

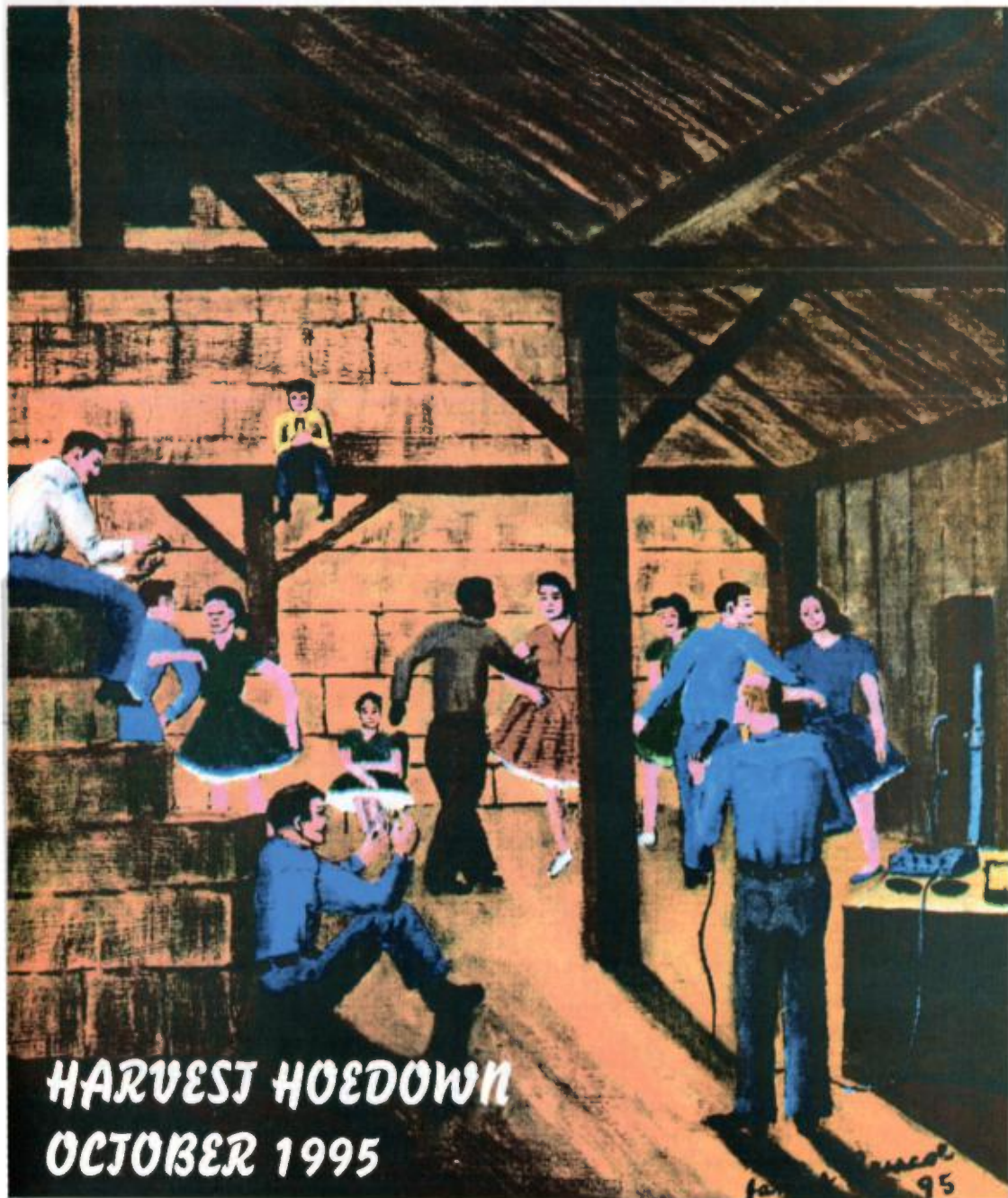


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THE INTERNATIONAL MAGAZINE
WITH THE SWINGING LINES

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Editorial Assistants

Jeanne Briscoe Phyllis Arthur
Dorothy Walker

Workshop Editors

Bob Howell Walt Cole L & S Kopman
Don Ward Jack Murtha Jim Chomondeley

Feature Writers

Harold & Lill Bausch Ed Foote
Phyllis Mugaage Mac McCullar
Stan & Cathie Burdick Bill Davis

Record Reviewers
Frank & Phyl Lehnert

Editor's NOTEBOOK

Our greatest hope is that you have a Beginner class. If you have been reading the articles in this magazine lately, you no doubt have seen that many callers are trying to soft-peddle the new dancer program. What I mean to say is they are handling them with kid-gloves. We are seeing more emphasis on Basic and Mainstream dancing, and in our opinion it's about time! This is the time to work on reviving our activity, and what better way than through a Beginner class.

I received a call from down Mesa, Arizona way with some good information regarding Beginner classes. They are alive and well. More about the program next month.

• • •

Are you overlooking the most important member in your square dance club? No, it's neither the caller nor the cuer, as good as they may be. It isn't the president of your club; not any of the officers either — even though they may be dedicated and efficient. So who does that leave? The NEWCOMER.

They are the most recent new addition to your roster. They may be a recently graduate, a transfer from another club or from many different possibilities.

We must make the NEWCOMER feel welcome. Are they being greeted sincerely? Are they being invited into your square or do



you ignore them? Do you invite them to attend a dance, a weekend or another activity with you?

It doesn't take long for the NEWCOMER to feel they are unwanted and that they don't fit into the club. They soon stop coming and who offers a friendly call asking why? Soon another potential, active member is lost.

Without question clubs must admit that NEWCOMERS don't need us, the regular members — we NEED them if our clubs are going to survive

• • •

Speaking of new dancers and newcomers, we are proud to have an original painting by James Briscoe grace our front cover. We felt it was a timely gesture for a fall 'barn dance.' Jim is offering prints of this painting. The 11" x 14" prints can be ordered through him when you call (408) 443-4371. These prints will be sold at a very nominal fee and would make fine Christmas gifts.

Our cartoon on the back cover is again by Richard Wilson. ✓



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Ken Croft
Elena de Zorda
San Francisco, CA

BY-LINE

We'd like to bring your attention to this month's Book Nook. Bob Osgood reviews a new book by **Don Armstrong** entitled **I FLEW THEM FIRST**. If you are already familiar with this man's contra expertise, you will be surprised at this enlightenment concerning Don's achievements.

Brian Hotchkies introduces his brand-new **Australian Record Label**. After acquiring J-bar-L label from the late Joe Lewis, Brian is releasing his first record called "Fond Affection."

Harold Bausch writes an enlightening article about **Callers Colleges**. This is a 'must read' article for all callers. It points out the stress one is under while trying to further the activity.

An article entitled **Square Dance Collection Donated** has information concerning the preservation of square dance documents is offered by Johnny Creel. The various attributes are housed in the Howard-Tilton Memorial Library in New Orleans, Louisiana.

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TEMPO

Jeanne Briscoe

Recently, Jim and I attended a local festival. The sound was good and the callers excellent, and we had a great time. This particular festival was well attended and consisted of Plus dancing through Challenge. However, I was unusually disturbed by the hand holds in the square. Most of the time we don't run into any kind of problem in that respect. I suppose it was due to the fact that lots of the dancers were from the Advanced or Challenge level and always met us in the square with their hands in a downward position for ocean waves. Please don't get me wrong, I don't mind using this hand hold. In fact at times it's more comfortable, but meeting seven other people in the square and wondering which way you should connect with them was sometimes a problem. Up or down, makes no difference to me, but it's that everlasting battle with fingers and nails that makes it difficult to execute the dance. I've been poked and thumb-grabbed until it becomes exasperating.

I think the worst problem comes when one grabs the thumb and hangs on like they're going to milk a cow. Many of us long-time dancers suffer from problems with our joints, arthritis

for one thing, and that can get pretty painful at times. I remember being taught to hold my hands about shoulder high and my palm down so the man could take it in his hand which is supposed to be in an upward position. I sometimes wonder if callers ever make it clear when teaching this to the new dancers, that there is a reason for such styling. The real reason for all the styling rules made, was to make square dancing more comfortable for everyone. Certainly not rules just to please one person. The constant "grab and grip" certainly doesn't lend itself to the smoothness of dancing. Styling should be taught, not only how to stand or how to swing or even slide the feet, but it should include the holding of hands. Perhaps callers should enlighten the new dancers of the possibility of the "hand-hold" dilemma, because surely it is said, "when in Rome do as the Romans do."

Just a word about our Beginner classes. If the caller will make every night a party night, s/he will no doubt keep the dancers coming back for more. It's nice to have them eating out of your hand and having a good time! ✓



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45th National Square Dance Convention San Antonio, Texas 1996

DON'T MESS WITH TEXAS - Unless you are speaking of "The 45th National" Square Dance Convention to be held in San Antonio in 1996!

The welcome mat was out as the "early birds" started arriving in San Antonio during the week of March 12 - 19 to help, plan, lead, inform and instruct people interested in preparing for the future convention. Hosts from Texas were on hand to greet and transport dancers back and forth from the airport to the hotels for our delightful stay. Their smilin' faces made us feel most welcome.

We had an enlightening tour of the dance/exhibit/seminar facilities. Surprise!! There are some halls with wooden parquet floors to dance upon... what a delight! Ya'll please remember to pack some comfortable walking shoes... 'cause there's a lot to see and do. If you don't think your feet and legs can take all the walking about (Carroll & I were there five days and walked approximately 31 miles), there are trolley cars for a quarter per person you can ride as well as a bus line that runs throughout the city.

There was an informative riding tour given. We stopped at two places - one of the restored Missions and the Chinese Gardens at the rock quarry. We would have loved to have stopped

at the Lone Star Beer Company and view the Hall of Horns & Feathers and see the other exhibits there, but that was not one of our 'stop sites.' For those who don't know about the Lone Star, please don't let it sip, uoops, slip past during your visit to San Antonio. You might want to try the sarsaparilla... they don't sell it to the public, just give it as samples to those who don't wish to sample the other beverage.

The Chinese Gardens' name was changed during WWII because it was formerly called the "Japanese Gardens." We can't wait to see the gardens in all their splendor next June.

If you've ever imagined the Alamo in your mind or viewed it during a motion picture show you probably thought of it being out in the 'middle of nowhere' - how wrong you are. I think we all tend to forget that civilization has grown up around the Alamo; this historical site is in downtown San Antonio. The historic feeling is still there, though, you just have to tune out the traffic sounds and close your eyes to the modern buildings surrounding the Alamo. And yes, they were still digging on-site for items left from the Battle of the Alamo.

NEC, we salute you in your continued efforts to see that the National Conventions are continually ongoing endeavors. Your dedica-

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tion and expertise is without equal in your efforts to ensure all goes smoothly as you guide succeeding conventions. Our breakout meetings on Saturday were well attended and very informative as to current, future and hopeful conventions.

Saturday night's dance was great. And what would be better than to start with "The San Antonio Stroll," which begins with the time he was a child in "Ole Caroline" (see, he couldn't wait for the Carolinas to host, either). The dance was well attended and the beautiful parqueted floor, which is to be the Plus hall next year, was so smooth to dance upon. Most of the dance floor will be covered with wood next year.

Nothing would be complete without trying to sell registrations from Alabama and Texas. Florida, the Carolinas and Indiana were selling their Early Bird Certificates and we had a contest to see who could contact the most people and get them registered. Well, I believe the editor of the CAROLINA CALLER took on the charge and came away with over 75% of the sales there. Many more certificates will be coming in soon. The Carolinas, after leaving San Antonio, had over 1,300 Early Birds and Florida was looking for their 1,400 before closing Saturday night.

What about the River Walk? That must have been one great lady who led the fight to not put all of the San Antonio River area underground

into pipes. She had a dream and many others believed it could happen; today the River Walk area is lined with many shops, food courts and specialty shops. It's beautiful! I'd suggest the boat ride early in your trip to get the feel of where things are and then get out and walk the River Walk area. It's well lighted and well kept. Of course, the boat ride at night is nice, too.

Remember, if you don't think you are able to walk the entire River Walk and all the rest of these places...the Alamo, the Mexican Market, Towers of America, etc., trolley cars are only twenty-five cents per person, and the bus service is about 40 cents per person. Don't miss out...register and meet us there in '96!

*Carroll/Virginia Frick, Editors/Publishers
 CAROLINA CALLER Square/Round Dance
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STRAIGHT TALK

Read all about it! "Prime Minister proclaims SQUARE DANCING CDN FOLK DANCE"! Even if the foregoing were factual, and not wishful thinking on our part, would it change anything as far as the public perception of Modern Square Dancing is concerned? In other words, is there any reason to believe that young recruits would then find our activity more attractive?

Without any shadow of a doubt, our avocation has reached an all-time low in its appeal to the younger generations. Just look around you the next time you attend an open dance; you can count on the fingers of one hand the number of dancers who **don't** have some silver in their hair! Statistics suggest the average age of square dancing couples is now approaching 70. It may be a misnomer to refer to it as a folk dance rather than on "old folks" dance. Instead of pushing for national status, I suggest we'd be well-advised to expend our available resources on promotion, targeting the Young and Restless as our hope for the future. Personally, I favor initiatives like those large, flamboyant square dance showcases held at the 1984 Commonwealth Games where Health and Participation were highlighted. Videos, with **predominantly younger participants** in colorful costumes could be disseminated to Community Channels-with a view to attracting recruits for local

RANTING & RAVING

by Ed Diotte
Ontario, Canada

Clubs, and/or Community Dance Programs. Of course, efforts to bring about 'de jure' recognition of square dancing as a national folk dance are laudable and must be pursued. It's a question of priorities. I believe that our national organizations can be co-opted into launching an all-out media blitz to sell the activity! There's no question it needs rejuvenation in the worst way; and the social and health benefits cannot be emphasized enough in any ambitious, long-term recruitment program. Youngsters today-for all their pre-occupation with sex and getting ahead-are still very much interested in choosing a healthy life style. It only remains for us to demonstrate that ours is a viable alternative, and to make it easy enough and attractive enough for them to invest their time and effort!

Paradoxically-and perhaps Providentially-the inroads attributable to Country Western dancing could be turned to our advantage, if we are flexible enough to incorporate and adapt judiciously. Dress codes and music are not insurmountable obstacles-if we are open to compromise! In my humble opinion, a win-win scenario involving the best features of both disciplines might very well result in Country Western Square Dancing becoming the **NATIONAL FOLK DANCE** of North America!

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Creative Choreography

by Lee & Steve Kopman

This month let's take a look at the advance quarterly selection "CROSS THE K." We have expanded the call after a few figures in a way you might not have considered. You can isolate "THE K" part of CROSS THE K. In this case, the center dancers Trade while the ends Turn Back. It's not hard to do and adds a little flavor to the call.

1. HEADS 1P2P
CROSS THE K
TOUCH 1/4
GIRLS RUN
CENTERS PASS THRU
SQUARE THRU BUT ON THE
3RD HAND
RIGHT & LEFT GRAND
2. HEADS PAIR OFF
SLIDE THRU
CROSS THE K
PASS THE OCEAN
SPLIT CIRCULATE
FAN THE TOP
RECYCLE
SQUARE THRU BUT ON THE
4TH HAND
LEFT ALLEMANDE
3. SIDES PASS THRU
SEPARATE AROUND ONE TO A
LINE
CROSS THE K
BOX THE GNAT
FAN THE TOP
CIRCULATE
LINEAR CYCLE
BOX THE GNAT
SQUARE CHAIN THRU
RIGHT & LEFT GRAND
4. SIDES PASS THE OCEAN
CHAIN REACTION
SWITCH THE WAVE
BEND THE LINE
CROSS THE K
AS COUPLES, SQUARE THRU
THREE
AS COUPLES, CHASE RIGHT
BOYS TRADE
CROSS THE K
SQUARE THRU BUT ON THE
4TH HAND
LEFT ALLEMANDE
5. HEADS STAR THRU & SPREAD
CROSS THE K
TOUCH 1/4
TRIPLE SCOOT
COORDINATE
CROSSOVER CIRCULATE
1/2 TAG
BOYS TRADE
PASS THE OCEAN
LOCK IT TWICE
RIGHT & LEFT GRAND
6. HEADS PASS OUT
SQUARE THRU TWO
PARTNER TRADE
CROSS THE K
PASS IN
TRIPLE STAR THRU
BOYS RUN
HINGE
EXTEND
RIGHT & LEFT GRAND



7. SIDES PASS THE OCEAN
SCOOT BACK
SPIN THE WINDMILL OUTSIDES
RIGHT
BEND THE LINE
CROSS THE K
PASS THE OCEAN
RIGHT & LEFT GRAND
8. HEADS BOX THE GNAT
SPLIT SQUARE THRU THREE
STEP & SLIDE
LEADS TRADE
CROSS THE K
LEFT ALLEMANDE
9. SIDES STAR THRU
DOUBLE PASS THRU
PEEL OFF
CROSS THE K
RIGHT & LEFT THRU
DIXIE STYLE TO A WAVE
(MIX; ROLL)
CENTERS TURN THRU
STAR THRU
CAST A SHADOW
(EXPLODE; PASS THE OCEAN)
RIGHT & LEFT GRAND
10. HEADS SQUARE THRU TWO
SQUARE THRU TWO
THE K
TOUCH 1/4
TRANSFER THE COLUMN
GIRLS RUN
SQUARE THRU TWO
RIGHT & LEFT GRAND
11. SIDES PASS THE OCEAN
EXTEND
THE K
CIRCULATE
THE K
SWING THRU
(EXPLODE; SQUARE CHAIN
THRU)
RIGHT & LEFT GRAND
12. HEADS 1P2P
DOUBLE STAR THRU
THE K
TOUCH 1/4
CHECKMATE
MINI BUSY
EXTEND
THE K
(WHEEL & DEAL; & ROLL)
SWING THRU
CIRCULATE
(EXPLODE; STAR THRU)
LEFT ALLEMANDE
13. SIDES PASS THRU
SEPARATE AROUND ONE TO A
LINE
PASS THE OCEAN
THE K
CAST A SHADOW
SCOOT & WEAVE
SWITCH THE WAVE
THE K
EXPLODE THE WAVE
STEP & SLIDE
LEADS ROLL RIGHT TO A WAVE
SLIP
RIGHT & LEFT GRAND
14. HEADS PASS THE SEA
EXTEND
THE K
MINI BUSY
CHAIN REACTION
SWING THRU
(EXPLODE; SLIDE THRU)
LEFT ALLEMANDE
15. SIDES PASS OUT
PASS OUT
THE K
BOX THE GNAT
FAN THE TOP
MOTIVATE
SPLIT CIRCULATE
1/4 THRU
RIGHT & LEFT GRAND
16. HEADS 1P2P
SQUARE THRU THREE
THE K
AS COUPLES, TOUCH 1/4
(MINI BUSY; BOYS ROLL)
DIAMOND CIRCULATE
CUT THE DIAMOND
(SLIP; SLIDE)
RIGHT & LEFT GRAND



THE KOREO KORNERby Steve

Let's take another look at cross the K from a position you might not have considered. Remember, the definition is CROSS TRAIL THRU, CENTERS TRADE, ENDS TURN BACK.

