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# AMERICAN SQUARE DANCE Magazine

VOLUME 49, No 11  
NOVEMBER 1994



THE INTERNATIONAL MAGAZINE  
WITH THE SWINGING LINES

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## Editor's NOTEBOOK

**C**hristmas is coming! Now is the time to think about all those presents that need to be purchased, made, or whatever. If you have a Square Dance friend that you want to do something for, why not give a gift subscription to American Square Dance Magazine, or binders, or any of the items listed in the Square Dance Book Service.



All holidays bring back memories, but Thanksgiving is especially imbued with the aura of times gone by.

The pace of life today is so **FAST**, we have come to expect "instant" everything, and the true joy of anticipation many times is lost in the jet stream of our so-called modern living. Thanksgiving seems to be the one time of the year that has little hustle and bustle connected with it. People gather together for a time of living communication and a show of bonding that is uniquely "family."

We square dancers are bound together in "family ties," having shared many happy moments from the past and constantly en-



joying new experiences that will become nostalgic reminiscences in times to come.

Enjoy this Thanksgiving holiday, and acknowledge the blessing of having families and friends, whether they are with you in person or in happy memory. Celebrate in true square dance style; relax and enjoy!!!



We would like to apologize to **ED FOOTE** and the square dance club **DEVON DIAMONDS** for the spelling error in Ed's article **A/C LINES**, October 1994. We inadvertently spelled Devon, Deviant throughout the article. Our typists and proofreaders want the club to know that we here at ASD are very sorry for causing any embarrassment to the club which may have occurred, and extend our apologies to each and every member. ASD regrets the error. ✓



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# BY-LINE

Bob Osgood, former owner and publisher of *Sets In Order*, recalls the Keokuk disaster of 1965. This is a must read for it shows just how strong our square dance family is. Martha Ogasawara of Japan shares with our readers an

article about square dancing in Japan - past to present. She writes, "...One of the most well-known folk dances here in Japan is one called 'Oklahoma Mixer'... It was taught in P.E. classes until just a few years ago, so that virtually everyone over the age of 20 knows how to do it." Be sure to read the poem written by Elaine Talburt to her square dance friends, it's great. From *The Valley Circle, Surey, B.C* comes **Are You Guilty...** And finally we want to thank *Let's Dance*, November 1992, for the cover idea.

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# TEMPO

by Jeanne Briscoe

**W**hen talking to some callers about the current problem of teaching new dancers, I hear more & more just about the same opinion, "Let's stick to the present CALLERLAB Program." Most callers who deal with many traveling dancers, will tell you it is impossible to call a dance and be confident everyone on the floor will be able to execute the maneuvers in the square. Such simple basics as Face Right/Left/In/Out seem to be useless to some of the callers creating other teaching order lists. These maneuvers are an important factor when it comes to knowing position. Years ago, when the callers grabbed on to Load The Boat, it became a battle of wits between the caller and the dancer when the center people were told to do their part of that basic. It was a challenge for the dancer when he got a caller who didn't understand the importance of optional direction for positioning. The caller would tell the dancer to pass through, then face out. To some dancers this was stupid since after passing through, they were already facing out. I have observed many dancers trying to learn Load The Boat, who would just stand perfectly still while the caller went on, oblivious of the problem. Of course, it was the callers problem, not the dancer.

How much better it would have been if these same dancers had been given the opportunity to learn good positioning. There are many basics where positioning is more important than anything else in the execution of the dance. It seems that somehow the dancers are put on trial to help pull these dancers through the square. It becomes a push-pull effect, something that many people disapprove of, perhaps even quit square dancing after feeling like they have been in a wrestling match.

So many times, callers will not teach a basic because it doesn't fit his program. Perhaps he will teach Cross Trail Through, but then drop it because it takes too much work for him to develop good material using that basic.

Many times, the basic Turn Through is given a short teach simply because the caller thinks it is such a short maneuver the dancers should be able to learn it with only one time through the teach. However, these dancers who are given the short end of the stick might reach a time when they want to dance in a higher program. Going into the Advanced 1 program soon wakes up the dancer to that which he has been short-changed. When teaching Cross Clover, it sometimes takes a re-teach of Cross Trail in order to help the dancer make sense of that maneuver. Sadly, many call-

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ers have virtually stopped using Cross Trail and guess who suffers? The dancer, of course.

In addressing Turn Through, many dancers will turn only 1/4 of a turn. If they are not taught where 1/2 turn is they will never understand its execution of this maneuver. The dancer will even turn all the way around, trying to get it right. In some extreme cases the dancer will not let go of the person with whom he is working which makes for another problem with Turn Through.

Does all this tell us something? Does it tell us we should be using a standard teaching list? I say, yes it does. It also tells us the callers should be adept in teaching the basics properly. A combination of this problem can only be magnified by the utilization of different lists for teaching. ✓

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# SQUARE DANCING IN JAPAN - PAST TO PRESENT

by Martha Ogasawara  
*Tajimi-shi, Gifu-ken, Japan*  
with information supplied by  
Masaru Wada, Chairman Japan S/D  
Assoc.

Square dancing was first introduced to Japan after World War II as a concerted effort by both the U.S. and the Japanese government to give the people some form of easily accessible recreation. In 1946, W.P. Nibulo was sent to Japan by the U.S. government to teach the Japanese how to do square dancing. His teachings filtered down through the school system and community centers. This was, of course, old-time square dancing, and it was combined with various easy folk dances. During the '50s, square dancing, combined with folk dancing, was a fairly popular form of recreation among young people as it was in the U.S. Many folk dance clubs were formed around this time. In 1956, the Japan Folk Dance Association was formed and the first official folk dance convention was held.

