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AMERICAN SQUARE DANCE

THE INTERNATIONAL MAGAZINE
WITH THE SWINGING LINES

VOLUME 51, No 2
FEBRUARY 1996



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Editor's NOTEBOOK


For all you Sweethearts, February is the month to spread a little of that "love." However, love is not only spread to another close person but it also is good for spreading to the other people we come into contact with. It doesn't have to be hearts and flowers, but it would be nice for us at sometime or other to show a little concern to the ones around us. In our activity we are thrown together with many different kinds of people. Some are difficult to get acquainted with and others are an open book. For callers in the field, it seems somewhat easier to approach a stranger in our midst and hold out a welcoming hand. I have noticed that a lot of our square dancers, after a time in square dancing are just as capable at greeting visitors as the caller. Square Dancing does something to a person. It usually brings out the best, and gives the dancer confidence they did not have before.

What I am really trying to say is that we need to surrender our Valentine greetings throughout the year not just in February. The next time you see someone whom you do not know and have never seen before, go up to them and introduce yourself and say, "So glad to have you



here. Welcome to our club". You will find it won't hurt a bit and it will give you a boost besides.



The Americansquare Dance Magazine is searching for the oldest club in existence. If you think that you qualify send a short description of your club, some photos and anything else that will verify the club's age. We will publish any article sent to us and this time next year let everyone know just what club is the oldest. It might be just by a day, a month, or even just by hours. The oldest club will be rewarded with a year's subscription to ASD. Good luck. 



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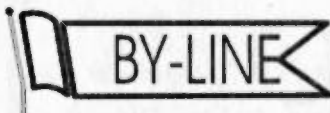
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This month we have a few choice articles we want to emphasize, one being P.S. MS/QS. Walt gives us an update on his ongoing battle with cancer. We wish him and his wife, Louise, well and await his return to our magazines' printed pages.

An eye opener of an article is CIRCLE RIGHT. This month it covers various conditions and attitudes of callers in various applications. Also, thoughts about why some festivals are more successful than others.

An interesting and up-lifting article, SQUARE DANCING IN THE SCHOOLS, is one we thought we might bring to your attention. With its delightful rendition by Chris Pinkham, it strikes an affirmative note for perpetuating the activity.

We welcome Tom Dillander the new editor of FLIP SIDE SQUARES.

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TEMPO

by
Jeanne Briscoe

ARE YOU A WHINER?

In the past few months I have noticed a great deal of whining by the American public. Perhaps they have a good reason. Take taxes for instance, we all have to pay them, and like a broken bone it takes a long time to get over giving the government that money. Then we see on TV there is a great deal of crooked business deals going on that affect the American public. However, by now the sleuths in Washington are on top of this practice.

Let's take the case of the non-insured. I'm talking about automobile insurance. How many times have you had your car damaged by a non-insured driver? Sometimes they don't even have a driver's license.

Then there are the neighbors. I guess some people would complain about their own selves. Maybe that would be a break from whining about the neighbors.

Long lines are one thing none of us like to put up with, but unless your feet hurt, (like mine do all the time) you might as well stand there and take it!

I hate to bring up the next whiner in this article. It's the person who continually whines about various aspects of square dancing. I've heard dancers whine about the caller and his/her material they are using. I wonder if these

dancers ever stop to think of how much work goes into a caller's program for just ONE evening? Then there is the dancer who whines about having to help in a Beginner class. Well, we have now seen what "having no beginner class" can do to square dancing. Many clubs whined so much the caller decided not to have a class for a couple of years and guess what, now they can't get one started. And you're asking, "Why is she telling all this to us?" I'm telling you because it seems nothing ever said in this publication or many others has made a dent in the attitude of many dancers concerning the activity. I'm telling you because I'm hoping sometime, something will be said that will strike a nerve, and what's left of the activities square dancers will take the reins and try to do something positive about it instead of whining!

I know you are saying, "but I don't whine about anything." Give me a break. The only ones we don't hear whining, unfortunately, are the Challenge dancers who have lost sight of why they are dancing Challenge. And we look upon the Advanced dancer as one who thinks Mainstream and Plus are for kindergartners. They wouldn't be caught dead at a Beginner class serving as an Angel.

So, if you are a whiner, just remember, nothing ever gets done while everyone is whining!



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by
Jack Murtha

HELPING NEW SQUARE DANCERS LEARN

How does teaching differ from helping people learn? As an example, I'll use teaching and learning a Plus call. The teacher presents information about the new call to the class, then has a square of skilled dancers model the call and finally, guides the class members through practice choreography as they try dancing the new call. The teacher makes one or more presentations to the class *teaching* the new dancers as one group.

But they are not one group for *learning* purposes. The class includes several individuals, each with his or her own personal learning problems. These problems are few for some class members but many for others. The caller has used excellent teaching techniques and has patiently called practice choreography, but all class members are not at the same point in *learning* the call. In fact, the differences in learning are amazing! It is hard to believe that all class members participated in the same presentation. From here on many individuals must be *helped to learn* the call to the point s/he can dance it automatically, with a group of strangers, when called by a visiting caller.

Many factors create differences in *learning rate*, the speed at which different class mem-

bers learn a call. To gain an acceptable skill level, educators recognize that some individual learners may need up to *five times* as much instruction and practice as another individual in the same class. However, they also know that given the extra help needed, each individual in class can learn to dance each call competently.

To help new dancers become competent Plus dancers, the teacher must accommodate major differences in four elements always found among new dancers in class; aptitude, attitude, prior experience, and dancing frequency. These four elements differ greatly among individuals and clearly control how much skilled instruction and correct practice a specific new dancer must have to learn to square dance.

1. **Aptitude**—Every person is born with characteristics which make it easier or harder to learn to square dance. Can the new dancer move in rhythm with the music? Does s/he hear well and understand the instructions heard? Is s/he able to memorize movements and sequences quickly and accurately? Is s/he able to rapidly recall those memories as needed? Is the learner's best mode of learning to *hear* instruction or is it to *see* models of the movement, or must the learner *move* through the movement correctly for learning to take place? Are all three needed? Does the learner react automatically and correctly to directions which include right and left?
2. **Attitude**—New dancers enter class with a positive attitude or a negative attitude. Is the new dancer in class because s/he is eager to become a square dancer? Is the person in class gentle, considerate, courteous and fun to be with? That is a *positive* attitude. Or is the person in class because someone else pressured him/her to join? Is the person shy? Is s/he selfish, inconsiderate or rough? Is the person uncomfortable because s/he believes square dancing will be hard to learn? That is a *negative attitude*.

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3. **Prior Experience**—The new dancer's prior dance experience may make it easier, or harder, to learn to square dance. Has the learner previously been a member of a square dance club? Recently? A long time ago? Did the learner enjoy square dance classes in high school or at a college or university? Has he or she enjoyed other types of dancing such as ballroom dancing, folk dancing, ballet or tap? Or is this the very first time the learner has tried any type of dancing? Was the learner raised in a family or church that believed dancing was wrong and should not be allowed?

4. **Dancing Frequency**. In addition to Aptitude, Attitude and Prior Experience, Dancing Frequency is also a powerful element in the New Dancer Program. The number of times a dancer dances each week will affect his/her learning rate.

◆**High Frequency Dancer**. Dancers in this category dance twice a week or more.

◆**Moderate Frequency Dancer**. Dancers in this category dance once a week.

◆**Low Frequency Dancer**. Dancers in this category dance less than once a week.

Aptitude, attitude and prior experience combine to cause the large difference in learning rates. The factor that is most responsible for these differences is prior experience. When class members become competent dancers in a given program, they all enter the next program with the same pertinent prior experience. For example, as all the new dancers in a class become able to dance the Basic Program's calls skillfully, the learning rate differences almost disappear and the class members actually do become one group ready to learn the Main-stream calls.

We can combine the elements of aptitude, attitude and prior experience to classify the learners who join our classes:

◆**Superior Learners**—The top group includes those students who dance educators would think of as A and A+ students. They have the natural ability, enthusiastic attitude and extensive dance experience that helps them learn to square dance easily. Learning 98 calls in one season for them is fun. There aren't many people in this category. They represent 2-3% of the general population and only a tiny fraction are attracted to joining square dance classes.

◆**Proficient Learners**—In this group are those students dance educators might think of as B students. There is no doubt most of these new dancers can learn 98 calls in one season, but they will need some extra practice and a little more personal help. This is a larger group which includes 14-15% of the general population. Again, only a very small percentage of this group is attracted to our square dance classes.

◆**Average Learners**.—This group is made up of students dance educators would think of as borderline B and C students. This is a huge group representing at least 70% of the general population, and most of the people in square dance classes are in this category. Almost all of our new dancers would classify themselves as average to below average learners when it come to dance activities. They join classes because they think square dancing looks like fun and their friends convince them it is easy to learn.

For the large majority of Average Learners who do join classes, they find it isn't easy or fun to try to learn 98 calls in one season and then be pushed into a world of skilled Plus dancers, many of whom are not tolerant of new dancers when they break down squares. Many Average Learners would love to be square dancers, but they don't equate that with being skilled Plus dancers. They are looking for a wholesome, physically active, social activity where they can

relax and have fun. What they find is an increasingly more complex and challenging choreographic experience that is hard for them to learn.

Every square dance starts with a random mixture of people from all these categories. What appears to be one group for teaching purposes is really several individuals, each of whom needs, in addition to the group lessons, a highly personalized program that helps them learn. Callers discussing our programs often comment that they can teach all the calls listed for the Plus Program in the recommended amount of time and, of course, they can. But only a small percentage of the class members who are excellent learners and who become high frequency dancers, can learn that much material in the allotted time. *Today's Plus Program is designed for proficient learners who are high frequency dancers.*

Square dancing today has a giant dilemma and it will become even bigger before it is resolved. There are fewer and fewer people recruiting, teaching and helping retain new dancers.

The Advanced and Challenge clubs are not involved in recruiting and teaching new dancers for their programs.

We have eliminated Basic and Mainstream programs in most areas. The Community Dance Program is independent and not part of the progression into other programs. *This leaves only a few Plus clubs and callers to recruit and teach new dancers for all programs from Basic through Challenge. What an awesome responsibility!*

Unfortunately, the Plus Program's introduction to square dancing classes, which require new dancers to learn 98 calls in one short season, are not attracting many new dancers. This year, in one area with over 40 clubs, only one third of those clubs were able to enroll enough new dancers to have even a small class.

Our choice is 1) to continue what we are doing, leaving all the effort to recruit, teach and retain new dancers to a few Plus clubs and callers or 2) begin to rebuild our Basic and Mainstream foundation programs, a very big job, which, in turn, will dramatically increase the numbers of callers, dancers and clubs helping with new dancer programs.

Several years ago one of CALLERLAB's wisest leaders saw this problem developing and discovered some of the keys that can open doors to solutions for today!

Next month—*Some Proven Solutions* 26

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SECRETS OF SUCCESSFUL LEADERS

By Walt and Louise Cole

Why are some folks sought after as speakers, entertainers or just to be in their company? These folks aren't particularly good looking. Some don't really have attractive voices or are even particularly good speakers. While most seem to be in good humor—all seem to have a common bond—a tremendous interest in others.

After spending a short time with that type of person, one usually finds oneself deeply engrossed in conversation, usually about one's self! This is a good sign that these folks have the quality of being likable. *If people like you, they will forgive just about anything you do wrong. If they don't like you and you manage to do everything exactly right, it still doesn't matter.*

This "like" factor can swing elections and is very real in corporate business as well as in the square dance leadership area. One doesn't have to please everyone all of the time. This attempt can be disastrous. One can be tough-minded but likable and more than likely will become an elite leader who easily wins the good will of everyone. No one can tell you exactly how to be likable. People who try too hard usually aren't. So what are the traits of likable folks?

One trait is OPTIMISM. The pessimist sees the difficulty in every opportunity and the optimist often ask other people to help. They respond to disappointments by formulating a plan of action. Pessimists react to such difficulties by assuming there is little they can do to change



the situation.

Likable people have the ability to make others feel comfortable. Leaders who keep their emotions under control put others at ease. These leaders accept others for who they are and thereby make people more productive.

For seven out of ten folks in management who lose their jobs, the reason isn't lack of ability—it's personality conflicts. As an executive reaches middle management and beyond, the primary criteria for advancement are: communication skills with superiors and motivational skills with subordinates.

Likable people don't take themselves or their jobs too seriously. This is true in their presentations as well as in one-on-one relationships. Likable people don't think the world is a comic stage, but at least they can see the humor in situations. The story goes that when President Kennedy was asked how he became a war hero, he replied, "It was involuntary. They sank my boat."

Are you someone others enjoy being around? The answer may be deceptively important to how successful you will be as a leader.

*Reprinted from Club Leadership Journal
November/December 1995*

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THE COUNTRY LINE by jim and jean cholmondeley

DANCE TERMINOLOGY

We received several telephone calls on our offer to print some of the dance terminology. One call was from England, one from Germany and several from Canada. It was interesting to hear from these places and how things are just about the same all over.

ACCENT - Special emphasis to a movement or a heavy beat in music.

AND - Half a quick count

ARCH - Partners ruse joined hands to form a

BALANCE - A state of equilibrium

BODYMOVEMENTS:

1. **GESTURE** = any movement not connected with supporting body weight

2. **STEP** = the transfer of weight from one foot to the other.

3. **LOCOMOTION** = movement of the body from one place to another.

4. **JUMPING** = movement without a point of support

S.TURNING = changing position in a circular fashion.

BRUSH - To brush, sweep, or scuff the foot against the floor.

CHARLESTON - A step pattern with four (4) counts

1. Stop forward left

2. Kick right forward

3. Stop back on the right

4. Point the left back

CLOSE - Bring feet together without a change of weight.

COUNT - A movement or dance count. A call used to count the rhythm of movements and weight changes, or out the beats of music.

DIAGONAL - 45 degrees out from the center or Line Of Dance (LOD).

DIG - Touch the ball or the heel of the free foot to the floor with a strong emphasis.

DIRECTION - A pattern call forward, backward, side R or L together.

RAW - To bring the free foot slowly together to the supporting foot.

FAN - A circular motion of the free foot which takes two (Z) counts:

1. **HEEL FANS** = foot together, toes stay in place. The heel of one foot moves to the side and back to center

2. **TOE FANS** = feet together, heels stay in place. The toes of one foot moves to the side and back to center.

FLEX - A slight bending of the knee as opposed to the pile (an exaggerated bending of the knee)



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<u>Count</u>	<u>Call</u>	<u>Description</u>
Right and left toe fans		
1		Right heel on floor, swivel right toes right
2		Bring right toes back to center
3		Right heel on floor, swivel right toes right
4		Bring right toes back to center (weight)
5		Left heel on floor, swivel left toes left
6		Bring left toes back to center
7		Left heel on floor, swivel left toes left
8		Bring left toes back to center (weight)

Side Swivels

9		Swivel right toes right (weight)
10		Swivel right heel to right (no weight)
11		Bring right heel back to center (weight)
12		Bring right toes back to center (weight)
13		Swivel left toes left (weight)
14		Swivel left heel to left (no weight)
15		Bring left heel back to center (weight)
16		Bring left toes back to center (weight)

Toe Splits & Heel Splits

17		Push toes apart (weight on heels)
18		Push heels apart (weight on toes)
19		Bring heels back to center (weight on toes)
20		Bring toes back to center (weight on heels)

Step, Lock, Step, Scoot, Step, Lock, Step, Pivot Turn

21		Step forward right
22		Drag left foot up behind right foot
23		Step forward right
24		Scoot forward on right foot
25		Step forward left
26		Drag right foot up behind left foot
27		Step forward left
28		Turn left on left foot

Steps and Jump

29		Step forward right
30		Step forward left
31		Step forward right
32		Jump forward and land on both feet





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SEPTEMBER 11, 12, 13 & 14, 1996

April

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& DARRYL McMILLAN
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ROUNDS: ALL PHASES**

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After Party: The Marriage of Frankie Hi-Stepper & Garwood Tuesday

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AS I SEE IT

by Bob Osgood

None of us who waited outside the main entrance to the one-building school house in Colorado Springs that August morning in 1947 knew what to expect. None of us had ever attended a caller's school before. As a matter-of-fact, I don't remember that there were any actual schools for callers at that time.

Learning to call was mostly a hit-and-miss proposition. Anyone who had been captured by the square dance bug and decided to become a caller simply picked up what he could by watching other callers, if there were any available, and then, taking the bull-by-the-horns, simply started calling. If he was lucky he might have been invited to hang onto the coat tails of another caller and become an apprentice.

When you came right down to it, few of the hundred or so of us who waited for things to start at Cheyenne Mountain School had any preconceived ideas of what was to happen. We were soon to find out.

At precisely nine o'clock, the doors opened and class members headed for the small auditorium where we were to get our initial briefing. We didn't have long to wait. Dr. Shaw, who we were soon to refer to as Pappy, came, welcomed, then outlined our schedule for the week.

Each day would start here in the auditorium with a lecture. Following that would be what Shaw referred to simply as "instruction." Instruction would be in the combination cafeteria/gymnasium where most of the dancing would take place.

Following lunch, the afternoons would be taken up with "general participation" and the evenings were given over to dancing.

Soon we would learn that those two morning workshop hours would concentrate not only on WHAT we would be dancing—squares, rounds, and so on—but on HOW we would dance.

The afternoons would be a time for the class members to call and be evaluated and for them to introduce dances they wished to workshop.

Following the orientation, Shaw gave us our first taste of what the lecture periods would be like. Indeed, they set the tone for the day. Shaw's topics were the real meat for the messages he wanted to impart. It was obvious these talks contained the values he had developed and hoped that those in the class would take home with them.