HEADS SQUARE THRU TWO CROSS THE K THEN:

- | | |
|--|--|
| <ol style="list-style-type: none"> 1. Touch 1/4
Split Circulate
Acey Deucey
Right & Left Grand 2. Pass the Ocean
Boys Run
WORKING GRAND 1/2 tag THE
BIG LINE
Split Counter Rotate
Hinge
Extend
Right & Left Grand 3. Pass & Roll
Inroll Circulate
Split Circulate
Switch to a Diamond
Flip the Diamond
Right & Left Grand | <ol style="list-style-type: none"> 4. Pass the Ocean
GRAND Swing Thru
Lockit
Scoot & Weave
Swing Thru
Right & Left Grand 5. (Pass In; Boys Roll)
Split Square Thru Three
Clover & [Spin the Top]
Chain Reaction
Swing Thru
Scoot Back
Right & Left Grand |
|--|--|

It's not too early to book Lee and Steve Kopman's Callers School August 23-25, 1996, in Knoxville, Tennessee.

Thanks to all the callers who attended this year!! We hope you enjoyed it as much as we did. ✓

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Calling Tips

by
Harold Bausch
Fremont, Nebraska

OBSERVATIONS

After more than 40 years of calling square dances I have strong opinions on what is good, or not good, for square dancing. The success of callers, and of clubs is so dependent on both the caller and the dancers enjoying themselves. I encourage callers to become a part of the crowd. You are not there just to move dancers through the calls, you are there to join the fun!

It is important that you get acquainted with the dancers, talk to them, listen to them, joke with them. If you call regularly for a club, try to know the names of the members, and use those names. Let them know you enjoy being with them. Let them know that square dancing is a hobby, something to be enjoyed and not something to do with no errors. Mistakes often are enjoyable and cause laughter. To make a mistake is no disgrace, either for the dancer or the caller.

Square dancing did not become such a huge success by being complicated. The complicated dances were brought on by callers trying to

impress the dancers. In fact most of the problems we do have were brought on by callers trying to impress other callers and long time dancers. Sure, a small percent of the dancers encouraged callers to become more challenging, but we callers often used poor judgment in carrying it too far.

Listen to callers talking together and you will hear them trying to impress one another with the complicated calls they have mastered. Nine out of ten dancers couldn't care less.

The caller who can keep dancers smiling and laughing is going to be a success even if he is not the most experienced. The caller who is dancing around on the stage and having a good time, is a caller that will be booked back. Most dancers don't want to be impressed, they want to be entertained.

In recent years I have turned down offers to call Advanced dances. I believe calling dances only 10% of the dancers can dance does more harm than good. I had been booking such dances and even had an Advanced club. No more. Now I give up those bookings gladly and feel I am contributing to the betterment of square dancing. Square dancing should be for everyone, not a select few. The most important part of square dancing are the friends we gain, the friends we share happiness with, the friends we care about and who care about us.

I want to learn more and more about calls, about methods of calling, more good singing calls. But most of all, I want to learn how to make a crowd of dancers have a good time. ✓



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BREADLINE

by
Dorothy Walker

I'd like to share a recipe I acquired from my daughters' teachers when they were in the third grade. We made it in class (two classes were combined for this treat...we had a blast!), and the students who said they would *never* eat anything that had onions or mushrooms in it — did!

This dish is not only appropriate to serve at a pot luck or after party in October, but makes a fitting dish for the Thanksgiving season as well. Those of you who don't have to watch their weight (or don't care to) will be happy to know it isn't a low calorie recipe. Have fun with it and let me know what you think.

DINNER IN A PUMPKIN

Ingredients

- 1 medium pumpkin (7-9 lbs.)
 - 1 onion, chopped
 - 2 Tablespoons vegetable oil
 - 1 1/2-2 lbs. ground beef
 - 2 Tablespoons soy sauce
 - 2 Tablespoons brown sugar
 - 1 4 oz. can mushroom pieces
 - 1/2 Cup chicken broth
 - 1 10 3/4 oz. can cream of chicken soup
 - 1 1/2 Cups cooked rice (we used instant rice instead)
 - 1 8 oz. can sliced water chestnuts, drained
- Salt and pepper to taste

Cut off top of pumpkin and clean thoroughly. Set aside. In large skillet, sauté onion in oil until tender. Crumble meat and brown; drain. Stir in soy sauce, brown sugar, mushrooms, broth and soup. Bring to a boil. Lower heat. Simmer 10 minutes. Add cooked rice and water chestnuts. Simmer 5 minutes.

Spoon mixture into cleaned pumpkin shell. Replace top and put entire pumpkin on a baking sheet and bake for 1 hour in preheated 350 degree oven or until inside of pumpkin is tender. Put pumpkin on a serving plate. Remove lid and serve. ✓



BOOK NOOK

I Flew Them First: A Test Pilot's Story

by Don Armstrong

Published by: Champlin Fighter Museum Press, Falcon Field, Mesa, AZ 85215. Soft bound, 9" x 11", 156 pp, 86 b&w aircraft photos, 67 exhibits and diagrams, \$24.95 plus \$4.50 shipping and handling.

When, in the course of one's activities, we find that a friend we have known for years as a caller, an authority in the field of contras and a charter member of the International Association of Square Dance Callers has reached fame in a different field completely separate from the world of square dancing, we can't help but be interested.

I've known Don Armstrong for almost four and a half decades, traveled overseas with him on square dance tours, worked with him on the staff of square dance vacation institutes and published his *Caller/Teacher Manual for Contras* and now I discover that Don is one of the nation's most celebrated Test Pilots.

In his new book *I Flew Them First*, we learn what it means to get into the cockpit of a fighter plane and fly it for the first time. Included in the impressive list of aircraft Don had tested are such familiar names as the Curtiss P-40, Republic's P-47 Thunderbolt, the Douglas A-20 Havoc and A-26 Invader, Grumman's F9F-2 Panther Jet, and the most powerful, single-engine, propeller-driven airplane in the world—the

amazing F2G Super Corsair. Don's airborne career also included the experience of flying many of England's famous planes—including the Spitfire—as well as Germany's Messerschmitt Bf 109 and Focke-Wulf Fw 190 and Japan's Mitsubishi Zeke/Zero. From Jennys to jets, he flew over 160 different planes in his forty-two years of active flying!

This is not only a story of flying. A chapter—*A Time to Dance*—tells us about the other Don Armstrong—the one who calls and dances. In his words, Don explains, "To tell my story without including more than just an occasional reference to folk dancing or square dancing did not seem apropos, since dancing always coexisted with my flying. Chronologically, I was flying before starting to dance. But, from my teens until today, forty years after retiring as a test pilot, there has never been a prolonged period that I was not dancing or teaching/calling dances on a professional basis."

You'll get a boot out of this book. I have. In a way you'll experience the thrills (and chills) of flying these fantastic aircraft, of parachuting from a plane that literally came apart in a dive, of crashing on fires...and then immediately flying again...and again...

Reviewed by Bob Osgood

Editor's note: Personally inscribed, signed copies are available from Don by writing him at Box 874, Canon City, CO 81215. ✓

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CHANGES TO THE ADVANCED LIST

Every two years the content of the Callerlab A-1 and A-2 lists are voted on by members of the CALLERLAB Advanced Committee. In the voting recently concluded, three calls were added, one call was dropped and one call was moved. Here are the changes along with my thoughts on each.

Reverse Swap Around was added to A-1. This is a very simple call, easily learned by the dancers once they know Swap Around. Some dancers say that Swap Around is not smooth, yet I see it danced smoothly the majority of the time. One reason Swap Around sometimes does not dance smoothly is that callers do not precede it with a call that will let dancers flow smoothly into the Swap Around. Also, people who get lost easily will get lost on this call, and then they blame the call instead of recognizing their ability. If the call is presented in a fun manner by the caller, the dancers laugh and have a great time with it.

Pass the Sea was moved from A-2 to A-1. This was a logical move. The call is quite easy, so there was no reason to have to wait until A-2 before it could be introduced.

Beaus and Belles Concept was added to A-2. This is logical, because at Advanced we begin to learn the true definitions of calls, and

by
Ed Foote



true definitions are rarely based on sex. This concept was on the Advanced list for a while, but then it was moved to C-1 because some callers felt it required too much "thinking." I always had more faith in the dancers' mental capabilities, especially with an easy concept such as this that is so necessary for knowing definitions.

All 8 Concept was added to A-2. This is in addition to the All 4 Couples Concept, which has been on the A-2 list for a long time. Examples of "All 8" calls are All 8 Swing Thru, All 8 Switch the Wave and All 8 Mix. Of course, we have All 8 Spin the Top at Plus. Adding "All 8" was a logical addition, since callers have been using all these calls for some time.

Arky Star Thru was dropped from A-2. Hallelujah - it's about time! Arky is an outmoded concept, and all Arky calls were dropped from Advanced six years ago. This call remained only because they forgot to put it on the ballot when the other Arky calls were dropped. Most callers do not know what Arky really means, so the call was used incorrectly all the time. In addition, the call did not dance smoothly. The same result of the call is easily achieved by either calling Pass In (from 8 chain thru) or Pass Thru - Quarter In (from facing lines). ✓

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RHYME TIME

THERE'S ONE IN EVERY CLASS; A CALLER'S LAMENT

By Jim Schnabel
Alexandria, Virginia

You peg him right off on opening night,
You guess that he's trouble and it turns out
you're right.
His confidence shows as he steps in the door,
Informing the others, "I've done this before."
But from the first Basic you try to present,
You're obviously not getting through to this
gent.

He Boxes the Gnat with both of his hands,
Then he uses his Right for his Left Alle-
mande.
You might as well skip the old Do-Pas-So.
To him this just means "Which Way Did
They Go?"
When the Four Ladies Chain he's right there
in the middle,
Breaking things up to the tune of the fiddle.

He blithely ignores all rhythm and beat.
Any square that he's in has nine left feet.
When he swings all you see is a frightening
blur,
And all you can do is feel sorry for her.
His corner is always the first girl he can
reach.
He's hopelessly hopeless-the One you can't
teach.



But he's got a big grin as wide as a door.
He whoops and he stomps and he hollers for
more.
He's the first man on deck when there's
work to be done.
And the nights that he's absent there's a lit-
tle less fun.
And he's firmly convinced that since you
are his,
You are without doubt the best Caller there
is.

So you work and you struggle 'til your pa-
tience is gone,
And pray for the night when his light will
come on.

*Author's note: Since I began calling in 1956,
I have taught a lot of people to square dance. I
believe that any caller will relate to the (above)
verse as well as to the statement by the late,
great caller, Ed Gilmore, who once said, "I've
never met a person who couldn't learn to
Square Dance. But I've met some I couldn't
teach."*

SOUVENIR By Maureen Cannon

October was a spendthrift
And, giddier than most,
She spilled her bounty everywhere,
Then vanished. Now her ghost,
November-born and frugal,
Is -briefly- all that's left.
One solitary Yellow leaf
Against a branch. Bereft.

Good Housekeeping Nov. 1992



TO A "SOOR PUSS"

I know it really irks you
 Everytime I goof
 But must you frown & pucker
 And act so darned aloof?

I know I try your patience
 Tho I try with might & main
 But when you look so sour,
 You make me goof again!

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Marriage is that relation between man and woman in which the independence is equal, the dependence is mutual and the obligation reciprocal.

—Louis Anspacher



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ODE TO BEGINNERS

By Helen A. Peugh

Happy Huggers

Klamath Falls, Oregon

You have such big questioning eyes
As for the first lesson you arrive.
You look around and see all the hug'in
You don't want to be involved in a mug'in.

Sandals the ladies are asked not to wear
Stepped on toes hurt more when they're bare.
Men are to wear shirts with long sleeves
All the pretty ladies you want to please.

The caller says come out and dance
But you are sure you can't prance.
Make one big circle side by side
Boy-girl, boy-girl follow the tide.

Circle to the left and to the right
Now turn and face the lady behind
Smile now and bow and be real kind.
Stretch out your hand to shake.
Use the left and make no mistake

Take her by the arm and turn all the way
'round

Where you started is where you are bound.
You have completed an Allemande left
You are going to make it, that's a sure bet.

Now you are dancing all 'round the floor
and no longer looking for the door.
Little by little your confidence grows
Now you are thinking of Square Dance
clothes.

Was that Spin the Top or Spin Chain thru?
Oh dear me what will you do?
With Cross Trail Thru the man goes right
Hope you don't collide with all your might.

The call was for a Cloverleaf
You made it, what a relief,
Your ability grows week by week
Now other dances to go to you seek.

Look, (soon you will be able) to dance Main-
stream!

And, it isn't just a wild dream!

As you graduate tonight (next Spring??)

You know Square Dancing is a delight! ✓

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NOTES

FROM A

by
Mac McCullar

VETERAN CALLER

Recently, I attended a class reunion at the University of New Mexico in Albuquerque—I can still spell it—and found many of my classmates very active and doing well, although I must admit that some of them are showing age with snow white hair and road map wrinkled faces. I haven't noticed those things in myself, of course. Having just celebrated my 42nd birthday again, I choose not to remember how many times. I picked forty-two as a permanent age and will stick with it.

I looked in on a couple of club square dances, as well as an annual area weekend type dance during September, and I found the majority of the dancers were in the over fifty age group. What was more disturbing—there were very few new dancers. The majority on the floor had been dancing more than five years and some even thirty-five or forty years. That is a huge plus, because these are the clubs' foundations and they will be relied upon to get out and recruit new dancers. Now I ask, what is going to happen as time takes its toll of these older dancers? Unless we do a better job of recruiting, the future of square dancing may not be so bright.

Taking a look at the callers, which numbered about twenty, all were over fifty years old, well experienced, and doing a professional journeyman's job. But there again, not one new caller

among them. In order to perpetuate our hobby it is most important to have new callers in training and new dancers to teach.

In our haste to advance we sometimes lose sight of the basic human expectations and requirements pushing aside the courtesies developed through the years. Step back, take a look, reload and above all, humanize our actions. Appeal to the non dancer who is looking for courtesy, companionship and some challenge, together with fun and lasting friendships.

These are the square dancers of the future. They are out there, but you the current dancer must seek them out, bring them to a class and remain with them to assure that it is a great place to be spending that precious recreational time. Remember, you are competing with TV, bowling, etc., as well as other types of clubs and organizations. Our new recruits must be shown that square dancing is a more acceptable way to have fun and enjoy. You, the experienced dancer and caller can make it that way.

A salute to Keith Davis of Oriskany, New York, in the Mohawk Valley, who at 83 years young still teaches square dancing at a senior center, plays tuba in a community band and reads music but loves to play "by ear" with other musicians who can do so. Keep up the good work Keith! ✓

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SQUARE DANCE VIDEO FOR CHINA NEEDED

By Rev. Elyn MacInnis



It started on a bouncy school bus careening its way from Nanjing, China, to a small town where a math Olympics was being held. We were on our way to perform at an awards ceremony that was being filmed for national television. My two (American) daughters who sing Chinese opera and do comic dialogues were to participate, so I went with them. The bus was filled with other performers, all children, including the Nanjing Ballroom Dancing Troupe, a group that has won gold medals internationally. The coach leaned over and yelled over the roar of the bus and all the children, "Do you like to dance?"

"I have five feet," I replied.

"What kind of dancing do you like to watch?"

My brain moved into overdrive. I do not like most dancing, but I have always loved the feeling of a community square dance, and what wonderful communication and joy happens in the dance.

"American Square Dancing," I said. As I described a square dance, his eyes got more and more thoughtful, and the project was born right there, in Jintan Town in Jiangsu Province, a town famous for its mathematicians!

That was in May, and by June I had reached Gordon Goss, and a parcel of books and videos made its way (thank you, Gordon) to Nanjing, where we were busy teaching the

basic moves (from a book) to a group of 16 children. Having the right music certainly did make a difference! In two lessons they had learned Hot Time in the Old Town Tonight and Texas Star, and were putting their heads together to try to figure out how to juice up square dancing to make it more lively for television. I told them when I came home that I would do some research on this, and find out all about clogging and exhibition square dancing. John Sanborn suggested I find people who have home videos of exhibition dancing, both square and clogging, or perhaps a video done at a National Square Dance Convention.

This troupe wants to take Square Dancing as their performance to China's most-watched television program, the Chinese New Year Gala on New Year's Eve in January 1996, so they need a lively, show-stopping, foot-stomping routine. Can you help?

If you have a tape of this nature, amateur video or otherwise, we would deeply appreciate it if you would sent it to:

Rev. Elyn MacInnis
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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.

MEMORIAL WREATHS, POEM PAY TRIBUTE TO ELVA DODGE

Florida

The following item was sent to us from Anneita Gilbourn, Chattahoochee, Florida. The wreaths (below) were designed by Anneita and the poem was written by one of their club members Wilma W. Scofield. It is a true obituary of Elva Dodge, wife of Bob Dodge, First Vice President of Northwest Florida Square and Round Dance Association.



Square and Round Dancers' Memorial Wreath

ELVA

Her face aglow with cheerfulness
She danced into our square
Her eyes a twinkling, laughing, winking
Lighting your square.