An interesting aside here is that one of the most well-known folk dances here in Japan is one called *Oklahoma Mixer* done to the song *Turkey In The Straw*. It was taught in P.E. classes until just a few years ago, so that virtually everyone over the age of 20 knows how to do it. It's probably one of the few dances that most all Japanese can do.

Separate from the folk dance movement were the square dance clubs being formed on the American military bases. Ricky Holden came to Japan in 1957 and introduced what we now know as modern square dancing. Starting in the late '50s, a few Japanese started attending some of the square dances on the bases. In 1960, the Far-East Callers Association hosted a big square dance, which was also attended by a number of Japanese dancers. Soon, the number of Japanese dancers grew,



and the Tokyo Callers Association was formed for Japanese callers in 1962. In 1963 the Far-East Callers Assoc. and the Tokyo Callers Assoc. jointly hosted the first annual U.S./Japan Friendship Jamboree, which was later to turn into the All-Japan S/D Convention. The first annual S/D leaders seminar was held in 1964. In 1968, various leaders and callers got together and formed the All-Japan S/D Leaders Assoc. In 1979, this association was broadened to include individual clubs and dancers and was renamed the All-Japan S/D Assoc. Prince Mikasa, the late emperor's younger brother, was one of W.P. Nibulo's early students. He started attending jamborees in 1966 and has been the honorary chairman of the Japan S/D Assoc. since it was formed. He and his wife still faithfully attend the convention every year. The first annual S/D leaders seminar was held in 1964.

Obviously, early modern square dancing in Japan was heavily influenced by the clubs on the U.S. military bases. There were four or five bases located in and around Tokyo and each of them had their own square dance club. Some Japanese young people started attending the clubs on the bases and were taught how to

dance. Then, some of them decided they wanted to learn how to call. The Americans on the bases were very supportive, despite the fact that most of the Japanese spoke only a little English. They encouraged the budding callers and helped supply them with records and training. Some of the more ambitious callers who lived away from Tokyo would go so far as to take the all-night train to Tokyo, attend a dance, and then take the all-night train home again. Many of these young callers went on to become the square dance leaders of today. They taught other people how to dance and started their own clubs. When the Japan S/D Assoc. was first formed in 1968, there were already about 70 clubs with 1,700 members.

Probably one of the most difficult things about square dancing then was the lack of records and other square dance material. Anyone lucky enough to have their own hoedown or singing record used it until the grooves were worn out. This was back when the exchange rate was still 360 yen to the dollar and you couldn't just fax in your order and have it charged to your credit card like we do today. The old Sets In Order records were particularly valued. Out of the American callers popular then, Marshall

Flippo probably had the most influence on Japanese callers. Everyone slavishly imitated his style of calling, and to this day, many older callers call with a Japanese/Texan accent. They often had trouble understanding the patter that was being used; they could understand the calls, but they couldn't figure out the filler in between, so they would just make up nonsense Japanese words that sounded more or less the same.

By the late '60s, square dancing in Japan had become, by and large, independent of the American clubs on the bases. Even today there are still square dance clubs on some of the U.S. military bases, and there is some intermingling of dancers. However, 99% of the dancers in Japan are Japanese. The 1970 World Expo was held in Osaka, and over 700 square dancers attended a special "Dance With The World" event. In 1974, about 90 Japanese attended the 23rd U.S. National S/D Convention in San Antonio. This was the first time that many Japanese dancers were exposed to square dancing in their native country. Until then, only the Basic and Mainstream levels were being danced in Japan and they were amazed to find out

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that there were higher levels. This was the catalyst for the surge in high-level dancing that was soon to take place. They were also extremely impressed by the fashion show and the exhibitions.

There are several differences between the club system in the U.S. and the club system in Japan. One of the main differences is that there are no "couples" clubs here. People join singly and generally change partners for each tip. During the '70s, there were more men than women. At that time, it was the custom to have one round between each tip. Therefore, the good round dancers often got the best female partners, as they would hang on to their partner until the square dance tip started. Many of the round dance leaders of today found their wives this way. There would also usually be several "black sets" of all men who didn't get a female partner. It was a sort of standard rite of initiation for beginning men dancers to have to dance with each other until they got good enough to ask a woman to dance. Most of the dancers were in their twenties and thirties. The women were usually single and tended to come and go. Many of the men dancing then still dance today.

Sometime in the mid '80s there started to be a large influx of women. This was partly due to a change in attitude towards women in general. They were allowed more freedom to pursue their own hobbies and had the economic leeway to do so as well. A number of all-woman clubs were formed, many of which met during the day. Today, there are approximately 5,400 members in the All-Japan S/D Assoc. out of which 4,000 are women. In the all-women clubs, some women start out learning the man's part. In the mixed clubs, usually the more experienced women dancers take the man's part. In any case, it is common for women to dance together and it means that no one has to sit out for lack of a partner.

Another difference is the way clubs are fun here. Most people belong to one club and pay dues on a monthly basis. They meet once a week and the general club level is Mainstream. The whole club sponsors a beginners class and it is usually held during the regular club night. The experienced dancers all help out the new dancers until they can graduate and the club level reverts back to Mainstream. Callers and cuers also usually belong to one club and

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most of them are not paid for their services. Most clubs do some round dancing as well as square dancing. There are also high-level round dance clubs and Advance and Challenge level clubs, except in Tokyo, where the highest concentration of dancers is located, most people go to the higher level clubs in addition to their Mainstream clubs.