Speaking to us as he was, a few scant years following the end of the Second World War while the world in general and our own areas in particular were just pulling themselves together, Pappy explained the great enthusiasm for the emergence of square dancing in this way: "Perhaps it was the war, perhaps the atomic bomb, or perhaps all the unhappy rumblings from stress-born Europe, but people are a little frightened and they are sort of lonesome now. Modern science tore some of their simple, wholesome faiths to shreds. They have had enough suspicion and mistrust and unfriendliness thrust on them. They want to clasp a

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Daytime workshop session. We sit on the floor where we had been dancing as Shaw criticizes our dancing and the calling of our class members.

neighbor's hand again and laugh and sing and dance again."

Recognizing that among the class members were many leaders of the day from Texas, from the mid-west and the upper states, Shaw wasted little time in putting all callers and calling into the proper perspective.

Wisconsin caller, Dale Wagner, who was present at that first session remembers this: "Pappy had been talking to us that morning about the privilege of calling. Too many times the caller, having just completed a call and hearing the applause of the crowd, fancies himself the sole reason for the group's happiness. Pappy then went on to tell us the story of the late Admiral Richard Byrd who, as a young Navy Ensign, was directed to carry the flag at a parade in our Nation's capitol. As he moved at the head of the marching units down Pennsylvania Avenue the people rose to their feet, men removed their hats, everyone applauded wildly. He was impressed with himself and his importance until he suddenly realized that it was the flag that was being applauded—and not him at all.

"This," explained Shaw, "was like the caller glorying in the reaction of the crowd following a beautifully called dance. He didn't realize that he was carrying-the-flag. It was the dance, the great joy of dancing, that they were applauding. We should not let the applause give us the impres-

sion that we are something special. We, as callers,' Shaw pointed out, 'are privileged to be a part of this joyous experience and to be allowed to carry-the-flag.'"

"The morning lectures brought out the best in all of us," recalled Ozzie and Margie Stout of California. "It helped us resolve differences. His informal talks helped open the great things in life. He made us realize that there was a lot more to square dancing than so many words and movements. His enthusiasm for life was contagious and infectious."

On the subject of how we dressed for dancing, Shaw, whose young Cheyenne Mountain Dancers dazzled audiences across the country with their costumes and their special brand of square dancing, said this about dance attire: "...if we don't let the costume get too elaborate, it serves the same function as the scholastic gown that not only covers the rags of the poor students but the fustian of the rich. The costume is a great equalizer and breaker-downer of social castes, as the dance itself lets us all make common cause for a communal joyousness."

"Our square dance is something special," he would say. And, as he told us all to be proud of our heritage of dance, he encouraged us to dress the part and to look and act like square dancers.

"Our fondest recollections of our seven years at Cheyenne Mountain School with Pappy and Dorothy," wrote Manning and Nita Smith of College Station, Texas, "were the lectures and the talks that he gave us each day. He did not just talk about dancing, but also about history and about people and about fellowship and about all the things that make this movement what it is. He had the great ability to create moods and to stimulate dreams that no one thought possible."

I recall one morning session when Shaw was talking to us about smooth dancing: "Rhythm is the essence of all thru dancing," he said. "Without rhythm you are not dancing! And with poor, uncertain rhythm you are dancing very poorly indeed. It doesn't matter quite as much with beginners. But with experienced dancers you should become more experienced with each step you take. This silent seeking for perfect rhythm will keep you dancing all your lives and still seeking the truths that lie beyond it. But ignore the rhythm, make it purely secondary, seek for the outward forms of style only, and you will soon tire of the game and quit it forever."

This sentiment was impressed upon us as we left the auditorium that first morning and

headed into the area that served the school as a combination gym and cafeteria.

Most, if not all of us, had been dancing for a time before being admitted to the class. Now it was as if we were to start all over again. Although standardization of sorts was present in each of our areas, there was no universal style. Depending upon what area one came from, you might see any of five or six different hand positions and as many ways of doing a couple swing. Promenade holds varied from one region to another and even the method in which we moved across the floor was not universal. We could see it here at the school as some were prone to simple walking, some used a gliding step, others a two-step or "lift" action and one or two at the start were skipping. All of this became obvious as soon as we began dancing.

Picking up the microphone, Pappy put us into large circles. "Dance tall," he told us. "Raise your shoulders, pull your dining room back, tuck in your sitting room. Now you're beginning to look like square dancers!" A strange way to put it, we thought at the time, but we soon realized that this man was getting through to us and we were beginning to understand what he was aiming at.

Noting several six-footers among the class

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members, some of whom had a tendency to lean forward or slouch as they danced, he would say, "Stand tall. If you're a tall person, take your cue from the dancer who is short—stand erect, be proud of your height." In today's dancing we should know these things, but fifty years ago we were "plowing new fields." No one before had taught us HOW to dance.

And thus, every morning we would be drilled in those simple basics we thought we already knew.

"When extending your hand in a right and left grand or a right and left thru, reach only as far as comfortable," Shaw would say, "then release handholds as you move past. Hang on too long and you may pull yourself or the other person out of position."

We danced a lot with other partners—at first through planned mixers, then later on a voluntary basis when we began to see the fun and purpose of it. It was easy to recognize that coming from so many areas and possessing differing abilities, changing partners as we danced allowed the group to blend more rapidly and to neutralize the abilities of the various class members plus helping to create a friendly atmosphere.

A major portion of Shaw's teaching was done by utilizing members of his Cheyenne Mountain Dancers who were with us during the week. By observing these high school boys and girls, the members of the class, though most of us were considerably older, felt like teenager ourselves and, as a result, danced as young people. Frequently in our practice sessions these sixteen and seventeen year olds would take members of the class as partners consequently influencing our dancing ability.

Using the same techniques that proved so successful with his younger dancers, Pappy would spend time with the entire class each day in learning the importance of smooth dancing. He would impress upon us that it was square DANCING and not square standing or simply moving around in a square. It was dancing to the music that counted and not just getting from point "A" to point "B."

Introducing new material at these sessions wasn't a case of bringing in new basics. We seemed to get along fine with the essentials (the right and left thru, ladies chain, left allemande and right and left grands, and so forth) and new material usually referred to a new patter call or singing call or a different version of a dance, one we may have been familiar with.

There was much improvising going on and the sometimes boring aspects of an age-old single-visiting dance where just two couples might be active while the others looked on (and waited) was stimulated by making two or more couples active at the same time. In this way nobody was left standing. At the time, this was a major step in up-dating the simple choreography.

With all the leadership and creative ability present at this session things began to move swiftly. Remember, while we were doing similar dances in our own areas, here, we were tossing-the-ball, as it were, with our counterparts from all over the country. Starting a bit cautiously at first, the inventive spirit became apparent.

Two dances presented during the week contained certain elements that were to outlive the dances which featured them. One was a patter call, "Right and left with a Star" which included a pattern where the men were in the center of a right hand star and backing up. Each man was holding left arms with a lady who was on the outside and moving forward. From this pattern evolved the Allemande Thar figure we use today.

One of the callers introduced a singing call he attributed to the eastern caller, Ed Durlacher. It was called "Little Girl I Love You." The verse portion of the dance was quite simple with couple promenades and ladies chains. Then came the chorus: "It's all around your left hand lady (Oh boy what a baby!), See Saw your pretty little taw (Cutest girl you ever saw), and so on." Well, back then this was something new. Of course, you recognize it as the All Around and See Saw in common use today, but then it was danced a bit differently. On the call, the ladies would move directly into the center of the set and then back to place in eight steps (similar to the lady's action in today's "Ladies center—the men sashay"). Then they'd repeat the action, going into the center and back for another eight counts.

While the ladies were doing this, the men would do a 16-count figure-eight, moving forward in a clockwise direction, first around their corner and then counter-clockwise around their partner. The actions of the men and the women would be synchronized so that as the men started around their corner's position, the ladies would have moved in to get out of the way. The same thing would happen as the men would move around their partners. The ladies would



Cheyenne Mountain School, August 1947—Evening party dance in the small gym. Members of the class dance to Texan Herb Greggerson's calling as Pappy Shaw looks on.

have moved into the center and then back out to allow the men to move in front of them.

It was a unique pattern and it soon "broke loose" from the dance "Little Girl" and became a basic on its own, eventually turning into all around and see saw—a simple corner do sa do followed by a "left" do sa do partner.

When it came to new dances that we could take back with us to captivate the home crowd, it wasn't a case of collecting a bunch of new basics or experimental movements as it could be today. Instead, we picked up dances with traffic patterns that were intriguing. Back then these dances that made up our patter call figures were similar in one respect to today's singing calls in that each composite of calls and patterns had a unique structure and a name, (i.e., Missouri Hoe-down, Arkansas Traveler, Four Gents Star, The Route, Venus and Mars, etc.), utilizing only a limited number of basic movements. The caller's skill in directional calling proved to be of major importance.

A portion of each morning would be set aside for couple dancing. Shaw had been researching the traditional dances and was in the process of publishing his classic text, "The Round Dance Book." Time was spent not only in learning the patterns of some of these dances but in

learning how to waltz, two-step, and so on. This was the time in our activity when a caller was expected to be adept in teaching the rounds as well as the squares.

Among those attending the class of '47 were a number of couples who were later to become the leaders in the Round Dance world. Among these were Frank and Carolyn Hamilton who expressed these thoughts on the subject: "As the one who inspired the modern pattern couple dance called Round Dancing, Pappy Shaw gave form, impetus and direction to this major activity—as well as technical and inspirational guidance to the leaders who have carried it on. No individual has done as much to purify the Waltz (as countless former two-stepping, walking and crab-stepping 'waltzers' can testify)—to make it the best-loved rhythm of the generation."

Truly a high point in the after-lunch sessions was the opportunity for class members to call and/or teach for evaluation by Pappy. This was a traumatic experience for many who, perhaps, had never called for any other than their local followers. Here's how the experience affected the late Charlie Baldwin, former editor of the *New England Caller*. "Nervous, knees knocking, stomach in a knot, I proceeded to walk the large group through the dance pattern. When

finished with the walk-thru, my mouth was so dry I could not have spit if I had been offered a million dollars. Turning to Pappy, I asked what one did in a case like that. Chuckling, he replied, 'Smile—that will relax everything.' Sure enough, I did, and the saliva returned and I called several numbers without any more trouble. I have never again been bothered with a dry mouth."

For the first time callers were given a basis upon which to be evaluated. This critique we could do on ourselves (often difficult because we have an inclination to be especially hard on ourselves). We could have our peers judge us (equally difficult because our fellow callers tend to be more forgiving than objective). Or, most desirable of all, Lloyd Shaw could do it for us.

A criteria for callers, the first the majority of us had ever seen, was used by Shaw in his evaluations. It may seem a little uncomplicated when compared to the CALLERLAB Callers School Curriculum used in training callers almost five decades later, but it worked.

The essential ingredients made up a triangle built upon the base of CLARITY, RHYTHM and COMMAND. Reaching out from this triad were PITCH, COORDINATION, PATTERN or JUDGEMENT, TANG or FLAVOR and PARTICIPATION or EXCITEMENT. Naturally, these labels alone do not convey the full meaning of various subjects but they were covered in detail in Pappy's lectures.

Along with all the scheduled events were the unplanned moments when those of us from

one part of the country became acquainted with our counterparts from other areas. Folks like Herb Greggerson, Ed Gilmore, Jack Hoheisal, Al Brundage, Ralph Maxhimer, Ray Shaw, Carl Myles, Jack McKay, Rickey Holden, Jim York, Cal Golden, Terry Golden and many others whose names were familiar to us but whom we might never have met, played a part in establishing the groundwork of this activity at a point in time when square dancing was to enter its boom period.

We were impressed with what Bobby Jones, one of Pappy's dancers had to say about him. "If Pappy sowed the seeds for the revival of American folk dancing, it was not for just fun or notoriety. It was because, to him, square dancing was a true folk expression of our country. Because he knew and loved this country and its people, it became his mission to bring this folk art, the art of square dancing, back to its natural place, with the people."

These master classes at the foot of Cheyenne Mountain played a vital role in developing the direction of the square dance activity. Much more could be written about their concept and accomplishments let alone a more complete account of the man himself—Dr. Lloyd 'Pappy' Shaw.

NEXT MONTH: The completion of our week with Pappy marked the start of many changes as we returned to our homes in time to bump head-on into square dancing's Big Boom.



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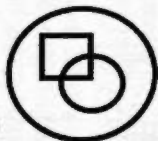
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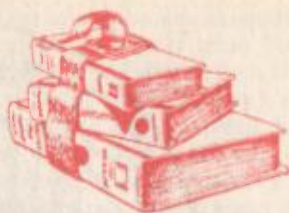
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SNOWBIRD & WINTER TEXAN GUIDE

by Bill Farlow

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enough space for you to be comfortable for you two or three months, grab it and run." For RVers who want a new rig, Farlow offers advice on how to select the RV that fits their needs.

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Creative Choreography

by Lee & Steve Kopman

Welcome back from the holidays. This month let's look at WALK AND DODGE from a position you may not have considered (A Column). Remember to do a Walk and Dodge from this position, the dancers work on each side. They don't "Cross the Plain" in the center. Have fun.

1. HEADS SQUARE THRU TWO
SLIDE THRU
TOUCH $\frac{1}{4}$
WALK AND DODGE
TRADE BY
SWING THRU
CIRCULATE
SPIN THE TOP
RECYCLE
SQUARE THRU BUT ON THE
FOURTH HAND LEFT TOUCH
(Warning: Rear back from the hand-
hold.)
LEFT ALLEMANDE
2. HEADS 1P2P
TOUCH $\frac{1}{4}$
WALK AND DODGE
CENTERS PASS THRU
CENTERS IN
CAST OFF $\frac{3}{4}$
PASS THE OCEAN
RECYCLE AND ROLL
EXTEND
LEFT ALLEMANDE
3. HEADS 1P2P
TOUCH $\frac{1}{4}$
WALK AND DODGE
CENTERS PASS THRU
CLOVERLEAF
CENTERS SWING THRU
EXTEND
SPLIT CIRCULATE
CIRCULATE
GIRLS TRADE
RECYCLE
LEFT ALLEMANDE
4. HEADS STAR THRU
DOUBLE PASS THRU
BOYS RUN
WALK AND DODGE
CENTERS SQUARE THRU THREE
ENDS TRADE
LEFT TOUCH $\frac{1}{4}$
GIRLS TRADE
GIRLS RUN
CIRCULATE
BEND THE LINE
SQUARE THRU TWO
TRADE BY
PASS TO THE CENTER
CENTERS SQUARE THRU THREE
LEFT ALLEMANDE

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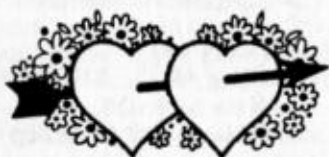
5. HEADS SQUARE THRU TWO
PASS THE OCEAN
HINGE
CIRCULATE
WALK AND DODGE
CENTERS SQUARE THRU THREE
ENDS U-TURN BACK
CENTERS IN
CENTERS RUN
STAR THRU
CENTERS PASS THRU
SWING THRU
RIGHT AND LEFT GRAND

6. HEADS PASS THRU
SEPARATE AROUND
ONE TO A LINE
STAR THRU
DOUBLE PASS THRU
BOYS RUN
CIRCULATE
WALK AND DODGE
CENTERS SWING THRU
ENDS TRADE
EXTEND
CIRCULATE
GIRLS TRADE
RECYCLE
LEFT ALLEMANDE

7. HEADS PASS THE OCEAN
EXTEND
FAN THE TOP
RECYCLE AND ROLL
WALK AND DODGE
TRADE BY
STAR THRU
CALIFORNIA TWIRL
PASS THE OCEAN
ACEY DEUCEY
CIRCULATE
GIRLS TRADE
SWING THRU
RIGHT AND LEFT GRAND

8. HEADS TOUCH $\frac{1}{4}$
GIRLS DYP TOUCH $\frac{1}{4}$
Each side WALK AND DODGE
(Warning: This is an unusual setup for this call.)
CENTERS SWING THRU
ENDS FACE IN
EXTEND
SCOOT BACK
HINGE
CENTERS TRADE
RIGHT AND LEFT GRAND

9. HEADS 1P2P
 PASS THE OCEAN
 EXPLODE AND TOUCH $\frac{1}{4}$
 WALK AND DODGE
 CLOVER AND SQUARE THRU TWO
 RIGHT AND LEFT THRU
 DIXIE STYLE TO A WAVE
 BOYS TRADE
 HINGE
 CIRCULATE
 WALK AND DODGE
 TRADE BY
 LEFT SQUARE THRU THREE
 RIGHT AND LEFT GRAND
10. HEADS LEAD RIGHT
 PASS THE OCEAN
 GRAND SWING THRU
 CAST OFF $\frac{3}{4}$
 WALK AND DODGE
 CENTERS STAR THRU
 TRADE BY; (HEADS) ENDS ROLL
 CENTERS RUN
 LEFT TOUCH $\frac{1}{4}$
 GIRLS RUN
 ZOOM
 CENTERS PASS THRU
 LEFT ALLEMANDE
11. HEADS RIGHT AND LEFT THRU
 CENTERS DIXIE STYLE TO A WAVE
 EXTEND
 LEFT SPIN THE TOP
 HINGE
 WALK AND DODGE
 CENTERS PASS THRU
 ENDS U-TURN BACK
 TOUCH $\frac{1}{4}$
 SPLIT CIRCULATE
 RIGHT AND LEFT GRAND
12. HEADS PASS THRU
 SEPARATE AROUND
 ONE TO A LINE
 TOUCH $\frac{1}{4}$
 WALK AND DODGE
 CENTERS PASS THRU
 CENTERS IN
 CENTERS RUN
 NEW CENTERS U-TURN BACK
 TOUCH $\frac{1}{4}$
 CIRCULATE
 GIRLS RUN
 CENTERS LEFT
 SQUARE THRU THREE
 RIGHT AND LEFT GRAND
13. SIDES PASS THE OCEAN
 EXTEND
 SCOOT BACK
 FAN THE TOP
 CAST OFF $\frac{3}{4}$
 WALK AND DODGE
 TRADE BY
 LEFT ALLEMANDE
 YOU'RE HOME
14. HEADS SQUARE THRU TWO
 TOUCH $\frac{1}{4}$
 WALK AND DODGE
 BOYS TRADE
 GIRLS U-TURN BACK
 TOUCH $\frac{1}{4}$
 WALK AND DODGE
 CENTERS PASS THRU
 CLOVERLEAF
 CENTERS SWING THRU
 EXTEND
 SPLIT CIRCULATE
 RIGHT AND LEFT GRAND
15. SIDES RIGHT AND LEFT THRU
 CENTERS (SIDES) DIXIE STYLE
 TO A WAVE
 EXTEND
 EXPLODE AND LEFT TOUCH $\frac{1}{4}$
 WALK AND DODGE
 CHASE LEFT
 GIRLS U-TURN BACK
 RIGHT AND LEFT GRAND



THE KOREO KORNER.by Steve

Welcome back from the holidays. Hope all of you had a happy, healthy one.