Her smile so bright with happiness
She promenaded round
Her gentle voice, her heart so warm
A friend in every square.

But with the spring of Ninety-five
Came sickness over her
And though her feet no longer danced
Her heart still do-sa-do'd

Then July eleven, Ninety-five
A Tuesday afternoon
The angels came and gave her wings
To swing into the sky.

With a twinkle and a yellow rock
She do-sa-do'd away
She went away to join the square
Awaiting in the sky.

Now late at night up in the sky
You see a dancing star
She's swinging with her face aglow
Square dancing in the sky.

RENEWING OLD FRIENDSHIPS AT THE NATIONAL

North Carolina

Traveling and dancing abroad have opened up new vistas of friendship for a retired Tar Heel couple who recently returned from Holland, their native country. Last spring John and Wilma Schoenmaker of Huntersville, North Carolina, were in Holland for the observance of the 50th anniversary of the end of World War II in Europe. While there, they participated in the Annual Flower Parade in Lesse, as well as the 1995 Flower Dance in Haarlem. Dutch callers at the latter event were Wil Stans and Maarten Weyers. American caller Marlin Hull of Mesa, Arizona, also contributed to a fun time for the dancers at this event. This trip was the first abroad for Marlin, who was impressed "by the quality of dancing and hospitality" shown by European dancers.

One of the Dutch couples John and Wilma met in Haarlem was Ron and Corrie van Dyk, who informed them of their plans to attend the 44th National Convention in Birmingham. Not surprisingly, John and Wilma found their way to the Netherlands' sign as dancers assembled for the outdoor Parade of States across the street from the Birmingham-Jefferson Civic Center. There they renewed their acquaintance with the van Dyks and had their photo taken as a foursome by a Japanese caller who was nearby. As John observes, "We always make it our business at a national convention to see if there are any foreign dancers we may recognize from our travels abroad."

With their recent appointment as hospitality directors for international dancers at the 47th National Convention to be held in Charlotte in 1998, getting to know dancers and callers from

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other nations will be important for the Schoenmakers, who emigrated to the U.S. from Holland in 1950.

John and Wilma joined the square dancing fraternity in 1983 when they retired from farming in upstate New York and moved to North Carolina. In their own words, "We fell in love with this form of dancing, which has enriched our lives in many ways." Since then the couple has attended ten national conventions as well as being active in their local club.

Of the many badges they have earned as square dancers, perhaps the one most treasured



International friends Ron & Corrie van Dyk of Holland (left) and John & Wilma Shoenmaker of, Huntersville, N.C., renewed acquaintances at the 44th NSDC in Birmingham, Ala., just prior to the Parade of States.

by the amiable couple is inscribed "Danced Behind the Iron Curtain." They received this badge in East Berlin, Germany, shortly before the wall separating East and West Berlin came down in the late 1980s. Their travel abroad included a trip to the World Square Dancing Convention in The Hague, Netherlands, in 1994.

*John Schoenmaker of Huntersville, N.C.
& Al Stewart of Greensboro, N. C.*

CAROLINIANS HONOR CHARTER MEMBER

North Carolina

The Carolinians, a club from Greensboro, N. C., observed a signal occasion July 31st when it honored one of its charter members. The honoree was 90 year old G. O. "Buck" Mann, who still dances almost every Monday night with fellow club members and caller Cleo Barker.

Several members of the Mann clan were present at this tribute to the Tar Heel state's oldest dancer. These included Buck's wife of 62 years, Ruth, daughter Barbara Lucas of Asheville, granddaughter Paula Jackson and husband Don, Renee Jackson, great granddaughter and Debbie Elliott, granddaughter. Renee, 11,

was the youngest person present (all pictured below).

Club president Emily Smith, told the 61 dancers and guests who attended, "We honor a loyal member who has been an inspiration to all of us." She presented Mann with a framed certificate of honorary club membership.

Club member Don Moore, who became a



Members of the Mann clan represent three generations.

Photo by Al Stewart

Square dancer under Mann's influence in the '70s, presented a plaque to the honoree. Inscribed on this plaque were these words, "In

recognition and appreciation for his dedication to the Carolinians Club for the past 24 years."

Other charter members recognized by Smith were Virginia Parrish, Clara Phillips, Barbara Stulz and Bill Lee. In addition, Mack Kernodle, the club's second caller and his wife Nina, were recognized for their contribution to the Carolinians. Kernodle, now retired, called two tips during the evening.

Midway during this special occasion everyone took a break to enjoy delicious "square dance" food brought by club members. Center-piece of the dessert table was a cake with blue and white icing inscribed, "Buck."

Buck expressed appreciation to club members for their recognition of him and told this reporter, "I intend to continue dancing as long as I'm physically able." He and Ruth still ballroom dance as well.

A graduate of Elon College, Buck coached in his early years and taught industrial arts in the Greensboro school system until his retirement.

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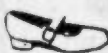
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	33	X	X	X	X	X	X		
	34	X	X	X	X	X	X	X	
	35	X	X	X	X	X	X	X	X
	36					X	X	X	X

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CARTOON REFLECTS REAL LIFE

West Virginia

Joe Allen from Princeton, W. Va, has been a caller for the past 12 years. On June 15, 1995, he fell from a scaffold while painting and broke the heel of his left foot. The incident was so precisely coupled with the cartoon on the back of the July 1995 issue of ASD, that he sent this photo, below (taken by one of Circle Eights' dancers at Pearisburgh) along to us. Joe was very amused, as was his dancers.



PALOUSE PROMENADERS

MAKE IT A "MINI VACATION"

Idaho

In your May 1995 issue you wrote in People/Events about a club in West Monroe, Louisiana, and how they were keeping square dancing alive by not quitting. Let me tell you about a Northwest club that keeps things hopping.

The Palouse Promenaders Square and Round Dance Club of Moscow, Idaho, are not about to let their favorite pastime die. With an excellent club caller and cuer they have dancers interested in spreading the enthusiasm. Along with the dance season of October to June, they keep very active during the summer. Various dances in the area find two or more squares of Promenader dancers. Area II dances are like a magnet to this club; supporting their area is very important to them. Summer is a must for visiting other clubs. The three biggy area dances for the Palouse Promenaders are the Freeman Creek Hootenanny, Rainy Day Bridge Dance and Camp Grizzly. You will find 15 or more RVer's, plus drop-in dancers attending. Many just call it a "Mini Vacation" and stay for more days visiting with other dancers. These, as well as our

own picnic, ice cream social, various demo dances and county fairs, keep us busy and happy. What better way to spread the word!

Our dancers, seasoned and new, remain interested in square and round dancing all year round and are always promoting our pastime. We also are eager to follow our caller and cuer as they visit other clubs in and out of the area as guest caller and cuer.

Palouse Promenaders, along with other area dancers, are someplace all year round. In October a group will be going to Branson, Missouri, with caller Don Crisp and wife Rena as tour guides. Always having fun and putting out the word on square and round dancing.

*Eileen Hall, Past Club Co-President
Moscow, Idaho ✓*



Bruce Williamson



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Classic

Dream Awhile
Adios
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Love Potion #9 (Anderson)
5. Nosotros (Moore)
6. The Children (Barton)
7. If You (Moore)
Living A Lie (Christmas)
8. Rachel's Song (Stairwalt)
9. Symphony (Slater)
10. Laurann (Preskitt)
Marie (Lawson)
Watching the Night (Moore)

Roundalab ROQ:

Phase II—Tweedle Dee Two Step
(Molitoris)

Phase III—Waltz With Me
(Lawson)

Phase IV—Perhaps
(Easterday)

Phase V—No Selection Made

Phase VI—Smoke Gets In Your Eyes
(Rumble)

ROUNDALAB

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Phase II

All Night
Baby O'Mine
Birth of the Blues
Buffy
Could I Have This Dance
Dancing Shadows
Frenchy Brown
Feelin'
Good Ol' Girls
Green Door
Hold Me +1
Hot Lips
Houston
Hush
Jacalyn's Waltz
Kon Tiki
Little White Moon
Maria Rumba +1
Mexicali Rose
My Love +1
Neapolitan Waltz
New York, New York
Pearly Shells
Piano Roll Waltz
Roses for Elizabeth
Shiek of Araby +1
Spaghetti Rag
Street Fair
Take One Step +1
Tips of My Fingers
Very Smooth +1
Walk Right Back +1

Phase III

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

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

Phase IV

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

Phase V


Hawaiian Wedding Song
Lovely Lady +2
Maria Elena
Para Esto +1
Riviere de Lune +1
Send Her Roses
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HEMLINE



by Phyllis Mugrage

You've taken your measurements according to the instructions given in last month's article. Now what do you do with them? First, measure the pattern and see where the differences are. Following are alterations to make for different types of problems.

Low Bust-Reposition bust dart and the front dart downward as seen by the dotted lines on Figure A.

Flat Bust-Make a small tuck horizontally across pattern. Decrease size of armhole slightly. Ease in sleeve. See Figure B.

Hollow Chest-Make small dart horizontally across pattern, tapering toward sleeve. Straighten edge and armhole of pattern as shown in Figure C.

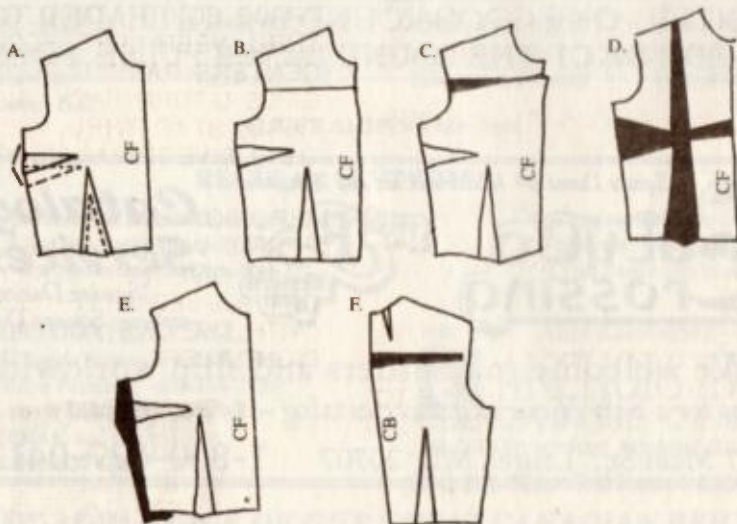
Large Bust-Cut and spread pattern through darts the required amount, pin to another piece

of paper, make darts deeper in proportion. See Figure D.

Bulge at Underarm-Add pattern at front and back underarm and lengthen at waistline. Make a deeper and larger underarm dart. Add amount to sleeve also. See Figure E.

Rounded Back-Cut across pattern at point where curve is most pronounced and spread necessary amount. Pin to paper, straighten center back edge and take up small dart at neckline. See Figure F.

For those of you who are having trouble knowing what size dart to make for your bra cup size, I have a pattern sheet I would be glad to share if you would send a self-addressed, stamped envelope with the request to my address (below).



You may write Phyllis at 485 Lois Lane, Sedro-Woolley, WA 92884



P.S. MS/QS

by Walt Cole



TIMING'S THE THING:

INTRO:

RIGHT & LEFT THRU _____

COUPLES CIRC U LATE _____

_____ TRADE _____

AL LEMANDE LEFT _____

: HEADS POM EN ADE HALF
: IN TO THE MIDDLE & SQUARE THRU
:
: _____ VEER LEFT
: HALF TAG _____
: AND ROLL PASS THRU
: _____ PROM EN ADE
:
: HEADS PROM EN ADE HALF

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SWING THRU, CENTERS CROSS-FOLD, PASS THRU, U-TURN BACK.

TOUCH 1/4, SPLIT CIRCULATE, SINGLE HINGE, ENDS CROSS-FOLD.

PASS THE OCEAN, FAN THE TOP, ENDS CROSS-FOLD.

SWING THRU, GIRLS CROSS-FOLD, BOX THE GNAT, RIGHT 7 LEFT THRU.

SWING THRU, SCOOT BACK, ENDS CROSS-FOLD.

LINE TO LINE (ZEROS) WITH CROSS-FOLD

PASS THE OCEAN, GIRLS TRADE, BOYS CROSS-FOLD, SLIDE THRU.

PASS THE OCEAN, BOYS CROSS-FOLD, SLIDE THRU, REVERSE THE FLUTTERWHEEL.

SPIN THE TOP, SCOOT BACK, BOYS CROSS-FOLD, SLIDE THRU.

RIGHT & LEFT THRU, DIXIE STYLE TO AN OCEAN WAVE, BOYS CROSS-FOLD, SLIDE THRU.

THE BASIC PROGRAM

G-NATS

ZERO LINE: RIGHT & LEFT THRU, LADIES CHAIN, CHAIN BACK, STAR THRU, BOX THE GNAT, GRAND RIGHT & LEFT.

STATIC SQUARE: HEADS BOX THE GNAT, PULL BY, SEPARATE AROUND ONE TO A LINE, STAR THRU, DIVE THRU, SQUARE THRU 3/4, LA.

ZERO BOX: SWING THRU, BOYS TRADE, BOX THE GNAT, RIGHT & LEFT THRU, VEER LEFT, FERRIS WHEEL, CENTERS PASS THRU, TOUCH 1/4, GIRLS U-TURN BACK, RIGHT & LEFT THRU, STAR THRU, RIGHT & LEFT THRU, DIVE THRU, SQUARE THRU 3/4, LA.

ZERO BOX: SWING THRU, BOYS RUN, FERRIS WHEEL, VEER LEFT, VEER RIGHT, DIVE THRU, STAR THRU 7 BACK OUT, ALL SEPARATE & BOX THE GNAT (WITH THE ONE YOU MEET), GRAND RIGHT & LEFT.



THE MAINSTREAM PROGRAM INTERESTING

ZERO BOX: TOUCH 1/4, SCOOT BACK, BOYS RUN, PASS THRU, TAG THE LINE, CLOVERLEAF, CENTERS TURN THRU, SPLIT THE OUTSIDES AROUND ONE TO A LINE, LA.

STATIC SQUARE: HEADS STAR THRU, DOUBLE PASS THRU, PEEL OFF, ENDS FOLD, TOUCH 1/4, CENTERS TRADE, SCOOT BACK, BOYS RUN, STAR THRU, PASS THRU, TRADE BY, LA.

ZERO LINE: PASS THRU, WHEEL & DEAL, DOUBLE PASS THRU, CENTERS IN, CAST OFF 3/4, PASS THRU, CENTERS CROSS-RUN, NEW ENDS STAR THRU, CENTERS PARTNER TAG, SWING THRU, BOYS RUN, BEND THE LINE, CROSS-TRAIL THRU, LA.

ZERO LINE: PASS THRU, CENTERS CROSS-RUN, NEW CENTERS PARTNER TRADE, CENTERS SQUARE THRU, ENDS STAR THRU, CENTERS IN, CAST OFF 3/4, CENTERS SQUARE THRU, ENDS STAR THRU, ALL PASS THRU, LA.

ZERO LINE: PASS THRU, TAG THE LINE-IN, PASS THRU, CENTERS CROSS-RUN, NEW CENTERS CROSS-RUN, BOX THE GNAT, FAN THE TOP, RECYCLE, SQUARE THRU 3/4, LA.

ZERO LINE: PASS THRU, WHEEL & DEAL, DOUBLE PASS THRU, CENTERS IN, CENTERS CROSS-RUN, NEW CENTERS CROSS-FOLD, STAR THRU, DOUBLE PASS THRU, CLOVERLEAF, ZOOM, SWING THRU, TURN THRU, LA.

STATIC SQUARE: HEADS LEAD RIGHT, PASS THE OCEAN, SPIN THE TOP, GRAND RIGHT & LEFT.

STANDARD

STATIC SQUARE: HEADS STAR THRU, DOUBLE PASS THRU, CLOVERLEAF, ZOOM, CENTERS TOUCH 1/4, WALK 7 DODGE & CLOVERLEAF, CENTERS PASS THRU, DO SA DO (WAVE), RECYCLE, SQUARE THRU 3/4, LA.

ZERO BOX (WAVE): BOYS CIRCULATE, GIRLS TRADE, SWING THRU, GIRLS CIRCULATE, BOYS TRADE, BOYS RUN, BOYS CIRCULATE, GIRLS TRADE, TAG THE LINE-RIGHT, GIRLS CIRCULATE, BOYS TRADE, BOYS CROSS-RUN, GIRLS TRADE, WHEEL & DEAL, LA.

ZERO LINE: PASS THE OCEAN, GIRLS TRADE, SWING THRU, BOYS RUN, 1/2 TAG THE LINE, SCOOT BACK, BOYS RUN, PASS THE OCEAN, SWING THRU, TURN THRU, LA.

DIXIE STYLE

ZERO BOX: SWING THRU, SPIN THE TOP, RIGHT & LEFT THRU, DIXIE STYLE TO AN OCEAN WAVE, BOYS TRADE, LEFT SWING THRU, GIRLS RUN, WHEEL & DEAL, DIVE THRU, SQUARE THRU 3/4, LA.