Most clubs sponsor a big anniversary dance, or "party" as they are called here, once a year. Guest callers are brought in, sometimes even big name callers from the U.S. These dances are generally held on Sunday, or sometimes overnight from Saturday through Sunday. Then there is the All-Japan S/D Convention which is usually held in September. It moves to a different part of Japan every year and is attended by 800-1,000 dancers. Starting this year, a Japan National Advance & Challenge Convention will also be held every year in November. So on any given weekend, there are several dances being held in various parts of the country.

There are currently 200 clubs in the Japan S/D Assoc. They are located literally all over Japan. Japan is divided up into 46 prefectures and there are square dance clubs in 36 of the 46 prefectures. The current goal of the association is to try and increase the membership to 10,000 by the

year 2000. The number of members is up from 3,300 in 1990 to 5,400 in 1994.

Probably the biggest handicap for Japanese square dancers is English. As in Europe, the overall level of the dancers is high. They are taught well, styling is uniform, and most dancers enjoy being challenged by the caller. However, when overseas callers call in Japan, they are often surprised to find that the dancers have trouble understanding even simple directional calls. They have their square dance moves down pat, but anything besides that goes right over their heads. This is because most of the dancers don't know more than a little English. There are a number of very good callers in Japan, and even more surprisingly, most of them don't speak English either, even though they of course, call in English.

Perhaps one of the best things about square dancing is that it truly is international. People from all over the world can enjoy dancing together, even if they can't communicate with each other between tips. Japanese square dancers are very friendly and dancers from abroad are welcome at any club, any time. If ever you get a chance to dance with someone from Japan, be sure and give them a big smile and a yellow rock. Those are the same in any language!



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## ARE YOU GUILTY...

Are you guilty of any of these eight bad habits in square dancing?

1. Do you jerk and jump on your allemande left? Just a smooth "floating" turn with your corner holds far less risk and saves the liniment for more necessary injuries.

2. Do you hold the left hand of your right hand lady all during the half-sashay and full sashay in the allemande "A"? Hanging was outlawed decades ago—release joined hands at the start of the half-sashay and travel alone.

3. Do you always box the gnat or try a dishrag loop on the double tumbucks from a grand right and left? It's okay if the caller asks for such acrobatics. Otherwise, a simple hand swing is the ticket.

4. Do you jerk arms while balancing, or box the gnat and flea while turning in the "Alamo" style allemande? If the caller

wants some boxing of the gnat and flea, he'll call it that way. Jerks are only for jerks anytime or anywhere in square dancing. Hand swings and smooth balancing make for a highly satisfactory "Alamo."

5. Do you twirl your partner into a allemande left or a ladies chain? It sure slows up the team and messes up the flow of the dance.

6. Do you twirl each lady as she comes to you on a grand right and left? If so, you're just a big ol' "show off" and certain to rate as a pest with the fair sex—but quickly!

7. Do you "back-lash" your lady into a swing at the end of a promenade? This is a pet peeve with many really good dancers because it looks like heck, takes up too much time and often results in an uncomfortable or embarrassing situation.

8. Do you turn your lady into a whirling dervish by twirling her constantly during a promenade? Someone once said that a lady had just so many twirls in her system. Do you want to make her run short before her time?

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wall. Throughout, it is as much fun to watch people as to bet on the horses.

The Birmingham Race Course has an extensive racing season. Races are scheduled mostly at night with some afternoon matinees. Video screens located within view of all spectators are used to display odds, announce races, show instant replays and other communications.

### **SHOPPING IN BIRMINGHAM**

Riverchase Galleria (Highways 31 and 150, at I-459), anchored by Macy's, J.C. Penney, Parisian, Rich's and McRae's, is the largest enclosed shopping mall in the South and lies under the longest skylight in the Western Hemisphere. Besides department stores it has an additional 200 specialty shops like The Disney Store, The Nature Company and Banana Republic. For the hungry shopper there are two restaurants and a fast-food court with 14 eateries. Adjoin-

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ing the Galleria is the Wynfrey Hotel, with 329 rooms and three restaurants.

In all, the Birmingham area is home to more than 50 shopping centers in excess of 100,000 square feet. A resurgence in strip shopping has led to the construction of new centers such as Palisades, Eastwood Festival Centre, Wildwood Centre, The Shops of Colonnade, Flintridge Centre, Hoover Commons, Inverness Corners and Grants Mill Station—all recent developments that feature anchor stores, specialty shops and, in many cases, multi-plex cinemas.

There are more than 85 antique malls and galleries in the Birmingham area specializing in everything from furniture and accessories to jewelry, books, clothing, paintings, china and other collectibles—American, French, English and Oriental—of all periods.

## THE BIRMINGHAM ZOO

The Birmingham Zoo, among the most visited tourist attractions in the state of Alabama, received awards for captive breeding of Beisa oryx, Grant's gazelle, golden spider monkeys and Sika deer.

### REGISTRATION INFORMATION

We still have a few people who have not converted their binder into a registration. Please be aware that the half sheet you filled out previously (name, address, telephone number and nation, plus the amount of your registration fee) is not a registration. You have to send in the registration form in order to be registered. This is an 8-1/2 by 11 sheet which asks the previously stated information, plus what names you want on your badges, what tours you want to take, RV information, bus pass information, housing requirements, etc.