This month let's play with the call EXTEND from 2 parallel waves. When you first call this, the outside dancers have a tendency to do a partner trade to face back in. Explain to the dancers they must remain facing out until you give them a new call.

HEADS PASS THE OCEAN
EXTEND
EXTEND
THEN:

1. CENTERS Recycle
Trade By
Touch $\frac{1}{4}$
Girls Trade
Slide Thru
Square Thru Three
Left Allemande

2. CENTERS Swing Thru
ENDS U-turn Back
Extend
Spin the Top
GRAND Swing Thru
Boys Run
Wheel and Deal
Pass Thru
Wheel and Deal
CENTERS Square Thru Two
CENTERS Partner Trade
You're Home

3. CENTERS Fan the Top
ENDS Hinge
Each Side Fan the Top
Girls Trade
Spin the Top
Right and Left Grand

4. If You're Looking Out CLOVERLEAF
CENTERS Explode the Wave
Left Allemande

5. If You're Looking Out Cloverleaf
CENTERS Fan the Top
Extend
LEFT Swing Thru
Right and Left Grand

Remember Lee and Steve Kopman's Callers School, August 23-25, 1996 in Knoxville, Tennessee. 🍷

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Ask Dave

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only he can, with plain talk, common sense and humor.



DAVE GIPSON (219) 482-2565 EMAIL: DGIPSON@MIXI.NET

Dear Dave,

We've got this dancer who goes onto the dance floor alone and just stands there in a square, waiting for a partner. How do we deal with this?

Ed in Missouri

Bummer! I wish someone else had to answer this one. First, let's establish one thing. Intentionally or not, this person is rude. Paying your entrance fee does NOT entitle you to an automatic partner, especially someone else's partner. Simply walking out on a floor and in essence, demanding the use of someone's partner by holding up the dance, is inexcusable and must be dealt with swiftly. It is firstly the club officers responsibility to correct the offending party's indiscretion. Fill the square, finish the tip, and then advise the offender that such conduct is inappropriate. It isn't fun, but it is necessary. Take care of it and good luck.

What's the best thing to do when my square breaks down?

**Nasser Shukayr
Shreveport, Louisiana**

This one is simple. If you are dancing partner, get into lines and begin again as the other squares go to lines. If you are in a singing call, swing somebody whereby each fellow takes a girl, any girl, back to his home spot. In either case, there isn't time to vote on who is right or wrong. Just get back into the action and sort it out later. At least you are still dancing.

TIP: Where men sweat, women perspire or glow. The guys can carry one of those little towels around, but women do not carry towels. You can and should carry a tissue or something similar if you glow heavily. If married, the inside of your husband's towel should be reserved for your use if necessary. Alternately, a little hidden pocket inside your skirt or dress could be used to conceal that tissue for your use.

One of the most common questions I hear from new dancers is "Do I have to wear those fancy clothes?"

Okay, here's the deal. If you are planning to go to events such as conventions and public demonstrations, probably yes. Now, don't panic. Today, women are permitted to wear long prairie skirts and many clubs are relaxing their dress code for all but public and special events. It isn't necessary for men to wear boots, neckerchiefs, collar tips, bolos and such. Almost anything is acceptable except worn jeans and shorts, (summertime excepted in many cases). We should remember the public perception of square dancing includes pretty dresses and western attire. Tradition is meaningful and dancers should be willing to compromise with respect to square dance clothing.

Okay Dave, settle this for me. If a guy asks me to a dance, who should pay for my baby-sitter? I say it's his responsibility.

**Jean
Los Angeles, California**

OOPS, nice try, but you lose! Although it would be a nice gesture for him to offer, he is not obligated to pay your baby-sitter. It is possible he has a baby-sitter of his own to pay. He should pay your way into the dance, but your baby-sitter is your responsibility.

Let's send in those questions!

Dave answers all questions; ASK DAVE - Dave Gipson, 3330 Oswego Ave., Fort Wayne, IN 46805-2126; PH: (219) 482-2565; FAX: (219) 482-4281; or dgipson@mixi.net

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BY BOB HOWELL

EASY LEVEL

Mona Cannell of Kettering, Ohio, sends along a solo dance that she has choreographed. She refers to it by the name of the song. It is called...

BABY'S GOT A HOLD ON ME

Routine:

Right heel out, right toe down 1, 2
Right heel out, step down 3, 4
Left heel out, left toe down 5, 6
Left heel out, step down 7, 8
Strut 4 slow steps forward R,L,R,L, 9 - 16
Repeat heel and toe sequence 1 - 8
Step back right, step back left 9 - 12
Turn 1/4 right, stomp left foot down 13 - 16

Jeanne Briscoe wrote a real interesting column in the last November issue of this magazine regarding the use of older tried and true square dance materials. This being the month for lovers with Valentine's Day, I'd like to re-run a dance that I featured on the Easy Level Page of August 1970. I'll use it several times this month as it is as much fun dancing it today as it was then. It is a love song called...

OH! JOHNNY

Formation: Couples in a circle facing center. Lady on the man's right.

Music: Oh! Johnny, Shaw 3301

Routine:

Come on, you all join hands and you circle the ring. (All circle to the left.)
Stop where you are, give your partner a swing.
And then you swing that corner gal.
Go back home and swing your own.
Left hand 'round the corner gal.
And do-sa-do your own.
Now all promenade with the sweet corner maid - singing:
"Oh! Johnny, Oh! Johnny , Oh!"

**Charity is a cure for every
heartache.**

—Hasidic Saying



The Swiss Family Robinson was written by the Wyss family. The whole family pretended they had been shipwrecked and told tales about it. One brother wrote them down, another edited and published the book, a third illustrated it.



And a traditional square dance that Dick Pasvolsky of Branchville, New Jersey has revived is available again. It is a fun dance to do for both the caller and the dancers. The record has been dedicated to Dad, Mom, Al and Bob Brundage who recorded it originally with Dick calling it to the original music done by Al Brundage's band, The Pioneers.

BARNACLE BILL

Formation: Square

Music: Barnacle Bill, Shaw LS-520

Routine:

Introduction: (fast 6/8 time)

Join your hands and circle left
Said Barnacle Bill the sailor
Reverse, go back the other way 'round
Said Barnacle Bill the sailor
Get along home and swing your own
Everybody swing -
Bow to your partner, square your sets
For Barnacle Bill the sailor.

Figure: (slow 3/4 time)

Head two ladies waltz across (and stand on the right of the opposite men.
When the men cross, they stand to the left of the opposite ladies.)
Side girls just do the same
Bow to the girl across the way
Now to your own sweet little Jane.

O-O-O-OH (or w-e-l-l-l-l)

(fast 6/8 time)

Swing your corner lady 'round
Said Barnacle Bill the sailor
Promenade this lady around
Said Barnacle Bill the sailor
Promenade and around you go
Right foot up and the left one low
Get on home and bow to your own
For Barnacle Bill the sailor.

Repeat the figure three, 3-more times, then repeat the figure four, 4-times with the men waltzing across.

Ending: (slow 3/4 time)

Bow to your own sweet pretty doll
Bow to your corners one and all
Bow to the lady across the hall
Now face your own sweet lady.

O-O-O-O-OH

(fast 6/8 time)

Swing your partner 'round and 'round
Said Barnacle Bill the sailor
Promenade 'er go 'round the town
Said Barnacle Bill the sailor
Promenade eight and promenade all
Take your lady around the hall
Bow to your partner, that's the call
Said Barnacle Bill the sailor.



Alternate patter for promenade:

Promenade go 'round the ring
The roosters crow and the birdies sing
Bow to your partner, pretty thing
Said Barnacle Bill the sailor.

From Kent, Washington, Glen Nickerson sends along a dance that fits the season. It was featured at the 10th Annual San Diego Contra Dance Week last summer and was written by Leif Hetland of Cherry Valley, California. It is called...

KISSES

Formation: Duple improper

Music: 32 bar

Routine:

Counts:

1-8 With corners dosado.

9-16 With same corner swing and face across.

17-32 Square thru four hands.

33-40 With the next, dosado to a wave.

41-64 Handed hey for 4 & step thru to a new corner.

Note: Hey = 4 Swing thrus, taking 20 counts.

Note: I prompted this dance at The Fall Ball held on October 29th in Miamisburg, Ohio, and it was well received. It is a smoothy. 🍷

The scientific theory I like best is that the rings of Saturn are composed entirely of lost airline luggage.

—Mark Russell



ROUND DANCE PULSE POLL



Phase I & II (Easy Level)

Down South Two-Step (Koozer)
Manuela II (Sobala)
Could I Have This Dance (Eddins)**
Tammy (Maguire)
Green Door (Proctor)**
It's A Sin (McDowell)
Sixteen Tons (Waltz)
Neutron Dance (Allen)
Gonna Walk That Line (Speranzo/Mitchell)
Woman (Steinich)
Whisper To Me (Yoerin)
Gonna Boogie (Packman)
Tender Trap (Paull)
Should've Asked Her Faster (Chico)
I Gotta Know (Gilder/Trankel)
Treat Me Nice (Seurer)
Shake, Rattle, And Roll (Seurer)
England Swings (Koozer)
Near You (Wilkinson)

Phase III & IV (Intermediate)

I Wanta Quickstep (Palmquist)**
Four Memories (Moore)
I'll Take Care of Your Cares (Schmidt)
Hooked On Swing (Windhorst)**
Rumba Guitar (Auria)
Little Deuce Coupe (Koozer)
Dear World (Blackford)
Rhythm Of The Rain (Rumble)
Carolina Moon (Packman)
Golden Chandelier (Yoerin)
La Joya (Chavey)
Watch Over Me (Goss)
Jambo Mambo (Easterday)
Laurann (Preskitt)
Almost Bolero (Collipi)

Phase V & VI (Advanced)

Warm & Willing (Childers/Shlotsve)
May I Have The Next Dream With You (Slater)
Tonight (Yoerin)
Chaka Chaka (Paull)
Bandido Cha (Goss)

ROUNDALAB

Golden Classic List - 1994/1995

Phase II

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

Phase III

A Continental Goodnight
Alice Blue Gown +1
Answer Me
Apres L'Entriente +1
A Taste of the Wind
Autumn Leaves +2
Beautiful River Butterfly
Caress
Carmen
Crazy Eyes +2
Dance +2

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

Phase IV

Adios +1
Biloxi Lady
Gazpacho Cha
Hooked on Swing
Lazy Sugarfoot +1
Marilyn, Marilyn +1
Rainbow Fox-trot +2
'Till Tomorrow

Phase V

Hawaiian Wedding Song
Lovely Lady +2
Maria Elena
Para Esto +1
Riviere de Lune +1
Send Her Roses
Sugar Stomp +1
Tamp Jive +1
The Singing Piano Waltz
Waltz Tramonte +1
Wyoming Lullaby +2

Phase VI

Cavatina

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.

Lauri Sims, a dancer from the Internet, put me onto this month's contra written by Tim Grant who resides in North Carolina. "Oakley's Pizza Delight" is unique in many ways, as you will see.

Formation is Becket (partners side by side)

A1; With your partner PROMENADE

ACROSS

RIGHT & LEFT THRU BACK

A2; SLOW SQUARE THRU (14 counts)

LADIES TURN IN (2)

Upon finishing the square thru, as you pull past by the left, ladies make a 1/4 left turn to face toward the center to start a right shoulder "hey." Men on pulling past will make a 3/4 left turn to follow behind their partner for the hey.

B1; LADIES LEAD men follow

HEY FOR 4 (16)

Ladies begin the "hey" by passing right shoulders, then men by the left. Men start by passing the approaching opposite lady with the left shoulder. All complete the "hey" till ladies again face the center and men are making the final outside loop behind them.

B2a; 2 LADIES STAR RIGHT, MEN

FOLLOW turn once around

The ladies will join right hands with their opposite making a 2 hand star. Men coming from their outside loop will follow their partner

Dancing Contra

with Don Ward



into the star, making it 4 hands. Turn approximately once around.

B2b; STAR LEFT WITH NEXT

(below/above)

This movement will bring back memories of "2 stars like Venus and Mars." The ladies lead, partner following, leave the right hand star to make a left hand star with the next couple to progress. Turn the star approximately 3/4 way around. At this point men can gracefully lead their partner to promenade across the set with new opposites to repeat the dance.

With your partner HALF PROMENADE, repeat the dance.

Music can make or break this dance, so don't try "any 32 bar jig or reel." Out of a hundred records, I found only one that felt and danced right. "Shanty Town" on Big Mac (#097) was my choice.

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Bob Howell

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BILL & BOBBIE DAVIS

MORE RANDOM THOUGHTS



What makes a caller popular? Of course, there are the usual components of talent, stage presence and choreographic skills. However, if we allow for the wide spectrum of natural talent and hard work, it seems to us that the most popular callers are callers who dance. Now, we know that all callers CAN dance, but how many of them actually DO on a regular basis? Look around at a local hoedown, a weekend festival, a state convention, or the National. Many callers are usually present in the hall. Most of them spend the greater part of the event talking—with each other or with dancers. A few of them spend most of their time dancing.

Featured callers at festivals have a hard time finding dance time because their days and evenings are usually very tightly scheduled; and visiting with dancers, local callers, and association people is part of their expected duties. Still there are those who find time to square up and dance.

It is our contention that callers who dance have two distinct advantages over other callers. First of all, the ones who dance more easily retain a sense of joy in square dancing. Secondly, they have a better feel for the flow of the dance and for dancer response to calls, songs, tempo and so forth. These two elements are then translated to their calling and make it possible for them to establish better rapport with squares of dancers.

Actually, dancing makes it possible for callers to really “keep their finger on the pulse” of the square dance world. Thus, the dancing callers are better able to market the product that dancers actually want rather than trying to insist that the dancers accept the product the caller wants to sell (perhaps to satisfy some personal agenda). The caller then becomes more popular. We see this element at work at all levels from Mainstream through all the Challenge levels.

Why are some festivals more successful than others? Again, we have the feeling that

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the most successful square dance events are put together by people who dance. Most "Association" people are conscientious and hard-working, but too many of them get wrapped up in association responsibilities and forget about dancing. They go to many dances but spend their time "working the room" as politicians rather than dancing.

We have actually heard association members bragging about how long it has been since they danced. If they don't dance how can they really know what dancers want in callers, program-

ming, facilities? This applies all the way from the smallest local event to the National Convention.

We appreciate all the work our association people do worldwide and recognize that they are essential to many regional, state and national events. However, our wish for the new year is that we can have more DANCERS who deal with the politics of our activity rather than POLITICIANS who occasionally dance. We likewise hope for more "dancers that call" rather than callers who sometimes dance. 



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People / Events IN THE NEWS

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.

GOLDEN ANNIVERSARY AND 25 YEARS OF DANCING North Carolina

Fifty years of marriage and a quarter century of square dancing! That is the record of Bob and Ila Barbee, members of the Cornelius Cut-ups in Cornelius, N.C. for more than a decade. Club members joined the Barbees and helped celebrate the couple's 50th wedding anniversary

in grand style at the American Legion Hall in Cornelius, October 28. Bells, helium balloons and confetti adorned the hall which was decorated in gold and white in observance of their anniversary. A family "tree" occupied a prominent place, with the names of the honorees atop the tree and names of their children and grandchildren on the branches. In selecting songs to be sung during tips, club caller Jerry Sossamon chose "If I Had To Do It All Over Again, I Would Do It With You" and other appropriate tunes. Everyone present enjoyed the camaraderie, along with generous portions of anniversary cake and punch.

All three Barbee children, including one from Tennessee, attended the gala event. Each told stories illustrating the love shown them by their parents at various times in their lives. One of the Barbee's children was a former student (6th grade) of club member Braxton Buchanan. The evening's activities were so fun-filled that another one of their children plans to take square dancing lessons in the next class offered by the club.

*Charlotte Lynch, Huntsville and Al Stewart,
Greensboro, North Carolina*



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YOU'RE AN ANGEL

Texas

"Your an angel." Those are the words written around an angel on a special T-shirt that Frances Bateman of West Monroe, Louisiana, received in the mail recently. And, indeed, she is not only an angel, but a life saver as well, to Jack Smith of Lindale, Texas.

Frances, and husband, Ben were dancing to the calling of Gary Shoemake at the Chaparral Dance in Paris, Texas, this past Labor Day weekend when Jack Smith collapsed on the floor from a heart attack. In only seconds Frances, a registered nurse and CPR instructor, was beside him, checking his pulse; finding none, she immediately began mouth to mouth resuscitation. With the help of another nurse, they gave CPR to Jack until the paramedics arrived. He apparently had five more arrests before he was stabilized at the Paris hospital, where he remained in ICU for six days. He was then transferred to Dallas where he underwent bypass surgery. Everyone involved said that if it had not been for this "angel's" immediate and efficient actions, Jack would not have survived.

