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AMERICAN SQUARE DANCE

VOLUME 50, No 11
NOVEMBER 1995



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
Tony Speranzo

Feature Writers

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

Record Reviewers
Frank & Phyl Lehnert

Editor's NOTEBOOK



I trust that this issue finds all of you in the best of health. If the November issue seems late, there is a good reason. At the completion of the last issue a major transformation took place here at the ASD office. We upgraded all our computers, changed to Windows '95 and changed from Ventura to PageMaker. Now I was told by my computer guru that there would be a few problems. Needless to say, there were many. My scanner quit working, PageMaker wouldn't and still doesn't recognize my fonts. I'm sure that will be resolved when I receive version 6. As for the scanner, it's being worked on. So much for Plug and Play.

This being the Thanksgiving month I thought it was a good time to single out a few *ingredients* as a means of saying "thank you" to those who deserve credit.

We'll begin by pointing to you dancers and saying "thank you" for filling the halls and for encouraging your non-dancer friends to join the next beginner classes. We also say "thanks" for encouraging your callers and teachers by your very presence at their dances and classes and by your applause.

Applause, the dancers' way of saying "thank

you" is the subject of our cover this month. When you clap at the end of a tip, or at the end of an evening, your enthusiasm is aimed in many directions. Of course, it reflects your appreciation of your caller, but it's far more than that. If you enjoyed a particular dance then you are showing appreciation to its author and to the musicians who recorded the music. You are saying "thanks" to the folks who provided the place where you dance, those who brought the refreshments and those who serve as greeters at their door.

But more than all of this, your applause expresses your own personal joy at being able to dance. It says "thank you" to the others who shared your square. It says to your partner, "I enjoyed dancing with you." The clapping of hands says much but most of all it says "thank you." ❁



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Ken Croft
Elena de Zorda
San Francisco, CA

BY-LINE

Our new editors of *Round Dance Pulse Poll* are introduced this month in our feature by the same title. We look forward to their new format. A direct result of reader input, *Dancing Contra with Don Ward*, is something not to be missed and will be seen monthly here in ASD. Is there such

a thing as *Peaceful Uses of Explosives?* Dennis Callin of Hemet, Calif., gives us his answer to that question. Jack Murtha shares with us in *Viewpoints* some very useful information about Assistive Listening Systems (ALS). Be sure to share this one with your club members. Do you know what Fur Rendezvous is? Find out by reading *Over Sixty Years of Tradition, A Historical Look at Fur Rendezvous*. Lauraine Thomas of San Dimas, Calif., tells us *How to Become a Turkey*, an appropriate article for this time of year. ☺

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TEMPO

by
Jeanne Briscoe

This month I want to share with you an article I wrote for the California Square Dancer Blue Book, April/Jan/Feb issue of 1991. I have re-written some spots here and there, but what was said then still holds true for our activity today, so here it is.

Recently, in researching some square dance calls from the early 1900s to mid 1960s, I ran across some really old favorites I had almost forgotten. Of course, the calling that was done before those years was very simple. Much of it was one couple activity in the square. For instance, "The first ole couple lead out to the right," and here one called a series of moves from that set-up. One of those favorites among the dancers was "Dip and Dive," or "Duck or bleed" as some callers referred to it. There was

one where the dancers were in lines of four back to back and the caller said, "Centers arch and the ends turn in." Now, of course, we have virtually done away with "Dive Thru" since Pass to the Center has come into it's own. Then there was one called "Dixie Twirl," where the dancers were in lines back to back. The two people on the left end of the lines would make an arch and the other end would walk forward and thru the arch, as the arching couple walked to the other end of the set-up, to form lines facing in. It literally turned the line around without letting go of hands.

I just recently ran across the old "Triple Allemande" in an old singing call. I can remember the dancers shuddering on this one because it always threw the floor. It seemed tougher than

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it really was simply because the corner came around more quickly than the dancers expected. If the dancers weren't instructed that just 1/2 way around the square they would meet the corner again, they would invariably overshoot the mark. Another one I always liked was Wagon Wheel Spin and Strip the Gears. But then, I was a lot younger and being able to do that spin now would probably become a real challenge. But those maneuvers were fun and it's a shame we think we haven't the time to teach them now.

Choreography has always been something I really enjoy and I have written quite a bit of it. Sometimes I call something that I have thought up, using several basics to get my results and I hear some of the Advanced and Challenge dancers asking, "Doesn't that have a name?" It never ceases to amaze me that much of the material that is in existence today was thought of by a good number of callers who are into choreog-

raphy now. What is that old saying, "Great minds run in the same channels."

Using material from the old days would stump most dancers, but it might be fun to have a party night set aside for just the purpose of using it. I'll bet you would find a lot of dancers asking why we never call that stuff. It might even flabbergast some of the computer minds we have in the activity today. I'm really sorry to see square dance movements become squeezed into a four or five word phrase, such as Spin Chain and Scoot Thru. That one, by the way, was once a quarterly Selection for the Mainstream, if you can fathom it!

Now I keep hearing that Mainstream is no longer a popular program, as if it didn't exist. Perhaps that's one way of making it more attractive. Perhaps the day it becomes more appealing, will be the day when callers start referring to it as a *real program*, instead of trying to forget about some if its calls. ♣

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A Texas Gift Shop is also located here. The Capitol and the Extension is open daily, admission is free, and tours are offered. Groups should call for tour reservations; (512) 463-0063. The Visitor Center is open Tuesday thru Friday, 9:00 AM to 5:00 PM and Saturday 10:00 AM to 5:00 PM; (512) 305-8400.

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able for research purposes. Features of the museum include a recreated Oval Office, personal items from President Johnson's life, and rotating exhibits. Open daily 9:00 AM to 5:00 PM located at 2312 Red River. (512) 482-5137.

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hood boasts Victorian and native stone buildings, as well as the Texas Walk of Stars. The walking tour begins at the south Entrance of the Capitol. Tours are offered Thursday thru Saturday, 9:00 AM and Sunday at 2:00 PM; (512) 474-5171.

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SQUARE DANCING ...THE CALLER ...OUR HERITAGE

by Harold Bausch
Feemont, Nebraska

The Square Dance traces back a long way. In the 15th Century, England had the "Morris dancers," teams of six men and a leader. Eighteenth Century France brought the cotillion, with a "Prompteur." In America, early New Englanders had "Country Dances." In the Appalachian Mountains we found "Running Sets." In the Mid-West we had Barn Dances and ladies in long dresses, nearly to the floor. Men were mostly in blue jeans. In more modern times we went through long, full skirts, then short, full skirts, to the present day where we have more a mid-length. Very young girls still may be in quite short skirts.

In the 1930-1940 period, callers ad-libbed corny rhymes to fill in their Patter calls; it was a form of timing.

Today's caller is a dance instructor, an entertainer, a sound man and a leader. He must have "stage presence," understand breath control, pitch, rhythm and how to carry a tune. While not a singer by profession, the better

s/he can sing, the more popular they are liable to be. A caller must be a public relations genius, and a good judge of what is best for his dancers, at the same time, not letting the dancers know he is controlling anything.

Square dancing has brought phrases into our own language. Years ago when the caller was also the fiddler, dancers would pay him to dance a spell by tipping him when they danced. So here is where we get the expression to "Dance a Tip." I suspect also, the expression, "You must pay the fiddler"!

Through the years dancing has been a form of socializing and this is the most important part of square dancing. The skill of the dancers is second-most to the geniality and sociability of the dancer, a point some sadly forget.

History continues. I hope that our era will be remembered for the kindness and friendships that we brought to it. I know our own generation brought the singing call, and that is another good thing to be remembered for. ♣

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CALLERLAB VIEWPOINTS

by Jack Murtha

In August 1986 I helped John Centa, a square dancer with a hearing problem that was gradually getting worse, set up a demonstration project to inform hard-of-hearing people about Assistive Listening Systems (ALS). When John's hearing aids were no longer able to provide the help he needed to hear the caller, he was about to drop out of square dancing. After he discovered sound enhancement equipment, his square dance life was reborn. He wanted to let others know there was help available so he set up a special dance to do so. He describes the party: "The dance was a learning session of SHHH (Self Help for Hard of Hearing People, Inc.) biannual convention at Stanford University in August '86 where over 600 attendees came to learn how to live and cope with their poor hearing. Many of the dancers had never tried to square dance before because of impaired hearing, others had given up because they could no longer understand the caller, and nothing is more frustrating than to completely miss a call!"

Since 1986 a lot has happened in the sound enhancement world. CALLERLAB formed a committee to study the need for assistance to hard of hearing square dancers and to find ways to help meet those needs. This article will attempt to bring prior articles up-to-date.

In 1992 a new federal law went into effect that requires ALS in 'Public Accommodations' and 'Commercial Facilities.' Called the "American with Disabilities Act" (ADA), this law is essentially a civil rights law for disabled people including the hearing impaired. This law, from a layman's point of view, seems to require that square dance events are subject to the possibility of being charged with discrimination if that issue is ever raised because ALS equipment is not provided. The law's guidelines indicate that "Assembly areas where audible communications are integral to the use of space must have permanently installed systems or portable ALS. The group must have loan receivers equal to 4% of the number of persons the facility is de-

THE INTERNATIONAL ASSOCIATION OF SQUARE DANCE CALLERS

signed to accommodate." In many instances it is the hall owners who must provide a permanently installed system, but square dance groups are better served by having a portable system which can be taken to any indoor or outdoor area where they are sponsoring a dance.

Every large festival, convention and area dance should have a system available in each dance area offered. They should lead the way in providing ALS equipment for square dancers. Sound Enhancement Equipment is small, compact and easy to use. In essence, it consists of a radio transmitter which quickly attaches to the caller's amplifier, an antenna and a number of belt pack receivers, each of which is connected by a thin wire to a personal ear plug. The transmitter is attached to the caller's amplifier in such a way that the volume of the voice and music can be controlled separately and broadcast directly to the dancer. All ambient room noise and room acoustic problems are eliminated allowing the caller's voice to be heard loud and clear through the dancer's ear-piece.

Several companies make such equipment, but buyers need to be careful that the brand they buy is compatible with other brands used in square dancing. In general use are sets which broadcast on wide band frequencies.

Also available are infrared transmitters and narrow band transmitters. Infrared systems are not recommended for square dancing because the infrared signal will not pass through people dancing and the signal is interrupted. These systems work well in places where the audience is seated such as theaters and churches. Wide band and narrow band transmitters broadcast in the same way as FM radio stations, over a few frequencies reserved for use by hard-of-hearing people. Although there are several frequencies set aside, only six are generally used for sound enhancement equipment.

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WILLIAMS SOUND SYSTEM: Williams has become very interested in square dancer use of their equipment. Working with square dance leaders they have remodeled their transmitters to meet a square dance need for easily switched, multiple channels.

Square dance events often need to have more than one transmitter broadcasting at the same time; a set for the round dance room, a set for Mainstream, a set for Plus, etc. These need to be able to transmit on different frequencies in order to prevent interference among transmitters. To meet this need Williams has developed a new transmitter that has an external switch which tunes up to six different frequencies including the two chosen by CALLERLAB; 729, MHZ primary and 72.1, MHZ secondary. This capability became essential at the recent National Convention in Birmingham. When Williams set up their ALS, they found the two CALLERLAB preferred channels were already in powerful business use and unavailable. They easily and quickly changed to channels which were open. To make this work both the transmitter and the receiver must be tunable rather

than limited to a single pre-set channel.

On a volunteer basis, Williams has provided equipment and expertise to the last two Nationals and CALLERLAB Conventions. For more information about the Williams equipment, contact WILLIAMS SOUND CORP. 10399 West 70th Street, Eden Prairie, MN 55344-3459. PH: (800) 843-3544; FAX: (612) 943-2174.

TELEX: Another popular brand, this equipment also is being used by many square dance groups. Telex does have tunable receivers, but does not have tunable transmitters. Their transmitters come with a pre-set frequency which can be set to a requested channel at the factory, but changing the channel must be done by Telex for an extra charge. Telex broadcasts on a modified wide band frequency. Contact TELEX PROFESSIONAL AUDIO, 9600 Aldrich Ave. S, MN; PH: (800) 328-3771.

GENTNER: Gentner makes an ALS transmitter that is tunable to 37 different frequencies in the 72-76 MHZ Auditory Assistance Band. The transmitter uses a modified wide band frequency allowing it to broadcast on 37 different channels. Two types of receivers are

the Rx-1 which can tune a single channel and the Rx-6 which is set for the six channels most needed. Gentner has not been used in square dancing as widely as the Williams and Telex so a recommendation was sought from one user.

The Nour Foundation has 7 Tx-37 transmitters and 80 Rx-1 receivers. They are happy with the equipment and plan to buy more. These sets are used to simultaneously broadcast a program in several different languages. Each language requires a different transmitter and a different channel. Receivers must be set to a specific channel for the language to be received. They find that transmitters must be set up at least 20 feet apart to prevent channel overlap. Their receivers are single channel and users must open the receiver case to tune to a different channel using a screw driver. The channels occasionally drift off and must be re-tuned. Contact GENTNER COMMUNICATIONS CORPORATION, Attn: Dee Herfel, 1825 Research Way, Salt Lake City, UT 84119; PH: (801) 975-7200.

PHONIC EAR: CALLERLAB member Mike Darrah has worked with Phonic Ear to make their "Easy Listener" equipment avail-

able to square dancers as the "Square Dancer." This equipment is true narrow-band equipment which comes as a unit including 1 transmitter, 1 receiver, 1 steno clip (headphones), 1 transducer and a transducer cord (transducers are small speakers that can be modeled into custom made ear buds which are used with the belt receiver but do cost extra. Both the transmitter and receiver are pre-set to one channel. Contact MIKE DARRAH, 9495 SL, Morning Flower Way, Highland Ranch, CO 80126; PH: (300) 366-4545.

NADY: Equipment made by Nady includes a transmitter which features eight user-switchable channels and single channel receivers which are pre-set to one of the eight channels. Information and catalogs are available from: LONG'S ELECTRONICS, 2630 5th Ave. S, Irondale, AL 35210-1240; PH: (800) 633-3410.

There are additional companies which make equipment for ALS. The ones listed above are the ones most used by square dancers and available from square dance businesses. In addition to the contacts listed above, the following also sell sound enhancement equipment.

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HILTON AUDIO PRODUCTS, 1033 E
Shary Circle, Concord, CA 94518;
PH: (510) 682-8390

CREATIVE IDEAS

Callers around the world have come up with inexpensive and often ingenious ideas for meeting the hearing impaired square dancers' need for help in hearing the caller and cuer; here are a few.

RADIO SHACK ROOM MONITOR: Fred Ebeling has adapted an inexpensive room monitor from Radio Shack for use by his square dancers. The room monitor is actually designed for use at home where a transmitter is positioned in a room with a baby and the parent wears a receiver as they work in and out of the house.

For a total cost of less than \$100, Fred has modified the connectors to hook into his am-

plifier and has provided belt pack receivers and ear plugs for his dancers. Full details are available for adapting this equipment for square dance use. For a copy write: Fred Ebeling, P.O. Box 771, Pagosa Springs, CO 81147.

ROOM SIZED TELECOIL: Wil Stans, CALLERLAB member from the Netherlands, writes, "We had one guy dancing with us who had a hearing aid. To make things better for him we did some tests. We took a phone cable with five wires and made a loop around the hall. The length of the cable was 120 feet." He goes on to tell how he placed the cable, spliced the separate wires together and hooked it into his amplifier. Happily, it worked and has helped keep dancers dancing. In the U.S., such a phone cable with four wires costs about \$20. The dancer must have a hearing aid with a T (telephone) switch.

NECK LOOP: Square dancers who wear hearing aids with T switches can achieve direct sound contact with the caller's amplifier by wearing a neck loop instead of ear buds. The neck loop is connected to the belt receiver allowing the dancer to continue wearing his or her own hearing aid and having the benefit of a

power boost from the hearing aid. The neck loop can only work for a person wearing a hearing aid equipped with a T switch.

FOR ROUND DANCERS

SUSAN HEALER, MA CCC-A—Clinic Audiologist Susan Healer wrote a detailed three part article for the ROUNDALAB Journal in the Fall/1994 and Spring/1995 issues. She is in private clinic practice as well as a long time round dancer and a cuer for the last seven years. She has worked with many dancers on the verge of dropping out because of hearing problems. She writes, "Obviously, the way to solve these problems would be to suggest that the dancer wear a hearing aid. This would solve the problem, right? WRONG!!! In most dance situations a hearing aid is not a satisfactory solution. Even the best 'state of the art' hearing aid will pick up all of the sounds in the room. This does not necessarily allow the dancer to hear the cuer better, and may even increase the frustration."

She goes on to say, "The average age of a square dancer is 57 years. It is estimated that over 50% of persons over age 50 have a significant hearing loss." She feels we owe it to our dancers to provide all of them with the best sound possible. "Not only is it our obligation, it is the law! The Americans with Disabilities

Act includes hearing impairment as a disability. Legally, if a dancer requests 'equal access,' the sponsor agent must provide appropriate equipment."

The whole series of well written articles is printed in the ROUNDALAB Journal. Those interested in reading the articles might borrow copies from your round dance leader or contact ROUNDALAB.

OTHER COMMENTS

JIM RUTHEN—Caller Jim Ruthen has heard complaints about hooking up ALS equipment to caller amplifiers. He writes about one instance, "The sound enhancement equipment he tried to use was a cheap unit..." He mentions:

- ◆ Callers don't know how to hook equipment to their amplifier.
- ◆ One unit was not compatible with hearing aids and caused a squeal.
- ◆ The volume may be too low for those without hearing aids.

Jim has a great suggestion. "Consider a rental program. Our association could purchase a transmitter and several receivers. The receivers could be rented for \$3 per dance..."



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I'd like to further that idea by suggesting the association should also buy a transmitter to rent to clubs for an inexpensive price (\$3 - \$5 per night). Currently, many clubs are buying their own sets and using them once a week or less for one to four people. This is expensive and inefficient. One set, with use coordinated by an association, could be used on a pooled basis by different clubs every night. A small charge would encourage use and cover repairs or replacement costs.

HILTON—Dick Henschel of Hilton Audio has advised that all three possible outputs on Hilton amplifiers are usable with most sound enhancement equipment. Usually, callers hook this equipment into the RCA plug for voice only on the front panel. This works fine if the dancer prefers voice only for his or her receiver. Some dancers prefer a little music with strong voice input. Callers can plug the transmitter into the MONITOR speaker channels which allow music and voice to be controlled separately. The critical issue is that such a hook-up must offer at least 4 ohms resistance at the amplifier. Dick has commented that the Hilton amplifier reacts to the Williams transmitter no different than if it were another speaker. Contact Hilton Audio at (510) 682-8390.

If a caller is concerned about a specific hook-up problem call Hilton and talk to a technician. Hilton can make a special patch cord to use in hooking a transmitter to the amplifier monitor channels. They also have a break-before-make switch which can be used when two amplifiers

are being used with one transmitter, for example: when both the caller and the cuer have set up their own equipment and are sharing a common transmitter.

GRANTS—Dancers and callers may be able to arrange for a grant under the Disabilities Act. Some local clubs and state organizations specialize in raising funds to buy equipment to help disabled people including those with a severe hearing loss. Contact the CALLERLAB Office at (507) 288-5121.

CONCLUSION—All groups which sponsor square, round or related dances should begin projects to acquire sound enhancement equipment. The over night improvement in hard-of-hearing dancers has amazed several callers and dancers who work with these folks.

- ◆ The equipment will work best when it is matched with compatible narrow and or wide band equipment. Infrared equipment cannot be mixed with FM equipment.
- ◆ Try out any ALS before buying it. Have the dealer set up at a demonstration dance or visit a dance using similar equipment. There is more to buying than the cost. How long is the warranty? Some of the best are warranted for three years. What is the company's reputation for service and for answering your questions about the equipment? How near is a service center if repairs or modifications are needed?
- ◆ Cost is a factor. Shop! Shop! Shop! There is quite a range of costs among different companies' equipment. An equipment package can include very different components. Some dealers have discount prices for square dance users. Get the best value you can for the price you pay.
- ◆ Get tunable equipment. There is a decided advantage to being able to easily change the transmitter's broadcast frequency. It is also important within a user area to have compatible equipment. If all clubs have wide band equipment, dancers can use their wide band receivers at every dance. Not so if some equipment is wide band and some is narrow band. At a festival with several different transmitters the dancer can tune into each room visited if the equipment is compatible.

