exhibition groups from across the United States will be performing during the Convention. Dance styles will range from square, round, traditional and contra to clogging and country western. Groups will range in age from five or six years upwards.

You will see precision routines and beautiful costuming, the result of hundreds of hours of work and practice by persons who will be traveling to Birmingham at their own expense.

These groups will be scheduled in various halls throughout the Convention, providing hours of entertainment for Convention participants.

Consult your Program Book for the times and locations the following groups will be performing: AIN'T NO MOUNTAIN CLOGGERS, Demotte, Indiana; AL-A-MAND LEFTOVERS, Lantana, Florida; CeMAR CLOGGERS, Cedar Rapids, Iowa; CURLIQUES, Orlando, Florida; DANCING JEWELS, Everett, Washington; DENIM & LACE, Lamar, Colorado; FRANKLIN DANCERS, Goose Creek, South Carolina; HAPPY TAPPER CLOGGERS, St. Charles, Missouri; HERITAGE DANCERS OF DALLAS, Richardson, Texas; MAYCROFT SQUARE TAPPERS, Muskegon, Michigan; MICHIGAN-IN-MOTION, Kalamazoo, Michigan; NOW DANCERS OF HOUSTON, Houston, Texas; RED MOUNTAIN CLOGGERS, Springville, Alabama; RED ROSE, Central New Jersey; RED WARRICK'S REFLEC-

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OREGON SHOWCASE BOOTH TO DISPLAY 1994 PHOTOS

If you are one of the more than 21,000 dancers who attended the 43rd NSDC in Portland, Oregon, be sure to stop by the Oregon booth in the Showcase of Ideas at the 1995 National Square Dance Convention in Birmingham.

The booth theme will be color photos of the fun at the 1994 Convention in Portland. Jim Pead and Betty Waite who operate Festival Photo and Video in San Jose, California will be supplying the photos. They were official photographers for the Portland event and took scores of candid photos which were displayed daily in the Convention Center lobby.

Printed information about square dancing and vacation opportunities in Oregon will be offered at the booth. If you can't wait, call the Oregon Tourism division in Salem at 1-800-547-7842.

PROGRAM BOOK AND DAILY SCHEDULE

Your Program Book will be your best souvenir from the 44th National Square Dance Convention. This book includes the many activities of the Convention; photographs of the NEC, 44th NSDC Board, committee vice chairmen, and committee workers; biography of panelist; a section on exhibitions, special events, and ceremonies; a list of callers, cuers, and instructors participating in Convention activities, plus much more. The Program Book uses color pictures and unique layouts with full (8-1/2" X 11") pages (and about a half inch thick), a valuable souvenir.

In addition to the Program Book you will receive a small schedule booklet for each day of the Convention. All dances, education sessions, exhibitions, and ceremonies are listed in this booklet which can be carried in your purse or pocket.

These two programs will contain the same information and cost \$3.00 with advanced reg-

istration. After April 30, the cost will be \$5.00, and availability is not assured.

LEE GREENWOOD SHOW

The Lee Greenwood Show will be a treat for square dancers attending the 44th National Square Dance Convention. Furthermore, it is a real bargain at \$10.00 a ticket. If you have not signed up for this special event, do so now and remember that your family and friends can attend the show for the same low price of \$10.00 each. **All Convention activities will be closed during the Lee Greenwood Show.**

FREE BUS RIDE

Your first ride to the civic center is free. You will need a bus pass to ride the bus back to your hotel, campground, or Park-and-Ride area. If a bus pass was ordered in advanced, your bus pass will be in your registration packet. A bus pass can be purchased for \$15.00 until April 30. After that date, the cost will be \$25.00.

Shuttle buses will load on 9th Avenue. Buses will unload on Civic Center Boulevard in front of the East Hall Lobby. Bus routes will be color coded and numbered to make it easy for dancers to identify their bus.

Dancers planning to attend the Bid Session on Friday at 9:00 AM, should ride the early (7:00 or 7:30) shuttle bus due to rush hour traffic.

PRESS ROOM

The Convention Press Room will be open throughout the Convention and is located in the Coliseum. Publication editors, future convention workers and all media are invited to visit with us. To contact the Press Room or a member of the Publicity Committee, call (205) 458-8702.

CRUISE UPDATE

Another company had scheduled a cruise to the Caribbean simultaneously with the 44th National Square Dance Convention's cruise. It appears that many square dancers are booked on the "other" cruise, thinking it is sponsored by the 44th NSDC. If you have signed up for the cruise, check to insure that it is through **Carnival Cruise Lines. This is the only cruise**

sponsored by the 44th NSDC. If you have any questions about your booking, call Tommy & Buddy Newman, (334) 272-0384.

REGISTRATION CONFIRMATION and ROOM ASSIGNMENT

If your registration form was sent to our Registration and Housing Office more than twelve weeks ago, you should have received your registration confirmation and hotel assignment. If you have not received your confirmation, write Registration and Housing, P.O. Box

610409, Birmingham, AL 35261, or call (205) 833-NSDC.

THE EDUCATION PROGRAM

The Education Program at the convention will consist of 36 panels, 18 clinics, and 18 seminars, a fabulous Sew and Save Program, (Sewing Southern Style), a publications display, and the showcase of Ideas. The Education program has something for everyone: new and experienced dancers, club officers, and newsletter editors, to name only a few. ✓

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AS I SEE IT

by Bob Osgood

Part One: The Development of Caller-Leadership

In this, the first of a two-part series, we cover the events leading up to the organization of the International Association of Square Dance Callers.

In tracing the "why" and "how" of the beginnings of an international caller-leadership organization, we need to go back to the start of the period of contemporary western square dancing.

Square dance history includes the names of pre-WWII pioneers. All of them were performing callers. Few, if any, would have been considered "leaders." There is, however, one exception—one name that stands out. He was a leader.



Dr. Lloyd "Pappy" Shaw

That man was Dr. Lloyd Shaw. He researched the western square dance and introduced it to his high school students and others in his community in the 1930s. His first widespread recognition came in the mid '30s with the publication of his book *Cowboy Dances* and with the start of cross-country tours with his Cheyenne Mountain Dancers.

All this, just a few years before America's entry into WWII, lit the fire that would eventually propel square dancing (as a household

term) into neighborhoods across the country. Shaw's methods and philosophy would make square dancing accessible to all.

Prior to this, in rural communities across America, people enjoyed this form of dancing as an occasional activity. While there were a few itinerant callers who could handle a whole evening's program, much of the calling was done by individuals who might know only one or two calls. There were a limited number of books with calls available, but fewer than a handful explained how the calling was to be done. The dances themselves were uncomplicated when compared to today's square dancing and, without sound amplification, the calls also were simple.

During the war, service personnel and defense workers moved from one area to another and, if a square dance was available, anyone who knew how to call, would likely share in the program. It was during this period that many of the post-war dancers and callers had their first taste of square dancing, but the role of developing leadership would fall to Lloyd Shaw.

Shaw's early cross-country tours and his book created great interest among school teachers and others. It wasn't long before he began receiving requests to set up a master class and teach callers. Summer classes started in Colorado Springs a year or two before the war, but had to be suspended during the emergency. In 1946 they began again and the following year Shaw also revived his tours, and the big boom of square dancing was under way.

Requests to attend the week-long callers' sessions were overwhelming. The available dancing space in the small cafeterium of the Cheyenne Mountain School would only permit 96 registrants and, taking great care to insure that a wide variety of geographic areas were represented, each class filled rapidly.

Curiosity, along with a desire to collect written dance material, may have been the initial reason many enrolled, but what Shaw taught went far beyond calling. Among other things, callers learned how to work with people, how



Capacity classes from all over America, and around the world, gathered each summer for training in the arts of calling and teaching American square dancing.

to be leaders and how to insure that the wholesome qualities of the activity would be preserved and protected. The opportunity to call for evaluation and the learning of more dances was just part of the curriculum. The "caller's tripod," based on the essentials of clarity, rhythm and command, was a launching pad. The importance of "dance" to an individual with movement-to-music and comfortable dance styling showed the participants that Lloyd Shaw aimed to develop leaders who could carry the torch into the second half of the 20th century.

When each class ended, these "students" returned to their home areas, started classes, became leaders themselves and soon began teaching others to call. To the best of their ability they passed along what they had learned.

Shaw continued to hold twice-yearly summer master classes into the mid-1950s, and from each class came new leaders who went out and taught dancer classes, formed callers schools and helped create caller associations in an effort to carry on leadership training. At first, essentially those who had trained directly under Shaw trained others. Eventually, those who were training new callers were several generations removed from Shaw. The cloak of leadership had been passed from a single individual to many.

With the steady growth of the square dance activity, individual areas came up with their own guidelines and some created their own codes of ethics. For a time, there was little coordination other than that collected and published by *Sets In Order*. This magazine, originally inspired by Lloyd Shaw, broadcast much of the Shaw philosophy, carried articles by the leaders of the day, took the lists of basics from square dance centers around the country, combined them, interpreted their styling to come up with a coordinated list and, in general, became a representative "voice of caller-leadership."

On this framework individual callers and the various areas went their own way, but there was an ever-growing urgency for callers to work more closely together for the advancement of the activity. A need for some sort of consolidated leadership became more and more apparent through the 1950s and, in August 1960 a group of caller-leaders from several different areas met in Glenwood Springs, Colorado, to search for solutions to the escalating need of unifying terminology and styling, to create a universal moral code for callers and to offer needed leadership for the activity. Ed Gilmore, Bruce Johnson, Jim Brooks, Don Armstrong, Frank Lane, Bob Osgood and their wives attended the several days of meetings.

In July 1964, *Square Dancing Magazine* (formerly *Sets In Order*) working with Southern California callers, Ed Gilmore, Lee Helsel, Bruce Johnson, Arnie Kronenberger, Bob Osgood, Bob Page, Bob Ruff and Bob VanAntwerp, and in conjunction with the extension division of The University of California-Los Angeles, presented a two-day, on-campus caller-leadership conference utilizing a combined university and caller faculty which attracted callers from across North America. The success of this conference prompted a second session the following year.



The First University Caller Leadership Conference July 21 & 2, 1964. Campus of U.C.L.A.

As a result of leadership guidance in these ventures and because of the continuing growth of caller-interest, it became increasingly apparent that a close association of callers was long overdue. It was further felt that experienced, proven individuals working together could form and realize such a type of leadership.

During this time *Square Dancing Magazine* continued to reach out to more and more caller-leaders. Articles by top leaders disseminated on-going square dance leadership information. How-to-do articles were shared and callers

around the world had an increasing influence on each other. Codes of ethics were published and adopted by various associations as were consolidated lists of the basics along with styling notes. Even though it reflected a true com-

posite, all of this was done in an independent, somewhat detached manner. There still was a need for the existing leadership to work closely together.

Next Month: The Birth of CALLERLAB ✓



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by Bob Howell

EASY LEVEL

I haven't come across too many "conga line" dances in the past 48 years, but here is one sent to me by Nell Preamble of Willowick, OH, which will produce a multitude of smiles as it is being danced. It is called the...

BOOGIE WOOGIE CHOO CHOO

THE TRAIN DANCE (similar to a Conga Line Dance) 56 counts

Music: *Baby Likes To Rock It* by The Tractors

Dance Position: Hands on the shoulders of the person in front

TOUCH STEPS

- | | | |
|---|---|--------------------------------|
| 1 | 1 | Touch right toes to right side |
| 2 | 2 | Step forward right |
| 3 | 3 | Touch left toes to left side |
| 4 | 4 | Step forward left |
| 5 | 5 | Touch right toes to right side |
| 6 | 6 | Step forward right |
| 7 | 7 | Touch left toes to left side |
| 8 | 8 | Step forward left |

FORWARD STEPS & KICK STEPS

- | | | |
|----|---|-------------------------------|
| 9 | 1 | Step forward right |
| 10 | 2 | Step forward left |
| 11 | 3 | Kick right foot to right side |
| 12 | 4 | Step forward right |
| 13 | 5 | Step forward left |
| 14 | 6 | Step forward right |
| 15 | 7 | Kick left foot to left side |
| 16 | 8 | Step forward left |
| 17 | 1 | Step forward right |
| 18 | 2 | Step forward left |
| 19 | 3 | Kick right foot to right side |
| 20 | 4 | Step forward right |
| 21 | 5 | Step forward left |
| 22 | 6 | Step forward right |
| 23 | 7 | Kick left foot to left side |
| 24 | 8 | Step together left |

25 through 48 Repeat steps 1 - 24



SQUATS

TOUCH	STEPS	
49	1	MEN bend knees while the LADIES pause
50	2	LADIES bend knees, MEN straighten knees
51	3	MEN bend knees, LADIES straighten knees
52	4	LADIES bend knees, MEN straighten knees
53	5	MEN bend knees, LADIES straighten knees
54	6	LADIES bend knees, MEN straighten knees
55	7	MEN pause, LADIES straighten knees
56	8	Both the MEN and the LADIES pause

Steps 49-56 may be done by having even number dancers doing the even numbers and odd number dancers doing the odd numbers.

Coy Cowan of Sun City Center, FL, shares two dances with us this month. Both are adaptations of previously published routines from this column which Coy has altered as he calls primarily for those living in a retirement community. The first is a variation of Stew Shacklette's "scatter promenade trio" where Coy substitutes two-hand stars for dosados and dances the routine in a large circle facing LOD instead of a scatter promenade all over the floor. His write-up features the music of Shanty Town, however, any seasonal tune would be appropriate.

SHANTE TOWN TRIO

Formation: Trios facing LOD

Music: Shanty Town, Top 29193

Routine:

Counts:

- 1-8 In threes, circle left once around
- 9-16 Centers star right with right hand person
- 17-24 Centers star left with left hand person
- 25-32 Just the ends dosado
- 33-40 All three star right
- 41-48 Back with a left hand star
- 49-64 Center person moves forward and promenades with the new two in front while all sing a good singing call with good promenade lyrics.



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Coy's second offering this month is a variation of Thady You Gander. He has found that using the reel with his senior group has caused some dizziness, so he simply removed the 16 count reel in the middle of the dance and uses the routine as originally written. I have named it after the retirement complex in which he lives and dances and called it the...

AMERICAN EAGLE CONTRA

Formation: Four couple proper set.

Music: Any 32 bar piece of music or any appropriate (seasonal) or themed tune.

Routine:

Counts:

- 1-16 Top couple sashays down the set, crosses over at the foot and comes up the outside of the set on the opposite side
- 17-32 When they get to the head of the set the lady leads the men around the line of ladies
- 33-48 The man leads the ladies around the line of men
- 49-64 The top couple will then sashay down to the foot of the set and cross over to their proper line as the dance begins again.

Bill Johnston of Skippack, PA, has written a contra as a tribute to Don Armstrong and his early years as an aircraft test pilot. Using the title of his new book as the name of the dance, he calls it...

I FLEW THEM FIRST

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

Music: Any 8 x 40 reel.

Routine:

Counts:

- 1-4 Do sa do corner/neighbor
- 5-8 Circle left (End: No. 1 facing down, number 2 facing up)
- 9-12 Grapevine L, R. (Retaining partner's hand, grapevine left, then grapevine right passing original working couple to face next couple.)
- 13-16 Star left with new couple to meet original corner/neighbor in other star.
- 17-20 With original corner/neighbor, box the gnat, balance forward/back
- 21-24 Swing corner/neighbor.
- 25-28 Promenade half to opposite side.
- 29-32 Ladies flutterwheel, flow into.
- 35-38 Circle Left three-quarters (End No. 1 facing down, no. 2 facing up), rear back.
- 39-40 Pass thru to new couple, balance forward and back. ✓

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by Wayne Morvent
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WHO'S YOUR PARTNER?

The question has been asked of me, "Who is each dancer's partner?" The specific reason for the question was to identify who the dancers trade with when the call is PARTNER TRADE, and more specifically, who would the dancers trade with in the following (FASR):

FROM ZB: STAR THRU, SQUARE THRU 3/4, ALL CIRCLE RIGHT.

This is really two questions with totally different answers, and question number one, "Who is your partner?" has more than one answer. Both questions require answers that are a little more complicated than it would seem.

Question one - Who is your partner?

FROM A STATIC SQUARE - For the men, the first woman counter-clockwise, and for the women, the first man clockwise.

As soon as the dancers move from a static square (as easy as 1/2 sashay) the (temporary) partner becomes the person each dancer is functioning with as a couple. This can be understood by calling: all 1/2 SASHAY, PARTNER TRADE. The 1/2 sashay does not mean the dancers changed partners, only that they have

traded places with their partner. As the dancers move from their home position the partner continues to be the person each dancer is functioning with as a couple. So if the call is: HEADS STAR THRU, CENTERS' PARTNER TRADE, the center boy's partner is the girl on their right, which in fact is the girl one position counter-clockwise from them when considering the active dancers which are centers.

