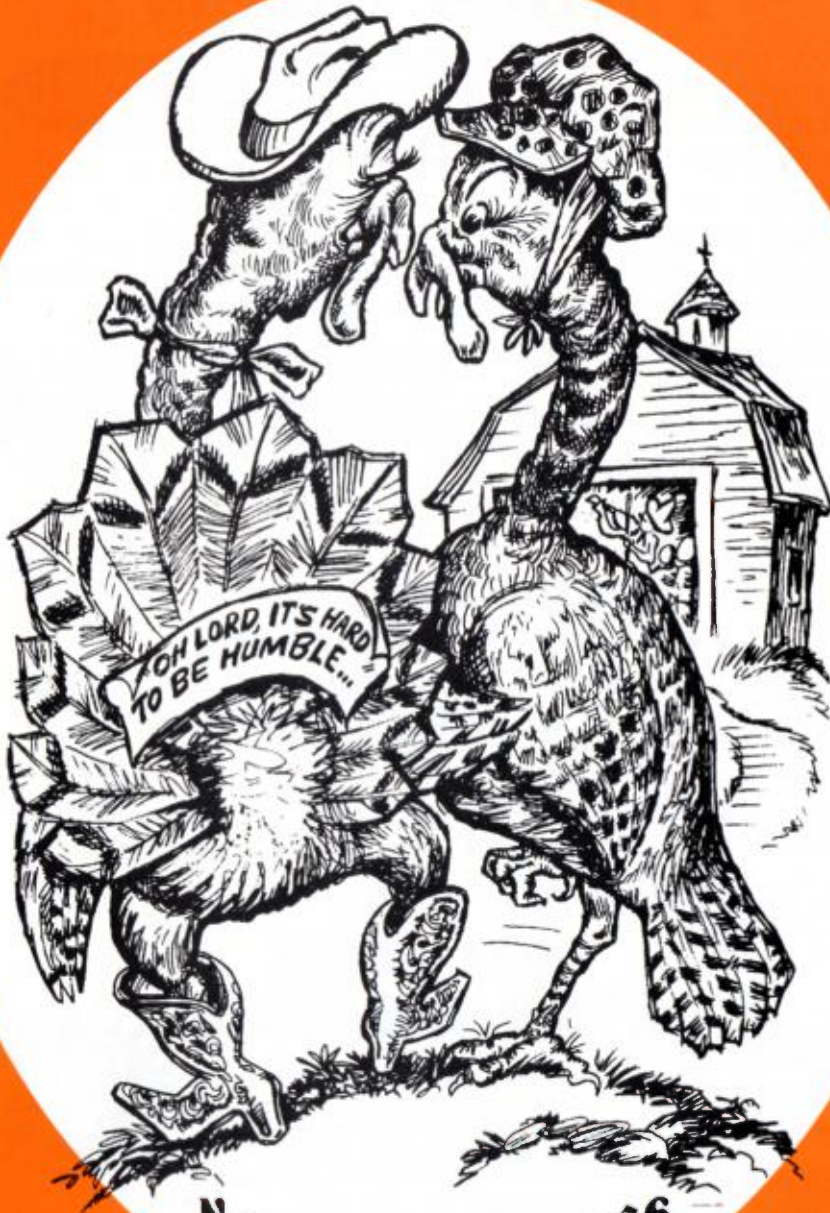


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NOVEMBER 1996

AMERICAN SQUARE DANCE



VOLUME 51, No 11
November 1996



THE INTERNATIONAL MAGAZINE
WITH THE SWINGING LINES

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Publishers and Editors

Jon & Susan Sanborn
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Bill & Bobbie Davis

Record Reviewers

Frank & Phyl Lehnert **Tom Dillander**

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BY-LINE

November starts a wonderful series—*A History of Square Dancing*—introduced by Bob Osgood with *A Look at the Past*, which sets the scene for this series originally published in Sets In Order in 1972. We thank *The*

American Square Dance Society for letting us share it with you.

"Go For The Magic" and take advantage of the handy *Clip & Save Quick Reference*, which provides a list of sources of information for the 46th NSDC, June 25-28, 1997.

Find out what "Dog Swapping" is in this month's *Dandy Idea*, and for some more great ideas, be sure to take in *Hemline*—you'll be surprised at what Phyllis Murgage can get your old sewing machine to do.

Speaking of stitches, Bob Osgood will keep you in them as he shares some of the old-time rhyming patter that was popular in the '40s, along with a touching story of caller Ray Shaw. You'll snicker with empathy when reading *Calling Tips*, and will be reminded of what the Thanksgiving season is all about as you read what Mac McCullar, *Notes From A Veteran Caller*, and Roger Owings, *My Thanksgiving Thanks*, has to be thankful for.

And if you've ever wondered how *Sadie Hawkins' Day* first started, don't miss the article by the same title—it's good for your laugh of the day.

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Editor's NOTEBOOK

by Jon Sanborn



I wonder how many of you dancers remember your very first year in square dancing? Was the experience a happy one or did you feel a little intimidated by the older more experienced dancers? I certainly can remember how the more experienced dancers made all the decisions and rejected any new ideas by newer dancers. We were taken into the club as members only to find out we had no real say in any of the decisions being made, supposedly for the good of everyone in the club. It seemed like it took a couple of beginner classes after we graduated before we were even able to get any input into the meetings.

I would like for each dancer to think back about their newly graduated days in the clubs they joined and decide how it was for them. When your club starts to discuss something, do the oldest members of the club jump up and shout the loudest, or does everyone have a chance to speak their piece? Have you ever thought it was no use to have your say if a more experienced dancer spoke first? Did it intimidate you in any way and make you feel like you were just one of the gang and didn't really have anything to say? And if you did, no one would listen to you? Many times the more experienced dancers think their old and tired ways are best.

Often that is true, but sometimes there is room for change if it is going to be for the benefit of the whole club. Eventually we have to try new ways in order to improve the whole of the club.

I wonder how many of the experienced dancers can read this and relate to this situation? It stands to reason that if you stand up and scare the new dancers into voting for your idea it really isn't a fair way nor is it a democratic way. We are constantly getting new people into the activity and frequently we get people who have very creative new ideas for promoting the activity. Surely, we can use some new blood and new suggestions. The very life of square dancing depends on new blood and new ideas to give the activity a boost. Let us give everyone a chance to express their views and start using those new ideas? Our activity needs them if we are going to survive while going into the 21st century. ✓



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Ask Dave

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

Dear Dave,

We have a "new caller" who insists he cannot afford to purchase his BMI ASCAP license and insurance. He comes to dances with his records and asks to call, giving the contracted caller a break. I don't want our club to get in trouble. What can we do?

Concerned in Ohio

Wow! What incredible audacity! Firstly, all callers and cuers must be properly licensed by ASCAP and BMI. It is the club's responsibility to ensure the contracted caller and cuer are properly licensed. Otherwise, the club IS responsible and must pay the appropriate fees, (which will not enjoy the group discount). If the caller/cuer in question chooses not to acquire the proper license, they cannot call your dance. Period! The fine for non-compliance is quite high, usually in the thousands of dollars. Club officers, you must be adamant about this. CALLERLAB negotiated the group rate with ASCAP and BMI in order to relieve the clubs of the responsibility of paying the fees themselves.

Secondly, carrying records into a dance expecting to be allowed to call is the height of bad manners for callers. If the "caller" refuses to purchase a proper ASCAP/BMI license, he/she is NOT a caller and should not expect to be treated as such either. The nerve of some people.

I'm new to the Internet and have heard about E-mail lists for callers and dancers. How can I get involved in these message exchanges?

Brent Mawdsley
Vancouver, BC, Canada

Hello Brent,
Glad you asked. The easiest way to enjoy the email lists is by visiting Rob French's web site

at <http://suif.stanford.edu/~rfrench/wsd/> and look under resources, where you'll find mailing lists and news groups. Have fun!

Dear Dave,

As a newer caller, I am finding it difficult to find a regular club to call for. Many seasoned callers have two to five clubs and most clubs usually go with the seasoned callers stating they draw a larger crowd. How can we as professionals change the system so as to encourage the newer callers?

Jim Clark
Portland, Oregon

Well Jim, I'm not so certain the system needs changing. Everyone starts out at the bottom and works their way up. Hopefully, the other callers in your area allow you to do guest tips at their dances that I assume you've been attending. If the "seasoned" callers have forgotten they themselves were new once, then you'll have to try another approach. You need to start traveling to different dances, purely with the hopes of being "put up" to call a tip. Go everywhere! You won't get booked if you aren't heard and if John Doe won't let you call, don't waste your time going to his/her dance. There are too many clubs out there and that "seasoned" veteran can't be everywhere at the same time. Hang in there, and one booking at a time, you'll make it.

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



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Sadie Hawkins' Day



Sadie Hawkins' Day is a day of celebration held in the Southern Mountain States of the U.S.A. in honor of the ugliest woman ever born. There is no specific day known as Sadie Hawkins' Day, instead each community establishes its own day of celebration, usually during the months of October or November.

Sadie Hawkins was the daughter of a poor farmer in the Smokey Mountains. It was her poor luck that she was born with a face ugly enough to scare a pig. As Sadie grew older,

she wanted to be able to marry and have a family of her own.

However, in this wish she was unfortunate, because there were far more girls than boys in the mountains.

After much thought and talking with other girls who wanted husbands, she went to the governor with her story, and the governor, being a kind man, passed this law: Be it known that as there are more she's than he's in these hills, it is hereby decreed that one day per year, after Harvest, from sunrise



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to sunset, all single men of 12 years of age or more, are bound by law to wed the first woman who catches him."

As it happened, Sadie Hawkins got her man, as did many of the other girls of the mountains, and since then, there is one day per year that all mountain men try to hide or

run in fear to escape the clutch of the mountain maids and "Marrying Sam."

(Marrying Sam is the man who sells wedding certificates. Li'l Abner was caught by Sadie, in spite of he wanted Daisy May who was much prettier. Daisy May, however, took off with a "Stranger".)

—EAASDC Bulletin, Jan. 1995 ✓

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CORRECTIONS and APOLOGIES



Dear ASD,

Thank you for publishing my article on our radio advertising benefit dance (Oct., People/Events, p. 28). One error I would like corrected was in the list of callers who donated their time. Following the name of Phil Farmer, you list Gina "Farmer." This should be Gina Darcy.

Thank you,

John Nash, Valley Trailers

E-mail: valley.trailers@juno.com

Editor's note: We apologize for the error. By the way, you did a wonderful job setting up your home page on the Internet—it's great! ✓

My Thanksgiving Thanks

By Roger Owings

Foremost, for all the love and friendship of many square dancers over the years.

For this special American holiday itself that has been set aside for giving thanks.

For material abundance, not especially in dollars, but in wealth of spirit that allows us to be grateful for many small things.

For the dreams of opportunity, for the variety of life that permits us the personal choice of anticipation.

For the voice of a friend on the phone that says, "We know that you may be alone this Thanksgiving, and we would love to have you over to share dinner with us..."

For the human dignity and generosity as expressed by an old woman, living in a shanty, clearly lacking the good things of life, who when asked, "What would you do if someone came along and gave you money?" The old woman thought for a moment and

then replied, "I guess I would share it with the poor next-door neighbor."

For the long Fall days filled with beautiful colors spreading before our eyes and for the air that had that tinge of icy breath that reminds us of pleasures yet to come.

For the laughter of a family gathered together at mealtime; or just two friends, comfortable together in silence, without the need for improvised conversation; for the faith and courage that allows mankind to meet the experiences of life, both good and difficult.

For the life we enjoy that brings us rhythm and gladness; the singing and dancing that aids in dispelling our moments of doubt and despair; for the everlasting ability to look beyond ourselves and to consider the well-being of others in need.

For the freedom we so cherish and for the knowledge that, as the old Philosopher said, "When you pray, it is better to ask for what you want rather than what you deserve."

*Pen-Del Fed-
Fax*

Oct./Nov. 1996





THE COUNTRY LINE by jim and jean cholmondeley

This month's Line Dance was submitted by Ron Black, North Hollywood, California. We are finding more and more callers/cuers writing Line Dances. This is great because we can always use more material in the CW World. Saying this, I would like to suggest that they join the National Teachers Association for CW Dance. They have published format and terminology guidelines for writing dances. This makes it very easy for all teachers to understand what the author is trying to convey. Although the Round Dance program has some like terms, many are in conflict, i.e., CW Two Step and RD Two Step are completely different.

In addition, I would VERY strongly suggest that anyone who is thinking of writing a Line Dance, take a Line Dance class from a qualified teacher. Trying to write a dance or teach Line/CW dancing is like someone who is not a dancer learning to call. It has been done in the past, in some exceptional cases, but it is not the norm.

COWBOY CHARLSTON by Ron Black

DESCRIPTION: 4 Wall Dance

DIFFICULTY: Beginner

SUGGESTED MUSIC: *Tulsa Time* by Don Williams (MCA #53557)

NOTE: Dance finishes without music

COUNT CUES/DESCRIPTION

1-8 **CHARLSTON, CHARLSTON**
Step R Kick L, Step Back L, Touch
R to L,
Repeat-(Ends with weight on L)

17-24 **CHARLSTON, CHARLSTON**
Step R Kick L, Step Back L
Touch R
Repeat-(Ends with weight on L)

9-12 **POINT R, TOUCH, POINT R,
STEP**
Point R foot R, touch, next to L
Repeat, but end with Step on R

25-32 **TURNING VINE TO RIGHT,
VINE LEFT**
Step R to R, Cross L behind R,
Turn ½ on Right, Scuff L,
Step L to L, Cross R Behind L,
Step L to L, Touch R beside L

13-16 **POINT, CROSS, TURN ¼,
STEP**
Point L foot L, Cross L behind R,
Turn ¼ R stepping on R, Step L
foot Fwd

Repeat ✓

Dear Friends,

Thanks so much for sending the September *American Squaredance* magazine. I just over looked at the date—first time in years and years as you look back on our record. My health has been bad all year (back trouble) and I guess I just didn't realize the time.

Thanks again for not letting us miss a copy. We aren't dancing after 35 years, but still enjoy your magazine.

Bill & Jimmie Snider
Saraland, Alabama

Dear ASD Publisher,

I just looked at my expiration date on my magazine and was shocked to see that it expired in December of 1995. As a caller, I have not missed an issue since 1975, and have found great information in every issue.

I am enclosing a check to pay for my back issues and to carry my expiration date to December 1997. Thank you for having sent me nine months of issues that I had not paid for, without penalty. Thanks to a magazine of highest quality.

Sincerely,
Henry Horton,
Hillsboro, Oregon



Hi!

Thanks for sending me your fine publication over the last 12 months. The country western and line dancing articles especially interest me now, and the occasional one featuring square dancing to live music.

Keep it coming.

Best wishes,
Geoffrey Barnes
Palmerston North, New Zealand



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Dear Jon and Susan,

I would like to renew my subscription to *American Squaredance Magazine* for the upcoming year. I have enclosed my check and a copy of the mailing label from my current subscription.

Thanks, as always, for a great magazine.

Sincerely,
Charles & Sarah Pergrossi
Washington, D.C.

Dear Jon,

Please find enclosed cheque for renewal of my ASD subscription.

Thank you for all the pleasure I get from reading it.

Keep up the good work.

Yours faithfully,
Art Smith
Suffolk, England

Dear Jon and Susan,

Enclosed is payment for another year of your great *American Squaredance Magazine*. If only every square dancer would read all the fine articles, I am sure we would get more people back to square dancing. It sure would be great to get square dancing and round dancing on TNN. How pretty it would look to see people dancing in respectable clothes instead of short shorts and who knows what.

A little follow-up on the May issue of ASD, page 30; "Turkey Trotters Celebrate 45 Years." We had 259 people attend the banquet and 328 signed the guest book. The banquet was followed by a program. Chuck Moore, our 1996-97 club president was emcee. After a lot of reminiscing, the floor was cleared and ready for the biggest square dance the Turkey Trotters have had for many years. The first tip was estimated to be over 35 squares. We had many of our dancers from past years get out and dance with us during the evening. It was also a reunion of Turkey Trotters and many guests from other clubs. We can't hardly wait for our fiftieth in 2001.

In September four couples of our club were part of a two hour home talent musical—Corn Off The Cob IV titled Main Street Worthington 1920—a variety show with music, humor and a bit of history just for the fun of it. Our dancers were on twice with a complete change of square dance attire.

It was good exposure for square dancing. My wife and I didn't participate, we just watched. We are approaching 80 in a few months and

slowing down a bit. Several weeks ago we danced five different places in three days. You can read this is still our life.

Friends always,
Vernon & Grace Kay
Okebena, Minnesota

Editor's note: Dancing at five different places in three days is slowing down?!

Dear Sirs,

I have read several articles about why square dance is declining, and I had planned to write many times. Here is why I think we have less dancers, if any other dancers feel the same, let's hear from you.

In plain English, THE CALLERS ARE ALL CALLING TOO FAST! The new dancers just out of class, can't keep up and don't come back. The older dancers are getting older and have trouble keeping up also. There you have it, but ask any caller to slow it down, they just don't seem to know what that is.

When the national was in Milwaukee in 1979, Bob Osgood had a smooth dancing clinic which was just great! However, the callers should have been told to be there, not the dancers. I wrote to Bob after and told him that. We walked out of the smooth dancing clinic and into a hall right across from the clinic and the dancers were running, not doing any smooth dancing, that's for sure, and it's still that way.

My husband is 84 and I'm not too many years behind. We have been square dancing since the late '50s and getting your square dance magazine since 1961; we have really enjoyed it.

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Dancing Contra this month features a new dance by Don Ward recorded on the latest MacGregor Contra release #CMGR 304. "Corner, Corner" derives its name from the movements reuniting dancers with their corners twice in the opening movements of the dance.

Formation; Alternate-duple. Beginning with all the men in a line on the caller's right and their partner across from them in the opposite line, the 1st, 3rd, 5th, (every other) couples cross over (partner trade). Everyone is looking across at their partner with lines alternating gender along the line.

Music intro; Give the call for the first movement of A1

A1; CORNER DO SA DO, ALL THE WAY ROUND & STEP PAST (8)

Dancers do a back to back do sa do and step past their corner, passing right shoulders to face the next person up/down the line of the opposite gender.