- ◆ Advertise that your club has ALS at your dances. There are now dancers who only go to dances which have an ALS available. Get a copy of the CALLERLAB sound enhancement logo to put in your ads and on your flyers.

CALLERLAB CAN HELP CALLERS AND DANCERS

CALLERLAB is working on possible grants for this program.

CALLERLAB has two publications that are helpful and available. Bulletin #1. CALLERLAB Recommendations Regarding Sound Enhancement Equipment. Bulletin #2. Attaching

Sound Enhancement Equipment to Square Dance Amplifiers.

CALLERLAB has a sound Enhancement Committee. Doreen Sillery is the terrific chairperson of this committee and is very interested in feedback from users. Send suggestions, questions and problems to: **DOREEN SILLERY**, 318 E. 21st Street, N Vancouver, B.C. V76 388, Canada.

CALLERLAB also has a sheet of different size logos for square and round dance users of sound enhancement equipment. The logo has room to write in the broadcast frequency and band width. (example - wide band 72.9). Write to **CALLERLAB**, 8129 Third Ave. Suite 285, Rochester, MN 55904; PH: (507) 288-5121.

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Meet Your Staff

MARSHALL & SHARON FLIPPO

"Flip" hails from Abilene, TX and is one of the most popular callers in the country. He is one of the founders of CALLERLAB and is in the "Square Dance Hall of Fame."

FRANK AND BARBARA LANE

Frank has been one of the country's best known "professional" callers since 1953. He also is one of the founders of CALLERLAB and a member of the "Square Dance Hall of Fame."

BILL AND MARTHA BUCK

The Bucks are from Shreveport, LA and whether you're a dyed-in-the-wool round dancer or are just getting into rounds, they will give you great dancing pleasure.

RON & EILEEN JOHNSON

The Johnsons, from LaVerne, CA are joining our staff for the first time this year. Ron writes the "Square Wanderings" column for Bluebook magazine and has served on the Board of Governors of Contralab as well as being a member of Callerlab.



THE COUNTRY LINE

by jim and jean cholmondeley

We get letters and phone calls weekly on people asking how to teach this and that, or what does this term mean, or what music should I teach this dance to, etc. We try to answer them as best we can, but 90% could have been answered by the person if they would just attend a CW class.

Knowing that we are all busy people, we were wondering if a series of articles that list CW positions and definitions would help you in teaching CW. Keep in mind that CW is not just "Lines." Let us know through ASD Magazine or call us at (314) 741-7799.

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HEEL, STEP, HEEL STEP, HEEL, HOOK, HEEL, STEP

- 1 - 2 Touch Right heel forward; Step Right next to Left
- 3 - 4 Touch Left heel forward; Step Left next to Right
- 5 - 6 Touch Right heel forward; Hook Right in front Left of Left knee
- 7 - 8 Touch Right heel forward; Touch Right next to Left

VINE, TOUCH, 4 BUMPS

- 1 - 2 Step to Right on Right; Step behind Right on Left
- 3 - 4 Step to Right on Right; Touch Left next to Right
- 5 - 8 Bump hips to the left twice; Bump hips to right twice

FOUR TWO COUNT STEPS

- 1 - 2 Step forward onto Right Heel; Step down on ball of Right foot
- 3 - 4 Step forward onto Left heel; Step down onto ball of Left foot
- 5 - 6 Step forward onto Right heel; Step down onto ball of Right foot
- 7 - 8 Step forward onto Left heel; Step down onto ball of Left foot

STEP, TOUCH, STEP BACK W/1/4 TURN, STEP, 4 PUMPS

- 1 - 2 Step forward on Right; Touch Left next to Right
- 3 - 4 Step back 1/4 turn to the left on Left; Step Right next to Left
- 5 - 6 Raise Left heel off the floor while dropping weight to Right heel; Raise Right heel off the floor while dropping weight to Left heel
- 7 - 8 Raise Left heel off the floor while dropping weight to Right heel; Raise Right heel off the floor while dropping weight to Left heel

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Choreography by Doris & Dan Weber

Pretty music with a good P-3+2 (chair & slip, diamond trns) fox-trot.

TRY TO REMEMBER

EN 059 (HH852, MGR 085)

Choreography by Hank & Judy Scherrer

Pretty music with a nice P-3 +diamond trn waltz cued by Pete Metzger.

I CAN'T STAY MAD AT YOU

RCA 447-0709

Choreography by Ed & Gloria Kilner

A good Skeeter Davis vocal with an interesting jive/fox-trot with variations-P4+2.

BOBBY SOX TO STOCKINGS

ERIC 178

Choreography by Bob & Diana Malthouse
A P-3 rumba to a Frankie Avalon vocal.

LOVE A WORRIED MAN

MCA 2712

Choreography by John & Maytha Harper

Good Crash Craddock vocal (flip of Rub It In) with a P-4+2 (rt trn outside roll, lft trn inside roll) slow two step routine.

BUBBA'S TWO STEP

ARISTA 127 87

Choreography by Dave & Sherri Brown

A P-2 two step with line dance flavor to a Diamond Rio vocal.

IF BUBBA CAN DANCE

RCA 62761

Choreography by Neil & Doris Koozer

A P-3 +1 (link rock) jive & cha cha routine to a Shenandoah vocal.

LOOK WHAT FOLLOWED ME HOME

WB-7-17977

Choreography by Bill & Alice Barrett

A 3 part P2+2 (fishtail & strolling vine) two step to a David Ball vocal.

ANCIENT HISTORY

ARISTA 12759-7

Choreography by Bill & Alice Barrett

A P-2 two step to a Pam Tillis vocal.

MUSTANG SALLY

ATLANTIC 13026

Choreography by Ron & Susan Anderson

A P-5+2 (whip outside trn, ship with 3 inside trns & several unphased figures) west coast swing to a Wilson Pickett vocal.



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Belafonte vocal.

WATERMELON CRAWL
MCA S7 54889
Choreography by Misty & John Hannah
Little different P-4 jive (swim & watermelon
crawl) to a good Tracy Byrd vocal.

MY WEST COAST GAL
MOTOWN 450
Choreography by Karen & Dick Fisher
A three part P-5 west coast swing routine to a
Temptation's vocal.

MEMORIES ARE MADE OF THIS
COLL 6076
Choreography by Phil & Becky Guenther
A nice P-4 fox-trot to a good Dean Martin
vocal.

THAT'S AMORE
COLL 6076
Choreography by Phil & Becky Guenther
A little different P-2 (dances like a P-4)
Viennese waltz to a Dean Martin vocal.

BEER BARREL POLKA
DECCA 23855
Choreography by Craig Pierson
A long sequence P-2 polka to good Lawrence
Welk music.

NEXT TEARDROP
COLL 3833
Choreography by Don & Linda Hichman
A nice P-4+2 (traveling cross chases & triple
traveler) slow two step to a Freddy Fender
vocal.

JUST A LITTLE TOO MUCH**COLL 6211****Choreography by Milo & Carol Molitoris**

A comfortable P-2+2 (fishtail & strolling vine) two step to a good Rick Nelson vocal.

YOU BELONG TO ME**KING 2058****Choreography by Lester & Barbara Auria**

An unphased intermediate slow two step to a Pee Wee King vocal.

PRETTY WOMAN**ERIC 7101****Choreography by Sheryll Hardy & Sandy Niven**

A long sequence P-3 two step/cha cha routine to Roy Orbison vocal.

AMONG MY SOUVENIRS**COL 13-33371 (Flip of Return To Me)****Choreography by Chuck & Barbara Jobe**

An interesting P-3 five step & jive routine to a good Marty Robbins vocal.

PLAY AMONG THE STARS**SPEC PRESS****Choreography by Irv & Betty Easterday**

Good music with a nice P-4+2 (nat weave & dbl rev) fox-trot routine.

TAKE MY BREATH AWAY**SPEC PRESS****Choreography by Wayne & Barbara Blackford**

A P-4 +1 (open hip twist) rumba to nice music.

BEHIND CLOSED DOORS**MEMORY LANE 15-2336****Choreography by Bill & Martha Buck**

A nice P-3+1 (Spanish arms) two step & jive to a good Charlie Rich vocal.

ANGELINE**SPEC PRESS****Choreography by Ralph & Joan Collipi**

A P-4+1up mambo with good music.

EMOTION**SPEC PRESS****Choreography by Ralph & Joan Collipi**

A P-5 +1 up bolero with good music.

I'M HAPPY TO HEAR YOU'RE SORRY**SPEC PRES or ABC 11032****Choreography by Phil & Jane Robertson**

A P-6 fox-trot to pretty music.

EMILY**SPEC PRESS****Choreography by Ron & Ree Rumble**

A P-4+2 (hover cross, dble rev) + up Viennese cross fox-trot to good music.

BEING CLOSE TO YOU**ROPER 169****Choreography by Milo & Carol Molitoris**

A P-5 fox-trot to good music.

JUNTO A TI**ROPER 169****Choreography by Carlos & Nancy Esqueda**

Same record as above with a P-6 fox-trot routine.

MY WAY**ROPER 423****Choreography by Ed & Carolyn Raybuck**

A P-5 rumba to good music.

LES' FOX-TROT**ROPER 307****Choreography by Lester & Barbara Auria**

Good music (Ciao Ciao Bambino) with a nice P-4 fox-trot routine.

ANNIVERSARY WALTZ**ROPER 146****Choreography by Ed & Carolyn Raybuck**

A nice P-4 waltz to pretty music.

GOLDEN ANNIVERSARY**ROPER 146****Choreography by Bill & Betty Lincoln**

Same record as above with a P-2+1 (whisk) routine.

WOODEN HEART**RCA 447-0650****Choreography by Russ & Mary Morrison**

A catchy P-3 two step to a good Elvis vocal.

MAMBO JAMBO**SPEC PRESS****Choreography by Irv & Betty Easterday**

A P-6 +1up mambo routine to good music.

Again, thank you to Reeves Records for furnishing records for this review. ☺

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Style: "Dancer" #519 **\$35.95**
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TEACHING CHILDREN

*A Success Story
by Deborah Parnell*

I spent two mornings last week in an elementary school teaching square dancing to sixty children, K-6th grade. The teachers had divided them into two groups; K-2 and 3-6. The little ones were terrific, but I found that on the second day, trying to put them into facing couples and expecting them to move together down the line of dance, was really difficult. I learned something there!

The upper grades were a whole other ball game, however! They had a hissy fit about touching each other, which I kind of expected. So, the first day I just had the touching fingertips or linking pinkies.

The second day, I had an idea that was a **mega-hit!!!** I bought a box of surgical gloves that I had purchased at the Price Club. I told them that I respected feelings about not wanting to touch each other—however, for that day

they were going to have to in order to dance. They groaned.

I then told them that if it made them feel more comfortable, they could each wear a pair of surgical gloves. They cheered! I passed out the gloves and they snapped them on with delight. I told them they were all properly "cootie-proofed" and that I didn't want to hear anymore about having to touch each other. They cooperated beautifully. An added bonus was when they danced such things as "Patty Cake Polka," the gloves made resounding creaks as rubber slapped against rubber. They loved it!

I did check with the teacher first to be sure it was all right with her (and the gloves make great balloons, too).

I used Jack Murtha's Diamond Program and it was very well received. As a matter of fact, the kids asked if I was coming back the next day too, and there were moans of disappointment when I said no.

I just wanted to share the story of the gloves in hopes that someone else may want to use the idea. They weren't all that expensive (\$5-\$8 for a box of 100 gloves), and the response from the kids was definitely worth it! Whatever works!

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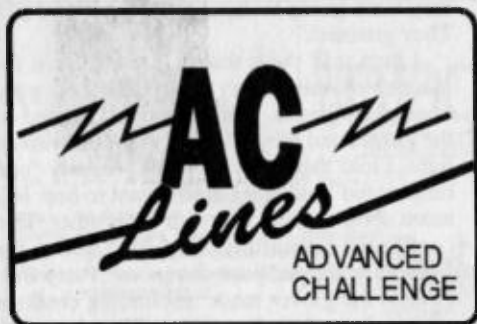



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by
Ed Foote



This past September marked my 12th calling tour to Europe, covering 3 1/2 weeks in Denmark, Sweden, Germany, and England. Overall there were 29 dances (13 at Basic, Mainstream & Plus, 4 at Advanced, 12 at Challenge) and a caller seminar.

It has been mentioned previously in this column that dancers in northern Europe are far superior to those in the U.S., and my experiences on this trip show that this still holds true. At Basic dances (which is the first 2/3 of the Mainstream list), I was able to call material that would flatten most Plus floors in the U.S. For Plus dancers I could call material that would cause trouble for many A-2 dancers and some C-1 dancers in the U.S.

Advanced and Challenge is exploding in popularity in northern Europe. Three years ago there was almost no C-1 in Germany. Now there are enough C-2 dancers there to run C-2 weekends with callers from the U.S. and other countries, and there are several squares working on C-3A. Sweden has many dancers doing C-1, with several squares doing C-2 and a few dancers into C-3A. Even Czech, where there was no square dancing at all six years ago now has A-2 clubs. Belgium and the Netherlands now have Challenge at C-1 and c-2, and England, which has had strong Advanced and Challenge programs for many years, is seeing increased interest in all the Challenge programs.

A very encouraging sign for the long-term growth of Advanced and Challenge in Europe is like increased number of callers calling those programs. Sweden especially has several callers doing Challenge.

Are the dancers in Europe moving too fast? No. They are ready for these programs. This is in contrast to the U.S., where it is widely recognized that perhaps half of those dancing Advanced and Challenge are attempting one program beyond where they should be.

Why the difference? Because the European dancers have a solid grasp of the fundamentals — Basic, Mainstream, Plus — before they even consider going to Advanced, and they do not go to Challenge until they are solid at A-2. By contrast, in the U.S., most dancers going to Advanced are very weak on the fundamentals, and many callers do nothing to strengthen this area for the Advanced dancers.

U.S. dancers will move from A-2 to C-1 to C-2 to C-3A merely because they have spent a certain amount of time at a program, regardless of whether they know that program well or not. European dancers do not consider moving on until they are solid in a program, and even then they are nervous they are moving too fast. Some dancers in England said they felt they had moved too quickly, yet they had been dancing A-2 for four years at an extremely high level. In other words, many European dancers do not know how good they really are.

We have not even discussed timing and styling, which in Germany, Sweden and Denmark, is so far superior to the U.S. that it is very difficult to describe, because U.S. dancers have little frame of reference to be able to picture it.

The European dancers have taken the American product and shown us how it should be done. Can we take our product back? Not likely, because it would take a quantum shift in the way we think. (That's an article for another time.) Yet, the promised land is there, and the quantum shift is possible, because such a shift did occur in Europe in the 1980s. Americans are quite capable of dancing the way the Europeans do; all it would take is a willingness and the acceptance of the fact that there is a better way. *

P.S. MS/QS

by Walt Cole



TIMING'S THE THING:

INTRO

_____	:	HEADS	PROM EN ADE	HALF
_____	:		RIGHT & LEFT THRU	
_____	:		SQUARE THRU	
_____	:			
SWING THRU	:		BOYS	RUN
GIRLS TRADE	:	TAG THE LINE		
GIRLS TURN BACK CORNER SWING	:		PROM EN ADE	
_____	:			
_____	:			
_____	:			

FOR THE MODULAR CALLER

ZERO LINE: RIGHT & LEFT THRU, LADIES CHAIN, STAR THRU, CENTER GIRLS TURN BACK, PULL BY, LA.

ZERO LINE: LADIES CHAIN, SLIDE THRU, CENTER BOYS TURN BACK, PULL BY, LA.

ZERO LINE: PASS THRU, PARTNER TRADE, FLUTTERWHEEL, VEER LEFT, FAN THE TOP, BOYS TRADE, CHAIN DOWN THE LINE, LA.

ZERO BOX (WAVE): FAN THE TOP, GIRLS RUN, BOYS CROSS-RUN, CHAIN DOWN THE LINE, VEER RIGHT, FAN THE TOP, BOYS RUN, COUPLES CAST OFF 3/4, ZERO BOX (WAVE).

ZERO LINE: PASS THRU, BOYS RUN, SCOOT BACK, SPLIT CIRCULATE, WALK & DODGE, PARTNER TRADE, LA.

ZERO LINE: PASS THE OCEAN, SWING THRU, SPIN THE TOP, RIGHT & LEFT THRU, FLUTTERWHEEL, SWEEP 1/4, SQUARE THRU 3/4, LA.

BASIC PROGRAM

STATIC SQUARE: ALLEMANDE LEFT, GO FORWARD TWO TO AN ALLEMANDE THRU, SHOOT THE STAR FULL AROUND, RIGHT TO THE CORNER FOR AN ALAMO STYLE, BALANCE, TURN HALF BY THE LEFT, BALANCE, TURN BY THE LEFT LIKE AN ALLEMANDE LEFT.

ZERO LINE: PASS THE OCEAN, ALL EIGHT CIRCULATE, SPLIT CIRCULATE, SWING THRU, BOYS RUN, PASS THRU, BEND THE LINE, RIGHT & LEFT THRU, STAR THRU, SWING THRU, TURN BY THE RIGHT TO A LEFT ALLEMANDE.

STATIC SQUARE: HEADS PASS THRU, SEPARATE GO AROUND ONE TO A LINE, PASS THRU, BEND THE LINE, CENTERS SQUARE THRU, ENDS STAR THRU, RIGHT & LEFT THRU, DIVE THRU, SQUARE THRU 3/4, LA.

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Colors: Black, Red, Jade

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STATIC SQUARE: HEADS CROSS-TRAIL THRU & SEPARATE GO AROUND ONE TO A LINE, RIGHT & LEFT THRU, PASS THRU, BEND THE LINE, STAR THRU, DIVE THRU, LA.

THE MAINSTREAM PROGRAM

ZERO LINE: PASS THRU, BOYS FOLD, TOUCH 1/4, BOYS TRADE, BOYS RUN, BEND THE LINE, PASS THRU, GIRLS FOLD, TOUCH 1/4, GIRLS TRADE, RECYCLE, VEER LEFT, COUPLES CIRCULATE, BOYS RUN, BOX THE GNAT, PULL BY, LA.

STATIC SQUARE: HEADS STAR THRU, ZOOM, CENTERS RIGHT & LEFT THRU, CENTERS FLUTTERWHEEL, DOUBLE PASS THRU, CLOVERLEAF, ZOOM, SWING THRU, TURN THRU, LA.

STATIC SQUARE: HEADS TOUCH 1/4, WALK & DODGE, PASS THRU, OUTSIDES CLOVERLEAF, CENTERS TOUCH 1/4, WALK & DODGE, PASS THRU, TRADE BY, LA.

ZERO BOX: SWING THRU, BOYS RUN, TAG THE LINE, GIRLS TURN BACK, STAR THRU, COUPLES CIRCULATE, FERRIS WHEEL, SQUARE THRU 3/4, LA.

ZERO LINE: RIGHT & LEFT THRU, DIXIE STYLE TO AN OCEAN WAVE, BOYS CROSS-RUN, BOYS CIRCULATE, GIRLS TRADE, RECYCLE, SPIN CHAIN THRU, GIRLS CIRCULATE ONCE, BOYS RUN, BEND THE LINE, SLIDE THRU, LA.

ZERO BOX: SQUARE THRU, BOYS RUN, SCOOT BACK, BOYS FOLD, GIRLS SQUARE THRU 3/4, STAR THRU, FERRIS WHEEL, ZOOM, SQUARE THRU 3/4, LA.

CHALLENGING???

STATIC SQUARE: HEADS STAR THRU, PEEL OFF, BEND THE LINE, PASS THRU, U-TURN BACK, STAR THRU, ZOOM, SQUARE THRU 3/4, LA.

ZERO LINE: PASS THRU, WHEEL & DEAL, PEEL OFF, TAG THE LINE-RIGHT, FERRIS WHEEL, GIRLS SQUARE THRU 3/4, STAR THRU, BOYS TRADE, COUPLES TRADE, BEND THE LINE, LA.