If you have any questions, feel free to contact the REGISTRATION AND



HOUSING COMMITTEE, PO BOX 610409, BIRMINGHAM, AL 35251-0409 or phone (205)833-NSDC.

**COST: \$20 per person now \$22 per person after April 30, 1995.**

**CONVENTION PROGRAM BOOK:** An 8-1/2 x 11 book in color that gives detailed information about the convention (\$3). Included is a pocket sized version for each day. You will be assured of a program book if ordered at advanced registration. A limited number will be printed for dancers who register at the door.

**TOURS:** Your opportunity to make reservations for tours of Birmingham (\$18) or Huntsville (\$48). Other tours will be announced during the coming year.

**COOKBOOK:** This hard cover cookbook contains recipes submitted by Alabama dancers for Sweet Home Alabama Cooking (\$10).

**NATIONAL SQUARES MAGAZINE:** Official magazine of the NSDC, this is published quarterly. It focuses on the upcoming convention, its city and state, and contains informative articles about square dancing (\$5).

**BUS PASS: A MUST!** \$15 NOW - \$25 after April 30, 1995.

Buses will run every 15 minutes and stop at motels listed on the back of the registration form. Park and Ride areas

will be designated around Birmingham for commuters.

**RV PARKING:** 2,000 spaces are available at the fairgrounds, 500 of which have water and electricity. The first 500 RVs registered will get these spaces (\$60 for four days).

**HOUSING:** If you want to stay in one of the hotels/motels on the back of the form, you need to check **Y E S, HOUSING REQUIRED**. This is the only way a room can be reserved in these establishments. Dancers who want to stay together must register together.

---

#### WHY WOULD YOU WANT TO REGISTER NOW?

To save money; to get the hotel/motel of your choice; to stay near your friends; to get hook-ups at the Fairgrounds.

---

#### THE LEE GREENWOOD SHOW

The 44th NSDC will open Wednesday evening, June 21 with Lee Greenwood appearing in the Birmingham-Jefferson Coliseum. Lee has been a major country artist since his 1981 single "It Turns Me Inside Out" topped the charts. With its 1983 hit "I.O.U." and an appearance on national television, Lee's musical career took off. "God Bless the U.S.A." skyrocketed him to country super-stardom in 1984. As a Los Angeles native, Lee began to develop his musical talents at the age of ten when his parents gave him a saxophone. He now has mastered ten



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different musical instruments in addition to his vocal talent: woodwinds, piano, guitar, keyboards and saxophone. Lee has taped several television specials as well as several live TV appearances. He is constantly in demand for state fairs, city celebrations and other special events.

Ribbons for this special event may be ordered with your registration or, if you have already registered, but did not purchase the special event tickets, you may add them by sending \$10 per person to 44th NSDC Advance Registration, PO BOX 610409, Birmingham, AL 35261-0409.

#### EXHIBITION GROUPS WELCOME

A national square dance convention would not be a success without the sparkle, glitter and talent of exhibition dancers.

Groups from across the land have been invited to perform for the 44th NSDC in Birmingham, Alabama in June 1995. These groups vary in size and age from eight to eighty. The styles range from square, and contra to clogging, country western, traditional and round dancing. Literally hundreds of hours of work and practice is spent making the beautiful costumes and perfecting the precision routines presented by unselfish performers who will travel to Birmingham at their own expense to entertain you.

If there are groups who have not been contacted to perform, contact Margie & Thurman Gilliam, Vice-Chairman Exhibitions, 5115 Northcrest Drive, Northport, AL 35476 and get in on the fun. We are looking forward to seeing you in 1995!



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## Calling Tips

by  
Jerry Reed  
Rockledge, Florida

# USE OF STANDARD APPLICATIONS

## PART TWO

**M**any callers agree that many of the problems in square dancing today can be traced directly to poor teaching. The concept of Standard Applications can help, if instructors will use the information available. Adequate teaching means different things to different callers. Some feel that by teaching the definition and showing the moves from one or two formations and arrangements (F/As), the dancers should be able to dance all other applications (F/As) with the same proficiency. The average dancer automatically executes the moves they are very familiar with. They gain this automatic reaction by repetition of the moves from a certain set of starting F/As. In most cases, if they have not had adequate repetition to react automatically, they do not have time to recall the definition, then put that definition to work while actually dancing. If the caller provides enough time for them to recall the definition, then react to the definition, a dance with stop and go action will result. The automatic reaction comes only after a certain number of repetitions from a certain set of F/As. This repetition and the use of specific F/As more frequently than others is the basis for the concept of "Standard Applications." Again, Callerlab did not establish these Standard positions, it merely reported what is being called most frequently.

Simply learning the definition of moves does not translate into dancer success.

While there are many dancers who may be able to recall the action required from unfamiliar (non-standard) F/A, they will not be able to react automatically nor as smoothly as from the F/A they dance most often.

The American Square Dance Society (ASDS) handbooks are very valuable tools and provide a wealth of excellent reference material. One problem with the handbooks, in the context of this discussion, is that they do not provide any information about how to use the moves, that is why F/As should be used when teaching or calling any of the moves. Information about which F/As are used most often is contained in the Standard Applications books. This information makes these books excellent companions for the ASDS handbooks.