SWING THE NEXT, end facing across (8)

At this point everyone has progressed up or down the line two places.

A2; PASS THRU & PARTNER TRADE (8)

In actuality a trail thru is a more accurate figure to use, however, since this figure is no longer taught, dancers can stop short of completing the partner trade so that they end up facing their original corner (the one you did the do sa do). From a completed partner trade where dancers are facing across, the next call is accurate.

Dancing Contra

with Don Ward



LEFT HAND LADY SWING (8) End the swing facing across the set. For orientation, this will put you on the opposite side of the set with your corner as a partner, facing across.

B1; MEN REVERSE THE FLUTTER WHEEL (8) Then in a continuation of the forward movement

HALF PROMENADE ACROSS (8) This places the men in the opposite line they started the reverse flutter wheel from, they now have their partner beside them.

B2; LADIES FLUTTERWHEEL (8) This puts the men and women on opposite sides of the set from their original starting positions.

Across **STAR THRU**, face as couples up or down the set. **PASS THRU** one you are facing to the next couple you meet.

This completes one sequence through the dance and everyone has moved one position along the line.

Music: "Its a Sin To Tell A Lie" played 9 times through on MacGregor CMGR 304, "Corner, Corner." ✓



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A Look at the Past

Bob Osgood
The American Square Dance Society

Starting this month and running a number of issues into the future, you're going to be treated to a rare bit of square dance history. The author, a true researcher of the activity, gathered this material for publication in *Sets in Order Magazine* back in 1972.

Because many of today's dancers were not in the swing of things a quarter century ago when these articles originally appeared, we thought you might enjoy reading about the early dancing days in America.

But first, a few notes about the author:

Ralph Page was born January 28, 1903, in Munsonville, New Hampshire. He called his first square dance December 5, 1930, and became a full-time professional caller in 1938. By the time WWII rolled around, he was well established as a successful caller and teacher. Calling squares at the New York World's Fair in 1939, he introduced the activity to thousands of visitors from around the world.

His square dance writings began in the 1930s, when a series of his articles appeared in *Yankee Magazine*. In 1937, he co-authored *The Country Dance Book*, a classic on New England dancing. Over the years he authored "A History Of Square Dancing" for *Reader's Digest*, a series on the "History of Square

Dancing" for *Sets In Order*, and a number of classic dance collections for various publishers. Ralph recorded for Disc Records and Folk Dancer Records and composed many square and round dance



Ralph Page

tunes. In 1949 he began publication of perhaps the most colorful of all square dance publications, *Northern Junket*.

In the years following the second World War, Ralph, along with his wife, Ada, did extensive traveling, appearing on many festivals and institute staffs in North America and overseas.

Recipient of many awards for his contributions to the world of dance, he received the Yankee Clipper Award, the Granite State Award for work in preserving traditional music and dance, and in 1961 he became a member of the Square Dane Hall of Fame. His portrait is on display at the Lloyd Shaw Archives Center in Albuquerque, New Mexico. In 1980 Ralph was presented with CALLERLAB's Milestone Award.

Ralph Page passed away February 23, 1985. He was a folklorist, historian and protector of the heritage dances of America.

A History of Square Dancing

By Ralph Page
Keene, New Hampshire



Presented with permission of
Sets In Order, The American Square Dance Society

Dancing in New England

THE VAST MAJORITY OF OUR EARLY SETTLERS came here from England, Scotland, Ireland or Wales. This was the time in history when all over Europe the English were known as "the dancing English." There is a legend that Queen Elizabeth I bestowed the office of Lord Chancellor on Sir Christopher Hatton, not for any superior knowledge of the law but because he wore green bows on his shoes and danced the Pavane to perfection. Country dances were the rage in England in the 17th century. The common people and bourgeois society of the country developed the country dance to its highest point in complexity.

John Playford set down and published all the country dances of England in a series of books entitled *The English Dancing Master-Plaine and Easy Rules for the Dancing of Country Dances, with the Tunes to Each Dance*. (Now there's a hisfaluting name for a book!) Since he was a bookseller and a musician of considerable ability, he found no difficulty in publishing them. Playford and his heirs published some seventeen editions of the book through the years 1650 to 1728. Obviously, the books attained great popularity. By the time of the last edition the authors had published some 900 country dances of varying degrees of difficulty. They explored all forms of crossover and interweaving with the numbers of participants varying from four to an indefinite number. Some-

times each couple in succession led through the figures, sometimes alternate couples, and occasionally, the whole group "for as many as will" performed the figures simultaneously.

These country dances were the ordinary, everyday dance of the country people performed, not merely on festal days, but whenever opportunity offered. The steps and figures, while many in number, were all relatively simple and easily learned, so that anyone of ordinary intelligence could easily qualify as a competent dancer. The basis of them all is that pairs of dancers meet and part, in procession or round a circle, under an arch or weaving in and out of a chain. One reads of how the early dances were brought to Court from the country villages; Playford merely added to these, and folk dances have been adapted to dance in ballrooms ever since.

Pleasure in Music

In "The Pageant of England" we read: "A great deal of pleasure, however, was found in music—England was still considered a very musical nation. Many noblemen kept professional musicians as members of the household and Aubrey says, with palpable nostalgia, that he can remember a time when each family had its own harper. There were still roving bands of musicians who were welcomed everywhere—strolling musicians and players were the equivalent of very in-

termittent wireless and television programs. Every educated person in the country was able to play one, sometimes two, or even more instruments. In the Stuart century the violin began to supersede the viol and soon nearly every village had its own fiddler, to say nothing of a company of hand-bell ringers, while most towns had their own bands or companies of musicians.

The English brought with them to America their love of dancing and music. No one will ever make me believe otherwise. Most of our early settlers were Puritans and it is high time that someone stood up and said something in their favor. Not all of them were pickle-faced kill-joys. Read Percy A. Shole's *The Puritans and Music in England and New England*, London, 1934, for overwhelming evidence of their love of music and dancing. He also lists and demolishes the statements of those who for so long have parroted the anti-Puritan satires as though they were history. His indubitable facts go against the venerable vulgar error which insists that they were all blue-nosed so-and-sos, who hated all fun and passed (untraceable) laws against music and dance. Bad

news travels faster and goes further than any other kind, and it is probably an incomplete reading of the antics of John, Increase and Cotton Mather that started it all. The high priest of Boston, the Reverend John Cotton, specifically approved of dancing—"yea, though mixt," though both Increase and Cotton preferred it "unmixt." In his *Cloud of Witnesses* the latter complains that he heard "not so much as one word from my English Nonconformists" against the Boston balls, where the dances were certainly not "unmixt."

It is also certain that Boston had its dancing schools in the last third of the seventeenth century. Unfortunately, these early day dancing masters seldom, if ever, advertised so that we only read about them when they got into trouble. Carl Bridenbaugh in his *Cities in the Wilderness* cites two. The first in 1672, was "put down," no explanation available. The second in 1681, was started by Monsieur Henri Sherlot, "a person of very insolent and ill fame, that raves and scoffs at Religion." He was ordered out of town, and soon after Increase Mather wrote his *Arrows Against Profane and Promiscuous*

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Dancing. He reissued it a little later in 1685, when another vagabond, Francis Stepney, chose Lecture Day for his classes and otherwise defied the ministry, then fled town one jump ahead of his creditors. It is not known who ran the dancing school in 1708, when Cotton Mather complained bitterly that parents were more concerned with it than with their children's souls. He was shocked again in 1711, when youngsters of his congregation held "a Frolick, a revealing Feast, and Ball"—and here was the real crime—on Christmas night. In 1712, George Brownell advertised dancing among the things that he taught. In 1714, Edward Enstone, organist at King's Chapel, advertised the same and by 1716 they were running rival advertisements in the Boston Newsletter. (Enstone won out and Brownell moved to New York.) Then there was a Mr. Gatchell, whose place was stoned on February 28, 1723, by young men who were "deny'd Admittance"; otherwise we should not know about him. He was followed by Ephrain Turner (father of William Turner, the musician) and Peter Pelham (step-father of Copley, the artist).

Newly appointed ministers of this era were giving "Ordination Balls." The earliest one yet traced was given by Reverend Timothy Edwards (father of the famous Jonathan) in 1694. I have often wondered how the idea ever started that all the New England clergy objected to dancing. The Puritans had justification for their approval. Dancing masters taught manners, and manners were a minor branch of morals. It was as simple as that. We may smile condescendingly at the idea of our Puritan forefathers devising moral reasons for something that is plain, ordinary fun; but if anybody has seen how square dancing improves the morale of underprivileged children as I have, he will know what the wise old Puritans also know.

On August 16, 1744, Dr. Alexander Hamilton noted about Boston's assemblies—"Assemblies of the gayer sort are frequent here; the gentlemen and ladies meeting almost every week at consorts of musick and balls. I was present at two or three such and saw as fine a ring of ladies, as good dancing, and heard musick as elegant as I had been witness to anywhere...I saw not one prude while I was here."

Obviously these dancers that Dr. Hamilton writes about had been taught the dances by excellent dancing masters. Thus,

this early in the history of dancing in America we can see the beginning of the importance of these old time dancing masters. What were the dances that they taught in these early days? Almost certainly the majority of them were country dances, with an occasional dance in square formation, with once in a while a dance performed in a big circle.

Even a cursory study of the successive editions of Playford shows the development and triumph of the country dance, or longways as the English soon began to call them, until it had virtually ousted all other advances. The first edition of 1651, contained thirty-eight longways "for as many as will" and forty-one for a limited number of couples. The dancers did not always progress down the line. There are also fourteen circle dances, three done in a square formation, and one for a single line. In the final editions of 1721 and 1728, 904 of the 918 dances are longways; there are only two danced in a square formation. The country dance thus had become *the* dance of both high and low society. They were exported to France at the end of the seventeenth century, where they found instant favor and were known as the *contredanse Anglaise*. The French dancing masters subjected them to certain small modifications, and one particular form of the country dance became known as *Quadrille*. As may be imagined from the name, the Quadrille was a square dance. The music for it had five movements or figures in different time signs. But we are digressing a bit and getting ahead of ourselves.

Unfortunately, for present day historians, none of these old-time dancing masters kept a written record of the dances taught nor, worse yet, how the figures were actually

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danced. At least none of their records have been found. It was not until the late 1700s that they began to publish their dances in booklet form. But since, without exception, each and every one of them was proud of his craft and skill, we may rest assured that they were familiar with the Playford books and some certainly of the books by Thomas Preston, who published in London annually from 1786 to 1801 a set of dances entitled *Twenty-four Country Dances of the Year*; perhaps some of the "Apted" books published by Charles and Samuel Thompson, of St. Paul's Churchyard, who issued every year a collection of twenty-four dances "as they are performed at Court, Bath and all Publick Assemblies." There is a possibility too, of their having at least a passing acquaintance of the works of Walsh, Pippard and Waylett.

Colorful Titles

Some of the popular country dances of that era were: "Maiden Lane" (1650); "The Old Mole" (1650); "Dargason" (1652); "Jacob Hall's Jig" (1695); "The Geud Man of Ballangigh" (1698); "Childgrove" (1701); "The Black Nag" (1670); and the big circle dance "Selenger's Round" (1670); also the round for eight "Newcastle" (1650); a square

for eight "Chelsea Reach" (1665) and a square for eight "Hudson House" (1665) whose first figure is step for step the "Grand Square" of modern-day square dancing. It is not beyond the realm of possibility that some, if not all, of these dances were among those taught at dancing schools of the middle eighteenth century.

Cecil Sharp writes in his introduction to Volume II of *The English Dance Book*, London 1911, "In the seventeenth century it was customary to set several short figures to a single strain of the tune instead of one or, at the most, two longer figures as afterward became the practice. This, while it increased the difficulty of the dance, made the use of elaborate steps impracticable. It added, however, to the brightness and briskness of the dance, and it is in this respect, no doubt, that the seventeenth century Country Dance differs most from that of later days."

In the 1700s you arrived and left the ballroom to the strains of the Minuet. Originally a French dance, the old-time French dancing masters had made it so complicated that it was said to take nearly two years to learn to dance it correctly—with a fat fee to the teacher, of course! In this country, simpler

forms were developed and it became *the* couple dance of the century. For nearly a hundred years every ball opened and closed with the Minuet, and it had a great impact upon the dances of that era. To this day, whenever dances of the eighteenth century are mentioned, one immediately calls to mind the Minuet with all of its bowing and hand turns. Other couple dances most certainly taught in early New England were: the Gaillarde, the Allemande (no relation to our "allemande left!"), the Branle, and in later days no doubt, a Polonaise.

In 1713, a ball was given by the Royal Governor in Boston at which all the light-heeled and lighthearted Bostonians of the governor's set danced until three in the morning. As balls and routs (another name for them) began at six in the afternoon, this gave long dancing hours. In 1716, an adver-

tisement in the *Boston News-Letter* informs us of lessons in "all sorts of fine works, as Featherwork, Filigre, and Painting on Glass... and Dancing cheaper than ever, was taught in Boston."

On the eve of the Revolution there were two assemblies in Boston, one for those with Tory learnings, the other, the Liberty Assembly. The letters of a young lady loyalist declare that the former was reputed to be the best in America. There are frequent references in the diary of John Rowe, friend of John Adams, to brilliant balls and very good dancing.

There's more to come in future issues on the History of Square Dancing. Next month Ralph Page takes us back to the Revolutionary Era as he describes the fancy balls of the day. ✓



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- Partner Tag

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- 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
- Track II
- Trade The Wave
- Triple Scoot

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ORCHESTRATE

From facing lines: Ends Circulate 1 1/2, Single Circle to a wave, center couples Circle left 3/4. End in facing lines.



MAINSTREAM EMPHASIS CALL — PEEL OFF

Larry Davenport, Chairman of the Plus Committee, is pleased to announce that **PEEL OFF** has been selected as the Plus Emphasis Call for the period November 1, 1996, to March 1, 1997.

Standard starting formation: Completed Double Pass Thru; Arrangement: "O" (Normal couples); Comment: **PEEL OFF** is not called with any regularity and no variation is considered safe. Most often called from "O" Completed Double Pass Thru.

Definition: Starting formation – one couple following another, Box Circulate or Z Formation. Each lead dancer turns away from the center of the starting formation, walks in a semi-circle and steps forward to become an end dancer of the new line. Meanwhile, each trailing dancer steps forward and does a U-Turn Back, turning away from the center of the starting formation to become the center dancer of the new line. From one couple following another, the ending formation is a line of four; from a Z, the ending formation is a Two-Faced Line; from a Box Circulate, dancers may have to take one step forward to adjust to a Two-Faced Line.

Styling: Arms should be held in natural dance position and ready to assume appropriate position for the next call. It is important that lead dancers move slightly forward before starting the "peeling" motion.

Be sure to check out the cartoon on the back page. Reminds me of when I was learning to dance.

Our class did this to our caller, Jeanne Briscoe.



by
Ed Foote



This is the last in a series of articles on the six basic skills needed to dance successfully at Advanced and C-1. The 6th skill is **RECOVERY**.

There are two aspects to Recovery: (1) getting yourself out of trouble when lost and (2) helping others who are lost.

Recovering yourself. If you become lost it is important to the success of the square that you work toward getting yourself recovered. People who just give up and start to square back up without attempting to recover are not viewed favorably by others in the square.

If you do become lost, do not turn around. Help will usually come from behind you rather than from the front, so if you turn around and face someone directly it will be much more difficult for them to help you.

Instead, turn your head in all directions to see if you can find the open spot where you belong. If you can, fine. If you have no idea where to go, just stay in place and wait

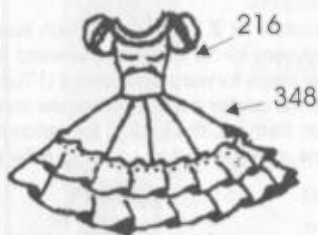
for someone to help you. Do not wander around!

Also, it is vital not to try and do calls or parts of calls which you have missed, because you will never catch up. Instead, listen to what the caller is saying and pick it up at that point. This is the sign of a good dancer.

Helping others. If someone is lost, do not speak to them. It will prevent both of you from hearing the caller. Instead, point to where the person should go, or spin your hand if they should turn around.

As was mentioned last month, always keep your head turned toward the center of the set as you dance. This will let you see the big picture and enable you to instantly know where to direct someone who is lost.

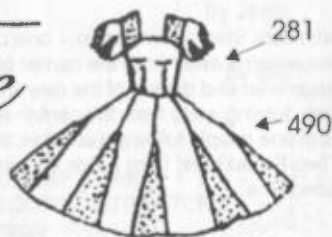
Remember, when weak dancers make mistakes, all they can do is square back up. Good dancers may make mistakes, but they usually can recover from them and help others recover also. ✓



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BILL & BOBBIE DAVIS

The current prevailing philosophy seems to be that square dancing is in big trouble, and someone needs to do something about it. We wonder how many of the "Prophets of Doom" have actually sat down and reasoned through a process for effecting the solutions to the problem. Notice the plural "solutions" and "problems."

We read many letters/articles that propose a solution to a perceived problem. Most of these writers don't seem to recognize that there may be others with differing views who are just as sincere in their devotion to square dancing. Most of the commentaries we read and hear seem to be saying, "I have the answer—and if you disagree, you are obviously not as genuinely interested in the welfare of square dancing as I am."

Let's begin by assuming that everyone's motives are pure and allow for some tunnel vision in even the most broadminded. We also believe that there could be a grain of truth in each of the most conflicting views of what needs to be done.

Now what is your responsibility in saving square dancing? **DO SOMETHING!** It isn't enough to just bemoan our fate or complain about what is or is not happening. Do some in-depth thinking about the whole picture, not just your section.

If you are a caller, take an active part in CALLERLAB or ACA or both. Don't just put

your name on the roster; actively participate in committee work. Answer all correspondence regarding committee work. Make the effort to organize your thinking and write down your analysis of new proposals, as well as an established policy that you think is effective or needs to be changed. Send these thoughts to the CALLERLAB home office for publication.

Don't stop there, however. Don't just propose a plan and wait for someone else to implement it. Keep plugging away. Don't take your ball and go home just because everyone doesn't instantly agree that you are the perfect quarterback with a brilliant game plan. Even Joe Montana started as a backup at Notre Dame and on the 49ers; and some of our most productive steps have taken years of constant effort resulting in one tiny step at a time.