It is now December and Jack is dancing once again. Gary Shoemake has made several phone

calls over the past month to the Smiths to check on his recovery. Recently when I spoke with Jack's wife, Sue, she said Jack was out enjoying a game of golf and that she and Jack will be eternally grateful to Frances.

Perhaps more dancers and callers should be trained in CPR. You never know when you could save a life!

Hugh and Ruth Gamble, West Monroe, Louisiana

HAYSEEDS CELEBRATE 50 YEARS

Hawaii

On April 20, 1996, the Hayseeds Square Dance Club of Hawaii will celebrate its 50th birthday. Calling the dance will be Buddy Weaver from California, formerly from Hawaii. The dance will be held at the Ala Wai Golf Course Club House (The Palladium).

Rumor has it that Buddy's grandfather was in on the conception of the club and one of its early callers. Buddy's father, caller for the club for around 25 years, and Buddy called for the club for a few years before moving to the big Island of Hawaii.

The club presently dances every Saturday night from 7:30 to 9:30 PM at the Kapiolani Park Bandstand in Waikiki (except for conflicts

American Squaredance, February 1996



The Hayseeds Square Dance Club of Hawaii
Photo on the left was taken in 1988, at right, the Hayseeds in 1994

of interest). The present caller is Norman Hangman who has called for the past five years and is also the part time cuer and line dance instructor. Other callers from the past are: Ivan wood, Ken Best, Rick Banioth, Pat Demerath, Sandy Sandborn, Doc (Chris) Casey and Ace Mark who was their cuer for many years. If you are missing from the list or your name is incorrectly spelled, please let us know when you called, for our history records.

The Hayseeds have survived when many clubs have come and gone. You can ask yourself why, but I think the answer is that they have always been acceptable to change whether it was where they danced, or what they danced, or even who called for them. They are willing to accept that square dancing is ever changing and that you must change and adapt to stay alive. Congratulations to all the past dancers, officers, callers and cuers. You all had a part in keeping this club alive, and we in the present club hope we can carry on as well as you did. To past members: please let us know where you are.

Norman A. Hangman, 91-923 N. Rd. #B-1, Ewa Beach, Hawaii

SAMMY KERSHAW ON TOUR Nashville, Tennessee

After a short hiatus Mercury recording artist Sammy Kershaw has entered into a world-

wide exclusive booking agreement with Buddy Lee Attractions, Inc.

"We are thrilled that Sammy has chosen to return to his original touring team and all of us look forward to a very long and successful relationship," stated Tony Conway, President of Buddy Lee Attractions, Inc.

Kershaw has already sold over three and a half million records and will release his new album this spring and tour extensively in support of the new project.

Conway noted that his was the first in a number of announcements regarding artists' signings at the agency. Other announcements will follow in the very near future.

NEW YEAR'S EVE DANCE Illinois

On New Year's Eve, caller Lou Kibort and a group of square dancers performed an exhibition in front of a large audience for the First Night Celebration. Held at the Lewis and Clark College in Godfrey, Ill., this was the first time for the celebration in this River Bend area.

The Boots and Slippers and the Squares of Highland performed for two hours and included the audience in the fun.

Lou Kibort, Edwardsville, Illinois

This being in love is great—you get a lot of compliments and begin to think you are a great guy.

—Scott Fitzgerald

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HEMLINE

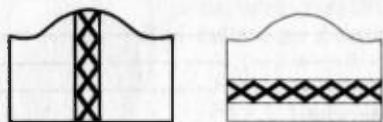


by Phyllis Murgage

This month I want to discuss sleeves. All of the books I have say if you are heavy don't use gathers at the top of the sleeve, or if you have narrow shoulders you should wear very full gathered sleeves to give you added width. For myself I am a rebel and I wear what I feel comfortable with. I personally feel a person should use their own judgment and use what *they* are most comfortable with. I have customers who want very fitted sleeves, or no elastic type of sleeves and ones who want very tight elastic. We are all individuals.

The type of fabric you are using somewhat dictates the type of sleeve you choose to put in your garment. A heavy fabric needs a looser or non gathered type of sleeve treatment...perhaps a bell or flared sleeve. A light fabric gathers well, but sometimes hangs rather limply and needs a sleeve header to give it the body to stand up nicely.

I saw a unique idea in a sewing magazine (*Sew News*) last year and plan to give it a try. On either a straight or gathered sleeve, slit it down the middle and put in "Xs" of either self fabric tubes pressed flat or decorative ribbon. The same type of treatment can be used horizontally around a sleeve (possibly around the bottom of a skirt also?).

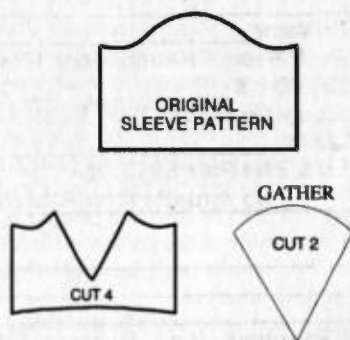


One of my favorite dresses has a white background with a blue print. I used a blue polyester organza for the ruffles around the skirt and for the sleeves of the dress. The sleeves were gathered 3/4 length with elastic in the bottom. Wellll, I put the dress on and looked like our

local football hero, my shoulders were so wide. I sewed a piece of small baby elastic in the very middle of the sleeve and it changed the effect completely. I get many comments on my use of this treatment and it was an act of desperation! (For myself, I prefer the 1/8" baby elastic for sleeves—it is softer; you can use a zigzag stitch to apply it to a sleeve without stitching through it. To me it is more comfortable.)



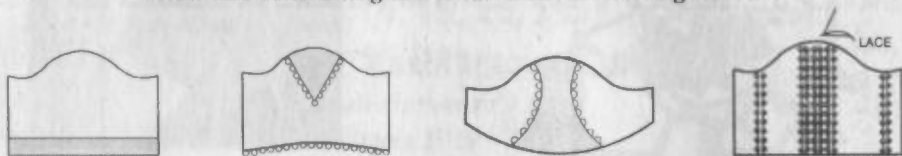
Another interesting effect is to take a sleeve pattern with a fitted armhole and change it as follows.



After the change be sure to cut 4 sleeves of the bottom section to sew together at the arm edge to make one sleeve. When cutting the "V" notch, leave 2" from the arm edge seam line before making the "V." I have used this type of pattern with both self fabric or contrasting fabric. I have also used lace fabric to fill the "V."

One of my sewing books says all sleeves should be cut and set so that the straight of the fabric, or grain line falls straight from the center of the shoulder. However, rules are made to be broken and if you want a different effect with either a stripe or plaid fabric, cut your sleeves on a true bias. I wouldn't do this with a stretchy type of fabric, but with a poly/cotton it gives a nice effect.

Trims and contrasting fabric can make interesting sleeves



Cutting two bell sleeves of different lengths makes a nice effect on a dress.



You may write to Phyllis with your questions or comments: 458 Lois Lane, Sedro-Woolley, WA 98284.

Until next month, Happy Dancing and Creative Sewing. 🎵



We would like to share the following with you (which we discovered while reading the *Miami Valley Dance News*, September/October 1995). This one's for you, Phyllis!

MURPHY'S LAWS OF SEWING

- Fusible interfacings always fuse to the iron.
- The serger only eats the customer's garment.
- If you need six buttons, you will find five in your button box.
- The seam you meant to rip out is invariably the other one.
- When you are in a hurry, the needle eye is always too small.
- The fabric you forgot to pre-shrink will always shrink the most.
- The pattern you wanted to make again will have one key piece missing.
- If you drop something out of your sewing basket, it will be a box of pins—with the cover off.
- Whenever the construction process is going well, the bobbin thread runs out.
- The magnitude of the goof is in direct proportion to the cost of the fabric.
- Your lost needle will be found by your son, husband, or brother-in-law...while walking around barefoot.
- Facings tend to be sewn to the wrong side (opposite sides attract).
- Collar points don't match, and you've trimmed all the seams.
- The iron never scorches the garment until its final pressing.
- Pant seams always rip where they are the most noticeable.
- The steam iron only burps rusty water on light silk fabrics.
- The sewing machine light usually burns out on Sunday.
- Pinking shears get dull just by looking at them.
- Gathering threads always break in the middle.
- The scissors cut easiest past the buttonholes. 🎵



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STRAIGHT TALK

We Still Have That Problem

By Bernie Coulthurst

We still have this common problem of callers creating new calls and then calling these calls at club dances. We had two complaints about this problem within two weeks. The dancers said, "We hate when a caller calls a call that is not on the CALLERLAB approved Mainstream list. What can we do to stop this? These un-approved calls constantly cause squares to break down and breaking down is simply no fun."

Why do callers still do this? I really don't know, but I speculate that they are trying to show their creativity and are trying to gain some "national" significance by being an author of a new call. Creating a call in this age that gets accepted by CALLERLAB is next to impossible.

So what can we do? We can write about it and talk about it. But the best approach is to

get this subject on your area association's agenda so all of your area leaders can discuss it and possibly take action. Also, you can write to your area caller association and express your displeasure of callers creating and calling new calls that are not on the approved CALLERLAB Mainstream list.

The best answer is to do what we do—WE VOTE WITH OUR FEET AND SIMPLY DO NOT ATTEND DANCES CALLED BY CALLERS THAT WE KNOW CREATE AND CALL NEW CALLS THAT ARE NOT ON THE MAINSTREAM LIST. It works for us and it can work for you! It is economic pressure.

*From "Club Leadership Journal,"
November/December 1995*

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THE CALLER NOTE SERVICES

by Jeanne Briscoe

UNDERLINING

From Warren Berquam, editor of the **MINNESOTA CALLERS NOTES**, in the November issue, we found lots of good material offered for the caller. In the Mainstream we liked what we saw using **ZOOM & HINGE**. In the Plus Program Warren presented good material using **FLIP THE DIAMOND & DIAMOND CIRCULATE**. There was one in particular using **Boys Follow Your Neighbor and Spread**, it finalized with **DIAMOND CIRCULATE**, **Girls Hinge**, **Swing Thru**, **Girls Circulate into a Right and Left Grand**.

In the Advanced-1 section he offered **CYCLE & WHEEL**, while in the A-2 we found good material using **SPLIT SQUARE CHAIN THRU**, and **SINGLE WHEEL**. Warren always offers good material for you callers.

In the October issue of **THE NEW VIEW**, edited by Bill Davis, (it was late getting profiled, sorry) we were sorry to read this note service would not be offered after the December issue. Bill has put a lot of himself into the square dance field through calling, teaching and this note service. He was also profoundly connected with the first efforts to mold and make **CALLERLAB** what it is today. We all know he has suffered from a stroke, but his recovery is steadily moving along. The staff here at ASD wish him the very best of luck in the future. Our warmest thanks for contributing so much to the square dance movement.

The October issue offered material using **Hinge Over** (Mainstream Quarterly Selection). Some of you callers will enjoy using this choreography. Also, we found **FOLLOW ME** by Don Kinnear, as well as **Reverse Fan** by Wayne Morvent. "Slide By" by Leon Eskenazi seems an okay maneuver for the dancers.

On the Advanced page, it seems **Reverse Swap Around** is still with us, un-danceable as it is. **Pass the Sea** is a fairly good movement, but doesn't get the workout it should for the dancers' sake.

We noticed **Checkover on the Challenge** page. It's not a bad movement, just takes a little more "brain strain," sort of like "herding all the live stock into the same pen." I, for one, remember teaching it!

In the December issue, in the Cubicle we were impressed with Bill's comments about **STAR ACROSS**. From the starting position of

any facing couple, make a right or left hand star and turn it halfway. Bill points out this maneuver could easily take the place of Cross Trail Thru, for which many callers complained of its placement in the Advanced-1 Program. He offers some good material for your use.

In the Mainstream Emphasis section we found some great choreography using Slide Thru, some of which utilizes same sex facing position.

From **NOTES FOR EUROPEAN CALLERS**, in the December issue, we were happy to see that "experienced" callers are still going to "college." Many need lots of instruction on how to handle people as well as, how to call square dancing.

Al Stevens and Rudi Pohl have the right idea. We always go along with teaching the "old dog" new tricks, while they are honing all the old ones!

Good workshop on Reverse Dixie Style; starts like a Reverse Flutter Wheel, but we think a little easier. There's lots of good material in this issue.

In the December issue of **MECHANICS OF CHOREOGRAPHY**, edited by Wayne

Morevent, we found an interesting maneuver called **COUPLES HINGE ABOUT**. As Wayne says, "This material is probably suitable for workshop or for use with very experienced dancers." He has offered some good figures.

In the Plus section **DIAMOND SCOOT**, is an okay maneuver, but it can easily be called directionally to the dancers. Maybe stuff like this should be called directionally, it'll give the caller something to keep him busy.

In the Advanced section we liked what we saw using **CHECK MATE THE COLUMN**. Very good material, also Turn & Deal as well as Cross Over Circulate.

In the December issue of **MIKESIDE MANAGEMENT**, editor Stan and Cathy Burdick write an interesting article called "I Just Don't Have Time." "...I just don't have time to promote square dancing." He offers a familiar quote, "Years ago people made schedules, now schedules make people." Another quote from this fine article; "Is there any hour-giving, minute-stretching-depressant pill that spells relief? ...there are ways to coordinate our efforts, extend our time, and recycle certain priorities to make our lives more bearable."

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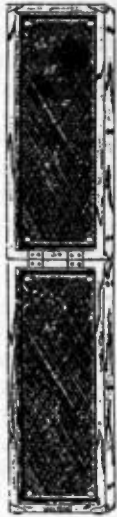
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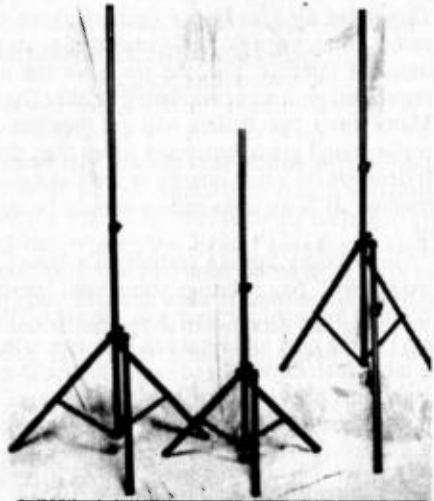


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"Casting Shadow" is an interesting and compelling article about wheel chair square dancing. The author offers good information on "timing," and tells why a caller should keep the tips shorter than average. This article covers many issues a caller would be faced with when calling for a wheel chair group.

Equivalents will never die, you'll find some timely material utilizing this process and it will help your calling. Some good material by Mike Callahan.

Even though the name implies "crunch" "grab" "kick" and "slap," we found lots of good choreography in Tough Plus; some real meaty workshop material, we hope dancers will like it and stay at Plus level. This set of figures will make them "scramble" to execute the dance. All kidding aside, it is some good smooth choreography.

In the December issue of **CALLERS NOTES**, Toronto & District, editor Norm Wilcox offers some great choreography using Three & One Lines. It can be fun dancing these figures and great for workshop. Your dancers will enjoy this material. It seems like Run can give some dancers fits, especially when they turn around at the completion of the maneuver.

Norm's Plus Program offers some very good material using Partner Tag. This maneuver has not been given much use in the past, but we find it being used more and more. Here is some very good choreography for your use.

In the Advanced Program we were surprised to see material using a very old basic, CROSS TRAIL THRU. This material was presented by Jeff Priest and offers some good figures. We can remember when Cross Trail Thru was used in the Beginner classes at a very early stage.

Trade Circulate is well profiled in the Advanced-2 Program. It includes some good workshop material.

The November/December issue of **DANCETIME NOTES FOR CALLERS**, by Brad Carter, was the last one for this note service. We here at ASD will miss this one, as well as the various other note services no longer in publication. This issue contains what Brad refers to as the **COLLECTOR'S EDITION**. It contains a variety of figures from previously published issues; some unpublished material, but all categorized by the type of **get-outs** used in these figures. All very good for club as well as workshop dances.

A.C.F. CALLERLINK, editor Howard Cockburn, in the December issue, has a lot of good stuff to offer to the caller. In the article *The Mood Of The Dance* (part two) we read some good information concerning several items of interest. The one we were the most impressed with was concerning "Caller Duets." Many times two callers will get together and really sound great, but many times they don't. It depends on voice quality as well as musical training. It is an item callers should be aware of.

In "Adding Some Creativity To Your Choreography," Norm brings some vital information and material for your use. He asks, "What am I doing now and what can I change to make it more interesting?" and says "Your choreography just needs to be a little bit different."

"Return To Home" has some excellent information for the caller. A brief history is given of how it was once done and how it is done today. The methods are grouped into four main headings: "Memory," "Mental Image" and "Modular or Sight Calling." This excellent article by Paul Bristow offers some Return-To-Home Get-Outs for your use.

We almost fainted when we saw Brian Hotchkies reviewing Cross Trail Thru (as we

said earlier, it used to be on the Basic list). Being in the Advanced-1 section, we decided this is the best place for this basic. If Cross Clover is still being used, it certainly helps to explain Cross Trail Thru before you teach it. Brian presents some very good material using this basic.

In **JOHN'S NOTES**, editor John Saunders, we liked his material featuring Slide Thru. It is choreographed using same sex facing positions. Years ago I did a collection of this kind of material. It's fun for the dancers as well as the caller. Sight callers will be challenged by it.

In John's Plus Program he offers material using Spread with the Top family. It includes Spin The Top & Spread, Fan The Top & Spread, Peel The Top & Spread among others. Makes for good workshop material and the dancers will like it.

In the Advanced-2 Program John offers some very good material using the Remake Family. This is a fun maneuver, but maybe dancers need to dance it more often. We wondered if perhaps only Advanced dancers would already know "Remake the Box" and dance it successfully.