ZERO BOX: SWING THRU, BOYS RUN, TAG THE LINE, CLOVERLEAF, PEEL OFF, GIRLS TRADE, BOYS TRADE, PASS THRU, TAG THE LINE-RIGHT, WHEEL & DEAL, LA.

VEER RIGHT

STATIC SQUARE: HEADS 1/2 SQUARE THRU, SWING THRU, BOYS RUN, CALIFORNIA TWIRL, COUPLES CIRCULATE, WHEEL & DEAL, VEER RIGHT, BOYS TRADE, BOYS RUN, GIRLS TRADE, RECYCLE, DIVE THRU, SQUARE THRU 3/4, LA.

ZERO BOX: SWING THRU, BOYS RUN, TAG THE LINE-LEFT, COUPLES CIRCULATE, WHEEL & DEAL, VEER RIGHT, FERRIS WHEEL, SQUARE THRU 3/4, LA.

STATIC SQUARE: HEADS PASS THRU, SEPARATE AROUND ONE TO A LINE, PASS THRU, TAG THE LINE-LEFT, COUPLES CIRCULATE, WHEEL & DEAL, VEER RIGHT, FERRIS WHEEL, GIRLS ZOOM, BOYS PASS THRU, DO SA DO (WAVE), SINGLE HINGE, GIRLS TRADE, RECYCLE, PASS THRU, TRADE BY, LA.

ZERO LINE: RIGHT & LEFT THRU, DIXIE STYLE TO AN OCEAN WAVE, BOYS TRADE, RECYCLE, VEER RIGHT, COUPLES CIRCULATE, GIRLS RUN, GIRLS CROSS-RUN, BOYS TRADE, TURN THRU, LA.


ANDS

ZERO LINE: PASS THRU, WHEEL & DEAL, DOUBLE PASS THRU, PEEL OFF, CENTERS BOX THE GNAT & FAN THE TOP, ENDS STAR THRU & CLOVERLEAF, CENTER WAVE SINGLE HINGE & WALK & DODGE, SWING THRU, TURN THRU, LA.

ZERO BOX (WAVE): EIGHT CIRCULATE, CAST OFF 3/4, BOYSTRIDE, PASS THE OCEAN, BOYS RUN, WHEEL & DEAL, STAR THRU, PASS THRU, BEND THE LINE, PASS THRU, ENDS TRADE & STAR THRU, CENTERS CLOVERLEAF, ZOOM, CENTERS PASS THRU, ALL PASS THRU, CENTERS SQUARE THRU 3/4, OUTSIDES TURN BACK, 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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A Historical Look at Fur Rendezvous

*Submitted by Liz Rockwell
Anchorage, Alaska*

In February 1996, Dudes and Dames Square and Round Dance Club will hold their annual Fur Rondy Square Dance Celebration in Anchorage, Alaska. This celebration will be held during the first weekend of Anchorage's 61st Fur Rondy Festival. Following is a brief history of this event. We are proud of our heritage and would like to share a bit of it with you.

The Anchorage Fur Rendezvous combines the best elements of the many early gatherings of hearty mountain men and Indians who tamed the wilderness, extracting treasures. Annually, trappers agreed to meet in the early spring to exchange their winter's kill for cash, whiskey and supplies. Deprived of the trappings of civilization for all but two weeks of the year, a lot of living had to be compressed into a short time and there were no holds barred. It was an era of romance. By the 1930s the Rendezvous was basically a memory.

In the rear car of a train bound for Anchorage from Fairbanks, the fire of those early celebrations was rekindled. Vern Johnson and a group of his athletic cronies were gathered in a serious conversation. They had just soundly trounced the Fairbanks hockey team in a competition that had brought out the whole town of Chena Slough in a wildly cheering mass, in spite of the biting cold. The city was loyal to its own and it galled Vern Johnson and his buddies to know that such was not the case in Anchorage.

They vowed to make a few changes and so they set about to do just that.

On February 15, 16 and 17, 1938, the first winter carnival was held. It featured skiing, hockey, basketball, boxing and a one dog children's race down Fourth Avenue. Nearly 3,000 souls, the hamlet's entire population, turned out for the bonfire and torch-light parade. The new winter carnival had everything but a name.

Furs were Alaska's third most valuable industry in those days. Tom Bevers, the local fire chief, felt that this business should somehow be incorporated into the celebration. He concocted a scheme to bring buyers and trappers together for a week or so of trading, competing and generally "whooping it up." Local merchants made money, folks had fun and it was pronounced a roaring success. And the carnival got a name: FUR RENDEZVOUS.

The fur auction was the main attraction of the early celebrations. Trappers recognized the advantages of selling directly to fur buyers, thus eliminating the middle man and greatly increasing their revenues. A special train from Fairbanks was added to the schedule and there wasn't a place to stay in Anchorage. People opened up their homes to strangers and it was not unusual to see well dressed buyers sleeping in hallways and on table tops wrapped in their stylish furs. Those lucky enough to find hotel rooms were forced to sleep in shifts.

In spite of the shift in the emphasis of the celebration, sporting events continued to flourish. Nearly 200 visiting athletes joined trappers at the Rendezvous to compete in skiing and ski jumping events, hockey, basketball and boxing.

Although the fur auction remained an integral part of Rondy, the festival's emphasis once again changed in 1941 as rumors of war spread across the land. Uniforms were everywhere and planes filled the skies. The military joined the Rendezvous celebration with 26 units from Fort Richardson taking part.

By 1942, the war was upon us. Rondy, as such, was suspended, though it reemerged at Fort Richardson as Bonanza Days, where the festival's first melodrama was born. Folks just couldn't face both the war and a long, dark winter without some kind of celebration. By 1946, Anchorage was no longer a small town. Its character had totally changed. That year there was a new Rondy—financially successful and adopted by the Chamber of Commerce.

Nineteen forty-six was a banner year in yet another way. The first open sled dog race was staged from Fourth Avenue. Though it was not an instant success, the race was to become one of the cornerstone events of the celebration, eventually evolving into the richest single competition of its kind in the world!!

The festival's management was passed from one organization to another, until 1956 when Greater Anchorage, Inc. was formed to manage the increasingly popular festival.

The Fur Rendezvous gained international fame with visitors coming from around the globe to converge on Anchorage, in February.

It takes more than a year to plan each Fur Rendezvous celebration, and it is estimated that 67 percent of the population of Anchorage participate in at least one of the over 120 different events that happen during those ten days in February.

Rondy is governed by a 40 member Board of Directors and employs a limited staff who conduct the day-to-day operation of Fur Rendezvous, 365 days a year. Greater Anchorage, Inc. utilizes over 5,000 volunteers to run the festival, so in essence the people of Anchorage produce the Fur Rendezvous.

Each year new events are added to the festival. For ten days in February, Friday the 9th through Sunday the 18th, there will be no strangers in Anchorage. Friends, neighbors and visitors will gather to celebrate the beginning of the end of dark days, frigid nights and cabin fever. The initial spirit of fellowship and fun has remained through the years and today, the Anchorage Fur Rendezvous is second to none. *

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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.

THERE'LL BE DANCING IN THE VALLEY!

First Suggestion: The Miami Valley Dance Council could sponsor *monthly* square dances for the public—**no experience required!** Let people get a taste of what square dancing is like. Sometime during the evening, have a demonstration by experienced square dancers in dress, and pass out literature on how to get into square dancing.

Let us put out more-than-ever publicity in August about how to get into square dancing. Hit the media for free publicity.

Second Suggestion: Learning to be a Plus-dancer in three straight classes is a tall order, but we really do not have alternatives. If a couple wants a year's experience after Mainstream, no where in our area are there ample opportunities for them to dance!

Instructional video tapes are a big help—much easier to decipher than printed pictures. The Council and/or the clubs that have classes could make them available on *short-term* loan. If the advertised tapes are too expensive, the

council or clubs could undertake it to make their own tapes.

Third Suggestion: We enjoy our dances! Notice all the smiles and applauding! But, perhaps a little enhancement around the edges could make the dances even more appealing—at least to some.

There are more women needing partners than men. Clubs should encourage women in addition to their own role, to learn the man's part and thus promote more opportunities for them.

Clubs can't be responsible for all the women who need partners, but the clubs should have regard in two areas. One is the wife of the caller. Another is the instance when a couple have been members and supported the club and the wife becomes a widow through death or divorce.

Clubs should have a **voluntary Partnership Committee**. A woman (such as I mentioned earlier) should be given a tally with the tips numbered, and should be able to fill it out with names of partners.

Visiting clubs tend to sit and dance together, which is quite natural. If the club would have a mixer sometime during the session, it would promote friendliness and also be a boon to loners. In our area the only club I know of to offer a mixer is the *Gem City Squares*. Try it; you'll like it!

A caller is hired to do his own thing—and rightly so. But a club president would not be out of line to ask if he minded doing a mixer. Also, in non-round dances, would the caller mind putting on music for line or ballroom dance?

Bow to your partner and yellowrock your corner!

Donald Renner
Dayton, Ohio

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LATEST ROUND DANCE:

GR 17208 COLUMBIA TWO STEP P-2 by Craig Pierson
COLUMBIA QUICKSTEP P-4 by Craig Pierson & Laurel Hanson
Music for both dances is "Columbus Stockade Blues"
with vocal cues by Craig Pierson

SEASONAL SQUARE/CONTRA/MIXER records:

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GR 15013	Winter Wonderland by Bob Howell	GR 16018	AULD LANG SYNE by Bob Howell
	Winter Mixer by Irv & Betty Easterday		

As interest in contra dancing grows, it is my desire to provide small groups of dancers and new callers with as much assistance as possible through American Square Dance Magazine, thanks to Jon Sanborn. During the coming months, I will help readers understand contra choreography, music structure as related to contras and expanded descriptions.

First I want to illustrate a standard way of notating contra choreography I will be using in the future. To do this we need to grasp how the music we use for contra dancing is structured. The most common dances use 64 counts, beats or steps to complete the sequence. In music terms this equals 32 bars. This music is played in 8 count increments or phrases. Each phrase is paired with another to make a 16 count, or 8 bars of music. This is done a total of 4 times. Since each 16 count phrase sounds different, we need to identify them, and in doing so, we have a blueprint around which to build a dance. The identification starts with the first 16 counts which is called A1 followed by A2. Most music will change melody half way through the 64 counts and when it does, we call the second half B1 and B2. Dance notations can now be identified with which phrase of music they are danced to. I want to emphasize the TO. As the caller you must give the command slightly ahead of each designated phrase.

This month's contra, The Tease by Tom Hinds, offers fun and challenge. It is in "improper" formation with couples 1, 3, 5, etc., crossed over. This puts the #1 man in a line toward the caller's left as s/he faces the dancers, the #1 lady in the opposite line on the caller's right. Couples alternate gender along the line.

A1: ACTIVES GYPSY WITH EACH OTHER (8cts). ACTIVES SWING WITH THEIR NEIGHBOR (8 cts). The gypsy could be described as a no hands "Highland fling dosado" as the dancers circle cw around each other without touching hands but allowing time for some quick flirting. In using the 8 counts, dancers have time to go once around before separating and moving to face the next person of the opposite gender in line (neighbor/corner). The second half of A1 consists of a regular 8 count swing to end facing across the set. At this point everyone has moved one place along the line.

Dancing Contra

with Don Ward



A2: with COUPLE ACROSS CIRCLE LEFT 3/4 (8 cts) PARTNER SWING (8 cts). The circle left 3/4 will place the active couples (1, 3, 5) facing down the set, inactive (2, 4, 6) up the set. You will find your partner in front of you, actually on the gent's left. At the end of the 8 count swing end with lady on the man's right facing across the set.

B1: LADIES CHAIN ACROSS (8 cts). ACTIVES 1/2 FIGURE 8 WITH NEXT BELOW (8 cts). The courtesy turn of the ladies puts the dancers in motion for the half figure 8. The active lady will lead, going between the couple below, loping around the lady to end standing where her partner was. The man will follow between the same couple below but looping around the man to stand in his partner's place.

B2: ACTIVES TURN CONTRA CORNERS (16 cts). Contra corners begins with the active couple stepping to the center and turning by the right approximately 1/2 a turn to face the person of the opposite gender that was to the right of their partner in line, turning that person by the left once around coming back into the center to face their partner. Turn partner right once around to face the person of the opposite gender to the left of the first person they turned. Come back to the center. At this point, if you are in time with the music you are ready to repeat the dance (A1) with a partner gypsy and swinging a new neighbor. I find "Tequila Sheila," TNT 258 just right for this dance.

I hope this addition to Contra Corners is helpful; I would appreciate your comments. Send them through the U.S. Mail: 9989 Maude Ave., Sunland CA 91040 or Email: ward@loop.com



Diamonds



by
Jack Murtha

There finally seems to be almost total agreement among all square dance areas and interests that the total population of active square dancers is decreasing at a steady and alarming rate. For the past five years there have been some important disagreements about whether or not this decrease was really occurring or was merely a local problem in a few areas, was an artifact of survey methods or a normal part of the ebb and flow expected in many recreational activities.

One effect of this new awareness is that many concerned callers and dancers are experimenting with some creative ideas and plans to stop the decline. They want to not only stop it, but also turn it around helping our square dance population start to increase again.

One major new innovation is to start new dancer classes more than once a year. For many years almost all square dance classes have started in September and ended during the following summer. When the Mainstream program was first adopted by CALLERLAB in 1976, it had 68 calls and a recommended teaching program of 41 sessions, each 2 to 2 1/2 hours long (82 to 102 1/2 hours). Currently in 1995, CALLERLAB recommends we teach the Plus Program's 98 calls in 90 hours (45 - two hour classes). We have increased the number of calls to be taught in one season by 31% but increased the recommended time to teach these calls by only 9%! We followed the same pattern this past year when the Plus call list was increased again from 95 calls to 98 calls, but no additional time was recommended. Although there are many different ideas for opening square dance classes more than once a year, all are still dedicated to completing the Plus Program in one season.

Could this be part of the problem?

In the May 1995 issue of ASD, Jerry Story wrote a powerful article describing his observations and experiences. Readers that missed that article should find a copy and read it. It dramatically identifies another problem. We are

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currently experiencing a fascinating dichotomy. The Advanced Program continues to increase in size while the total population of square dancing continues to decrease! Jerry makes an insightful comment in his article, "When I see more A-1 classes nationwide than I see Beginner classes, I know what I speak is the truth." His comments are directed at callers who exploit the CALLERLAB system of programs in ways that are detrimental to the overall health of square dancing. In the last two years some weekend festivals have had more squares of dancers in their Advanced halls than in their Plus halls! Those programs recruit class members from within the square dance family, not from people new to square dancing.

Could this be part of the problem?

I'm intrigued by the advice of many writers to think positive and to tone down the doomsday rhetoric deploring our problems. We do need to excite and encourage all square dancers to spend time, energy and money on testing possible solutions and to publicize all that work. We do need a lot of positive action, but in this writer's opinion, we either have not yet identified the real problems causing the decline or we are refusing to accept the problems we've

found as the culprits. We must keep talking and reporting both our successes and failures. Talk will not solve our problems, but without talk we are going off in 100 different, uncoordinated directions without gain. Complaining isn't helpful, but problem solving is essential.

There is one simple, very focussed objective and measure. We need to find ways to stop the decline in our square dance population and publicize programs that have been able to consistently, over a period of three to five years, help local areas increase their Mainstream and/or Plus population. If you are part of such a program, please write and let me know what you are doing. To measure a specific program's effectiveness, monitor the number of Mainstream dancers in your area. When they start increasing in number, all of square dancing will begin to grow again. ☺



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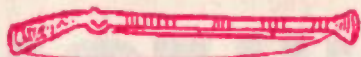
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OBSERVATIONS ON SEXISM IN SQUARE DANCING

By Ben Bogia, Caller

In today's world, it is a wonder that we are having as much success as we are in attracting new dancers to our activity. There is such a growing awareness of sexist language and patriarchal attitudes in the world today that square dancing must surely be offensive to a large number of women (and many men) who would prefer that our archaic system be updated.

As a dancer for fifty years and a caller for ten, I have lived through times when it was natural (and expected) to give all directions to the men, treating the women as though they did not matter except as a partner (or 'taw') for the men. But teaching classes recently has forced me to come to terms with how strongly sexist our terms are. Younger women (almost anyone under age 50) have expressed uneasiness with our terminology, and I have learned to respect their desire to be treated equally.

Some examples? In a singing call, the men always take their partner of the moment "home" (the man's home, that is). Or we call to the whole floor, "Swing your corner round and round," but follow it with direction for the men only, "Put her on your right and..."

We call women 'purty little thing' and 'honey' and 'baby' and 'little darlin'' and 'little lady' and don't think twice about it.

This is not about the occasional "humorous" comment that is in bad taste—there is probably no cure for that kind of behavior. This is about an attitude that pervades square dancing, the environment that surrounds dancers at nearly every dance.

Actually, it's not even confined to the language of calling, but exists in the kind of expectations that men and women seem to have of each other in this activity. It is almost like being in a time warp, with the values of earlier generations being held rigidly. The women bring finger foods and cakes for the cake walk (if a man should happen to bake a cake, it's news); the men stand around and talk about sports or the crops or the weather. The women compare notes on dress patterns; the men go outside for a smoke. The women make plans for the next club activity; the men go along.

I live and work in a university setting, and I interact with today's generation of men and women who, by and large, are intolerant of patriarchal systems. Many, if not most, of them would never return to a square dance class after the first night. They would experience it as insulting, offensive and intolerable.

If we expect square dancing to survive as a national folk dance, it is imperative that we do something about our language, our calling styles, and our expectations. Otherwise, future generations will find other places to have fun—places which allow women and men to be treated with equal dignity. *



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HOW TO BECOME A TURKEY

or

Everything You Always Wanted To Know About Calling But Were Afraid To Ask!

By Lauraine Thomas
San Dimas, California

Old myths to the contrary, you don't need wings, feathers or yellow feet to become a turkey. Full instructions follow.

It will take a great deal of time and effort to become a genuine turkey. It also will take every bit of stamina, perseverance and integrity you possess. Consider that one can become utterly charming, develop a radiantly fresh complexion, or achieve a svelte new figure in a fraction of the time, this course may seem a lengthy one but is guaranteed to have results.

There are two prime requirements for becoming a really first-rate turkey. First, you must be a square dance caller. Second, you must develop the ability to say NO; to say it emphatically, to say it indoors, outdoors, in fair weather or foul, to say it On Saturdays, holidays, odd Thursdays and all the days in-between and to stick to it!

At first you will be just a nice, ordinary vegetable-type caller hugging the ladies, repeating old jokes, and doing bunches of singing calls. You will go along with anything and everything club presidents, vice presidents, first ladies, class members and CALLERLAB ask you. At this point you will hear frequent approvals that you are the nicest, friendliest, most cooperative caller in the whole wide world and other pleasantries. BEWARE! This is a sly trick which could keep you from beginning your course. You will need to exercise great strength to keep from succumbing to these blandishments. But you are ready to begin. With unflinching determi-

nation you can do it!

During an otherwise pleasant class session your attention will be drawn to Flashy Fred and his partner who look upon their "angel" roles as an opportunity to display high kicks and dazzling swings, thereby throwing the rest of their square into utter confusion. Before the next tip you will suggest quietly to the guilty couple that class sessions are inappropriate settings for enthusiastic bursts of individual variations on calls you are teaching. No matter how great the looks of hurt indignation or how convincing their stammered excuses, you must take a firm stand and insist that while in class "angels" forsake their bumps and grinds and get on with the business of helping the new dancers learn the calls as taught.

Then, during a Saturday night dance there will be the matter of Helpful Hannah who, in spite of reproachful looks from her partner, insists on loudly instructing the dancers in her square throughout the tip. If a hapless dancer ignores her often incorrect directions, Hannah remedies the situation by simply jerking the dancer in the desired direction with a grip that would do justice to a Sumo wrestler. This is a major test in your course of instruction. You find Helpful Hannah alone during break and gently but firmly request that she leave instructing to you and forgo her steely grip on other dancers, to say nothing of avoiding physical harm to their limbs. Hannah will use her considerable command of the English language to convince you of the error of your ways, insisting that people NEED to be pushed in a square — that she is just being helpful and besides, you are being a hypercritical lout — probably not even a real caller. Close your ears to her



accusations. Put up with none of it. Your response is NO — no pushing, no jerking, no surrogate calling.