Question two has to do with how the movement works. A partner is a specific type of trade listed under the TRADE FAMILY. This is a non-sex specific call. It means for two dancers to exchange places with each other. This can be understood by calling: HEADS PASS THRU, SEPARATE @ 1, LINES PASS THRU, PARTNER TRADE. Most all movements cause all eight dancers to work, but most calls are directed to sets of four dancers. There are movements directed to eight dancers: SPIN CHAIN THRU, EIGHT CHAIN THRU, CIRCLE L/R. There are movements directed to two dancers: ALLEMANDE LEFT, TURN THRU, PASS THRU. But again, most movements, although meaning for eight dancers to work, are directed to four dancers: RIGHT & LEFT THRU, FLUTTER WHEEL, SCOOTBACK. A partner trade, if not modified by terms such as: CENTERS, BOYS, OUTFACERS, etc., means for all eight dancers to work, although the call is directed to sets of two dancers. Therefore, if from a ZB, STAR THRU, CALIF. TWIRL the call is PARTNER TRADE, the boys would have to trade with the girls on their right although, she is one position clockwise from them, if they traded with the girls one position counter-clockwise, only the centers would be doing the movement, and in fact the call was given to all eight dancers.

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Now, if the call is: ZB, STAR THRU, CALIF. TWIRL, ALL CIRCLE RIGHT, the caller has put the dancers in a position of not knowing which dancer is their temporary partner because all eight dancers are functioning as one. At this point I would think the boys would trade with the girl on their left (which is the girl one position counter-clockwise from them), BUT: I would not fault the dancers for trading with either one. At this point I believe it is the caller's responsibility to tell the dancers who to

trade with because they have no reference point. I think that in light of wanting the dancers to win, I would not call PARTNER TRADE at all. If I wanted them to trade with the girl one position clockwise I would call CALIF. TWIRL. If I wanted them to trade with the girl one position counter-clockwise I would call: U TURN BACK, CIRCLE RIGHT, LADIES IN/MEN SASHAY, U TURN BACK, CIRCLE RIGHT. ✓



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Creative Choreography

by Lee & Steve Kopman

We were looking at the Mainstream list for ideas to expand on. We thought how much "fun" it would be to take one of the earliest calls on the list and see what we could come up with. We really enjoyed keeping it simple but interesting.

The feature call is Right and Left Thru.

1. HEADS SQUARE THRU FOUR
SLIDE THRU
BOX THE GNAT
RIGHT & LEFT THRU
TOUCH 1/4
CIRCULATE
GIRLS RUN
RIGHT & LEFT GRAND
2. 1P2P
PASS THRU
(TAG THE LINE; FACE IN)
EACH SIDE, RIGHT & LEFT
THRU
STAR THRU
LEFT ALLEMANDE
3. 1P2P
TOUCH 1/4
GIRLS RUN
RIGHT & LEFT THRU
STAR THRU
CALIFORNIA TWIRL
PASS THE OCEAN
SCOOT BACK
RIGHT & LEFT GRAND
4. HEADS STAR THRU
DOUBLE PASS THRU
(CENTERS IN; CAST OFF 3/4)
RIGHT & LEFT THRU
TOUCH 1/4
BOYS RUN
CENTERS SQUARE THRU
THREE
LEFT ALLEMANDE
5. HEADS SQUARE THRU TWO
SLIDE THRU
RIGHT & LEFT THRU & ROLL
AWAY
(CENTERS RIGHT & LEFT THRU
& ROLL AWAY)
ALL RIGHT AND LEFT THRU
STAR THRU
CENTERS SLIDE THRU
YOU'RE HOME
6. 1P2P
TOUCH 1/4
CIRCULATE
GIRLS RUN
CENTERS RIGHT & LEFT THRU
& PASS THRU
CENTERS IN
CENTERS RUN
(NEW) CENTERS TRADE
SLIDE THRU
LEFT ALLEMANDE
7. HEADS PASS THRU
SEPARATE AROUND ONE
TO A LINE
RIGHT & LEFT THRU
CENTERS BOX THE GNAT
{EACH SIDE} FAN THE TOP
BOYS RUN
CIRCULATE
FERRIS WHEEL
CENTERS SLIDE THRU
YOU'RE HOME



9. HEADS STAR THRU
DOUBLE PASS THRU
PEEL OFF
RIGHT & LEFT THRU
ROLL AWAY
TOUCH 1/4
GIRLS RUN
CENTERS PASS THRU
SWING THRU
RECYCLE
LEFT ALLEMANDE
10. HEADS STAR THRU & SPREAD
RIGHT & LEFT THRU
ROLL AWAY
PASS THRU
WHEEL & DEAL
(BOYS) RIGHT & LEFT THRU
ZOOM
CENTERS PASS THRU
STAR THRU
FERRIS WHEEL
DIXIE GRAND
LEFT ALLEMANDE
11. HEADS PASS THE OCEAN
SIDES ROLL AWAY
EXTEND
CENTERS RUN
BEND THE LINE
RIGHT & LEFT THRU
STAR THRU
CENTERS IN
CAST OFF 3/4
STAR THRU
ZOOM
CENTERS SLIDE THRU
YOU'RE HOME
12. HEADS PASS THRU
SEPARATE AROUND ONE
TO A LINE
ENDS LOAD THE BOAT
CENTERS RIGHT & LEFT THRU
CENTERS PASS THE OCEAN
EXTEND
GIRLS TRADE
RECYCLE
LEFT ALLEMANDE
13. HEADS PASS THE OCEAN
EXTEND
HINGE
GIRLS FOLD
BOYS RIGHT & LEFT THRU
TURN FULL TURN
STAR THRU
FERRIS WHEEL
CENTERS SQUARE THRU
THREE
LEFT ALLEMANDE
14. HEADS SQUARE THRU TWO
RIGHT & LEFT THRU
ROLL AWAY
PASS THRU
TRADE BY
RIGHT & LEFT THRU
PASS THRU
RIGHT & LEFT GRAND
15. HEADS STAR THRU
DOUBLE PASS THRU
PEEL OFF
RIGHT & LEFT THRU
ENDS LOAD THE BOAT
CENTERS PASS THE OCEAN
EXTEND
ACEY DEUCEY
LEFT SWING THRU
RIGHT & LEFT GRAND
16. 1P2P
STAR THRU
PASS THRU
THOSE LOOKING OUT,
CLOVERLEAF
CENTERS RIGHT & LEFT THRU
& PASS THE OCEAN
EXTEND
SPLIT CIRCULATE TWO TIMES
RIGHT & LEFT GRAND

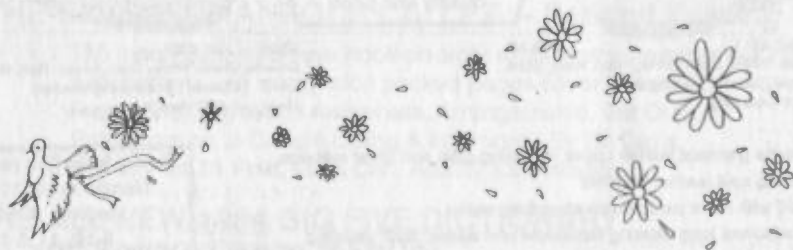
THE KOREO KORNERby Steve

Let's continue expanding on RIGHT and LEFT THRU. This time, we'll add the advance concept "as couples." It's great fun for the dancers.

HEADS PASS THRU
SEPARATE AROUND ONE TO A LINE
AS COUPLES, RIGHT & LEFT THRU
THEN:

- | | |
|---|---|
| <p>1. Star Thru
Centers Pass Thru
Right and Left Thru
Left Allemande</p> <p>2. Centers Square Thru Two
Ends Star Thru
Right and Left Thru
Left Allemande</p> <p>3. Pass thru
(Tag the Line; Face In)
Star Thru
Centers Pass Thru
Left Allemande</p> | <p>4. Ends Load the Boat
Centers Square Thru Two
Pass Thru
Trade By
Left Allemande</p> <p>5. Touch 1/4
Girls Run
Centers Pass Thru
Pass Thru
Right & Left Grand</p> |
|---|---|

I hope this helps expand your horizons. Don't forget Lee and Steve Kopman's Callers' School August '95, in Knoxville, TN. Space is limited!!! ✓



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A SHOT IN THE ARM

Ideas For Keeping Your Club

ALIVE



If you have ideas to help keep square dancing alive, please submit them to us so we can share them with other readers. Our address is 661 Middlefield Road, Salinas, CA 93906.

by Doreen Ingle
Churchville, Virginia

For the past few years, I've been reading editorials concerning the decline of the square dance community. I must admit, I felt at a loss to really contribute any suggestions prior to this

time. I am a caller's wife (my husband calls for more than one club) and with that role, I am in a unique position to hear many comments from various club members. The problems have been stated over and over - in this editorial, I would like to share some ideas that have **worked**.

Our club has incorporated Western Couples/Line Dances in the program and advertised that we would be teaching those dances along with square dance. We recruited two whole squares of **couples** all under the age of 35. All couples have stayed with the dance program, and will graduate Plus level-not learning Plus, *dancing* Plus. They all said that if we had in-

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vited them to square dance, they would not have come-but now they like the squares the best!! They even travel to other clubs to dance. While out on their own at a local credit union dance, they were approached by the band and asked to dance the couples/line dances at another event and offered a \$250 contribution for the club treasury.

Another idea that has worked well and mentioned in your publication is dressing casual to do a demonstration. Also, during the break between squares we invited the crowd to try line dancing. We put a piece of paper out for those interested in lessons and we had over 30 names written down. Before, if we tried to even hand a flyer to someone, they would back away and say "No."

I realize I am offending many "puritan" square dancers, those who don't want to change the activity. To them I am saying-the activity as you knew it is dying and not attractive to young people today who don't want to dress like Minnie Pearl. Just look at how popular western wear has become and the western dances are on cable TV. Any time a group ceases to change with the times, it will become extinct. Our group

changed and grew, and our dancers have come to like the squares the best. Now, instead of breaks, members are dancing all they want, and those who need a break can relax during the lines/couples dances. The area we live in does not have a round dance cuer at many of the dances. Any time a round dance cuer is at a club, we do not do western couples/lines. Please be patient with those of us trying our best to incorporate all ideas that help keep our activity going, with the main emphasis on square dancing.

As an added note: The couple/lines make a great deal of difference to a caller's wife. It gives her a chance to dance with her husband during the couples dancing. Have you ever wondered why many caller's wives don't bother to come with their husbands? I'll answer for many of them. Just imagine getting all dressed up to go to a dance and then sitting on the sidelines for three hours while everyone else dances and has fun. (If your husband is a popular caller, this could happen three to six times a week like it did to me) How many dances would you attend and sit along the sidelines????



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.

TRILLIUM MERIT AWARD 1994-1995

Ontario Square & Round Dance Federation Inc.

The Trillium Merit award was established to officially recognize excellence, dedication and outstanding achievement in the advancement of square and round dancing by dancers, callers and leaders within the province of Ontario. The recipient of a Trillium award is someone who

has made an outstanding contribution beyond the scope of their regular club activities.

The Ontario Square and Round Dance Federation is pleased to announce the winners of the 1995 awards.

Ray Fohse & Pat Cardo, Nepean, Ontario

Pat and Ray have been active dancers for the past nineteen years, having started round dancing in 1976 and square dancing in 1977. They collated the 1978 spring issue of the EOSARDA Square Times publication and by 1980 they were printing and writing articles. In 1983 they assumed the responsibility of "Publisher" for the square Times using equipment which could, at best, be called archaic; however, they continued to publish 50-hour production runs of Square Times until 1990 when a decision was made to use commercial printing. Pat & Ray served Eastern Ontario S&RD Association as directors, Secretary and Treasurer. They were active members of the 2nd National Convention held in Ottawa in 1980 and are working hard on the 11th in Ottawa for 1998. Whenever there is an opportunity to help bring square and round dancing to the attention of the public, you will find Pat and Ray front-and-center.

Chuck & Betty Hubbard, Ottawa, Ontario



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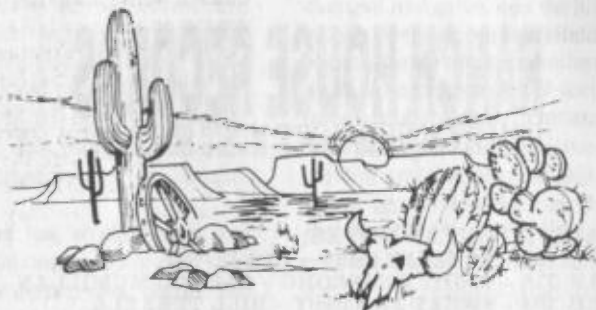
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Chuck and Betty are well known within the Eastern Ontario S&RD Association dance community. Since they started dancing in 1976, Chuck and Betty served as secretary, vice-president and past president for various clubs in the area as they progressed to Challenge level dancing. As if square dancing was not "challenge" enough, they started round dancing in 1993. Regardless of the level at open dances, you will see Chuck and Betty on the floor supporting the activities, lending a hand and encouraging less experienced dancers with their positive attitude and willingness to help. In 1986 they became editors of the Square

Times publication, a position which they continue to hold today. They are ex-officio members of the EOSARDA Board of Directors, and in 1994 they assumed the duties of Secretary to the Board.

Keith & Rita Watters, Ottawa, Ontario

Keith and Rita are fondly referred to as the "Deans" of square dancing in the Ottawa area. Starting with the Whirlybirds in 1958, Keith and Rita immediately embraced what was to become their new world of dancing. In 1958 Bob Potter saw something in Keith and Rita that has benefitted the dance community ever since—that something was the personality and

tion needed to become a "caller." Over the years Keith and Rita have advanced square dancing at every opportunity throughout the Ottawa area at churches, community centers, schools, senior citizens homes and exhibitions, to mention but a few. Their can-do attitude, energy and the respect they have gained from dancers and callers alike have contributed to them being recognized as being a cornerstone of the Eastern Ontario dance community. Many of the Ottawa area dancers and callers, who were active in the mid-'60s, will remember the "Watter Wheels." The list of clubs and activities, which Keith and Rita have supported, is long; however, their overall record of accomplishments is even longer. Keith and Rita recently celebrated their first 35 years of "Calling" and the Ottawa dance community looks forward to their next 35 years.

Harold & Olive Clark, Kitchener, Ontario

Harold and Olive are widely known throughout southwestern Ontario. For the past thirty years Harold has called for the Galt Swinging Eights. He also called 14 years for the Twin City Squares and 13 years for the Guys and Dolls in Kitchener. During this time he called for various activities in the area. They have provided outstanding service to the community as volunteer caller at Seniors' Homes, Teen conferences and for Brownie groups. Over the years Harold and Olive have been "Ambassadors" for the dance movement inasmuch as they promoted square dancing at malls and bazaars throughout the area. Harold and Olive have served South Western Ontario S&RD Association well as President and as a member of the executive. As a camper, Harold calls square, round and line dancing; and, as a member of a Canoe Club, he sponsors the dance activities during their annual outing. In recognition of his work in the community, Harold received a "Citizenship Award" in 1992. Olive is equally involved in community service activities; when she is not helping at nursing and retirement homes you will find her promoting dancing throughout the community.

Jim & Lerine Gillespie, Kitchener, Ontario

Jim and Lerine have been active in the dance community for over 25 years. In addition to their club involvement in both Kitchener and Galt you will find them promoting the dance movement at demonstrations at nursing homes, malls, street dances, hobby shows and even Oktoberfest. As Round Dance Leaders for over 15 years, they started the Lads and Lasses Round Dance Club and teach there three nights a week. They also teach Line Dancing several

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The Way That I Am, Fred Trujillo	OTE 31
Gallynn's Hot Hoedown/Wayne's World	FT 116
Love In The Country, Steve Jacques	ER 1007
Star Wars II, Mark Clausing	MR 115
Take These Chains, Steve Edlund	ER 1008
A Second Fling (music was RWH 111),	
Rick Allison	BUC 1257
Judy's Contra, Leif Hetland	WN 5203
The World Is Waiting For You, Jerry Gullledge	BR 284
Blue Magic, Tom Miller	HH 5177
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Nanakuli, Dick Hoffman	BM 061
Only A Woman Knows, Jack Borgstrom	SIR 603
Pickup Man, Elmer Sheffield	ESP 200
This Old House Will Be Our Home, Lars-Goeran	SNW 103
Wolverton Mountain, Earl Rich	BM 162
I'm In A Hurry, Stefan Sidholm	SIR 107
Country's Alive, Jerry Story	RYL 128
Put Your Hand In The Hand, Chris Froggatt	SSR 173
Peppermint/Sprinkles	RR 407
Stand On It, Bruce Williamson	SSR 179
Lover Come Back To Me, Mac O'Jima	ER 1009
Oh Susanna, Steve Kopman & T. Marriner	ESP 911
Believe Me, John Saunders	K 1328
Story Of Love, Bob Baier	ER 1010

times a week; and, they broadened their horizons even more in 1992 when they started the Golden Triangle Contras. They are well traveled and while at St. Louis in 1992, they received a fifteen year teaching certificate. Their involvement has extended to direct support to the Federation where they served as Treasurer couple and to South Western Ontario S&RD Association where they served as President Couple for two terms. This energy is also directed to community involvement activities with organizations such as the Canadian Food for Children for third world countries.