In the Challenge section John features Flip Back. 🐝



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CONTRA CORNERS

.....By Don Ward
American Callers Assoc.
Contralab

February, the month we romanticize about doing nice things for loved ones, brings some nice events for contra dancers.

Reel of Four Contra Dancers in Yucaipa, California, had live music at their February 1st (Thursday) dance. They dance in the Elks Lodge on a beautiful hardwood floor, located at 12165 Second Street. The dance began at 8 PM with Paul Moore calling. As a side note Paul has been the contra caller for the last several Associated Square Dance Oxnard Jamborees and records for Kalox Records.

From Dave Goldman (Oregon) comes word about the Portland Country Dance Community events. Dances include the new End of the Trail Contra Dance, with music by the Twisted Shamrocks, calls by Ben Allbrandt, second Fridays at the Pioneer Community Center in Oregon City. Also, a regular second Saturday dance at Guthrie Park (on Kings Highway) 8 PM with Alan Ede calling, live music by the Lukiamute band. The same night at the Multnomah Art Center (Capitol Hwy at 31st), Russell Owen calls with music by Pleasures of Home. There are two third Saturday dances. At the Fulton Community Center, Paul McCullough is the caller with music by Jigsaw. In Corvallis, at Benton Center, it's music by Spud Mountain String Band with Gary Miller Calling. Fourth Saturday contra dances include Swing 'n Contra dance at Guthrie Park with music by Just in Tyme String Band and Route 99, in Eugene, at the Kelly Middle School with Elinor Preston calling. Music by Dan Compton, Fran Slefer and Roy Roland. All dances begin at 8 PM with walk thru at 7:30. Fourth Saturdays you can find the Contramania Dance at Kelly Middle School, Eugene. This features more advanced dances with no beginner walk-thrus. For more information about dances in the area, contact Dave Goldman through email, dave@rsd.com

The Portland Country Dance Community also presents a "Family Dance at Friendly House," Saturday, February 24. This is an all family event beginning at 7 PM at Family House, 2617 NW Savier.

This leads me to news from Urbana, Illinois. Jonathan Sivier teaches contra dancing in

elementary schools. One school he calls for has an after school contra club which sponsors a once-a-year-all-school (parents included) contra dance with live music. Jonathan's biggest problem is finding others who work with kids to communicate with. If you do, or are interested in finding out more about this unique challenge, contact Jonathan through email; jsivier@ux1.cso.uiuc.edu

Although it happened last month I want to mention this "sweetheart of a deal" by the New Haven Country Dancers. They and caller David Kaynor did a FREE one hour beginner workshop before their regular dance. The NHCD have been dancing over 20 years and find themselves in the same place many others do. Their dancers are now in their forties and getting older. Quite naturally, we attract people our own age to "our" activities. The free workshop did not cost anything extra as they already had the hall plus a caller who encourages this type of outreach. Perhaps other groups will give this a try and let me know the results.

The University of Tennessee is the site of the 22nd Annual Knoxville Dance Weekend, February 16-18. Contra dancing will be featured Friday evening with four different callers and bands. Saturdays 8 PM to midnight, contra will feature Lisa Greenleaf with music by Rodney Miller, David Cahn and Bill Meyer. Midnight to -??? will feature an open mic and sit-in musicians. For more information about this annual event, contact Toby Koonsman through email; tkoonsman@utkux.utk.edu

Here's an interesting observation from a contra dance leader. Contra dancers tend to reject dancing squares because callers think their job is to keep the dancer guessing with intentionally tricky calls. He must be referring to the caller who said "...We must tell the beginner that square dancing isn't all FUN, FUN, FUN, do si do, whoop and hollar."

Information about contra dancing should be sent to Don Ward, 9989 Maude Ave. Sunland, CA 91040. Email—dward@loop.com

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JUNE 23 - 28	JUNE 30 - JULY 5	☆ JULY 7 - 12 ☆	JULY 14 - 19	JULY 21 - 26
HAVE A GOOD TIME AT THE NATIONAL CONVENTION IN SAN ANTONIO, TEXAS	MARSHALL FLIPPO - TX LARRY LETSON - TX GARY SHOEMAKE - TN LINDA & DAN PROSSER PA (RDS)	WADE DRIVER - AZ DEE-DEE DOUGHERTY-LOTTIE MN GARY SHOEMAKE - TN CARLENE BOHANNON GA (RDS)	KEN BOWER - CA CHUCK PEEL - IN KING CALDWELL - LA GARY SHOEMAKE - TN RUSS & WILMA COLLIER - TN (RDS)	BUDDY GILLESPIE - AR BILL WILDER - AR GARY SHOEMAKE - TN LINE DANCING BY STAFF
JULY 28 - AUG. 2	AUGUST 4 - 9	AUGUST 11 - 16	AUGUST 18 - 23	AUG. 25 - 30
JIM PARK - MI GARY MAHNKEN - MO GARY SHOEMAKE - TN FRANKIE & JOHNNIE WYNN - MI (RDS)	JERRY DEWS - TX MIKE KELLY - KS GARY SHOEMAKE - TN LYNN & BOB VAN AITTA LA (RDS)	ROYAL RECORDS TONY OXENDINE - SC JERRY STORY - TX LARRY LETSON - TX GARY SHOEMAKE - TN THE RAYES - GA (RDS)	JOHN SAUNDERS - FL TOM ROPER - IL GARY SHOEMAKE - TN JIMMY & CAROL GRIFFIN - FL (RDS)	DARRYL LIPSCOMB - TX JERRY STOVER - OK GARY SHOEMAKE - TN PLUS & ADVANCED IN SEPARATE HALLS
SEP. 1 - 6	SEP. 8 - 13	☆ SEP. 16 - 20 ☆	SEP. 22 - 27	SEP. 29 - OCT. 4
DALE McCLARY - FL SKIP SMITH - FL JEANNETTE & LEO CHAUVIN - FL (RDS) PLUS & ADVANCED IN SEPARATE HALLS	LARRY PRIOR - FL WALT ISHMAEL - FL GARY SHOEMAKE - TN PRIOR & ISHMAEL ON ROUNDS	AM. CALLERS ASSOC. CALLERS SCHOOL BOB FISK - AZ MAC LETSON - AL GARY SHOEMAKE - TN	JAMES MARTIN - TX VIRGIL TROXELL - IN JIM RANDALL - CA GARY SHOEMAKE - TN LEN & JO MILLER - IN (RDS)	KEN BOWER - CA JERRY HAAG - WY GARY SHOEMAKE - TN BONNIE & TOM TOMCHIK - NC (RDS)
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INTRODUCTION

Measure

- 1-4 WAIT OP FCG WALL;; APT, PT; TOG, TCH CP WALL;**
1-4 wait 2 meas op fcg;; step apt L,-, pt R,-; step tog R,-, tch L cp wall,-;
- 5-10 LEFT TURNING BOX;;; FWD HITCH 3; SCIS THRU TO SCP;**
5-8 sd L, cl R, fwd L trng 1/4 lf,-; sd R, cl L, bk R trng 1/4 lf,-; repeat meas 5-6 to cp wall;;
9-10 fwd L, cl R, bk L,-; sd R, cl L, thru R to scp lod,-;

PART A

- 1-3 2 FWD TWO STEPS TO BFLY;; LUNGE SD, REC LOP RLOD;**
1-3 fwd L, cl R, fwd L,-; fwd R, cl L, fwd R trng rf to bfly,-; rk sd L,-, rec R to lop rlod,-;
- 4-6 FWD TWO STEP TO FC; LUNGE SD, REC OP LOD; FWD TWO STEP;**
4-6 fwd L, cl R, fwd L trng lf to bfly wall,-; rk sd R,-, rec L to op lod,-; fwd R, cl L, fwd R,-;
- 7-10 DBL HITCH TO FC;; 2 TRNG TWO STEPS TO SCP LOD <OR CP WALL>;**
7-8 fwd L, cl R, bk L,-; bk R, cl L, fwd R trng 1/4 to cp wall,-;
9-10 sd L, cl R, sd & bk L trng 1/2 rf,-; sd R, cl L, sd & fwd R trng 1/2 rf to scp lod,-;
- 11-20 Repeat Part A ending CP or BFLY WALL;;;;; ;;;;**

PART B

- 1-6 STROLLING VINE TO SCP;;; DOUBLE HITCH TO PKUP;;**
1-2 sd L,-, xRib of L,-; sd L, cl R, sd & fwd L trng 1/2 lf to cp coh,-;
3-4 sd R,-, xLib of R,-; sd R, cl L, sd & fwd R trng 1/2 rf to scp lod,-;
5-6 fwd L, cl R, bk L,-; bk R, cl L, sm fwd R (W fwd L trng lf) to cp lod,-;
- 7-10 SCIS SCAR; SCIS BJO CKG; FISHTAIL; WALK, FC;**
7-8 sd L, cl R, xLif of R to scar,-; sd R, cl L, xRif of L to bjo stop fwd motion,-;
9-10 xLib of R trng body slightly rf, sd R, fwd L, xR bhd L; fwd L,-, fwd R trng rf to cp wall,-;
- 11-16 STROLLING VINE TO SCP;;; DOUBLE HITCH TO FC;;**
11-16 repeat meas 1-6 of Part B ending cp wall;;;; ; ;

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INTERLUDE - 1

- 1-5 1/2 BOX; SCIS THRU TO FC; HITCH 4; 2 TRNG TWO STEPS TO SCP;;
1-3 sd L, cl R, fwd L,-; sd R, cl L, thru R cp wall,-; fwd L, cl R, bk L, cl R;
4-5 repeat meas 9-10 of Part A;;

PART C

- 1-4 FC TO FC; BK TO BK; CIRC AWAY TWO STEP; X LUNGE, REC TO FC;
1-2 sd L, cl R, sd & fwd L trng lf to V bk-bk pos,-; sd R, cl L, sd R trng rf to bfly,-;
3-4 circle lf (W rf) fwd L, cl R, fwd L,-; trng lf (W rf) xRif pivot on L fc rlod,-, rec L to fc ptr,-;
5-7 TWO STEP TOGETHER; LACE ACROSS; TWO STEP TO FC COH;
5-6 fwd R, cl L, fwd R to bfly wall,-; twd lod fwd L, cl R (W xif of M und M's L hnd), fwd L,-;
7 lop lod fwd R, cl L, fwd R blending to bfly coh,-;
8-11 FC TO FC; BK TO BK; CIRC AWAY TWO STEP; X LUNGE, REC TO FC;
8-11 M fcg coh rpt meas 1-3 of Part C;;; trng lf (W rf) xRif pivot on L fc lod,-, rec L to fc ptr,-;
12-16 TWO STEP TOG; LACE ACRS; TWO STEP TO FC; DOUBLE HITCH;;
12-13 fwd R, cl L, fwd R to bfly,-; join M's R & W's L hnds (W xif) twd lod fwd L, cl R, fwd L,-;
14-16 fwd R, cl L, fwd R blend to cp wall,-; fwd L, cl R, bk L,-; bk R, cl L, fwd R,-;

INTERLUDE - 2

- 1-8 BROKEN BOX;;; CIRC AWAY 2 TWO STEPS;; STRUT TOG 4 TO SCP;;
1-4 sd L, cl R, fwd L,-; rk fwd R,-, rec L,-; sd R, cl L, bk R,-; rk bk L,-, rec R,-;
5-6 circle lf twd coh (W circ rf twd wall) fwd L, cl R, fwd L,-; fwd R, cl L, fwd R fcg rlod,-;
7-8 circle lf twd wall (W circ rf twd M) fwd L,-, fwd R,-; fwd L,-, fwd R to scp lod,-;

ENDING

- 1-3 SCIS THRU TO LOP RLOD; FWD TWO STEP; X LUNGE AWAY, REC OP;
1-2 sd L, cl R, thru L to lop rlod,-; fwd R, cl L, fwd R,-;
3 xLif trng away rf (W trn lf)-, rec R to op lod,-;
4-8 DOUBLE HITCH TO FC;; 2 SD, CL; APT, PT; TOG, HUG;
4-6 fwd L, cl R, bk L,-; bk R, cl L, fwd R trng rf to cp wall,-; sd L, cl R, sd L, cl R;
7-8 step apt L,-, pt R,-; step tog R,-, tch L cp wall, hug; 2a

P.S. MS/QS

by Walt Cole




As most of you know, I was diagnosed with cancer on February 2, 1994. The summer of '94 saw a series of chemo-therapy and radiation treatments. The end results were that the cancer went into remission. Then in August or September '95 (I forget time), the cancer appeared to have come out of remission. I started another series of chemo-therapy, when I developed extreme pain in my neck. The doctors immediately decided the cancer was attacking my central nervous system and began radiation on my neck and head, which ceased the pain—of course, the steroids helped, too. We are now convinced that this pain was caused by a case of shingles. However, to be on the conservative side—the chemo-therapy was resumed and I now receive a treatment about every three weeks. The chemicals used in chemo-therapy kill out both cancer cells and white blood cells (w.b.c.s)—cancer cells are w.b.c. gone awry. Thus, chemo is geared to how fast my w.b.c.s recoup—usually every three weeks. Chemo-treatments, and particularly radiation, lower the energy level immensely—thus the main reason you have not heard from me since fall.

The last chemo, about three weeks ago, lowered my w.b.c. to the point that last week I had a blood transfusion (3 units) and am now on antibiotics to help my immune system. Should my w.b.c. be up (about 4000 count) I shall go

for, I think, the last chemo-therapy of this series. Then we shall probably have further X-rays, CT Scan or some other detection examination to determine future treatments.

We are not calling, cueing or prompting at the time being, in fact not since the fall of '95! However, we do plan and are continuing our training of new callers and are active in the local organizations. Only time and health will determine are activities in CALLERLAB, ROUNDALAB, LEGACY, CONTRALAB, NSDC, and so on. We're playing all that by ear.

Editor's note: Throughout Walt's illness his sense of humor has always shined through. In Walt and Louise's update to us, Walt wrote, "Thanks again for your concern and if you will—put a pin in our articles, and should I regain the energy I had last summer, I shall once again consider it a privilege to be part of your staff. As of now, I'm vertical, taking nourishment and am likened to Everyready Rabbit—just waiting for a charge." Our prayers are with you, Walt, and we know you'll keep going... and going... and going...

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

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Dear Jon and Susan,

The article "Interesting Facts About Square Dancing In Germany" appeared twice recently in your magazine, i.e., first in February '95 and the second in September '95. What is the reason?

Squarely,
Hanns-Dieter Keh
Germany

Editor's note: We found it so interesting we thought it worth repeating? You're right...we goofed! Sorry 'bout that.

Dear Jon and Susan,

I've enjoyed your publication for the past three years. As a new caller (I find that) it is loaded with great insight about the activity plus different points of view from many sources. From the caller's point of view I have gotten a lot of new ideas on choreography. Please sign me up for another year. Thanks, and Happy Holidays.

Ron Giuliana
Rochester, New York

Dear Sirs,

Our Association has about 75 clubs and approximately 7,000 square dancers. We publish our newsletter quarterly and distribute it to our clubs at our General Meeting. The information contained in the newsletter comes from our clubs, with some articles taken from national publications and some articles written by us as editors.

Enclosed is a recent *Grapevine* issue. We are very upbeat with our articles because we believe that square dancing is healthy in most of our areas. Most of our clubs have a lot of enthusiasm and are always looking for new ideas.

We still reprint articles from *American Squaredance* and appreciate your consent and hope that you'll continue to give it! We always give you credit when using one of your articles. They've been a tremendous help to us over the years that we've been involved with our Association. Your articles gave us many ideas when we were district directors, helped us when we were president; and now, as editors, we appreciate being able to share an occasional article with our readers.



Thank you for the great job you're doing as editor. We've enjoyed your magazine for about three years now, and it's about time we told you what a great service you're doing for square dancers. Keep up the good work!

Sincerely,
Steve & Sharon Baysinger
Editors *Grapevine*
Whittier, California

Editor's note: Thank you for the positive feedback—it is what keeps us going. Yes, please feel free to continue using ASD's magazine articles and features in your publication. As long as credit is given, we will continue to give permission to any publication that wishes to use our material.

Dear Editors,

Our square dance club, Sets In Order, in Coquille, Oregon, will be celebrating their Golden Anniversary-50th Birthday in October 1996. We are the oldest continuous dancing club in the state of Oregon. We had visitors from Indiana this past summer and they mentioned we may be the oldest club in the entire United States. We are interested in finding out some more information to see if this is indeed true. If we are not the oldest, maybe we could see where we are in relation to the club that is the oldest.

We were given your name by Ed and Mary Warmoth from the Oregon State Federation as an excellent source of information and help for





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us. We would appreciate any help and information you are able to give us. Once again, thank you for your help.

Sincerely,
Denise Harris
Coquille, Oregon

Editor's note: We have been receiving a lot of letters from clubs celebrating fifty-year anniversaries, wanting to know if their club is the oldest, so we have decided to have a "contest" of sorts. Please see Editor's Notebook for details.

To American Squaredance Magazine,

Your magazine is always a joy when it comes. As a round dance cuer the featured round of the month is great. New rounds are also inspiring. I also enjoy the sewing section. John reads the magazine from cover to cover. Keep up the good work.

Pam Shultz
Ridge Farm, Illinois

Dear Jon and Susan,
Here is my check for another year of your

book. I sure enjoy reading about square dancing. I talk square dancing everywhere I go. I tell everyone what good exercise it is.

Happy Dancing,
Martha Jamison
Alexander City, Alabama

Dear Jon and Susan,
Thanks for your reminder that my subscription's running out, that I'd hate to miss an issue, there isn't any doubt. Since I've got my checkbook warmed up, so my subscription I can renew, instead of only one year, I'd like to make it two.

Very Truly Yours,
Harry "Pal" Johnson
Morris Plains, New Jersey

P.S. I forgot to add these words for you, thanks for the wonderful job you do!