If you are a dancer, don't let yourself fall into the trap of thinking that only callers are responsible for creating OR curing the ills of square dancing. This is your activity too; you are just as responsible for its condition as anyone else.

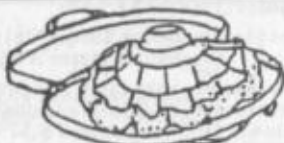
Do you need more members in your club? Unless you have the money and creativity to produce an all out media blitz with the appeal of, say, the NFL United Way commercials, the only way you are going to have an influx of members is through personal effort. Running a paragraph in the community events section of



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the local newspaper, flyers in the grocery store or on the office bulletin board, and public exhibitions of dancing may attract an occasional new dancer. However, the time-proven method of recruiting new dancers is through the one-on-one contact of an enthusiastic dancer talking to

a friend, acquaintance, or stranger about the joys of square dancing. Don't be overbearing, but don't give up with the first negative response. Everyone's situation changes with time.

Remember, anything worth having is worth working for. ✓



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CONTRA CORNERS

.....By Don Ward
Member of
American Callers Association
and CONTRALAB

Contra dancing on the West Coast continues to attract new participants in increasing numbers as the weather turns cooler and schedules return to a somewhat normal pace after summer vacations.

The Cow Counties Square Dance Association held their Annual Fall Festival in Victorville, California, with Contra dancing Friday afternoon and evening, Saturday morning and afternoon and Sunday morning. Art Harvey, Paul Moore and myself did the calling honors. This association is to be praised for their efforts in providing more than adequate dancing facilities each year for this part of the festival.

The California Dance Cooperative expands their dance calendar with the addition of a new dance in Sierra Madre, a community northeast of Los Angeles proper. The dance is held second Saturdays, 8 - 11 PM, at the Masonic Temple, 33 E. Sierra Madre Blvd. Rotating callers include Cris Miller, James Hutson and Susan Michaels.

Speaking of Susan Michaels, October 6 found her 100 miles up the coast at the Santa Barbara Country Dance Society Sunday night Contra dance. This is an event that many of us (I'm included) make the 200 mile round trip to dance on the fabulous sprung floor at the Carrillo Ballroom to some of the finest traditional callers and musicians, first, third and fifth Sunday evenings. Looking forward to December, Erik Hoffman, from the Bay Area will be the featured caller.

Another California event is the Old Time Dance in Irvine, about 30 miles southeast of Los Angeles. Presented by The Living Tradition, this dance features Contras, Squares and Circle dances to live music. The dance takes

place at the Irvine Youth Services Center, 14301 Yale Street the fourth Friday of each month. For more information call (714) 638-1466.

Across the country in Columbus, Ohio, The Big Scioto Barn Dance, meeting at the First Congregational Church, will be featuring callers Darlene Underwood on November 23, Ron Buchanan and Kathy Anderson December 7. This dance will be held at the Westgate Lodge #623, 2925 West Broad Street. For more information about these and other Ohio dances call (614) 291-0282.

The Philadelphia (PA) Thursday Night Contra Dance has a new location for their regular dances at the Glenside Memorial Hall, Waverly Rd. and Glenside Ave., Glenside. They dance from 8 to 11 PM with a beginners workshop at 7:30. For a complete listing of dances see their web page at <http://www.voicenet.com/~squeeze/phildance.html> or E-mail Bob Stein: squeeze@voicenet.com.

I just got word that The Cecil Sharp House has complete listings of all dances associated with the English Folk Dance and Song Society. Contra dances in England have had over 400 dancers in attendance. This information from the Rec. Folk Dancing news group. Perhaps one of our readers in the UK will give us some first hand accounts.

With the holidays just around the corner I suspect many news releases will fall farther behind making it impossible to include them in *American Squaredance Magazine*. Sooooo, make a little extra effort and I'll do mine to get them in the column.

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BY BOB HOWELL

EASY LEVEL

I finally found out who really wrote the Wheelbarrow Contra that I had written up in the May issue of *ASD Magazine*. I had credited it to Eddie Ramsey and Bob Osgood, but Jerry Helt was the choreographer of that one.

From San Francisco, California, Ken Croft and Elena de Zordo have written a solo dance with a Cha beat. They call it...

LOUISIANA SATURDAY NIGHT

Formation: A one-wall dance

Music: *Louisiana Saturday Night*, (Mel Daniel) Capitol 4983. Also, *Little Black Book*, (Jimmy Dean) Columbia Hall of Fame 13-33051

Routine: (Start with Left Foot Free)

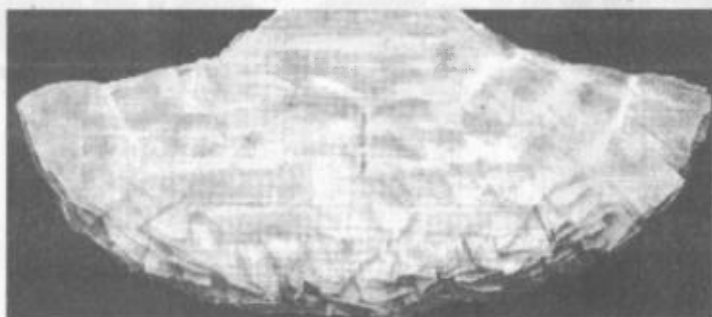
- | | | | | | | | |
|---|--|---|---|---|---|---|---|
| | | L | | R | L | R | L |
| 1 | (Basic Cha) | ROCK FORWARD, RECOVER, BACK/CLOSE, BACK | | | | | |
| | | R | L | R | L | R | |
| 2 | ROCK BACK, RECOVER, FORWARD/CLOSE, FORWARD | | | | | | |
| | | L | R | L | R | L | |
| 3 | CROSS ROCK, RECOVER, SIDE/CLOSE, SIDE | | | | | | |
| | | R | L | R | L | R | |
| 4 | CROSS ROCK, RECOVER, SIDE/CLOSE, SIDE | | | | | | |
| | | | | L | R | L | |
| 5 | (1/2 BASKETBALL TURN) | TURN 1/2 RIGHT, RECOVER, FORWARD/ | | | | | |
| | | R | L | | | | |
| | CLOSE, FORWARD | | | | | | |
| | | | | R | L | R | |
| 6 | (1/2 BASKETBALL TURN) | TURN 1/2 LEFT, RECOVER, FORWARD/ | | | | | |
| | | L | R | | | | |
| | CLOSE, FORWARD | | | | | | |
| | | L | R | L | R | L | |
| 7 | (Traveling Door) | ROCK SIDE, RECOVER, FRONT/SIDE, FRONT | | | | | |
| | | R | L | R | L | R | |
| 8 | ROCK SIDE, RECOVER, FRONT/SIDE, FRONT | | | | | | |



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Here is a simple routine for the Left Footer's One-step. A great quick-teach for a one-niter.

LEFT FOOTER'S ONE-STEP VARIATION

Formation: Double circle, partners facing LOD in semi-closed position; begin on man's left foot. Opposite footwork throughout.

Music: *Left Footer's One-step*, Grenn 17036 or Shaw 3315

Routine:

Counts:

- 1-8 Walk forward four steps; turn and face partner, moving in LOD step side, close, side, close.
- 9-16 Repeat counts 1-8
- 17-24 In closed position, man backing towards the center of the circle, walk four steps in, side, close, side, close.
- 25-32 In closed position, man walking forward towards the wall, walk four steps out, side, close, side, close.
- 33-40 With man walking backwards, moving in LOD with partner's left hip adjacent, walk four steps, turn to face and, still moving in LOD side, close, side, close.
- 41-48 With lady walking backwards, moving in LOD with partner's right hip adjacent, walk four steps, turn to face and, still moving in LOD, side, close, side, close.

- 49-54 With man walking backwards, moving in LOD with partner's left hip adjacent, walk four steps, turn to face and, still moving in LOD, side, close, side, close.
- 55-64 Turn as if lady was going to back up but drop hands, man walk four steps in LOD to a new partner, lady walk four steps in RLOD to a new partner, face in closed dance position and do a side, close, side, close moving in LOD.

JOHN HENRY SIMPLIFIED

Formation: Square

Music: *John Henry*, BigMac BM 176

Routine:

Counts: Any 32 bar standard opening.

Figure:

- 1-16 Head couples promenade halfway outside while the side couples right & left thru
- 17-32 All four ladies chain 3/4, then all eight circle left halfway
- 33-48 Allemande left corners, then swing new partners
- 29-64 All promenade to the gent's place.

Quite a while back, Dorothy Gornowich of Green Cove Springs, Florida, asked me if I could write a contra to one of her favorite songs, "It's A Small World." Well, this past spring while we were at Copecrest, I presented the following dance, much to Dottie's surprise, and it was well received by those in attendance. I used it again at the Kentucky Dance Foundation weekend in Elizabethtown, Kentucky, and at the National Square Dance Convention in San Antonio, and it made a hit. So here, for your enjoyment is...

DOTTIE'S DESIRE

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

Music: *It's A Small World*

Routine:

- A1 Corner do sa do
Actives do pa so (partner left), corner by the right
- A2 Partner left
Full turn around (courtesy turn), face down
- B1 Actives down the center in 2's (skirt skaters), below two
Separate (go out), come up around one
Right hand star with the couple above (original inactive couple)
- B2 Flair the star (men drop out), two ladies chain
Chain them back ✓

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DANDY IDEA

"Dog Swapping"

By Olivia T. Sipe
Tennessee

I would like to tell you about an article I read to help change your fabric inventory and sort of house clean your fabric stash.

It was about something called a "dog swapping." We tried to work it out to have one at the state convention in Knoxville, but the participants were too widely spread for it to work. However, we are all in fairly close proximity to each other and to other seamstresses, so it could be a lot of fun.

Here are the rules: Everyone brings as many whole pieces of fabric as she/he wishes to swap. (Scraps should be bagged and weighed. They make great swaps, too.) It only has to be held for a short time. A morning or afternoon will be fine. A dance night would be a great idea. It would be lots more fun if several clubs did one together. Think of the selection! Send out flyers describing what you want to do. Make phone calls to non-dancers who are sewers and invite them. That would be a great way to introduce them to square dancing for future class member contacts. Everyone participating is allowed to take as much yardage as they bring, or individuals may trade as they wish. You may want to have a minimum on yardage i.e., no piece smaller than 1 1/2 yards, 45 inches wide, or 1 yard, 60 inches wide. Unwanted "dogs" could go to a shelter or other charity; girls' clubs and retirement homes always need things for crafts and other uses. If one doesn't go home with any "new" fabric, look at all the space you have made in your sewing closet. You can go fabric shopping!

Bulletin of the Council of East Tennessee Square & Round Dance Clubs, Inc. ✓

A SHOT IN THE ARM

Ideas For Keeping Your Club

ALIVE



Student Friendship Club

An Idea Reprinted from a Publication of the Western Pennsylvania Square and Round Dance Federation

At the July federation meeting, the delegates voted to initiate a new award under the Friendship Club program that is specifically for students who attend ten student dances. The award will be in the form of a dangle. Some details remain to be worked out, but everything will be ready for a formal announcement at their Fall Festival.

We thought this was an idea worth sharing, so others might give it a try.

Rules for Student Friendship Club

1) The object of the Student Friendship Club is to encourage new dancers to visit other clubs, meet other dancers and experience the excitement of dancing to other callers and cuers.

2) All new students who are currently taking lessons (or who completed lessons within the six months period prior to the start of the student dance period) at a club that is a member in good standing of the Western Pennsylvania Square and Round Dance Federation are eligible for this award.

3) The time limit for collection of signatures is from November of any year to the following May, which is the normal period for student dances held by clubs.

4) Signatures may be obtained at any dance at which students are invited to attend and dance. The dance must be sponsored by either a club that is a member of the WPSRDF or the Pittsburgh area Callers and Cuers association.

5) Ten signatures are required to qualify for a WPSRDF Student Friendship award. Only two signatures may be obtained from any one club.

6) An office or other designated individual of the host club must sign the dance sheet.

7) The Dance sheets are not transferable.

8) When completed, give the dance sheet to your federation delegate or any officer of the WPSRDF. Your Student Friendship Club award and your completed dance sheet will be returned to you. ✓

ARTHRITIS - Permanent Relief

by Gordon Goss, Editor of the
National Square Dance Directory

For years I have watched my wife Valerie suffer from arthritis. After diagnosed with rheumatoid arthritis 22 years ago, she was given several different drugs which had little or no effect. The drugs were expensive and some had terrible side effects. She also tried many over-the-counter products. In recent years, she has had been using several natural products which have provided her with temporary relief. Now finally, Valerie has found a way to get permanent relief from both the pain and the swelling in her joints.

What Exactly Does She Do?

Valerie uses a natural treatment which she heard about on a cassette tape called "*Dead Doctors Don't Lie*" by Dr. Joe Wallach, a nominee for the Nobel Prize in medicine. Dr. wallach suggest using colloidal mineral and Knox (unflavored) gelatin to treat arthritis. This approach is based on a Harvard medical study which was successful with people who had severe arthritis. Each moring Valerie puts two(1/4 oz.) packets of the unflavored gelatin into a glass of orange juice. She stirs it for 30 to 45 seconds to dissolve the gelatin. Then she adds one ounce (a shot glass full) of colloidal minerals. She drinks this combination EVERYDAY.

During the first month, Valerie saw no change in her arthritis but continued with this treatment realizing that her body needed time to heal itself. About half way into the second month there was less pain and swelling, especially in her knees and hands. By the middle of the third month she had only minor pain. The swelling was completely gone, even in her right knee which had been operated on twice. By the end of third month, there was NO PAIN in any of her joints. Valerie has continued taking the colloidal minerals and gelatin every day. Now several months later, she continues to feel great and believes that she has finally found permanent relief.

If you really want to get rid of your arthritis pain and swelling, this treatment certainly is worth a try. It is completely safe and natural. DON'T GET IMPATIENT! It takes time for your body to repair joints ravaged by arthritis. If you provide the nutrients and the raw materials that your body needs, it can heal itself. Obviously, the more damage the arthritis has done to your joints, the longer this process will take. The key is staying with this treatment.

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AS I SEE IT

by Bob Osgood

If any of you are interested in doing a bit of colorful research, you might start collecting some of the old calls and bits of square dance patter from the past. Until the mid-1930s, when Lloyd Shaw came out with his book "Cowboy Dances," most of what was known of the old western calls was found in the handwritten callers' notebooks and retained in the memories of the old time callers.

Rhyming patter was very much in vogue in the 1940s and well into the "boom" period of square dancing. Early on, one might come across calls that told the dancer absolutely nothing and were useless unless and until the dancer had been taught the pattern that went with the patter. "Roll the Barrel" is a good example:

Roll the barrel, tap the keg
Save the oyster, break the egg
Open the book, write the check
Turn inside out, go on to the next

Do you have any idea what that was all about? Actually the pattern was much like the old "Dive for the Oyster" with two facing couples taking turns ducking under the arch made by their opposite and finishing it off with one of the couples moving completely thru the arch.



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As time went on, the calls—when we look at them now—began to make more sense. The calls themselves were in rhyming verse. Take these work-horse dances for instance:

Four gents star in the center of the square
Turn the opposite lady and leave her there
Star right back in the center of the set
Turn your own, you're not thru yet
Star right back three quarters 'round
Turn the right hand lady that you just found
(etc.)

Even Rip Tide, a high level "Challenge" dance of the fifties was timed out in verse:

First and third go forward and back
Now star by the right on the inside track
Turn your corner with a left arm swing
Box the gnat in the center of the ring
Head right back to the sides of the town
And you do sa do, go all the way around
To an ocean wave and you hang on tight
Rock forward and back, now turn by the right
(etc.)

Much of the old-time patter came from the folk songs created in the prairies and plains of America. Songs like "Ida Red" and others supplied excellent square dance patter. From "Old Joe Clark" came a number of bits of patter, including this 16-count collection:

Yonder sits a turtle dove
A-sittin' on yonder pine
You may weep for your true love
And I shall weep for mine

The majority of callers had their special brand of patter. Some they made up—some they borrowed. A pet of the late old-time Texas caller, Raymond Smith, was:

Here we go with the little red wagon
Hind wheel broke and the axle draggin'

This filler patter would be used throughout a call. The rhymes would be inserted wherever they seemed to fit and had nothing to do with what was being danced. They were used as a timing device for the caller and a light bit of humor for the dancers. Here are some of the short four-beat bits that you old-timers may recall:

Sugar in the gourd, gourd is on the ground
The way to get the sugar out is roll the gourd around
My true love is a sunburned daisy
She won't work and I'm too lazy
Chicken in the bread pan picking up dough
Granny will your dog bite? No, chile, no
Love my wife and love my baby
Love my biscuits sopped in gravy



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Sometimes there was a "response" or "echo" piece of patter where the caller would start the cadence and then the dancers, maintaining the rhythm, would chime out and then the caller would finish it off, like this:

(caller) Hey Ma!, (dancers) Hey Pa!

(caller) I just got back from Arkansas

Some of the patterns, once called, would take steps to complete and, for something as simple as a circle left (all the way around), a Texas-style do-si-do or a grand right and left, the caller would be apt to pull out these bits of patter-nonsense, each of which would account for some sixteen steps or beats of music.

A Waterbury watch with a winding key
Granny got stung by a goggle-eyed bee
The thing that's strange about this, you see
Is that the bee bit Granny instead of me

'Way down South not very far off
A jaybird died of the whooping cough
Whooped so hard with the whooping cough
That he whooped his head and his tail right off

While the cry "sets in order" was most frequently the "rallying cry" to get the dancers up on the floor and ready to start dancing, there was almost a regular ceremony of calls different callers would use to start a dance. Here are samples:

Crack that whip, jerk that line
Let's start dancing and have a good time

Bow to your partners, corners salute
 We're ready to dance—go lickety scoot
 All jump up and never come down
 Swing your honey around and around
 Till the hollow of your foot
 Burns a hole in the ground

Up to this point much of the patter we've been talking about had to do with the colorful, time-keeping verse. Because much of the calling back a number of years was put into rhyming verse, you'd have to listen closely for pieces that actually told you what to do. Here are some samples that follow a right and left grand and tell you to promenade:

Cat in the barn, rat in her mouth
 Grab your honey and head her south
 Chicken on a fence and possum on a rail
 Grab your honey and everybody sail
 Meet old Sal and meet old Sue
 Now promenade that gal with a rundown shoe
 Ace of diamonds, Jack of spades
 Meet your honey and promenade
 Barbed wire fence and a great big gate
 Now promenade eight till you all get straight
 Meet your partner, meet her in the shade
 Take her by the hand and promenade

Every once-and-a-while you'd run across a caller with a rather morbid sense of humor.