Lois & Edward Wise, Clinton, Ontario

After four or five years of growing pains, the Huron Happy Hearts Round Dance Club was formed in 1975 under the leadership of Lois and Edward. During the intervening years the club has become a well knit family, and Lois and Edward have nurtured and encouraged two other dancers to become round dance leaders. During the same period Lois and Edward have been involved with the Clinton Wheel'N'Dealers Square Dance Club. They have served, at least once, in all positions of the club executive. They are known for their dedication, reliability and willingness to help with all club activities-

the first to arrive and the last to leave. Lois and Edward are strong supporters of South Western Ontario S&RD Association and have served as President Couple in 1984 and Past-President in 1985-86. They returned to the executive in 1994-95. During the camping season, weekends are spent supporting the South Western Ontario Square Dance Camping Association and three camping clubs. Lois and Edward can be found at most Ontario regional and provincial dancing events, and they were part of the Clinton contingent who attended the Halifax Convention.

Submitted by L.A. Bowerman Nepeal, Ontario, Canada

TAR HEELS DANCE FOR NELDA WOLFE



This Photo of Nelda Wolfe, Cactus Squares member, reminded some 200 Tar Heel dancers of their friend.

Friends of Nelda Wolfe, a Burlington, N.C., square dancer with terminal brain cancer, contributed more than \$2,000 to help defray her medical expenses. This was accomplished with a benefit dance for Nelda held at

Village Green in Greensboro, March 18.

About 200 dancers from the Triad area attended this event, hosted by the Cactus Squares, Nelda's club to which she belonged for eight years. She was also a member of the Diamond Plus Squares, another Burlington club. In addition

to admission donations, funds were raised through the sale of tickets for four cake walks as well as a variety of door prizes donated by dancers. Several area clubs made contributions. Some 15 Tar Heel callers volunteered their services at the dance, with Cactus Squares caller Cleo Barker and associate caller Ed Richardson acting as emcees. Chris Hicks, cuer from High Point, led line dancing. Twenty-three area clubs were represented at the dance.

Shortly before the dance two squares of Cactus Squares members went to Nelda's home at her request and danced briefly in her driveway. When Nelda, dressed in square dancing attire, was wheeled out to watch her friends dance, few dry eyes were present.

A framed photo of Nelda was mounted on a stand for those present at the dance to observe. One caller described Nelda as "a good dancer and a great lady." Again, square dancers really came forth to help a friend.



Smiles are in order for Nelda and Cactus Squares caller, Cleo Barker, in a photo taken four months prior to the benefit dance.

36TH TAR HEEL SQUARE-UP

Approximately 600 dancers, callers and cuers enjoyed a weekend of square and round dancing at the 36th Tar Heel Square-Up at the Clement Center in Hickory, N.C., March 24-25. Participants in the two-day event represented the two Carolinas and Virginia.

Featured caller was Dee Dee Daugherty of Minneapolis, MN, who called Mainstream and Plus, Friday and Saturday evening and led workshops on Saturday. Among her most popular songs were "Pink Cadillac" and "Fiddling Man." Jim Adcock of Richmond, Virginia, cued round dancers both nights and led a Phase II-V workshop Saturday afternoon. In addition to the main hall, smaller halls were designated for



Dee Dee Daugherty of Minneapolis, MN and Jim Adcock of Richmond, VA were the featured caller and cuer at the annual Tar Heel Square-Up.

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Happy callers at the Tar Heel Square-Up in March are (l to r): Danny Tomas, Bob Price, Chuck Hicks, and Mike Moody.

Mainstream, Student and Advanced square dancing. Jerry Sossman of Cornelius, served as emcee for North Carolina callers in the Mainstream hall Saturday evening. Other callers were Hoyle Grose of Asheville, Harry Lackey of New London, Ken Rollins of Shelby, and Al Broadway of Charlotte. Lackey was emcee for Mainstream and Plus dancing from 6 to 7:45 p.m. Saturday.

Callers for Advanced dancers were Frank Holland of Gastonia, Mike Summers of Browns Summit, Tom Wallace of Wilmington, and Ho-

lye Grose. Tar Heel cuers were Ed Raybuck of Advance, Phyllis Loflin of Reidsville, Edna Anderson of Asheville, and Sophie Long of Long Beach.

Chuck and Chris Hicks, caller and cuer from High Point, served as coordinators for the Square-Up, which is held annually in March.

Some 30 dancers who were avid UNC basketball fans missed several tips Saturday evening to watch their Tar Heel cagers defeat the Kentucky Wildcats on a large screen TV set. The victory earned UNC a trip to the final four in Seattle. The game's final score was announced to much applause in the main hall.

Submitted by Al Stewart, Greensboro, N.C.



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INTRODUCTION

- 1-4 **WAIT; WAIT; WAIT; APT, PT; TOG(CP/WALL), TCH; START TRAVELING BOX;;**
1-4 OP diag fc LOD/wall wait 3 measures;; apt on L,-, pt on R,-; step tog on R blending to CP/wall,-, tch, L to R,-; sd L, cl R, fwd L,-; in RSCP RLOD fwd R,-, fwd L,-;
5-6 **FINISH TRAVELING BOX TO CP/LOD;;**
5-6 in CP WALL sd R, cl L, bk R,-; in SCP LOD fwd L,-, fwd R (W step in front of man picking up) to CP/LOD;

PART A

- 1-4 **TWO FWD TWO STEPS;; PROG SCIS;;**
1-4 in CP/LOD fwd L, cl R, fwd L,-; fwd R, cl L, fwd R,-; sd L, cl R, XLIF (W XRIB) to SCAR DW,-; sd R, cl L, XRIF (W XLIB) to BJO/LOD,-;
5-8 **FISHTAIL; WALK & FACE CP WALL; TWO TURNING TWO STEPS CP LOD;;**
5-8 in BJO/LOD XLIB of R, sd R, fwd L, lock R behind L (W XRIF of L, sd L, bk R, lock Lf); fwd L,-, fwd R to CP/WALL,-; start RF turn sd L, cl R, bk L,-; cont RF turn sd R, cl L, fwd R to CP LOD,-; (Second time and fourth time to BFLY/WALL)

PART B

- 1-4 **FACE TO FACE; BACK TO BACK; HITCH DOUBLE;;**
1-4 in BFLY sd L, cl R, sd L trng lf to diag LOD COH (W trn rf to diag LOD WALL)-;
sd R, cl L, sd R trng rf to Op LOD,-; fwd L, cl R, bk L,-; bk R, cl L, fwd R, OP fcg LOD,-;
5-8 **LACE ACROSS; ONE FWD TWO STEP; LACE BACK; ONE FWD TWO STEP BFLY/WALL;**
5-8 fwd L, cl R, fwd L,- (W cross in front of M under joined lead hands) to LOP LOD; fwd R, cl L, fwd R,-; Fwd L, cl R, fwd L,- (W cross in front of M under joined lead hands) to OPEN LOD; fwd R, cl L, fwd R trng to BFLY/WALL,-; (Last time through go to SCP LOD)

INTERLUDE

- 1-4 **TWIRL VINE TWO; WALK, PICKUP (CP/LOD);**
1-4 sd L,-, XRIB of L,- (W twirl right face in two steps R,-,L,-); in SCP/LOD fwd L,-, Sd R, - (W fwd R,-, step in front of M trng to face RLOD) to CP LOD;

PART C

- 1-4 **VINE 3; WRAP 3; UNWRAP 3; CHG SIDES 3; VINE 3; WRAP 3; UNWRAP 3; CHG SIDES 3;**
1-4 BFLY WALL sd L LOD, XRIB, sd L, tch R; sd R RLOD, XLIB, sd R, tch L (W wraps LF); in place L,R,L,- (W unwraps RF to OP LOD); With M's R & W's L hands joined, change sides to BFLY COH R,L,R,-;
5-8 **VINE 3; WRAP 3; UNWRAP 3; CHG SIDES 3; VINE 3; WRAP 3; UNWRAP 3; CHG SIDES 3;**
5-8 BFLY COH sd L RLOD, XRIB, sd L, tch R; sd R LOD, XLIB, sd R, tch L (W wraps LF); in place L,R,L,- (W unwraps RF to OP RLOD); With M's R & W's L hands joined, change sides to BFLY/WALL R,L,R,-;

ENDING

- 1-3 **TWO FWD TWO STEPS BFLY WALL;; TWIRL VINE TWO; APART, POINT:**
1-3 in CP LOD fwd L, cl R, fwd L,-; fwd R, cl L, fwd R blend to BFLY WALL,-; in BFLY WALL sd L,-; XRIB of L, (W twirl RF R,-,L,-); step apart from ptr L,-, pt R twd ptr and WALL; ✓



BREADLINE

by
Dorothy Walker

Good health seems to be on the minds of almost everyone these days, including mine. Since August of last year I've lost 57 pounds (my husband has lost 36). I've become a label reader, being very careful to eat low fat, low sodium foods. It hasn't been easy, but the rewards have been well worth it. I have much more energy and my friends and family tell me I don't look too bad either!

I love it when I come across tips that will help me fight the battle of the bulge. I did just that when reading the February, '95 issue of *SASHAY*, Oklahoma Square Dance Federation's newsletter. I discovered some great tips that will help keep the sodium level in your cooking down to a minimum, and that's important, especially for those of you with high blood pressure. Let me know if you have any tips that will help the rest of us in our effort to stay healthy and feel great.

TEN LOW SODIUM MENU TIPS

1. Serve food naturally low in sodium, including fresh fruits, fresh or frozen vegetables (canned vegetables tend to be high in sodium), cereals and grains. Serve fresh meat, poultry or fish instead of pickled, smoked, cured or canned varieties.
2. Use vegetable oils (no sodium) or unsalted butter or margarine.
3. Use wine, lemon juice or flavored vinegars to add flavor to soups and sauces or marinate meats and vegetables.
4. Limit use of canned soups (high in sodium) or prepare soups from scratch with little or no salt. Low sodium soups and bouillon cubes are available.
5. Limit use of condiments high in sodium like mustard, ketchup, relish, salad dressing and sauces. Serve fresh vegetables (lettuce, tomatoes, etc.) as sandwich accompaniments.
6. Omit salt when cooking pasta, rice or beans in water.
7. For snacks, serve unsalted nuts, raisins, crackers, or bread sticks instead of salted nuts, chips or pretzels.
8. Reduce or omit salt in recipes like desserts and bakery goods. Ingredients like cheese, milk, baking powder and baking soda contain sodium.
9. Kosher meats are treated with salt. To remove some of the excess salt in Kosher beef or veal, soak meat for one hour before cooking. (However, this process does not seem to work in Kosher chicken.)
10. Instead of salt, season foods with other fresh or dried herbs and spices. If using fresh herbs, use twice as much as dried herbs. Some spices like garlic salt, onion salt, sea salt and monosodium glutamate (MSG), are high in sodium content. Instead, use fresh garlic and onions, or garlic and onion powder. ✓

STRAIGHT TALK

"A House Divided . . ."

by Daryl Clendenin
Apache Junction, Arizona &
Portland, Oregon

Why do we need two National callers organizations (CALLERLAB/ACA)? Just where is the benefit of having two organizations trying to accomplish the same thing? *Why can't we all get together for the benefit of the whole activity?*

It has been explained to me by two of the high ranking ACA organizers that they feel having another callers group is the same as having two political parties. Excuse me, but trying to compare our situation with choosing between Democrats and Republicans is ridiculous. Both Democrats and Republicans belong to ONE organization called the **United States of America**. When they disagree, they don't go against the voting majority and do their own thing. They do their campaigning **IN-HOUSE** and hope to swing the vote their way. What is actually happening now can be better compared to the division of the country during the Civil War. At this point we have members of both

organizations taking shots across the fence at each other. Perhaps if we could establish a "Mason Dixon Line" in square dancing, both factions would have an area to pursue their own beliefs. But such a line doesn't exist (can't exist) and we all have to live, work and play in the same environment. Now, I'm not going to debate the right or wrong of the issue that brought about the Civil War, but I will state that *together we are stronger and healthier* even if we don't always agree. I welcome debate. I think that everyone's ideas are important and should be considered. But when the vote is cast, both parties should implement the desires of the majority. In a real Democracy the Majority rules, and that sounds like a good system to me.

I would encourage all callers to write to both organizations and plead with the leaders to do what they can to stop this situation. Make your voices heard. I'm sure that most of you have an opinion. I can't think of any time since I started



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calling that it's been more important to let your leaders know your feelings. I am a **CALLER-LAB** member. I have many friends that belong to **ACA**. I also have friends that belong to both organizations. Let's all demand of our leaders that they find some way to get together and mend the bridges that seem to have been burned.

Maybe they're right. Maybe two callers' groups can co-exist. I don't pretend to know. But it doesn't take a genius to figure out what will happen if everyone is left to do whatever they want regardless of the desires of the majority. Our activity is already too fragile.

I would also suggest that it might be proper and advisable to put a moratorium on the intro-

duction of new lists and dance programs until some kind of agreement be arranged to the satisfaction of the square dance callers of both organizations. This agreement should be reached by an actual vote of *all* of our *callers*. If the vote goes in favor of the **ACA** list I am sure that the **CALLERLAB** callers would abide by the decision. In like manner, I would hope the **ACA** callers would abide by the decision of the majority. Perhaps this way we can settle the controversy over what the calling public wants. If we are really like two political parties, let's act like it and put our ideas up for a vote by the people that will have to live with the decision right or wrong—the **CALLERS**.
✓

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They helped organize the Wilton Town & Country Promenaders and the McClusky Central Dakota Squares. They have been active members in the South Dakota and North Dakota callers associations and held many offices in both organizations. They were also active in the round dance association. Accredited members of CALLERLAB, they were also charter members of Roundalab.

After the Roths retired from their jobs, their square dance hobby made for a busy retirement. In 1984 they became the resident square, round and clogging instructors for Superstition Country RV Resort in Mesa, Arizona. ✓


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**Reflections On 30 Years of
Advanced & Challenge Calling**

My calling career started with Challenge—out of necessity. When I was inadvertently forced into calling (Re: *AC Lines*, April '95), I was dancing with several Challenge clubs, and the callers for these clubs let me call practice tips. In order for the dancers not to complain about having to tolerate a novice caller, I had to call Challenge to keep them happy. It took me two years to learn how to call easy.

Not having a home club, I contacted other Challenge clubs for bookings in order to get calling practice. Members in these clubs then arranged for me to call for their "club level" clubs (Mainstream & Plus today), and this enabled me to travel extensively. My goal was always five to seven dances a weekend: "club level" on Friday and Saturday nights, Chal-

by
Ed Foote



enge during the day on Saturday and Sunday and Sunday night.

The biggest change in Advanced and Challenge dancing since I started has been acceptance by the square dance community. In the 1960s and the first half of the 1970s, Advanced and Challenge dancers were the villains of the activity. "How dare anyone want to dance more than *Club level*," people would say. The general feeling was that it would be better if these people dropped out of square dancing rather than move on to other levels.

All this began to change in 1977 with the recognition by CALLERLAB of Advanced, C-1 and C-2. Suddenly, these programs had "respectability," and the general public attitude began to shift. Today, Advanced is totally accepted, so much so that we now have the problem of too many people moving to Advanced who are not ready. Challenge is generally thought of as having a right to exist, which is all



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the Challenge dancers have ever wanted. Most dancers do not see themselves doing Challenge dancing, but they do not look down anymore on those who wish to do so.

National Advanced & Challenge Convention - I began this Convention in 1967 (then called the National Challenge Convention) as a result of the ongoing failure of the National Convention to provide all dance programs (i.e., Challenge) at its annual event. (Advanced as a level did not really begin until about 1970.) In fact, it was not until 1974 that Challenge first appeared at a National Convention, and that was due to the efforts of Raleigh Wieand in San Antonio, who many feel is one of the finest tape group leaders in the country, and who today runs tape groups in Seattle.