Dear Editors,
I have written to you before about the good topics you print in the magazine. I always look forward to the monthly features and Flip Square Records.

I see in the magazine there are always plenty of new round dances, two and half to three pages; where the square dances are, there is sometimes none.

In Auckland it seems rounds are the more popular at the moment as there is plenty of variety in step and tempo.

Squares, it seems, is just the same old familiar figures—very boring for the dancers. I've had dancers come to me asking "when are callers going to get more inventive and give the dancers a lift?"

It seems too many singing call figures start with—Heads Square Thru Four Hands, or Heads Promenade Halfway, into the Middle, Pass the Ocean, Extend. Wouldn't it be nice to have some variety?

When I program my club's dances there is no duplication of the above, all singing calls start differently.

I spend a lot of time in putting my program together. My dancers do not get bored whatsoever and ask why other callers can't do the same.

I myself am disappointed when I attend a dance when the more experienced callers are calling and find that the material used would make dancers think twice in attending their dance again; too much of the same routines with not much variation.

Thanks again to you all in making the magazine so enjoyable to read every month.

Yours sincerely

Raymond Mason

Auckland, New Zealand

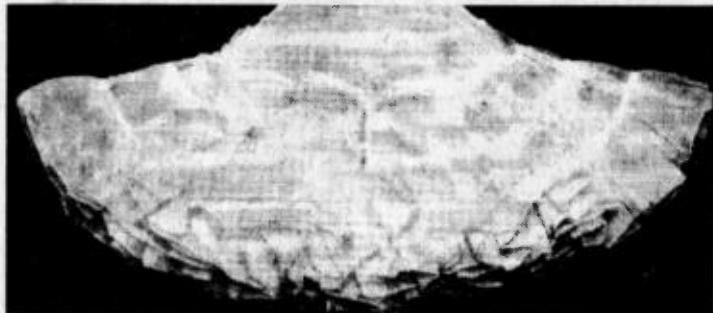
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by
Ed Foote



THE MINDSET OF DANCERS IN NORTHERN EUROPE

Last month we discussed the fact that dancers in northern Europe dance Mainstream and Plus far better than dancers in the U.S. This month we ask the question, "Why is this so?"


Is it because callers in northern Europe are better than those in the U.S.? No. They are good—but so are countless American callers. Are Europeans smarter than Americans? No. The answer lies in the difference of the mindset of the European dancers as compared with the U.S. dancers.

The mindset of northern Europe dancers can be summarized as follows: "We want to have fun, and our definition of fun is to thoroughly understand the calls we are dancing. Once we totally understand the calls, we can completely relax, because we know we can handle anything. Because we can handle anything, we enjoy the caller using calls from a wide range of positions. We enjoy staying with each program for a few years, because this is the only way to gain thorough knowledge of the calls. It would not be fair to ourselves or to dancers at other programs for us to move on to other programs before we are ready."


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The mindset of the U.S. dancer is: "We do not want to think. If we have to think, this takes away fun. We want to have fun without thinking. If the caller uses calls from various positions, this makes us think, and this means 'work,' and we don't want to work. We want to learn just enough to get by, but not much more. We enjoy workshops where everyone thinks a little, but we only want to think for that night. If we have to remember what we learned for subsequent weeks, that's too much thinking. We should move on to other programs simply because they exist and thus are meant to be experienced."

On the surface we could say that both philosophies are all right, except for the fact that the U.S. philosophy drives people out of square dancing, in a variety of ways.

The new dancer is affected in two ways. First, because Plus is what is danced at most clubs in many parts of the country, new dancers are rushed ahead to that program and do not get time to practice the calls at Basic and Mainstream. So they become discouraged and drop out.

Second, often new dancers will graduate into a club and immediately ask "What are these people doing here?" In other words, "Why are these three, four and five year dancers breaking everyone down?" The new dancers are looking for help from the experienced dancers.

Often, they do not get it because the experienced dancers do not dance much better than those graduating from class. Why don't they dance better? Because they don't want to think and they did not get enough practice at Mainstream before they had to move to Plus. So the new dancers attend with less and less frequency and eventually drift away.

Perhaps the culmination of this problem occurred recently at a club in California where, after ten weeks of lessons, the new class complained as a group to the club president saying: "The angels don't know how to dance and are holding us back—we don't want them to angel

anymore." Obviously this caused a few ego problems to emerge within the club, but the new class was right—the angels did not know how to dance—and the new class prevailed.

The U.S. mindset also hurts square dancing when people move on to Advanced. In Europe, people may dance for several years before thinking about Advanced, and many do not consider it at all. In the U.S., people know they do not need to know much about the calls in order to dance Plus, so they assume the same will be true at Advanced and move to that level when they are in no way ready. The result is watered down Advanced. This drives away dancers who are looking for a true Advanced program.

Likewise, if these people who moved to Advanced who have no business being there encounter a few true Advanced dances, they will complain the level is too hard and quit dancing altogether. Their ego will not permit them to acknowledge the fact that they do not belong at Advanced, and their ego will not permit them to move "down" to Plus, so they quit, blaming everyone and everything.

Another factor is status. This is not a major factor in Europe, where people seem quite willing to be content where they are. But in the U.S., status plays a big role. "I'm an Advanced Dancer!!! (brag, brag)." The person can't dance Mainstream, but so what? There is more status to break down at Advanced than there is to break down at Mainstream or Plus, so people move to Advanced.

The U.S. mindset results in dropouts all along the way and weak dancers. The European mindset provides for a "win" situation for all concerned: strong dancers, no rush to higher programs and fewer dropouts. Can the U.S. mindset be changed? Yes, but it will be a very slow process, and most people are probably happy with the U.S. mindset the way it is. They don't like the results, but they are unlikely to change their minds, because that would mean they would have to "think." ●

SQUARE DANCING IN THE SCHOOLS



by
Chris Pinkham
Hillsboro, New
Hampshire

Toward the middle of June, I spent the morning in the New London Elementary School showing and teaching students and teachers the rudiments of square dancing. The morning was arranged by Jack Lichty, president of the Wilmot Twirlers.

In time slots of forty-five to sixty minutes, grades one and two, then three and four, and finally the fifth, were wheeled in for some sessions—not lessons—that were both fun and funny. I say rudiments because in none of my sessions was it necessary to go beyond looking at Circles, Do Si Do, Forward and Back, and finally the biggie: Right and Left Grand! I used squares for only the third through fifth, with the first- and second-graders never going beyond dancing in circles.

The most essential tool of the day was my wireless microphone (one of my best electronic

friends), as the only person moving around the floor more than the dancers was yours truly. Each session had nine to twelve sets that were in constant need of adjustments, encouragement, laughter and support. All sets were visited several times, and at the end of the three-hour program I had logged some serious mileage. My ESP must have kicked in when I changed from a decorative pair of cowboy boots to my aerobic shoes not two minutes from leaving the house!

The first question from the group in each session was, "Do the boys and girls really have to dance with each other?" This once—dancing by definition—was in order here and I replied no. The second question, once the first had been answered, was, "Do we really have to hold hands?" The answer to this was yes since they had chosen to dance in all-boy, all-girl and

Even if you're on the right track, you'll get run over if you just sit there.

—Will Rogers

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mixed sets. Therefore, they had to obey the first rule of dancing, which is to hold your partner's hand whenever possible and make hand contact with your partner.

From this point, the morning took on a tone ranging between semi-organized square dancing to a form of organized pandemonium. The bottom line here was that everyone (and teachers, too!) danced and laughed and had fun. The children were always moving as soon as they heard the music. The favorite call of the morning: From Circles Go Forward and Back with a "Yee-Ha!" The most difficult to learn (not even attempted with the first and second graders); Right and Left Grand. Interestingly enough, the third, and fourth-graders did much better than the fifth-graders on this one. The morning ended with a lot of warm goodbyes, happy kids for the most part and some ecstatic teachers. We're going to do this again next year!

On the way home, as I am prone to do, I began to analyze the session. Primarily I thought about my introduction to square dancing when I was in elementary school. It was always the same thing; the gym teacher and maybe the music teacher playing some very old teaching records for you and your group on a rainy day. Ouch! It's no wonder that so many people say no thanks to square dancing because they remember dancing under similar and Draconian circumstances.

It was the input on my memory of my introduction to square dancing in elementary school that initially made me say no to Jean when she suggested we take our first six-week Community Dance Program offered by the local school system. It also became pretty clear to me that if we want people to have a better square dance imprint on their minds later, we need to catch them before they are subjected to the way square dancing is typically introduced in our school systems. The system the schools use, if they use one at all, needs an overhaul right where a lot of us first try square dancing.

One very good program I am familiar with is the "Diamond Program" for schools, organized by Mr. Jack Murtha, PO Box 3055, Yuba City, CA 95992-3055. The program is compartmentalized according to the grades of the students, ranging from kindergarten to college-level. It is a complete program that offers in-

struction manuals, lists, suggestions and recordings suitable for students as they progress.

Think about the benefits children would receive from real square dance lessons taught by real square dance callers in our school systems; listening and coordination skills, friendships, working and playing together well, fitness with music, the values that are imparted to us from the activity. Is there something familiar about this?

Anyway, think about the possibilities of solid square dance programs in our school systems. Not only will we begin to change the imprint of how people will remember square dancing in the future, we will also be giving the children skills and values that are useful immediately. In the future, we would not have to work so hard to change someone's mind set about square dancing because their memories would be more positive. Recruiting might not be such a challenge.

What would we need to do to see programs that are as value-packed as square dancing brought into our educational systems? As added bonuses, we are also fueling the perpetuation of the activity for future generations to enjoy, and we may more easily reach more parents to attend the more family-oriented Community Dance Programs that forward-thinking clubs or callers could be sponsoring.

How to bring this about in our school systems? I have my own ideas, but I would like to know what yours are. If I hear from enough of you, I want to talk about this again. Let me know how you feel by writing to me at P.O. Box 1419, Hillsboro, NH 03244. I'll even offer some incentive for writing me with your ideas to help bring square dancing into our school systems. I will give a copy of the Square Dance Foundation of New England's Cookbook, Square Meals and Round Treats, to the two people who submit the two most solid ideas or suggestions. Then let's see if these ideas can be put to use to help us bring real square dancing to our schools soon.

In the future when a dancer approaches someone about trying square dancing, the potential dancer might say, "You know, we used to square dance in school when I was a kid. It was so much fun! Maybe it's time to be a square dancer again."

Reprinted from Northeast Square Dancer, October 1995



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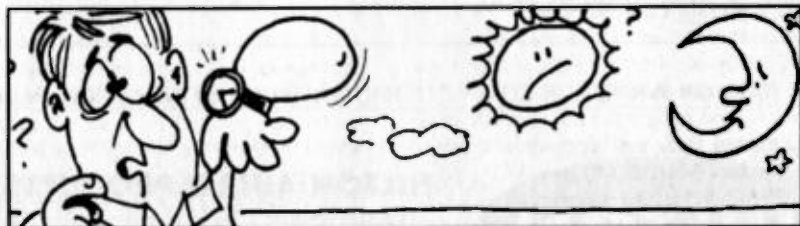
The lawsuit alleges that the siding may prematurely rot, buckle, crack, or deteriorate when exposed to normal weather conditions. Although L-P denies that its

siding is defective, it has agreed to a proposed settlement that sets up an independent claims process, which includes inspection and compensation for damaged siding. Adjustments will be made based on the age of the siding.

The proposed settlement provides \$275 million to replace damaged siding. A hearing will be held on April 15, 1996 in Portland, Oregon to determine whether the proposed settlement is fair, reasonable and adequate. If the settlement is approved, individuals with damaged siding will have until January 1, 2003, to file a claim.

Individuals who own a home or structure on which Inner-Seal® exterior siding has been installed should write or call for more information. **L-P Siding Litigation, P.O. Box 80100, Portland, Oregon 97280-1100, 1-800-245-2722.** Information regarding the settlement also is available via the Internet at <http://www.hunt.com/lpsiding.htm>.

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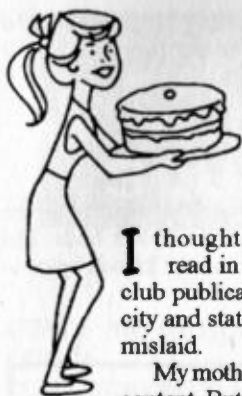
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BREADLINE

by Dorothy Walker

I thought I'd be different again this month by sharing a few things I've read in some of the many publications we receive here at ASD. We like receiving club publications as it keeps us in touch with all of you. I apologize for leaving off the city and state of some of the newsletters, but in the shuffle of papers they sometimes get mislaid.

My mother-in-law, Joyce, can throw anything together and change recipes to her heart's content. But when I "get creative," the following, gleaned from the **October '95 issue of *The Valley Circle***, describes exactly how things end up.

I didn't have potatoes, so I substituted rice,
I didn't have paprika, so I used another spice,
I didn't have tomato sauce, I used tomato paste,
(A whole can—not a half can, I don't believe in waste!)
A friend gave me the recipe, she said you couldn't beat it—
There must be something wrong with her! I couldn't even eat it!!

From the *International Zone Newsletter, Estevan, Sask., Canada*, I found the following handy kitchen tips:

- ◆ The stubborn dirt on the bottom of your frying pan will lift off with an application of oven cleaner—allow to sit for several minutes—by applying a paste made from powdered dish washing detergent and water.
- ◆ Add a few tablespoons of vinegar to the dishwasher. The vinegar will cut the grease and leave dishes sparkling clean.
- ◆ A little vanilla poured on a piece of cotton and placed in the refrigerator will eliminate odors.
- ◆ Left-over pickle juice can be used several ways: thin mayonnaise with it for use on coleslaw, marinate onion slices in it for 24 hours before serving as a side dish, use it to pickle left-over beets or give French dressing extra zip by adding a few tablespoons to it.

Middle age is when you've met so many people that every new person you meet reminds you of someone else.

—Ogden Nash

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And just in time to keep those Valentine flowers fresh, here's something I came across in the *Cross Trail News*, written by Chris Willing shared this recipe for cut flowers:

- 1 Tablespoon Sugar
- 1 Tablespoon Lemon Juice
- 1/2 Teaspoon bleach to 1 quart of tepid water

Combine ingredients and put mixture into clean vase before adding flowers. The sugar gives the flowers energy to prolong the life of the blooms and to aid in the opening of the flower buds. The lemon juice adds an acid environment that makes life difficult for bacteria and the bleach helps to kill off stem clogging organisms. 



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Caller: DON WILLIAMSON

Four ladies chain, chain back home, put ladies center back to back, men promenade right all the way around the ring, do-pa-so (partner left, corner right, partner left), promenade.

**GIVE ME ONE MORE SHOT
ELITE 1013**

Caller: STEVE JACQUES

Heads promenade halfway, down the middle, square thru four, right and left thru, veer left, ferris wheel, square thru three, swing and promenade.

**BLUEBIRDS SINGING
ELITE 1014**

Caller: MITCHELL OSAWA

Heads promenade halfway, sides square thru four, right and left thru, eight chain six, swing and promenade.

CRAZY

BLUE RIBBON 287

Caller: BILL STONE

Heads promenade halfway, down the middle, right and left thru, flutterwheel, sweep a quarter more, pass

thru, swing thru, spin the top, slide thru, swing and promenade.

VENUS IN BLUE JEANS

GLOBAL MUSIC 104

Caller: DOUG BENNETT

Heads promenade halfway, down the middle, pass the ocean, extend, swing thru, boys run right, bend the line, reverse the flutterwheel, slide thru, pass thru, left allemande, swing and promenade.

THE CHAIR

GLOBAL MUSIC 301

Caller: DARRYL LIPSCOMB

Heads promenade halfway, down the middle, square thru four, right and left thru, veer left, couples circulate, chain down the line, square thru three, swing and promenade.

YOU MADE ME LOVE YOU

SILVER SOUNDS 190

Caller: GERRY HARDY

Heads promenade halfway, down the middle, square thru four, swing thru, boys trade, boys run right, bend the line, star thru, pass thru, trade by, swing and promenade.

MY GIRL

CHEYENNE 504

Caller: CHUCK VELDHIJZEN

Heads square thru four, do-si-do, swing thru, spin the top, right and left thru, square thru three, swing and promenade.

OH WHERE CAN SHE BE

MAC GREGOR 2419

Caller: WAYNE WEST

Heads square thru four, make a wave, ladies trade, swing thru, boys run right, bend the line, right and left thru, flutterwheel, sweep a quarter, swing and promenade.

**I'M TELLING MYSELF A LIE
BIG MAC 170**

Caller: STAN COLE

Heads promenade halfway, down the middle, square thru four, right and left thru, veer left, couples circulate, wheel and deal, make a right hand star, girls turn back, swing and promenade.

**LASSO THE MOON
GLOBAL MUSIC 202**

Caller: MIKE BRAMLETT

Heads lead right, do-si-do, swing thru, boys run right, bend the line, touch a quarter, all eight circulate, boys run, make a wave, swing thru, girls circulate, boys trade, turn thru, left allemande, keep her and promenade.

**TAKE GOOD CARE OF MY BABY
GLOBAL MUSIC 904**

Caller: TONY OXENDINE

Heads promenade halfway, down the middle, pass the ocean, extend, swing thru, spin the top, right and left thru, square thru three, swing and promenade.

**DANCE
CARDINAL 28**

Caller: HAROLD HAILEY

Heads promenade halfway, down the middle, right and left thru, square thru four, relay the ducey, swing and promenade.

**WILD WEEKEND
STING 315**

Caller: PAUL BRISTOW

Heads pass thru, separate around one to a line, star thru, zoom, centers pass thru, do-si-do, eight chain four, swing and promenade.

**DREAM A LITTLE DREAM OF ME
GOLDEN EAGLE 0027**

Caller: KEN BOWER

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ESP 1004

Caller: ELMER SHEFFIELD, JR

Heads promenade halfway, down the middle, square thru touch a quarter, scoot back, boys run right, star thru, pass thru, trade by, swing and promenade.