Knock down Sal and pick up Kate
 Meet your honey and promenade eight
 ...and

Go right and left 'til you meet your maid
 Kick her in the shins and promenade

...and



Swing that gal 'round and 'round—
 Swing that pretty gal upside down
 —Frank Grunden, March 1954

While most of these were just rhymes to lead you into a promenade, some actually had a command built into them. One was a favorite with the late Pappy Shaw:

Meet your honey, pat her on the head
 If she don't like biscuits, feed her cornbread

The story goes that a pretty young girl would often be escorted to the dance by her mother and father who sat on the sidelines watching closely as she danced with the various eligible bachelors. Of course, if she was dancing with someone she particularly enjoyed, you would expect her to use a biscuit swing, which referred to a nice close-contact type of a waist swing. Biscuits being preferred to cornbread, it was more likely the swing many young people would enjoy the most. However, if a young couple noticed that the parents were watching too closely on the sidelines, they would frequently resort to the cornbread, or two-hand swing, which, though it allowed for a little greater speed, it also afforded a good two or three feet of "air" between the swinging dancers.

And then there would be the times when your caller would want you to meet your partner, forearm turn half around and then retrace your steps in a wrong-way grand right and left.

Listen children to what I say
Meet your honey and go the other way
Oats in the barn, wheat in the stack
Meet your partner and turn right back
Meet your honey and sing a little song
Turn right back you're going wrong
Roll the hoop, ball the Jack
Meet your honey and turn right back

Or, following a right and left grand, the caller might want the dancers to meet, turn by the right arm or hand, going all the way around, then proceed to the next and turn with the left arm or hand all the way around and continue on until all the dancers would meet their partners to follow the next call.

Girls all giggle, boys all laugh
Meet your honey with a once-and-a-half
Rope the steer, brand the calf
Meet your partner with a once-and-a-half

Of course, if there was patter to start the dance there must be some to conclude it.

Bow to your partners and corners all
Keeno, boys, that's it, that's all!

You might be interested in this little story. One of our early leaders here in Southern California was Ray Shaw, not only a pioneer of square dancing in our area but a true gentleman. Ray had a pet club that met once a week at Poinsettia Playground and it was said that his six square dancers would show up regardless of the weather or any other dire circumstances to be present at Ray's dances.



On this particular evening, Ray had really outdone himself, calling one of his superb Ray Shaw evenings. He was just wrapping up his final singing call and, as was his custom, he sat down on the edge of the stage and, as he sang the final words, he called:

Keeno, boys, that's it, that's all

He set the microphone down on the stage beside him, lay gently back and that was it. Ray, whose life had been centered on bringing pleasure to others through square dancing, had died. The old timers, to this day, are convinced that Ray is somewhere up there, still calling and bringing square dancing fun to others.

Ah well, back to the present. I can't help but admire the modern caller who still finds a spot now and then for some of the old flavor and color of the patter call. We don't really expect the patter to come back as strong as it once was, but we do hope that it's not allowed to fade out completely.



Hurry up, Grandpa, can't you see
 You're not as spry as you used to be
 Gents stand there with a whoop and a holler
 Gals rush up and kiss the caller!?!?!?

—Frank Grundeen, April 1952 ✓

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NOTES

FROM A

by
Mac McCullar

VETERAN CALLER

Thanksgiving, a traditional day of giving thanks in the U.S.A., excluding, of course, turkeys who are the main fare on that day.

When I stop and think of all the blessings I have received during the year and the many wonderful friendships enjoyed, then I am ready for this special day, although I give thanks every day for:

...my wife and family.

...our good health.

...the God given ability to call square dancing for non-dancers, one night party affairs and regular clubs, hopefully, leaving all with a great feeling of exuberance and accomplishment.

...the leadership in square and round dancing, together with the national and international organizations such as CALLERLAB, ROUNDALAB and others throughout the square dancing world.

...the international magazines such as

this one, *American Squaredance*, to name just one.

...the dedicated producers of great square and round dance music.

...the callers who write the dances and call them on the records—most with no compensation, and perhaps at a personal expense to themselves. Try this: play a record from the '50s and then play the same music on a current recording. It will be obvious how far we have advanced in that field alone.

...the many men and women who invented all this basic choreography that we term "our basics." Many dancers and callers alike are unaware of how much time and effort is spent working out our basics and getting them on the list.

We could go on and on, but I'm sure you have your own lists, so let's not forget to give thanks as we enjoy our bounty.

Happy, happy Thanksgiving to you. ✓



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Creative Choreography

by Lee & Steve Kopman

This month, let's take a look at Box the Gnat. So often, when we call this figure, the dancers don't face the person they're doing the Box the Gnat with.

1. HEADS BOX THE GNAT
SLIDE THRU
BOX THE GNAT
SWING THRU
RECYCLE
PASS TO THE CENTER
CENTERS SQUARE THRU THREE
LEFT ALLEMANDE
2. SIDES PASS THE OCEAN
EXTEND
SWING THRU
BOX THE GNAT
SLIDE THRU
RIGHT & LEFT THRU
DIXIE STYLE TO A WAVE
CIRCULATE
EXPLODE; SLIDE THRU
LEFT ALLEMANDE
3. HEADS LEAD RIGHT
BOX THE GNAT
SINGLE CIRCLE TO A WAVE
FAN THE TOP
GRAND SWING THRU
BOX THE GNAT
RIGHT & LEFT THRU
PASS THE OCEAN
ACEY DEUCEY
LEFT SWING THRU
RIGHT & LEFT GRAND
4. SIDES PASS THRU
SEPARATE AROUND
ONE TO A LINE
ENDS LOAD THE BOAT
CENTERS BOX THE GNAT
& SPIN THE TOP
PING PONG CIRCULATE
EXTEND
GIRLS TRADE
SWING THRU
ACEY DEUCEY
EXTEND
RIGHT & LEFT GRAND
5. HEADS BOX THE GNAT
& SQUARE THRU TWO
TOUCH $\frac{1}{4}$
CENTERS TRADE
SCOOT BACK
GIRLS FOLD
BOYS PASS THRU
BOX THE GNAT
SLIDE THRU
FERRIS WHEEL
CENTERS PASS THRU
LEFT ALLEMANDE



6. SIDES SQUARE THRU TWO
 BOX THE GNAT
 SQUARE THRU TWO
 TAG THE LINE; FACE IN
 BOX THE GNAT
 CENTERS SQUARE THRU TWO
 ENDS SLIDE THRU
 CENTERS IN; CAST OFF $\frac{3}{4}$
 STAR THRU
 ZOOM
 CENTERS SQUARE THRU TWO
 CENTERS CALIFORNIA TWIRL
 YOU'RE HOME
7. SIDES STAR THRU
 DOUBLE PASS THRU
 CENTERS IN; CAST OFF $\frac{3}{4}$
 CENTERS BOX THE GNAT
 ALL SLIDE THRU
 PASS THE OCEAN
 FAN THE TOP
 CIRCULATE
 RECYCLE
 LEFT SQUARE THRU BUT ON THE
 THIRD HAND LEFT ALLEMANDE

8. HEADS LEAD RIGHT
 SLIDE THRU
 RIGHT & LEFT THRU
 DIXIE STYLE TO A WAVE
 ACEY DEUCEY
 LEFT SWING THRU
 TRADE THE WAVE
 BOX THE GNAT
 CHANGE HANDS
 LEFT ALLEMANDE
9. SIDES PASS THRU
 SEPARATE AROUND
 TWO TO A LINE
 BOX THE GNAT
 SQUARE THRU THREE
 TAG THE LINE; FACE RIGHT
 CENTERS TRADE
 FERRIS WHEEL
 GIRLS PASS THRU
 BOX THE GNAT
 SLIDE THRU
 CHAIN DOWN THE LINE
 DIXIE STYLE TO A WAVE
 EXPLODE THE WAVE
 CALIFORNIA TWIRL; ROLL
 PASS THRU
 RIGHT & LEFT GRAND

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10. HEADS 1P2P
 PASS THE OCEAN
 SPIN CHAIN & EXCHANGE THE
 GEARS
 BOX THE GNAT
 PASS THRU
 CENTERS PASS THRU
 CLOVERLEAF
 CENTERS PASS THRU
 BOX THE GNAT
 SLIDE THRU
 PASS THE OCEAN
 CIRCULATE
 GIRLS TRADE
 EXPLODE; SLIDE THRU
 LEFT ALLEMANDE

11. SIDES STAR THRU
 DOUBLE PASS THRU
 PEEL OFF
 BOX THE GNAT
 ENDS LOAD THE BOAT
 CENTERS SQUARE THRU FOUR
 SWING THRU
 ACEY DEUCEY
 RIGHT & LEFT GRAND

12. HEADS RIGHT & LEFT
 & DIXIE STYLE TO A WAVE
 EXTEND
 TRADE THE WAVE
 SWING THRU
 BOX THE GNAT
 SQUARE THRU THREE
 LEFT ALLEMANDE

13. SIDES TOUCH ¼ & WALK &
 DODGE
 BOX THE GNAT
 SPIN THE TOP
 RECYCLE
 PASS THRU
 TAG THE LINE; FACE IN
 BOX THE GNAT
 FAN THE TOP
 SCOOT BACK
 RIGHT & LEFT GRAND

14. HEADS PASS THE OCEAN
 EXTEND
 SWING THRU
 BOX THE GNAT
 SQUARE THRU THREE
 TRADE BY
 SWING THRU
 BOX THE GNAT
 FAN THE TOP
 RIGHT & LEFT THRU
 DIXIE STYLE TO A WAVE
 CIRCULATE
 EXPLODE; BOX THE GNAT
 SQUARE THRU FOUR
 RIGHT & LEFT GRAND

15. SIDES LEAD RIGHT
 SWING THRU
 BOX THE GNAT
 RELAY THE DEUCEY
 BOX THE GNAT
 RIGHT & LEFT GRAND



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THE KOREO KORNER.by Steve

This month, let's take the popular Plus call Single Circle to a Wave and put the word reverse in front of it. By circling in a counter clockwise motion, you end up in a left hand wave with the girls in the centers.

HEADS LEFT SQUARE THRU TWO
REVERSE SINGLE CIRCLE TO A WAVE
THEN:

- | | | |
|--|---|---|
| <p>1. Girls Trade
Girls Run
Ferris Wheel
Centers Square Thru Three
Left Allemande</p> | <p>2. Girls Scoot Back
Boys Circulate
Girls Run
Wheel and Deal
Square Thru Three
Left Allemande</p> | <p>3. Acey Deucey
Left Swing Thru
U-Turn Back
Right and Left Grand</p> |
| <p>4. Girls Cross Run
Swing Thru
Linear Cycle
Square Thru Four
Trade By
Left Allemande</p> | <p>5. Centers Hinge
Cut the Diamond
Boys Run
Circulate
½ Tag
Girls Trade
Roll Away
Ends Face In
You're Home</p> | <hr/> <p>It's time to put next year's Lee and Steve Kopman's Callers School on your calendar. Look for the advertisement in this issue. Space is limited, so don't delay. ✓</p> <hr/> |



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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.

I Flew Them First Author Honored

I think your readers would like to learn about a significant honor which has been bestowed upon my father, Don Armstrong.

Many know that he was an Experiment Test Pilot from 1940 until 1952, and that his dance calling went hand in hand with his test piloting. In his book, *I Flew Them First*, he relates many instances when the two careers were tied together.

In recognition of his square dance career, he has been given many accolades including induction into the *Square Dance Hall of Fame*, CALLERLAB's *Milestone Award* and the Lloyd Shaw Foundation *Silver Boot Award*.

Now, in recognition of his achievements and his many contributions to the advancement of aviation, the very prestigious *Society of Experimental Test Pilots* has inducted him as Honorary Fellow. Since its inception forty years ago, this international organization has similarly honored only 35 other persons from the entire world who were (in their words) "...carefully selected from eminent individuals in the aerospace field." My father is the only person to be so honored at the Beverly Hills Hilton on September 28, 1996. To be honored in this fashion by his peers and their successors is an extraordinary special milestone in his life! I am so proud of him and delighted in being able to share this special time with so many of his friends.

Terry Armstrong Stanley, New Port Richey, Florida

A Belated Tribute to Jack May Ohio

A pioneer caller in the Toledo, Ohio area, Jack May passed away February 1, after calling for 40 years locally, as well as several dates across the U.S.A. and Canada. His wife Lil always accompanied him to the dances; they were married for 61 years. They met at the Honolulu Conservatory of Music in Toledo, where Jack was teaching guitar lessons. This may be why they had a special fondness for Hawaii where they lead several group tours.

Jack was an electrician by trade. He was 82 years old, and he and Lil had three children, seven grandchildren and seven great-grand children. Generally accepted as the father of square dancing in Toledo, he called at all levels and taught rounds as well. In his later years, he had an excellent dance program at area senior centers. He will be missed in the dance community, but dancing has thoroughly been enriched through Jack's contributions.

Frank Lehnert, Toledo, Ohio

10th Canadian National Edmonton, Alberta

Promoting the 47th NSDC in 1998 was the major item on John and Wilma Schoenmaker's agenda when the Tar Heel couple went to the 10th Canadian National Square Dance Convention in Edmonton, Alberta, this past July.

Members of the Cornelius (N.C.) Cut-Ups, John and Wilma are directors of International Hospitality for the 47th NSDC to be held in Charlotte, N.C. On the final day of the Canadian convention, attended by more than 4,100 dancers, the Schoenmakers encountered Jim and Dee Buxton, former Wilmington N.C. residents, who now live in Collierville, Tenn. The conspicuous blue and white state outfit worn by the Schoenmakers was the key to their recognition by the Buxtons. Other friends with whom they visited at the convention were John and Corrie Deweerd of Bradenton, Florida.

In addition to the convention, highlights of the Schoenmakers' journey to Canada were the Edmonton Klondike Festival, with 140 floats and bands, and a trip to Jasper National Park with its snow-capped mountains, blue-green lakes and bountiful wild-



A North Carolina couple and a couple of former Tar Heels had an opportunity to visit with each other at the 10th Canadian Square Dance Convention in Edmonton, Alberta, Canada, July 18-20. Pictured (L-R) are Wilma Schoenmaker, Jim & Dee Buxton and John Schoenmaker. The Schoenmakers are from Huntersville, N.C., while the Buxtons are residents of Collierville, Tenn.

life. John describes Edmonton as "a beautiful city with a diverse population comprised of many different nationalities." The Schoenmakers are natives of the Netherlands.

Al Stewart, Greensboro, North Carolina

Jocko Manning Florida

Longtime square dance caller "Jocko" Manning of Palm Bay, Florida, died October 1 at his home at the age of 78. He was a caller in the Washington, D.C., Virginia and Maryland area. He had been calling for 35 years.

Mr. Manning had taken up square dance calling in 1959 when he was stationed in Frankfurt, Germany, while serving in the Army Intelligence, and continued calling after he retired from the military in 1963.

Memorial services took place at the Central Baptist Church of Melbourne, and burial services will be in Arlington National Cemetery November 26 at 1:00 PM.

Our deepest sympathy goes to Mr. Manning's wife, Pat and her family.



The Olympic Stars Square Dance Club Louisville, Kentucky

Out of 56 members, 42 attended the U.S. HANDICAPABLE CONVENTION, held at the Fairmont Hotel in New Orleans, La., on July 19-20, 1996.

We all had a great time and everyone is looking forward to the next convention at Daytona Beach, Florida, in 1988.

— *Charlie Wheatley, Louisville, Kentucky* ✓

Diamonds



by
Jack Murtha

The last few months many, many articles have been written about our current square dance population problems. I've read them in amazement! Article after article implores our leaders to shorten the teaching list. Writers passionately complain there isn't enough time to teach beginners to square dance. Respected leaders suggest we combine lists to produce one list. Amazing! I can't believe what has happened in square dancing. **OUR DANCERS AND CALLERS HAVE COME TO EQUATE LEARNING TO SQUARE DANCE WITH LEARNING THE PLUS PROGRAM!**

When these people write their personal opinions or describe the actions of their organizations saying, "In order to teach beginners to square dance we need to shorten the Plus list," or "We need to combine programs," they really mean they need to shorten the Plus list and eliminate the other programs! These "leaders" really believe dancers in the Community Dance, Basic and Mainstream programs are still beginners until they become Plus or Advanced dancers. These are the "leaders" who write article after article urging that we shorten the lists, then go out and take Crosstrail Thru away from the Basic programs. Callers and dancers add it to the Advanced program, then for good measure add Acey Deucey and Cut the Diamond to the Plus Program! Amazing! That's the way to shorten the list!

To further indicate how little concern these writers have for our other square dancers, they want to eliminate the Community Dance, Basic and Mainstream programs leaving only a slightly modified Plus Program. These "one program advocates" were caught without an answer at this year's CALLERLAB meeting when they asked caller Jon Jones the question, "If CALLERLAB votes to adopt a one program list, will you follow it?" His answer, "Of course, if all of you guarantee you won't use any call not on the list." Silence—none of the "one list"

group had thought about **NOT** using their Advanced 1 and 2, Challenge 1, 2, 3 and 4 lists. They meant that we should adopt a "one list program" for the rest of us, but leave intact the six lists for Advanced and Challenge callers and dancers.