The Convention started small (150 dancers), grew slowly, added Advanced in 1985, and today averages between 1300-1600 dancers each year. Its 29 year history has enabled me to be involved with some of the finest choreographically creative minds in square dancing, callers who know far more about choreography than me, and it has been a pleasure to see the event be something which many dancers look forward to year after year.

When the Convention began, I anticipated being able to dance at it each year since my calling kept me from doing much dancing during the year. But for the past 15 years I have been lucky to dance one hour during the four day event due to all the details that must be looked after, but it is always great to see everyone having a wonderful time

My wife Marilyn has been a vital part of the Convention, processing all registrations during the year, compiling the 45 page program book and being on call at the desk for 12 hours a day during the dancing. Lee Kopman has been a Staff Caller for all 29 conventions, with Dave Hodson on Staff for 22 years and Ross Howell for 20 years.

Conclusion - Advanced and Challenge has been very good to me over the years, having enabled me to travel far more than otherwise possible and meet many outstanding people. What has been impressive to me are the many tape group leaders who labor in obscurity year after year in order to teach others the joys of these programs, unselfishly giving thousands of hours to the activity.

People always ask: "What do you enjoy calling most; Mainstream, Plus, Advanced or Chal-

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lenge?" My reply is always that I enjoy all programs equally and love the variety. If I call six dances in a row of any program, I long for the next dance to be a different program. Variety of calling programs is what has kept it interesting for 30 years.

I remember a well-known square dance person who wrote in two national publications in

1966: "Callers like Ed Foote are like ships on the ocean—they appear briefly and then fade from view." Little did he know that his words would provide the impetus to keep me going in the activity, and hopefully, I will not fade from view for a long time. ✓

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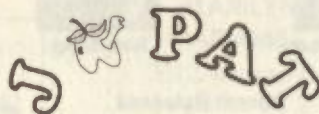
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MY GAL ROSE

GRENN 17201 OR 14255, 17052

Choreography by Chuck & Barbara Jobe

Good peppy music & a fun type P-2+1 (fishtail) two step, cued by Chuck.

DOWN AT THE TWIST & SHOUT

COL 38-73838

Choreography by Craig Pierson

Good lively Mary Chapin Carpenter vocal with a long sequence P-2+1 (strolling vine) two step.

FOR YOU

AMERICAN PIE 9129

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Good Rick Nelson vocal with a good P-3+1 (link rock) jive & fox-trot.

BREAKING UP IS HARD TO DO

RCA 447-0701

Choreography by Terri Enghusen

A comfortable P-3 +2 (chase peek-a-boo, flirt) cha cha to a Neil Sedaka vocal.

SPANISH EYES BOLERO

CAPITOL X-6108

Choreography by Steve & Judy Storm

Good Al Martino vocal with a P-4+2+2up bolero routine.

BOOT SCOOTIN BOOGIE

ARISTA 12440

Choreography by Neil & Doris Koozer

Popular Brooks & Dunn vocal with a good P-3+2 (link rock, pretzel tm) jive.

IS IT OVER YET

COL 3732

Choreography by Mark & Pam Prow

Good Crazy Otto music with a lively long sequence two step routine.

STRING OF PEARLS

RCA 447-0043

Choreography by Terri Enghusen

Good Glenn Miller music with a P4+1 (nat hover cross) fox-trot, two step & jive routine.

DOWN ON THE CORNER

COLL 6208

Choreography by Mary & J.D. Norris

Good Mel McDaniel vocal with still another routine to "Baby's Got Her Blue Jeans On," P4+1 up cha cha.

MARGARITAVILLE

MCA 2792

Choreography by Bill Bovard

Good Jimmy Buffett vocal with a nice P-4 cha cha routine.

ADIOS AMIGO BOLERO

COL 13-33370

Choreography by Ruth & Max Mandel

Good Marty Robbins vocal & a good basic P-3 bolero.

SEA OF COWBOY HATS

POLYGRAM 422851 430-7

Choreography by Susan Healea

Good country Chely Wright vocal with a comfortable 3 part P-2+ rock the boat two step.

LOCOMOTION JIVE

COLL 0300

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P-4+1 (sailor shuffle) jive to a Little Eva vocal.

FIRST STEP

MCA S7-54945

Choreography by Speranzo/Mitchell

P-2+ whaletail two step to Tracy Bird vocal.

RAINBOW 4

AMER PIE 9027

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Flip of "Pink Shoelaces," P-4 fox-trot routine.

ROCK*MY BABY

RCA 62199-7

Choreography by Darrell & Donna Hopper

Lively music by Shenedoah with a comfortable P-2 + 2 (fishtail & figure 8) two step.

DEAR HEART

RCA 447-0739

Choreography by Mike Seurer

Good Henry Mancini music with a P-4 waltz routine.

SH-BOOM SH-BOOM

COLL 4234

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SO GOOD IN LOVE

MCA 53518

Choreography by Ed & Elvira Glenn

Good George Strait vocal with a flowing three part P-2 waltz routine.

AMARILLO BY MORNING

MCA 53518

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P-3+1 (alemana) rumba to a George Strait vocal.

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WINCHESTER CATHEDRAL

ROPER 219

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TENNESSEE WALTZ

ROPER 277

Choreography by Wally & Ione Wade

Pretty music with a nice P-2+1 (impetus)+ up (twisty bal) waltz.

MOON RIVER

ROPER 272

Choreography by Dick & Kay Yellen

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Good "Besame Mucho" music with a little different P-4+2 bolero routine.

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SPEC PRESS 1002

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Good music & a good P4+2 (sweethearts & switch rock) cha cha.

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ROYAL RECORDS TONY OXENDINE (SC) JERRY STORY (TX) LARRY LETSON (TX) GARY SHOEMAKE (TN) RDS: BOB & LYNN VAN ATTA (LA)	ROYAL RECORDS TONY OXENDINE (SC) JERRY STORY (TX) LARRY LETSON (TX) GARY SHOEMAKE (TN) RDS: JACK & MURIEL RAYE (GA)	TIM MARRINER (GA) GARY MAHNKEN (MO) GARY SHOEMAKE (TN) RDS: ERIC JAWORSKI (VA)	CANADIAN WEEK LES GREENWOOD-ONT JIMMY LEE-ONT LORNE LOCKREY-ONT GARY SHOEMAKE (TN) RDS: STAFF	PLUS & ADV DALE McCLARY (FL) SKIP SMITH (FL) GARY SHOEMAKE (TN) RDS: JEANETTE & LEO CHAUVIN (FL)
SEPTEMBER 10 - 15	☉ SEPTEMBER 17 - 22 ☉	SEPTEMBER 24 - 29	OCTOBER 1 - 6	OCTOBER 8 - 13
LARRY PRIOR (FL) "DECKO" DECK (VA) GARY SHOEMAKE (TN) RDS: CONTRAS, LINES PRIOR/DECK	AMA CALLER SCHOOL BOB FISK (AZ) MAC LETSON (AL) GARY SHOEMAKE (TN)	*ALL ROUNDS WEEK* THE HICKS FAMILY MARILYN & CLIFF (MI) TOM & LORI (CA) BUTCH & ELLAINE (MI) SQ: GARY SHOEMAKE (TN)	KEN BOWER (CA) JERRY HAAG (WY) GARY SHOEMAKE (TN) RDS: BONNIE & TOM TOMCHIK (NC)	DICK DUCKHAM (MI) WOODY USSERY (AR) GARY SHOEMAKE (TN) RDS: NEALE BROWN & KAREN VAN DUSEN (CAN)
	OCTOBER 15 - 20	OCTOBER 22 - 27	OCT. 29 - NOV. 3	
WEEKS MARKED WITH A ☉ HAVE SPECIAL PRICING. CALL FOR PRICES.	JERRY DEWS (TX) GARY SHOEMAKE (TN) RDS: BOB & LYNN VAN ATTA (LA)	TONY OXENDINE (SC) JERRY STORY (TX) GARY SHOEMAKE (TN) RDS: JIM & PRISCILLA ADCOCK (VA)	T. C. RICHARDSON (MI) CINDY WHITAKER (IL) GARY SHOEMAKE (TN) RDS: MARGE & BRANCH GASSOWAY (MI)	ALL WEEKS ARE PLUS LEVEL UNLESS OTHERWISE INDICATED.

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MAY 19 - 21	MAY 26 - 28	Ⓢ JUNE 2 - 4 Ⓢ	JUNE 9 - 11	JUNE 16 - 18	JUNE 23 - 25
CHARLIE WHEATLEY (KY) PHIL ROBINSON (KY) RDS: ELLIS & HELEN OLLIGES (KY)	REGGIE KNIPFNER (NC) HERB FRANKLIN (SC) JAMES HURT (GA) RDS: SOPHIE LONG (NC)	CHAPARRAL RECORDS KEN BOWER (CA) JERRY HAAG (WY) MARSHALL FLIPPO (MO) SCOTT SMITH (UT) GARY SHOEMAKE (TN) RDS: CHARLIE & BETTY PROCTOR (TX)	BIG & LITTLE ENIS WES DYER (KY) KENNY JARVIS (KY) LINE DANCE INSTR. C. D. GLOCK & BRENDA BEEBER (KY)	JERRY SOSSAMAN (NC) AL BROADWAY (NC) GARY SHOEMAKE (TN) RDS: PEGGY BROADWAY (NC)	ED BUSBEE (VA) RDS: JUDY & ED JAWORSKI (VA)
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)
AUGUST 18 - 20	AUGUST 25 - 27	SEPTEMBER 1 - 3	SEPTEMBER 8 - 10	Ⓢ SEPT. 15 - 17 Ⓢ	Ⓢ SEPT. 22 - 24 Ⓢ
TOM DAVIS (KY) MARK TURNER (KY) RDS: DOROTHY SANDERS (KY)	GENE RECORD (KY) MIKE ALEXANDER (OH) RDS: JOHN & JEAN STIVERS (OH)	WAYNE McDONALD (TN) RDS: DEE SMITH (TN)	STAN RUSSELL (SC) SAM LOWE (SC) RDS: LARRY MONDAY & GLADYS GUNTER (NC)	C-1 WITH C-2 STAR TIPS BOB FISK (AZ) ROSS HOWELL (TX)	RANCHHOUSE W/E DARRYL McMILLAN (AL) CHRIS BURCHFIELD (FL) BILL TERRELL (TN) RDS: GENIE & JACK WHETSELL (SC)
SEPT. 29 - OCT. 1	OCTOBER 6 - 8	Ⓢ OCTOBER 13 - 15 Ⓢ	OCTOBER 20 - 22	OCTOBER 27 - 29	NOVEMBER 3 - 5
JIM DURHAM (VA) DICK KURTZ (VA) RDS: TIM EUM (VA)	GENE BAKER (NC) PAUL WALKER (NC) TOM RUDEBOCK (OH) LINE DANCING BY STAFF	STEVE KOPMAN (TN) PHIL KOZLOWSKI (IN) RDS: GLENN & ROSALEE KELLEY (KY)	HAROLD KELLEY (GA) JOHN SWINDLE (GA) RDS: HAL & SADIE RODEN (GA)	GEORGE LAVENDER (AL) RALPH ECHOLS (VA) RDS: JOHN & MARTHA PRITCHETT (GA)	HARRY KOPPENHAVER (OH) PAUL TEUFEL (WV) RDS: CHUCK & MARGE THOMPSON (OH)

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HEMLINE



by Phyllis Murgage

This is going to be an odds and ends article. I've been thinking of a lot of little things this past month and thought I'd share them with you.

Machine Needles - I used to be the kind of sewer that had two types of needles in my sewing room-a Universal type and a Ballpoint type for knits. But I am finding that as I expand my sewing on different types of fabrics and using some of the specialty threads available, these two types just don't give me the results I had in mind. For example, when you are sewing on denim, use a denim needle, it is heavier and sharper than your average universal needle and will pierce the fabric much easier.

If you plan to use the new metallic type threads for embellishment or the pretty rayon threads, it is wise to use a special "embroidery" or metafil needle. This needle has a longer eye than the normal sewing machine needle and helps to prevent the threads from breaking. One of two other ideas for the metallic thread to help keep it from breaking so easily is to run a clear nylon thread through the needle along with the metallic thread. The second idea is to run several rows of *Sewer's Aid* (a liquid Teflon) on the spool of thread which makes it slide smoothly through your needle.

Evelyn Slade, one of our local caller's wives, called me, excited because she had tried sewing fish line in the bottom of a slip (or crinoline) that had died. I told her I tried this several years ago and was not completely happy with the results. It *did* stiffen the bottom, but normally,

a slip dies all up and down, not just at the bottom. She told me she had put the fish line on all the tiers of the slip and the results were very good. I guess I will have to go back and try this again. Use a 50 or 60 pound test fish line, and using a zigzag stitch, put it around the bottom of each of the tiers of the slip you are doing this to. Evelyn said that she used \$2 to \$3 worth of fish line and a couple of hours of sewing time. With the rising costs of new slips this is definitely worth a try.

Two of my favorite sewing things I use in my sewing room for pressing are a "ham" (made from old panty hose) and a homemade sleeve roll. To make the "ham," wash your old unusable panty hose, and cut off the pants. Take one leg and stuff the other legs into it until you get a "ham" the size you like. Twist the end of the panty hose you are stuffing and wrap this around the stuffed part. Do this a couple of times. This really helps when pressing puffed sleeves and curved areas.

To make the sleeve roll, I use my hardwood rolling pin and cover it with a couple of layers of quilted fabric serged together to make a tube into which I put my rolling pin. This works very well and saved me several dollars by not buying a commercial sleeve roll for pressing. I just have to remember when I'm making pies, I have to go to my sewing room to get the rolling pin!

If any of you sewing dancers out there have any good hints or tips, I would be very glad to hear of them and share them with all our readers.

Until next month, happy dancing and creative sewing. ✓

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



The Country Line

by jim and jean cholmondeley

We have heard comments that Country Western dancing is becoming more and more like ballroom. We hope not, but to be truthful there is an element that would like to make it the alternative to ballroom dancing.

In addition to the ballroom aspect, some instructors are teaching CW Two-Step at the speed of 180 - 212 BPM, not realizing that this is not social dancing. That speed is for competition only and the steps that we know as the two-step are not necessarily what they call the two-step. A good teaching speed for the CW 2 Step is from about 90 - 130 BPM. After you are sure of what you are doing, the speed can be raised as high as 170 BPM for a real peppy dancer. We find that keeping the dance between 130 and 144 BPM is a comfortable level for everyone.

This month's dance is another choreographed and submitted by Tom Crisp, Tucson, Arizona.

FAR HORIZON WALTZ

MUSIC: It's Four In The Morning by Faron Young

Someone Must Feel Like a Fool Tonight by Kenny Rogers

Two Wall Dance

(48Counts)

TWINKLE RIGHT, TWINKLE RIGHT

1-6

Cross Left over Right, Step Right with Right, Step Left with Left

Cross Right over Left, Step Left with Left, Step Right to Left

LEFT TURNING BOX

7 - 18

Basic forward Waltz, Turning 1/4 to the Left

Basic backward Waltz, Turning 1/4 to the Left

Repeat above.

TWO BACKWARD WALTZES

19-24

Two Basic Waltz Steps - L,R,L - R,L,R

FORWARD LEFT TURNING WALTZ

25-27

Forward 1/4 Left Turning Waltz

BACKWARD LEFT TURNING WALTZ

28-30

Backward 1/4 Left Turning Waltz,

(Last two movements end with you facing opposite wall)

*360 DEGREE LEFT WALTZ TURN

31-33

Make a complete turn to left - L,R,L

*TWINKLE LEFT

34-36

Cross Right over Left, Step left with Left, Step Right to left

FORWARD WALTZES, WITH 1/4 TURN TO RIGHT

37-48

Four basic forward Waltzes, each with a 1/4 turn right

*NOTE: If you have trouble with the 360 Degree turn and the Twinkle, substitute a 5 count Grapevine and a Touch, (Step left with Left, Cross Right behind Left, Step Left to Left, Cross Right in front of Left, Step Left to left, Touch Right beside Left). ✓

Dear Editors,

Here is my check for our renewal subscription for ASD magazine. We look forward to each issue.

After being out of square dancing for 12 years, we decided to get back into it after moving here last year. Our intentions were to dance awhile before John started calling again, but word got out and before we knew it, we were in it full swing again. Amazingly, it all came back and John loves it as much now as he did 12 years ago. Square dancing has changed some as there are not as many dancers as there once was 12 years ago, but the quality and friendliness is still there. Square dancing draws the nicest people! We are glad to be back!

Thank you,
John & Linda Ivey
Aransas Pass, Texas

Dear Editors,

Re: Bob Osgood, ASD, April 1995 and your reply thereto.

Computers do make mistakes like writing "Alexander" for "Allemande." But here is a topper.