No sooner will the waves from this little skirmish settle than you will observe Arrogant Annie headed in your direction. It will become blatantly obvious that the lady is not the bearer of glad tidings. She will demand that you DO something about that horrid man who galumphs through tips breaking the whole square down. The Horrid Man is a new dancer who is trying desperately to keep you but whose ability does not equal his enthusiasm for square dancing. Arrogant Annie will declare through clenched teeth that if dancers can't cut it they should be told to leave — and that it is up to you to throw the bum out. After all, isn't that what callers are for? When you are able to get an edge in wordwise, you will suggest that it is Annie's obligation as an experienced dancer to offer encouragement to new dancers and that NO, you will not "throw the bum out."

This is a milestone in your course. You have stood your ground and used the magic word with great courage. But a severe test of your to resolve is yet to come.

One evening the president of the club sponsoring one of your classes will invite you to

have a cup of coffee with him during a break out in the hall away from folks. After cheery little comments on the weather and how great your voice sounds tonight, the President will bestow on you one of his most beatific smiles and announce that at long last he has devised a plan for swelling the membership of his club. Your bones will chill to the marrow as he describes details of The Plan. What is required is that your class become skilled Plus dancers by January, just in time for the club's anniversary dance. Think how happy the class will be to dance right along with the club and wouldn't it be just splendid if you could, well, hurry things up a little so that the class could achieve this happy state?

Do not pour your coffee over the President's head nor even raise your voice a single decibel. Simply remark firmly that The Plan notwithstanding, your class would be devastated if forced to jam their learning into so short a time. Whereupon the President will describe a tragic scene—his club demanding that something be done to correct the alarming decline in membership, that if somebody doesn't help stamp out the hate and discontent, the whole club may fold at any moment.

Do not burst into tears over this sad tale of



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woe. Your answer is NO! Your firm refusal to agree to The Plan will produce looks of shocked disbelief from the President. Never mind that your cause is just. Never mind that The Plan would be suicidal for the class.

The ensuing verbal blast from the purple-faced gentleman will give you serious concern for his vascular health. Simply ignore it all, stand your ground! The magic word is no. No. NO! This is the start of a critical time in your course. Now you have said NO to a club president.

When the dust of attack settles and time marches on, you will begin to notice a certain aloofness—those close to The President. There will be vague references to "that Know-it-all," along with words like "rigid," "inflexible," and "uncooperative" slipping into conversations.

You are approaching the pinnacle toward which you have been climbing. In other endeavors you are issued a diploma, a certificate, or a badge. For your present achievement there is a special kind of honor. Turkeydom is almost upon you! Yet, you will not be told. You will have to overhear it. It will happen like this: One evening during a break between tips, when calm and quiet have settled momentarily on your calling hearth, you will happen to pass unnoticed by a cluster of dancers engaged in earnest conversation. You will recognize the indignant voices of Flashy Fred, Helpful Hannah, Arrogant Annie and The President. THEN you will hear it... "That guy is a real TURKEY. He won't listen to anybody!" At long last, after all your arduous work you have arrived! You have become a real authentic turkey!

It will take all your strength to maintain your exalted status. You never must take leave of your wits or your ability to say NO. Stick to your guns! You now stand the chance to reign as the supreme turkey of all time.

The life expectancy of a turkey is about two years. Gradually you will notice little changes here and there and that will erode your status. Flashy Fred will be heard to lecture new dancers on the importance of dancing gracefully and smoothly — of blending with other dancers in the square to produce an harmonious whole. You will discover Helpful Hannah quietly explaining to a group of class members the importance of gentle touch and the meaning of "no thumbs." She will caution the folks about the importance of allowing the caller to do the instructing. Arrogant Annie will be found smiling and speaking words of praise and encouragement to a couple timidly entering their first club dance. And, wonder of wonders, The President will be heard to remark that once in a while you do say something sensible.

Your days of glory are nearly over. Now you can return to being a nice, ordinary, vegetable-type caller hugging the ladies, repeating old jokes, and doing bunches of singing calls.

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Participation in the world of square dancing requires that you develop familiarity with a number of square dance "basics." Four essential basics that apply to whatever level you achieve are **Fun, Friendliness, Consideration and Contribution.**

The easiest basic of all to learn is that square dancing is fun. Even working hard to master a new call can be fun. Smiles and enthusiasm are always in order and are very contagious.

Fun leads to friendliness. Square dancing is not only a great way to interact with old friends, it is also an excellent way to make new ones. The best way to master this basic is to realize that making others feel welcome and appreciated will cause them to welcome and appreciate you. Dance with as many people (and callers) as possible. Always speak to visitors and invite them to dance. If you are a visitor, just join in; don't be aloof and wait for someone to request your presence. Get acquainted during the breaks, but also in the square while the rest of the floor is organizing.

Consideration is a three part basic. The first part is learning that eight people are necessary to make a square work. Be a participator. Don't be afraid to dance with stronger dancers; doing so will enable you to get through more se-

quences successfully and thereby help you become a better dancer, which shows your consideration for the other seven people in your future tips. Even if you make a mistake, most would prefer to have you dancing than forcing them to miss the tip. Don't be too proud to dance with weaker dancers; we were all weaker at some prior time; no one makes no mistakes.

The second part of consideration is more subtle. Enthusiasm and exuberance are certainly appropriate—as long as they are not carried to the point of infringing upon another's right to a more sedate enjoyment of the moment. The reverse is also true, so consideration means compromise. The basic rule is "Never force your style on anyone else."

The next element of consideration is very personal. Timely bathing and use of deodorant are essential where a number of people in close contact are involved in physical exertion. Dental hygiene is important to combat garlic, onions, cigarettes, etc. But remember that strong perfumes and aftershaves can be just as irritating as the more traditional "offensive odors."

The final phase of consideration is the first part of contribution, another multi-phase basic. Since square dancing is a team sport, everyone must do his part for the square to succeed. This

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means regular attendance at class and workshop, consistent dancing when in attendance, and a conscientious effort to learn the calls. In this way you can perfect your dancing skills so that you contribute toward a pleasant evening of dancing for yourself and others.

Just as a square cannot succeed without contribution from all its members, a club or workshop must have the support of all its members. Support for your club means more than just paying dues. Real support means regular attendance, service as a club officer and on committees, doing those small chores with no glory, as well as supporting by the things you **do not do**.

Do not let yourself be drawn into the debilitating practice of cliques. Cliques do a

disservice to individuals by limiting their circle of acquaintance (and possible great friendships). They also undermine a club by destroying common goals. Cliques tend to become absorbed with their own desires, and self-interest takes precedence over club best interest.

In the same vein, **Do Not** fall into the trap of bickering and fault finding. Honest, forthright criticism can be helpful in solving club problems, but complaints without a willingness to contribute to a solution intensify the problem.

The basic thing to learn is that square dancing is Fun as long as you and I practice Friendliness, Consideration and Contribution. ☺



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AUTUMNAL FUNDANGO

Lots to report—let's get right to it with gus to! (Who's Gus Toe? —CAB)

Scotia (Schenectady), New York—With a "so be it" shrug and a nostalgic tear or two, many of us (ten sets or so) said good-bye to one of the most gorgeous halls for square dancing ever built—Ponderosa Hall—at the Spa Wheelers' dance the end of August. The 40-set hall with its wood floor and global chandeliers, a showpiece for 25 years, is now being converted into a warehouse for air conditioning stock by the Downs family who had it built when square dancing flourished in days gone by. I had flown into the Albany airport that day from Columbus, Ohio, in time for this "last hurrah." All clubs who formerly called it home have found new dance locations, fortunately. Yet the occasion was a bit sad—a sign of the times, indeed. Dolores Randall did the cool cues while I hot-hashed, trying to set a joyful mood. Other callers attending: Bob LaBounty, Ed Joyner and Dave Fuller. Other cuers present were Walt and Maureen Wall. Emcee was Jim Gauthier, program people were Neil Kennedy and Mary Lubinski. I'm not fatalistic; square

dancing is still strong in east central New York, but nevertheless the loss of this hall is a blow to image building endeavors.

Latham (Albany), New York—Back I went to the Colonie Elks and Does' at that beautiful Elks Lodge Hall, where dancing is spirited and that old elk's head glares ruefully at the stage all night, wishing he could "doe-see-doe" or something. A sad moment came my way when Chester Markiewicz told me Mary Ruskowski had died recently. Mary, who accompanied us once on tour, was always super friendly, full of joy—the kind of person anyone would enjoy meeting. She'll be long remembered. Caller Ed Joyner, who calls often for that club, came to dance. Refreshments were typical of Elks and Does' hospitality; we feasted on *horns of plenty* before *hoofing* it home.

Eaton Rapids (Lansing), Michigan—Caller Dick and cuer Pam Rhodabeck booked me to fly to Lansing for the weekend to do a double-barreled program—a caller clinic for the Lansing Area Callers Association, followed by a dance for the Sundae Stompers of Eaton Rapids. Aside from a tiny allergy problem of mine, it was a central Michigan fall fiesta. About 20 callers and partners attended the *yackademic* portion of my presentation, and subject matter dealt with was Promotion, Retention, Choreo Variety and Showmanship. Since CALLER-LAB and other voices have said, "We need to bring back the FUN," this turned out to be the main focus of discussion. Admittedly, FUN is an illusive and somewhat enigmatic ingredient, but I believe callers can make it happen. Callers I met who are underway making a difference are: Dick Rhodabeck, Rip Risky, Dave Magee, Wendell Law, Jim Unger, Jack Cook (Jack and Ethel are old friends), Bud Dickerson, Phil Miller and all the others.

The dance was well attended, as expected,

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and six or eight sets filled up the lodge hall very nicely. Pam cued; Dick called a tip. Some of the callers who had been participants in the clinic also came. Lloyd and Linda Catey came to dance and joined us at the restaurant later. (They were to be chairman in relation to the unsuccessful Detroit bid for the National Convention of 2000 A.D.) Also attending were Fred and Netty Wellman, editors of Lansing's square dance *Newsletter*. After an all-too-short motel *slim-ber* (that's a *short slumber*), I flew home from Lansing the next morning.

Sutton, Quebec, Canada—It's nice to get away to vacation, eat heartily, take informal classes in a variety of subjects, dance a little and view the changing fall colors in late September, and that's what Cathie and I did for a week in this tiny town just ten miles over the Vermont border. Once or twice a year we attend one of the learning/vacation opportunities now offered to Seniors world-wide, called Elderhostel. We've taught square dancing a couple of times at these college-oriented retreats, and we'll be doing it again. However, at this one we were only asked to lead square dancing one night for the 34 guests, and for the rest of the time we were just plain participants like the others. Courses of study included Photography,

Astronomy and Tai Chi. In the latter course, we learned the first 17 moves of a *set* that includes a total of *108 moves*—rhythmic, precise and stylishly executed. (Does this sound like a square dance class?) The beautifully choreographed body movements are the Chinese way of exercising (just as we'd seen being done so often when we visited China) and look more like ballet moves than square dance basics. The site for all this educational stuff was the Horizon Inn on the side of Mount Sutton with its panoramic view of the valley below. Thrilling experience! (Bonus was a visit to a chocolate factory run by a Belgian chocolatier—a satisfying experience! —CAB)

Rouses Point, New York—On the way home, it was only a few dozen deer leaps to fill my next calling date at this northernmost New York town. I'm booked here rather often, and find a pleasant ever-present Canadian-U.S. mix of dance interest within the small Northern Lights Club. Another plus for the club is that newly polished wood floor at the school location. Gisele Gosselin cued rounds; her partner is Peter Jones. Brenda McDonald is president. Caller Dan Sweetman was there. Hot dogs were served at snack time—now there's a novelty! (A club money-maker, too, since they charge

a buck a dog.)

Albany, New York—Since the loss of Ponderosa Hall (see lead paragraph of this column), the Single Squares have a new home near the airport—a community center on Sand Creek Road. Wall to wall dancers attended, about ten sets, and I noted that this thirty-something club is alive and well. Their prescribed formula for each caller to adopt, if he will, is this: 2x2 Plus dance, mild Plus except the sixth tip, third tip workshop, sixth tip hot hash except for the singing call, continuous refreshments with no break, and strict two-and-a-half-hour dance. Some formulas work, some don't, but this one seems to be effective. Esther Mindlin cued; Irv is her partner. Emcee was Ev Dash. She's a fast friend to all and a good leader. Caller Duane Silver was there. I'll be back.

Lake George, New York—Cathie and I had a great opportunity to go back in time, you might say—way back over 35 years ago, when we were both young (Speak for yourself, Stan.—CAB) and when western square dancing was young. In those days, contras and good Old

Time dances were generously mixed with budding new innovations that came from the West (wherever that was) to make a well-rounded dance. It all happened when a caller we knew from that era (and whom we hadn't seen since then), Ralph Sweet from Connecticut, invited us to come and dance with his friends at the Adirondack Dance Weekend at Camp Chingachgook, nestled in the pines on lower Lake George. What fun it was! Contras were regular fare. All tunes were played by a live band, Wild Asparagus, undoubtedly one of the best in the business. Other singing, calling stars besides Ralph were George Marshall, Ron Buchanan and George Ward. We felt as if we were back at Camp Becket in the Berkshires with Charlie Baldwin and his staff so long ago. Dozens of smooth dancers made this a night to remember. Gosh. Those days of early square/contra/traditional dances had a lot to offer, especially with live bands, which today are as rare as whooping cranes. (And we were madly in love, which put a golden glow on everything then and takes us back even now to the magic of those dances.—CAB) ♦

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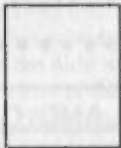
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Creative Choreography

by Lee & Steve Kopman

This month let's enjoy the call WALK AND DODGE. Not from the popular position with the boys looking in and the girls looking out. Give it a try.

1. HEADS TOUCH 1/4
CENTERS WALK & DODGE
SWING THRU
CENTERS WALK & DODGE
CENTERS RUN
CENTERS WALK & DODGE
CENTERS RUN, TOUCH 1/4
CIRCULATE, BOYS RUN
DIXIE GRAND
LEFT ALLEMANDE
2. SIDES PASS THE OCEAN
EXTEND
CENTERS WALK & DODGE
CENTERS RUN, CENTERS HINGE
ENDS LEFT TOUCH 1/4
CENTER 6 CIRCULATE
CENTERS RECYCLE
HEAD BOYS U-TURN BACK
ZOOM
CENTERS VEER LEFT
CENTERS BEND THE LINE, AT HOME
3. HEADS PASS THRU
SEPARATE AROUND ONE TO A LINE
TOUCH 1/4, WALK & DODGE
CENTERS SWING THRU
GIRLS TRADE
PING PONG CIRCULATE
EXTEND, GIRLS TRADE
RIGHT & LEFT THRU
DIXIE STYLE TO A WAVE
ENDS CIRCULATE
CENTERS WALK & DODGE
CENTERS HINGE
CUT THE DIAMOND
SWING THRU, CIRCULATE
(EXPLODE; PASS THE OCEAN)
RIGHT & LEFT GRAND
4. SIDES PASS THE OCEAN
SCOOT BACK
IF YOUR LOOKING OUT CLOVERLEAF,
CENTERS LINEAR CYCLE
DOUBLE PASS THRU
LEADS TRADE
LEFT SQUARE THRU THREE
RIGHT & LEFT GRAND
YOU'RE HOME
5. HEADS STAR THRU
DOUBLE PASS THRU
TRACK TWO
(RECYCLE & ROLL)
WALK & DODGE
PARTNER TRADE
PASS THE OCEAN
CIRCULATE 1 1/2
RIGHT & LEFT GRAND
6. SIDES STAR THRU & SPREAD
TOUCH 1/4
WALK & DODGE
CENTERS SWING THRU
ENDS TRADE
EXTEND
CAST OFF 3/4
CIRCULATE
SWING THRU 1 1/2
RIGHT & LEFT GRAND

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7. HEADS SQUARE THRU TWO
TOUCH 1/4, SPLIT CIRCULATE
WALK & DODGE, GIRLS TRADE
WITH THE LEFT HAND CAST OFF 3/4
CENTERS WALK & DODGE
ENDS FACE IN
BOYS SEPARATE AROUND ONE
TO A LINE
TOUCH 1/4, CIRCULATE
BOYS RUN
CENTERS LEFT SQUARE THRU THREE
SWING THRU, EXTEND,
RIGHT & LEFT GRAND
8. SIDES PASS THE OCEAN
EXTEND, (RECYCLE & ROLL)
WALK & DODGE
TAG THE LINE, FACE RIGHT
FERRIS WHEEL, ZOOM
CENTERS SWING THRU
EXTEND, GIRLS TRADE
SWING THRU, CIRCULATE
RIGHT & LEFT GRAND
9. HEADS SQUARE THRU THREE
SEPARATE AROUND TWO TO A LINE
BOX THE GNAT, FAN THE TOP
CENTERS WALK & DODGE
CENTERS RUN, CENTERS HINGE
HEADS DIAMOND CIRCULATE
CENTERS 1/2 TAG, FERRIS WHEEL
CENTERS STAR THRU
SEPARATE AROUND ONE TO A LINE
STAR THRU
CENTERS PASS THRU
LEFT ALLEMANDE
10. SIDES STAR THRU, ZOOM
CENTERS SWING THRU
EXTEND, WALK & DODGE
TAG THE LINE, CENTERS IN
CAST OFF 3/4, PASS THE OCEAN
WALK & DODGE, CHASE RIGHT
HINGE, CIRCULATE
SCOOT BACK,
SPLIT CIRCULATE TWICE
RIGHT & LEFT GRAND
11. HEADS 1P2P, TOUCH 1/4
CENTERS WALK & DODGE
BOYS PASS THRU
CENTERS WALK & DODGE
LEADS U-TURN BACK
SWING THRU
RIGHT & LEFT GRAND
12. HEADS PASS THE OCEAN
PING PONG CIRCULATE
EXTEND, CAST OFF 3/4
WALK & DODGE
CHASE RIGHT, GIRLS RUN
FAN THE TOP, EXTEND
RIGHT & LEFT GRAND
YOU'RE HOME
13. HEADS PASS THE OCEAN
SCOOT BACK
IF YOU'RE LOOKING OUT
CLOVERLEAF CENTERS
FAN THE TOP
EXTEND
(BOYS) WALK & DODGE
ENDS FACE IN, CENTERS TRADE
CENTERS PASS THE OCEAN
EXTEND, CAST OFF 3/4
EXTEND
RIGHT & LEFT GRAND
14. SIDES LEAD RIGHT
TOUCH 1/4
SPLIT CIRCULATE 1 1/2
BOYS AROUND THE OUTSIDE DO A
BIG WALK & DODGE
(GIRLS) EXPLODE THE WAVE
TAG THE LINE
GIRLS U-TURN BACK
TOUCH 1/4
CIRCULATE
LINEAR CYCLE
(SQUARE THRU BUT ON THE 4TH
AND LEFT ALLEMANDE)
15. HEADS 1P2P
TOUCH 1/4
CENTERS WALK & DODGE
BOYS PASS THRU
(CENTERS TRADE; ROLL)
ENDS FACE IN
SQUARE THRU FOUR
RIGHT & LEFT GRAND



THE KOREO KORNERby Steve

This month let's take a look at WALK AND DODGE. This is a fun variation to try with your dancers. It's an advanced concept called as couples. If you haven't tried, it you're missing out on a cute idea. When you work "as couples," I tell the dancers to put your arm around the person next to you. The two of you are now one person. Instead of eight people in the square, it's like having four. Have fun with this.

HEADS SQUARE THRU TWO
RIGHT & LEFT THRU, VEER LEFT
AS COUPLES, WALK & DODGE
THEN:

- | | |
|---|---|
| <p>1. Bend the Line
Fan the Top
Explode the Wave
U-Turn Back
Square Thru Four
Right & Left Grand</p> <p>2. Tag the Line: Face In
Pass the Ocean
Swing Thru
Split Circulate
Split Circulate
Acey Deucey
Recycle
Right & Left Grand</p> <p>3. U-Turn Back
Left Touch 1/4
Circulate
Boys U-Turn back
Swing Thru
Right & Left Grand</p> | <p>4. Boys Run
Split Circulate
Boys Trade
Fan the Top
Extend
Right & Left Grand
You're Home</p> <p>5. Chase Right
Cast Off 3/4
Acey Deucey
Circulate
Right & Left Grand</p> |
|---|---|

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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By Jay & Lila Sanders

S is for the Stars that twinkle every night.