We don't need to change any lists or combine any programs! It is obvious we don't need a shorter list to teach new dancers the Community Dance Program. These square dancers complete their classes in six weeks. I teach my Basic Program classes in six months and have time to include some simple line and round dances. Out recommended time to teach Mainstream originally was 41, two hour sessions. There is no need to shorten lists or combine programs to teach these people to square dance. The current lists are just right and the times are adequate as they are. What we do need to change is the image that only Plus, Advanced and Challenge dancers are real square dancers. This is a great project for CALLERLAB—spend some advertising money and some of Rebecca Holden's talents to change the image of a square dancer by focusing on the Community Dance Program and the Basic Program square dancers. Dancers in these programs are every bit as much square dancers as those in the Plus and Advanced programs. I have an alternative to shortening lists and combining programs: **Let's get the Plus Program out of the business of teaching beginners.** The Plus Program was never intended to be a beginner's program. Plus, Advanced and Challenge programs are extra programs for experienced and skilled high frequency dancers who want more calls and challenge in their lives. These programs have already dramatically demonstrated they are not very good at recruiting new dancers or working with new dancers who need a lot of help and extra practice while learning to square dance.

It is not easy to recruit or teach new dancers. Our Plus beginner classes have become screening programs for the Plus clubs. These classes are used to eliminate the people who cannot attend classes regularly—many teachers tell their beginners, "Miss three classes and you're out!" These callers encourage those who have problems learning the calls to drop out. The callers tell them "You're getting too far behind, you'll need to drop now and try again next year." **These are not classes for everyone who wants to learn to square dance.** They are classes only for the very few people who can successfully learn 98 progressively more complex call families in ten months and then



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dance as well as the club members they are joining. And you wonder why we have fewer and fewer square dancers?

This type of screening is only necessary in a Plus beginners' class. Both the Community Dance Program and the Basic Program classes have the ability to accommodate and teach people who want to learn but have problems doing so. Even a well organized Mainstream class can accommodate differences in learning needs among their class members. It is only a Plus beginner's class that members have to become high frequency dancers, learn an impossible amount of material in too short a time period and ultimately find themselves faced with two choices—be admitted to a Plus club or be pushed out of square dancing. One of our most distinguished leaders has commented that we

must be able to change when it is necessary. It is now necessary. The graveyard for square dance dinosaurs is filling up. Let's be smarter about how we introduce new dancers to square dancing. We are no longer able to recruit, teach and retain enough new dancers to replace those who quit each year, much less enough to help square dancing start to grow again. The majority of our clubs that want to sponsor a class are unable to attract enough new dancers to fill one square! There are millions of people looking for and finding recreational activities every year—why aren't they joining our classes?

Next month we'll talk about what must be done to increase the size of our new dancer classes, an essential requirement if we are ever to slow or stop the rapid decline in the numbers of square dancers. ✓

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Using Module Choreography



By Brian Hotchkies, Kanwal, Australia

Part Two

Modules are used in the form of building blocks to construct a dance that will be easy for the Caller to follow in his mind. However, to an observer, it may appear that the Caller is presenting a very involved, lengthy dance pattern. The secret is, when learning modules, to keep them short, and don't try to memorize too many at once—ONE or TWO modules thoroughly learned each week is usually enough!

It is important to LEARN, and not just READ the material. If you read as well as you call, then you are not really understanding WHAT you're calling. It's also much more difficult to pay proper attention to what the Dancers are doing, and to deliver good timing if your attention is divided between a book (or card, or piece of paper) and the Dancers. When I first started calling, I made a rule for myself that "If I don't know it, I don't call it," and have stuck with it right through my calling career.

Let's now examine step by step how a Module Caller may go about designing a dance. The caller will usually choose to start the Hoe-down (patter call) with a complete, free-standing, opening ZERO Module. This will give the Dancers an opportunity to *tune in* to his voice and start *moving* to the music. There are millions of possible combinations, but following are just three short examples, which would usually be preceded by "BOW TO PARTNER, CORNER TOO" when used as an:

OPENING ROUTINE

- | | | |
|--------------------|----------------------|-----------------------|
| 1) | 2) | 3) |
| ALLEMANDE LEFT | FOUR LADIES CHAIN | CIRCLE TO THE LEFT |
| ALLEMANDE THAR | THEN ROLL-AWAY | MEN STAR RIGHT |
| SHOOT THE STAR TO | CIRCLE TO THE LEFT | PICK UP PARTNER |
| AN ALLEMANDE THAR | LADIES IN MEN SASHAY | STAR PROMENADE |
| SHOOT THE STAR | ALLEMANDE LEFT | GIRLS ROLL BACK TO AN |
| GRAND RIGHT & LEFT | GRAND RIGHT & LEFT | ALLEMANDE LEFT |
| DO-SA-DO | BUT ON THE 3rd HAND | COME BACK |
| PROMENADE HOME | SWING | AND SWING, THEN |
| | PROMENADE HOME | PROMENADE HOME |

The Caller then decides while calling, that in the construction process of this Dance, he will use any one of many possible RIGHT HAND LADY LINE SET-UPS.

SET-UP to a RIGHT LADY LINE

- | | | |
|---|---------------------------------------|--------------------------------------|
| 4) | 5) | 6) |
| HEADS STAR THRU and
SLIDE APART | HEAD LADIES CHAIN
SIDES LEAD RIGHT | HEADS SQUARE THRU
EIGHT CHAIN TWO |
| SIDES BOX THE GNAT and
BACK AWAY TO A LINE | CIRCLE TO A LINE
TWO LADIES CHAIN | SLIDE THRU |

The Caller could now decide for any one of a number of reasons that at this stage, rather than continue with additional routines, it would be preferable to resolve the set—maybe it was noticed that some Dancers had experienced problems and were not in the correct formation, so in order to get everybody dancing again, he decides to resolve.

RIGHT HAND LADY LINE GET-OUT MODULE

- | | | |
|---|---|---|
| 7) | 8) | 9) |
| R & L THRU
PASS THE OCEAN
BOYS CIRCULATE
BOYS RUN RIGHT
PROMENADE | SQUARE THRU
SWING (original
Partner)
PROMENADE | SQUARE THRU 3/4
THE ENDS CROSS FOLD
CENTERS U-TURN BACK
SAME CENTERS PASS THRU
LEFT ALLEMANDE |

Our Caller may now want to re-SET-UP a RIGHT HAND LADY LINE using the SET-UP Module 4, 5 or 6, and then call any standard Line ZERO before resolving the set with another (or the same) R H LADY LINE GET-OUT. Here are three Line ZEROS that will work from ANY standard (Boy, Girl, Boy, Girl) facing lines—the last one will actually work from any facing lines with four mixed sexes.

STANDARD LINE ZERO

- | | | |
|---|--|----------------------------|
| <u>Line Zero-1</u> | <u>Line Zero-2</u> | <u>Line Zero-3</u> |
| PASS THRU
TAG THE LINE and
Girls face IN, Boys face OUT
BOYS RUN | PASS THE OCEAN
ALL 8 CIRCULATE—TWICE
SLIDE THRU
RIGHT & LEFT THRU | PASS THRU
COUPLES TRADE |

WHAT HAS THE CALLER DONE TO-DATE? He started the Hoedown by calling a short intro, tested the floor by using an interesting SET-UP to a RIGHT HAND LADY LINE. Problems were noticed, so without going any further he used a short GET-OUT to resolve the floor. He then SET-UP the R H LADY LINE again using an alternative Module, but this time he inserted a Line ZERO before the GET-OUT, and everything appeared to be going well.

So, to continue the same theme, he now re-SETS-UP the R H LADY LINE, calls a different Line ZERO, and then instead of using a GET-OUT, he decides to CONVERT to a ZERO BOX, using any one of many RL to ZB CONVERSIONS.

RIGHT HAND LADY LINE to ZERO BOX-CONVERSION

RL to ZB-1)

PASS THE OCEAN

LADIES TRADE

RECYCLE

EIGHT CHAIN TWO

RL to ZB-2

STAR THRU

VEER TO THE LEFT

FERRIS WHEEL

DOUBLE PASS THRU

LEADERS PARTNER TRADE

RL to ZB-3

1/2 SQUARE THRU

TRADE BY

RIGHT & LEFT THRU


You could now call ALLEMANDE LEFT, as the above CONVERSIONS do leave the Dancers in sequence, facing original corner. However, you would need to be aware of hand availability and body flow. The first routine ends with RIGHT hand free, and ALLEMANDE LEFT, of course, requires LEFT hand availability. With the third routine an ALLEMANDE LEFT would not (in my opinion) have good body flow after the R & L THRU.

Now that he's moved the Dancers into a ZB, the Caller decides to call a BOX-TECHNICAL ZERO, which has the effect of transferring "activity." Although we start and end in a ZERO BOX, those Dancers who start in the center will be moved to the outside, and the outside Dancers will end in the center. Try the following with your "Little Men" to check the effect before you use them. They will all work as a ZERO from ANY "Eight Chain Thru Box" where the ROTATION of the Men and Ladies is the same (both IN or both OUT of sequence).

Next month: Part three

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	35	X	X	X	X	X	X	X	X
	36	X	X	X	X	X	X	X	X

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American Squaredance, November 1996

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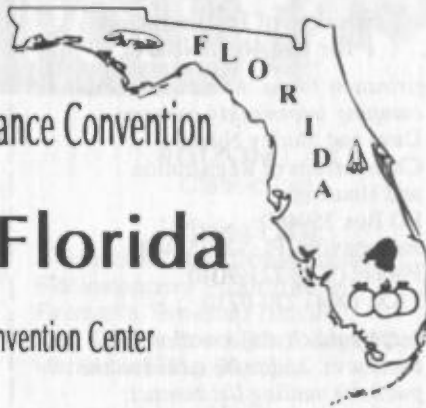
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Orlando, Florida

Orange County Convention Center



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magnets, bolo ties, national tie slides and bumper stickers. Those interested can contact Frank and Nan Habersberger, 10930 S.E. Stonehill Lane, Hobe Sound, FL 33455.

46th NSDC Materials Available

Following is a list of materials available from the 46th National Square Dance Convention such as standard registration forms and registration forms formatted for use in your club's newsletters.

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- Publication Registration Form—
 - Black and white registration form to be used in magazines, newsletters, publications, etc.
- Tour Brochures—Color brochures for distribution
- Special Events Flyer—Wednesday Night Event, "A Magic Night of Harmony," \$8 per person, June 25, 1997
- General Flyer—General information about the 46th NSDC
- Publication General Flyer—Black and white info flyer for publications

When ordering, please indicate the number of each item you want and include name and address information and mail to: Eddie and Ann Millan, Vice Chairman of National Publicity, 6693 Bowie Road, Jacksonville, FL 32219; Phone: (904) 765-0296; FAX: (904) 768-2262; E-MAIL: millane@mail.firn.edu

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Rhythm of my Heart, Wade Driver RR 241
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ROUND DANCE

PULSE POLL



Phase I & II (Easy Level)

Número Cinco (Rumble)	TS
I Don't Do Floors (Callahan)	?
Hush (Croft/deZordo)**	TS
Fever 2 (Noble)	TS
Carolina In The Morning (Berka)	TS
Clarinet Capers (Barnes)*	?
Lady Be Good (Walstra)	TS
Come Early Morning (Koozer)	?
Rose (Paull)	?
Manhattan Melody (Palmen)	?
A Day In Paradise (Daviau)	TS
Tall, Tall Trees (Steinich)	TS

Phase III & IV (Intermediate)

Chaka Chaka (Phillips)	C
Perfida (Slater)	R
Ginny Come Bolero (Galbraith)	B
Moonbeam Foxtrot (Kammerer)	FT
Lullaby Of Broadway (Paull)	?
Waltzing With Wednesday's Child (Packman)	W
Carolina Moon (Rumble)	W
You Light Up My Life (Madson)	W
The Quiet Three (Barrett)	?
Maria Elena Bolero (Palenchar)*	B
River Seine (Hichman)	W
Don't Let Me Touch You (Chico)	?
Goodnight Waltz (Buck)*	W
Who Wouldn't Love You (Robertson)	?
I Like It (Ashenden)	?

Phase V & VI (Advanced)

Dancing In Summer (Goss)*	?
Laura (Slater)	?
Cuban Tango (Goss)	T
I've Got My Eyes On You (Blackford)*	?
Simple Melody (Palmquist)	?
Stardust (Moore)	?

B - Bolero	S - Samba
C - Cha Cha	STS - Slow Two-Step
FT - Foxtrot	T - Tango
J - Jive	TS - Two-Step
M - Mambo	W - Waltz
QS - Quickstep	WCS - West Coast Swing
R - Rumba	? - Unknown Rhythm

* ROUNDALAB ROQ

** Classic Rounds Of The Month

ROUNDALAB

Classic List

Phase I & II

A Beautiful Time (Dollar/Gilbreath)
Fiddlesteppers Polka (Brown)
Fireman's Two-Step (Eddins)
King Of The Road (MacDougall/Cohen)
Maple Leaf Rag (Kern)

Phase III

Axel F (Mathewson)
Die Lorelie (Bendewald)
Don't Cry For Me Argentina (Palmquist)
Fascination (Crapo)
I'll Be The One (Jabour)
Tango Dideas (Meise)

Phase IV

A White Sport Coat (Lefeavers)
Dejavu (Eddins)
Manuela (Rumble)
Rainbow Connection (Childers)
Woodchoppers Ball (Lawson)

Phase V

Amor Cha (Barton)
La Pura (Goss)
Sunflower (Tonks)

Phase VI

Fortuosity (Rother)
Tango Capricciso (Ward)
Sam's Song (Shawyer)

Participation from other states and countries would be greatly appreciated. Also, those people still sending your ROM notices to ASD, please send them to the new Pulse Poll editor at the address given, therefore diminishing delays in getting the information published.

Please send your Round of the Month selections to:

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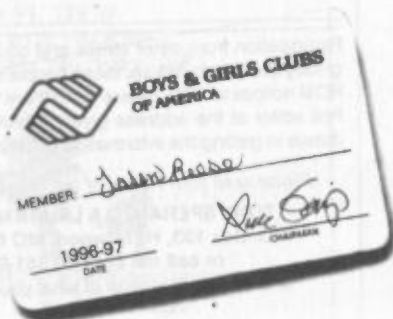
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- GE-0026 Rinky Tink Piano by Jim Cholmondeley
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CONTINUING THE LOCAL FOCUS FRACAS

Silver Bay, New York—You'll remember in the last column I yacked on and on (That's par for the course. —CAB) about our series of dances at the huge Y Conference Center here. That has been a rewarding experience for us for many summers, and it has continued as I write this, although fall is now in the air and a whole new season of dancing is opening up.

Hurley, New York—If you go straight down Interstate 87 (which natives call the "Northway") from Albany towards the Big Apple, and if you turn off around Kingston, you might arrive at little Hurley, where I called in mid-September for Lefooters at a church hall. Ron Gale cued rounds, Thomsens were program chairmen, Tirsches booked me. My hosts were Tom and Muriel Browne, real way-out-in-the-country folks. Dancing was spirited, refreshments were good, both hot and cool tips were ordered on the menu at that venue. (I don't call A-1 tips anymore, but they settled for my DBD, AS-CPL, TANDEM, X-TRA and SpooF Stuff.) Lefooters are putting the right foot forward in Lower Hudson country. Early next morning, well before a bugle could blow, I begged a bagel sans haggle and a glug from the jug of my huggable hosts, bagged my glad rags, straddled the saddle and waggled northward like a be-draggled bigger bugged beagle past a gurgling gaggle of waddling geese. (How long did you allow to allocate that accumulation of alliterative afterthoughts? —CAB)

Lansing, Michigan—It was time for an early fall FOX chase to the den of the Foxy Squares, so I flew over hill and dale to Lansing via the only route Continental knows, ALB-EWR-CLE-LAN, to meet my hosts, Lloyd and Linda Catey, at the airport in the Capital City. It wasn't surprising that this carrier lost my bags again, but we picked them up just before dance time. Speaking of *terminals*, this was no doubt my Swan Song for the Foxes, after many en-

counters, so I honked my best on the hash, and Linda cooed the cues capably. Their theme was "All Aboard with S.S. Burdick" or something. (You could *load the boat* all by yourself! —CAB) It would take a hundred digits to handle the finger foods. Callers Jim Unger and Dick Rhodabeck (Ind. grad '95) were there. VP Phil and Melody Alexis handled dance hosting. The Foxes of Lansing are smart as...well, FOXES. They maintain good crowd, do theme dances, hire multiple callers, and put the ol' SPIT 'n POLISH into the word H-O-S-P-I-T-A-L-I-T-Y.

Latham (Albany), New York—Again and again I drive south an hour and a half to that beautiful Elks Lodge (where that elk head, sphinx-like, watches me) to call for the Colonie Elks and Does, and I love it. This time an interesting thing happened. A couple I'd seen often, Pat Vrooman and Rich Wurster, came a bit late and said they had visited their own club down the road first, paid admission there, danced one tip, and then came to E & D, because "Stan's one of Rich's favorite callers." (I blush to say it.) (Don't break your arm patting yourself on the back. —CAB) When the 50-50 drawing took place, I pulled out Rich's number. Shortly after, Pat's number was drawn. How's that for repaying a compliment? Nice crowd for a Wednesday night—eight sets, plus. Officiating were Sharon Davis and Eric Schreifels. (Interesting that the club president, Eric, must be a member of the Elks in order for the club to meet there.) Dennis Viscanti flipped the rounds with flamboyance.

THINKING MORE OR LESS OF LES

I'd like to depart from the usual travel tales at this point to say a few words about Les Gotcher, inasmuch as someone in these pages asked about him recently, and a short piece was written about him. Perhaps not enough has been written about Les, one of the pioneers of modern western square dancing. The guy was colorful but controversial, very opinionated and outspoken; nevertheless, a pioneer of change. None of us could forget the philosophical battles between the Gotcher vs. Gilmore camps; on the one side it was "make hash calling free of all restraints," and on the other, "Hold on to the traditional patterns of patter and singing styles."

All callers have a good share of ego; Les was no exception. One of the first magazine-type booklets I have ever read about calling in the '50s was his *Les Gotcher, King of Hash*. I believed he was the "king of hash," he said so! Later on, he published his complete books of

hash-type calling and wrote his autobiography, lately republished, which included his Hollywood escapades, with a modicum of modesty.

We first heard him call when he was featured at an early Atlantic Convention in Washington, D.C. Everyone flocked to that hall to hear him. He was the rage. I remember that imposing figure on stage with the deep-set piercing eyes calling what then was "wild stuff," somehow knowing where each of us was positioned on the floor with hundreds of others.