Back in the '30s there was a national program called Works Progress Administration. One of the sub-programs was the Writers Pro-



ject. In Nebraska a portion of the latter was the collection of square dance calls. The writer obviously knew nothing about the subject. It took me a few readings to learn that "All the men left" was not a comment but the writer's interpretation of "Allemande Left!"

Sincerely,
Gil Josephson
Silver Spring, Maryland

Dear Jon & Susan,

When is paradise not paradise? The answer is, when paradise has no square dancing. Grand Cayman, British West Indies, is to us, paradise


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now. Time was when there was no SQUARE DANCING club. Life without Square dancing is no life at all especially when you have been dancing two and three times a week for several years. Due to the various taskmasters who insisted that we know the basics, we felt that we might be able to get a club started.

(Know: Learn = Listen: Hear)

How do you start a square dance club?

When you are not a caller and the nearest caller is more than 500 miles away (by AIR), have you ever wondered how to get it off the ground (no pun intended), and to whom do you apply for help?

Well, thanks to the ads in ASD Magazine we were able to make some contacts and bought a set of tapes for the basics from Lee Kopman. That was nearly eight years ago. We started with only two of us knowing anything about Square dancing. Thanks to those who made it mandatory to know the basics we started 'teaching' Square dancing. Actually, we are mentors rather than teachers, Lee is the teacher. With more than ten years of experience behind us, which included some of the best instruction we have ever had from Joe Uebelacker in A1 and A2, we were able to get it going. A funny thing has happened time and again with some com-

ment from the tape that was so perfect for the situation on OUR floor, that many of the new dancers thought it was I that was making the comments rather than Lee.

Within two years we needed the Plus level tapes (again from Lee) in order to get to a level so that when going to the States those faithful few would be able to feel comfortable at a 'Dress Dance.'

Then someone introduced us to the Two Couples tapes. What a blessing that was to be able to concentrate on those who had the ability to LISTEN and KNEW the basics. Glad it was that we got a copy of Bill Burleson's 'The Square Dancing Encyclopedia' without which we would have been lost.

While the club has not grown into what we had hoped as for size, we have been able to send dancers to the Far East and to the UK as well as to the U.S. where one who had not finished, sent us a copy of his 'Diploma' from the club from which he graduated. What most do not realize is that the society of this Island is highly transitory and just when we get a square up to speed, one or more of the couples are off to other parts of the world and we have to start all over again. (Welcome to the real world of square dancing on an island.)

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One of the side benefits here is that when we need a boost, there are some visitors that call and we get together on nights other than the scheduled teaching night and have a great time. Some of them come year after year and we are grateful to them for the shot in the arm it gives us to be able to dance at a Plus level where we can feel the intellectual challenge for recall and performance. I'm sure that if we could get hold of some A1 and A2 tapes we would attempt to teach that level and then we would really have fun. We have bought tapes from various callers and we are in need of additional Two Couple tapes as we have just about memorized the two that we have, but we can't seem to find a listing at the Mainstream or Plus level.

Little did I know that we would be running a square dance club when we made plans to come here from Vermont some ten years ago. Just prior to coming here I bought a radio that would be able to pick up Voice of America and

the Armed Forces Radio Network, to be able to keep in touch with 'back home.'

Well, that radio has detachable speakers and a tape deck and proved to be just the thing to use in teaching. (Another of those situations that lets you know there was 'Guidance' from a quarter that was unexpected and unasked for, but in retrospect lets us know that our needs in the future were known and supplied before we needed them.) This past Christmas it was determined that we needed a new "Boom Box" and new tape decks. No Voice of America or thoughts of keeping in touch, (TV had come to the island) a new tape deck, actually two new tape decks **FOR SQUARE DANCING!!** What a pleasure to hear the difference. Hope that I will be as able to replace the drive belts as before when they go bad, since they are prone to do that in the tropics. Supplies of some things are a problem at times when living on an island, and one of those times required that I utilize the rolled edge of a rubber glove for a drive belt



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when a replacement could not be found and it is still working.

The ASD Magazine is on a par with the National Geographic Magazine as it is the only other magazine that gets here during the month of the date of publication. (You wouldn't believe the dates that some of the publications arrive and that goes for the SSA's monthly repayment that is late by sometimes as much as 45 days, and then two days later the current month's contribution arrives.) It is because of the articles in the 'International News' (ASD Magazine, April 1995 issue) that made me write about some of the ups and downs of island living.

We do get to the states (Vermont) in the summer time for a couple of weeks (me), while Ginger gets the whole summer to play at Lake Bomoseen and then again at Christmas time for a couple of weeks (when we freeze our buns off), and we sometimes get into an A1 dance. Really, the best of both worlds (for Ginger) with winters in the Caribbean and summers in Vermont. Once in a while we get to Florida and a square dance is always on our agenda.

I do have a pet peeve, those who are always finding fault with lists and use them for the reason for the decline in square dancing. As Ceasar said to Brutus in Shakespeare's play, "The fault, dear Brutus is not in the stars, but in ourselves that we are underlings." The usual position of the hand when pointing a finger always leaves three other fingers pointing at the person pointing.

We are known as the Grand Cayman Squares and we are listed in the International Directory. We meet on Thursday nights, but call or write to Ginger Book, P.O. Box 30073 SMB, Grand Cayman, British West Indies, phone 809-949-7654 or FAX 809-947-6431 to be sure that we are going to meet on a specific date.

When in the states in the summer time Ginger can be reached at 802-468-5365 or by writing to her at Bomoseen, Vermont 05732.

Any one responding to the need for two couples tapes please be advised any and all thanks will be gratefully received.

Thank you for your time.

Sincerely,

Robert (Bob) & Virginia (Ginger) Book,
Grand Cayman Squares
Grand Cayman, B.W.I.

To the editors of ASD Magazine,

To correct information in your January 1995 Tempo article, Mesa Checkmates and Desert Pioneers were the sponsors of the largest class last fall, starting with a little over 200 students. Mesa Checkmates were responsible for securing the hall where the lessons were held and since it was such a big class, it was held in the gymnasium of a school where the Desert Pioneer members volunteer many hours a month for the school.

Mesa Checkmates and Desert Pioneers were largely responsible for securing the students. Fred Gustafson of Mesa Checkmates made over 1,000 telephone calls to past students who had not completed classes for one reason or another, and past Checkmates dancers (from rosters for the past ten years), who, for one reason or another, had not been dancing. Desert Pioneers also made calls. These efforts accounted for the larger percentage of the students. Mesa Checkmates and Desert Pioneers donated many hours to setting up the hall, preparing refreshments, taking attendance, angeling and assisting the students on the floor with extra help when needed. Mesa Checkmates and Desert Pioneers secured Marlin Hull for the instructor of the class. It was a very successful class and approximately 135 graduated from Mainstream in March and are continuing on to the Plus classes.

Mesa Checkmates looks forward to sponsoring another large class this coming fall.

heckmates.

Mesa, Arizona ✓



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SILVER SOUNDS 184**

Caller: Hans Pettersson

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.

BLUE MAGIC

HI HAT 5177

Caller: Tom Miller

FIGURE: Heads square thru 4, do sa do, swing thru, boys run right, bend the line, right & left thru, pass the ocean, recycle, swing corner, promenade.

LEGEND IN MY TIME

HI HAT 5178

Caller: Buddy Weaver

FIGURE: One & three promenade 1/2, walk in square thru 4, right & left thru, touch 1/4, follow your neighbor & spread, all 8 circulate, swing corner, promenade.

KINI

HI HAT 664

Caller: Buddy Weaver

Hi Hat presents another in a series of Flip Hoedowns primarily produced for CALLERS' use on the stage and for the dancers' practice

and enjoyment at home. The calls on this record are designed for two couples and the material is from the PLUS program. CHALLENGING MATERIAL!!!

PICKUP MAN

ESP 200

Caller: Elmer Sheffield, Jr.

FIGURE: Heads promenade 1/2, walk in and square thru 4, right & left thru, touch 1/4, follow your neighbor & spread, all 8 circulate, corner swing, promenade.

LEARNING TO SMILE AGAIN

JO PAT 237

Caller: Joe Porritt

FIGURE: Heads square thru 4, do sa do, swing thru, boys run right, ferris wheel, centers right & left thru, square thru 3/4, swing the corner, promenade.

OH SUSANNA

ESP 911

Caller: Steve Kopman

FIGURE: Heads promenade 1/2, walk in right & left thru, square thru 4, do sa do, swing thru, boys trade, swing corner, promenade.


ADALIDA

QUADRILLE 909

Caller: Shane Greer

FIGURE: Heads square thru 4, do sa do the corner, swing thru, boys run, bend the line, right & left thru, dixie style to a wave, slip the clutch, left allemande, promenade. ✓

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FEEDBACK

MEDIA EXPOSURE

Your suggestion in the March issue (*Editor's Notebook*) of putting square dance demonstrations on national TV is an interesting one, and brings up a question that I have thought about a lot. The question is, just what is it about a demo that will entice people to try square dancing themselves, and how does that compare with what we are actually showing them?

What is it about a Memorial Day or a firemen's parade that makes it good to watch? Is it the soldiers or the firemen, dressed in sparkling uniforms, heads up and bodies erect, lined up in straight ranks and columns, all stepping in unison and exactly on the beat of the music? Or is it a long banner carried by two men, followed by a flock or a mob of people, dressed in work clothes, slouching and shambling along, each stepping to his own drummer, if he even has one?

Why were the Rockettes good to watch? Would it be enough to just put 36 pretty lightly clad girls on the stage, each doing her own thing? Or was it the practiced precision in mo-

tion and in timing with which they went through their dance routines?

So, just what is it that we're showing the public with our square-dance demos? Does it make the spectators want to join us in our activity? Are they more likely to enjoy watching a Promenade if the four couples stay exactly at right angles with each other and with each man's left shoulder a uniform twelve inches from the center of the set, advancing around the set by one quarter-turn with each four steps and beats of the music? And how many of us do that when we dance?

Or, do we, in the words of one caller, "walk around while the music is playing" and hope that the watchers will be drawn in because they think, "Oh, that's real easy; anybody could do that. *Even I* could do it."?

Media exposure to the public is a fine idea, but if it's going to work we need to take a good long and critical look at the product we are selling by our demonstrations, and by other means, too. I firmly believe that good dancing is a lot more enjoyable than its opposite, to the spectators and the dancers, both.

H. Orlo Hoadley, Rochester, N.Y. ✓

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What's Going On In Square Dancing

LEGACY TO CONDUCT SEMINARS AT NSDC IN BIRMINGHAM

LEGACY, the International Assembly of "Trustees" of the Square Dance Activity, in conjunction with the National Executive Committee of the National Square Dance Convention, will once again conduct a series of two, one-hour educational/leadership seminars daily in Birmingham, Alabama, this June. Planning these seminars is a cooperative effort as all LEGACY trustees and a number of organizations were polled for a listing of suggested topics. The LEGACY Education Committee tries very hard not to duplicate, but to complement, the education sessions planned by the local NSDC committee.

On Thursday afternoon LEGACY'S first hourly seminar will cover the topic, "Paradigms in our Square Dance Activity." This discussion will focus on the idea that some things should remain the same while others must adjust. Which ones...and how? The theme for the second hour will center on "Planning a Year of FUN-filled Activities" and will include moti-

vating dancers and building, as well as maintaining, strong clubs.

George White, executive secretary of CALLERLAB and Betsy Gotta, a CALLERLAB caller-coach, will be discussing the CALLERLAB dance programs and Quarterly Selections during the first session on Friday afternoon. The second seminar will be devoted to one of the most requested topics: "Singles (from 5 to 95) in a couple Activity" and delve into singles clubs here and abroad, the role of "mixed" (who accept both single and couple members) clubs, and family clubs.

Square Dance (and its related facets) —the American Folk Dance of the United States? It was so declared in 1982 and 1983. Almost two dozen states have designated the Square Dance as their state dance. Come learn from the LEGACY chairman of this committee how the effort to have the Square Dance designated the American Folk Dance is progressing, and how you can help in this project. This will be the topic for the first hour on Saturday afternoon.



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On Thursday of the Convention, at the LEGACY-sponsored annual summit meeting, the leaders of the major organizations are scheduled to meet and resume discussions to formulate common goals. Come learn first hand at the second hourly seminar on Saturday afternoon, what common goals these organizations established at the Summit IV meeting and what steps they have outlined to achieve their aspirations.

The times for these LEGACY/NSDC seminars are from 1 to 3 PM each day. They will be held in Conference Room D of the Medical Forum of the Birmingham Civic Center. Each hourly seminar will include time for audience participation. Handouts will be available at the sessions, which are open to anyone attending the NSDC.

WHAT'S IN AN EMBLEM?

As most square dancers know, the LEGACY organization came into existence back in 1973, but the emblem (or logo) of that group is quite recent, having appeared first about three years ago on its stationery and in the media.

The emblem creator, Stan Burdick, had help from both Doc Tirrell and Walt Cole as ideas were tossed back and forth and sketches emerged. If one looks closely at the busy little logo, a number of component images appear that represent LEGACY's purpose.



The two most pronounced images one sees after reading the scripted LEGACY name, are the gavel above the name and the exuberant swinging couple below it. No doubt about it—the gavel says *Leadership*, the strong impact of the organization, and of course, the swinging couple indicates that *Square Dancing* (in all its forms) is involved.

Less obvious are several other ingredients. Notice that bordering the couple is a square for square dancing, a circle for round dancing, and two lines for contra dancing. The "Y" of LEGACY is a stylized old quill pen, signifying communication, and perhaps heritage, also. The ten white dots in the gavel represent the ten partnership groups from which members (called trustees) come, among which are area associations, foundations, vendors, square dancers and others.

Now you know more about the meaning of an emblem. ✓



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by Walt Cole



TIMING'S THE THING:

SWING THRU _____

_____ TAG THE LINE _____

WHEEL & DEAL _____

LEFT ALLEMANDE _____

: _____ HEADS SQUARE THRU _____

_____ BOYS RUN _____

RIGHT _____

TURN THRU _____

_____ CORNER SWING _____

_____ PROM EN ADE _____

_____ HEADS SQUARE THRU _____

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OPENERS

STATIC SQUARE: HEAD LADIES CHAIN, HEADS LEAD RIGHT & CIRCLE TO A LINE, PASS THRU, 1/2 TAG THE LINE, SWING THRU, SCOOT BACK, BOYS RUN, SLIDE THRU, LA.

STATIC SQUARE: HEAD LADIES CHAIN, HEADS LEAD RIGHT & CIRCLE TO A LINE, PASS THE OCEAN, SWING THRU, EXTEND TO A GRAND RIGHT LEFT.

STATIC SQUARE: HEAD LADIES CHAIN, HEADS LEAD RIGHT & CIRCLE TO A LINE, LADIES LEAD TO A DIXIE STYLE TO AN OCEAN WAVE, LA.

ZERO BOX: SIDES DIVIDE AND STAR THRU, HEADS CLOVERLEAF, SIDES SQUARE THRU 3/4, LA.

STATIC SQUARE: FOUR LADIES CHAIN 3/4, HEADS SQUARE THRU, SIDES ROLLAWAY 1/2 SASHAY, SWING THRU, CENTERS RUN, FERRIS WHEEL, LA.

GET OUT

ZERO LINE: SLIDE THRU, PASS THE OCEAN, CAST OFF 3/4, PEEL OFF, BOYS CIRCULATE, WHEEL & DEAL, SWEEP 1/4, LA.

THE BASIC PROGRAM

ZERO BOX: SWING THRU, BOYS RUN, BEND THE LINE, REVERSE THE FLUTTERWHEEL, PASS THE OCEAN, GIRLS TRADE, GIRLS RUN, COUPLES CIRCULATE, BOYS RUN, BEND THE LINE, STAR THRU, PASS THRU, TRADE BY, LA.

ZERO BOX: RIGHT & LEFT THRU, VEER LEFT, COUPLES CIRCULATE, BOYS RUN, GIRLS CIRCULATE, BOYS TRADE, BOYS RUN, BOYS CIRCULATE, GIRLS TRADE, COUPLES CIRCULATE, WHEEL & DEAL, STAR THRU, PASS THRU, BOYS RUN RIGHT, GIRLS RUN RIGHT, LA.

ZERO BOX: SPLIT THE SIDES & GO AROUND ONE TO A LINE, FORWARD & BACK, LADIES IN - MEN SASHAY, FORWARD & BACK, STAR THRU, DIVE THRU, SQUARE THRU 3/4, LA.

ZERO LINE: PASS THRU, WHEEL & DEAL, DOUBLE PASS THRU, LAD COUPLE PARTNER TRADE, RIGHT & LEFT THRU, VEER LEFT, FERRIS WHEEL, ZOOM, PASS THRU, DO SA DO TO A WAVE, GIRLS RUN, WHEEL & DEAL, BOX THE GNAT, PULL BY, LA.