Walt Cole is Past Chairman of LEGACY, Charter Member of CONTRALAB, Member (1975) of CALLERLAB and Charter Member of ROUNDALAB. ✓



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Harlingen, TX 78552)
Record: Roper 224 Rumba (Flip side of Rumba Rhapsody)
Speed: 45 RPM
Phase III+2
Sequence: Intro A B A C B C END (opposite footwork unless noted)

INTRODUCTION

- 1-4 **WAIT;; BFLY SIDEWALK 6;;**
1-4 W; W; bfly Sd L, Cl R, Sd L,-; Cl R, Sd L, Cl R,-;
5-8 **FENCELINE; SIDEWALK 6 RLOD;; FENCE LINE;**
5-8 XLiF lunge, Rec R, Sd L,-; Sd R, Cl L, Sd R,-; Cl L, Sd R, Cl L,-; (RLOD) XRiF lunge, Rec L, Sd R,-;

PART A

- 1-6 **BASIC;; NEW YORKERS EACH WAY;; TIME STEPS;;**
1-2 fwd L, rec R, sd L,-; bk R, rec L, sd R,-;
3-4 thru L, rec R to fc, sd L,-; thru R, rec L to fc, sd R,-;
5-6 XLiB, rec R, sd L,-; XRiB, rec L, sd R,-; (both cross in back)
7-8 **CUCARACHA; WHIP; COH BFLY**
7-8 Sd L, rec R, cl L,-; Bk R trn, rec L, sd R,-; COH
9-14 **BASIC;; NEW WORKERS EACH WAY;; TIME STEPS;;**
9-10 fwd L, rec R, sd L,-; bk R, rec L, sd R,-;
11-12 thru L, rec R to fc, sd L,-; thru R, rec L to fc, sd R,-;
13-14 XLiB, rec R, sd L,-; XRiB, rec L, sd R,-; (both cross in back)
15-16 **CUCARACHA; WHIP; BFLY**
15-16 Sd L, rec R, cl L,-; Bk R trn, rec L, sd R,-; BFLY (lady crosses left of man trng 1/2 lf)

PART B

- 1-4 **FULL ALEMANA;; LARIAT 6;; BFLY**
1-2 fwd L, rec R, cl L,-; bk R, rec L, sd R,-; (lady Bk R, rec L, sd R,-; fwd L trng Rf, Fwd R cont trn, sd L,-)
3-4 (in place) Stp L, stp R, stp L,-; Stp R, stp L, stp R,-; (lady circle man clockwise fwd R, fwd L, fwd R,-; fwd L, fwd R, fwd L,-; Bfly wall)
5-8 **SHOULDER TO SHOULDER;; TWO STEP EACH WAY BFLY;;**
5-6 rk fwd L scar, rec R, sd L,-; rk fwd R bjo, rec L, sd R,-;
7-8 Sd L, cl R, Sd L, -LOD; Sd R, cl L, sd R,-RLOD;

PART C

- 1-8 **CHASE;;; HAND TO HAND;; CUCARACHAS;;**
1-4 fwd L trn, rec R, fwd L,-; fwd R trn, rec L, fwd R,-; fwd L, rec R, bk L,-; Bk R, rec L, fwd R,-; (lady bk R, rec L, fwd R,-; fwd L trn, rec R, fwd L,-; fwd R trn, rec L, fwd R,-; fwd L, rec R, bk L,-)
5-6 XLiB rec R, sd L,- Op RLOD; XRiB, rec L, sd R,- OP LOD;
7-8 Sd L, rec R, cl L,-; Sd R, rec L, cl R,-;

ENDING

- 1-7 **BASIC;; FENCE LINES;; TIME STEPS;; POINT; LOD**
1-2 fwd L, rec R, sd L,-; Bk R, rec L, sd R,-;
3-4 XLiF lunge, rec R, sd L,-; XRiF lunge, rec L, sd R,-;
5-7 XLiB, rec R, sd L,-; XRiB, rec L, sd R,-; (both cross in back) Point L ✓



NEED: Registration Forms, Tour, Special Event Info?

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AUSTRALIAN RECORD LABEL

By Brian Hotchkies
Whitebridge, N.S.W., Australia

Square dancing certainly existed in Australia prior to the "boom" in the 1950s. There were small pockets of dancers here and there, mainly dancing in lounge rooms and garages, but what brought it to everybody's attention, was the massive promotion which involved the legendary Joe Lewis and his wife Claire from Dallas, Texas. Joe had been invited here in the late 1940s by a large department store to present Square Dancing as part of a special marketing promotion to sell dress material. Nobody could predict what would happen in the years that would follow.

Square dancing became **THE** craze with nearly everybody doing it! Aspiring caller/teachers were calling and teaching somewhere every night, articles appeared frequently in National magazines, dances would be broadcast on radio for an hour or so each week, books were being published, domestic record companies were producing square dance records, you could buy square dance clothing in local stores and competitions were "the rage." There were so many people wanting to square dance, that if you did not get to the hall early enough, you would miss out. On many occasions dances which were to start at 8:00 PM would have the "house full" sign out on the footpath at 7:45.

On his second trip to our South Pacific continent, Joe was involved with promotions in every Capital and many provincial cities. In 1988, when I stayed with he and Claire, they told me stories about their trips that I found mind boggling. On one occasion, Joe said that they traveled around Australia being treated like royalty, teaching callers and dancers in every state, and that at one Beginners' class in Adelaide, there were over 3,000 dancers on the floor. In his quiet, unassuming voice Joe said, "This number was not unusual, we had similar crowds in many other centers." Just think, that's almost double the number of dancers who attend our National Conventions now! I'm pleased that he can't see my four set class!

Because of his influence on the evolution of square dancing in Australia, Joe Lewis is considered by many as the *Father* of Australian



square dancing. We certainly owe the individuality of our unique dancing style to him.

In the United States, Joe and Claire owned and operated the "J-bar-L" Record Company, which was active throughout the fifties to the early seventies. All releases featured Joe's unmistakable calling and playing style — he was a very fine musician as well, and although he was not as prolific as many other producers, all his records were of a very high standard.

Before Joe died just over two years ago, I acquired all the original studio master tapes, and the "J-bar-L" name from him. Until recently, I have not had time to organize everything which is necessary to operate a successful record company. However, while Lorraine and I were at Portland, Oregon, for a few days in June last year, attending the American National, I contacted Claire Lewis to ask her advice, and to let her know my intentions. I then made arrangements with one of the American producers, who offered to assist in the manufacture, advertising and distribution of my label, which will be the first specialty dance label based in Australia since the days of the 10", 78 rpm records.

The "production masters" will be made here in Australia and New Zealand, and then a copy of the mixed down masters will be sent to the United States where the records will be manufactured and distributed. I did investigate the possibility of having the whole process carried out here in Australia or New Zealand, and it could be done. However, the world wide sale of specialty dance records is very small in comparison to that of "pop" records. The percentage sold here in Australia is only a very small fraction of the overall world sales, so I decided that the manufacturing process should be carried out close to where the largest market could be anticipated, and that of course, is in the United States, which is the *home* of square dancing.

Although it is anticipated that most releases will feature South Pacific Callers, my first release will be FOND AFFECTION, a 7 inch, extended play, 33 & 1/3 rpm Contra, featuring the J-bar-L Band on one side, and the cueing of Don Ward from California, on the other. The instrumental is Joe's original square dance version which has been edited to play nine times through to suit the needs of Contra dancing, but it will still be usable as a *longer than normal* square dance if you wish.

All projected releases at this stage will be on 7 inch vinyl. I was talking to a number of the

American Producers last year, and all except Wade Driver were continuing to use vinyl. Wade indicated that he would only be releasing compact disks in the future, but I know that since then, he has lost a lot of stock, and/or masters in a fire — and that his last couple of releases were on vinyl. So, I would say that the old seven inch, vinyl disk with a big hole in the middle is going to be with us for some time to come — at least in square and round dancing circles! ✓

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INTERNATIONAL NEWS

NEW SQUARE DANCE GROUP FORMS IN SOUTH AFRICA

A new group of square dancers was formed in the Village of Happiness in April 1994, and we call our club "The Village Waves."

Last month our instructor Roy Hancock gave a talk at "Speakers Corner" on the History of American Square Dancing, followed by a demonstration in costume, which was very well received by the audience. In it he mentions the fact that Henry Ford, the famous motor magnate, was known to have liked the activity so well that he purchased a hotel and employed a dance teacher to further the activity.

Apart from our very enthusiastic group "The Village Waves," there are clubs in Pretoria, Benoni, Port Elizabeth, and a new one will start in Johannesburg next month.

The Village of Happiness is a Retirement Center for Senior Citizens and is situated in the municipality of Margate, a coastal town 90 miles south of Durban. We enjoy a temperate climate all year round. Any visitors from the States will be most welcome to attend our dance sessions.

*Mrs. Nellie Snyders
Natal, South Africa*

OVERSEAS DANCER ASSOCIATION

One hundred twelve overseas dancers from 21 states, 5 overseas countries, and one Canadian province gathered in Keene, New Hampshire from the 26th through the 30th of July for the 33rd Annual Reunion of the Overseas Dancer Association. The Association conducts these reunions and publishes a newsletter for the

sole purpose of perpetuating the friendship formed through square dancing by its members while living and working overseas.

The efforts of this year's Co-Chairmen, Roger & Hope Belanger and Dan & Angela Schmidt, were acknowledged by the presentation of the Association's "Good Times Award" made during the Association's annual meeting conducted at the Reunion. The Association's most prestigious award, "The Julius & Miriam Nestor Award," was presented to Fran & Colin Smith of Huntsville, Alabama (soon to be Enid, Okla.), for their longtime service and devotion to the Overseas Dancer Association.



33rd Annual Reunion of the
Overseas Dancer Association, Keene, New Hampshire

Hencerling Award Certificates, named for Tex Hencerling who planned and hosted the first reunion, were presented to twenty dancers in recognition of their attendance at 5, 10, 15, 20 and 25 year reunions. The 34th Reunion will be held in Kissimmee, Florida, July 31st through August 4, 1996. Further information may be obtained by contacting Co-Chairman, Phil and Royna Thomas, 120 Vine St., Plant City, Florida 33567 or Pam Buescher, 678 Claridge Cir., Huffman Estates, IL 60194. Membership in OSDA is limited to those who learned to square dance or belonged to a square dance club while residing in an overseas location. Membership information may be obtained from Roger & Hope Belanger, 200 Range Road, Windham, NH 03087.

*Len & Elly Bergquist, Executive Secretary,
OSDA, Colorado Springs, Colorado ✓*

health

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Glass is the most scratch-resistant lens material available, which means that glasses with glass lenses are more durable.

hints

Regular eye exams are important since visual needs may change so quickly and subtly that they can create a safety hazard—like missing an important road sign or not being able to accurately read a prescription label.

During your next exam, ask about the extra advantages of glass lenses. Many eye care professionals recommend them because they are:

- Strong and scratch-resistant, which guarantees they remain clear and never become clouded by scratches.

- Heat- and chemical-resistant. Glass lenses can be left on a car dashboard without warping or changing color. They're also immune to chemical changes from common substances like household detergents, fruit juices or nail polish remover.

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FEEDBACK

I wish to take exception to a statement made by Orlo Hoadley in the Line of Fire article in your August 1995 issue.

Mr. Hoadley states "One plus for the ACA is that they give callers liability insurance and ASCAP/BMI licensing cheaper than CALLERLAB does."

The amount of money paid to BMI and ASCAP for a music license is the same for CALLERLAB, ROUNDALAB, The ACA, The Network, or any other organization operating under the agreement pioneered by CALLERLAB and ROUNDALAB in 1990. federal law prohibits BMI or ASCAP from offering a lower rate to one organization over another.

CALLERLAB and the ACA pay the same amount for caller's licenses. BMI and ASCAP's license cost is readily available from the CALLERLAB office, (507)288-5121.

A caller can purchase an annual BMI/ASCAP license from CALLERLAB for as little as \$70.50. For an additional \$15, the caller gets a \$2,000,000 liability policy, a \$10,000 medical liability policy and a \$4,000 death or dismemberment policy.

The only difference between the cost of belonging to the ACA versus the cost of belonging to CALLERLAB is the amount of dues each organization charges. CALLERLAB's dues this year are \$60—for this, members receive:



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- 30 standing committees working on various aspects of the square dance activity
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- Opportunity to attend an annual convention with caller training seminars and special interest sessions
- Opportunity to attend overseas mini-conventions in Europe or the Pacific Rim
- Access to several caller training documents published by CALLERLAB
- Access to caller training scholarships

- Representation at ROUNDALAB and LEGACY conventions
- Access to caller training seminars at the National Square Dance Convention
- The option of purchasing a license to teach Country Western dances and line dances
- The option of purchasing insurance and/or a BMI/ASCAP license for a partner that calls or cues.

Other benefits are added as they become available.

Our Board of Governors, 60 committee chairmen and vice chairmen and 30 accredited caller-coaches are connected to a Voice Mail System to enhance day-to-day communications.

CALLERLAB even has a program that allows callers that already have a BMI/ASCAP license to join CALLERLAB at the same dues rate charged our regular members.

Ultimately, every caller must decide on the level of professionalism he desires. Does he belong to any caller association? Does he buy a BMI/ASCAP license to protect the clubs he calls for? Does he want, or need, liability insurance? Does he give anything back to the activity? Is the cheapest way the best way?

George White
 Executive Director
 CALLERLAB
 Rochester, Minnesota ✓

Flip Side SQUARES

RODEO ROMEO STAMPEDE RECORDS 701

Caller: John Hicks

FIGURE: Heads square thru 4, do sa do, swing thru, boys run, Ferris wheel, centers pass thru, touch 1/4, scoot back, scoot back, swing corner, promenade.

JUST BECAUSE/BILL BAILEY ROCKIN M RECORDS 115

Caller: Wayne Morvent/Wilma Bridal

FIGURE: Heads square thru 4, do sa do, swing thru, girls fold, peel the top (or Spin The Top), right & left thru, square thru 3/4, swing corner, promenade.

THE WONDER OF YOU GLOBAL MUSIC 103

Caller: Doug Bennett

FIGURE: Heads promenade 1/2, square thru 4, right & left thru, veer left, Ferris wheel, square thru 3/4, swing corner, promenade.

YOU KNOW ME BETTER THAN THAT GLOBAL MUSIC 902

Caller: Jerry Story

FIGURE: Heads square thru 4, with corner touch 1/4, follow your neighbor & spread, explode & right & left thru, dixie style to a wave, boys trade, boys run, girls roll your man away & promenade.

THIRTY DAYS RAWHIDE RECORDS 198

Caller: Otto Degner

FIGURE: Heads promenade 1/2, in middle pass the ocean, extend, swing thru, spin the top, right & left thru, square thru 3/4, swing this girl and promenade.

AM I BLUE RAWHIDE 808

Caller: Pat Skevokas

Sing-a-Long

MANANA, MANANA HI HAT RECORDS 5182

Caller: Tom Perry

FIGURE: Walk Around the corner, turn partner by the left, four ladies chain, chain the ladies back, turn partner left, allemande thar, shoot that star, swing the next, promenade.

PEACEFUL, EASY FEELING DJ RECORDS 117

Caller: Joe Saltel

FIGURE: Heads promenade 1/2, in middle square thru 4, touch 1/4, scoot back, boys run, star thru, pass thru, trade by, swing & promenade. ✓

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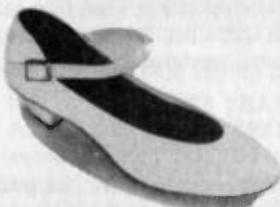
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Bill & Bobbie Davis

RANDOM THOUGHTS FROM HERE & THERE

WHY ARE AMERICAN DANCERS PERCEIVED TO BE LESS SKILLED THAN THOSE OF OTHER COUNTRIES? A correspondent who has lived and danced in Great Britain for two years suggests that the answer might lie with traveling American callers. Our "pen pal" says that the collection of dancers at a special dance (such as one featuring a traveling caller) tends to represent a much wider mixture of programs than is usual in the U.S. It is not unusual to find C-2 dancers at a MS/Plus dance featuring an American caller, and dancers from the higher programs may constitute the vast majority of the floor. Thus, it is only natural that the caller compliment the floor with a remark to the effect that "I could never call material of this level to a Plus floor in the States!" Both the caller and the dancers then go home with an essentially inaccurate impression. Should the callers stop complimenting the dancers? Of course not! Callers get applause all the time; compliments from the caller serve as applause for dancers. Should the dancers take the comments with a grain of salt? They probably never will. Besides they have worked hard to earn that praise. Why dismiss it? Those of us in the States will just have to rein in our national sense of insecurity and not take it too much to heart when we hear unfavorable comparisons. After all, we are also working hard on our skills and need to feel good about our efforts.

WHY ARE THERE SO MANY COMPLAINTS ABOUT "CONSTANT CHANGE" IN OUR PROGRAM LISTS? In *THE LINK*, a publication for callers associations, George White, Executive Secretary of CALLERLAB, points out that "there have been relatively few changes and additions in the last five years."

Our own research shows this to be very true. The Plus program, for instance, began evolving in 1977. By 1979 it had stabilized so that today's list has only five commands that were not on the list then. One of those calls is a Tag the Line fraction from the MS list. Explode & Anything is an extension of the Explode family and has been on the list at least 10 years; as has Grand Swing Thru a simple extension of a popular MS command. That leaves two totally new calls in 16 years, during which time at least five calls were removed from the list. There were even fewer changes to the MS program during this time. So what is the big problem? We can't handle two new calls and three variations in 15 years!?

WHY DO WE PUT SO MUCH EMPHASIS ON FINDING A WAY FOR PROFESSIONAL MARKETING OF SQUARE DANCING? One of our local callers (Jay Klassen) kept an 11-year record of the sources of people in beginner classes for one of his clubs. During that time, 91% of the class members indicated that they had come as a result of word-of-mouth advertising from friends and acquaintances; 8% came because of exposure to square dancing at our annual county fair. No one came as a result of ads in daily newspaper, weekly shopper's news, or public bulletin boards. "Tell a Friend" still works best.

WHY DO WE KEEP READING ABOUT SQUARE DANCING BEING DESTROYED WHEN THE "LONG, CHOREOGRAPHED" MOVES OF PLUS REPLACED THE "SPEEDY FLOW AND FREESTYLE MOVEMENTS" OF YESTERYEAR? Were Venus & Mars, Wagon Wheel, Daisy Chain, and Suzy Q really that short, spontaneous and simple to learn? ✓

THE CALLER NOTE SERVICES

FLUTTER DOWN THE LINE

In the July/August issue of **DANCETIME NOTES FOR CALLERS** by Brad Carter, we were impressed with Brad's commentary about the use of *Helper Words* in one's calling. He says, "I find helper words most useful when the dancers are in a formation that is not standard, a place where their confidence level may not be very high. It is important to note that *Helper Words* can also be used as fill in words to help with the timing of your calls." A couple of examples are as follows; Tag The Line *go all the way thru*. Or from facing couples: Reverse the Flutter boys *go in with the left, insist she come back with you*.

Brad offered some material using **FLUTTER DOWN THE LINE**. This one is in the experimental category and seems like it will be a good one for Mainstream dancers. He followed up with some material using **REVERSE FLUTTER DOWN THE LINE**. We liked his material.