Q is for the Queens who make our dances bright.

U is for the Understanding that God gave everyone.

A is for the angels who help new dancers become.

R is for the Regulars who show up at our halls.

E is for our Ears, so we can listen to the calls.

D is for the Dancers who square up on the floor.

A is for the angels again, still working at their chore.

N is for the New Dancers who join in on our fun.

C is for the Callers who call for everyone.

I is for the Interest that we show in our group.

N is still New Dancers who join up with the group.

G is for the Guests who come to every dance, and help pay our expenses so everyone can dance.

Put these all together—they spell “Square Dancing” the Greatest Dance of all—so come out to our dances and have yourself a Ball!

Reprinted from the Lansing Area Federation of Square & Round Dance Newsletter

A SMILE

Irwin William Kaiser

A smile can mean fulfillment
Through most any stage of life,
Or finding peace with nature
Far away from crowds and strife.

A smile may be approval
Or a hint that one may care,
A smile may be the start of
Two lives that want to share.

A smile can be just passive
Or a pleasantness self-styled,
A smile can show contentment
In both mother and her child.

In taking on life's hurdles
There's strength for every mile,
In the hope of each tomorrow
And another chance to smile.



THE MASTER CALLER*

by Sam Wood

When earth's last caller has finished
And the final tip has been done,
When the strains of music have faded
And the lights have dimmed on the fun,
We shall rest; and, faith, we shall need it—
Lie down for an eon or two,
Till the Master of All Good Dancers
Shall bid us to dance anew!

And those who are called shall be happy
(They are light and endless and free)
They shall twirl in a world beyond evening

Which only dancers can see;
Their caller shall be only the Greatest—
In space beyond dance-floor and hall;
They shall dance for an age without stopping
And never be tired at all!

And only the Master shall praise us,
And only the Master shall blame,
And no one shall dance for duty,
And no one shall dance for fame;
But each for the joy of movement
And each in his separate star,
Shall do the dance as he feels it
For the God of Things as They Are! ☉





What's Going On In Square Dancing

LEGACY NEEDS YOU!

LEGACY was envisioned by Bob Osgood, Stan Brudick, & Charlie Baldwin, editors/publishers of widely distributed square dance publications in the early 1970s. The first meeting was held in May 1973 in Cleveland, Ohio. Representatives from all facets of the square dance activity attended.

LEGACY defines square dancing to include - squares, rounds, contras, clogging, line and heritage dancing. As a service-leadership organization, LEGACY's main purpose is to develop better communication among the many facets of the square dance activity. The name LEGACY is said to have come from "*Leaders Gathered from Commitment and Yak.*"

LEGACY has members called Trustees representing dancers, callers, cuers, prompters, publishers, record producers, vendors and other interest groups. These Trustees represent the United States, Canada and other countries around the world.

One of the important facts about LEGACY Trustees is that they are leaders in their field - whether they are volunteers or professional - just like you in your leadership position in your area.

What's the missing piece? **YOU!** LEGACY and the square dance movement needs you! Join LEGACY today! You'll be glad you did! Write or call LEGACY's Chairmen of the Board Bernie & Carolyn Coulthurst, PO Box 766, Plover, WI 54467-0766 PH: (715) 341-6603.

ORGANIZATIONS

All square, round, clogging and contra organizations are welcome to join LEGACY International, the organization of the leaders of the square dance activity. Member organizations of LEGACY are kept informed of important

happenings in our activity as well as having access to leaders throughout our activity.

INDIVIDUALS

LEGACY is looking for leaders from all aspects of our activity as potential representatives from all geographic areas. Currently, most states, several Canadian provinces, and other countries of the world are members of LEGACY.



"SET YOUR SAILS & SQUARE UP-4 FOR BALTIMORE 2000"

The Washington D.C. Area Square Dancers Cooperative Association, with Square Dance Clubs in Maryland, Virginia, Delaware and the DELMARVA Peninsula, will hold the National Square Dance Convention in the new Baltimore Convention Center June 21-24, 2000. We expect to bring over 25,000 square dancers from all over the world to this event.

We presented our bid at the National Square Dance Convention in Birmingham on June 23, 1995. Other bidding cities were Atlanta and



Above is a photo of the Ken Ritucci-Randy Page Callers School held each August in Sturbridge, Massachusetts. On staff was Bill Harrison, Randy Dougherty, Ron Lowe and Jerry LeBlanc. Twenty-seven students attended this year. Next year's staff will include Johnny Preston, Red Bates, Mike Callahan and Jerry LeBlanc. Next year's dates will be August 18-22, 1996. For more information contact Ken at (413)734-0591.

Detroit. Our bid was presented by Dick and Linda Peterson, General Chairman, Mayor Kurt L. Schmoke, Mayor of the City of Baltimore and Kitty Ratcliffe of the Baltimore Area Convention and Visitors Association. Mayor Schmoke played a major role in helping us win the bid. Mayor Schmoke stated, "It was a real honor for me to participate in the bid process that resulted in the National Square Dance Association selecting Baltimore for its Annual Convention in the Year 2000. They brought a great deal of excitement and revenue to the City when they were here in 1984, and the Convention in the Year 2000 will be even bigger and better."

At least a year of preliminary preparation by WASCA (Washington Area Square Dancers Cooperative Association), and with the help of our five surrounding State Square and Round

Dance (ballroom dance) Associations and with the cooperation and help from MDSDF (Mason Dixon Square Dance Federation) of Baltimore, we were able to accomplish this great task. The General Chairman, Dick and Linda Peterson of Greenbelt, Md., were also the State Chairman for the State Folk Dance Bill that was sponsored by Senator Leo Green. The State Folk Dance Bill was signed into law on May 26, 1994, by Governor William Donald Schaefer naming Square Dancing as the Maryland State Folk Dance. With the help of Senator Leo Green, Senator Mike Miller, President of the Maryland State Senate and Representative Howard Rawlings, Chairman of the Appropriations committee, we were able to get our bill passed. The National Square Dance Convention will bring in excess of 18 million dollars in revenue to the State of Maryland in the Year

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THE ALL NEW 1994 BIG FIVE DICTIONARY and Square Dance MANUAL

This edition has new larger type and is the most comprehensive definitions book yet. It contains official definitions of all calls in the 5 CALLERLAB programs MS through C2 including the most recent 1994 updates. It has lots of Get-Outs. It is filled with diagrams and examples plus in-depth commentary on: usage, teaching, flow, formation names, learning hints, and common misunderstandings.
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Success is getting what you want; happiness is wanting what you get.

—Charles F. Kettering

2000. Several additional millions will be spent in services to produce this event. Dick and Linda wish to thank the Legislature for their support along with Mayor Kurt L. Schmoke. Dick and Linda also spoke with Governor Paris Glendening at the Greenbelt Festival and he has given the support of the Governor's Office for this event. We thank everyone that is responsible for us winning this 49th National Square Dance Convention for Baltimore 2000.

Dick & Linda Peterson General Chairman

CONTRA VIDEO AVAILABLE

The California Contra Callers' Association has made a video, "An Introduction to Contra Dancing," to help teach and show what contra is all about. There are nineteen dances taught and each start with a walk-thru. Mike Seastrom is the caller. To purchase this video, send \$44.95 plus \$3.50 postage/handling to R & R VIDEO INTERNATIONAL, 3649 WHITTIER BLVD., LOS ANGELES, CA 90023.

CALLERLAB QUARTERLY SELECTION PROGRAM

From time to time callers and dancers express criticism of the CALLERLAB QS Program. These criticisms range from "Why does CALLERLAB pick such lousy calls for Quarterly Selections?" to "Who needs these calls? We waste our time learning them and then they just go away!" Those are both good questions and the answers may help everyone to understand the reason for the program and how it operates.

The QS program grew out of the square dance situation that existed when CALLERLAB was formed in the early 1970s. At that time, there were no accepted programs of square dancing but there was a nearly endless flow of proposed "new" calls. Callers had discovered that teaching a call no one had ever heard before made life easier (for callers) in two ways. The first thing callers liked about new calls was

that the experienced dancers and the newer dancers both learned them together, and the difference in their experience became less important. The other thing callers liked about teaching new calls was that program variety was easy to produce just by teaching new calls. All a caller had to do was learn what the new call was equivalent to and it was easily substituted into the dance routines the caller already had memorized.

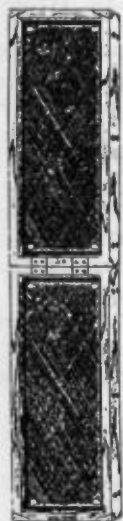
By 1974 experienced dancers had already decided they didn't like this programming technique. When they went to dances they spent the whole night learning new calls, most of which they would never hear again. It was common for callers to "teach" a half dozen calls at a Saturday night dance. The traveling callers were particularly fond of this technique and they left the local callers with the problem of explaining to the dancers why the club caller hadn't taught these calls. At the earliest CALLERLAB meeting, there were requests from the dancers to "do something about the flood of new calls!"

The CALLERLAB response was to identify the Mainstream program. Dancers could then know what they were expected to know. At that time many people were worried that those dancers

who enjoyed learning new calls—and there were many of them—would want to continue to experiment. Many also believed that there had to be a way for new ideas to be added to the Mainstream program. The QS program was developed to answer both of these needs.

Since 1974, CALLERLAB has identified additional dance programs and the calls on these programs have changed several times. The Quarterly Selection process has contributed to these changes. As examples, we have RECYCLE on the Mainstream program and SPIN CHAIN THE GEARS on the Plus program. Both these and many others were added through the QS process. There have been many selections in all of the programs that were less than great. But it is important to remember the other purpose of the QS program — giving dancers who enjoy learning the chance to experiment with new calls. All quarterly selection calls, good or bad, are chosen by a majority vote of a fairly large committee. After an eight month trial in the field, the entire CALLERLAB membership votes to keep or drop the QS calls. If a QS call remains on the list for two years, it is automatically dropped as a QS and referred to the appropriate committee which decides

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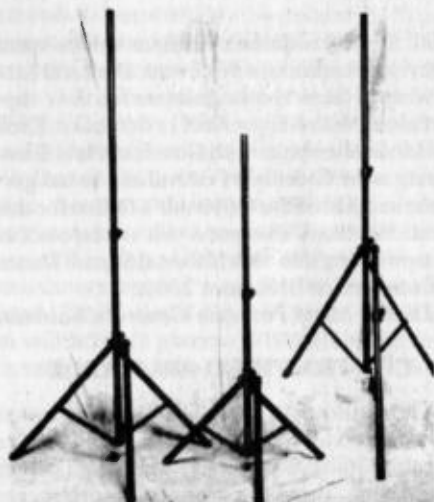


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(before Dec. 20)

whether or not the call should be added to that program.

CALLERLAB has never urged callers to USE the Quarterly Selections. From the beginning of the program, they have been offered FOR THOSE CALLERS AND/OR CLUBS THAT WISH TO INCLUDE A WORKSHOP in their programs. The goal was to narrow the number of new calls that were presented so that dancers everywhere learned the same ones. The other common complaint is that some of the selections have not been good calls. That certainly is true, but we should be grateful. Most people believe we have more than enough calls on our dance programs already. If all the Quarterly Selections were good enough to deserve a place on the lists, we could never keep the programs to a reasonable size.

There is serious discussion about whether the Quarterly Selection process has out-lived its usefulness. Some people are urging that we do away with the process entirely. Before we take that step we should consider how the needs that led us to establish this process will be served without it. The process does provide very strong

standardization of workshop material throughout the world. It also provides a process for introducing new material into the square dance vocabulary. Without this orderly and accepted process, there is a great risk of returning to the confusion that existed prior to 1974.

THE LANGUAGE OF SQUARE DANCE PROGRAMMING

There seems to be a great deal of variety, and some confusion, regarding the designation of dance programs throughout the square dance world. At conventions, festivals and club dances, and in various publicity releases and publications, one sees program designations such as MS+, MS Plus, Soft Plus, etc. What do these terms mean? Does MS+ indicate that the dancers should know some calls outside of the Mainstream Program? If so, which calls? Or does it mean that, in addition to Mainstream program dancing, there will be some sort of added attraction?

Terms such as Soft Plus really tell us nothing, since the "soft" part, like beauty, is in the

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eye of the beholder (or, probably, the caller for the evening). When one sees the MS Plus designation, he probably assumes that the dancer will be expected to know some of the Plus Program calls. However, which Plus calls does he need to know for that particular dance or caller?

The latest publication of the CALLERLAB Basic and Mainstream Program makes it clear with this statement: "There is **NO PROGRAM called the Mainstream/Plus program**. No dancer is required to know Plus calls to attend a Mainstream open dance. If such calls are used, the caller is to teach them if necessary. Please advertise dance programs as Mainstream or Plus, NOT Mainstream/Plus."

Proper program designations help dancers find a dance where they can be most comfortable and can have the greatest enjoyment. Club officers must tell callers what program they are expected to call. We need to be more specific and careful

in designating dance programs. Club officers and dancers need to be more insistent that callers adhere to the advertised program. Use of vague and incorrect programming language leads to confusion and frustration. Use of the

proper terms aids dancers and callers alike.

The correct program designations are shown below. Dancers should be able to dance, in accordance with their definitions, the number of basics or movements shown:

Basic Program—(B)

Numbers 1 through 50 on the CALLERLAB Program

Mainstream Program—(MS)

Numbers 1 through 67 on the CALLERLAB Program

Plus—(+)

The Mainstream Program plus the 28 on the CALLERLAB Programs

Advanced One—(A-1)

The above programs plus the 79 calls on the CALLERLAB A-1 Program

Advanced Two—(A-2)

The above programs plus the 79 calls on the CALLERLAB Program

Basic Challenge—(C-1)

The above programs plus the 71 calls on the CALLERLAB Program

Extended Challenge—(C-2)

The above programs plus the 71 calls on the CALLERLAB Program

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UTILIZING NON-STANDARD APPLICATIONS IN SQUARE DANCE PROGRAMS

**BY
WAYNE McDONALD**

EDITED BY: JERRY REED

40 PAGES - 5 SECTIONS OF - WHAT - HOW TO - WHEN TO - HOW MUCH

SECTION I - DEVELOPMENT
SECTION II - BASIC PROGRAM (B) 1-49
SECTION III - MAINSTREAM PROGRAM (MS) 50-66
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HEMLINE



by Phyllis Murgage

This month I will give you a little different method of altering patterns. The one that I use more than any other is the pivot and slide method of altering patterns.

To Lengthen or Shorten Pattern Pieces—Trace the top of the bodice pattern to the markings where it shows to lengthen or shorten (see diagram #1), then slide the pattern the necessary direction and finish tracing your pattern. (I never cut out patterns anymore. It makes the patterns last much longer and I get a more accurate fit with my own patterns.)

Changing the Position of Bust Dart—Draw pattern to the marking on the arms and down the front. (see diagram #2) Place a pin through the pattern and pivot the pattern piece up or down, depending on whether you are increasing or decreasing the bust size.

These are just a couple of the changes you can make with the pivot and slide method of pattern altering. It is easy for me to do and hard for me to explain. However, a gifted seamstress, Nancy Zieman of Nancy's Notions, has done a wonderful job of explaining this in her new book and video, "Fitting Finesse." They are available through Nancy's Notions, PO BOX 683, BEAVER DAM, WI 53916-0683.

Now that you have your pattern altered to your measurements, I strongly suggest the following. With unbleached muslin, or some other very inexpensive woven fabric, cut a mock-up of the bodice to check for accurate fit/fine tuning before you cut into an expensive piece of material!

Until next month, happy sewing and have a very wonderful Thanksgiving.

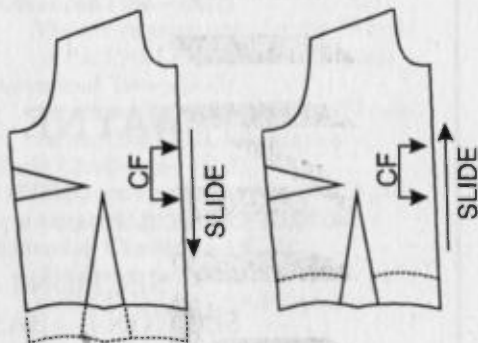


Diagram #1

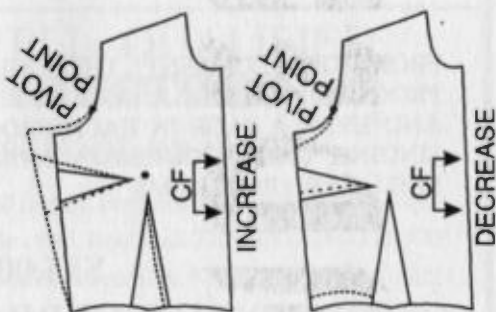


Diagram #2

You may write Phyllis at 458 Lois Lane, Sedro-Woolley, WA 98284 ☛

THE CALLER NOTE SERVICES

UNDERLINING

In **MIKESIDE MANAGEMENT**, edited by Stan & Cathie Burdick, September issue, Stan talks about the Psychology of Square Dance Calling. He says, "...in spite of various setbacks in an ambitious enterprise, you accomplish the goal you sought." He lists the various psychological factors that figure in the profession...Intellectual Stimulation, Aesthetic Stimulation, Ego Gratification, etc. It's an article well worth reading.

Orlo Hoadley offers lots of good information in his article concerning "Who's Your Partner?" He brings out the rules that governs the man's partner while in any Ring formation. Also, that which is pertinent to the Ocean Waves.

Stan offers lots of good material in **Choreo Concerto**, and this reporter always likes to see what is in **Traditional Treasury**. This time we loved the "Chicken Plucker" figure that was represented.

Ed Foote presented some good material for **Advanced**, using **SPLIT SQUARE CHAIN THRU**.

In the September issue of **JOHN'S NOTES**, edited by John Saunders, we liked what he said about encouraging new dancers to spread their wings and dance at other places. He says, "The new dancer belongs to the activity (not to you personally). I want dancers who dance to me to go to other dances. If I'm the only caller they ever hear it really doesn't have the same impact when they tell me I'm the best caller they have heard."

In the **Workshop and Other Things of Interest** section, John uses a new move by Don Kinnear called **FOLLOW ME**. He suggests it can be used with **Mainstream** dancers and offers some material for your use.

In the **Basic Program** John provides us with some very good material using **SPLIT CIRCULATE ONCE AND A HALF**. This material might take a little workshopping with the dancers.

In the **Advanced** section we found some interesting material using **PASS THE SEA**. It was on the A2 list but has been moved to the A1 list, and for good reason. Dancers coming into the A1 program will understand it since they

are used to using **PASS THE OCEAN**. We also found some very good material in the A2 program using **SWITCH TO A DIAMOND**. Any switch maneuver can be difficult unless the dancers understand what is happening. The most important thing to remember is for the centers to run and let the ends do their part of **HOURLASS CIRCULATE**.

From Germany comes **NOTES FOR EUROPEAN CALLERS**, edited by Al Stevens and Rudi Pohl. In the September issue we liked what they said about treating the new dancers as **VIPs**. We all agree they are the life blood of our activity. Al says, "Sometimes just a little bit of extra patience, a little effort on the part of those who are experienced dancers will make the 'lights go on' that much quicker." In a fast moving class, even the slowest ones should be given a little 'extra' TLC.

This month's choreography includes **CHAIN DOWN THE LINE** and **COORDINATE**. All good material!

In **MECHANICS OF CHOREOGRAPHY**, edited by Wayne Morvent, we found some very good material for your Beginner classes, using the first 21 basics movements. It includes calls such as **GRAND SQUARE**, **PASS THRU**, **STAR THRU**, **CHAIN DOWN THE LINE** and some directional calling using separate around one. Good workshop material for you to use.

Wayne also spotlights one of his own inspirations, **FAN & RUN**. From a two faced line or wave, the Ends Run and all **FAN THE TOP**. He offers some good choreography for your use.

In the Plus section Wayne presents some very good material using **FOLLOW YOUR NEIGHBOR**. He also offers a singing call.