THE MAINSTREAM PROGRAM

ZERO BOX: SLIDE THRU, FLUTTER-WHEEL, SQUARE THRU, TRADE BY, SWING THRU (TWICE), ALL EIGHT CIRCULATE, SWING THRU, BOYS RUN, VEER RIGHT, TRADE BY, PASS THE OCEAN, SPIN THE TOP, SWING THRU, ALL EIGHT CIRCULATE, RECYCLE, PASS TO THE CENTER, SQUARE THRU 3/4, LA.

AND A 1/4 MORE

STATIC SQUARE: HEAD CHAIN - COURTESY TURN AND A 1/4 MORE, VEER RIGHT, SWING THRU, BOYS TRADE, SINGLE HINGE, BOYS RUN, RIGHT & LEFT THRU - AND A 1/4 MORE, COUPLES CIRCULATE, GIRLS TRADE, FERRIS WHEEL, CENTERS PASS THRU, STAR THRU, RIGHT & LEFT THRU - AND A 1/4 MORE, COUPLES CIRCULATE, BEND THE LINE, SLIDE THRU, LA.

NO SWING

STATIC SQUARE: FOUR LADIES CHAIN 3/4, FOUR LADIES CHAIN, HEADS STAR THRU, JUST THE GIRLS ZOOM, DOUBLE PASS THRU, LEAD COUPLE U-TURN BACK, SWING THRU, BOYS RUN, PASS THRU, WHEEL & DEAL, ZOOM, RIGHT & LEFT THRU, ZOOM, PASS THRU, SWING THRU, GIRLS U-TURN BACK, PROMENADE.

TAGS

ZERO LINE: PASS THRU, TAG THE LINE, LEADERS PARTNER TRADE, SWING THRU, BOYS RUN, PASS THRU, BEND THE LINE, PASS THE OCEAN, SWING THRU, TURN THRU, LA.

ZERO BOX: SWING THRU, BOYS RUN, TAG THE LINE, GIRLS CLOVERLEAF,

BOYS PARTNER TRADE, BOYS SQUARE THRU, STAR THRU, GIRLS TRADE, FERRIS WHEEL, ZOOM, SQUARE THRU 3/4, LA.

WALK & DODGE

STATIC SQUARE: HEADS PASS THRU, SEPARATE AROUND ONE TO A LINE: PASS THRU, TAG THE LINE-RIGHT, CENTERS WALK & DODGE, CENTER RUN, NEW CENTERS WALK & DODGE, CENTERS PARTNER TRADE, STAR THRU, TRADE BY, LA.

ZERO LINE: PASS THRU, WHEEL & DEAL, DOUBLE PASS THRU, PEEL OFF, TOUCH 1/4, SINGLE FILE CIRCULATE (TWICE), CENTERS WALK & DODGE, OUTSIDE GIRLS U-TURN BACK, RIGHT & LEFT THRU, VEER LEFT, FERRIS WHEEL, SQUARE THRU 3/4, LA.

ZERO BOX: SPIN CHAIN THRU, GIRLS CIRCULATE (ONCE), BOYS RUN, 1/2 TAG THE LINE, WALK & DODGE, PARTNER TRADE, SLIDE THRU, LA.

ZERO LINE: TOUCH 1/4, SINGLE FILE CIRCULATE, CENTERS WALK & DODGE, OUTSIDE BOYS RUN, RIGHT & LEFT THRU, PASS THE OCEAN, RECYCLE, REVERSE THE FLUTTERWHEEL, SWEEP 1/4, SQUARE THRU 3/4, LA.

ODDS & ENDS

ZERO LINE: RIGHT & LEFT THRU, DIXIE STYLE TO AN OCEAN WAVE, GIRLS CIRCULATE, BOYS TRADE, GIRLS TRADE, BOYS TRADE, BOYS CROSS-RUN, BOYS CIRCULATE, GIRLS TRADE, ALL EIGHT CIRCULATE, SWING THRU, BOYS TRADE (BOYS ARE TIRED!), TURN THRU, LA.



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Bill & Bobbie Davis

CHANGE OUR IMAGE

Over the past few years we have discussed several factors that are contributing to smaller classes these days. They include: 1) Two working spouses; 2) The increasing appeal of relaxing at home (with VCRs and video cassettes); 3) The appeal of individual activity; 4) People wanting to try a little of everything. All these factors do influence non-dancers.

However, our market penetration is so low that we believe there is another factor that is of even greater significance in our failure to get new people involved. That is the incorrect **image** that most people have of what square dancing is really like.

Two negative images and the lack of a positive image are the three biggest offenders. The first negative image is that square dancing is simply a modern word for barn dancing. This has an unfortunate connotation for the "non-squares" that we would like to attract and who would undoubtedly really enjoy square dancing. Also, the word square has a double meaning that is unfortunate and bad news.

A second negative factor is the fast foot work, tricky-step square dance image promulgated by movie and TV cameos of square dancing. This, of course, is unfortunate as most men will never understand that you don't **have** to be on the correct foot to square dance well. They certainly do not appreciate the fact that there isn't even such a thing as **the correct foot**. This is a big factor in keeping new people away.

We all know this misconception exists because we all have experienced cases where a man has been dragged to a square dance by his spouse or partner and then within a month can't wait for the next class.

In addition to these two prevailing negative images, there is a critical positive image that is missing. This is the fact that **square dancing is a game**. It has all of the fun aspects of a game. It has a game-type challenge that is totally unappreciated by the general public and which

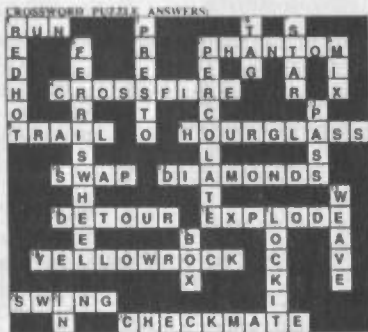
would have significant appeal if they (men especially) were only aware of it.

Now, we know there is no competition in square dancing in the usual sense. But there is a very appealing kind of competition that is informal and without any scoring protocol.

Most dancers know when they do well for a tip and for an evening. When they do well, they know within themselves they have won. And the people with whom they have danced know they have won. This is a very satisfying feeling. It is the same thing that people get from playing and winning at any game. Games have a big appeal for most people. If they only knew square dancing is more of a game than it is a dance form. (Is this heresy?)

So let's get out and update our image. We square dancers know we are modern, upbeat people who revel in the fact that square dancing is a **participation** sport. We know the great appeal of the fact that you can't fake it in a square. We know it is a sophisticated sport, and you must pay the price of learning.

Square dancing is an activity in which the square is a team and each person has an **equal** opportunity (no stars) to contribute to the success and fun for all. What we really need to do is to **lose the image** that square dancing is just "dancing" for "squares." ✓



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



Square Dance PULSE POLL



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Fold

PLUS

Double Your Neighbor
Follow Thru
Split Ping Pong
Circulate

PLUS EMPHASIS CALL

Load The Boat

ADVANCED

Scatter Scoot
Relay the Top
Chase Chain Thru

TRADITIONAL

Six Go East, Eight Go
West

CONTRA

Sweet Georgia Brown
Contra

PLUS PROGRAM

All Eight Spin The Top
(Anything) And Roll
(Anything) And Spread
Acey Deucey
Chase Right
Coordinate
Crossfire
Cut The Diamond
Diamond Circulate
Dixie Grand
Explode The Wave
Explode And Anything
(waves only)

Extend
Flip The Diamond
Follow Your Neighbor
Grand Swing Thru
Linear Cycle
(waves only)

Load The Boat
Peel Off
Peel The Top
Ping Pong Circulate
Relay The Deucey
Remake The Thar
Single Circle To A
Wave
Spin Chain And

Exchange The Gears
Spin Chain The Gears
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3/4 tAg The Line
Track Two
Trade The Wave
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UNLOCK THAT THING

by Paul McNutt

From twin diamond formation: Diamond
points quarter right, centers trade, points
step forward and pick up centers, as cou-
ple steps forward and wheel to face in.

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LINE OF FIRE



TAKE AIM AT ANYTHING

by Larry K. Shipman
Whittier, Alaska

I have been dancing since 1968 and calling for almost as long. I wrote this article several months ago and left it in the computer. After reading Jerry Story's article in the May 1995 issue of ASD Magazine (*Viewpoints*), I thought it was time to publish the article. (I'm not writing this article representing the ACA. I'm a member of the organization because CALLERLAB failed to provide the leadership that I was looking for.)

I believe that something is *missing* in square dancing, not *wrong* with square dancing. Remember, this is one caller's opinion on what that might be. We have a ten commandments of square dancing, which should be the first and main part of any club's constitution, along with having fun. What we are missing is Ten Commandments for Square Dancing Callers. I would like to suggest the following.

1. You shall honor the profession by being a professional. Care for and nurture the activity we all love.

2. You shall remember that you are the employee and the square dancer is the employer. Let the dancers run the club•you're—paid to run the program.

3. Remember that the square dancer's commandment about not consuming alcohol before or during a dance, also applies to you.

4. Treat all callers with respect. If a caller visits your club dance, invite him to call, you might learn something. It will also give the dancers a chance to dance to someone new. Also, refer to rule two and make sure the club allows guest callers, most do.

5. Put the fun back into square dancing! Keep the dancers dancing. Don't call above the floor, remember, it's not fun to watch other people dance or you call.

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6. Have fun when you call, if it's more like work, quit.

7. Take the time to encourage and teach others that show a desire to become square dance callers. Teach them to be square dance callers as well as teaching them how to call. Always use your experience with your callers, not your arrogance!

8. When setting up your program try to put yourself in the place of all dancers. Everybody is there to have fun, from the new dancers to the advanced dancer. If you say you can't please everybody, then *maybe* you're doing something wrong. You can at least try to please everybody, if you don't try, you never will.

9. Teach square dancing to the young. Square dancing is still the best family entertainment. When square dancing was growing, the family played a major role. Maybe we should get back to the family.

10. Attend after parties whenever possible, and support your dancers in all their endeavors.

That's ten and I'm sure you can think of many more, if you can't, then try again. Use your mind and stir your imagination. Get the ideas out there and share and act on them. We need to get more fun back into the activity. Don't wait for years while the activity suffers around you, go out and do something. Work with other callers either one on one or through organizations. Try getting the dancers back involved in the program and in the activity by involving yourself.

The article that Jerry Story wrote in the May issue of ASD Magazine was on target. I take exception that CALLERLAB is the only legitimate caller's organization today. I believe there are a lot of state and local organizations that would take exception. That is not the point, he was talking about the American Callers Association (ACA). If CALLERLAB had been doing their part and stayed in touch with the dancers, there would not be an ACA. We need one program called square dancing and that would end the class envy. I don't know the figures, but for example, we can assume that 100% of square dancers dance Mainstream. Let's say 75% of those dance Plus. So why not make one program called square dancing and involve everybody. The 5% or 10% that want to go on to advance and challenge can go. This would put the monster of segregation on a server diet if not starve him all together.

He is right on, we need not look to national organizations for the answer. The answer is in all of us.

There is nothing wrong with square dancing. There is something wrong with the way we have treated square dancing. Remember all the love and fun that you received from square dancing and help put some back. I wrote this out of concern, not to make people mad, we have had enough of that. If it made you think, then I have accomplished the purpose of the article. ✓



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OUT IN THE NOT-SO-WILD WEST

Three hops in a Silver Bird gets one from Albany, New York, to Wichita, Kansas, after which a three-hour drive is necessary to go farther west to the historic frontier town of Dodge City. That's where I was the featured caller for the 45th Southwest Kansas S/R Dance Festival on April 7 and 8.

It was a small one, as festivals go, with perhaps a grand total of 20 sets attending both days. In the *good old days*, the large Civic Center hall had been crowded with over 50 sets, I was told. But times change.

Working with me were well-known cuers Jack and Ann von der Heide from around Arlington, Texas. In one outstanding demo, Jack and Ann gave us a medley of alternate rhythms all choreographed using songs with *pink* in the titles, such as Pink Cadillac. A cute beginning to the number had Ann trying to get Jack's motor started.

This festival experience out in the mild-not-wild West brought back lots of memories of earlier days when I traveled widely through that big, open country, calling in Goodland (seven times), Burlington, Burr Oak, Colby, Dodge City, Hays (five times each), Manhattan, Norton, Topeka (three times), Ulysses and Wichita (ten times). It's a land of wheat, corn, flax, wide-arc irrigating systems, beef cattle, feed pens and miles of lonely roads. Where else do people eagerly drive 100-200-300 miles for special square dances? That's not unusual, that's normal.

Perhaps another festival phenomenon out in the Plains country is the appearance of so many callers and cuers from everywhere. Attending this one were Les Houser (who booked me, Fred and Pat Trujillo (festival chairmen), Ray and Betty Short (shop owners, Wichita-to-

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Dodge City travel co-hosts), Ray and Madeline Moran (cuers), Paul and Linda Robinson (cuers), J.D. Fowler, John Keltz, Warren Shane, Ron Snyder and Roger Spence.

Special thanks go to Luke and Lois Bell who picked me up at the Wichita airport, drove me to Dodge City, and returned me to Wichita very late after the dance Saturday night so I could catch a Sunday morning flight to Pittsburgh in time for the first two o'clock CALLERLAB board meeting that day. That excursion allowed only five hours of sleep.

Dwight and Sharon Saunders transported me back and forth from my motel to the Civic Center several times, as local travel hosts. Other notes: Bob and Maxine Denton from Topeka celebrated 49 years of marriage at this festival. It was good to see a transplanted Southern couple, Ken and Kathleen McLendon. The big program emphasis at this regional event was Mainstream; Plus was incidental; no advanced or Challenge, but rounds were a big drawing card. All in all, it was a barrel of fun for me at a well-staged event, out there where the wild western wind whips and whirls the writhing wheat like waves on Waimea Bay.

CALLERLAB XXII, PITTSBURGH

I landed in the Steel City just in time to grab a cab, along with Skip Brown and Jerry Junck, hurry downtown to the Westin William Penn Hotel, and swing into the first board meeting, hardly a minute late. Cathie had flown in earlier. The theme of the convention this year was neat—"Revive in '95," coupled with a wise owl created by caller/cartoonist Jack Berg, and a college theme that ran throughout all sessions.

About 550 callers and partners attended. Highlights for me were chairman Tony Oxendine's speech Tuesday night, the busy after-hours Karaoke "stars" on the mike, the overseas callers' MS dance (unbelievably innovative), the contra and traditional dance, meeting old friends, and of course, the *guts* of the event—many worthwhile panel discussions. I had a part in two of the latter: "Square Dance Promotion" with Keith Rippetto, and "People Skills" with Mike Seastrom and Mitch Blyth. In addition, I met with my Caller Association Liaison Committee and discussed our program of reaching out to local caller group meetings.

The awards banquet is always a highlight. This year no Milestone was awarded, but other

recognitions included: A special award to Chuck Goodman of Louisiana. A large number of Quarter Century certificates to callers who have called 25 or more years. The Chairman's Award to the CALLERLAB staff for their service. A dozen or more Small World awards to overseas callers. One Half century award to Glenn Mays of Akron, Ohio.

When CALLERLAB's Pittsburgh junket was over and Cathie and I flew back to Albany, a thousand thoughts came to mind. Callers at last are looking hard at the importance of the Mainstream program. Good teaching of that program, and time in which to do it, are primary. Teaching ability can be improved, even measured. Callers "must get past the egos" and work closely together. Callers must take more responsibility for starting beginner classes. Simultaneous and progressive classes are working in larger areas-dancers need not wait a full year to enroll. Classes should not be shortened, however. Completely separate programs are offered for low frequency dancers-the CDP is gaining. Joint sponsorship of classes (with Y's community colleges, adult education) is

sought, and can make a difference. Now we must all apply what we've learned.

A COUPLE MORE IN NEW YORK

New York, New York-Right in the heart of the Big Apple (Greenwich Village, to be specific), there's a club named Times Square, where "Cuz" Stan More teaches the basics up through C-2 or so. This was my second trip (4-1/2 hours driving time) to call for them in a community center, where one gets one's exercise climbing to a third floor hall. Small crowd, interesting, young and restless, challenging to call for, but fun.

Latham (Albany), New York-Again, I hoofed it to the Elks and Does club in the Elks Lodge, where the big elk does a *leer* while the dancers reel all night. (Pardon that palindrome.) Dennis Viscante gave us the usual good go-round of rounds. I smiled when an older dancer on the sidelines asked Dennis for the *Jessie Polka*. When he asked if she'd dance it, she said, "No, I'll just watch others, and remember-I'm an old widow who can't dance anymore." I knew the woman and her late husband; the smile came from my heart.