Skip a few years. Now he was honored at CALLERLAB as the recipient of the Milestone Award. That was a big night; many callers met the legendary Les for the first time. (I've often thought it was unfair of Les to criticize CALLERLAB in more recent times and even misstate some facts.)

Skip a few more years. Les was performing at a big convention in Texas. I watched him take a new basic then, *partner trade*, simple as it seemed, and turn dancers anywhere but loose with inspired choreography. Amazing.

He once did a clinic for us at a Cleveland Callers' meeting. Another legend of the activity was there, listening intently: Lloyd Litman, the guy who wrote the book on *Instant Hash*,



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certainly an early "bible" for callers/choreographers. I'll never forget Les's first wife, Winnie, sitting there and knitting throughout the lecture in the "amen" corner.

My last visit with Les was when CALLERLAB was held in California just a few years ago. Les looked small and frail. I asked him how many miles he had traveled to call square dances. "Oh, about two million in all," he said, "mostly by car at 50 miles per hour in the old days."

Les faded away and then suddenly "came back" several times in his long career. Before his death he had moved to Hawaii, married the bright new person in his life, Sunshine, and did a lot of line dance and square dance calling on the Big Island. Not one to retire and take life easy, Les kept "re-inventing" Les Gotcher, sometimes unsuccessfully. For a time he tried classes and club work in the Tampa area of Florida. It didn't work. The "old" Les, flamboyant and famous, was gone.

Les Gotcher holds an important chapter in the life and times of square dancing. No history would be complete without mention of the guy, although self-appointed, who was known as the "King of Hash." ✓

Flip Side Rounds

by Frank & Phyl Lehnert

TENNESSEE BIRD WALK

ERIC 275

Choreography by Carolyn Gower Myers

A P-4 cha cha to catchy music.

TO EACH HIS OWN

MCA D-2422 or ABC 11032

Choreography by Bill & Mary Lauzon

An intermediate combination bolero & slow two step to a Frankie Laine vocal.

LOST & FOUND

ARTISTA 12440-7

Choreography by Lyn & Bob Kenney

A P-3+2 rumba (alemana, time step) to the flip side of "Boot Scootin' Boogie."

LULLABY OF BROADWAY

ROPER 293

Choreography by Bob Paull

A good P-3+2 (diamond trn, open telemark) Foxtrot to good music.

MADELINE

ROPER 147

Choreography by Bob Paull

A comfortable P-4 waltz to pretty music.

ROSE

ROPER 282

Choreography by Bob Paull

A P-2+fishtail two step to a Roper instrumental.

FALLING IN LOVE AGAIN

GRENN 17217 (14129, 14205)

Choreography by Jim & Mary Cowen

Pretty music & a nice P-3+diamond trn waltz cued by Frank Lehnert.

TRUE LOVE

HOCTOR 607

Choreography by Desmond & Ruth Cunningham

Pretty music with a comfortable P-4 waltz routine.

RUBY BABY JIVE

MCA 2755 or ABC 12036

Choreography by Delores & Sam Procopio

A nice P-3 two step & jive to a good Billy Crash Craddock vocal.

DUSTY CHA

MCA 54944

Choreography by Ronnie & Bonnie Bond

A little different P-3+2 (Aida & time steps) cha cha to a David Lee Murphy vocal.

LOVE IS STRANGE

REPRISE 7-19760

Choreography by Dom & Joan Filardo

A P-4+ sweetheart cha cha to a Kenny Rogers & Dolly Parton vocal.

AROUND THE WORLD

ROPER 405

Choreography by Desmond & Ruth Cunningham

A quite different P-3+ develop waltz to good music.

CLASSIC TANGO

ROPER 412

Choreography by Carlos & Nancy

Esqueda

A P-6 tango to good music (Tango Uno).

BY MY SIDE

BNA 64512-7

Choreography by Nancy & Dewayne Baldwin

A P-2+ traveling door two step to a Lorrie Morgan & Jon Randall vocal played at 52 rpm.

CANDY KISSES

BNA 64512-7

Choreography by Nancy & Dewayne Baldwin

A comfortable P-3+ American spin two step & jive to a nice Lorrie Morgan vocal.

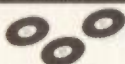
GO CHASE A MOONBEAM

SPEC PRESS

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A-1 SQUARE DANCE with Mike Sikorsky
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 Vol. 2: Quarter In to Mix

A-2 SQUARE DANCE with Mike Sikorsky
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SPEC PRESS**

Choreography by Wayne & Barbara Blackford

A nice four part P-4 two step & Foxtrot to good music.

**DANCE ALL NIGHT
SPEC PRESS**

Choreography by Brent & Mickey Moore
A four part P-6 Foxtrot & jive to good music.

**EROTICA
SPEC PRESS**

Choreography by Brent & Mickey Moore
A three part P-5+ (rope spin & 3 alemanas) rumba with good music.

**LOVE IS A BEAUTIFUL SONG
HI HAT EN-038**

Choreography by Gil & Odeyene Myers
A little different P-3+2 waltz to a nice instrumental.

**IT'S ALL OVER BOLERO
SPEC PRESS**

Choreography by Jim & Carol Vintenc
A P-6 bolero to a good Julio Iglesias vocal.

**AROUND THE WORLD MEDLEY
SPEC PRESS**

Choreography by Kenji & Nobuko Shibata
A unique 8 rhythms P-5+2 (spin & twist, rolling off the arm) routine to a good medley of music.

**I LOVE YOU BECAUSE
COLL 6254**

Choreography by Bill & Linda Maisch
A P-4+2 (triple traveler, chg sway) slow two step to a good Al Martino vocal.

**MY MARIA
ARTISTA 12993-7**

Choreography by Mike Seurer
A P-3+2 (alemana, chase peek a boo) rumba to a Brooks & Dunn vocal.

**SAVE THE LAST DANCE FOR ME
ATLANTIC 13016**

Choreography by George & Patty Hermann
An easy going P-2 two step to a good "Drifters" vocal.

LILY**BLUE STAR 2426**

Choreography by Clyde & Evelyn Kirk
A comfortable P-3+2 (diamond trn, three step) Foxtrot to good music & cued by Clyde.

MARY'S FOXTROT**COL 13-33226**

Choreography by Mary & J.D. Norris
A good Johnny Mathis with a P-4 Foxtrot routine.

MACARENA**RCA 07863-64415-7**

A very popular easy mostly hand movements line dance, author unknown, to a good Los Del Rio vocal.

MISBEHAVIN' OUT WEST**WB7-21959**

Choreography by Hardie & Sara Hartung
A P-6 west coast swing to a good Hank Williams Jr. vocal.

GUANTANAMERA**SPEC PRESS**

Choreography by Irv & Betty Easterday
A P-6 cha cha to good music (flip of La Playa).

MUJER**SPEC PRESS**

Choreography by Kay & Joy Read
A P-6 rumba with 3 threes, adv hip twist, rope spin & 3 alemanas to good music (flip of Todo Y Nada).

DON'T ASK ME WHY**COL 13-03238**

Choreography by Jim & Adele Chico
A P-3+2 (left samba trnd, marchess, merengue) cha cha to a Billy Joel vocal.

IF YOU PLEASE**SPEC PRESS**

Choreography by Frank & Carol Valenta
A nice P-4+2 (dbler rev, chg sway) waltz to pretty music.

WALTZ DEVINE

Same record and choreographers as above but with a P-6 waltz routine.

TARA JEANNE**SPEC PRESS**

Choreography by Frank & Carol Valenta
A good P-4+2 (triple traveler, chg sway) slow two step to good music.

STEAL A LITTLE LOVE**SPEC PRESS**

Choreography by Wayne & Barbara Blackford
A good P-5 Foxtrot to a good vocal.

LOS OJOS NEGROS**SPEC PRESS**

Choreography by Wayne & Barbara Blackford
A P-6 American tango to good music.

DANCE WITH ME HENRY**COLL 4812**

Choreography by Orrin & Kathy Holt
A good fun type P-3 two step with a great Georgia Gibbs vocal.

WALK YOU HOME**COLL 6053 or AMER PIE 9038**

Choreography by Hardie & Sara Hartung
Good Fats Domino vocal with a P-5 west coast swing routine.

APRIL IN PORTUGAL**COLL 6143 or CAPITOL 6017**

Choreography by Larry & Aleta Dunn
An interesting P-4+ sweetheart cha cha & tango routine to a good Les Baxter instrumental.

BLUE ON BLUE**EPIC 15-2215**

Choreography by Desmond & Ruth Cunningham
A comfortable P-3 rumba to a good Bobby Vinton vocal.

TROUBLE CHA**DECCA DRNS7-55103**

Choreography by Mike Seurer
A nice easy going P-3+1 (chase peek a boo) cha cha to a good Mark Chestnut vocal. ✓





STARS OVER TEXAS

Choreographers: Huey & Dufrene, 12059 Goodwood Blvd.,
Baton Rouge, LA 70815

Record: *Stars Over Texas* by Tracy Lawrence, Atlantic 87052

Footwork: Opposite; directions for man except where noted

Rhythm: Waltz, Phase II + 2 (hover & [NR]Calif Twrl)

Speed: 46 RPM (adjust for comfort)

Sequence: Intro-A-B-Interlude-C-A-B-Interlude-C-A-B-End

INTRODUCTION

MEASURES

1-2 [BFLY] WAIT;;

1-2 [bfly man facing wall] wait;;

PART A

1-6 TWRL VIN 3; PKUP SD CL; 2 L TRNS to BFLY WALL;; BAL L & R;;

1-2 {twrl vin 3} Sd L, Xrib, sd L (sd & fwd R trng 1/2 RF, sd & bk L trng 1/2 RF, sd R); {pkup, sd cl} Fwd R [short stp], sd L, cl R (fwd L trng LF in front of M to CP, sd R, cl L);

3-6 {2 L trns} Fwd L trng 1/4 LF, sd R trng 1/8 LF, cl L; Bk R trng 1/4 LF, sd L trng 1/8 LF, cl R to bfly fcng wall; {bal L & R} Sd L, Xrib, in place L; Sd R, Xlib, in place R;

PART B

1-16 WZ AWY; CALIF TWRL; BKUP WZ; BK DRAW PT; FWD WZ; CALIF TWRL; BKUP WZ; BK DRAW PT; FWD WZ; THRU TWKL, TWICE;; THRU SD CL to CP; L TRNG BOX;;; [to ENDING 3rd time thru]

(Note: 1st 8 measures of Part B are progressive.)

1-4 {wz awy} Sd & fwd L to OP LOD, fwd R, fwd L; {Calif twirl} Sd & fwd R trng RF 1/4 twirling W under jnd M's R, W's L hnds, sd & bk L trng RF 1/4 to OP RLOD, bk R; {bkup wz} Bk L, bk R, Cl L; {bk draw pt} Bk R, draw L, pt L [no weight change on pt];

5-8 {fwd wz} Fwd L, fwd R, cl L; {Calif twrl, bkup wz, bk draw pt} Repeat meas 2, 3 & 4 of Part B;;;

9-12 {fwd wz} Fwd L, fwd R, cl L; {thru twkl, twice} Fwd R to fc, sd L, cl R to OP RLOD; Fwd L to fc, sd R, cl L to OP LOD; [thru sd cl] Fwd R to fc, sd L, cl R [to CP wall];

13-16 {L trng box} Fwd L trng 1/4 LF, sd R, cl L, Bk R trng 1/4 LF, sd L, cl R; Fwd L trng 1/4 LF, sd R, cl L; Bk R trng 1/4 LF, sd L, cl R;

INTERLUDE

1 CANTER;

1 {canter} Sd L, draw R to L, cl R [done in CP];

PART C

1-16 TWSTY BAL L & R;; TWST VIN 3; MANUV; 2 R TRNS to fc WALL;; HVR; THRU FC CL to BFLY; WZ AWY; FWD WRP; FWD WZ; PKUP SD CL; L TRNG BOX 3/4;;; BK HLF BOX to BFLY;

(Note: 1st 8 measures of Part C are in CP)

- 1-4 {twsty bal L & R} Sd L, Xrib, in place L (sd R, Xlif, ip R); Sd R, Xlib, in place R (sd L, Xrif, ip L); {twst vin 3} Sd L, Xrib, sd L (sd R, Xlif, sd R); {manuv} Fwd R trng RF, fwd L trng RF to CP, cl R (fwd L [small stp], fwd R [small stp], cl L);
- 5-8 {2 R trnd to fc wall} Bk L trng 1/4 RF, sd R twd line of progression trng 1 8 RF, cl L; Fwd R trng 1/4 RF, sd L diag arcs line of progression trng 1/8 RF to fc wall, cls R; {hov} Fwd L, fwd & sd R [rising to ball of ft], rec L [lowering] to semi; (thru sd cl) Repeat meas 12 of Part "B" to bfly;
- 9-12 {wz away} Repeat meas 1 of Part "B"; {fwd wrp} Fwd R, fwd L, cl R (fwd L commencing LF wrap, bk R, fwd L to a wrap pos fcng LOD); {fwd wz} Fwd L, fwd R, cl L; {pkup sd cl} Fwd R [small step], sd L, cl R (fwd & sd L trng LF to CP, sd R, cl L);
- 13-16 {L trng box 3/4} Repeat meas 13-15 of Part "B";; {bk hlf box} Bk R, sd L, cl R;

ENDING

1 DRIFT APT;

- 1 {drift apt} Bk L & hold [to open facing position];

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HEMLINE



by Phyllis Murgage

This month, I am going to take you on a journey into finding new and exciting stitches on that old machine. Many times when I teach a seminar, sewers complain that they have an older machine that doesn't do all the fancy embroidery stitches that the newer machines do and they just can't afford to get one. Don't despair! There are lots of very beautiful stitches "hidden" in that old machine of yours. Using a variety of threads, needles and stitch settings, you can multiply the embroidery possibilities of even the simplest stitch to create borders and designs that will delight you.

Start by gathering a collection of threads—cottons, rayons, metallics and even a metallic twist. Find as many different needles as you can—machine embroidery, double or even possibly a triple needle. Check to be sure the channel beneath your machine's presser foot is wide enough to allow the thread bulk to pass under it easily. It is preferable to use a wide channeled foot for machine embroiders; most machines come with this foot. If it doesn't, check at a store that sells sewing machines or in mail order catalogs.

Now we will begin exploring the different personalities hidden in a single stitch. I prefer to begin with the reverse straight stitch. Even if you have a machine that has

a collection of decorative stitches, this is an eye opening experience. The reverse action of this stitch lends itself to a wide range of decorative effects.

Begin your journey of exploration by mixing different thread colors in a machine embroidery needle. Stitch sample lines while changing the stitch length and width to make the straight stitch a reverse zigzag. Try combining different threads and thread types (i.e., cotton and metallic, rayon and cotton, rayon and metallic, and so forth), whatever strikes your fancy.

Still experimenting with the reverse straight stitch, try using a double needle. Try one thread in one needle and two in the other or two threads in each needle. (Watch on the zigzag that it stays within the hole in the plate—you can ruin a needle if it doesn't, and the double needles are not exactly cheap. On my machine, using a narrow type double needle 2mm and a smaller zigzag works.) Now play with the tension on the needle and watch the results on the reverse side. You may find you want to use this as the side you put out as the right side.

See what works for you and be prepared for some real surprises. Don't forget to take notes as you experiment! Nothing is worse than finding a stitching that really strikes your fancy and six months down the line when you go to use that stitch you can't remember how you did it.

If you can, in this hectic world of ours, ignore the clock as you experiment and plan designs for your garments. With the ever increasing cost of trims and laces this is a good way to come up with a trim for a skirt or bodice/blouse at a fraction of the cost and you'll have something that is uniquely yours. Remember, it takes time to create something of beauty and the satisfaction and remarks of fellow dancers makes it all worth while.

I expect to see some stunning and unique outfits on the floor during the coming year! Until next month, happy dancing and creative sewing.

Please send your comments, questions, or suggestions to:
Phyllis Murgage, 458 Lois Lane, Sedro-Woolley, WA 98284 ✓



FEEDBACK

Gentlemen:

In the September 1996 issue of your magazine, is a very thoughtful article under "Let's Change the Menu" by W.I. Walsh. I believe he is a dancer and has certainly "hit the nail on the head."

Many, many callers and dancers have been begging CALLERLAB to reduce the number of pieces of choreography in their Mainstream and Plus programs and they have, instead, added choreography. They have refused to listen.

Recently I wrote CALLERLAB and posed the following question.

"In the states of Connecticut, Rhode Island, Massachusetts, New Hampshire, Vermont and Maine there are many Plus clubs. To my knowledge, only one or two Mainstream clubs and a few Advanced and Challenge level clubs. You don't want us to teach Mainstream followed by Plus from September through May and I agree this is too much choreography to really learn in that period of time. WHAT IS THE SOLUTION? This same condition exists in many other places throughout the U.S. and they want to know WHAT IS THE SOLUTION?"

In the article by Mr. Walsh, he mentions Acey Ducey. There are many others like this, i.e., Linear Cycle (recycle and sweep a quarter also does it). My suggestion to CALLERLAB has been: 1. Get rid of choreography that can be easily called directionally. 2. Get rid of choreography that is seldom used, i.e., 3/4 tag the line.

The American Caller's Association (ACA)—a competitor of CALLERLAB—asked its members to take eight Plus calls and delete eight Mainstream calls to make a combined list, which would be called "Square Dancing." Such a list has now been

published by this association and sent to their members for consideration and eventually a vote.

Their list of 60 calls can be taught in 20 lessons. They suggest that in the following months, the callers reteach the more difficult pieces of choreography instead of quarterly selections.

Probably no caller or dancer will agree 100% with any list, but this is a great start in the right direction. Callers can also add any choreography "dear to their hearts" by teaching them at dances.

I hope we hear from other dancers and that dancers write CALLERLAB to listen.

Yours very truly,
Allen Finkenaar
Trumbull, Connecticut

Dear Editors,

The "Shot In The Arm" proposed by Mr. Gerwin in the September issue of *American Squaredance*, page 71, on how to keep your club alive, may turn out to be the shot in the head that slew Cock Robin! I seriously question the idea of giving free dance lessons to attract more new dancers!