And in the Advanced choreography we found **OUT ROLL CIRCULATE**. The singing call also uses **CHAIN REACTION** as well as **QUARTER THRU AND SLIP**.

CALLERS NOTES by Norm Wilcox, in the September issue, offers some very good material using **PASS THRU** in the **BASIC PROGRAM**. In some of his material he uses **JUST THE GIRLS PASS THRU**. Also, some material where the dancers must remember to touch hands at the **TOUCH 1/4** command. In the Mainstream program, Norm works with **WHEEL & DEAL**. In one he introduces **WHEEL & DEAL IN FACING LINES**. This is good for your dancers to know how this one works. Try it sometime!

We are seeing a lot of the Mainstream Quarterly Selection **HINGE OVER**. Norm gives some very good tips for this maneuver. It uses a nose to nose maneuver (**SLITHER**) from the Advanced 2 program. Good material for your use.

CROSS THE K, a Quarterly Selection by Bill White, is found in the Advanced 1 material. This one seems like a very benign maneuver until you remember that **CROSS TRAIL** has all but disappeared from the teaching list for many callers. It is obviously not one of their favorites and this particular maneuver uses a **CROSS TRAIL**. We'll be anxious to hear how well it goes over. But then if I know Advanced dancers, it will be a breeze! ☉



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BY BOB HOWELL

EASY LEVEL

I had the privilege of seeing Gene Dentino of Pekin, Illinois, at the National Square Dance Convention last June. She is one small bundle of "dancin' dynamite." She presented the following Western Line Dance at the Lloyd Shaw dance week in Colorado this past summer. It is called...

WESTERN ELECTRIC

Suggested Music: MCA 79001, "Western Girls," Marty Stuart

COUNTS 4 Walls — 32 Beats

- 1-8** SLIDE: step side R ct 1, step L next to R ct &., step side R ct 2, step L next to R ct &, step side R ct 3, touch L next to R ct 4 clap at same time - reverse.
- 9-16** Step back R L R, stomp L next to R - no weight; step out to the side L, step out to the side R, step in L, step in R (done on the balls of the feet ct & 1 & 2) - repeat the out-out, in-in ct & 3 & 4.
- 17-24** DRAG & STOMP: long side step L - 2 cts, drag R foot twd L & stomp R next to L (no weight) - 2 cts; repeat starting R.
- 25-32** ROCK & TURN: step fwd L, touch R next to L, step back R, touch L next to R; rock fwd L, rock back R, rock fwd L, brush R fwd making 1/4 turn L.

Al and Carole Green of Sheffield, England, continue to do an outstanding job of keeping not only the United Kingdom dancing, but have been assisting the continent of Europe to get their toes tapping to "Easy Level" as well as CDP dancing. Their leadership has certainly been appreciated. Following are two singing or quadrille square dance routines created by Al. He calls his first one...

STEPPING ACROSS #1

All go forward & back, 4 ladies chain,
Side ladies chain, heads lead right & circle to a line,
Go forward & back, Girls cross over & swing Corner
Promenade

And Al has named the second offering...

CIRCLE LEFT THREE QUARTERS #1

4 ladies chain, side ladies chain,
Heads lead right, circle to a line, go forward & back,
(In your 4s) Circle left 3/4, & swing the corner,
Promenade



From Ruskin, Florida, Coy Cowan shares a basic contra dance done to the familiar tune...

IF I WERE A RICH MAN

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

Music: If I Were A Rich Man, TNT 189

Routine:

Let 16 pickup notes go by and cue on "tradition."

Every Body	Fwd'n Back			
-----	GIVE yr LH	Girl	a Swing	
-----	With Her	Half promen	ADE	
-----	With the	Music R&L	Thru	
-----	Up with Lefts a	LH	Star	
-----	Back by	Right a RH	Star	
-----	Men roll	Out the Ladies	Chain	
-----	With the	Music Chain 'em	Back	
-----	Every Body	Fwd'n Back		⊕

Advice is like snow; the softer it falls, the longer it dwells upon, and the deeper it sinks into, the mind.

—Samuel Taylor Coleridge

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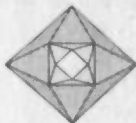


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Acey Deucey

Chase Right

Coordinate

Crossfire

Cut The Diamond

Diamond Circulate

Dixie Grand

Explode The Wave

Explode And Anything (waves only)

Extend

Flip The Diamond

Follow Your Neighbor

Grand Swing Thru

Linear Cycle

(waves only)

Load The Boat

Peel Off

Ping Pong Circulate

Relay The Deucey

Remake The Thar

Single Circle To A Wave

Spin Chain And Exchange The Gears

Spin Chain The Gears

Teacup Chain

3/4 Tag The Line

Track Two

Trade The Wave

Triple Scoot

Triple Trade

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Not a Callerlab program

ASD PULSE POLL EXPERIMENTALS

Caution: Not recommended for dancers prior to Plus program activity.

RELAY THE MESSAGE

From parallel right-hand waves: Ends and centers right arm turn 1/2; new centers Cast left 3/4; very centers-right-hand trade, then new centers left arm turn 1/2; meanwhile original centers (new ends) Circulate 1 & 1/2 to form a momentary active formation with the chain thruers; in wave of six right-hand triple trade, then fan out; (i.e. centers Cast left 3/4 as other four move up (1/2 circulate)). End in parallel right-hand waves. *Note: Starts like Spin Chain Thru and finishes like Relay the Deucey.*



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Dear Jon & Susan,

We have been subscribing to ASD for almost ten years now and still enjoy every issue.

I have seen many "vanity" license plates with a square dance theme featured in your magazine. Many are quite clever and original, but I have been wondering if anyone besides us has TWO in the same family?

We drive matching red Dodge Minivans, and my husband's plate has "SQDNCE 1" (as he is a caller), and mine reads, "SQDNCE 8" (representing the square dancers).

We thought you and your readers might find this interesting.

Happy Dancing,
Loren & Audrey Hildebrand
Leaf River, Illinois

Editor's note: Great advertising for our wonderful recreation!

Dear ASD,

I'm writing to express appreciation for your fine magazine. I first became aware of your magazine through the National Square Dance Directory. Your advertisement caught my attention and without seeing any issues, I decided to send for a year's subscription and I must say, I have not regretted it.

There have been many great articles and suggestions that have been of assistance to our group. I should state that we're not really organized as a club as such. We're just a group of friends that share a common interest—dancing, especially square and ballroom. We generally meet on Saturday evenings, that is, once the majority of folks are available. Things were getting a little stale with our square dancing since we were using the same old records and had not really been learning any new calls. While visiting the States in 1993, I did some hunting for information on square dancing.



That's how I was able to obtain the Square Dance Directory. I also got the S.I.O. handbooks which taught me about the Mainstream and Plus programs. The Directory, and especially ASD, has helped us to locate modern square dance music which has helped to put new zest into our dancing.

We have no live callers so we are dependent on recorded music. That brings me to an article written by Bob Weller, Alberta, Canada, under "A Shot in the Arm." He referred to having the Mainstream program on teaching tapes with drill material. He indicated the project should be completed by September 1, 1995. I am very much interested in obtaining these tapes. How do I go about ordering them? I know these would greatly assist us. Thank you.

Yours truly,
Kay Maycock
Barbados, West Indies

Editor's note: We're working on getting that information to you and the rest of our readers!



Greetings Jon & Susan:

Thanks for another excellent issue of ASD Magazine. Honest, I detect improvement every month. I know you're proud and your 'contributor' staff sure makes the difference in quality.

Thanks, too, for the 'advance copy' and the inclusion of the Mel Roberts profile (see *Caller Outline*, p. 56, Oct/95).

We're having a BIG retirement party for him next Tuesday (Oct. 10) and among the dignitaries, we expect some 'surprise' visits of former Fontana staffers and others notable in his career.

Your contribution will certainly be a 'plus' on the highlight list.

"See 'ya on the Flipside!" (For sure at San Antonio.)

Bill Crawford
Memphis, Tennessee

Dear Jon & Susan Sanborn,

We have our 48th Annual Festival coming up in January and once again, I am requesting that we be included in 'Dateline.' I am enclosing one copy of our flyer for information.

Each festival is eagerly looked forward to and danced energetically. Although we will not be dancing at the festival until January, we are hard at work getting all the details worked out, and feel assured that we will have done everything that we can to make it fun, colorful and exciting, that we might be able to do.

We encourage spectators to come watch for only \$1 each—tickets are good for the entire festival. Ticket holder's name will be placed into a drawing for great door prizes.

Very sincerely,
Mildred Revels, Publicity
Tucson, Arizona



Dear Jon & Susan,

We would appreciate you listing our 27th Annual convention of Louisiana Square Dance Association to be held in Lake Charles, Louisiana, in the 'Dateline' section of ASD. We have enclosed a flyer which has the information; Saturday will include Louisiana callers and cuers.

We enjoy your publication—you do a great job keeping the dancers informed with information.

Thanking you in advance for listing our Annual Convention. Happy Dancing.

Squarely yours,
Bill & Doris Barner
Editors/Publicity LSDA
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They're Playing Our Song,	
Vic Kaaria & P Carnathan	SD 238
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Elmer Sheffield	ESP 1003
Jeebers Creepers, Mac McCullar	BM 169
Bubble & Squeak (Flip called — Re-release),	
Paul Bristow	SIR 503



CALLING TIPS

by
Jim Penrod
Stockton, California

CIRCULAR SQUARE DANCING

Purpose:

- To provide variety for familiar calls
- To re-enforce calls executed by definition
- To provide dancing when there are odd numbers for equal squares

Requirements:

Couples available divided by two but more than 4.

Callers knowledge of definitions of calls and teach dancers to execute according to definition.

Set Up: Put dancers in big circle, then have them take promenade position. Have every other couple California Twirl. This will in effect establish mini-squares of two couples. From here I have found that every Mainstream and Plus call can be executed except Teacup Chain and Relay the Ducey. You might find another.

Examples

SPIN CHAIN THRU—Step to wave, turn half right, centers turn 3/4 left (this puts boys in large Alamo Ring) boys turn by right, then boys turn 3/4 by left. Ends in Ocean Waves.

SPIN CHAIN THE GEARS—From Waves, turn half right, boys turn 3/4 left to lg. Alamo Ring, turn by right, girls turn back to form left hand star, turn star 3/4 to put girls in Alamo Ring, girls turn by right, boys step out and U-turn back, girls turn 3/4 by left. Ends in Waves.

SPIN CHAIN AND EXCHANGE THE GEARS—From Waves, turn half right, boys turn 3/4 left to lg. Alamo Ring, boys turn by right, girls turn back to form left hand star, (note girl in star in the center of the right, she will be the leader) turn the star 3/4, that girl will lead her four people to where the star WAS counter clockwise, where she will turn right to form an Ocean Wave.

LOAD THE BOAT—Set up: From waves, Swing Thru, Boys Run, Bend the Line. (You now have two circles—one inside, one outside with couples facing.) Call Centers part of **LOAD THE BOAT**. The dancers should do the same as Slide Thru, Partner Trade, Pass Thru.

COORDINATE—This has to be modified slightly. Set up: Same as Load the Boat-inside ring, outside ring. Touch 1/4 gives inside, outside circular columns. (Now modify. Instead of Circulating once and a half, they either Circulate once OR three places.) Same sex trade by right, boys move up beside the girl in front of him. Ends in Two Faced Lines. Call **CROSS-FIRE** from here to return to Circular Columns.

With just a little preparation, it's easy to work every Mainstream and Plus calls (note exceptions) into the program; but don't expect dancers to end with their original partner. ☺



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PEACEFUL USES OF EXPLOSIVES

By Dennis C. Callin
Hemet, California

Dennis Callin has been a member of CALLERLAB since 1991 and is a member of the Cow Counties Callers Association where he functions as secretary. He began calling in 1987 and started teaching classes in 1988. The following article is based on his observations, archival study and participation in caller associations and CALLERLAB functions.

In 1867, a man named Alfred Bernhard Nobel discovered and applied for a patent for a chemical explosive known as Dynamite. Later, in 1867, he discovered, and applied for another patent for an even more powerful explosive known as Blasting Gelatin. Using his skill in working with explosives, Nobel amassed a large fortune. However, Nobel wanted his discoveries to be used for peaceful and industrial uses such as blasting out tree stumps, carving mountains for roads and railroads, etc. He also believed that the destructive quality of these explosives would halt warfare due to their horrible potentials. Unfortunately, military uses of explosives just make war more devastating than ever. Alfred B. Nobel died, troubled by his discoveries, but with the hope that some good would come from them. His vast fortune made in explosives is now currently in use as the



NOBEL PEACE PRIZE, awarded for the peaceful use of the sciences.

What does Alfred Nobel and explosives have to do with Square Dancing? Both have an ideal, a destructive quality and a means to improve things. In Square Dancing, our "explosives" are the CALLERLAB Programs. *Sometimes, the sight of a caller wearing a CALLERLAB badge is enough to cause a dancer to "blow up."* CALLERLAB formed in 1974, starting as a committee in 1970, by a steadily growing number of callers for the improvement of Square Dancing. Your own caller may have been one of them! *Gasp! One of THEM!?* Through their input, Square Dancing was given a standard language, a defined movement for every call and a proper name for each call. Then, the concept of the program evolved with the idea that each call had a certain complexity in both

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movement and formation. Each Program contained a certain amount of calls, and were intended to be used as stepping stones of knowledge for dancers. Also, the Program would be a yardstick and advertising tool for a dance. Thus, the dancer and caller could tell which, and how many, calls they needed to know to go to that dance.

This ideal, like Nobel's, was meant to be used to sort out the confusion of the 1950s and 1960s dancing. Each dancer of this period should remember that they usually learned how to dance from a local or club caller. Fifty or so calls in twenty or so nights was the class of that period and the dance was usually "floor level." However, most dancers found out that they could only dance to their local caller or club! This problem centered on the fact that not all dancers learned the SAME calls—the number, the names and the combinations. *Burleson's Encyclopedia of Square Dance Calls* listed nearly 5,000 calls in 1992! Some of you will remember the debate on STAR THRU versus SNAPPARROO (Burleson #396): two calls that differed only in the NAME of the movement. If you were lucky, you may have found two or

more callers who ascribed to "Sets In Order," and could dance to more than one caller or club. CALLERLAB's programs were designed to promote the "Sets In Order" concept—every dancer should know the calls being used on the dance floor.

The explosion occurred, not in 1994, not in the 1980s, but almost right away. The first programs of the late 1970s looked about like this: BASIC (1-34), EXTENDED BASIC (35-50), MAINSTREAM (41-67), PLUS I AND PLUS II. Clubs scrambled to fit their "identity" in those categories, and classes were adapted to work with the boundaries of each program. The dancers of the 1950s and 1960s found their niches right away. At first, the beginning dancer did not have to worry too much about the programs affecting the class. Most clubs still danced Mainstream, and the outside entertainments were still few enough to make a thirty week course reasonable. However, dancers and callers began to wear the programs like badges of prestige. If you knew more calls than the other, you were "better"; whether you could dance or call better was immaterial. Like Nobel's dynamite and blasting gel, the

programs were used for destructive purposes right away. But, some clubs immediately went toward PLUS I & II, making the class either longer to go through, or more concentrated in content. If the explosion did not happen immediately, at least the fuse was lit.

By the 1980s, the programs changed to look much like they do now, with Advanced and Challenge being added, Extended Basic merged into BASIC, and PLUS I & II becoming just PLUS. Some calls got jostled around, taken from one program and placed in another. But, what really messed things up was still not the programs! The explosion occurred when the clubs and callers began thinking PLUS was the place to be! Perhaps the reasoning comes from the American way of thinking: "Why be average when you can be more!" California is almost exclusively PLUS, especially in the metropolitan Los Angeles and San Francisco areas. Many other areas of the Nation have also taken that step "up" to PLUS being "club" level. In some ways, the PLUS Dancer does have an advantage since they can dance just about everywhere. This concept goes even further for the Advanced dancer. However, with that con-

cept comes the destructive explosion of prestige. Why dance LOWER than your level? Want to be even better? Learn the NEXT LEVEL UP! **BOOM!**

With this explosion of PLUS, the beginning dancer is now expected to go from the first night to PLUS in the same relative time as the older dancers learned Mainstream. Instead of learning 66 calls and families, the beginner is trying to learn 96 calls and families. Instead of a gentle rise through the BASICS and MAINSTREAM, and dancing at this level for awhile, the beginner gets a rocket ride through to SPIN CHAIN AND EXCHANGE THE GEARS! Neither the caller nor the dancer has the time to do this adequately. The caller cannot teach 96 calls and families with the same flair as they did with 66 calls in 33 weeks. They have to gloss over some calls, or even skip over some they do not like. Thus, the dancer is weakened by the pace and amount of calls they do get! Classes are graduating dancers who cannot dance a PLUS dance, and callers are being forced to call more "standard formation" dances.

The effect of this explosion is very damaging to our activity. Like the destructive force of

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dynamite over gunpowder, we are seeing classes and dances with poorer attendance, clubs folding, and callers dropping out or heading for Advanced and Challenge programs. The older dancer is dropping out because of health or club politics or going for the "higher" levels, leaving the Clubs in poorer shape than before. The beginning or new dancer is not capable of handling the needs of the Club, cannot dance well, and is frustrated enough to quit before they really get started. Entertainment is more plentiful and, in most cases, easier to do in less time than square dancing and is also taking their toll. Like Nobel, we are seeing our programs being used for higher means of destruction than they were originally designed.

Using the "fortune" of our knowledge of

nearly fifty years or more of Square Dancing since Lloyd Shaw, how are we going to get our NOBEL PEACE PRIZE going? First, let ALL of us, dancer and caller alike, admit we literally screwed up! We were the ones who used the programs wrong! The programs are just as good as the ones who use them—like Nobel's dynamite! The CALLERLAB programs are a tool, a device to advertise how MANY calls are used at a dance and which ones a dancer and caller are expected to know. The complexity of the dance is up to the knowledge of the caller and the dancer! Dancers can CHOOSE what dance they wish to attend, and this choice goes world-wide. If you are a PLUS dancer and see only Mainstream dancers in the area you

are in, why not choose one of them? You CAN dance MAINSTREAM, can't you? Try it and you may be surprised, especially if the caller is doing his best to mix the calls and use them artistically. Accept the fact that standardization of square dancing was meant to help prevent confusion, and you will see that the Programs are beneficial. *I certainly don't want to go back to "floor level."* What if you went to a dance that had dancers from call 33 to C-1?

Second, we need to recognize that if we want to get new dancers into the clubs, we need to make our classes easier and shorter. Forget the 25-week concept that throws out some calls in the first three programs and creates "One Program!" This will only work if EVERYONE ACCEPTS IT! The first time these dancers go to someone who does NOT use it will find they cannot dance because they do not know some of the calls! Dè ja Vu! 1950 all over again! CALLERLAB suggests that a beginning class be 60 hours long and stops after call 66 - MAINSTREAM! You want a 25 week class—teach 25 nights at 2.5 hours per night! ($25 \times 2.5 = 62.5$.) This allows the beginner to learn at an easier pace—an average of 2.6 calls per night (as opposed to the 3.8 of a PLUS)—and gives them more time to digest what they are learning. The caller will have more time to make certain everyone is learning the standard uses of a call, then later show them further uses of a call. A further "plus" is seen in that you can have TWO classes a year, since there are 52 weeks to work with. ($52 \div 25 = 2.08$) Still want PLUS? Use another night for the PLUS CLASS.

The need to shorten the class and lower the amount of calls that many are now advocating,

is solved when we go back to stopping BEGINNING CLASSES at MAINSTREAM. The number of calls and the time needed to teach them is very similar to "twenty or more years ago!" What is the big deal about doing this? The biggest stumbling block to implementing this solution is the attitude of the dancer (*Whoa—don't pick up rocks, yet!*) and the caller (*Wait!—I'm on your side!*) All of us have to recognize that MAINSTREAM is the foundation of all Square Dancing knowledge. This program is working in Europe, Australia and Asia, and going strong. Their classes are being entered, their clubs are holding dances and they are having fun! How are they doing it? Clubs are supporting their classes and making sure the beginner graduates with them. Callers are teaching them not only the definition of the call, but showing them how it works and from different positions! Then, the newer dancers are dancing for awhile before they try anything else. We need to bet back to that!