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A PAGE FROM THE PAST

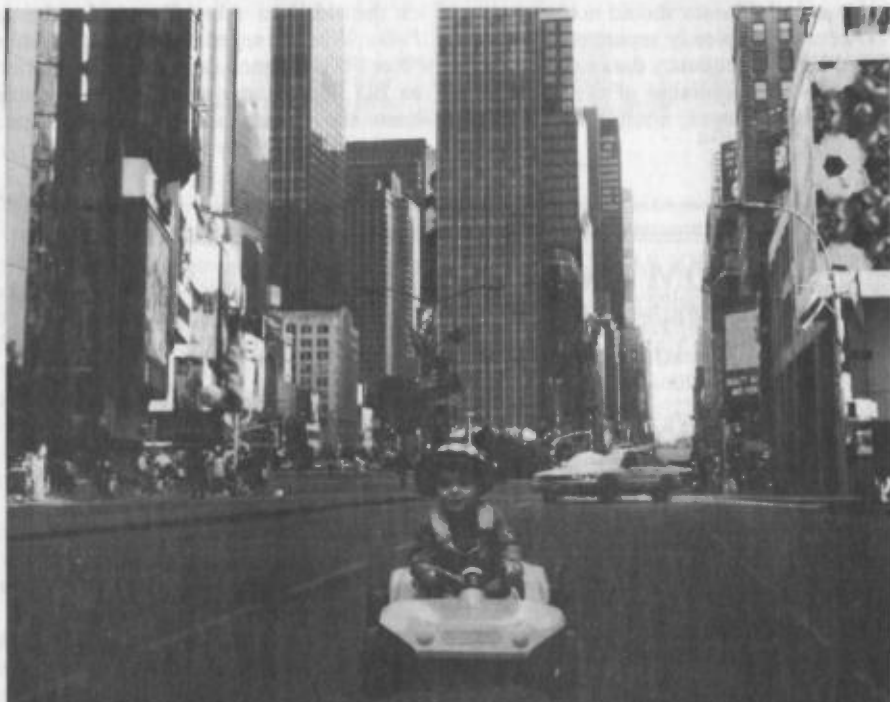
Another smile and maybe a chuckle often comes to me in looking over old scrapbook stuff from way back when. In the space remaining, here's a little old filler I found yesterday:

He was a very frugal man
He never romped or played.
He never square or round danced
He never kissed a maid.
But when one day he passed away
His insurance was denied,
They claimed because he never lived
He never really died. (Author unknown)

And if space permits, may I say, "Hope to see all of you at the National Convention in Birmingham this month." By the way, another convention comes up next month, July 19 and 20 in New Orleans, without much fanfare, but

more people should be made aware of it. It's the 5th Annual Handicapable S/D Convention in the Mardi Gras City. Isn't it great that those fun-loving folks in wheelchairs can stage a big event, too? Thanks to the USDA for backing them up. Golly, how well I remember the times I've watched them wheel and reel through intricate material at the National Conventions, at a big dance in Denver, in Vancouver with caller Ken Oakley, and in Minneapolis where, following the demo, caller Warren Berquam said, "OK, Stan, get in the chair, and see what it's like," as he called for his wheel-bound dancers and me. I'll never forget how well they all loaded their boats, while I shamefacedly *tipped my canoe!*

With that water-slaughter, I'll paddle off and skedaddle for another month. ✓



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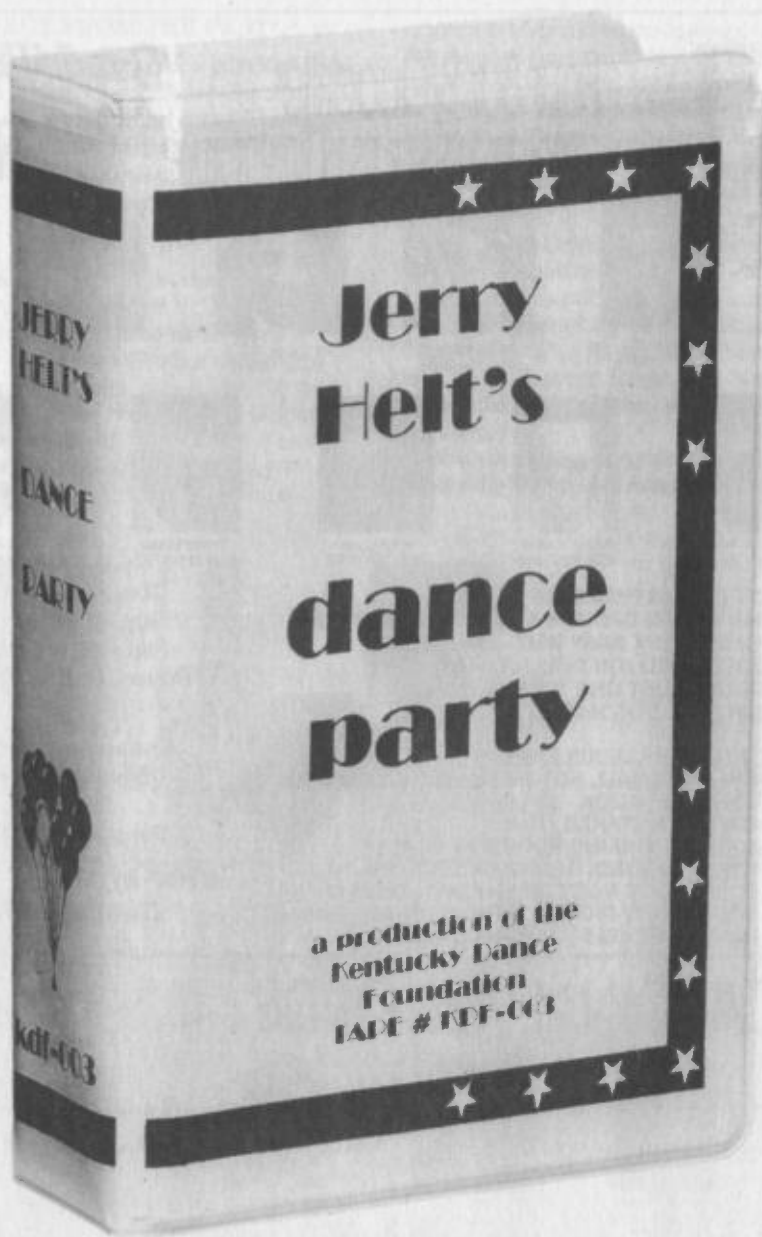
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Carmen
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I Want a Quickstep +1
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That Happy Feeling
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Marilyn, Marilyn +1
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THE CALLER NOTE SERVICES

UNDERLINING

Sorry we didn't get Underlining The Note Service in the last issue. Just a couple of flukes like 'this reporter had a severe pinched nerve and couldn't move' and time just ran out. So we apologize for that mishap.

In the March issue of **MIKESIDE MANAGEMENT**, from Editors Stan & Cathie Burdick, we liked what we read in his article **JUST WHAT IS FUN?** We all are trying very hard to keep everything fun for the dancers and sometimes we lose track. However, Stan gives you lots of good pointers on this subject. He says, "Callers must set the stage for fun," and "Corny quips are IN. Use quick quips, not long jokes. Smile a lot, feel like having fun with the dancers and you will." Such good advice should not be wasted, try it.

We noticed **BUFORD EVANS** offered some '**Rectangle Sets**' (Hexagons). These are great when a caller has a small crowd or there are people sitting out that could dance in a six couple square. These are great fun, too.

A new experimental is offered by Paul McNutt who wrote **UNLOCK THAT THING**. The maneuver involves diamonds and there is a lot of good choreography for your use.

In the April issue of this note service, Stan continues with an article entitled **Still More Fun**. He refers to the choice of singing calls that will bring fun into the picture. With the use of various records the dancers can really let go and have that fun. For instance, the use of Mountain Dew on Windsor, or Does The Chewing Gum Lose It's Flavor recorded on Four Bar B. The lyrics can tickle your funny bone. There are lots of sing along records that can be used and will create lots of fun for everyone.

In an article by Chris Froggatt, he presented material using 'Less Fashionable Calls.' We even found a California Twirl, and perhaps in your area Dixie Style to an Ocean Wave is not often used. Here is a chance to borrow some of this material and call it to your dancers.

MINNESOTA CALLERS NOTES, (March '95), Editor Warren Berquam, has some very good arguments for the promotion of the **COMMUNITY DANCE PROGRAM**. Warren talks about an article by Bob Van Antwerp, where he discussed using recreational type square dancing. This comes under the Community Dance Program. Warren brings out the fact that "the caller is the glue that holds the club

together." Our leadership is important to our activity.

In the Mainstream program section, Warren offers some material using **FAN THE TOP**. One that works well is Fan The Top and Recycle; another is Fan The Top then Spin The Top. Keeps everyone moving and is a smooth maneuver. In the Plus section he uses **ANYTHING & SPREAD**. An interesting combination is Fan The Top and Spread. Unusual, but good for workshopping.

Warren gives a lot of material using the Advanced Quarterly Selection, **SCATTER SCOOT**. This one has been around a while so many callers have used it, you'll find it easy to teach and easy for the dancers to dance.

In the note service from Wayne Morvent, **MECHANICS**, April issue, he offers an in-depth article explaining partner relationship when formations are changed. He offers many ideas for you to study.

We got a kick out of **BOOGIE WOOGIE, CHOO CHOO, TRAIN** by Don Kinnear. **BOOGIE WOOGIE**: "From general lines—Centers Hinge, Very Centers Trade, Ends Face In. **CHOO CHOO**: (From the resulting 1/4 tag) All Extend. **TRAIN**: (From the resulting waves) All Single Hinge, Centers Trade. Boogie Woogie Choo Choo Train—All the above.

In this issue Warren also presents some material using the Advanced **QS DIXIE FIRE**. From Facing Couples - Dixie Style to a wave; centers Trade, ends Fold, Extend. Lots of good stuff this month!

In **THE NEW VIEW**, Bill Davis, we noticed his comment at the end of his article "The Word." We quote, "Our numbers are decreasing. It's really too bad that people don't know what square dancing is like. We must change our image. That's the answer. The question is how?"

We found some material using **PASS IN**, Advanced 1. This maneuver is one that causes the dancers some problems, but as Bill says, "Once dancers are trained not to Pass Thru & Quarter IN, there will be no problem with this call." Many callers overlook the simplified idea that dancers must be well trained in order to dance some of the material put to them.

We noticed an experimental by Wade Driver called **CULTIVATE**. Looks good to us and seems like it could be used in the Mainstream Program. Lots of good material is offered for your use.

From **NOTES FOR EUROPEAN CALLERS**, Editors Al Stevens and Rudi Pohl, we liked reading the article in **VIEWPOINT**, "What Do You Know About The History? (Part

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Find Love
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2)." What a wealth of information about square dancing when it was a fairly young activity. Having a dancing or calling contest was something many people did. Seems pretty harmless, until you realize it causes rifts between clubs and callers when someone wins the 'blue ribbon.' Al tells about how we evolved from the one dancer or couple visitor dances to the now more complex use of maneuvers. Very interesting, to say the least.

In the Mainstream section we liked what we saw using CAST OFF. This material is good and you will enjoy using it. Al also presented ANYTHING & SPREAD for the Plus section.

In the same caller's notes for May, Al and Rudi offered some good information entitled BE MORE COURTEOUS, found in Viewpoint. The one we liked the best was number nine. "At the end of the tip, SMILE and indicate you really enjoyed dancing with the other seven dancers, by thanking them personally."

We found some good "Get-outs" by Lorenz Kuhlee. The material ranged from Basic through Mainstream. Al and Rudi also offered some good material covering Diamonds on the Plus page.

JOHN'S NOTES, edited by John Saunders, has lots of good info in the April issue. In his

article JOHN'S COMMENTS, he talks about leadership. He says, "A leader is the person doing the leading....Callers should be the leaders in our activity. Maybe 'should be the leaders' is not strong enough...I believe we have relinquished some of our leadership over the years to others without us even offering any input."

He does not advocate taking over the clubs or associations but he also says, "We have gotten to the point that we let clubs dictate to us how the class will be taught." Too much pressure can only turn out weak dancers if they are not taught properly with the complete understanding of the basics. We applaud John for his input.

In Workshopping Ideas and Other Things of Interest section, John covers a new figure called UNLOCK THAT THING, by Paul McNutt. It's different and catchy so the dancers will probably like it. Try some of his material using this idea. You can write for sample copies of his note service.

In the Basic section we find John talking about the difference between HALF SASHAY & ROLL AWAY WITH A HALF SASHAY. He suggests you teach your dancers the difference between the two, especially if one wants

to call **ROLL AWAY ONCE AND A HALF**. He offers some very good material for this.

We found some good, interesting material in the Advanced Supplement using **LEFT ROLL** and **RIGHT ROLL**. The dancers need lots of workshop on these, even though they seem to be fairly easy. It's hard to keep in mind which is right and which is left. Also, in the Advanced II, John works with **ZIG ZAG/ZAG ZIG**. This maneuver goes well with getting one's bearings on the right and the left of it. Try the material and you'll see what we mean.

We found something in the March/April issue of **DANCETIME NOTES FOR CALLERS**, editor Brad Carter, that my husband likes to use. **IF YOU WANT TO...BUT YOU DON'T HAVE TO...**Brad has offered lots of good material for one's use and this is a fun way to get the dancers to relax. They are always anxious to see how the caller's going to get out of this one. This section covers the **INITIAL SETUP**, **THE FUN** and **THE GET OUT**. You'll like the material.

We also ran about **SPLIT PING PONG CIRCULATE**. This is a Plus Quarterly Selection and starts from 1/4 tag position. We found out it is also being used extensively in the Advanced Program. Extend is a popular get out but using it with **CHAIN REACTION** is good too. There are many ways of getting into the next call smoothly and Brad's material shows many ways.

In the April issue of **MINNESOTA CALLERS NOTES**, edited by Warren Berquam, we read with interest his account of the discussions at the **CALLERLAB** Convention in Pittsburgh. It seems everyone is talking about the loss of dancers, and are looking for ways to entice the public to join square dancing. He related some of the decisions for maintaining the Basic, Mainstream and Plus Programs. Also, the Community Dance Program seems to be getting a lot of attention, with **One Night Stands** still being a popular way to go with groups who don't want to get serious about the activity. Maybe we are pushing too hard with new people to get them into a full program of square dancing. Maybe it's time to lay off a bit and just work with the **One Night Stands** and see what happens in the near future.

We saw with interest some very good material using **Rollaway Half Sashay** in the Mainstream section. It included some "Those Who Can," which is always interesting for the dancers.

In the Plus section Warren offered some good material using **Single Circle To A Wave**, is covered a half-way circle and also a 3/4 circle to a wave.

In the Advanced 2 program he offered some material using **Scoot Chain Thru** and **Facing Recycle**.

In the April issue of the **Toronto & Dist. SQ and RD Association Callers Notes**, editor Norm Wilcox, we found lots of good material. One page of material using ideas by John Wrigglesworth covering **Scoot Back in Right** and **Left hand waves**, 1/4 tag and **Centers of Two-Faced Lines**. Very good idea and interesting material your dancers will enjoy.

Wayne Hall came up with some good material using the **Plus Emphasis Call** for the second quarter of 1995, it's **Load The Boat** using various set-ups that will make the dancers think.

When teaching the Advanced maneuver **Transfer The Column**, I have found it beneficial to teach it with the use of **Plus** or **Mainstream** basics instead of other Advanced material, Al Calhoun presents some very good material using this idea.

Norm received two New Experimental call ideas, one from Gloria Roth with **Arc 'N Roll**, the other **Boogie Woogie Choo Choo Train** by Don Kinear.

Something for the hearty soul using **Coordinate** is found in the material presented by Dottie Welch who has found a way to do this maneuver from a 3 & 1 line!

In the May issue of this same note service, Norm offers material using **Courtesy Turn**. His use of it drew flak from other callers, but let's face it, it is a call all by itself. You can legitimately use it without the crutch of **Right & Left thru**, etc.

The Mainstream section offered some interesting material by Wayne Hall presenting **Fold and Cross Fold**. Good material and interesting for the dancers.

In the Advanced 1 section we liked what we read covering **Half Breed Thru** and **Horseshoe Turn** by Jeff Priest. ✓



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CONTRA CORNERS

Anyone care to join us for a spot of tea? It's Sunday afternoon, and Ron Johnson and I have just finished calling one of our new "Tea Dances," a term coined around the turn of the century when the socialites of the day gathered in ballrooms to dance and sip tea in the early afternoon.