FIVE O'CLOCK AND HEAVEN BOUND

ESP 913

Caller: STEVE KOPMAN

Heads square thru four, do-si-do, touch a quarter, split circulate twice, girls run right, box the gnat, swing her and promenade.

DEEP WATER

ESP 534

Caller: BOB NEWMAN

Heads square thru four, slide thru, right and left thru, ladies lead dixie style, boys trade, left swing thru, girls trade, girls run left, promenade.

**WE HAD A LOTTA FUN ON
GRANDMA'S FEATHERBED**

UTE 2

Caller: ALPHABET

Heads promenade halfway, down the middle, right and left thru, slide thru, square thru three, see-saw the corner, make a left have ocean wave, left swing thru, girls trade, girls run, promenade.

**DON'T IT MAKE YOU WANNA
GO HOME**

UTE 30

Caller: PAT MC BRIDE

Heads promenade halfway, down the middle, right and left thru, slide thru, pass thru, touch a quarter, scoot back, boys run right, swing and promenade.

**DON'T IT MAKE YOU WANNA
GO HOME**

HI HAT 5183

Caller: BOBBY LEPARD

Heads promenade halfway, down the middle, pass the ocean, extend, swing thru, boys run right, bend the line, right and left thru, ladies lead dixie style, girls circulate once, left allemande, promenade.

HE STOPPED LOVING HER TODAY

HI HAT 5184

Caller: WAYNE MC DONALD

Heads promenade halfway, sides right and left thru, square thru four, do-si-do, eight chain four, swing and promenade.

**GIVE ME ONE MORE SHOT
CHEYENNE 503**

Caller: CHUCK VELDHUIZEN

Heads promenade halfway, down the middle, square thru four, swing thru, boys run right, wheel and deal, pass thru, trade by, square thru two, swing and promenade.

SEALED WITH A KISS

ROYAL 226

Caller: TONY OXENDINE

Heads promenade halfway, down the middle, right and left thru, square thru four, do-si-do, swing thru, boys trade, swing and promenade.

DOOLEY

ROYAL 316

Callers: JERRY STORY and TONY OXENDINE

Heads square thru four, right and left thru, veer left, circulate, ferris wheel, double pass thru, leaders partner trade, star thru, square thru three, swing and promenade.

BANDY THE RODEO CLOWN

QUADRILLE 912

Callers: SAM LOWE and STAN RUSSELL

Heads promenade halfway, sides right and left thru, square thru four, do-si-do, eight chain four, swing and promenade.

COWBOY BAND

SOLID GOLD 602

Caller: DEAN DEDERMAN

Heads square thru four, do-si-do, swing thru, boys run right, bend the line, right and left thru, dixie style, boys turn back, promenade.

GIVE MY REGARDS TO BROADWAY

MAC GREGOR 2420

Caller: BRIAN HOTCHKIES

Head ladies chain across, heads slide thru, square thru three, make a left hand star, head ladies flutterwheel, pass thru, swing and promenade.

AIN'T MISBEHAVIN'

BUCKSKIN 1214

Caller: LARRY COLE

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BIG MAC 168I

Caller: MAC MC CULLAR

Heads promenade three quarters, sides do-si-do, spin the top, pass thru, cloverleaf, zoom, centers turn thru, swing corner, left alle-mande, promenade.

THEY'RE PLAYIN' OUR SONG SHAKEDOWN 238

Caller: VIC KAARIA

Heads square thru four, single circle to a wave, boys trade, girls fold, peel the top, right and left thru, pass thru, partner trade, slide thru, swing and promenade.

DARNED IF I DON'T (DANGED IF I DO)

SHAKEDOWN 239

Caller: DAVID MEE

Heads square thru four, do-si-do, touch a quarter, split circulate, boys run, right and left thru, flutterwheel, slide thru, swing and promenade.

KING OF COUNTRY MUSIC

BIG MAC 165

Caller: RON MINEAU

Heads right and left thru, star thru, pass thru, do-si-do to a wave, ladies trade, recycle, right and left thru, dive thru, zoom, centers square thru three, swing and promenade.

I THINK I'D LIKE TO SQUARE DANCE

CASCADE 1008

Caller: HOOD SIMON

Heads promenade halfway, down the middle, square thru four, right and left thru, veer left, ferris wheel, square thru three, swing and promenade.

MAMA TRIED

ROYAL 131

Caller: JERRY STORY

Heads square thru four, do-si-do, swing thru, spin the top, right and left thru, star thru, dive thru, square thru three, swing and promenade.

LOOKING AT THE WORLD THROUGH A WINDSHIELD

ROYAL 808

Caller: RANDY DOUGHERTY

Heads promenade halfway, sides right and left thru, flutter wheel, sweep a quarter, double pass thru, track two, swing thru, boys trade, swing and promenade.

SUMMERTIME DREAM

BLUE STAR 242

Caller: JOHNNIE WYKOFF and STAR

Heads promenade halfway, down the middle, square thru four, right and left thru, veer left, ferris wheel, square thru three, allemande left, pass by one, swing the next and promenade.

THE BIG ONE

BOGAN 1395

Caller: JOHN ADEN

Heads square thru four, do-si-do, swing thru, boys run, bend the line, right and left thru, flutterwheel, slide thru, swing and promenade.

SUNNY SIDE

ROCKIN M 116

Caller: WAYNE MORVENT

Heads promenade halfway, sides square thru four, right and left thru, eight chain six, swing and promenade.

LOUISIANA LOU

4 BAR B 6131

Caller: BOB HUFF

Heads promenade halfway, down the middle, square thru four, right and left thru, veer left, couples circulate, half tag, trade and roll, right hand pull by, allemande left, back to corner and promenade.

MY BONNIE

FLOWER PROD. 206

Caller: BOB LAFLEUR

Heads square thru two, right and left thru, veer left, couples circulate, chain down the line, pass the ocean, girls trade, swing thru, everybody fold, swing and promenade.

LET IT BE YOU

GLOBAL MUSIC 302

Caller: DARRYL LIPSCOMB

Heads promenade halfway, down the middle, square thru four, right and left thru, veer left, ferris wheel, square thru three, swing and promenade.

I FALL TO PIECES

HI HAT 5185

Caller: DEBORAH PARNELL

Heads square thru four, swing thru, boys run, ferris wheel, pass thru, slide thru, square thru three, swing and promenade.

I FALL TO PIECES

I HAT 5185L

Caller: DEBORAH PARNELL

Figure same as above. This record keyed for the lady caller.

**IF YOU WANT ME
BLUE RIBBON 288**

Caller: BILL DONAHUE

Join hands circle half, heads right and left thru, square thru two, do-si-do, eight chain four, swing and promenade.

**I FALL TO PIECES (SING-A-LONG)
ELK 033**

Caller: DEBORAH PARNELL

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RAWHIDE 521**

Caller: DALE MC CLARY

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Caller: GRACE WHEATLEY

Heads promenade three quarters, sides right and left thru, pass thru, circle to a line, touch a quarter, circulate, boys run, swing and promenade.

**I BELIEVE IN YOU (SING-A-LONG
RAWHIDE 809)**

Caller: DALE MC CLARY


**THE BLUES
DESERT 67**

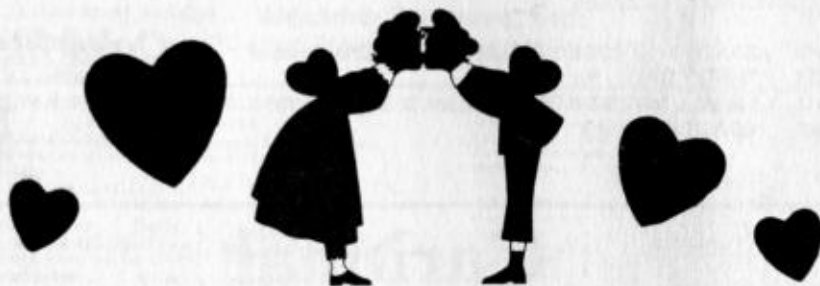
Caller: DAVE TOWRY

Heads square thru four, do-si-do, touch a quarter, split circulate, boys run, right and left thru, pass the ocean, swing thru, swing and promenade.

**LOVE THAT 'OL NEW ORLEANS
MUSIC
MOUNTAIN 108**

Caller: KIM HOHNHOLT

Heads box the gnat, square thru four, touch a quarter, split circulate, boys run, wheel and deal, pass thru, trade by, swing and promenade. 



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'SNOW BIZ LIKE SHOW BIZ
*It's winter in the North Country,
 and travelin' is dazlin'...*

Rouses Point, New York—There's quite a similarity between tunes used in round dancing and tunes used in calling squares, we found out, when Carl Trudo (cuor) and I used similar numbers at the Northern Lights Club, quite by accident. Small crowd but big night for fun. Hot dogs served at half-time. Three cheers for the "home town team"—hard work-

ing club officers like Brenda McDonald, Eddie Gelineault and others. Caller-musicians Gerry and Holly Gilligan were there. I'll be back for another game, another season.

St. Rose (New Orleans), Louisiana—A caper in Cajun Country just can't be beat, and this joyous journey in early December to bring a dash of hash to the Birthplace of Jazz has been my "meat" and my treat for about the tenth time in eight years, I believe. When my big Continental bird landed with a thud on the tarmac in Kenner, I awoke to that Mardi Gras scenario, the Dixieland horn reverberations, the warm Gaulish hospitality, and all the jumpin' jambalaya one pea-pickin' carpetbagger could covet.

From the Bayous to Bourbon Street, from the Mighty Miss to the mistletoed market in the French Quarter, this never-sleep southern city of sights and sounds can cast a voodoo charm on one that, quite subliminally, says "Come back!" Nowhere else can you find a roster of unique activities like these, noted in the daily *Times-Picayune*:

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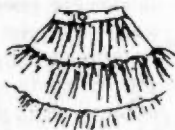
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ment, with fencers competing from all over the U.S.A.; Santa Paws—Have your pet's photo taken with Santa (with proceeds going to abused animals); Live Oak Lore—legends told about Live Oaks; Jazz Jam Session—with no 'bones about it.

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I landed far too early to prep for the dance via the Rodeway Inn, so I took a Creole Creek Croc tour; saw no crocs worth mouthin' about; saw only Audubon's favorite flying friend—that was *re-egret-able*.

But I digress. The real reason for ordering another extra-ordinary orgy to Orleans was not for food or touring but to stand once more on that grand stage of the massive Bar-None Saddle-Ites Hall, owned and operated by caller Chuck Goodman. In a burst of nostalgia, I could feel the rhythmic pulse of a bygone era, when fifty squares of kaleidoscopic couples actually danced in that huge hall, with another 20 sets

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dancing simultaneously in Chuck's Annex building. My dances never drew that many (sometimes half that), but all the big names of our activity, like Flippo and you-name-it, called often to festival crowds that large every Friday night.

That era is gone, but the thrill, the remembrance, the ghostly images are still there in the hush of a quiet moment. And there's still the friendly greeting of amiable Chuck at the door, now over 90, still maintaining a Mardi Gras atmosphere in the historic place. Even a dozen or more sets make up a pretty perky party when the needle hits a hoedown and square dance boots hit the floorboards as they did that night. Bill and Mimi Gabler (she plays with dolls—ask her about it) cued for cavorting couples. My "fetching" couple (Inn to hall) this year was Pat and Mike McBride. Chuck and I did the usual after-dance Shoney's thing with Bev Dunlap and Roy Bairsfather. As I flew away to cooler climes the next morning, I mused: "Just drop a chapeau in New Orleans, and it's *party time!*"

Latham (Albany), New York—Sometimes in this calling business, cobwebs are brushed away from a murky past and ghosts almost reappear. One such was Bill Chattin, the first caller for this Latham Circle Square club 35

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years ago, who with his vintage Model-T Ford also made a hit at the Becket, Mass., dance camp we attended. Bill is gone now, but well-remembered. Nice crowd, nice first time encounter at Blue Creek School. A chance to dust off and spin all my favorite holiday season records. Bob Klein, prexy, was emcee. Esther and Irv Mindlin made the rounds resound. Caller Lou Penna was there.

Fort Worth, Texas—It was a mystical, magical, memorable weekend to be enjoyed again for the tenth time by Cathie and me, when we flew to Fort Worth for Howard and Mary D. Walsh's annual pre-Christmas extravaganza. Each year the Walshes invite about 80 of us square dance-related folks from all over the country to attend their *Pilgrimage*, Thursday to Sunday in early December. The program consists of complimentary lodging in the downtown Radisson Hotel, receptions, banquets, bus trips around town three times a day, shopping at two malls, two square dances, gifts, and first class entertainment that borders on the unbelievable. I'll be more specific.

Lavish meals for our group of 75 "pilgrims" plus hundreds of other local guests were served at the Colonial Country Club, Petroleum Club (40th floor), Walshes' North Star Ranch, Walshes' lovely home in town, Picchi Pacchi

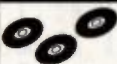
Restaurant, Fort Worth Club and the Fort Worth Botanic Garden and Conservatory.

The main focus of this exciting encounter is attendance at the Nativity play-pageant performed at the Fort Worth Scott Theater, entitled *The Littlest Wiseman*. This performance truly rings in the Christmas season for us in more ways than one. Nicely integrated into the production is music featuring the 44-voice Texas Boys Choir and the 84-person Dorothy Shaw Bell Choir. The play was written by none other than Lloyd "Pappy" Shaw, well known square dance revivalist; and original poems by Dorothy Shaw, his wife, are included. Somehow the talents of the authors, the actors, the youthful singers, the perfectly coordinated bell ringers and the production staff blended to make this little ageless drama come alive.

Two square dances were set up to liven up the festivities. Both were called by Bob Howell, who appears each month in *ASD*. Bob has an uncanny way of mixing traditional and modern material to create fun for both seasoned dancers and first-time recruits. His second dance also included guest callers Cal Campbell, Ken Kernan, Gib Gilbert, Mitch Pingle and me.

Potpourri of reflections: We missed seeing Howard Walsh and hearing his familiar "How're ya doing?" He is recovering from ill-

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ness. Mary D. is confined to a wheelchair but she (and pushers) wheeled through one square tip most neatly. All of our air-borne group barely managed to squeeze dozens of gifts into luggage—pecan pies, colorful mugs, bird houses, placemats, glasses, candy and on and on. Bill Garber's reading of *A Child's Christmas in Wales* is always superb. What supreme discipline it must demand to train close to 100 young bell ringers to memorize dozens of songs from *Bach to Broadway* in perfect sync, with several bells all ringing at once, never glancing at a note of music, and sometimes marching and singing at the same time! Wow!

Will we fly to Texas for our Eleventh? Probably, if we're invited again. Fort Worth is like an irresistible magnet (thanks to the Walshes) at Christmastime.

Clifton Park (Albany), New York—This is another club, the Helderberg (not Heidelberg)

Twirlers, who were ousted from the Ponderosa Hall when it closed. Nevertheless, they dance happily at the Clifton Park Senior Center, and this was a festive night with bright decorations, a tree, fancy cookies, door prizes, and eight or nine sets all dressed in red and green. Once more I ran through the best of a firm fist-full of happy holiday hoedowns and ditty dance discs to celebrate the special season spirit. Dolores (and Chris) Randall rounded out the night. Bob Wainwright was emcee. Driving home after the dance, one and a half hours through a sprinkling of snow, I thought, "Square dancing and Christmas certainly go hand in glove, crystals and windowpanes, icicles and eaves, elves and Santa."

With that, I'll go dashing through the snow in my 200-horse sloping *Levro-shay*. Get my drift? ☺



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<p>5th ANNUAL KOPMAN'S CALLERS SCHOOL August 23, 24, 25, 1996 Signature Inn, Knoxville, TN</p> <p>LEARN <i>Creative Choreography</i> <i>How To Write Choro</i> <i>The Basics of Sight Calling</i> <i>How to Change Figures on Singing Calls</i> <i>Practice Extemporaneous Calling</i></p> <p>STEVE KOPMAN (619) 691-1580</p>		<p>ED FOOTE CALLER'S SCHOOL Wexford, Pennsylvania August 4 - 8, 1996</p> <p>Emphasis on Choreography, Sight Calling, Stage Presence, Programming, Voice, Workshopping</p> <p>Limit 8 for max. pers. attention New (6 mos.) & Experienced Write: Ed Foote 140 McCandless Dr. Wexford PA 15090</p>



FEEDBACK

"Let's Do Something Now to Revitalize Square Dancing"

By Allen Finkenauer

Jack Murtha's article "Diamonds," on page 47 of the December 1995 issue of *American Squaredance Magazine*, was very interesting. Jack proves that some of the myths of why people aren't square dancing are really just myths. I teach a number of Mainstream/Plus clubs' classes and work with these clubs in the recruiting of dancers. One of the prime reasons I find that people won't come to classes, is the length of time to learn is too long of a commitment. They want to dance much sooner, as stu-

dents do in the CW program. He is right, "We've made it too hard to learn to square dance...The major problem in square dancing is we require new dancers to learn too much in too short a time."

Mainstream/Plus clubs dominate square dancing in the U.S., CALLERLAB says that it takes 66 hours to learn and Mainstream and Plus takes another 32 hours. Mainstream/Plus club classes are taught this program between September and May. CALLERLAB insists these clubs maintain two clubs, one Mainstream and one Plus to give sufficient time to the learning process. The current Mainstream/Plus clubs will not change their current programs to Main-

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stream and cannot, financially, maintain two clubs.

Square dance clubs at this level are losing members day by day and finding fewer and fewer students for their classes. Many of these clubs dance a "Soft Plus," leaving out some Mainstream and some Plus choreography. They are the basis of our present square dance program. We need to help these clubs continue or we will lose a significant part of the square dance base in the U.S.