Though Nobel invented some powerful explosives, he did not invent the mega-weapons we have today. His devices, however, still form the foundation of their inner mechanisms. In the 1990s, we are facing the ultimate crisis of Square Dancing, more so now than any other time in our history. You have the choice of how this explosive device—The Program—is used, and your hands wield the detonator. What will it be? Change back to the BASICS of Square Dancing and have a chance to reverse the course we are now taking? OR, stay like we are and maybe lose Square Dancing in America? The countdown has started.

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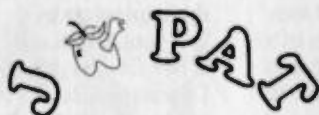
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People / Events

IN THE NEWS

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



MOMENTOUS MILESTONE

Connecticut

The photo above shows Governor John G. Rowland, seated, signing a bill making Square Dance the Official Folk Dance of the State of Connecticut. Standing from left: Dan Foley, Joy & Ed Rutty, Lilian Jensen, Timothy Phillips, State Rep. Peter F. Villano and State Rep. Michael Jarjura, the bill's co-sponsors. Missing are Mel Tyler, Gerri Borgarding and Hank Katten. The bill is effective October 1, 1995.

1996 FUR RONDY CELEBRATION

Alaska

In February 1996 Dudes and Dames Square and Round Dance Club will hold their 28th Annual Fur Rondy Square Dance Celebration at Means Junior High School in Anchorage, Alaska. This celebration will be held during the first weekend of Anchorage's 61st Fur Rondy Festival where people from all over the state and western Canada gather for a ten-day winter carnival. Sled dog races, curling, beer and wine making competitions, square dancing—over 120 different events comprise the festival.

Fur Rondy, originally a gathering of hearty mountain men and Indians who tamed the wil-

derness extracting treasures and furs, is now a fun-filled gathering to celebrate the beginning of the end of dark days, frigid nights and cabin fever. (See article entitled 'Over Sixty Years of Tradition' for more details.) Our club's celebration is no exception.



Popular Dean Dederman, the "Taller Caller," from Norfolk, Nebraska, will be calling the square dances and Tim & Debby Vogt from Blackhawk, South Dakota, will be cueing the round dances. The dancing starts on Thursday, February 8, 1996, at 7:30 PM at the Square and Round Dance Center on Government Hill and continues for the rest of the weekend at Mears Junior High School.

For more information call Publicity Chair Liz Rockwell, (907) 277-7150 or Fur Rondy Chairs Keith & Sharon Perrin, (907) 696-2746.

*Liz Rockwell, Publicity Chair/Fur Rondy
Anchorage, Alaska*

HOSPICES BENEFIT FROM SQUARE DANCES

North Carolina

Approximately 250 dancers representing some 30 clubs in Piedmont, North Carolina, and South Central Virginia were present for the annual dance to benefit hospices in the area these dancers call home. The dance, held at the Shrine Club in Greensboro, Sept 23rd was one of eight hospice benefit dances throughout the state held either September 23rd or 30th.

A few minutes prior to the final tip of the evening Federation coordinator Bob Harrelson, a Greensboro caller, announced that \$11,739 had been raised by clubs in this area. This amount is about \$1,300 in excess of the total raised for hospices in 1994 by clubs in the same area. Since 1990 square dancers in North Carolina have donated almost \$150,000 to the state's hospices. The majority of this money has been generated through the sale of raffle tickets to individuals and organizations. Members of three

clubs—Cactus Squares of Burlington and the Swinging Stars and Carolinians of Greensboro—each sold more than \$1,000 in tickets prior to the dance. At the Greensboro dance Browns Summit caller Mike Summers, holder of the winning ticket, donated his \$300 cash prize to a local hospice.

In recognition of his energetic efforts in support of Tar Heel hospices, Harrelson and his wife Mo were presented a lovely grapevine wreath by caller George Jackson of Pleasant Garden. Jackson's wife Joyce crafted the wreath.

Seven callers and four cuers donated their talents in calling tips and cueing rounds at the dance, which was sponsored by the Piedmont Dancers Association, a group of 23 clubs in the area.

In addition to the admission fee for the dance, funds were raised through a cake walk for six home-made cakes, a 50/50 drawing, and a drawing for more than 200 door prizes given by dancers. Among these prizes were potted plants, a kitchen tool set, a desk clock, hand towels, and home-made jams and preserves.

The 1995 state-wide goal for hospices is \$36,000, a figure which is \$10,000 greater than the amount contributed by dancers last year. The total amount raised by dancers throughout the state at the eight benefit dances was in excess of \$30,000. This figure is about \$6,000 more than the amount raised to support hospices in 1994.

Al Stewart, Greensboro, North Carolina

FRIENDS ACROSS THE LAKE or Load the Boat! Wisconsin

In the summer of 1994, over 200 square dancers from Michigan boarded the S.S. Badger car ferry and traveled to Manitowoc, Wisconsin, where they were welcomed to the sound of square dance calls and a pier full of over 200 happy square dancing friends from all over Wisconsin.

This summer it was 250 Wisconsin square dancers and nine callers and cuers, all in colorful costumes who boarded the car ferry for a trip across Lake Michigan to Ludington.

Once aboard the car ferry, square dancing began in two special areas and continued until the ferry docked in Ludington.

At Ludington, over 300 Michigan dancers and eleven callers and cuers, were waiting to greet their neighbors from across the lake, and



a giant square dance was held on the pier.

The callers and cuers continued to provide music and calls until it was time to say goodbye and board the ferry for the trip back home, knowing that it would all happen again in 1996, when the Michigan square dancers plan to load the boat back to Wisconsin.

For the dancers who were not danced out, dancing was available for them on the return trip until the S.S. Badger docked in Manitowoc, Wisconsin, at 10:45 PM.

All the dancers wish to express their heartfelt thanks to all the callers and cuers who gave so generously of their time and talent to make this possible. A special thanks on the Wisconsin side to Phil and Joan Doucette, Howie and Rosie Rochs and to Dick Duckham from the Michigan side of the lake who started it all.

Arlene Molzahn, Green Bay, Wisconsin



CONTRA CORNERS



.....by Don Ward
American Callers Association
Contralab

This past weekend, September 29 & 30, Shirley and I had the opportunity to participate in the Twentieth Annual Fall Festival sponsored by the Cow Counties Hoe-down Association in Palm Springs, California. Mickey and Diane Manning, along with many volunteers, are to be congratulated on a well rounded festival which featured square, round, contra and line dancing. The contra program, overseen by Paul Moore, featured area contra callers Art Harvey, Paul Moore, Bob Walker and Don Ward. The festival committee provided a 20 by 40 foot room with a hardwood floor for the contra program. Talk about first class, we were all in contra heaven. Participation on Friday night and Saturday afternoon drew an equal number of dancers as did the round dance program, which further indicates the growing interest in contras.

While talking about interest, how about the number of articles and comments about contras in the September issue of this magazine? As a result of a letter to the editor in that issue from Betty and Bill Davis of England, I will include detailed instructions for featured contras, beginning with this issue. I hope this expansion of the column will be helpful to callers and small contra groups meeting on their own.

From Jim Joyner comes word of Lou and "Decko's" Colonial Contra dances which meet on the 1st, 3rd and 5th Monday evenings of the month. An introduction to contra dancing will be held October 23, from 8-10 PM. The dances are held at the Devonshire Centers, Falls Church, Virginia.

Contras are the Sunday evening fare at Glen Echo Parks Spanish Ballroom in Glen Echo, Maryland, from 7:30 to 10:30 PM. Such noted callers and musicians as Larry Edelman and Wild Asparagus are featured at this popular contra dance. The National Park Service co-sponsors a contra dance every Friday night at Glen Echo. The Friday night dances features a

four week beginners class at 7:30, beginning the first Friday of each month an hour before the regular dance. Information about these dances can be found on their recorded hotline; (301) 270-1678.

While we're on the East coast, if you live close to Cambridge, Mass., there is a contra dance Thursday evenings at the Mt. Auburn VFW Hall. They feature some great callers at this dance which is sponsored by the New England Folk Festival Association. Up to date information is available by phone; (617) 354-1340.

An interesting post on the Internet caught my eye this past week. The Urbana (IL) Country Dancers have published a collection of over 100 area dances, mostly contras, as a memorial to Orace Johnson, a local leader, organizer and mentor within the local dance community. The book, "Midwest Folklore and Other Dances," contains teaching hints and historical notes about many of the dances. The cost is \$15, including postage and can be ordered from Orace E. Johnson Memorial, c/o Laura Sleade, 1601 W Park, Champaign, IL 61821. All proceeds will be used to foster dancing and dance education.

Michael Bissell of Portland, Oregon, is jubilant about the number of dances in his local area and the only way the dance community can keep everyone informed is by email. For dance information in the Portland area, send your request to lamppost@teleport.com

In California, the Bay Area Country Dance Society (San Francisco), announced a new location for their 1st and 3rd Friday contra dances. They will be held in the Diamond Recreation Center in Diamond Park, Oakland, Calif. Jim Saxe will be calling November 3 and December 15; Erik Hoffman, with music by the Crack-erjacks, do the honors November 17. Information by email; saxe@pa.dec.com ★



FRED MARTIN
Stuart, Virginia

Calling square dancing tips for 26 years, cueing rounds for 20 years and prompting contra dancers for 23 years. Such is the remarkable record claimed by Fred Martin of Stuart, Virginia.

During his dancing career, which began almost three decades ago and continues unabated to this day, Fred has called for eight clubs in three states; Virginia, West Virginia and North Carolina. Currently he calls for two clubs—Happy Tracks (26 years) and Mayberry Squares (four years) and cues for one—the Happy Rounders. He has attended 26 National Conventions, has called tips at all of these and cued and prompted at most of them. At each of the six Virginia state conventions he has called and cued, and prompted at the last three North Carolina state conventions. At the 1995 Virginia convention Fred was soloist in a rendition of the “Star-Spangled Banner.” Other state conventions he has attended are those in Nevada and Hawaii.

In 1994 Fred and his law Minnie received the Cardinal State Award for Excellence from the Virginia Callers Association “for their many years of dedication and valuable contributions to square, round and contra dancing.”

In addition to calling in all 50 states, Fred has called in several other nations, including Canada, Mexico, Germany, Switzerland, Australia and New Zealand. Although Fred owns an extensive record collection, his favorite singing call record is “Blue Spanish Eyes.”



During the past decade the Virginia caller has willingly done numerous “one-night stands” for community organizations and churches whose members have expressed an interest in square, round and contra dancing.

Among organizations in which he holds membership are CALLERLAB, CONTRALAB, Virginia and North Carolina State Callers Associations, N.C. Round Dance Association and the Lloyd Shaw Foundation.

Fred was instrumental in the introduction of a bill in the Virginia state legislature designating square, round, contra and line dancing as the official state folk dance of Virginia. In 1991 Old Dominion lawmakers approved this bill without a dissenting vote.

In Fred’s opinion, major benefits offered by square dancing are fun and fellowship as well as physical and mental exercise. The Biblical verses which are most meaningful to him are Luke 11:2-4 (The Lord’s Prayer).

This veteran caller, who will celebrate his 75th birthday in January, 1996, retired from the Dupont Company in 1984 after 37 years of service to that firm.

Fred and Minnie (néé Minnie Elizabeth Strickland) will observe their golden wedding anniversary in 1996. They have a daughter, Rebecca M. Blake, two granddaughters, ages 25 and 27, three great grandsons, ages 3, 1 and 1, and two great granddaughters, ages 4 and 2 1/2.

Says Fred: “I hope to continue calling as long as I am able to make dancing fun for dancers of all ages.” ☺



AS I SEE IT

BY BOB OSGOOD

Ask a caller to tell you what he or she has enjoyed the most in the field of calling and there's a good chance that the answer may be "teaching others to square dance." This would have to be my answer for there is something very "special" about being the one to introduce this great activity to others.

In looking back at some of my earliest and most enjoyable class experiences, I'm reminded of one in particular where I discovered how many real bonuses come with being a class caller. It took place during the second or third night of a seven-lesson course.

I had been noticing one of the class members in particular. During the breaks between tips he'd be sitting over on the sidelines, writing. At first I thought I'd gained a spy — someone who liked my last call and was wasting no time in getting it down on paper.

Eventually, my curiosity won out and I wandered over to see what he was doing. Hoping that I wouldn't embarrass him, I looked at the pad he was working on only to see a sheet filled with sketches. Funny sketches, most of them. Drawings, or more correctly, caricatures or cartoons, depicting his classmates in all imaginable poses and predicaments.

For example, we had a number of calls in those days that actually couldn't be danced but were semi-humorous bits of patter. The dance I had just finished calling started out with a traditional opener that went: "All jump up and never come down (swing your honey round and round, etc....)." And, here on the sketch pad was this dancer's interpretation of how the call might turn out.

"May I see what else you have there?" I asked. "Sure. Help yourself," my talented friend said, handing me a small stack of paper.

I was amazed. Here were pencil-drawn il-



*"It happens every time I use that introduction
... 'all jump up and never come down'"*

lustrations of what the new dancer was going through, sketches of the life of a dancer, little insights that could best be expressed only in this way.

This was happening in October of 1947. Just two months earlier I had attended Lloyd Shaw's school for callers in Colorado Springs, and had returned home to find the 'big boom' period of square dancing moving into full swing. The newspapers carried stories about it, Hollywood was including it in the movies and classes were starting up all over our area. My alma mater, Beverly Hills High School, not wishing to be left out, added it to its adult education program and took me on as the caller/teacher.

Combining luck with a dash clairvoyance, this seemed to be the appropriate time to start a magazine devoted to the square dance activity. I was at this point in the planning stages when Frank Grunden, the cartoonist I had just discovered, entered the scene.

When the first issue of *Sets in Order* came out in November 1948, its back cover displayed

the first of the Grundeen cartoons that would be a highlight of the magazine for the next thirty-six years.

Many of the cartooned images featured by Frank were inspired by fellow-members of the Beverly Hillbillies, the square dance club that was formed from the 1947 high school class. Frank showed little or no respect when he depicted a caller or someone teaching a round dance. Refreshment committee members were frequent targets of his humorous cartooned barbs.

The world of Grundeen outside of square dancing included daily syndicated Donald Duck cartoon comic strips for the Walt Disney Corporation. Together with his wife, Ethel, he managed yearly tours around the world, but almost above everything else, I would imagine that the Grundeens' greatest pleasure came from the time they spent with their many square dance friends.

Three-and-a-half decades is a long time to work on a single publication. His cartoons probably received as much if not more attention from readers than any other single section of the magazine. So when Sets announced that it would stop publication with its December 1985 issue, the distress calls from Grundeen fans were overwhelming.

Anyway, that final issue contained Frank's 444th contribution. He'd never missed a deadline even though searching for new ideas based on square dancing often proved to be a challenge.

Within a month after that final magazine went into the mail, having completed his assignments, Frank Grundeen passed away.

Frank had done his work well. He had given pleasure to many through his cartoons and added something 'special' to the square dance activity. We thank him for it. *



Thousands of women will lose a child to AIDS simply because they didn't get an HIV test during their pregnancy. They didn't know they were infected, so they couldn't take advantage of new treatments that can help stop the spread of HIV from mother to baby. If you're pregnant, please get an HIV test. For confidential HIV/AIDS information 24 hours a day, call 1 800 342-2437.



Pediatric AIDS Foundation

American Squaredance, November 1995



INTERNATIONAL NEWS

JAMBOREE '95. SURREY, B.C. "We're Alive in '95"

Our 5th BIENNIAL all Wheelchair square dance Jamboree held in Surrey, B.C., on the July 1st weekend, was another rousing success. Hosted by the **Wheeling Eights**, and held in the Sheraton Guildford hotel, where we danced in the spacious ballroom, and where our out of town guests stayed.

From Minnesota, the **Perfect Squares**, with Caller Warren and June Berquam, 10 dancers and 4 supports.

The **Rollin' Squares** from Portland, Oregon, Caller Jerry and Jean Keller with 9 dancers and 7 supports.

Caller Al and Nadine Ross, and the **Silver Spinners**, from Salem, Oregon, with 8 dancers and 1 support.

From Edmonton, the **Swinging Spokes**, with Caller Al and Peggy Deby, with 10 dancers and 1 support.

All the way from St. Johns, Newfoundland, came a small contingent from the **Hub Square Wheelers**. Caller Pam Kipnis with 3 dancers and 3 supports.

Finally, myself and the **Wheeling Eights** of Vancouver with 18 dancers and 2 supports.

I should mention here that the word "Support" is designated as a person who assists a Wheelchair dancer who is unable to physically handle their chair independently, and/or the spouse of a Wheelchair dancer. Believe me, these "Special" people deserve a medal, for they work hard!!

The festivities began Friday evening, with a wine and cheese "Get Together," an opportunity to meet old friends and new. Registration packages were given out, along with the dancing and calling schedules.

The REAL fun began at 7 AM Saturday

morning for myself and a few hardy souls who volunteered to lay the dance floor over the ballroom carpet. This flooring is jointly owned by the local Callers and Dancers Associations. It comes in 4x8 sheets of pressed-wood board, which is laid down and taped at the seams with duct tape. This not only makes an excellent dance surface for both wheelchairs and feet, plus there is absolutely **no** dust coming off it, as opposed to plywood. This entire operation, setting up my sound equipment, and the decorating committee doing their duties, was completed just in time for the first set of squares at 10 AM, at which time yours truly went for a shower and changed into square dance clothes.

The square and round dancing program was ably handled by the six callers present. Lunches were part of the package, both Saturday and Sunday, as was the banquet Saturday evening, of either salmon or beef, all superbly presented by the hotel catering staff. After this, we returned to the ballroom for the entertainment which consisted of some close harmony singing by a quartet from the Sweet Adelines, followed by a spirited exhibition of Clogging by Helen Lecounte and her dancers.

The Grand March was next, and this is always a highlight of our Jamborees. It allows all the dancers to parade around the hall by clubs, then come down the hall in eights, and then into squares to commence the evening's dancing. It is great to watch from the sidelines, and always gives me a thrill from my vantage point on the stage. The dancing continued until 10 PM, when it was time to retire, and recharge the tired arms and batteries.

The format for Sunday was the same, square and round dancing from Mainstream to Plus, with the occasional "Ole Style" Reels and Demos thrown in at the local shopping mall. While we remained dancing at the hotel, a square and a caller went for about an hour, then returned after a short shopping spree to continue on more dancing. Our motto for this jamboree was, "We're Alive in '95," and the dancers certainly lived up to it. As I have told you before, we are very "Handicapable Dancers." The evening program was not too strenuous and we wound up with everybody's favorite, the "Friendship Ring." And there it was, another extremely successful Jamboree completed, with a promise to meet again in '97, when the Minnesota club will be the host. Of course, some of us are already registered for the Canadian National Convention next year in Edmonton, Alberta.

I would be remiss if I did not express a vote of thanks to all those who helped. From the members of the Wheeling Eights who worked so hard, to all the callers who provided such a variety of dancing, and to the volunteers who came early to lay the floor. Especially to Jack Polman from the Dancer's Association, who supervised the entire floor laying operation. I tell you, that floor came up a lot quicker than it went down!! The Hotel staff also deserve recognition, for they did their utmost to accommodate all those Wheelchairs at one time, from

super food service, to releasing heavy springs on bathroom doors, and for providing some really accessible accommodations.

The entire weekend was GREAT...but...after all the letters I wrote to the local newspapers and RV, not one "Media" person attended to record the event for public education. What DOES it take to interest these people??

Ken Oakley, Vancouver
B.C., Canada



Gerry Hardy

HEARD THE LATEST...?