The question then is "Where do we learn what F/As to use when teaching and calling these moves?" For instance, should we spend two or more class sessions teaching Scoot Back from every possible F/A, including all six Right Hand waves, all six Left Hand waves, all six Right Hand 1/4 Tags, all six Left Hand 1/4 Tags, and ALL POSSIBLE columns? Believe it or not there are callers who say they do this. These same callers go on to say that when their dancers graduate they will not be given the chance to dance all these non-standard F/As. A valid question is "Why spend valuable class time on these applications they won't need? Why not spend class time giving them repeti-



tion on the F/As they will hear most often?" How do we know that this type of indepth teaching (and learning) is not required for every move? Normally we learn this through experience or from calling tools such as the Standard Applications books.

If we tried to teach every possible F/A for every move on the Mainstream program it could take at least 2 full nights of class to teach (and learn) each move. This would translate into nearly 2-1/2 years in class, figured as follows:

66 M/S moves x 2 nights = 132 nights  
132 nights divided by 4.3 = 30.7 months  
30.7 months divided by 12 = 2.5 years

If we had an unlimited amount of time for classes we may be able to provide this degree of indepth teaching (learning) for every move. The reality is that few, if any, class situations allow enough time to teach (and learn to react automatically) every possible F/A for all moves being taught. There simply is not enough time. Since we do not have unlimited time we must limit our teaching in some way. Without the use of Standard Applications each

caller chooses on his/her own which moves to teach indepth and which ones to teach only the Standard F/As. When calling to other new dancers taught by some other caller, we may tend to think they have had the same training as the dancers we taught. This can lead to frustration on the part of the new dancers as well as the caller. The use of Standard Applications seems to be a logical and organized way to provide the basic training each new dancer needs.

Thank you for taking the time to read this article. Our goal in presenting this information is to continue the process of improving square dancing by making it easier for new dancers to succeed. If you agree or disagree, please let me know your thoughts. (Jerry Reed, Chairman, CALLERLAB Choreographic Applications Committee, 943 Tamarind Circle, Rockledge, FL 32955) I feel we can improve our activity by taking positive steps, and I believe acceptance of the concept of Standard Applications and use of the Standard Applications books are very positive steps. ✓



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### PLUS EMPHASIS CALL

Acey Deucey

### ADVANCED

Scatter Scoot  
Checkover  
Chase Chain Thru

### TRADITIONAL

Two And Two

### CONTRA

Allynn's Mountain Reel

### PLUS PROGRAM

All eight spin the top  
(Anything) and roll  
(Anything) and spread  
Chase right  
Coordinate  
Crossfire  
Diamond circulate  
Dixie grand  
Explode family  
    a. waves  
    b. and anything  
Extend  
Flip the diamond  
Follow your neighbor  
Grand swing thru  
Linear cycle (waves  
    only)  
Load the boat  
Peel family  
    a. Peel Off  
    b. Peel the top  
Ping pong circulate  
Relay the deucey  
Remake the thar  
Single circle to a wave

Spin chain and  
    exchange the gears  
Spin chain the gears  
Teacup chain  
3/4 tag the line  
Track two  
Trade the wave  
Triple scoot  
Triple trade

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# CONTRA CORNERS

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

The last of the festivals has concluded here on the West Coast for the summer with the annual Labor Day Jamboree hosted by The Associated Square Dancers. Paul Moore was back again this year as the contra caller and continued to gain impressive numbers of dancers. One of the unique approaches to the dance program this year was inter-

mixing contras between tips in the Plus hall in place of rounds. It worked! There was increased dancer participation along with a majority of the callers who joined in the contra lines. After experiencing the fun of contemporary contras they actively promoted the contra segments.

My own contra dance benefited by this exposure with several new couples com-

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ing to the next dance. Flyers were a great asset in promoting the local dances. Now that I've mentioned flyers, Ron Johnson, who calls for the Contras of Distinction club, is producing full page ads for contra dancing and has even paid for their publication in "The Blue Book," our local square dance guide. If you would like a copy suitable for publicizing your club, drop me a card and I'll forward it to Ron.

Without naming another festival that also had a contra program, theirs, unfortunately, was not as successful. This program split contras and round dancing. On the surface this seemed like a good mix, however, the contra dancers did not have anything in common with the dedicated round dancers and vice-versa. When we plan shared events we must be sure the participants have a voice in the decision making process. (See my closing thoughts.)

The West Coast has its share of summer festivals and if you live East of the

Mississippi River there is the "Winter Dance Week" at the John Campbell Folk School, taking place the week of December 26 - January 1st. This year's event will feature contras and squares called by Tom Hinds, a callers workshop with Bob Dalsemer and Erna-Lynne Bogue leading couple and English country dances, live music, of course. Space is limited so don't delay in contacting Bob Dalsamer at 1-800-365-5724.

Live music and contra dancing make a unique combination for pure dancing pleasure, and I have received samples of a collection of music for contra dance bands. This music is all "Public Domain" or original compositions so ASCAP & BMI are not involved, and the lead sheets are suitable for any band make up. The latest publication, "Tunes From The Western Edge," by Anita Anderson and Michael Mendelson features reels, jigs, waltzes, rags and much more. Michael's

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While on the subject of music, the latest contra release on MacGregor Records, "Nice Combination" to the music of "Walking The Floor Over You," plays nine times through providing over four and a half minutes of great contra dancing. The dance is by Gene Hubert, music by Frank Messina, and I get to do the calling (MGRC303). MacGregor has initiated a new "Music Line" where callers can hear samples of the latest square and contra releases 24 hours a day. The number is 1-800-516-8336.