In the Plus Program Brad gives us some very good choreography using what he calls "Just Certain People Roll." We all know how much trouble some dancers have with the Roll figure. He says, "It is important that the dancers only do their designated part. Dancer ending position is also very important."

In the Advanced section we liked the material using Wheel Thru and Facing Recycle.

In the August issue of **NOTES FOR EUROPEAN CALLERS**, edited by Al Stevens and Rudi Pohl, we read with interest from **VIEWPOINT** concerning square dance class graduations. It seems to us that a lot of thought is going into the square dance class work as well as the graduation time. The editors discussed the importance for dancers to fully complete the square dance maneuvers before graduation. They say, "Students are nervous enough at graduation time—I wonder how many weeks it will take for them to really learn the last few figures?" and, "The practice of graduating your students a few weeks after they have been taught the last couple of figures will lead to a stronger graduating class. It will also build the confidence level in the graduates."

Material using Recycle is presented in a way that will make it easier for callers to instruct their dancers on its execution. This is one basic that commands lots of special care when taught. We liked the material offered for your use.

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The Plus Page had some very good material using Acey Deucey.

In **MIKESIDE MANAGEMENT**, edited by Stan & Cathie Burdick, has a great article concerning the need for caller training. He says, "First, here are some very minimal qualifications for being a caller. He or she should: (and here are some of his suggestions)

1. Dance regularly for at least two years.
2. Have clarity and fluency of voice.
3. Have a good feel for music, rhythm, pitch.
4. Be outgoing and love people. " etc.

Stan also offered some very valuable information about why a caller should belong to an area Caller Association. If you are not satisfied you might, " You can make a difference at your area caller association meetings. Start by urging the officers to build some solid educational content into every meeting."

We enjoyed the article concerning Dancing for the Mentally Challenged. The article was offered by Corben Geis. It showed great compassion and lots of good entertaining calling.

Jerry Reed's Creative Choreo kept our attention. There is some very good material for your use.

In the August issue of **JOHN'S NOTES**, edited by John Saunders, we liked what he said in John's comments about getting square dance classes started. He points out that one must arrange for publicity first, not just depend on word of mouth. He says, "You and your partner can maybe get out and put up posters and pass out fliers; in the real world some dancers feel that Beginner classes are more for the caller and don't seem to understand that without new dancers coming in, the activity would eventually die and they would have no place to dance." He also stresses, "We have to be leaders always." Want to keep 'em coming? The answer is **FUN!**

John presents some workshop ideas using two of the new Quarterly Selections. In the Mainstream we discovered **HINGE OVER**, and in the Advanced it was **CROSS THE K**. Lots of good material for you to use with your respective dancers.

In the Plus Program section we found John working with **PARTNER TAG**. This is one basic that doesn't get enough coverage and as a result leaves the dancers lacking in their understanding of it. Good material!

In the Advanced I section we found REVERSE SWAP AROUND. This can be a really fun movement if the dancers are fully indoctrinated in its execution. In the Challenge we ran across material using 2/3 RECYCLE. Now that will take a little workshopping for many dancers.

The July issue of the MINNESOTA CALLERS NOTES, editor Warren Berquam, brought an article of great interest to us concerning the International Convention of Square Dancers in Wheelchairs. This was a real eye opener, and it was great to know there are so many dedicated people who are working in this capacity. It proves that 'Square Dancing is for everyone!'

Some of the basics covered in this July issue were DIXIE STYLE TO AN OCEAN WAVE, PING PONG CIRCULATE, CROSS FIRE; and in the Advanced section we found SQUARE CHAIN THRU & SPLIT SQUARE CHAIN THRU.

In the August issue of this Note Service, Warren mentions the Promo Pak available from LEGACY. He offers the address to anyone who has not yet purchased one. It has some super information in it for your fall classes and only \$5.00!

We found some interesting material covering LEFT SWING THRU and FOLLOW YOUR NEIGHBOR & SPREAD for the Mainstream and Plus programs, as well as CAST A SHADOW and SWITCH TO AN HOUR-GLASS for the Advanced programs. Good material for your use.

In the August issue of MECHANICS OF CHOREOGRAPHY, edited by Wayne Morvent, we read with interest the new format he is now using. He offers movements from standard applications; then from the non-standard set-ups, as well as boys together, girls together or any other unusual set-ups. Sounds good to us, he also shows get-outs and singing calls to complete his format.



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We see this month that many of the note services are using the new Mainstream Quarterly Selection, HINGEOVER. This movement uses an old Advanced basic (slither) which was put on the Mainstream list some time ago.

Wayne offers some good material using the Non-Standard Formations we just spoke about. In it you will find Circulates, Trades, Spreads, Recycle, Tag The Line and many other Plus basics.

We are happy to hear that Bill Davis, editor of **THE NEW VIEW**, is coming along nicely. He was assisted this month (September) by Jay Klassen and Kip Garvey. Kudos to you both! The information concerning the CALLERLAB review of the Mainstream and Plus programs was interesting. "The Plus" Committee did decide to change the way a few calls are shown on the teaching order. "Explode Family" has been deleted in favor of separate listings of Explode the Wave and Explode and (Anything). Likewise the "Peel Family."

One of the new experimentals, **SCOOT THE WHEEL**, got our attention. This new idea

uses a 1/4 Tag formation, something your dancers might need work on. It also incorporates Single Hinge and Ferris Wheel and ends in a Double Pass Thru formation.

Kip Garvey talked about *What Festival Callers are Calling*. He says, "A check across the country with various callers who are frequently involved in calling festival events indicates that there is a major shift away from experimentals." We were glad to hear this since we are teetering on the brink of losing too many dancers because of too much difficult choreography. He says, "Dancer success is their prime goal. There appears to be a consensus that, with dancer population dwindling, everything that can be done to insure the dancers an enjoyable experience must be done."

It seems HINGEOVER is one Quarterly Selection that the note services are giving a lot of coverage. It appeared in the Mainstream Section of these notes. Some very good material accompanied the definition and comment.

In the Advanced section we found some very good material using another Quarterly Selection called CROSS THE K. ✓

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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)
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Square Dance Collection Donated

By Johnny & Janie Creel
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Several years ago we donated our personal collection of over thirty years of American Square Dance and Square Dancing (Sets In Order) magazines to Tulane University Library in New Orleans, Louisiana. At that time it was featured in the American Square Dance Magazine. On a recent visit to the library we took pictures of the magazines which are now found in hard covers. We continue to donate each current year of the magazine to the library. Mr. Leon Miller, Manuscript Librarian, who is the head of the department, told us the magazines are much in demand by the students.

As the Metropolitan New Orleans Area Square & Round Dance Association's first and only Historians in its thirty eight years in existence, we compiled and stored all of the scrapbooks and records. Because of our concern for the preservation and permanent placement of these records, we spoke to Mr. Miller and he expressed interest in our records. With the approval of the M.N.O.A.S.D.A. Board we invited Mr. Miller to speak at our recent meeting. The board was in favor of donating the records.

We also asked Mr. Miller if Tulane Library would be interested in the records of the New Orleans Callers Association, the individual local square and round clubs and the Louisiana State Square Dance Association. He said he was very interested, so we have contacted all of these groups.

We plan to leave all of our personal collection of Johnny's scrapbooks and records as a professional caller since 1959 to Tulane Uni-



versity Library. Preserving our Square Dance heritage has always been dear to our hearts.

The following is an excerpt from the manuscripts department of Tule entitled "Researching With Manuscripts." *As New Orleans' premier collection archives, the Manuscripts Department preserves over three linear miles of original sources dating from the founding of the city to the present. The department is also a major research center for Louisiana and the southern United States. Collection interests include agriculture, art, the Civil War, Jewish Studies, politics, medicine, southern authors, waterways and Women's Studies.*

Among the department's many notable collections are the papers of Confederate President Jefferson Davis, Confederate General Albert Sidney Johnston, southern authors John Kennedy Toole and George W. Cable, Louisiana governors Sam Jones and David Treen, New Orleans mayors deLesseps Morrison and Victor Schiro, members of Congress Hale Boggs, Lindy Boggs and F. Edward Hèbert, medical pioneers Rudolph Maras and Bernard Weinstein and many others.

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HAIL COLUMBIA-SOUTH CAROLINA

It was a Thursday. That particular Thursday, August 10, was a lucky Thursday for Cathie and me, because after our plane landed in Charleston, South Carolina, we drove our rental car to North Charleston at about dinner time. Fortunately, we pulled into a rustic emporium with the Barnum-sized letters *Charleston Cattle Company* emblazoned over its door. What a lucky find! Thursday is the day this unusual eatery/bar offers its "mixed grill special," which is a mouth-watering combination of beef and pork. We enjoyed every morsel, but more than

that, we particularly enjoyed the life-like stuffed animals and birds, dozens of them, surrounding us as we ate. (Two, too-stuffed people chewing, eachewed by two dozen stuffed beasts.-CAB) There were North American beasts such as bears, antelope, panthers, as well as others we'd met in Africa, such as impalas, ibex and buffalo. It was a lovely start for a fantastic summer southern weekend for us. If you ever get to North Charleston, be sure to visit the Cattle Company-it's udderly gorgeous! Oh, and go on a *Thursday*.

A DANCE AT THE BARN

Next day, Friday, we drove northward towards Columbia, the capital city, where I was scheduled to call a dance at the famous Hugh Dimmery Memorial Center, known affectionately as *The Barn*. I'd called there a number of times before, and was anxious to show Cathie this lovely facility built by square dancers in memory of a favorite caller who died unexpectedly at a caller school he attended about 25 years ago.

Actually, we hurried through Columbia that afternoon and drove another 40 miles north to

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stay in Prosperity for two nights (Isn't it a pleasure to live in *Prosperity*?-CAB), with caller Earle and cuer Fran Merchant. They're certainly a popular caller-cuer combo couple throughout the state and beyond. Fortunately, I remembered (almost) how to drive to their place in the country (...from Newberry west to the water tower, north to the church, west to their ranch-style home) with a little help from a lawn mower.

After a restaurant dinner, we hopped into Earle's van, picked up Donnie and Patsy Sligh and their daughter as well as Merrill and Rita Richardson on the way, and jetted like an F-16 back to Columbia. The dance, sponsored by Kalico Kapers, was well attended (over ten sets, as I remember), and was a nice prelude to the all-day leadership clinic we were to do the next day. Fran did the cueing. John and Ruth Lewis are club presidents; John was emcee. Callers present (besides Earle) were Belton Dennis, Doug Jernigan and Bobbie Moore (my Tenn. caller grad of '91). The program included both MS and Plus tips, both rounds and line dances, my special tandem workshop, and the best refreshments you ever could clamp your teeth into, to wit, all evening. (See, *Grammar*, I didn't end the sentence with a *proposition*.)

WHAT IN THE WORLD IS ASCER?

Now the big day was at hand-Saturday, August 12, on which Cathie and I were hired (together as a team, bless their hearts) to do an all-day clinic for the South Carolina Square and Round Dance Federation. What is ASCER? It's an acronym (Most LEGACY-type clinics use acronyms) for Annual South Carolina Educational Retreat. We enjoy doing these leadership clinics and seminars around the country in order to pass on a couple of facts we've learned over the years about better club management, caller-club relationships, promotion of square dancing and other subjects. Besides, we learn as much as the participants, by sharing ideas. This was a big one-over 100 folks attended from all over the state. The program started at 9AM with coffee. Then Cathie and I alternated at the podium, speaking on 'Emblems of Leadership.' After lunch, we continued the lectures, covering 'Communication,' 'Finding Leaders,' 'Promotion' and 'Retention.' We liked their theme for the program-Color It Red: Responsible Educational Development.

June and Van Van Steyn were chairmen of the event. Federation chairmen are Ron and Nancy Jacobs. A committee list as long as one's

forearm put this all together very successfully. There were so many friends and acquaintances at this event, it's a bit hard to name names, such as Carroll and Virginia Frick, editors of the *Carolina Caller*, "Alex, the gem of Charleston"; the McClures of LEGACY, and we could go on and on. Suffice it to say we had a ball-no, better than that, it was a *communications cotillion*, bringing together astute leaders devoted to our hobby from the Jessamine/Wren state in a beautiful setting, to let progressive ideas flow and dance among them.

Just for the fun of it, let's enumerate some scattered thoughts that were presented at this clinic.

- Where would we be today without these fairly recent creations-credit cards, microwave ovens, VCRs, nylons, tubeless tires, Polaroids, copiers, zippers, scotch tape? That's only the beginning, and new wonders never cease!
- Henry Ford gave us the assembly line. He also revived square dancing.
- Perseverance overcomes failure. Look at Abraham, Moses, David, Jonah.
- Arm yourself with broad shoulders, tough skin, a good backbone and plenty of guts.
- A splash of humor washes away a flood of trouble.
- Your greeting committee at the door may be the most important people in your club.
- Our whole marble planet should be painted yellow and given a hug. It needs yellow-rocking. It needs square dancing.
- Keep climbing. Don't stand on a bluff. When you reach do-nothing valley, you're over the hill.
- You can lead a horse to water, but you can't make him take a bit. You can't teach anything to anyone, unless they want to learn.
- Old McDonald had a farm. He also had a memorable acronym-"EIEIO." That stands for Ethics, Image, Etiquette, Ideals and Obligations. Sing along. Make it YOUR song. Lead-don't shove.
A leader is an ENABLER.
- Sometimes it takes years of hard work to become an instant success.
- Positive attitudes and a good nominating committee are the secrets of finding good new officers.
- Leaders need to see the whole picture, to have a wide vision of the activity and its needs.

After a Red Lobster dinner that night, we went with the Merchants to their club dance in Newberry for some more dance fun with Earle calling and Fran cueing. The night was warm, but the joviality and fellowship were "cool." Belton Dennis called a tip. So did I. The group sang for August birthday and anniversary people; a week before our fortieth anniversary, they wished us well with song. It was a fitting climax

to a great South Carolina square affair. I can't wait to do another Carolina caper. Oh yes, I'll be back soon. The A Squares have me booked for their foothills Jamboree November 10 and 11 this fall in Anderson, S.C.

Oops, no more space. Couple of dance date reports will have to wait until next month. S'long, y'all. ✓



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MEL ROBERTS
Memphis, Tennessee

Better known as 'Mel, The All-Seeing Square Dance Caller.' I am not sure how many squares Mel can watch at one time, but he seems to derive much pleasure in changing a pattern when he observes anyone on the floor anticipating his calls.

Mel was born in Newport, Arkansas. Very early in life he knew (as did other famous Arkansans Johnnie Cash, Bear Bryant and Bill Clinton) that if he was ever to make anything of his life, he would have to leave that state. At age eleven he took that Night Train to Memphis, where he attended Tech High and graduated from Southside. Still a wanderlust, he joined the Air Force. In 1956, after his discharge, he went to work for John Morrell Meat Packing Company as an over-the-road long distance driver and remained with them until retirement in 1984.

Mel and his wife Charlotte, who died of lung cancer in 1970, have two children; Melvin Jr., known as Robbie, works in the printing business in Cincinnati and has two children. Cheryl Lynn, Mel's daughter, still lives in Memphis and also has two daughters,



one of whom is named Charlotte Tray for Charlotte.

Mel began square dance class in 1961. While dancing with Bill Brannon's club, he entered an amateur caller's contest and knew he had found his lifetime hobby. The next few years of "on-the-job training," to quote Mel, paid off when in 1965, he and Charlotte started their own club, The Charmel Shufflers. (Wonder where they got that name?) During the last 29 years Mel has called for a number of clubs in the Mid-South. He has also called for festivals and conducted square dance weekend retreats over a wide area.

Rheumatoid arthritis prohibits extensive travel; he prefers to stay at home with his new wife, Mary Louise. Currently he calls for two clubs, the Bluff City Promenaders and the Kennett, Missouri, Cotton Squares and conducts one retreat, Pickwick.

Mel has the reputation of being a quiet man of few words. But this writer remembers a three hour breakfast on a Sunday morning in Blytheville, after a Harvest Moon festival, when I found that he is an articulate, interesting and humorous conversationalist and a sensitive person.

So if you want to rap or dance, Mel's the man.

Written by Jim Bobo for THE CALLER, Memphis/ February 1994; submitted by Bill Crawford, Memphis, Tennessee. ✓



45TH NATIONAL SQUARE DANCE CONVENTION
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"CROSS TRAIL THRU
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by Bob Howell

EASY LEVEL

Dennis and Karlene Leatherman of Oshkosh, Wisconsin, are doing a fine job of presenting easy level materials to the folks in and around their area. They made a presentation at Legacy last April of several simple line dances and passed out a little handbook entitled "Classic Country Dancing." It has a great deal of information in it. Their address is 518 West Gruenwald Ave., Oshkosh, WI 54901. Following is a routine written for those who would enjoy dancing sitting down or possibly for those who may not be able to stand. They call it...

SITDOWN-JIFFY

Solo dance

Done sitting down

- 1-4 Right heel out, back in place, right heel out, stomp
 - 5-8 Left heel out, back in place, left heel out, stomp
 - 9-10 Pat knees twice
 - 11-12 Clap hands twice
 - 13-16 Palms of hands facing out & spread fingers - swish like windshield wiper 4 times.
- Repeat beats 1-16 until song ends

Cal Campbell, the CDP chairman for CALLERLAB, has not only edited a book on easy materials, but has produced a record with both a circle mixer and a singing call on it. He has teamed up with Hugh Macey of Bath, Ohio, who continues to release records for the novice square dancer on the Grenn record label. The circle mixer was written by Al Brozek of Oxford, Connecticut, and entitled the "10 O'clock Mixer" which was featured in *Easy Level*, August 1994 p. 67. The record features an instrumental side and then has Cal cueing the mixer as well as calling a square dance on the flip side.

10 O'CLOCK MIXER

Formation: Single circle of couples all facing the center of the hall. Lady on the man's right hand side.