"YOU MADE ME LOVE YOU"
SSR-190



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RECORD CATALOG



Jack O'Leary



Red Bates



Cliff Brodeur



Don Brown

Recent Releases



Bruce Williamson

- SSR-188 TEA FOR TWO by Mike
- SSR-187 MILLION DOLLAR MAN by Don
- SSR-185 AIN'T GOT IT NO MORE by Bruce Mc
- SSR-183 HAVE I TOLD YOU LATELY by Lori
- SSR-181 KEEP ON THE SUNNY SIDE by Tony
- SSR-179 STAND ON IT by Bruce W.
- SSR-178 BEFORE I MET YOU by Cliff
- SSR-177 BLUE SKIES by Gerry
- SSR-173 PUT YOUR HAND IN THE HAND by Chris
- SSR-171 SOMEDAY SOON by Red
- SSR-112 WIND BENEATH MY WINGS by Jack
- SSR-804 HELEN (Round Dance) by Jo Yakimowski



Chris Froggatt



Mike Iavarone



Tony McUmber



Bruce McCue



Lori Morin

Silver Sounds Records, P.O. Box 229, Glastonbury, CT 06033 Tel. (203) 633-0370

MEMBER - Square and Round Dance Music Producers Association





RUMBA RHAPSODY

Dance by: Tom & Thelma Wilson, 4612 Dunn Rd., Caseville, MI
 48725 (Winter: 201 N Atlas Palmas #16, Harlingen, TX 78552)
 Record: Roper 224 Rumba Rhapsody (flip side of You And I)
 Speed: 45 RPM
 Phase III+1 (underarm turn)
 Sequence: INTRO AA-BAB-END (opposite footwork)

INTRODUCTION

- 1-4 WAIT;; APT POINT; TOG TOUCH; BFLY WALL**
 1-4 Wait;; apt L,-, pt R,-; tog R,-; touch L Bfly;

PART A

- 1-4 1/2 BASIC; UNDERARM TURN; LARIAT 6 BFLY;;**
 1-2 fwd L, rec R, sd L,-; Bk R, rec L, sd R,-; (lady cross L trng R fc.);
 rec R contin right fc trn, sd L,-; (to right shoulders)
 3-4 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,-; (fc Bfly)
- 5-8 FENCE LINES;; ROCK, REC, CROSS,-; ROCK, REC, CROSS,-;**
 5-6 XLif lunge, rec R, sd L,-; XRif lunge, rec L, sd R,- (both cross front)
 7-8 sd L, rec R, XLif,-; (RLOD) sd R, rec L, XRif,-; (LOD)
- 9-12 1/2 BASIC; WHIP BFLY COH; CRAB WALKS 6 LOD BFLY;;**
 9-10 fwd L, rec R, sd L,-; bk R trn, rec L, sd R,-; (lady crosses left of man
 trng 1/2 Lf)
 11-12 XLif, sd R, XLif,-; Sd R, XLif, Sd R,-LOD BFLY;
- 13-16 FENCE LINE; WHIP BFLY WALL; SHOULDER TO SHOULDER;;**
 13-14 XLif lunge, rec R, sd L,-; (both cross in front) Bk R trn, rec L, sd
 R,-; (lady crosses left trng 1/2 Lf)
 15-16 Rk fwd L, rec (fc) R, sd L,-; rk fwd R, rec (fc) L, sd R,-;

PART B

- 1-4 CHASE;;; BFLY**
 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,-)
- 5-8 HAND TO HAND;; (both ways) BFLY CUCARACHES;; L & R**
 5-6 Bhd L, rec R, sd L,-RLOD; Bhd R, rec L, sd R,- LOD;BFLY
 7-8 Sd L, rec R, cl L,-; Sd R, rec L, cl R,-;
- 9-12 NEW YORKER BOTH WAYS;; BFLY WHEEL 6;;**
 9-10 thru L, rec R to fc, sd L,-; thru R, rec L to fc, Sd R,-;
 11-12 wheel rf fwd L,R,L,-; R,L,R,-; cp wall BFLY
- 13-16 BACK BREAK OP; PROGRESSIVE WALKS 6;; FENCE LINE;**
 13-16 XLiB, rec R, fwd L,-(LOD); fwd R,L,R,-; fwd L,R,L,-; XRif lunge,
 rec L, sd R,-; Bfly

There are two days in the week about which and upon which I
 never worry. Two carefree days, kept sacredly free from fear and
 apprehension. One of those days is Yesterday....And the other day
 I do not worry about is Tomorrow.

—Robert Jones Burdette

ENDING

- 1-4 CUCARACHA L & R;; (JOINED HANDS) TAMARA WRAP; POINT;
1-4 Sd L, rec R, cl L,-; Sd R, rec L, cl R,-; sd L, XRib, sd L,-; (lady twirls holding both hands to tamara R,L,R,-;) Point R,-,-,-;

CORRECTION: The following note was sent to us from Bill Bovard, choreographer of MARGARITAVILLE, Cue Tips' August 1995 issue (with a correction published in Sept. 1995 issue).

"More trouble in Margaritaville. Our dance is written to **MCA P-2792** which runs just over 4 minutes. Record companies have released short versions, **deleting the instrumental section and part of the last chorus**. Our routine will fit the shorter version if cued as follows: **INTRO - AB - CB - AB - vine 4 & side corte**.

I wish I had known about 'short' records to the same **Jimmy Buffett** music when we released the cue sheet. We've had phone calls from some irritated cuers. Chances are very high the they have purchased a 'short' record (**MCA-53568, ABC AB-12254 & Collectibles 90004**). The short version deletes the instrumental segment and part of the last chorus. The 'long' ones are hard to find.

Thank you for your correction in the September issue. Most helpful. —Bill"



Jerry Story



Tony Oxendine



Larry Letson



Randy Dougherty

BRAND NEW RELEASES

- RYL 129 CALLIN' BATON ROUGE by Jerry
- RYL 130 BE MY BABY TONIGHT by Jerry
- RYL 222 TAKIN' IT EASY by Tony
- RYL 224 GLORY OF LOVE by Tony
- 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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NOTES FROM A VETERAN CALLER

by
Mac McCullar

In reviewing the CALLERLAB "Callers Code of Ethics," it occurred to me that many non-members of CALLERLAB might benefit from them, and also would serve as a review and reminder to CALLERLAB members if we discuss them here.

THE CODE: "The professional caller must wholeheartedly subscribe to the established standards of relationships to accomplish the declared purpose and objective of square dance profession." That's a mouthful; but what does it all mean? It is simply that I acknowledge:



1. That I have an obligation to the dancers
2. That I have an obligation to the club organization
3. That I have an obligation to the profession, therefore I shall respect the dignity of the leaders, teachers and callers as persons and shall maintain a good reputation for personal integrity
4. That I have an obligation to the activity as a whole
5. That I have an obligation to continue to work for professional growth, to adhere to uniform nomenclature, to learn to lead
6. That I have an obligation to all associations dealing with the activity
7. I will conduct myself at dances in a responsible manner that would not shame other callers in the program, arrive on time, refrain from using language in bad taste, or telling embarrassing jokes, or calling when under the influence of alcohol, and stay

within the guidelines of the advertised dance program without variances.

8. Except in extreme emergencies, I will honor all contracts I sign. I will not send a replacement caller unless it is first approved with the contracting group

The above was taken from the published "CALLERLAB Caller Code of Ethics." Portions of the code was not repeated here. For a complete copy of the code, contact CALLERLAB.

Square dancers love to advertise that they are square dancers so they place dance figures and words on their vehicle windows to let the world know, but hold on a minute; the world is also watching how well you drive that vehicle with the square dance figure attached to the vehicle. Are you racing, going too slow while holding up the normal traffic flow, going too slow in the traffic lane while preparing to turn off, turning from the wrong lane, pushing onto the freeway when the freeway lanes are not clear (you do not have the right of way when entering the freeway—check it out). Are you cutting in front of others, how about using appropriate turn signals and turning them off after the fact.



All these things reflect upon the vehicle involved and if it is readily identified as a square dancer's vehicle, then square dancing gets a black eye. If your vehicle is an RV then you get a black eye as an RV driving square dancer! A double whammy.

Happy Thanksgiving to you. ❖



Round Dance

PULSE POLL



MEET OUR NEW ROUND DANCE PULSE POLL EDITORS

Recently, we placed a "help wanted" ad in **RASD**, asking if anyone would be interested in becoming the editor of our monthly feature, Round Dance Pulse Poll. We have been successful in our search and are pleased to introduce you to our new editors, Tony Speranzo and his partner Laura Mitchell. . .

Tony started square dancing in 1975 after running out of excuses why he couldn't take lessons, however, once he started dancing regularly he couldn't get enough of it. He started round dance lessons in the fall of 1977. He graduated in the spring of 1978 and after a very short time of dancing was sent to Germany (he was serving in the U.S. Air Force). Although he wasn't an accomplished round dancer his instructor, Fred Haury, taught him a little about cueing and interpreting cue sheets before going to Germany. Upon arriving in Germany he joined the Buttons & Bows Square Dance Club. They needed a Round Dancer Cuer. He volunteered and made the investment into a sound system and records.

He departed Germany in 1980 and was sent to Omaha, Nebraska, by Uncle Sam. He quit dancing in 1981 altogether and didn't start again until 1990. In the fall of 1991, a square dance club mentioned that they couldn't get a round dance cuer for eight of their dances in 1992. He volunteered to cue for the club and was involved again and loving it.

He was single at this time, and being a round dance leader, he could not be without a dance partner for very long. He began to square dance with Laura Mitchell and "anged" her through

a round dance class held by one of the other local leaders. She learned very fast and they began round dancing on a regular basis. She graduated from Phase II round dance lessons in the spring of 1993. He attributes a lot of the inspiration for the choreography that he started doing in 1993 to Laura.

He had written one dance soon after he started round dancing back in the late '70s, however, once he and Laura had started dancing regularly, he wrote many more—over 40—with considerable help from her. They showcased at the 1994 National Square Dance Convention in Oregon ("Easy Come, Easy Go," a Phase III-Rumba/Two-Step), and had one of their dances ("The First Step," a Phase II/Two-Step) showcased by Marianne and Jim Senecal of Ohio at Alabama's NSDC this year. They have also showcased some of their dances at other state and local square and round dance events.

Tony and Laura have received nine Round of the Month certificates from various state and area square and round dance associations over the last year for dances that they have choreographed.

Tony says, "We are looking forward to working with everyone in the round dance community and are hoping you will like the new format we have planned for the Round Dance Pulse Poll in the future. I know it will take a little while getting all the notifications in—I hope all organizations will participate."

Please send your Round of the Month selections to me at the following address:

**TONY SPERANZO,
2690 WOODSAGE DRIVE
FLORISSANT, MO 63033-1436
or call me at (314) 551-2033**

and leave a message of what your ROMs are.



FREE INFORMATION

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Recommended by a Registered Pharmacist

I have been a registered pharmacist for over 23 years and now the editor of the *Natural Source Digest*. Like most pharmacists, I have always been concerned about the harmful side effects of modern, chemical drugs. The *Natural Source Digest* has news and reviews on many of the remarkable natural products that offer you an effective and less costly alternative.

If you would like **FREE INFORMATION** on natural products recommended to help you deal with any of the conditions listed, simply indicate which conditions and send the form below to: *Natural Source Digest*, P.O. Box 880, Brandon, MS 39043

or call the N.S.D. Information Request Line: 1-800-514-9210

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| <input type="checkbox"/> Injury, Backache, Neck & Shoulder Stiffness and TMJ | <input type="checkbox"/> Liver Problems | |
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Send Your Request to: *Natural Source Digest*, P. O. Box 880, Brandon, MS 39043
or Call the N.S.D. Information Request Line 1-800-514-9210

PUZZLE PAGE

PHASE I ROUND DANCE CUES AND POSITIONS

by Tim Cavanagh, NE Colorado S/D Council, BULLETIN Sept/Oct/Nov 1995

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

Word List

This puzzle contains 57 Phase I round dance cues and positions. Try to find the longer terms first as the shorter terms are not intended to be included within the longer terms. Enjoy your searching.

Apart and Together	Line of Dance	Away and Together	Man Under
Backstep	Open	Balance One Step	Pickup
Balance Forward	Point	Balance To Side	Recover
Banjo	Reverse Line of Dance		Basic Two-Step
Reverse Box	Left Open	Rock	
Behind	Reverse Semi-Closed		Bow
Box	Run	Bump	Semi-Closed
Butterfly Banjo	Shake	Butterfly Sidecar	Sidecar
Butterfly	Slide	Center of Hall	Stamp
Chug	Step	Circle Away	Stomp
Close	Stroll	Closed	Strut
Cross	Swagger	Curtsy	Tap
Face	Thru	Forward Two Step	Toe
Forward Step	Touch	Glide	Walk
Heel	Wall	Lady Under	Wiggle

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 dance (two days or longer) in the next issue, please contact the ASD office.

1995 DECEMBER

1201-TEXAS-47th Houston Hoedown—Ride The Wave In '95, December 1 & 2, 1995, Fort Bend County Fairgrounds, Rosenberg, TX. Callers S.Greer, C.Vear, Cuers J. & N.Becker, J.D. & M.Norris. Contact Dale & Doris Ward, Gen. Chairman (713)498-2619 or John & Jo Ann Criste, Asst Chairman (713)482-5554

1996

JANUARY

0118-ARIZONA-48th Annual Tucson Festival, January 18, 19 & 20, 1996, Tucson Convention Center, 260 S. Church, Tucson, AZ. Square & Round dancing, all levels of Clogging. Contact Jim & Genny Young, 3242 N Calle de Beso, Tucson, AZ 85715 PH: (520)885-6273.

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.Lovelace, 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.

0126-SOUTH CAROLINA-21st Annual SC Sq & Rnd Dance Convention, January 26 & 27, 1996, Florence City-County Civic Center, Florence, SC. Contact Ed & Joan Redman, 210 Jimbo Rd., Summerville, SC 29485; PH: (803) 871-0323.

FEBRUARY

0202-CALIFORNIA-Jamboree By The Sea, February 2, 3, 4, 1996, Del Mar Fairgrounds, CA. Various Callers & Cuers. Contact Keith & Linda Spears (619)489-5514.

0202-DENMARK-Vikingfestival, February 2 & 3, 1996, Slagelse Kaserne, Denmark. Callers S.Lowe, R.Bjork, M.Jorgensen. Contact Naverhaven 15, DK-4200 Slagelse.

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

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0207-JAPAN-Guys & Dolls, February 7-12, 1996, Tokyo, Japan. Caller S.Lowe. Contact Tac Ozaki, 11-10 Owada 7-Chone, Hachioji, Tokyo, Japan 912. PH: 011-81-426-45-5382.

0208-ALASKA-28th Annual Fur Rondy Dance Celebration, February 8,9,10 & 11, 1996, Anchorage, AK. For info call Chair Liz Rockwell, (907)277-7150 or Fur Rondy Chairs Keith & Sharon Perrin, (907)696-2746.

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

0216-CALIFORNIA-Squar-Rama, February 16,17 & 18,1996, Tulare Fairgrounds, Tulare, CA. Callers B.Fisk, R.Tannehill, D.Mee; Cuers G&J McFarlane, M.& J.Schmidt. Contact Ron & Lee Vigarío (209)732-4304.

0216-VIRGINIA-17th Student Square-Up, February 16,17 & 18, 1996, Ingleside Resort, Staunton, VA. Callers S.Lowe, M.Hoose, T.Miller. Contact 510 Bear Drive, Greenville, SC 29605 PH: (803)269-1927.

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.

0223-KENTUCKY-Marchinto Spring Sq & Rnd Weekend, February 23, 24 & 25, 1996, Continental Inn, Lexington, KY. Callers C.Myers, J.Pladdys, S.Sharrer; Cuers Phil & Rocky, C.& P.Myers. Plus, Adv., C1, Rnds., Lines, Texas 2-step. Contact Bobbie Myers, 101 Wild Oak Dr., Daphne, AL 36526.

0223-INDIANA-The Weekend, Vincennes, Indiana, February 23,24 & 25, 1996. Executive Inn Convention Center, Vincennes,IN. Caller T.Roper, P. Markum; Cuers N. Carver. Contact Tom Roper, Rt.2 Box 734, Omaham, IL 62871 PH: (618)962-3102.

0229-COLORADO-2nd Annual Int'l Women's S/D Convention, February 29, March 2 & 3, 1996, Denver, CO. Caller A.Uebelacker & other women callers (TBA). Friday tour to gambling mountain town & Hot Springs. Sunday open to all dancers. For info write Sugar & Spice Sister Squares, PO Box 480122, Denver, CO 80248.

MARCH

0301-CALIFORNIA-Wing Ding, March 1,2 & 3, 1996, Turlock Fairgrounds. Callers: S.Stanley, V.Kaaria, M.Clausing, V.Weese; Cuers R.& S.Garza. Contact Dave & Nancy Tucker (209)795-6549.

0301-KANSAS-Manhattan Special, March 1 & 2, 1996, Riely County Fair Grounds, Manhattan, Kansas. Callers T.Roper, J.Junck; Cuer F.Nelson. Contact Tom Roper, Rt. 2 Box 734, Omaha, IL 62871 PH: (618)962-3102.

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.

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

0315-**CALIFORNIA**-Bakersfield Fiesta, March 15,16 & 17,1996, Bakersfield Fairgrounds, Bakersfield, CA. Numerous callers & cuers. Contact M.H. & Marilyn Ahlemeyer (805)324-1390.

0315-**CALIFORNIA**-Redding Jamboree, March 15 & 16,1996, Civic Auditorium, Redding, CA. Callers J.Preston, K.Garvey, J.Kadish; Cuers S. & C Parker. Contact Patti Martin (916)365-4075.

0315-**OHIO**-Rainbow Jamboree S/D Weekend, March 15,16 & 17, 1996, Atwood Lake Resort, Dellroy, OH, with D. & B. Stuthard, S. & S. Dunn, D. & G. Blaskis. Srs., Rnds., CW. Contact Barb Stuthard, 6585 Creon Dr., Reynoldsburg, OH 43068 PH: (614)755-9585.

0315-**VERMONT**-Maple Sugar Dance Festival, March 15 & 16, 1996, Central Middle & High School, South Burlington, VT. Callers: T.Crawford, H.Ferree, R. Libby, K. Van Vliet, D. Wison, R. McLean; Cuers C. & T. Worlock, J. Yakimowski, D. Zumwalt. For info call (802)862-8746 or (802)879-0760.

0322-**LOUISIANA**-Louisiana S/D Association 27th Annual Convention, March 22 & 23, 1996, Lake Charles, LA. Contact General Chairmen Ken & Colleen Jordan (318)478-7307.

0322-**NORTH CAROLINA**-37th Annual Tar Heel Square-Up, March 22 & 23, 1996, Clement Center, Hickory, NC. Caller D. Dougherty; Cuers C. & B. Jobe. Contact Chuck Hicks, High Point, NC (910)885-0849.

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.

0412-**CALIFORNIA**-Spring Jamboree, April 12,13 & 14, 1996, Grape Festival Grounds, Lodi, CA. Callers & Cuers TBA. Contact John & Faye Connelly (209)368-8584.

0419-**CALIFORNIA**-State S/D 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.

0419-**NEW YORK**-Roaring Brook Weekend, April 19,20 & 21,1996, Lake George, NY. Caller R. Libby; Cuers C. & T. Worlock. For info call (800)882-7665 or (518)668-5767.

0426-**GEORGIA**-5th Alpine Holiday, April 26 & 27, 1996, Helen, GA. Callers S. Lowe, J. Swingle; Cues by the Rodens. Contact Route 4, Box 4935, Clarksville, GA 30523 PH: (706)754-4098.

MAY

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

0517-**NORTH CAROLINA**-7th State Convention, May 17 & 18, 1996, Charlotte Convention Center, NC. Callers & Cuers throughout the state. Contact Ralph Komegay, Wilmington, NC (910)392-1789.

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

0524-**CALIFORNIA**-Western Roundup, May 24,25 & 26,1996, El Monte Community Center, El Monte, CA. Various Callers & Cuers. For info call Dave & Rosie Sperr (909)795-8195.

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

0524-**VIRGINIA**-Shenandoah Valley Memorial Day Festival, May 24,25 & 26, 1996, Staunton, VA. Callers S. Lowe, T. Miller; Cue by the Scotts. Contact 510 Bear Drive, Greenville, SC 29605 PH: (803)269-1927.

JUNE

0614-**CALIFORNIA**-Cup Of Gold Promenade, June 14 & 15,1996, Sonora Fairgrounds, Sonora, CA. Callers D. Parnell, A. Hinton; Cuers C. & M. Wunder. Call Ron & Carol Franks (209)725-1711.

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

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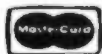
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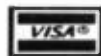
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