In closing, here's something to think about. We as leaders, club officers, callers, etc., spend a lot of time planning the

type of dance we want, when greater results might be achieved by finding out what kind of dance potential participants want. The focus must be on the participant, not on the provider. No matter how good "our" program is, if the marketplace doesn't want it, it's worthless. The desires of the marketplace will always determine the nature and life of the product...sooner or later. Paraphrased from Kaleidoscope, a major media publication by Bob Lindgren.

We've run out of space again, so in closing, keep sending me your comments, news items and suggestions to Don Ward, 9989 Maude Avenue, Sunland, CA 91040. ✓



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**T**here is a mistaken impression that it is necessary to be able to carry a tune in order to learn how to keep time to the music. Everyone is born with a sense of rhythm.

If you are having a hard time, here are some ways to develop your sense of rhythm.

- Sit next to your radio or CD and listen to any dance music. Imagine that you are the drummer and simply beat time with your foot on the floor as though you were hitting the pedal of the bass drum. Tap your hand on the chair arm at the same time. Keep tapping to different types of music until it becomes automatic to follow the drum beat. Don't be discouraged if you have a hard time to start with, it may take a few attempts to get your rhythm brain cells working.

- After you have learned how to tap to the rhythm, try walking to the rhythm, taking one step for each beat. Do this in private, so that you will not feel self-conscious. Try some of the more popular country songs and soon you will feel your feet carry the tune automatically.

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Music: No Way Jose' by Ray Kennedy

Honky Tonk Attitude by Joe Diffie

Close But No Guitar by Toby Keith (Good for teach and practice.)

Number of Steps - 32

Four Wall Dance

STEPS	BEATS
<b>HEEL, STEP, HEEL, STEP</b> Right heel fwd, Close to Left, Repeat	(1-4)
<b>HEEL, STEP, HEEL, STEP</b> Left heel fwd, Close to Right, Repeat	(5-8)
<b>HEEL, STEP, HEEL, STEP</b> Right heel fwd, Close to Left, Left heel fwd, Close to Right	(9-12)
<b>TWO PUMPS</b> Pump Right heel fwd twice	(13-14)
<b>THREE BACK STEPS, STOMP</b> Step back on Right, Left, Right Stomp Left foot in front of Right	(15-18)
<b>REVERSE PIGEON TOES, TWICE</b> Turn heels, Left heel to Right, Right heel to Left Return to home, Repeat	(19-22)
<b>STEP, PIVOT 1/2</b> Step fwd on Left foot, Pivot on balls of feet 1/2 to Right	(23-24)
<b>STEP, PIVOT 1/4</b> Step fwd on Left foot, Pivot on balls of feet 1/4 to Right	(25-26)
<b>THREE STRUT STEPS</b> Left heel, toe, Right heel, toe, Left heel, toe	(27-32)

Note: While doing the "Reverse Pigeon Toes," pivot on the balls of your feet simultaneously.

**Start over and continue until end of record. ✓**

 <p>No. 950 <i>Anne Brownrigg's</i></p>	 <p>No. 960</p>	<table border="0"> <tr> <td>No. 950 Blouse</td> <td>\$5.00 + .50° P. &amp; H.</td> </tr> <tr> <td>No. 960 Circle Skirt</td> <td>\$4.00 + .50° P. &amp; H.</td> </tr> </table>	No. 950 Blouse	\$5.00 + .50° P. & H.	No. 960 Circle Skirt	\$4.00 + .50° P. & H.
No. 950 Blouse	\$5.00 + .50° P. & H.					
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<p>Catalog \$1.50 plus 50¢ postage &amp; handling</p>		<p style="font-family: cursive; font-size: 1.5em;">Vee Gee</p> <p>Pattern Co. Box 23 Hamlin, Texas 79520</p>				



# Diamonds



**P**ractice, practice, practice. All of us know that if we want to learn a type of dance new to us, we must practice the moves. Square dance leaders have tried to help us set a standard number of practice repetitions needed to learn a new call. They suggest new dancers must dance a movement 26 times (says one leader), 100 times (says a different leader), 1,000 times (says yet another leader).

Actually, for new dancers, no such single standard exists. Every individual new dancer is different. His or her learning rate is very personal and very difficult to modify. One new dancer may need to dance Square Thru only six times to put the call solidly in memory. A second dancer in the same class may have to dance Square Thru correctly at least 50 times before he or she can relax and confidently Square Thru each time it is called. Even with 50 repetitions the second dancer may still have problems generalizing the call to other starting points. The first time it is called from a Line of Four or a Half Sashayed position, this dancer may once again start making errors.

Two very important characteristics set a truly skilled square dance teacher apart from a less skillful teacher:

1. The skilled teacher accepts each class member as unique and knows that each learns new square dance ideas and calls in his or her own special way. This teacher presents new material in several different ways, helping each class member learn in his or her own special way.

2. The skilled teacher is a genius at creating practice choreography that is fun, interesting, novel and effective. He uses the same call over and over without boring either the class members or himself. Both the new dancer who only needs 6 repetitions to learn a call and the new dancer who needs 50 repetitions have a good time

meeting their own practice needs and when reached, both can relax and dance the call confidently.

New dance movements cannot be learned without sufficient practice. Conversely, we know that new dancers who join our classes can learn all the calls these skilled teachers teach if they get the instruction and practice they need.