Record: Grenn 12180 "Lay Some Happiness On Me"

Prompts (Vocal prompts on record by Calvin Campbell)

Intro - - - -, *Everybody Forward & Back*

- 1-8 - - - -, *Forward & Back again* -
- 9-16 - - - -, *Face & Heel & Toe in* .
- 17-24 -- *Heel & Toe out, -- Heel & toe in*
- 25-32 -- *Heel & Toe out, Step to the Left & all walk*
- 33-40 - - - -, *U-turn Back & find your partner*
- 41-48 - - - -, *Turn partner Left all the way around*
- 49-56 - - - -, *Swing new corner round & round*
- 57-64 -- *Face center, everybody Forward & Back*

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LAY SOME HAPPINESS ON ME

Singing Call - Figures

Circle to the left go the ring, you circle to the left.
Circle to the right the other way back go home around that track.
Corner girl with a do sa do back to back and around you go.
Partners all with a do sa so four men promenade inside.
Once around that pretty little ring, go back home & swing.
Swing the lady go 'round & 'round & promenade that town.
Lay some happiness on me, look on the brighter side you see.
Promenade go 'round for me. Lay some happiness on me.

Singing Call - Figures

Head two couples promenade go halfway around the square.
Down the middle with a right & left thru just turn that lady fair.
Side two couples promenade go halfway around that pretty little ring
Down the middle with a right & left thru, turn there with the pretty little thing.
Allemande left on the corner & do sa do your own.
Swing the whirl with the corner girl and promenade her home
Lay some happiness on me, look on the brighter side you see.
Promenade go 'round for me. Lay some happiness on me.

The team of Doris and Jim Howatt of Carlisle, Kentucky, was split up this past spring with the passing of Jim. These two wonderful people did so many great things for their state of New Jersey dancers while they resided there, for CALLERLAB and for CONTRALAB. Jim is gone and will be sorrowfully missed, but Doris is continuing with her prompting and editing the CONTRALAB Quarterly Bulletin.

Jim wrote the following contra in 1980 for his Covered Bridge Square Dance Club of central Jersey. He was exposing them to basic contras, but wanted to include a Flutter Wheel.

COVERED BRIDGE CONTRA

By: Jim Howatt (1980)

Formation: Duple Improper (1st, 3rd, etc., crossed over)

Music: Your choice of a 64-Beat tune with a good strong 1st Beat)

Intro ----, -- Fwd & Back

1-8 ----, Do a 2 Hand Turn

This is a full turn around returning to the side from which you started

9-16 ----, - Do Sa Do with Corner

17-24 ----, - Same girl Swing

Be sure to put the girl on the Right after each swing

25-32 ----, - Right & Left Thru

33-40 ----, - Two Ladies Chain

41-48 ----, - Flutter Wheel

49-56 ----, -- Circle Left;

57-64 ----, -- Fwd & Back ✓



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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.

KACTUS KICKERS OF ARIZONA STAY POSITIVE

I read with interest and greatly enjoy every ASD issue. I particularly enjoy articles that deal with keeping our clubs active, its members involved, students involved and the positives of square dancing. I grow weary of hearing the negatives! I don't want to hear all the wrongs and why...let's just concentrate on the things we can do to keep our clubs and dancers alive and well! Which brings me to the June issue and Doreen Ingle's article for ASD's "A Shot In The Arm" section, p. 27. Well done, Doreen! Our club, too, has incorporated line dances in with our squares concentrating on the square dance part of it. We dress casual for the summer months (June/July/August) mostly because of our high temperatures here, but it also gives us a chance to do fun themes such as Crazy Hat & T-Shirt night, Cartoon Character night, Hawaiian theme so folks can wear Muumuu's and Aloha shirts, and anything else we can think of! Lots of couples enjoy wearing the western wear and I agree with Doreen, clubs must change with the times and be flexible. Yes, please be patient with us board members, dancers, callers, as we try to think up new stuff to keep our dancers interested!

Which brings me to our caller, Lee Hailey and his wife Kathi. They are the best! What ever idea we come up with for a theme, Lee has always tried to match it with his music, skits and costumes! We have done lots of stuff like

Beatles night and we gave the caller a mop-cut wig and hair-do, '50s and '60s music, Electric night with great skits that the caller's wife was so busy helping with, Country Music night, ice cream and pie social...whatever we can think up, and Lee is such a good sport about helping.

Lee is a young caller with lots of energy which gives the dancers lots of entertainment value! We think we have the youngest caller at



Lee Hailey with three year old son Zachary

our club though. Lee even has his son on the microphone calling! And Zachary is only 3 years old! Even Nicholas, who is only 21 months and their youngest son, keeps up pretty good with the line dancing! Got to start them young!

As you can tell, we feel very fortunate to have Lee Hailey as our caller and thank him for doing such a good job and really enjoy having him and his family with us.

I must tip my hat to Joe Hartman who is our caller for our students and new dancers, and thank Joe, too, for his positive attitude. We try to get the new dancers involved in other social stuff like picnics, steak-frys and cook-outs, gathering for coffee at the local restaurants, outings to the Red River Opry productions and anything else we can think up.

We're not perfect, but our club is trying to keep the spirit of square dancing alive and well! I know for a fact our callers are trying, too! Let's stay positive!

*Carol Faulkner
Kactus Kickers
Tempe, Arizona ✓*

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- HH 664 - Kini - Flip Hoedown (2 Cpl) (Plus) by Buddy Weaver
- ELK 032 - Silver Wings (Sing-a-long) by Ernie Kinney



Tom Miller



Erika Johansson

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- HH 5179C - Love Lifted Me W/Harmony by Hi-Hat Pioneers
- HH 5178 - Legend In My Time by Buddy Weaver
- HH 664 - Kini - Flip Hoedown (2 Cpl) (Plus) by Buddy Weaver
- ELK 031 - Surround Me With Love (Sing-a-long) by Buddy Weaver



Deborah Parnell

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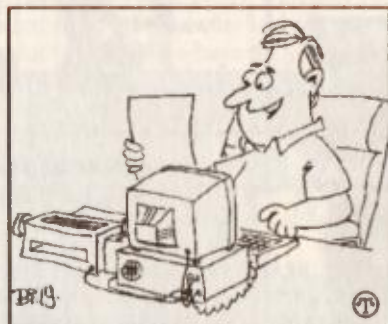
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Convenient Housing Reservations—A simple toll-free telephone call is all that is required to make the most convenient of hotel reservations. By calling the San Diego Convention Bureau at 1-800-472-6343, it is possible to obtain special Convention discount rates for the duration of the State Convention.

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The convention is a big, bustling, wonderful get-away weekend party. Don't miss out-register now! Write Registration Chairmen Jim &

Peggy LaRose, 2781 Country Park Dr., Cincinnati, OH 45251 or call them at (513) 742-4506.

NINTH ANNUAL RALPH PAGE LEGACY WEEKEND

The Ralph Page Memorial Committee is pleased to announce that the Ninth Ralph Page Legacy Weekend will be held *Friday, January 12 - Sunday, January 15, 1996* (a week earlier than usual). It will be held at the Durham Campus of the University of New Hampshire, in the Memorial Union Building. As with the first eight such weekends, it will feature lots of traditional and contemporary contra and square dancing, including many old favorites from the Ralph Page repertoire.

New England squares and contra dances are currently done throughout the country and in many other countries as well. Much of the credit for this goes to Ralph Page, the Dean of New England Callers, who kept dancing alive and healthy in New England through times when no one else was calling traditional dances.

The Ralph Page Legacy Weekend will feature some of the best music available, and will promote the vitality of modern contra dancing together with the elegance and polish insisted on by Ralph Page.

The weekend will feature an outstanding staff of well known musicians and callers. There will be three dance parties beginning on Friday evening and continuing through Sunday afternoon, including the Banquet and Grand Ball on Saturday evening.

Callers will include Ted Sannella, Don Armstrong, Mary DesRosiers and David Millstone, with a variety of New Hampshire callers (Dudley Laufman, Claire Mattin, Dave Bateman, Marianne Taylor) on Friday night. Musicians will include Fred Breunig, Andy Davis, Bob McQuillen and the band Nightingale

(Becky Tracy, fiddle; Jeremiah McLane, accordion, piano; Keith Murphy, guitar, piano, etc.). The Friday night dance will feature the Milford Musicians. Other highlights include the Grand Ball, featuring a variety of musicians and callers and workshops on many aspects of square dancing and contra dancing, including music, dance and calling.

As in past years, there will be a number of folklorists speaking on topics of interest to dancers and musicians, and tours of the Ralph Page collection of books, magazines and records in the UNH library.

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Reservations will be necessary for the Grand Dance and for all meals; all other events may be attended without advance reservation. For information on reservations for the weekend, further details on the schedule of events, and for scholarships to cover the expenses of the weekend, contact the Ralph Page Memorial Committee by writing for a brochure at NEFFA-RPLW, 1950 Massachusetts Ave., Cambridge, MA 02140. A stamped, self-addressed, business-size envelope would be appreciated.

FLORIDA'S 43rd STATE CONVENTION

It is never too early to register for the 1996 Florida State Square and Round Dance Convention. Anneita Gilbourn, our registration chairman, tells us she is ready to handle as many requests as the Florida dancers can try to swamp her with. Let's see if she is right!

Bob and Nell Elliott, our sewing chairmen, are working hard lining up teachers in an effort to make this the kind of convention everyone praises. Nell wants so very much to satisfy each of you. She asks for your suggestions to aid her

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in presenting the right techniques and problem solving instructions which may be troubling you, so ladies, write to Nell and let her know just what your main interest or concerns are: Bob & Nell Elliott, 306 Timberline Dr., Crestview, FL 32539.

For our "Happy Campers," there will be ample vacancies to satisfy everyone's needs. According to our Chairmen Clyde & Katie Morehouse, those who wish to camp at the convention center will be able to do so.

All of our chairmen are looking forward to this '96 Convention and they hope to meet as many of you as possible. We also hope to be in your square during the dance.

Chuck & Gloria Scalion
Publicity Chairmen

FIFTH HANDICAPABLE CONVENTION New Orleans

"Rollin' on the River" is the theme for the U.S. Handicapable Square Dance Convention to take place July 19-20, 1996, at the Fairmont Hotel in New Orleans, Louisiana. There is an optional reception with food Wednesday, July

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17 at 7:00 PM (\$10 per person) and daytime open line dancing Thursday, July 18 at 7:00 PM (no charge). The Convention starts on Friday, July 19 with morning, afternoon and evening dancing at a cost of \$15. Now is the time to get your convention registration forms filled out and mailed. Waiting until the last minute creates a lot of work for the committees to do in a short time period and makes for a much more difficult job. For more information write or call Dorothy LeDuce, Assistant General Chairman, 6424 Middle Ring Court, Mobile, AL 36608; PH: (334) 343-9794.

Souvenir tee-shirts and baseball type caps with the Convention logo "Rollin' on the River" are available *only by advance order*. They will *not* be available at the Convention for purchase (so we can avoid having leftovers). Tee-shirts are \$8 each and the adjustable caps are \$6 each. Send your name, address, size of tee-shirt(s) (s, m, l, xl, xxl, xxxl), along with payment to Dorothy LeDuce (at the above address). Advanced orders will be available for pick up when you check in at the Convention.

From the Fairmont Hotel, our Convention Headquarters, comes the news that, due to an internal realignment of personnel, our Convention Sales Representative is now Dee Nash. You may call Dee at (504) 529-4701 to make your reservations for rooms if you have not already done so. It is now only eleven months until our Convention. Don't be left out-call Dee today!

*Dean & Kitty Emery, Convention Chairmen,
9354 Johnson Rd., Mobile, AL 36695
PH: (334) 633-8212*

ROUNDALAB's New Address

The ROUNDALAB OFFICE is moving from Gaithersburg, Maryland, to Yorba Linda, California. Please send all correspondence as follows:

**ROUNDALAB
4825-B VALLEY VIEW
YORBA LINDA CA 92686**

PH: 714-572-0480

FAX: 714-572-0931

NEW 800 #: 1-800-346-7522 (RLAB)
*(1-800 not 1-300 as previously stated-sorry,
Patricia!)*

Office Hours are 8:00 AM to 4:00 PM,
Monday through Friday

ROUNDALAB's new

Executive Secretary is Patricia Rardin,
effective July 1, 1995.

The office will be updating the membership records and we ask any member who has had a change of address in the past year to notify the ROUNDALAB Office. We would also appreciate members checking their "Directory of Members," published November 1994, to make sure their address and phone numbers are correct. Please advise the ROUNDALAB Office of corrections or changes.

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- Q-910 I SHALL NOT BE MOVED - Shane & Guy
- Q-909 ADALIDA - Shane
- Q-908 MISTAKES - Bob



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Good Latin music with a P-3+1 (under arm turn) rumba routine.

YOU & I

ROPER 224

Choreography by Tom & Thelma Wilson

Good music with a comfortable P-3+2 rumba.

GOLDEN CHANDELIER '95

ROPER 403

Choreography by Steve & Judy Storm

Pretty music with a nice P-3 waltz routine.

AFTERNOON TANGO

ROPER 239

Choreography by Bob & Maryann Rother

"Organito De La Tarde" music with a P-6 international tango.

NUEVO CORREDO '95

ROPER 248

Choreography by Bob & Maryann Rother

Good lively music with a P-6 paso doble routine.

MARNIE FOUR

ROPER 407

Choreography by Bob & Judy Storm

Pretty music and a good basic P-4 fox-trot routine.

MARNIE THREE

SAME AS ABOVE

...but with a P-3 routine.

PAPILLON

SPEC PRESS

Choreography by Richard Lamberty

Pretty music with a P-6 waltz routine.

THE WAY WE WERE

SPEC PRESS

Choreography by Richard Lamberty

Good music with a P-6 fox-trot routine.

WHAT'LL I DO

SPEC PRESS

Choreography by John & Valerie Pinks

Pretty music with a nice P-3+2 (chair/slip & nat hover fallaway) waltz.

VERA LYNN FOX-TROT

SPEC PRESS

Choreography by John & Valerie Pinks

Good "Bluebirds Over White cliffs of Dover" music (appropriate for 50th Anniversary of WWII) and a nice P-5 fox-trot routine.

NEUTRON DANCE

RCA GB14354

Choreography by Carol Allen

A P-2 two step to a Pointer Sisters vocal.

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Choreography by Bud & Ruby Marshall

A good Andy Williams vocal with a P-2+1 (strolling vine) two step.



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- RYL 407 SPRINKLES/PEPPERMINT (Hoedown)
- RYL 514 WALKIN' SHOES by Larry
- RYL 515 WILL IT GO ROUND IN CIRCLES by Larry
- RYL 806 THAT'S THE KIND OF WOMAN I LIKE by Randy
- RYL 807 WHOLE WORLD IN HIS HANDS by Randy
- RYL 901 ON AND ON (round) by Jerry & Barbara Pierce



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A comfortable P-4 quickstep to a good Les
Baxter vocal.

ONE FINE DAY COLL CTB 2116

Choreography by Jim & Adele Chico
A P-3 two step & single swing to a vocal by The
Chiffons.

DANCE TO MY SONG ROPER 274

Choreography by Frank & Carol Valenta
Pretty music with a P-3+2 waltz (dance to this
music was released two months ago).

AS WE DANCED ROPER 400

Choreography by Bob & May Ann Rother
Pretty music with a P-6 waltz routine.

OUR WALTZ ROPER 400

Choreography by Joan & Ray Corcoran
Same music as above with a 3 part P-3+2 (dia-
mond tm & hesitation chg) waltz routine.

DOMAGE ROPER 140

Choreography by Jo & Joe Carnavale
Pretty music with a little different P-4 +un-
phased rev hover cross waltz.

AS ANY FOOL CAN SEE ATLANTIC 7-87180

Choreography by Mike Seurer
A flowing 3 part cue thru P-2 two step to a
country vocal by Tracy Lawrence.

WE TELL OURSELVES RCA 62194-7

Choreography by Nancy & Dewayne
Baldwin
A 3 part P-3 two step/cha cha to a Clint Black
vocal.

SHE'S A LADY STARDUST 1241

Choreography by Bob & Jackie Scott
A four part P-4+1 (open hip twist) combination
cha cha & jive to a Tom Jones vocal.

REFRIED DREAMS

CURB D7-76931

Choreography by John & Norma Jean Becker

A comfortable P-2 two step to a Tim McGraw vocal.

ANY MAN OF MINE

MERCURY 422-856448-7

Choreography by Bob & Jackie Scott

A long sequence P-2+fishtail two step to a good Shania Twain vocal.

JIVIN' REDNECK

MCA S7-54749

Choreography by Armond & Joan Daviau

Phase 3 jive routine to a swinging George Jones vocal.

DOWN BY THE RIVER

ARISTA 12560-7

Choreography by Ellen & Les Robertson

Good Chattahoochee Alan Jackson vocal with a long sequence P-3+1up two step.

IT'S MY BUSINESS

CURB 21958 or 28581

Choreography by Jerry Packman

A P-2 two step to a lively Hank Williams Jr. vocal.

NORMA'S SONG

MCA 54988

Choreography by Phil & Becky Guenther

A lazy P-3 cha cha to Tracy Bird's vocal "The Keeper of the Stars."

RAINY NIGHT TWO STEP

ELECKTRA 45111

Choreography by Mike Seurer

A lively Eddie Rabbit vocal with a cue thru P-2 two step.

LITTLE BLACK BOOK '95

COL 13-33051

Choreography by Phil & Becky Guenther

Great Jimmy Dean vocal with a good fun type P-2 two step routine.

RETURN TO ME

COL 13-33371

Choreography by Dennis & Ginny Carpo

A good P-5 Bolero to a good Marty Robbins vocal.

TENDER TRAP

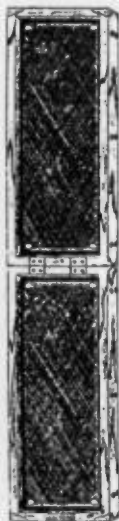
ROPER 310

Choreography by Bob Paul

Good music and a comfortable P-2 +2 (strolling vine, whaletail) two step.