Way back in the 1950s, we lived in an area that had no square dance clubs or a caller within 40 miles. So I purchased a Bogan PA, a set of teaching records and some easy dance records. We rounded up over two squares and engaged the Grange Hall. Some of them had barn danced, but most of them had never square danced. The hall was free and the lessons were free!

Grace and I taught some, using methods that Rickey Holden used at the time. He was a mediocre caller, but he was the best teacher I have ever heard in my many years of square dancing. We used teaching records and

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danced to the easy records. We taught one or two new records each month. We had no dues, no refreshments and no dress code. However, after eight or nine months, we began to see a drop in attendance—a birthday party, a school football game, or other activity taking preference. When we got down to two couples, Grace and I would dance with them and a ghost couple. That is a lot of fun, but it soon became dull.

The following summer we attended our 3rd Annual Kentucky Dance Institute, organized by Kentucky University to teach school teachers how to teach dancing. They taught ballroom, folk, contra, square, square rounds and a few other dances. Most of us went for squares only. Rickey held discussions related to square dance club problems and programs. I threw out our problems with starting a square dance club. Almost in unison, three dancers called out, "Go home, get a recreation or other community organization to sponsor publicity and classes and have them pay for them in advance." We did that and it worked.

We held six-session, beginner classes, started a fun club with over three squares—with dues—paid in advance for two months. We soon started advanced (?) classes for the club and for any old square dancers we could locate, followed by a second class for new dancers. This club thrived with about 35 happy members for 15 years, using records and later hiring a caller once a month when one became available. The club folded when a new group joined and tried to raise the level to Plus and higher!

The reasoning for payment in advance for a series of classes is that most people will attend even though they may not feel too well or are too tired. If one spouse is ailing or must attend an important meeting, the other spouse will come out so as not to miss anything and to get their money's worth. Believe me, it worked just that way!

Sincerely,
Ernest Snyder
Springfield, Ohio



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What's Going On In Square Dancing

CALLERLAB Board of Governors Election Results

George White, Executive Director of CALLERLAB, is pleased to announce the results of the 1996 Board of Governors election. The following members have been re-elected to serve a three-year term on the Board:

Larry Cole-Marion, Indiana; Dee Dee Dougherty-Lottier-Minneapolis, Minnesota; John Kaltenthaler-Pocono Pines, Pennsylvania; John Marshall-Herndon, Virginia; Jim Mayo-Hampstead, New Hampshire; Mike Seastrom-Thousand Oaks, California; Al Stevens-Durmshheim, Germany

The following members are newly elected to the Board and will serve two- or three-year terms, as indicated:

Cal Campbell-Castle Rock, Colorado-3 years; Tim Crawford-Burlington, Ontario-2 years; Nasser Shukayr-Shreveport, Louisiana-2 years

Congratulations to each of these well-qualified callers! Their term on the Board will begin on March 26, 1997, following the CALLERLAB Convention in Los Angeles, California.

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Preteens and Teens

The 48th Annual Pacific Northwest Teen Square Dance Festival will be held on April 25 and 26, 1997, in Maple Valley, Issaquah, Washington. Eugene, Oregon, will host the 49th annual in 1988 and the festival will return to the Fraser Valley, Canada, for the 50th anniversary celebration in 1999.

Write to Shelly Brown at 6108 Carson Street, Burnaby, B.C. Canada V5J 2Z9 for an information package.

We would love to meet some new preteen and teen dancers!

11th Canadian National SQ & RD Convention, July 16-18, 1998 A Capital Convention!

Ottawa, the Choice of Queens

In 1857, young Queen Victoria was asked to choose a site for the capital of the Province of Canada. She chose Ottawa, then a lumber and railway town, that among its honest and upright citizenry, were gangs of lawless lumberjacks and robber barons out to establish themselves as "Kings of the timbers." It was a brawling sinful town in the eyes of many. How could the Queen choose this site over Yorktown, Kingston, Montreal, or Quebec? The Queen had spoken and in those days the Queen's words were law. What a farsighted monarch was Vicki, as you will experience in 1998!

One-hundred years later, in 1957, Ottawa was declared as having the "Largest public display of flowers in North America." This was made possible by the generosity of Holland. In 1945 a gift was made of 100,000 tulip bulbs as recognition of Canada's part in liberating the Netherlands during WWII. A year later, Princess Juliana declared that an annual gift of between 15,000 to 20,000 bulbs be given to the city.

Why? During WWII Princess Juliana took refuge in Ottawa. At the Ottawa Civic Hospital she gave birth to a child. For that occasion the hospital room was declared a part of the Netherlands, so that the child was born within their Kingdom! For the beautiful gift of tulips, we thank you Queen Juliana.

By July 16, 1998, the tulips will be gone, but the hundreds of Capital City flower beds will be alive with seasonal beautiful floral displays. You don't have to go far to see them, just look out your accommodation window. You are sure to see some.

Queen Elizabeth, while still a Princess, and Prince Philip, while on a royal visit, learned to square dance right here in the Flower Capital of the Continent. We look forward to your visit as well.

American Folk Dance Update

Since the early '80s when square dancing was named the American Folk Dance for slightly more than a year, representatives of LEGACY and USDA have been working to obtain proclamations in the individual states, making square dancing the official state dance. When a majority of states have adopted this state dance, the national project will again be attempted. Frank and Helen Cavanaugh, working as the LEGACY chairpersons, and Duke and Doris McCleskey, USDA chairs, report that 50 percent of the states have now accomplished this goal.

Square dancing, as used in these bills, includes all facets and forms of the square dance activity. Mentioning each form, such as round or contra dancing, is too cumbersome and confusing. Keeping the wording simple has helped passage of the bills.

Five new states were added in 1995: Mississippi, North Dakota, South Dakota, Missouri and Connecticut. Passage in 1996 for the bill came from Georgia. Committed to considering bills in 1996 or 1997 are: Alaska, Hawaii, Indiana, Kansas, Louisiana, Maine, Nebraska, Nevada, New Mexico, New York, North Carolina, Pennsylvania, Rhode Island, Vermont, Wisconsin and Wyoming. Still inactive on this project are: Iowa, Michigan, Minnesota, New Hampshire and Ohio.

If your state is on the inactive list and you wish information on how to work for this project, contact Frank and Helen Cavanaugh, 20 Wooten Dr., Southampton, NJ 08088-1014, or Duke and Doris McCleskey, PO Box 372633, Satellite Beach, FL 32937.

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The SquareShop™ offers a unique and affordable presence on the World Wide Web. Square dancers world-wide can access this shopping plaza of square dance suppliers and services with one easy address. Merchants of an array of products for the square, round, country-western dancer are collectively presented for the convenience of Internet purchasing.

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For more information about LEGACY, contact Al and Vera Schreiner, 1100 Revere Dr., Oconomowoc, WI 53066; (414) 567-3454.

USDA News, July-Sept. 1996

ROUNDALAB Conducts 20th Annual Convention

Round dance teachers from 36 states, including Hawaii and Alaska, British Columbia, Canada, The Netherlands and New Zealand attended the 20th Annual Convention in San Antonio, Texas, last June. It was a busy week as 90% of the ROUNDALAB attendees remained the entire week to volunteer their services for dancers and leaders alike at the convention.

Also in attendance were honored guests Doreen and Doyné Sillery representing both the Canadian S&RD Society and CONTRALAB; John and Janet Rothrock from USDA; Bernie and Carolyn Coulthurst, Chairman of LEGACY; Tony Oxendine, past Chairman of CALLERLAB and Rebecca Holden, the National Spokesperson for the square and round dance activity.

The convention theme of "Improvement Thru Participation" was prophetic as members shared their talents and expertise at the various

committee meetings. Additional figures in several phases received tentative definitions, while others became permanent standards. After the woman's cue words and timing have been added where appropriate, the Phase Booklets are to be reprinted and will be available by mid-winter. The video committee announced that the addendum taping and rough editing will be available by late fall. The rough draft of the Curriculum Manual for Teachers Schools is now completed and will be undergoing its final editing this coming year. Accreditation of Teachers of Teachers is one step further as a pilot group of teachers, after taking the test, is helping draft the final versions of the accreditation process. A large committee is also reviewing the revised draft of the "Manual for New Round Dance Leaders" with a publication target date of next June. The Classic List for 1996-97 was approved and new voting procedures for future classics listings adopted.

The ROUNDALAB Annual Convention also provided its attendees with many educational opportunities. Sunday evening sessions included discussions on The Proper Use of the Microphone; Internal Revenue Service and Round Dancing, and Reminiscences of

Solid Gold

New Releases:

- SG1001 - Amazing Grace (Solid Gold Staff)
- SG 206 - Life Goes On (Tom)
- SG 207 - Ac-cent-chu-ate The Positive (Tom)
- SG 502 - Trying To Get To New Orleans (Bob)
- SG 603 - Mony Mony (Dean)
- SG 604 - Country Crazy (Dean)
- SG 702 - Walk Out Backwards (Don & Doug)
- SG 801 - Party Crowd (Monty)

 <small>Dean Dederman Norfolk, NE 402-371-7699</small>	 <small>Bob Asp Rockton, IL 815-624-4330</small>	 <small>Tom Manning Burlington, IA 319-752-4205</small>
 <small>Monty Heckler Grove, OK 918-788-8207</small>	 <small>Doug & Don Sprosty Davenport, IA 319-322-4876</small>	

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ROUNDALAB's early days by Nita Smith, Norma Wylie Buehman and Betty Easterday. Attendees on Monday had a choice of How to Teach Phase II Basics; Introduce Cha-Chas and Rumba Basics; or Introduce Phase VI Cha-Cha and Rumba figures. Later on attendees could choose between Teacher Talk, Partner Talk and Teaching as a Single. In the evening the Round Robin education sessions covered Promotional Advertising, Festivals and Weekends, and Meet Your Board.

Audrey and Eddie Palmquist were named recipients of the prestigious Silver Halo award for their outstanding contribution to the round dance activity. Barbara and Bob Herbst received the Distinguished Service Award for their work in compiling a Policies and Procedures Manual.

Irv and Betty Easterday were re-elected Chairman. Elected to the board were Jerry and Diana Broadwater (IL); Dick and Karen Fisher (TX); Ann McCreary (AL) and Casey and Sharon Parker (CA). Also serving on the board are Wayne and Barbara Blackford (FL/AZ); Ray and Anne Brown (AZ); George and Joyce Kammerer (IL); Ron and Mary Noble (OR); Phil and Jane Robertson (IL); Doc and Peg Tirrell (VT) and Ray and Virginia Walz (OR).

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Describe it, we'll find it!

Continuing on as Executive Secretary is Pat Rardin. The next annual ROUNDALAB Convention will be held in Orlando, Florida, June 22-24, 1997, immediately prior to the 46th National Square Dance Convention.

Awards Banquet Recognitions: At the Awards Banquet at its annual convention, ROUNDALAB presented certificates to attendees who were completing their tenth year of teaching round dancing. Included were Glen Anders and Kay Mohler (OH) Jerry and Diana Broadwater (IL), Bell and Edna Mae Burrier (CA), Gert-Jan and Susie Rotscheild from the Netherlands and Jerry and Francis Stinson (LA).

Receiving 15 year banner plaques were John and Hope Anderberg (OR), Billy and Mimi Gabler (LA) and Ray and Virginia Walz (OR). Recognized for teaching 20 years were Rod and Susan Anderson (KS), Daryl and Lorma Bebernes (MN), Howard Chamberlain and Penny Spotton (NV), Mary Gilbreath (GA), Bob and Barbara Herbst (TX), Mike and Mary Michel (GA) and Donald Smith (VA). Receiving the Maestro Trophy for teaching 25 years were John and Jean Wilkinson (NY), Ozzie and Margaret Ostlund (for teaching 26 years) and Leo and Reatha Lange (ID) for teaching 29 years.

The names of six ROUNDALAB teaching units were drawn as recipients of Wayne Wylie (named in honor of ROUNDALAB's first Chairman), Memorial Scholarships: Earl and Ann Helm, Joanne and Tom Edwards, Glen and Audrey Eliasson, Don and Loretta Klatka, Tom and Joanne Filardo and Wayne and Lucille Harris. They will have 18 months in which to use their tuition scholarship.

The highlight of the awards banquet occurred when ROUNDALAB also recognized two teaching unit members whose service to the round dance movement has been of such importance as to be worthy of special honors.

Completing the Herculean task of researching ROUNDALAB's 20 years of minutes, policies and proceedings and then assembling them into proper, easy identifiable categories (ROUNDALAB's own Dewy decimal system) and then keeping this updated to include current actions of the organization, turned into a three inch thick Policies and Procedures Manual effort by **Bob and Barbara Herbst** of Lumberton, Texas. For their dedication and attention to detail in completing this three year task, they were presented with the Distinguished Service Award.

This is only the fifth time in ROUNDALAB's 20 year history, that the Silver Halo, which is presented only to ROUNDALAB members who have distinguished themselves, not only by exemplary service to ROUNDALAB but to the round dance movement as a whole, has been awarded. Recognized was a couple who have been instrumental in the promotion of new teachers and encouraging others to upgrade their dancing and teaching skills for many decades. Untiring in sharing their time, effort and expertise in small,

private sessions at the end of a long dance weekend in nearly every area of the United States and other countries, they were team teachers long before the term became popular. Their unique teaching techniques resulted in clinics and seminars always considered first class. Many teachers benefited from their "Step by Step" publication. The number of dances they have choreographed is almost insurmountable, many of which are still being done today with a number of them on the various Classic Lists. Since **Eddie and Audrey Palmquist** were unable to attend, Irv and Betty Easterday accepted the award and will present it to the Palmquists at a later date.

Congratulations to all! ✓



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MIKESIDE MANAGEMENT

by Stan & Cathie Burdick

MIKESIDE MANAGEMENT

Monthly Note Service for Callers by Stan & Cathie Burdick

It's not a bad life, this wondering musical continents rampage I've chosen. At least it's not hard to take week by week Hawaii.

concentrated upstate New York (I straddled in and out between the bizzards), followed by two weeks sloping through Georgia (sounds by a Florida March).

MONTHLY NOTE SERVICE FOR CALLERS
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CALLERLAB

829 - 3rd Ave., S.E., Suite 285
Rochester, Minnesota 55904-7313

Tel: 507-288-5121

Fax: 507-288-5827

e-mail: callerlab@aol.com

WHAT IS A MEMBER?

CALLERLAB is made up of a membership of more than 2,500 callers. There are six different types of **CALLERLAB** memberships. These are; Members, Gold Card Holders, Subscribers, Associate Licensees, and Apprentices.

Member

A **Member** is a caller who calls more than fifty dances or lessons each year for the past three years or more. To qualify to be a **Member** caller you must attend one convention. To maintain a **Member** status, each caller must continue to call fifty dances and lessons each year, and attend one convention every four years, every eight year for overseas callers.

Gold Card Member

The Gold Card is a lifetime membership that is presented by the Executive Committee to a **Member** for outstanding and meritorious service to CALLERLAB. There have been only seven Gold Cards given to Members in CALLERLAB. In alphabetical order these recipients are; Bill Davis, Herb Egender, Cal Golden, Lee Helsel, Arney Kronenberger, Bob Osgood, and Bob Van Antwerp.

Subscriber

A Subscriber is a caller who has called fifty or more dances or lessons for the past three years, but has not attended at CALLERLAB convention in the past four years.

Associate Licensees

Associate Licensees are callers who call less than fifty lessons or dances per year. These callers must have been calling for three years or more.

Apprentice

These are usually newer callers, who have been calling for less than three years. They call less than fifty lessons or dances per year.

CALLERLAB
Square Dancing's Professional Leadership

CALLERLAB VIEWPOINTS

Square Dance Promotion

by Mike Seastrom

We've heard suggestions for years; square dancing should be promoted on television. We should have a national advertising campaign. Let's get a celebrity spokesperson. How about radio ads? Well, much of this is happening right now.

CALLERLAB and its RPM Committee, with Chairman Nasser Shukayr, has been involved in a national letter, petition and E-mail campaign to encourage TNN to regularly run a square dance show on its network. A pilot program has been filmed and sired, but funds are needed to continue production on more shows.

Many local areas have groups who have, for many years, had square dancing programs on a cable channel. It's truly been a labor of love for those leaders, and although most of these shows have been on "free" public access TV, there are costs involved.

THE INTERNATIONAL ASSOCIATION OF SQUARE DANCE CALLERS

CALLERLAB has led a national spokesperson project, with Rebecca Holden of television and country and music fame, being endorsed as a spokesperson for square dancing. She has attended state and national conventions, as well as meetings of various organizations. Future appearances for promotion to the public are dependent on funds available.

Many local areas have successfully organized fund raising projects for local radio ads to coincide with the start of their classes. The CALLERLAB Foundation has recently provided money to an association for a pilot project, while other areas have raised the money entirely themselves with donations, dances, garage sales, bake sales and donations from their local caller and dancer associations.

Clubs, local associations and **all** national organizations should be actively involved with

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- RR-238 ALABAMA JUBILEE by Mike
- RR-239 TAKE IT BACK by Dee Dee
- RR-240 UP THE LAZY RIVER by Wade
- RR-241 THE RHYTHM OF MY HEART by Wade

ALL STAR FESTIVAL

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square dance promotion. For local promotion via radio, cable TV and 800 numbers, clubs and local associations can develop year round fund raising projects and advertise jointly. National TV promotion and national spokesperson activities should be funded by national organizations. It's time we **all** treat square dance promotion as a priority project throughout the entire year.

I've heard some say, "Media advertising doesn't put people directly in our class or club. Why should we support it?" I can only respond by asking them to step back and look at the big picture.

Square dancing has for many years suffered from an image problem. Too many perceive our activity as hokey, old time or something they were made to do in elementary school. When we enlighten people with radio ads and TV cov-

erage about how fun and evolved our activity is today, it arouses their curiosity and makes it easier to recruit by personal contact. With 800 numbers and sign-up sheets at demonstration events, it makes it easier to follow up and make "personal" invitations to our class.

As always, personal contact is absolutely necessary to bring new dancers directly to the class. It's also important to care for these new dancers throughout class and into dancing, by emphasizing the social activities and the fun.