There is a solution: Eliminate the calls both at Mainstream and Plus that can be done directionally, (e.g.: All 8 Spin The Top). Eliminate the calls that don't "dance," (e.g.: 3/4 tag the line). Eliminate the calls that most dancers can't or don't want to dance, (e.g.: Fan the Top).

Eliminate duplicated calls, (e.g., Dive in-Pass to the Center). The major deterrent in doing most of these elimination processes, is a number of callers have favorite calls or have invented calls and don't want to give them up.

Several callers have suggested a solution to this elimination problem by removing those calls that are infrequently used at conventions. This is a fair way to make the first elimination without direct caller intervention. The lists can be further reduced by eliminating calls that can be easily done directionally and those that "duplicate" other choreography. There will be some debate among callers as to what "easily" and "duplicate" means, but all calls that are eliminated will be a step forward. ❁

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BLUE RIBBON 1015

Choreography by Ed & Esther Haynack

A flowing P-2 two step with flip side cued by Ed.

SILVER WINGS

ELK 032

Choreography by Dee Smith

A P-4 rumba to music both vocal & instrumental.

CAROLINA MOON

SPEC PRESS or CURB 8825

Choreography by Ron & Ree Rumble

A very nice P-3+2 (weave & telemark) waltz with a great Maureen McGovern vocal.

NUMERO CINCO

SPEC PRESS

Choreography by Ron & Ree Rumble

Catchy music with a good P-2 two step routine.

PRETEND

SPEC PRESS

Richard & Jo Anne Lawson

A nice P-4 waltz with good music after the introduction—a P-6 routine also written to this record.

YOURS

SPEC PRESS

Choreography by Richard & Jo Anne Lawson

An interesting P-5+ 2 up (adv sliding door & adv.underarm trn) bolero to a good vocal.

EXACTLY LIKE YOU

SPEC PRESS

Choreography by Ken & Irene Slater

A good P-4+1 (natl weave) fox-trot with good music—flip of Stars Fell On Alabama.

EYES OF GREEN

WINDSOR 5205

Choreography by Jim & Carol Tucker

Good music with an interesting P-4 +1 (spiral) rumba cued by Jim.

IT'S A SIN-2 STEP

STARDUST URC-1110

Choreography by Chuck & Darlyne McDowell

A good P-2 two step to a catchy vocal by Somethin' Smith & The Redheads.

I'LL FORGIVE

ABC 2814

Choreography by Annette & Frank Woodruff

A good Don Williams vocal with a nice introduction to P-4 waltzing.

LAUGHTER IN THE RAIN

STARDUST URC 1183

Choreography by Chuck & Shirley Hurst

A 3 part P-4 cha cha to a Niel Sedaka vocal.

SONG FOR THE LIFE

ARISTA 12792-7

Choreography by Larry Wacker

A phase 2 +1up waltz to an Alan Jackson vocal.

PLEASE CALL REBA

MCA S7-54823

Choreography by Paul & Betty

Stottlemeyer

A P-6 west coast swing to a good Reba McEntire vocal.

SUGAR CHA

ERIC 4015

Choreography by Mike Seurer

A P-4+1 (stop & go hockey stick) to a good vocal by The Archies.

STORMY

COLL 6007

Choreography by Don Gilder & Mary Trankel

A comfortable P-3+1 (alemana) rumba to music by Classics 4.

COME DANCE QUICK STEP

ROPER 417 or DAL 6114

Choreography by Glenn & Rose Warner
A comfortable 3 part P-4 quick step to good peppy music.

DESTINY

SCOPE 55

Choreography by Ken Croft & Elena De Zordo

A nice P-2 waltz with a canter sequence to good music cued by Ken.

CHRISTMAS CHA

RCA 5051-7

Choreography by Annette & Frank Woodruff

A nice P-4+1 (sweetheart) cha cha to Christmas In Dixie by Alabama.

UP ON THE HOUSETOP

MERCURY 856-408

Choreography by Mike Seurer

A good P-2 two step to a good Christmas tune by Sammy Kershaw.

WATERMELON MAN CHA

COL 13-33087

Choreography by Bill & Martha Buck

A good P-3+2 cha cha to catchy music by Mongo Santamaria.

MAKING BELIEVE

RAWHIDE 803

Choreography by Dorothy & Leonard Row

A comfortable P-2 two step to music with an instrumental on one side & a Ray Taylor vocal on the other.

CAROLINA IN THE MORNING

BLUE RIBBON 1016

Choreography by Bob & Lina Berka

A P-2 +2 (strolling vine & fishtail) two step to good music—flip side cued by Bob.

ONE LOVE

ROPER 400

Choreography by Dick & Shirley Whyman

A good P-3+2 (diamond turn & chg dir) waltz to pretty One Love music.

Our thanks to Reeves Records for providing the records for this review!



Don Williamson

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NOTES

FROM A

by
Mac McCullar

VETERAN CALLER

As I talk to callers and club officers throughout the country, one of the expressed big concerns is the high cost of putting on a dance, special event or class.

All of us know that hall rent in much of the country has spiraled upward almost out of sight. With schools and other public facilities becoming less available, this increase in expense must be tacked onto the admission costs, or donations as some call it, and may exceed an acceptable dance fee if we are not careful in our planning to control costs. In my square dance formative years the cost to attend a class or club dance was very small which was attractive to the average couple with a family. This of course was due to low or no rent, and small "caller fees."

The local callers or teacher fees have not increased as much as compared to the full time traveling, or as some say, "out of town" caller. Full-time callers earn their living doing just that. So with the cost of living and travel having gone up they must ask for larger fees. If s/he is very popular and can draw large crowds on a given night they deserve to be well compensated for their skill and popularity, but wait, we can't

empty the trough. Something must be left for the club to use for their expenses, and how about the classes? I know many full-time callers are acutely aware and in sympathy with these problems. But there again, it's not one hundred percent.

The local or club caller has traditionally been low paid, but then he is loved by all his club members—well, almost all. But in many cases s/he is pushed aside for out of town guest callers. S/he should be well compensated for his calling and teaching. Just ask most traveling callers and they will tell you that the local club caller is the backbone of square dancing. Some traveling callers say it without being asked. I know many local club callers who have taught classes, and/or called for clubs in bad times without compensation, and paying their expenses to do so. This is for love of our recreation.

I guess if we were to have large classes and greater club dance attendance many of our high cost problems would be solved.

Have a great year. Have you forgotten to slide, slide, slide? 🎲

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3/4 Tag The Line
Acey Deucey
All 8 Spin The Top
Chase Right
Coordinate

Crossfire
Cut The Diamond
Diamond Circulate
Dixie Grand
Explode The Wave
Explode & (Anything)
(from waves only)

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

Load The Boat
Partner Tag
Peel Off
Peel The Top

Ping Pong Circulate
Relay The Deucey
Remake The Thar
Single Circle To A Wave
Spin Chain The Gears

Spin Chain And
Exchange The Gears
Teacup Chain
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DATELINE

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

If you would like to list a festival, convention or other special dance (two days or longer) in a future issue, please contact the ASD office, or send us a flyer with information of the event.

Please be sure to include a contact person.

1996

MARCH

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

0301-INDIANA-Spring Extravaganza, March 1 & 2, Hamilton Southeastern Jr. High School, 12001 Olio Rd., Fishers, IN. Callers T. Oxendine, D. Dougherty-Lottie, J. Story, L. Letson; Cuers J & C Smith, N & D Baldwin. For info. contact Jim & Lue, (317)896-3138 or David & Patty Woods, (317)734-1597.

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

0308-MISSISSIPPI-41st Annual Sweetheart Festival, March 8 & 9, Wahabi Shrine Temple, I-55 South Exit 88—Elton Rd., Jackson, MS. Caller M. Bramlett; Cuers W. Boykin & L. Hooper. For info.. write or call Festival Chairs Ryan & Lanell Grayson, 407 South First St., Rolling Fork, MS 39159; PH: (601)8730-4517 or Co-Chairs Steve & Joyce Cook, 305 Bremer Dr., Brandon, MS 39042.

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

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

0315-ARIZONA-49th Valley of the Sun, State Sq. & RD Festival, March 15 & 16, Mesa Centennial Hall. Contact Corrinne Fletecer, (602)277-6094 or PO Box 23592, Phoenix, AZ 85064.

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

0315-CALIFORNIA-Redding S/D Jamboree, March 15 & 16, Shasta District Fairgrounds, Anderson, 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, Atwood Lake Resort, Dellroy, OH. With D&B Stuthard, S&S Dunn, D&G Blaskis. Sqs., Rnds., CW. Contact Barb Stuthard, 6585 Creon Dr., Reynoldsburg, OH 43068; PH: (614)755-9585.

0315-VERMONT-Maple Sugar Dance Festival, March 15 & 16, 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 Assoc. 27th Annual Convention, March 22 & 23, Lake Charles, LA. Contact Gen. Chairs Ken & Colleen Jordan, (318)478-7307.

0322-OHIO-Honeymoon S/D Weekend, March 22,23 & 24, Blue Ash Hotel & Conference Center, Cincinnati, OH. The Red Boot Boys, D.Roasa, C.Marlow, R.Shorts. Sqs., Rnds., CW. Contact Janet Marlow, PO Box 13769, Columbus, OH 43213; PH: (614)868-9828; FAX: (614)868-8995.

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

APRIL

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



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0412-ARKANSAS-4th Annual Jamboree USA, April 12,13 & 14, Pine Bluff Convention Center, Pine Bluff, AR. Callers W.Driver, M.Flippo, J.Haag, L.Letson, T.Oxendine, G.Shoemake, J.Story; Cuers B&MBuck, B&B Lincoln. For info.. contact Wayne & Shari Parsons, PO Box 2324, Oklahoma City, OK; PH: (405)721-5811 or Skeeter Bonner, 500 Buckboard Ln., Midwest City, OK 73130; PH: (405)769-6868.

0412-CALIFORNIA-Spring Jamboree, April 12,13 & 14, Grape Festival Grounds, Lodi, CA. Callers & cuers to be announced. Contact John & Faye Connelly, (209)368-8584.

0412-NEW YORK-Central New York Sq. & RD Assoc. 34th Annual Festival, April 12 & 13, Clinton Central School, Chenango Ave., Clinton, NY. Callers K.Ritucci, T.Crawford, M.Callahan, J.Saunders, J.DeVaul; Cuers M&M Thone, J.Yakimowski. For info. contact Kathy & Karl Warren, 111 Heritage Acres, Utica, NY 13502; PH: (315)733-8542.

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0414-**GEORGIA**-It's the Bob & Jerry Show, A Week w/Traditional Sq. & Contra Dancing, April 14-19, Copecrest—a S/D Resort, Dillard, GA. With Bob Howell & Jerry Helt. For info. contact Copecrest, PO Box 129, Dillard, GA 30537; PH: (706)746-2134.

0418-**SOUTH CAROLINA**-20th Anniversary Myrtle Beach Ball, April 18, 19 & 20, Convention Center, Myrtle Beach, SC. Callers R.Oxendine, J.Story, D.McMillan; Cuers J&G Whetsell. For info. contact Barbara Harrelson, 1604 Grays Inn Rd., Columbia, SC 29210; PH: (803)731-4885; FAX: (803)750-7222.

0419-**CALIFORNIA**—"Ocean Commotion" State S/D Convention, April 19, 20 & 21, Community Concourse, Second & 'B' Streets, San Diego, CA. Various callers. Contact John & Wanda Oliver, 6992 Glidden St., San Diego, CA 92111.

0419-**INDIANA**-Potawatomi Inn Dance Weekend (Plus), April 19, 20 & 21, located on I-69, 1/2 mile south of Indiana Turnpike (I-90) in Pokagon State Park, near Angola, IN. 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, 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, Helen, GA. Callers S.Lowe, J.Single; Cuers by the Rodens. Contact Route 4, Box 4935, Clarkesville, GA 30523; PH: (706)-754-4098.

0426-**GEORGIA**-Atlanta Spring Festival, April 26 & 27, Gwinnett Culture & Civic Center, north of Atlanta on I-85 at exit 42, GA. Callers L.Letson, D.Dougherty; Cuers C&A Brownrigg. Contact Lee Conine, 1469 Dwayne Court, Lithonia, GA 30058.

0426-**LOUISIANA**-Friends Who Go Places, April 26 & 27, LSU-S University Center Ballroom, Shreveport, LA. Callers T.Oxendine, J.Story; Cuers B&M Buck. Contact Nasser & Shirley Shukayr, 2509 Sundsvall Ct., Shreveport, LA 71118; PH: (318)687-7512.

0426-**NORTH CAROLINA**-1996 Dogwood Festival, April 26 & 27, Fontana Village, NC. Featuring H.Cole, J.Fioretti, S.Packer, C.Hubble, B.Scott, D.Shinham. For info. call (800)57 DANC 1.

MAY

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

0503-**HAWAII**-Hawaii Annual Maui No Ka Oi Festival, May 3, 4 & 5, Upcountry Rec. Center, Pukalani, Maui, HI. Caller B.Peters; Cuer F.Loveless. Contact Steven Strong, 910 Wainee St., Lahaina, HI 96761-1622; PH: (808)661-7400 or (808)661-0414.

0510-**CANADA**-35th International Sq. & RD Convention, May 10 & 11, McMaster University, Hamilton, Ontario, Canada. Callers L.Greenwood, J.Lee, J.Marshall, T.Marriner, A.Springer, J.Uebelacker; Cuers R&S Anderson. Contact Louise Johnson, 51 Glynn Rd., Ajax, Ontario, Canada; L1S 2C5.

0517-**KENTUCKY**-36th Derby City Festival, May 17 & 18, Kentucky Fair & Exposition Centers in Louisville, KY. Callers T.Oxendine, D.Dougherty-Lottie, S.Kopman. Cuers C&B Jobe, plus KSDA callers & cuers. Contact Otis & Julie Carey, PO Box 124, Ekron, KY 40117; PH: (502)828-2512.

0517-**NORTH CAROLINA**-7th State Convention, May 17 & 18, Charlotte Convention Center, NC. Numerous callers & cuers. Contact Ralph Komegay, Wilmington, NC; (910)392-1789.

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

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

JUNE

0614-**COLORADO**-42nd Annual Colorado State S/D Festival, June 14 & 15, Holiday Inn D.I.A., 15500 E. 40th Ave., Denver, CO. Callers D.Nordbye, J.Saltel; Cuers D&T Vogt. Contact Sam & Linda Margheim, 11200 E. 22nd Ave., Aurora, CO 80010; PH: (303)344-5190 or (303)0758.

0620-**VIRGINIA**-30th National Advanced & Challenge S/D Convention, June 20,21 & 22, Pavilion Convention Center, Virginia Beach, VA. Numerous callers & cuers. Contact Ed & Marilyn Foote, 140 McCandless Dr., Wexford, PA 15090.

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

JULY

0712-**OREGON**-Coastal Fan-Ta-Sea, Summer Festival, July 12,13 & 14, Tillamook County Fairgrounds, Tillamook, OR. For info.. call Nancy Morrissey, (503)563-5361.

0718-**MARYLAND**-33rd Star Spangled Banner Festival, July 18,19 & 20, Marriott's Hunt Valley Inn, Hunt Valley, MD. For info. call Festival Directors Stan & Jean, (410)465-0185 or Registrars Dennis & Ruth Upright, (410)465-8163.

0718-**CANADA**-10th Canadian National, July 18,19 & 20, Edmonton Convention Center, Edmonton, Alberta, Canada. Contact Registration Convention '96, c/o Allan & Norma Serra, Main PO Box 502, Edmonton, Alberta T5J 2K1; PH:(403)466-3564.

0729-**LOUISIANA**-Fifth U.S. Handicapable S/D Convention, July 19 & 20, Fairmont Hotel, New Orleans, LA. Contact Convention Vice Chair. Dorothy LeDuc, 6424 Middle Ring Ct., Mobile, AL 36608; PH: (334)343-9794.

0726-**CALIFORNIA**-Eleventh Annual San Diego Contra Dance Weekend, July 26,27 & 28, University of San Diego, San Diego, CA. Contra, quadrille, English country, folk & round dances, plus special events & after-parties. Staff: D.Armstrong, P&M Moore, G&F Nickerson. Contact Paul or Mary Moore, PO 897, Running Springs, CA 92382; PH: (909)867-5336.

AUGUST

0805-**CANADA**-43rd Annual B.C. S/D Jamboree, August 5-10, Penticton, British Columbia, Canada. For info. write Otto Jani, PO Box 66, Penticton, B.C. V2A 6J9; PH: (604)497-6488 or (604)492-8081.

0816-**TENNESSEE**-22nd Tennessee State Convention, August 16 & 17, Gatlinburg, Tennessee Convention Center, TN. Various Tennessee callers & cuers. Contact Bill Shepard, PO Box 128213, Nashville, TN 37212; PH: (615)367-0796.

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

SEPTEMBER

0920-**NORTH CAROLINA**-The Lost Weekend Festival, Sept. 20,21 & 22, Fontana Village, NC. Featuring B.Christian, J.Gaskins, D.Gaskins, D.Shinham. For info. call (800) 57 DANC 1.

0927-**ENGLAND**-British National Sq. & RD Convention, Sept. 27,28 & 29, Basingstoke, Hampshire, England. MS thru A2, Rnds to Ph III. For details & booking forms contact British Convention '96, 2 Crossbridge Cottages, Thornborough Rd., Thornton, Buckingham MK 17 0HE; PH: 44 1280 816940.

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1101-**INDIANA**- Potawatomi Inn Dance Weekend (Plus), November 1,2 & 3, located on I-69, 1/2 mile south of Indiana Turnpike (I-90) in Pokagon State Park, near Angola, IN. Callers C.Whitaker, B.Peterson; Cuers the Chesneys. Contact Bill Peterson, 30230 Oakview, Livonia, MI 48154; PH: (313)425-8447.

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