Thank you Reeves Records of Dallas for furnishing records for review. ✓

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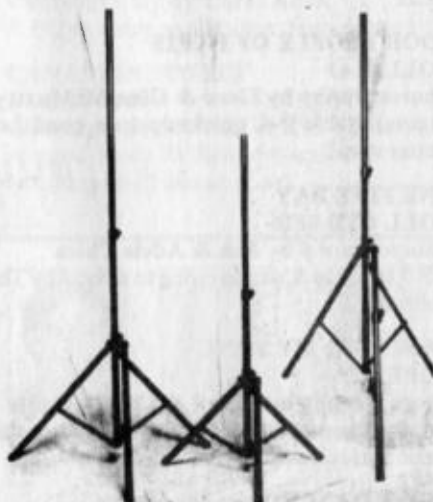


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| ESP - 1002 WHEN MY BLUE MOON TURNS TO GOLD | by Elmer |
| ESP - 912 TAKIN CARE OF BUSINESS | by Steve |
| ESP - 533 BUBBA HYDE | by Bob |
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| JP/ESP 237 | LEARNING TO SMILE AGAIN | by Joe |
| JP/ESP 806 | HONKY TONK ATTITUDE | by Jerry |
| JP/ESP 7004 | BRING ME SUNSHINE | by Bill |

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PUZZLE PAGE



MARTY'S BARN DANCE

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 TURKEY TROT
 TWIST





AS I SEE IT

by Bob Osgood

It's now been a year since we started these monthly visits in AMERICAN SQUARE DANCE. During this time we've touched upon many memories of square dancing and square dancers. We have appreciated your responses.

Ken Anderson, caller on that fateful night of the Keokuk disaster (see ASD, November 1994, p. 45), wrote to tell us he still has vivid recollections of the catastrophe and he's kept in touch with some of the survivors over the year.

A number of you added personal thoughts to our story about the late Ed Gilmore and the role he played in the square dance activity (see February 1995, p. 36). These brought to mind an additional anecdote concerning Ed. When he passed away in 1971 following an illness, he and Dru had run through their savings and, as a result, when Ed was buried in a cemetery in Riverside, California, there were no funds to pay for a headstone. Once this information got out, a number of his friends sent contributions and a memorial marker was ordered.

When the stone was in place, some of the Gilmore's friends living in the area were notified that on a certain afternoon we would gather for a short memorial and anyone wishing to join us would be most welcome. A number of callers, dancers and friends met for what turned out to be a nostalgic talk session, remembering happy times and all that Ed and Dru had meant to the activity.



Memorial marker Ed Gilmore's friends placed.

We had taped some of Ed's singing calls and as we chatted, the music and calls played softly in the background. At a point when we were

quiet, each doing his own remembering, Ed's voice on the tape came out loud and clear with one of his favorite calls. The chorus started out, "I'm looking over a four-leaf-clover." At that point, and apparently for no reason at all, one of Ed's Yucaipa club members leaned over and picked from the grass above the grave (you guessed it) a four-leaf-clover. It was that kind of day.

* * * *

We received a pair of letters from Bob and Ruth Pereira, Carp, Ontario, Canada, shedding more light on our May '95 story about the time in 1951 when then Princess Elizabeth square danced at Government House in Ottawa. Here, from his detailed research, is a condensed account of Bob's story.

"The idea of the Royal Square Dance Party originated with the Governor General, Viscount Alexander of Tunis and Lady Alexander who were introduced to square dancing at the 1950 Calgary Stampede and immediately became square dance buffs. During their stay at Government House, square dancing was often a featured entertainment and they proposed that as their special 'do' during the two days of official ceremonies of the Royal Tour in Ottawa, Princess Elizabeth and the Duke of Edinburgh be invited to a private square dance party.

"The dance was private in the strictest sense of the word; no press, and special invitations were sent to only 80 guests..." This guest list incidentally read like a who's who of government officialdom.

And how did the royal couple know how to handle the dancing? For one thing, both the Princess and the Duke were carefully "paired up" with others of the invited guests who knew how to square dance. In addition, during the dinner preceding the dance several of the dancers, using lumps of sugar as dancers, explained to the royal couple the elementary points of square dancing. According to A.G.S. "Tony" Griffin, one of the hosting dancers, the couple "caught on very quickly due in part to the pair's knowledge of Highland Dancing."

* * * *

Jeanne Ganes wrote from the Chicago area saying she enjoyed the stories about square dancing in the movies and that it must have been a "ball" working with the stars. Yes, Jeanne, it was, but it also had its share of surprises and disappointments.

Take the case of the film "Giant" for example. If you should catch the picture some evening on TV, you'll recognize that at points the dancing on the screen doesn't match the calls. The call may be for an allemande left but the dancers are doing a do sa do. The reason is that the overall scene, while shot in proper sequence, was interrupted during the editing in order to bring in close-ups of the actors which were shot

separately and inserted into the action. Unfortunately, the bits were not always in the proper spot to match the call on the sound track. Fortunately, not too many viewers caught the problem.

The disappointment of the Martin and Lewis film, "Pardners" (see August 1995, p. 11) came in the final production stages. Once the rough cuts of the movie were completed and sent to a local theater for an unannounced "sneak preview," the powers-that-be in such things having decided in advance that the film was too long, ordained that the square dance sequence, which took more than two weeks to set up and film at a cost of close to half a million 1949 dollars, be relegated to the cutting room floor. **Pity!** ✓



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CALLERLAB

VIEWPOINTS

by Tony McUmbler
Hannibal, Missouri

Contra and Traditional Committee Helps Callers Add Variety to Their Programs

The Contra and Traditional Committee of CALLERLAB exists for the dual purposes of promoting the use of contra dances among Modern Western Square Dance callers and preserving traditional square dances. For callers interested in adding variety to their regular square dance program, the Contra and Traditional Committee provides resources and services which can greatly increase the enjoyment of dancers involved in a typical club-type square Dance program. This article will focus on Contra dancing and how callers can take advantage of the resources available to them.

Contra dancing is growing rapidly in popularity among square dancers around the world. It is a form of dance using basic square dance movements the dancers already know, but set up in other arrangements besides squares. Usually, the dances are done in long facing lines, with partners facing each other across the set. A typical contra enjoyed by square dancers involves lines of alternating men and women. These dances use common square dance movements and are danced strictly *with the phrase* and *on the beat* of the music, affording the

THE INTERNATIONAL ASSOCIATION OF SQUARE DANCE CALLERS

dancers the joys of moving with the music without learning additional movements or fancy footwork. Almost any well-phrased singing call tune or other traditional type of music may be used for contras.

To be sure, some special training is required in order to present correctly most contra dances. However, for the caller who wants to provide an occasional contra for the sake of variety for the dancers, CALLERLAB's Contra and Traditional Committee provides a ready resource for straightforward dances which are easy to present. These dances can be enjoyed by any square dancer or caller with a minimum of effort and a maximum of pleasure.

CALLERLAB's Contra and Traditional Committee publishes a *Contra of the Quarter* which is especially chosen as an interesting, enjoyable contra dance that can be presented by virtually any competent caller to the dancers with good results. Each dance is written exactly as it should be called, with recommended music that most callers would have in their record cases or could obtain easily.

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gram, the Contra and Traditional Committee also encourages the use of contras as teaching tools in square dance classes. Contras stress correct timing and smooth flow within a structured routine. Also, since most contras do not require a specific number of couples, no one needs to sit out waiting for another couple to fill a square.

Besides these resources which are always available through CALLERLAB, at each annual CALLERLAB convention several sessions are devoted to the Contra and Traditional programs so that callers can gain ideas and better understanding of how to use these versatile dances.

Dancers, if you want to discover the pleasures of smooth contra dancing, all you need to do is ask your caller to present CALLERLAB's

contra of the quarter at one of your dances. *Callers*, the Contra and Traditional Committee will be delighted to assist you in learning to use contras in your regular square dance program. *Callers and Dancers*, for more information on this delightful dance form contact the Contra and Traditional Committee of CALLERLAB, 829 3rd Ave. SE, Suite 285, Rochester, MN 55904.

About the Author: Tony McUmbert, of Hannibal, Missouri, is chairman of the Contra and Traditional Committee of CALLERLAB. He calls squares and contras throughout the Midwest and is an avid promoter of smooth dancing. Tony and his wife, Becky, have presented numerous leadership seminars and dance workshops at national and regional conventions. ✓

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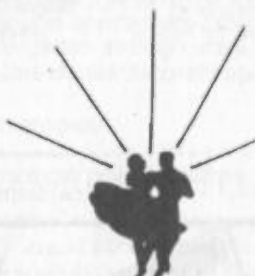
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by Vince Spillane

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Dear Editor,

For some years we have run a club which meets twice a month, where we teach easy squares, some fun dances and contras.

It seems that not everyone wishes to expend the time and effort needed to learn the plus program, so this is for those who like a more occasional and relaxed level session.

We like contras and though we have never attempted triples we will try almost anything.

The manuals of Don Armstrong and Herbie Gaudreau are employed, but I am ever on the lookout for variety and something new, so I try each month to feature a dance from Bob Howell's series or Contra Corners. Some of the contras submitted by callers are very different and contain variety. I would love to use them but confess I have to give up on quite a few as to me they are unclear and there is little explanation.

In Don Armstrong's manual, mostly simple material, each dance occupies an A4 size page, is set out in eight lines and then followed by explanations and actions where each move is described in detail.

I am not suggesting you do all this. On the other hand, I feel that two or three inches of a



half column is not enough when introducing new or unusual things.

It would be nice to set it out as described above.

I often feel disappointed when I am unable to use interesting dances. If I cannot quite understand them, then the dancers won't, that's for sure.

Also, the callers take the trouble to invent and send in the dances and must be disappointed when some callers have to set them aside because of lack of information. Square

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dancing is growing fast in Europe but, we need more teachers and take the magazine to learn.

Calling contras or any thing else for that matter, is OK when you know how.

Could space be allocated, to Contra Corners especially, so that we can all learn? Then contras will become more popular as they contain more variety and more callers are able to learn to use them.

How about adding a few gems from the past? I remember especially the Taggerline Mescolanza in the seventies and we still use it.

We send regards to dancers and callers the world over. Many we met in England and they bring happy memories.

Betty & Bill Davis
Southampton, England

Dear Editors,

I always enjoy receiving my American Square Dance and the interesting features which make good reading. I really enjoy the comments of Jeanne Briscoe in "Tempo" as some of the points mentioned are happening in Auckland (New Zealand) as well.

My points which I find are spoiling our activity here is that the callers are pushing the dancers to higher levels or the dancers pushing their callers to call in a higher level.

I attended two clubs' birthday dances recently, and was disappointed as to the programming. They used the singing calls of some figures too much with very little variations, no wonder dancers get bored and want to try a higher level.

Unfortunately, in one club's dance the level was Mainstream with some Plus and A-1 tips.

The A-1 was very disappointing with only five squares dancing, but eventually only two squares were left dancing.

It was not a good advertisement for square dancing as there were so many dancers sitting out, just watching, what a really a shambles.

Callers wonder why the learner intake is very poor in Auckland. That is one reason-they don't want to call at a low level.

I have been a dancer since 1964 and a caller since 1971. I spend a lot of time in programming and variety, and my dancers make comments of why the other Auckland callers can't do the same.

Unfortunately, these callers are killing the activity in Auckland and it could be some time to get it back to full strength again. The FUN SIDE has seemed to have gone now and it's all pressure, pressure, pressure. So who wants to join an activity like this-I definitely wouldn't.

Yours faithfully,
Raymond Mason
Auckland, New Zealand

To The Editor,

It appears the 1994 National Square Dance Convention hosted in Portland, Oregon, was a win-win-win event!

Upon seeing our Oregon outfits at the convention in Birmingham this year, many dancers took time to tell us how much they enjoyed the trip to Portland and the convention activities. Thanks to all. In addition, business people in and around Portland still comment on the colorful visitors and the boost to the local economy. We keep on taking bows!

Unexplained income has been divided among clubs, area councils and Oregon State Federation for the promotion and advertising of square dancing in our state. It was a great experience.

For those who didn't get to Oregon in 1994, or want to come back, we'll be happy to help plan vacation travel and dancing. Our State Summer Festival will be on the coast at the Tillamook County Fairgrounds, July 12,13,14, 1996.

Give us a call or send a FAX to (503)628-3227.

Yours for Happy Dancing,
Ed & Mary Wamoth
Cornelius, Oregon
Publicity Chairman
Oregon Trail Board for 43rd NSDC ✓



CALLER COLLEGES

By Harold Bausch
Fremont, Nebraska

August 28, 1995, brought me to the end of 30 years of teaching callers, here in Nebraska.

During the 1960s and early '70s, I traveled coast to coast, to Canada and to Germany to call and to teach. I worked with many other callers and also helped at the national Convention counseling other callers. But, I'm getting ahead of the story.

In 1964 I had a heart attack, a "Coronary Thrombosis," the doctor told me he couldn't find a cause, except stress — I was burning the candle at both ends! I told the doctor I didn't feel stressed. He replied, "You are doing an awful lot of driving at night and that is stressful." I also was employed at the Post Office and went to work at 6:30 in the morning, so I wasn't getting a lot of rest. Anyway, as I lay in the hospital recovering, I thought how much square dancing and calling had done for me, it had changed my life. Lill and I had friends all over the country! I thought too, what would have happened to my clubs if I had died. At the time I had six regular clubs, where I was the club caller. I decided I wanted to pass on some of the knowledge I had, and to assure there would be others to carry on.

In 1965 I started the Dance O Rama Callers Clinic. In those days the schools were called Clinics. I don't know who started upgrading us to Colleges, but of course, I followed suit. For 30 years Lill and I have put on this college and have had between 350 & 500 students. Many of my former students are now doing the traveling I had been doing, many became recording callers. Several have served on the CALLERLAB board, just as I did. MY efforts have born fruit!

Our students came from all over the country, more from other states than just from Nebraska. This year's college will have students from nine states, 17 in all. We even had inquires from New Zealand and one from Saigon.

While on the CALLERLAB Callers Coach Committee, I helped to plan and set up the Callers Coach program. When it was all set up I took the written exam and passed. I had an appointment for the Oral exam at one of the National Conventions — but the examiners

never showed up. So, I decided, why pay \$200 for someone to tell me I was qualified to do what I had been doing for so many years!

It was fun working with other callers in many states doing these "Colleges," but I feel there is something I should mention. Callers Colleges do not need to be a week long — not even five days. I realize the longer time justifies a higher fee for the callers putting it on, but it does not benefit the students. With a week long school there are lots of lectures, indeed there are a lot of subjects to cover. However, listening to lectures is not the best way to learn. Like a picture is worth a thousand words, doing is a faster way of seeing just what is to be done. At my schools we have sit-down sessions for an hour or so, then we get up and practice what we have been talking about. Microphone techniques are learned with "mike" in hand. Sight Calling is done with one man calling, another resolving, all others observing. All take turns at calling, dancing, observing, and even resolving from the side lines.

Choreography is learned with dancers in a square. Ways to do singing calls and patter calls are demonstrated and practiced while dancers do the calls. All techniques are better learned by seeing and doing than by listening to someone talking.

My schools are usually Friday, Saturday and Sunday. We include meals and lodging. Most new callers can not afford spending a week paying motels or hotels and eating out for a week, plus the school fee.



I searched around and found a place that gave me good rates on all, including the hall to dance in. We save the callers so much money that they can afford to come back several years. They learn as much as they can absorb in three days and they don't forget as much as they would in a week long school.

Besides, no one becomes a caller in a week anyway. It takes more. We caller coaches are only one step; we hope to help, and perhaps to correct faults. We pass on our experience. In the long run, after getting a start, every caller must

learn from trial and error, and by gaining experience, just as we did. The callers that went through my schools — I hope I helped — but they make it on their own.

This formula has worked for me and I believe more "coaches" should consider doing the same. Better to get 15 to 20 callers in your weekend school than to get 7 or 8 for a whole week. Keep all involved in all events and they will not only learn from you but also from one another. ✓

WANTED - ONE GOOD ROUND DANCE LEADER
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ROUND DANCE PULSE POLL

THREE WISHES

by JoAnne Wieand
Seattle, Washington

The Cowardly Lion once sang about all the changes he'd make if he were "King of the Forest." Well, if I were "king," here are some things I'd change in the square dance world.

1. If I were king I'd adopt the "Belles and Beaus" concept at all levels, not the cumbersome "left hand dancer/right hand dancer" phrases; and not "boys and girls" which is a limiting concept at best, unless there is no other way of saying it.

2. If I were king, when a call is taught or workshopped, I'd use the defining words such as "leaders and trailers," "centers and ends" or "Belles and Beaus" rather than "boys and girls," which is again limiting and ultimately misleading. Give us dancers the benefit of the doubt to be intelligent enough to learn a call by the definition.

3. If I were king I'd universalize the forearm touch (not grab) for forming lines or waves. This would eliminate the excruciating pain felt in the shoulders by "hands up" pushers, or the

incapacitation caused by thumb grabbers, hand squeezers and wrist jerkers.

Yes, I could go on and on, but most things, good and bad, seem to come in threes. Any more would overburden us all and water down the impact of my three major wishes.

The key words ultimately are "square awareness" and thoughtfulness in actions.

So there, all of you dancers and callers out there, I've had my say. I love square dancing and cope as best I can with its —and my— imperfections. See you in a square sometime. I expect we'll all have a great time.

Author's note: My only claim to actual royalty is that I am married to a prince of a man who tolerates my rantings. Regardless of whether or not he agrees with my opinions stated here, he used his PC to produce a professional and readable edition of my letter. ✓

Contra-dancing can be traced back to at least the mid-1400s and has been danced almost continuously since. Dancing was the primary form of recreation during the colonial period of North America. 'Country' or 'Contra' Colonialist had inherited this tendency from Elizabethan England, and many Europeans as well picked up English country dancing as their own.

Contra dances are normally formed in "sets of two parallel lines" and go through a certain sequence of figures, repeated several times. Each repetition results in some of the dancers progressing toward one end of the set and the others moving toward the other end. The line formation lends itself to 'as many as want to' dancing together without regard for the number of couples. There's always room for one more in a contra, as couples arrive, they merely "form on" at the foot of the set. There is never a problem of waiting for "three more couples."

Several formations are used and the lines may be straight or they may be formed into a circle. In standard contra-dances partners are opposite each other in facing lines, although in some line formations the partners are adjacent to each other as in the square formation. It is believed that the first square dance was a contra-dance for four couples. After dancing in the line formation, the two end couples found they could face up and down the lines while the two center couples danced a sequence of the dance. They then found they could repeat the dance sequence with each other and up and down the lines, rather than across the lines. This was equivalent to today's head position in square dancing and the center two couples were equivalent to the side position.