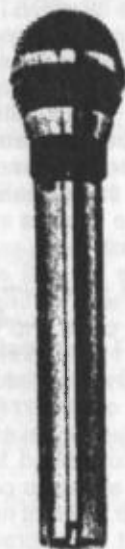
We have to tip our hat to CALLERLAB. In 1984, the theme of their annual conference was "Good Teaching is Far Reaching." In 1994, their theme was "Reach Out and Teach Someone." For over 10 years now they have drawn on their huge reservoir of skilled and professional square dance teachers to help all callers improve their teaching skills. Better teaching and extra practice benefits everyone.

The practice the caller/teacher provides during classes is very important, but outside of class dancers can also help their new friends practice. In several areas, clubs and classes schedule for introducing new calls. For example: one area starts classes early in September. By the end of October the area's callers start a series of weekly parties for area class members. The calls used in these programs are first listed about three weeks after the calls are taught to the classes so the new dancers have at least three practice sessions in class before the call appears on a party schedule. These parties, sponsored by different club, class and caller groups, start with basics 1 to 20 during the eighth week of the season and gradually add more calls as classes continue. Mainstream parties are scheduled for several weeks once this program is completed. In other areas, clubs arrange for angels to come before or after class or on a different night to help the new dancers get extra practice; one club arranged for a square to meet at someone's home to practice with records; a caller taped his classes and provided tapes to class members; some clubs invite class members to dance with them once a month.

Many new square dancers need more practice than teachers can provide on class night. Callers and dancers can work together to help provide the opportunity to practice as more and more calls are added to the dancers' repertoire. One precaution—several calls have more than one definition and/or styling technique. Danc-

ers should **not try to teach** the callers' class members. If a definition or technique is not clear to a beginner, dancers must check with the class teacher to learn how he or she wants the call danced. The dancer's role is to help arrange extra practice in which new dancers dance each call as taught by the teacher. Even callers must be careful how they teach calls to other caller's class members. At one large festival, a hall was set aside and programmed for new dancers. An hour was programmed for the featured caller to teach styling. The caller reviewed Two Ladies Chain and carefully walked through the call as defined

by CALLERLAB. By definition, ladies join hands in the center of the square, pull by, then Courtesy Turn with the man. He mentioned it is not proper for ladies to touch skirts, pass by and Courtesy Turn. Two hours later, another featured caller on the same program conducted a styling session including Two Ladies Chain. You've already guessed the rest! This caller taught the same dancers to touch skirts in the center, pass by and Courtesy Turn. Again, dancers can, and should, help new dancers get extra practice, but be sure the new dancers practice what their teacher taught. ✓



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# PLUMB LINE



Picture this! A Northwest Georgia couple loves to square dance so much that they have enlarged the original square dance building in order to better accommodate the large crowds coming from far and wide to dance with the Fort Mountain Squares in Chatsworth, Georgia. The Fort Mountain Squares are very proud of their new building, shown here along with generous landowners, Harlan and Virginia Peeples. Beginning in 1988, the Peeples have allowed the Fort Mountain Squares to use their "Barn," a splendid building with ample space for dancing, at no charge to the club. Located in the midst of the Northwest Georgia mountains, the scenic view from the Peeples' farm is a magnificent sight to behold. The club dances every Thursday night at 8:00 o'clock and hosts a special dance on the first Saturday of March, June, September and December.

The Fort Mountain Square Dance Club was organized in 1973. Originally a small club, it has continued to grow and flourish, and has the reputation of being a very friendly club that loves to dance and enjoys hosting a fun party, as well as dancing for various community activities.

The club's caller, Ray Mauney, from Acworth, Ga. has been with the Fort Mountain Squares since 1989. If you have not danced to Ray, you have missed a real treat! His distinctive singing voice keeps feet moving, as the dancers enjoy moving to the beat of his great rhythm. Ray says he loves calling for the Fort Mountain Squares, as they are a fun club, and he always has a good time on Thursday nights. He appreciates all the great dancers in the club.

Ray calls our special dances, along with another caller and a cuer. Our September Special is always a benefit dance, with Ray donating his services. Proceeds from the dance are donated to a charity voted on each year by the club. The club has acquired a reputation for having great food at these special dances, and tables are set up in the new addition to the building in order to accommodate the amount of food and number of people who attend.



The Club feels very fortunate that Harlan and Virginia allow the use of the "Barn" for dancing. Due to the recent renovations, it has been suggested that we begin calling the "new" building "The Peeples' Ponderosa." The club appreciates the generosity of this loving couple and invites anyone in the Chatsworth, Ga. area to come visit us for an enjoyable evening—you'll leave with a smile on your face! ✓

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Love Bug, Dave Parker	BR 278
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She's A Miracle, Fred Walker	MAR 802
Fallin' Never Felt So Good, Bob Asp	SG 501
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Got A Lot Of Rhythm, Richard Lane	Q 905
I've Got It Made, Ellen Brunner	EAG 3002

# Rhyme Time

## THE SQUARE DANCERS

by Elaine Talburt  
Springfield, Missouri

To My Square Dance Friends:

Whirling, dancing, round and round  
Moving with music in leaps and bounds  
Bright colored petticoats dip and flow  
Handsome men going to and fro

Bow to your partner and step right out  
See what dancing is all about  
The caller will tell you what to do  
Listen carefully for your cue

In and out spinning they go  
Swing your girl and a do-si-do  
Dance up to the middle and back again  
Pass by a girl, the caller says when

Promenade your partner all around  
Oh such fun as we have found  
Clap your hands, prance your feet  
Look at your girl, tell her she's sweet

The caller says make a Texas Star  
Don't let your partner wander far  
When he calls yellow rock, hug and kiss  
That's the part you don't want to miss



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## What's Going On In Square Dancing

### LEGACY CONDUCTS PORTLAND SEMINARS

It was a full house of concerned dancers at the daily two, one-hour seminars LEGACY, the International Assembly of "Trustees" of the Square Dance Activity, presented, in conjunction with the National Executive Committee, at the June National Square Dance Convention in Portland, Oregon. A number of LEGACY trustees served as moderators and panelists. Handouts were available at every session.