Ron Johnson, along with dozens of other contra leaders across the country, don't sip tea, but they sure do a lot of dancing. Ron's dancers come from the La Vern, California, Parks and Recreation Department as part of their community recreation program. My dancers come mostly from the local square dance community through ads in the Open Squares dancing listing.

Across the country you can find these dances, usually meeting between 2:00 and 5:00 PM, Sunday afternoon. In St. Louis, Missouri, Tony

McUmbert's group has dances scheduled July 16, August 6 and September 10. In Dearborn, Michigan, Glen Morningstar calls to a hundred or more dancers in Lovette Hall, to live music. Joel Breazeale calls for a group that has been meeting since 1994 in Royalson, Massachusetts. The Chattanooga Traditional Dance Society has had Sunday afternoon dances, with live music, from 3:00 to 6:00 PM in the old Tivoli Theatre since 1994. Leaders of this group are Ted Hetzler and Norman and Nancy Blake. Bob and Carol Taylor conduct the Arden dance, with live music, in Northern Delaware, which has been dancing over five years.

Betsy and Jamie Platt have a Sunday afternoon community dance, based primarily on contras, in the Spanish Ballroom at Glen Echo, right outside Washington D.C. This is a "family"

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



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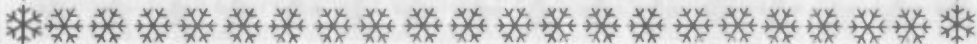
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dance and children (with parents) are welcome as are dancers of all ages and levels. Betsy really got my attention when she wrote the following regarding the planning of this dance. "We have to start doing something now to interest the kids if contra is not to go the way of many of our folk dance forms that have grown increasingly in-crowd directed, only to discover after awhile that everyone's grown old and nobody's there to carry on."

Joel Breazeale, who is a square dancer, caller and member of CALLERLAB, sees the Sunday afternoon dance as a good social event with a potluck dinner followed by more dancing in the evening. Joel's opinion is that the social aspects of such a dance can be just as important as the dancing, especially when they involve children.

As more and more groups respond to my initial Internet inquiry on this subject, I'm sure follow-up articles will be forthcoming. Why not start looking for available halls *now* with plans of starting your own "Tea Dance" in September. Ron Johnson and myself, along with those I have mentioned in this article and others, will be happy to share what we have learned (positive and negative) to help you get started.

If you ever vacation in Knoxville don't be surprised when visiting a contra dance for the

first time to find the lines running across the hall in place of our usual length of the hall formation. Imagine having to remember that the active man has his back toward the caller and the head of the set is toward the right end of the room...how's that for a start on APD in contra's? (Is this really true, Knoxville?)

Another bit of trivia that could be very important to some dancers comes from Carol Smith. For dancers that like (require) the cushion and support of Nikes, Rykas or other walking shoes, which are usually unacceptable for dancing, try some brands of bowling shoes. These have suede or similar material on the ball or sole for great movement on wood floors and still have a cushion.

While at the National be sure and take in Contralab's seminars, "Contra Calling for Square Dancers" on Thursday and "Contra Dance with No Caller" on Friday.

A great new CD, "George Wilson - Northern Melodies," suitable for contra dancing, was brought to my attention by Frank Hoppe, fiddler for one of our local traditional music groups. It is available from Country Dance and Song Society, (413) 584-9913. ✓

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CALLERLAB

VIEWPOINTS

by Brad Carter
Editor of DANCETIME
Notes For Callers

Callers' Note Services... ...What They Can Do For You

Here are some very general statements/objectives you might want to think about before acquiring a callers' note service. A note service allows you to...

- * Acquire knowledge of others in an inexpensive way.
- * Cut down on time-consuming research.
- * Show initiative through self-improvement.
- * Learn as much from the notes as your dancers will learn (experience) from dancing to you.
- * Better yourself and your dancers will appreciate you more.
- * Discover the alternatives for handling situations that may arise when calling.
- * Use this information now and also archive it for future use. Choreography does not grow old!

Most of the preceding statements are very general and do not reflect specific information about the note services that are available. The next section provides insight into how you can get the most out of being a subscriber to a note service for callers. While it does not contain all of the ways you can use a service, it touches on the basic strategies you can use to improve your calling skills in the area of choreography.

Read/study each module/sequence. It is not necessary to move your checkers through all the sequences. Use **mental image** to see what the dancers will be doing. However, by moving the dancers through each movement you can:

- * Visualize the body flow of dancers
- * Better your formation awareness skills
- * Build up your self-confidence in sequences that your dancers might have problems with. (It is called *doing your homework!*)

Determine how these sequences fit into your style of calling. Select bits and pieces of the

THE INTERNATIONAL ASSOCIATION OF SQUARE DANCE CALLERS

figures and incorporate them into your own style of choreography. Each page of figures is not designed to take to a dance and call. It is your responsibility to work them into your program.

Study the Definitions—they should not be looked upon as a constraint but a means of finding new uses for the movement. Many people look upon definitions as a constraint. Just the opposite is true. A definition is a way of explaining how to do the call, not a means of where you can execute a movement from. Use the definitions as a way for you to put your creativity to work.

Review the editor's comments—these tips can help you: 1) in teaching the movement; 2) with the problems that dancers often run into when executing a call. It is always good to be prepared when a dilemma arises. It also makes you look good when you can fix problems in a quick manner and teach a movement where everyone can easily understand.

Singing call figures—practice, practice, practice. Try out singing call figures with a piece of music in advance. Some songs and figures lend themselves to particular situations. Know what songs and figures work together the best before you try them on your dancers. Dancers enjoy singing calls with workshop material, do not deprive them of this pleasure.

Investigate the usage of the call(s)—know when and where a call can fit into the choreography you are calling. The definitions of the calls do not always lend themselves to where a call can be done from. This investigation can provide you with various formations a call can be executed from. It also might give you key movements to call before and/or after the call being featured.

This article was compiled in an effort to give you some tips on how a note service can better serve you. Here are some other "quick" tips to keep in mind.

- * Providing yourself with good choreography is similar to buying a new record...they both

provide variety and show the evolution of progress...just like life itself.

* Instant knowledge, take the notes with you to your workshop (I am not a proponent of this, but for people with time constraints it can fulfill certain needs).

* Everyone is not able to create choreography, so they subscribe to a note service.

* Feeding your minds with information is a way to fuel yourself.

Note: The preceding is an excerpt from a previous article by Brad Carter. ✓



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NOTES

FROM A

VETERAN CALLER

by
Mac McCullar

Along the Central Coast of California we have had our share of rain and floods, but as summer approaches, which is normally our dry season, this thought came to me, "It ain't gonna rain no mo, no mo." I pulled out the old, old sheet music for this song, written by Wendell Hall, and found there were twenty-four fun verses on the sheet music.

When I was a young man we had lot of fun making up verses to the song. Most I don't imagine could be published!! If you don't know the tune, ask your dad or grandfather, maybe even grandma would join in singing.

The first verse here is one I remember from my youth. The other verses are taken from the sheet music.

*Oh, it ain't gonna rain no mo, no mo,
It ain't gonna rain no mo,
How in the heck can I wash my neck,
When it ain't gonna rain no mo.*

*A golf ball sailing thru the air,
Whizzed by a man a hummin',
He heard a caddy holler fore,
And he thought three more were comin'.*

*The way I tell the twins apart,
The proud father said,
I put my finger in Willie's mouth,
If he bites it, then it's Ned.*

*The coffee is exhausted, sir,
The Diner was advised,
Says he, it's been so weak of late,
I'm really not surprised.*

*The boasting baby buffalo,
Said to a guinea pig,
I'm bigger when I'm little
Than you are when you're big.*



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*How do you sell your Limburger cheese?
The gentleman asked the grocer.
He answered, That's what puzzles me,
But really I don't know, sir.*

*Got a gal up in the mountains,
She's awfully shy and meek.
She always dresses in the dark
Because the mountains peak.*

*A man stood by the river,
He was tall and lean and slim.*

*He wasn't tryin' to catch no fish,
Just teaching the worm to swim.*

The final verse is mine...
This is all I'm gonna write.
The time is drawing near,
To put away paper and pen
And go have a beer.

What does this have to do with square dancing? Nothing, but you might have fun at an after party making up verses and having people sing their own compositions. If you would like, sing the first verse after each additional verse. ✓

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RHYME TIME

I'M FREE

Don't grieve for me, for now I'm free,
I'm following the path laid for me.
I took His hand when I heard Him call,
I turned my back and left it all.

I could not stay another day,
To laugh, to love, to work or play.
Task left undone must stay that way,
I found that place at the close of day.

If my parting has left a void,
Then fill it with remembered joy.
A friendship shared, a laugh, a kiss,
Ah yes, these things, I too will miss.

Be not burdened with time of sorrow,
I wish you the sunshine of tomorrow.
My life's been full, I savored much,
Good friends, good times, a loved ones touch.

Perhaps time seemed all too brief,
Don't lengthen it now with undue grief.
Lift up your heart and share with me,
God wanted me now, He set me free.

Author Unknown

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 SG 702 - Dreaming With My Eyes Wide Open (Doug & Don)
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DATELINE

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

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

1995

JULY

0706-CANADA-Festival '95, July 6,7,8. Tr. 51, 1000 Inverness Drive, Prince George, B.C. Canada V2K 4V4. Contact FESTIVAL '95, 3158 Wallace Crescent, Prince George, B.C. Canada, V2K 3R6 or call Mike/Lorraine Pohynayko, PHONE: (604)962-2230.

0707-CANADA-29th Annual Calgary Summer SD Round-up, July 7,8,9. SAIT campus, 1301 16th AVE NW. Callers Various. Contact Hans & Ely Hartman, 620 97th Ave. S.E., Calgary, Alberta T2J 0H4 PH: 255-5246.

0714-CALIFORNIA-Fun Weekend (A-1 & A-2), July 14 & 15, Senior Center at the Fair Grounds, Grass Valley, CA. Caller D.Davis. Cuers G. & J.McFarlane. Contact Ed Hunter, 140 Cypress Hills Ln., Grass Valley, CA 95945 PH:(916)784-7107.

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, OR. 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. Call (334)343-9794.

0720-WASHINGTON-Skagit Squares Annual Fun Fare, July 20,21,22, Skagit Country 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.

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0721-PENNSYLVANIA-8th Annual Abington Allemanders Weekend, July 21 & 22, Scranton, PA. Callers The Red Boot Boys, R.Corrall, R.Leber, M.Calhahan, Cuers R. & A.Lock, F.Shilanskis. Contact J & Y Vinson, PO Box 98, Dalton, PA 18414 PH:(717)563-2452.

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 Fassett, 702 216th Ave. NE, Redmond, WA 98053, or Gaylen Sauve at (206)369-6902.

0726-CALIFORNIA-19th International Round Dance Convention, July 26,27,28,29, San Jose, CA. For info write Jerry & Sandy Adams, 5026 Howes Lane, San Jose, CA 95118.

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.

AUGUST

0804-ARIZONA-13th Ann. SQ & RD Fest., A Mountain High Event, August 4,5,6, East Flagstaff Junior High School Dome, Fourth St. & Cedar Ave. (use Fourth St. entrance for parking), Flagstaff, AZ. Callers J.Saltel, B.Dean (host caller), Cuers E. & L. Cousins. Contact Festival Chairman, Ruffles 'N Rednecks, PO Box 1606, Flagstaff, AZ 86002 PH:(602)527-0233.

0807-CANADA-42nd Annual B.C. S/D Jamboree, August 7-12, Penticton, British Columbia, Canada. For info write Claude Loiselle, Box 66, Penticton, B.C. V2A 6J9 PH:(604)493-0624 or 492-8081.

0817-GEORGIA-31st Annual Jekyl Island S/D Jamboree, August 17,18,19, Best Western Jekyl Inn, Jekyl Island, GA. Contact Bob & Vivian Bennett at (912)242-7321.

0818-IOWA-Awesome August Weekend, August 18 & 19, Civic Center, Walcott, IA. Callers T.Roper, C.Young, Cuer A.Nelson. Contact Tom Roper, Rt. 2 Box 734, Omaha, IL 62821 PH:(618-962-3102).

0824-OREGON-12th Annual SQ DA Festival, Hyatt Lake Resort, Oregon. August 24,25,26. Cslr Larry Ingber. Cuer Claude Butler. Contact Waldene Terry, 1690 Arnold Lane, Medford, OR 97501. PHONE: (503)772-9613

0825-NEW SOUTH WALES-19th NSW State S/D Convention, Gosford City Sports Centre Terrigal, August 25,26,27. Contact Ron May, PO Box 70, Gorokan, NSW 2263.

0825-WASHINGTON-Summer Festival & Salmon BBQ, August 25,26,27, Western Dance Center, Spokane, WA. Caller T.Marriner. Cuers B. & E.Funk. For info contact Bob & Claudia Amsbury, Publicity Chairman, 3727 West Heroy, Spokane, WA 99205-1817 PH:(509)328-5175. For pre-registration write Darlene & Ron Jolly, 8120 E. 1st #45, Spokane, WA 99212.

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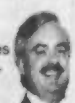
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0901-NEBRASKA-Tom & Jerry Broken Bow Weekend, September 1 & 2, City Auditorium, Broken Bow, NE. Callers T.Roper, J.Junck, Cuer D.Milner. Contact Tom Roper, Rt. 2 Box 734, Omaha, IL 62871 PH:(618)962-3102.

0901-GERMANY-European Fall RoundUp of the EAASDC/ECTA, hosted by the Happy Squares, September 1,2,3, Grossburgwedel Schulzentrum (near Hannover). Various callers. For info write to Heiner Fischle, D-30657 Hannover, Meierwiesen 34, Germany.

0901-MASSACHUSETTS-Dance-A-Rama's 25th Anniv. Labor Day Weekend, September 1,2,3, Westin & Marriott Hotels at Copley Place, Boston, MA. Featuring an outstanding cast of callers, cuers, & clogging instructors. Registration of \$37.00. Contact Carol Paris, PO Box 2277, Peabody, MA 01960-7227 PH:(617)853-0518.

0902-CALIFORNIA-Ridge Runner's 1995 3rd Annual Labor Day S/D Jubilee, September 2 & 3, The Silver Dollar Fairgrounds, Chico, CA. Callers J.Story, T.Oxendine, B.Baier, K.Garvey, Cuers K.Reid, S.& C.Parker. Chairpersons Paul Reed PH:(916)877-8143 & Ron Southworth PH:(916)877-8591.

0902-CANADA-27th Annual ASRDF Convention, September 2,3,4, Sundre, Alberta, Canada. Registration: Al & Elaine Elliott (403)748-2667 or Leopold & Josephine Langevin (403)342-0341.

0902-MONTANA-40th Annual Knothead Jamboree, September 2,3,4, West Yellowstone, MT. Callers D.Dougherty, D.Nordbye. Cuers R.& M.Francis. Contact Frank or Shirley at (406)259-8710.

0908-NEW JERSEY-New Jersey State SQ & RD Camporee, September 8,9,10, Sussex County Fairground, Augusta, NJ. Callers J.Kaltenthaler, J.Landi, B.Mabon. Cuers A.& J.Spinks, S.& W. Bradt. Contact Ria & George Pfersch, #1 Comfort Ct., Randolph, NJ 07869 PH:(201)366-6714.

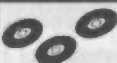
0913-SOUTH CAROLINA-1995 Myrtle Beach SQ & RD Ball, September 13,14,15,16, (the new) Convention Center, Myrtle Beach, SC. Callers T.Oxendine, J.Story, B.Newman, J.Marshall, N.Jarvis. Cuers J.& B.Pierce, R.& R.Rumble. Contact Barbara Harrelson, 1604 Grays Inn Rd., Columbia, SC 29210 PH:(803)731-4885 or FAX:(803)750-7222.

0914-PENNSYLVANIA-34th Delaware Valley Convention, September 14,15,16, Mount Airy Lodge, Mount Pocono, PA. Contact Rowland & Lois Dudley (Housing & Reg.) at (215)674-8320 or Tom & Lyn Bailey (Gen. Chairman) at (215)355-9892.

0915-COLORADO-Pikes Peak Jubilee IX SQ & RD Weekend, September 15,16,17, Holmes Jr. High School, Colorado Springs, CO. Callers W.Driver, G.Shoemake. Cuers G.& L. Krueger. Contact L. Boudreaux, 5050 Platinum Dr., Colorado Springs, CO 80918 PH:(719)593-7350.

0915-PENNSYLVANIA-26th Big D Weekend, September 15,16,17, Mountain Lake Resort, Marshals Creek, PA. With J.& F.Kaltenthaler, B.& D.Mitchell, R.& R.Wagenhoffer. For info write John & Freddie Kaltenthaler, Box 679, McCauley Ave., Pocono Pines, PA 18350 PH:(717)646-2945.

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