Normally, the dance sequence is repeated every eight movements. It is common for the

WHAT IS CONTRA DANCING?

By T. Neil Smith
Vancouver, Canada



caller to 'shut up' and let the dancers dance solely to the music after the first few times through the sequence. Contra dances also have the dancers in unusual (to square dancers) positions which require the dancers to be 'all position dancers' and to have the ability to visualize their relationship to the rest of the set.

While most contra dances are done to reels, jigs and hompipes because of their pronounced phrasing, rhythm and melody, contra dancing is also done in waltz, polka, two-step rhythms and modern country western tunes. They can also be done to classical music. Many callers are using the best of the current square dance singing call records. The primary requirement is that the music be well-phrased so the dancers and the caller can 'be with the music.'

While most contra dances are done in a two-facing lines formation (with each man opposite his partner), there are other formations;

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HALLOWEEN

couple facing couple, two couples facing two couples up and down the hall, 3 face 3 (any mix of dancers) and 4 face 4 (any mix) and many more.

In contra dancing the rules of the dance do not change, the timing of each movement does not change, and new movements are added only infrequently and then, only if they match the musical phrasing and provide comfortable body flow. The self-improvement in contra dancing is to learn to expand or contract the floor space required for a given movement in the correct facing direction, in exactly the right position, having taken the correct number of steps, ready to move smoothly into the next movement with the music and without the 'stop-n-go' of waiting for the caller to tell you what to do. Many modern dancers seem to have difficulty in adjusting their body flow to match the music, but it is a goal worth striving for. Once you master

that part of the contra dancing, dancing contra-style becomes a most enjoyable dance form.

To us, dancing with the phrase and measure of the music, in a variety of formations, to a variety of musical rhythms and tempos, in a social atmosphere with interaction with other dancers, and dancing with a minimum of voice-over, the music is the most enjoyable dance activity we know.

For contra dancing to have survived and flourished for more than 500 years, it must have some popular appeal. There are many, like us, who believe contra dancing will still be popular for another 500 years and longer.

About the Author: Neil is a member of the Vancouver & District Caller/Teacher's Association, CONTRALAB, the Lloyd Shaw Foundation and the Country Dance & Song Society. Reprinted from Twirl & Twinkle, Kamloops, B.C., February 1995. ✓

CONTRA CORNERS

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

The last two weeks have been a merry-go-round as far as local dances. A week ago the La Vern Traditional Contra Dance featured a full swing dance band for contra dancing. I was apprehensive about the prospect of dancing to swing music played by a clarinet, two fiddles, guitar, mandolin, guitar and string bass. Well, the band, along with calling by Ron Buchanan, turned the floor upside down, right side up and end to end with some of the greatest dancing Shirley and I have experienced. The band played all the old swing favorites from the 1930s in strict time and phrase, generating so much enthusiasm that we began singing along after a few times through the pattern and the caller had

dropped out. If this opportunity presents itself in your area, you might want to get in touch with Ron and find out how he put it all together.

Another outstanding event was orchestrated by Associated Square Dancers of Southern California at their 16th Annual Labor Day Jamboree. This is a local square dance event that provides contra dancing as an integral part of their week-end. This makes the 6th year Paul Moore, along with his wife Mary, has provided contra between Plus tips and almost eight hours of straight contra. Couples were constantly circulating in and out of the contra lines with three lines of dancers—over forty couples—enjoying this unique



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MRG 2418 What Do You Know - Hoedown
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MRG 2419 Oh Where Can She Be

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GR 17207 ALLEZ VOUS EN P-3 waltz by Kit & Ernie Waldorf

New SOLO-LINE DANCES to old Grenn records:

GR 17019 LONESOME AGAIN by Lorraine O'Donnell
 GR 17040 SINGING IN THE RAIN by Lorraine O'Donnell
 GR 17163 FOLSOM PRISON BLUES by Lorraine O'Donnell

New ROUND DANCES to old Grenn records:

GR 17131 MY SISTER LOUISE '95 P-3 two-step by Lynn & Donna Roumagoux



between-squares experience Saturday afternoon.

This is an excellent example of contra dancing being treated as an asset and A Square D is to be commended on their dedication to providing top notch callers and cuers for all elements of our dance activity. If you have a similar success story send or email it along.

Word from Colin Hume is that the Cecil Sharp House in London, England, has their new fall schedule out. It can be obtained directly or from Colin Hume:

6.165@compuserve.com

New fall dance schedules in Arizona indicate a lot of contra activity. In Phoenix, Friends of Old Time Music will be dancing Oct. 13, Nov. 11 and Dec. 13. Dances are held at the Tempe First United Methodist Church. Julie Weston has additional information, email:

wes3259@imap2.asu.edu

Terry Friedman sent me quite a listing of dancing in the Tucson area. The highlights are the first and third Saturday contra dances held at the First Congregational Church. Every Thursday a smaller workshop contra dance for new callers, experimental figures and the likes are held at Zenith Center. Prescott and Flagstaff also have attractive contra programs. All of these dances feature a Beginners walk thru half an hour before the dance along with live music. For more information about these dances contact Terry at (520) 325-0073.

Traditional contra dancing in Colorado may be enjoyed 1st, 3rd and 5th Saturdays at the Fort Collins City Park Center building. Zesty contras for experienced dancers can be found 2nd Saturdays at Grace Fellowship in Louisville.

If you dance in Vermont, New Hampshire, Northeast New York, Western Massachusetts and Montreal, Quebec, you can find almost every known dance listed on the new Web page sponsored by The Dance Gypsy publication. The WWW address is:

http://pages.prodigy.com/VT/dance_gypsy

Be on the lookout for the premier release from the new (old) J Bar L Records (see their ad in this issue). It is "Kopps on the Loose," a delightful contra by Becky Hill with music by the Joe Lewis Band, Just A Little Fond Affection. It was my pleasure to do the calls on this nine times through extended play recording for Brian Hotchkies of Australia, who now heads up the label in memory of Joe Lewis, one of square dancing's great callers.

I need your help!!! How many contra groups dance to recorded music WITH calls? It would also be helpful to know how many contra groups are active and have callers who read American Square Dance Magazine. There are several new ideas for this column in the planning stages for 1996 and your input will be helpful in determining which are the most viable. Regular mail can be sent to 9989 Maude Ave., Sunland, CA 91040. Email, if convenient to:

dward@loop.com ✓

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

NOVEMBER

1102-KENTUCKY-6th Annual Heartland Jubilee, November 2,3 & 4, Louisville, KY. Callers Hodson, Howell, Lipscomb, Norris, Sparks & Wilson. For info call Sparks, (502)241-6438.

1103-INDIANA-Potawatomi Inn Dance Weekend (Plus level), November 3,4 & 5, located on I-69, 1/2 mile south of Indiana Turnpike (I-90) in Pokagon State Park, near Angola, Indiana. Callers C. Whitaker, B. Peterson. Cuers B. & D. Miller. Contact Bill Peterson, 30230 Oakview, Livonia, MI 48154 PH: (313)425-8447.

1106-MISSOURI-39th Annual "Show Me" State Round Dance Festival, October 6,7 & 8, Central Missouri State University, Warrensburg, MO. Cuers C. & M. Smarelli. Contact Jim Jaeger, HCR 1, Box 940, Branson, MO 65616. PH: (417)338-8909.

1110-ILLINOIS-Royal Rendezvous, November 10 & 11, Collinsville, IL. Callers Storey, Oxendine, Marshal. Cuers Andersons. For info call Kelly, (314)938-5879.

1110-TENNESSEE-C-2 Weekend, November 10,11 & 12, Nashville, TN. Callers D. & T. Scholl. For info call Denny, (615)563-2858.

1110-CALIFORNIA-25th Annual Napa Valley Grape Festival, November 10,11 & 12, Napa Town and Country Fairgrounds, Napa CA. Callers B. Baier, K. Garvey, D. Nordbye, J. Saltel. Cuers S. & C. Parker. CW by J. & T. Arrouzet. For dance info call Nancy Wolfe, (707)255-4634. For RV info call WagonMaster Jim or Rosie Porter, (707)255-3538.

1110-PENNSYLVANIA-Harvest Moon Classic, November 10,11 & 12, Philadelphia, PA. Callers Jacobs, L. Kopman, S. Kopman, Libby, Miller, Marriner. Cuers R. & A. Lock. Plus, A-2, C-1 & C-2, Rnds Fri & Sat eve. For info call Lee Kopman, (516)221-5028 or Marcus, (610)275-8255.

1110-CANADA-Fall Getaway Weekend, November 10 & 11, Fairmont Hot Springs Resort, Fairmont, B.C., Canada. Callers D. Davis, D. Chochrane. Cuers P. & B. Hansen. Pre-registration only. Contact W. & M. Gramm, 11A Kottenay St., N. Cranboork, B.C., Canada V1C 3T5 PH: (604)426-6795.

1110-WISCONSIN-1st Ann. Nov. Classic, November 10,11 & 12, Interlaken Resort and Spa, Lake Geneva, WI. Callers G. Adams, S. Greer. Cuers A. & J. Kroi. Contact J. Clow, 202 Chester Lane, Prospect Heights, IL 60070 PH: (708)392-8204.

1117-TENNESSEE-22nd Ann. Turkey Strut, November 17, 18, 1995, Gatlinburg Auditorium, Gatlinburg, TN. Caller: J. Biggerstaff, J. Roberson, K. Rippetto, T. Marriner; Cuers: B. & E. Anderson. Contact: Judy Biggerstaff (704) 652-6054.

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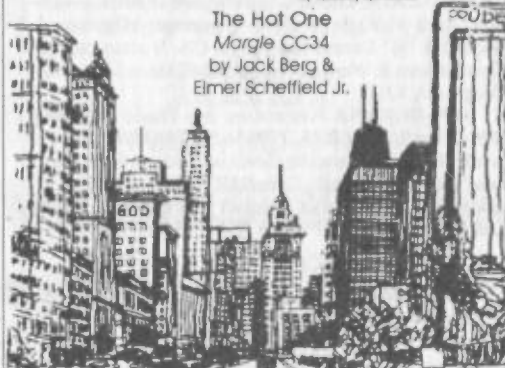
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1996

JANUARY

0125-**FLORIDA**-20th Annual Florida Sunshine Festival, January 25,26 & 27, 1996, Lakeland Civic Center, Lakeland, FL. Callers J.Haag, D.Hanhurst, L.Letson, T.Oxendine, J.Saunders, G.Shoemake, A.Springer, J.Story, Cuers C.& L.Lovell, J.& C.Griffin, J.& N.Jenkins. Contact John & Linda Saunders, 101 Cedar Dunes, New Smyrna Beach, FL 32169 PH:(904)428-1496.

0126-**OREGON**-36th Mid-Winter Festival Frontier Days, January 26,27,28, 1996, Lane County Fairgrounds, 13th & Monroe, Eugene, OR. For info call (503)689-1099.

FEBRUARY

0202-**VIRGINIA**-12th Annual Sheraton SQ & RD Weekend, Sheraton Resort Hotel, Fredericksburg, VA, February 2,3 & 4, 1996. Callers B.Harrison, T.Miller, T.Marriner. Cuers O.& M.Ostlund. For info call (301)372-0485.

0216-**ALABAMA**-Montgomery Area SQ. DA. Assoc. 36th Annual Dixie Jamboree, Feb. 16 & 17, 1996. MASDA Center, 2201 Chestnut Street, Montgomery, AL. Caller Tim Marriner, Cuer Carlene Bohanan. Contact Charles & Betty Cline, 906 S. Perry St., Montgomery, AL 36104, PH:(334)834-4195.

0217-**WEST VIRGINIA**-B's & B's of N. Virginia Annual Cacapon Weekend, Berkley Springs, WV, February 17,18 & 19, 1996. Contact Arbell Thompson, (703)729-2109.

MARCH

0308-**TEXAS**-22nd Annual TASSD Round-Up '96, March 8,9 & 10, 1996, Corpus Christi, TX. For info write TASSD Round-Up '96, 3211 Brown Trail, Bedford, TX 76021-3208.

0314-**VIRGINIA**-36th Annual WASCA Festival March 14,15 & 16, 1996, Reston, VA. Contact Odamay Shaw, (703)978-4531.

APRIL

0405-**NEW ZEALAND**-Dansintyme's 15th Birthday, Plus & A-1 Conv., April 5,6,7 & 8, 1996, Howick Community Centre, Howick, Auckland, NZ. Featured callers J.Preston, G.Hall along w/staff callers & cuers. For info write Graham & Mhairi Hall, C/-22b Kautami St., Papatoetoe, Auckland, NZ PH:(09)278-0560.

0419-**CALIFORNIA**-State Square Dance Convention, April 19,20 & 21, 1996, Community Concourse, Second & "B" Streets, San Diego, CA. Various callers. Contact John & Wanda Oliver, 6992 Glidden Street, San Diego, CA 92111.

0419-**INDIANA**-Potawatomi Inn Dance Weekend (Plus), April 19,20 & 21, 1996 located on I-69, 1/2 mile south of Indiana-Turnpike (I-90) in Pokagon State Park, near Angola, Indiana. Callers R.Allison, B.Peterson. Cuers B.& M.Kansorka. Contact Bill Peterson, 30230 Oakview, Livonia, MI 48154 PH:(313)425-8447.

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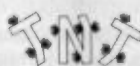


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MAY

0503-**OHIO**-36th Buckeye Dance Convention, May 3,4 & 5, 1996, Albert Sabin Convention Center, Cincinnati, OH. Contact Registration Chairmen Jim & Peggy LaRose, 2781 Country Park Dr., Cincinnati, OH 45251 PH:(513)742-4506 or General Chairmen George & Mary Heine, (606)331-8589.

0524-**CALIFORNIA**-Golden State Round-Up, May 24,25,26,1996, Oakland Convention Center, Oakland, CA. Callers F.Lane, E.Foote, D.Cledenin, M.De-sisto. Cuers R.& M.Noble. For info call (415)952-3277 or (510)886-1565.

0524-**FLORIDA**-43rd Florida State Convention, "A Hat Full of Tricks in '96," May 24,25 & 26, 1996, Lakeland Civic Center, Lakeland, FL. Contact Registration Chairman Anita Gilbourn, PO Box 363, Chatta-hoochee, FL 32324 PH:(904)663-4959 or (904)663-7377.

JUNE

0626-**TEXAS**-45th National Square Dance Con-vention, June 26,27,28 & 29, 1996 San Antonio, TX. Con-tact 45th National S/D Convention, PO Box 380396, San Antonio, TX 78280-0396.

JULY

0712-**OREGON**-Coastal Fan-Ta-Sea, Summer Fes-tival July 12,13,14, 1996, Tillamook County Fair-grounds, Tillamook, OR. For info call Nancy Morrissey, (503)563-5361.

0718-**CANADA**-10th Canadian National, July 18,19 & 20, 1996, Edmonton Convention Center, Ed-monton, Alberta, Canada. Contact Registration Con-vention '96, c/o Allan & Norma Serra, Main PO Box 502, Edmonton, Alberta T5J 2K1 PH:(403) 466-3564, FAX:(403)466-1593, accommodation reservations 1-800-342-3473.

0719-**LOUISIANA**-Fifth U.S. Handicapable S/D Convention, July 19 & 20, 1996, Fairmont Hotel, New Orelans, LA. Contact Convention Vice Chairperson Dorothy LeDuc, 6424 Middle Ring Ct., Mobile, AL 36608 PH:(334)343-9794.

0726-**CALIFORNIA**-Eleventh Annual San Diego Contra Dance Weekend, July 26,27 & 28, 1996, Univer-sity of San Diego, San Diego, CA. Contra, quadrille, English country, folk & round dances, plus special events & after-parties. Staff D.Armstrong, P.& M.Moore, G.& F.Nickerson. Contact Paul or Mary Moore at PO Box 897, Running Springs, CA 92382 or call (909) 867-5366.

AUGUST

0816-**TENNESSEE**-22nd Tennessee State Con-vention, August 16 & 17,1996 Gatlinburg, Tennessee Con-vention Center, TN. Various Tennessee Callers & Cuers. Contact Bill Shepard, P.O. Box 128213, Nashville, TN 37212 PH:(615)367-0796.

0829-**COLORADO**-26th Annual Dance-A-Rama, August 29 thru Sept 1, 1996, Denver, CO. Contact Carolyn Von Goetz, (303)452-9226.

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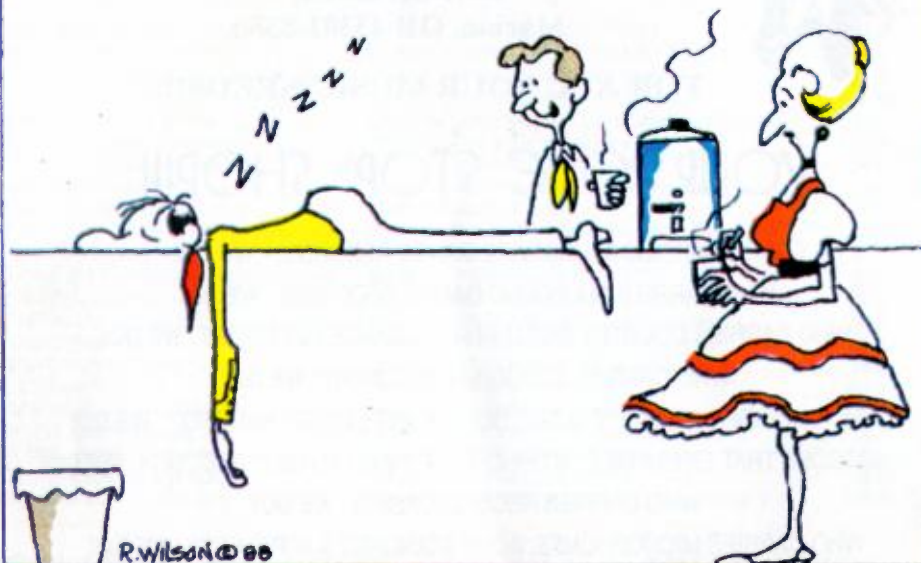


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