Let's put our energy and resources **together**, both nationally and regionally, and update our promotional methods and our image. It's the best way to share the mental and physical benefits with others, and the only way to keep modern square dancing from remaining a very well kept secret. ✓

Calling Tips



by George Tapken
California Caller

In square dance calling, diction is very important because dancers really must know what you are saying. No matter what you teach, they depend on your words to tell them what to do. Directional calling is one thing, but a call that has a name is a different story altogether.

A couple of times in my calling career, I have had that brought home to me. For example, one sweet lady was so angry at me, she was going to go home—quit dancing—because she said I called her “stupid” (thank goodness she is still dancing). Needless to say, I spent a good part of that evening apologizing to her and reassuring her that I had *not* called her stupid. We never did figure out what I had said, unless it was “Slide Thru.”

Two other times were a bit more funny. After teaching a workshop, a dancer came up to me and asked me to explain again how to do “Walk the Dog.” Now, I knew I hadn’t taught anything with that name and was at a loss as to what this person was talking about. After some sorting out of what they were to do in the square, I finally realized it wasn’t “Walk the Dog,” but “Walk and Dodge.” Yet another time the “new movement” was “Alamo Style” and the dancer thought I had said “Animal Style.”

From that time on I was very careful how I pronounced my words.

From “Jeremiah Says,” August/September, the San Joaquin Valley S/D Assoc. publication, Stockton, California ✓

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— Author Unknown, *USDA NEWS, Panhandle, Florida*



BY TOM DILLANDER

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BIG MAC-1013 RATTLER/LONG JOHN

BIG MAC-175 YOU DO SOMETHING TO ME

Caller: MAC MC CULLAR

Heads promenade halfway, down the middle, square thru four, swing thru, boys run right, couples circulate, half tag, single hinge, scoot back, swing & promenade!

HI HAT 666 MELE (HOEDOWN)

Caller: BUDDY WEAVER

Designed for two couples with material from the CALLERLAB A-1 Program.

HI HAT-5195 NEON MOON

Caller: BUDDY WEAVER

Heads square thru four, do-si-do, star thru, reverse flutterwheel, sweep a quarter, swing thru, boys trade, swing & promenade!

STAMPEDE-302 MIDNIGHT TRAIN

Caller: SKIP & JENNIFER CLELAND

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

SSR-197 SWEET LITTLE SHEILA

Caller: HANS PETTERSON

Heads square thru four, do-si-do, swing thru, boys run, Ferris wheel, pass thru, star thru, square thru three, swing & promenade!

ROYAL-518 MARES EAT OATS

Caller: LARRY LETSON

Heads promenade halfway, down the middle, do-si-do, star thru, pass thru, swing thru, spin the top, right and left thru, square thru three, swing & promenade!

ROYAL-810 IT'S WHO YOU LOVE

Caller: RANDY DOUGHERTY

Heads square thru four, do-si-do, swing thru, boys trade, slide thru, right hand star halfway, girls turn back, swing & promenade!

PRAIRIE-1139 COLUMBUS STOCK-ADE BLUES

Caller: AL HORN

Heads lead right, circle to a line, right and left thru, touch a quarter, coordinate, bend the line, star thru, pass thru, trade by, swing & promenade!

MOUNTAIN-109 THAT'S THE LIFE OF A SQUARE DANCE CALLER

Caller: DEAN FISHER

Heads square thru four, do-si-do, touch a quarter, swing thru, centers trade, boys run right, star thru, dive thru, square thru three, swing & promenade!

DESERT-71 BOBBY MC GEE

Caller: WAYNE CRAWFORD

Heads promenade halfway, down the middle, square thru four, right and left thru, veer left, circulate once, half tag, follow your neighbor and spread, all eight fold, swing & promenade!

GMP-106 LAST OF THE SILVER SCREEN COWBOYS

Caller: DOUG BENNETT

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

RHYTHM-240 UP A LAZY RIVER

Caller: WADE DRIVER

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

RHYTHM-241 THE RHYTHM OF MY HEART

Caller: WADE DRIVER

Heads promenade halfway, down the middle, pass the ocean, extend, spin chain thru, ladies circulate twice, turn thru, left allemande, walk by one, swing the next, promenade!

SOLID GOLD-604 COUNTRY CRAZY**Caller: DEAN DEDERMAN**

Heads square thru four, touch a quarter, walk and dodge, partner trade, pass the ocean, swing thru, boys run, tag the line, girls turn back, swing & promenade!

STING-505 THOR/ODEN (HOEDOWN)**STING-208 GOOD NIGHT IRENE****Caller: INGVAR PETTERSSON**

Heads square thru four, do-si-do, touch a quarter, split circulate, single hinge, fan the top, spin the top, boys run, half tag, swing & promenade!

BLUE STAR-2427 JUST ANOTHER HOWDOWN IN G/ JUST ANOTHER HOEDOWN IN A**BLUE STAR-2428 I LOVE THE WORLD****Caller: JOHNNIE WYKOFF**

Heads square thru four, right hand star, heads star left in the middle a full turn, circle four with the outside halfway, touch a quarter, boys walk, girls dodge, partner trade, swing this girl & promenade!

DR-732 I FOUND A NEW BABY (FORMERLY BS-2263)**Caller: JOHNNIE WYKOFF**

Heads square thru four, split two, around one to a line, box the gnat, right and left thru, flutterwheel, sweep a quarter, pass thru, left allemande, swing & promenade!

UPBEAT-9601 LAST LAUGH**Caller: BRIAN SHANNON**

Heads promenade halfway, down the middle, square thru four, right and left thru, veer left, Ferris wheel, square thru three, swing & promenade!

UPBEAT-9602 WITCHY WOMAN**Caller: TIM CARMEN**

Heads square thru four, do-si-do, swing thru, boys trade, boys run, bend the line, right and left thru, ladies lead dixie style, boys cross run, swing & promenade!

ESP-915 STANDING ON THE CORNER**Caller: STEVE KOPMAN & TONY OXENDINE**

Heads promenade halfway, down the middle, square thru four, right and left thru, veer left, Ferris wheel, square thru three, swing & promenade!

JP ESP-7006 PRIMROSE LANE**Caller: BILL HARRISON**

Heads square thru four, do-si-do to a wave, girls trade, linear cycle, boys walk, girls dodge, scoot back, swing & promenade!

RAWHIDE-813 A COWBOY'S SWEET-HEART**Caller: DAVE GIPSON**

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GR 32031 CONSIDER YOURSELF ONE OF THE FAMILY by Joe Uebelacher

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.

FUTURE NATIONAL S/D CONVENTIONS

- 1997 (46th)-Orlando, Florida
- 1998 (47th)-Charlotte, North Carolina
- 1999 (48th)-Indianapolis, Indiana
- 2000 (49th)-Baltimore, Maryland
- 2001 (50th)-Anaheim, California

1996

DECEMBER

1206-**CONNECTICUT**-Dynamo A-2 Weekend, Dec. 6-8, Best Western Inn, Mystic, CT. Callers J.Pulaski, R.Bates. Cuers R&J Collipi. Info: Jim Pulaski (308)366-4464.

1213-**NEVADA**-Christmas Ball at Harrah's, Dec. 13-15, Laughlin, NV. Callers J.Story, L.Letson; Cuers P&L Rardin. Info: (619)568-6207.

1226-**KENTUCKY**-Winter in the Woods, Dec. 26-Jan. 1, Kentucky Leadership Center, Kentucky. Traditional Squares, English Country, Contra, Swing & Line dances. Children's classes! Great staff of callers with guest bands The Ten Penny Bit & The Fall Creek Delta Boys. Info: KHI Winter in the Woods, PO Box 578, Frankfort, KY 40602, or call T. Auxier (502)223-8367 or Don Coffey (502)747-5700.

1226-**N CAROLINA**-Winter Dance Week, Dec. 26-Jan. 1, Brasstown, NC. Various callers & cuers. Gala New Year's Eve Dance Party. Info: John C. Campbell Folk School, Dept. CDSS, Rt. 1, Box 14-A, Brasstown, NC 28902; (800)365-5724.

1228-**S CAROLINA**-Holiday RD Ball, Dec. 28-31, Landmark Resort Hotel, Myrtle Beach, SC. Rounds by W&B Blackford, C&L Lovelace, J&B Pierce. Info: Barbara Harrelson, 1604 Grays Inn Rd., Columbia, SC 29210; PH: (803)731-4885; FAX: (803)750-7222.

1997

JANUARY

0110-**TENNESSEE**-Pickwick Jamboree, Jan. 10 & 11, Pickwick Dam (Counce), TN. Callers M.Letson, J.Hydrick; Lines N.Hydrick. Info (205)883-7869.

0110-**TEXAS**-Circle D Records Winterfest, Jan. 10 & 11, New Braunfels, TX. Callers D.Crowell, P.Barbour, A.Petrere; Rounds M&M Chambers. Plus Weekend pkg. only. Info: (504)261-6143.

0116-**ARIZONA**-49th Annual Tucson Festival Weekend, Jan. 16, 17 & 18, Tucson Convention Center, 260 S. Church, Tucson, AZ. Callers T.Scholl, T.Miller, J.Haag; Cuers B&M Buck, E&G Kilner; Clogging J.Driggs, S.Glass-West. Info: Mildred Revells, 2611 N. Walnut Ave., Tucson, AZ 85712; (520)795-4674.

0117-**AUSTRALIA**-Focus on Rounds, Jan. 17-19, Caboolture Memorial Hall, King St., Caboolture, Australia. Clinics, workshops, party dances. Info: Barbara Slaughter, PO Box 1204, Maroochydore 4558, QLD; (07)3888 3376, or call Phyl/Kev (074)47 3331.

0117-**ALABAMA**-January Jamboree, Jan. 17 & 18, 1997, Joe Wheeler Resort, Rogersville, AL. Callers P.Marcum, L.Letson; Cuers B&G Pinkston. Info: (615)889-6238.

0123-**FLORIDA**-21st Annual Florida Sunshine Festival, Jan. 23, 24 & 25, Lakeland Civic Center, Lakeland, FL. Various callers & cuers. Info: John & Linda Saunders, 101 Cedar Dunes, New Smyrna Beach, FL 32169; (904)428-1496.

0124-**FLORIDA**-2nd Annual Snow Ball, Contra Dance Weekend with Dance & Music workshops, Jan. 24-26, Tampa, FL. Featuring Hillbillies from Mars with S.Zakon-Anderson. Info: Laura Clarke (813)323-7871.

0124-**LOUISIANA**-January Jewels, Jan. 24 & 25, Shreveport, LA. Phase II, III & some IV. "A Gem of a Weekend for New and Not-So-New Fun-Loving Round Dancers." Info: M. Hawkins (318)686-8422, M. Buck (318)689-1879, or K. Woodward (318)687-3383.

0124-**OREGON**-Oregon Mid-Winter Festival, Jan. 24-26, Lane County Fairgrounds, Eugene, OR. Callers W.Driver, T.Marriner, C.Whitaker; Cuers K&J Read; Clogging B.Welsh; Teen Caller D.Marshall. Info: Larry & Carol Reetz, (541)744-2593 or Leonard Snodgrass & Joyce Johnson, (514)687-6994.

0128-**HAWAII**-32nd Annual Aloha Convention, Jan. 23, 24 & 25, Waikiki, HI. Caller R.Booimon. Info: Ron & Wendi Booiman, (800)946-0091 or Chairperson Anne Forbes, 549-D Keolu Dr., Kailua, HI 96734-3952.

FEBRUARY

0207-**CALIFORNIA**-Jamboree By the Sea Feb. 7, 8 & 9, Del Mar Fairgrounds, Del Mar, CA. Various callers and cuers. Info: Pat & Avé Herndon, (619)486-1691. Pre-reg. Les & Carol Heins, (619)673-0923.

0207-**GEORGIA**-Jekyll Island Ball, Feb. 7 & 8, Convention Center, Jekyll Island, GA. Callers T.Oxendine, J.Story; Cuers J&G Whetsell. Info: Barbara Harrelson, 1604 Grays Inn Rd., Columbia, SC 29210; (803)731-4885; FAX: (803)750-7222.

0214-**VIRGINIA**-18th Student Square-Up, Feb. 14-16, Ingleside Resort, Staunton, VA. Callers S.Lowe, T.Miller, S.Jacques. Info: (864)269-1927.

0215-**INDIANA**-Feb. 14, 15 & 16, 1997, Executive Inn Convention Center, Vincennes, IN. Callers T.Roper, P.Marcum; Cuer N.Carver. Info: (618)962-3102.

0217-**CANADA**-RD Clinic, Jan. 17 & 18, Cultural Centre, Trans-Canada Hwy. & College Ave. SE, Medicine Hat, Alberta, Canada. Info: Agnes & Lorne Wiley (403)526-6365, George & Betty Schritt (403)548-3468, or Keith & Phyllis Hanna (403)529-0553.

0221-**ALABAMA**-37th Annual Dixie Jamboree, Feb. 21 & 22, 1997, MASDA Center, Montgomery, AL. Caller T.Roper; Cuers L&B Van Atta. Info: Betty J. Cline, 906 S. Perry St., Montgomery, AL 36104; (334)834-4195; FAX (334)262-2167, or PO Box 11506, Montgomery, AL 36111.

0221-**N CAROLINA**-Waltz Clog Weekend, Feb. 21-23, Brasstown, NC. With K.Smith; live music by Paul Eric Smith. Info: John C. Campbell Folk School, Dept. CDSS, Rt. 1, Box 14-A, Brasstown, NC 28902; (800)365-5724.

0221-**UTAH**-Swing Into Spring Square Dance, Feb. 21 & 22, 1997, Helen M. Knight School, Moab, Utah. Callers S.Smith, R.Berry; Cuers P&W McBride. Info: Richard Berry, 559 Bowen Dr., Moab, UT 84532; (801)259-5637.

0226-**COLORADO**-3rd Annual Int'l Women's S/D Convention, Feb. 26-March 2, 1997, Denver, CO. Mainstream-C1. A.Uebelacker, S.Bryant, D.Dnali. Women's Callers Seminar on Wed. & Thurs. with a caller's dance Thurs. night. Friday tour to gambling mountain town & Hot Springs. Sunday open to all dancers. Info: send S.A.S.E. to Sugar & Spice Sister Squares, PO Box 480122, Denver, CO 80248; or call (303)433-4948.

0228-**TEXAS**-Rainbow Rounds 2nd Annual Port Royal Festival, Port Aransas on the Beach, Feb. 28-March 1 & 2, Round Rock, TX. Rounds by B&J Graham. Info: Bob Graham, PO Box 2158, Round Rock, TX 78680.

MARCH

0307-**ALABAMA**-44th Annual Azalea Trail Sq & RD, March 7 & 8, Azalea Hall, 5949 Bourne Rd., Theodore, AL. Callers P.Marcum, T.DiGeorge; Cuers B&L Van Atta. Info: Homer & Montea Fox, 10175 D I P, Theodore, AL 36582; (334)973-2609.

0307-**MISSISSIPPI**-42nd Annual Sweetheart Festival, March 7 & 8, Wahabi Shrine Temple, I-55 South Exit 88-Elton Rd., Jackson, MS. Featuring T. Oxendine and B&M Buck. Info: Steven & Joyce Cook, 305 Bremar Dr., Brandon, MS 39042; (601)825-2417, or James & Louise Cox, PO Box 25, Brookhaven, MS 39601; (601)833-4437.

0307-**TEXAS**-45th Houston Round Dance Festival, March 7, 8 & 9, Brazos Center, Bryan, TX. Featuring P&B Barton with 14,000 sq. ft. hardwood floor. Info: Bill & Nancy Beaton, 215 Kilts Dr., Houston, TX 77024; (713)468-0616.

0313-**VIRGINIA**-Mardi Gras le Bal Masque, March 13, 14 & 15, Reston, VA. Various callers. Info: Becky & Hoyt Stewart, 4414 South 34th St., Arlington, VA 22206; (703)578-0132.

0314-**CALIFORNIA**-Bakersfield Fiesta, March 14, 15 & 16, Kern County Fairgrounds, Bakersfield, CA. Various callers. Info: (805)399-3658; E-mail: MAHlemeyer@AOL.com.

0321-**LOUISIANA**-28th Annual Convention, March 21 & 22, Heymann Performing Arts & Convention Center, 1373 South College Rd., Lafayette, LA. Caller L.Letson; Cuers B&M Buck. Info: Bob & Rosalind Landry; (318)896-9717.

0327-**AUSTRALIA**-38th Australian National S/D Convention, Mar. 27-31, Newcastle, N.S.W. Info: Fay Wells, PO Box 53, Jesmond, N.S.W. 2299; 049-51-5690.

APRIL

0410-**SOUTH CAROLINA**-Myrtle Beach Ball, April 10, 11 & 12, Convention Center, 21st Ave. & Oak St., Myrtle Beach, SC. Info: Barbara Harrelson, 1604 Grays Inn Rd., Columbia, SC 29210; (803)731-4885; FAX: (803)750-7222.

0411-**ALABAMA**-44th Alabama Jubilee, April 11 & 12, Birmingham S/D Association, Zamora Temple, Birmingham, AL. Caller E.Sheffield Jr.; Cuers J&B Pierce. Info: (205)467-7129.

0411-**NEW YORK**-35th Annual Sq & RD, April 11 & 12, Clinton Central School, Chenango Ave., Clinton, NY. Various callers & cuers. Info: K. Warren, 146 Concord Dr., Utica, NY 13502; (315)733-8542.

0418-**CALIFORNIA**-1997 California State S/D Convention, April 18, 19 & 20, Fresno County Fairgrounds, Fresno, CA. Info: Jim Maczko, 3775 Boyd Ave. #88, San Diego, CA 92111.

0425-**WASHINGTON**-48th Annual Pacific Northwest Teen S/D Festival, April 25 & 26, Maple Valley, Issaquah, WA. Info: Shelly Brown, 6108 Carson St., Burnaby, B.C., Canada. ✓

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- Dancers May Be Repositioned From Any Formation
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- Teach Function" - Create New Calls
Even Asymmetric

- Callerlab Definitions Available From Drop-Down Menu
- Replay, Undo & Redo Functions

- Easily Understood Printed Handbook
- System Requirements:

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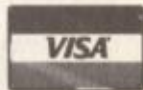
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