"Attracting, Keeping and Assimilating Dancers" attracted an overflow group who examined different methods of recruiting new dancers and the value of the various kinds of publicity available to use. Several successful dropout programs were discussed. All agreed that there is also a need to educate the new dancer about the history and mores of the square dance activity. It was stressed several times in attempting to assimilate new dancers into a club that one must be careful not to overwhelm the new dancer.

Leaders were asked, "Who are you training to take your place and how?" Leaders should be planning *now* for their

replacements. One must start planting the seeds early and give them time to sprout while showing that you actually enjoy your "job."

The topic, "Recruiting the Young--Maintaining the Young at Heart," spilled over into several seminars. Various methods and examples of getting square dancing into the school systems, the music to use, and how to show the youth we *really* want them were reviewed. The Diamond Square Dance Program for schools and CALLERLAB's Community Dance Program were also explained.

How to solve the need for more Family Square Dance Clubs led to a lively discussion that branched out to include the problems of being a single in the square dance activity and the needs of the handicapped person. The USDA is undertaking the task of maintaining a current roster of clubs for handicapped persons.

After reviewing the Emergency Call for Medical Aid (ECMA), introduced at the 1984 NSDC in Baltimore, and going over some guidelines for emergency situations, those at the session entitled "Dancing for the Health of It," concen-

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- SSR-112 WIND BENEATH MY WINGS by Jack

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trated on the health benefits of square dancing and fitness tips.

LEGACY, as a communications resource center, has already begun planning for the daily NEC/LEGACY seminars at the 1995 NSDC in Birmingham, Alabama. If there is a special topic you feel should be discussed, please contact the LEGACY office at 1100 Revere Drive, Oconomowoc, WI 53066 or the LEGACY Education Committee Chairmen Doc and Peg Tirrell, PO Box 37, Lower Waterford, VT 05848-0037.

## LEGACY OFFERS '95 CALENDARS

LEGACY International announces that the 1995 Edition of LEGACY'S **Five Year Pocket Calendar** is now available for \$5.95 plus \$1.00 for shipping and handling. Years 1995 thru 1999 are in the calendar with a full page for notes for each month. Address and telephone number pages are also in the back of each pocket calendar.

The pocket calendar is especially designed for square dancers, callers and

cuers. It easily fits in the back pocket of men's slacks, a shirt pocket or a lady's purse.

Pocket calendar supplements are also available for \$1.95 plus \$1.00 for shipping and handling. Each supplement includes the calendar pages for the year ordered, new hard covers and a new GBC plastic binder. The supplement is designed to add the calendar pages for the previous four years so your pocket calendar is always a current five year pocket calendar.

The 1995 Edition of LEGACY'S Five Year Pocket Calendar can be ordered by writing: LEGACY, 1100 Revere Drive, Oconomowoc, WI 53066. Checks are to be made out to LEGACY in U.S. Dollars. The Five Year Pocket Calendar is a LEGACY Ways and Means Project.

## SQUARE DANCING FOR THE YOUNG AT HEART

"Square Dancing—For the Young and the Young At Heart" was the theme for September, Square Dance Month 1994. The focus of LEGACY, as well as other

other national square dance organizations was on making square dancing interesting and available to younger square dancers. While younger dancers are being courted, it is important also to retain those who are now enjoying the activity.

A poster, which depicts the theme, shows a continuous line of dancers including both the young man and woman and the older ones. Square dancing has traditionally been an intergenerational activity where folks of all ages could have fun together. The activity will benefit by gaining the enthusiasm and energy of young dancers and mixing it with the estimable experience of seasoned dancers.

Plan now for your fall recruitment campaign. Appoint a committee, study the materials, make plans for the blitzkrieg of publicity. The clubs that really plan a campaign and use new ideas are still teaching sizable classes.

The LEGACY Promo-Pak, which contains ideas and suggestions for recruiting and publicity, is available as you read this. Even though you may have missed September Square Month, the Promo-Pak is a valuable tool for promoting square dancing all year round. A poster depicting the theme is included. A nominal charge of \$5 is requested to cover costs. Order from and make checks payable to Stan and Cathie Burdick, PO Box 2678, Silver Bay, NY 12874.

For more information on LEGACY, its purpose and its meetings, write to the Executive Secretaries Al and Vera Schreiner, 1100 Revere Drive, Oconomowoc, WI 53066, (414) 567-3454.

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Our 1994 festival "Ruby Reflections" was held in Gunnison, Colorado, June 10 & 11, 1994 celebrating 40 years of festivals in Colorado. Co-chairmen Sonny & Darlyne McCole and Bob & Elsie Dawirs, along with their festival committees did their utmost to provide an enjoyable and pleasurable event for everyone who attended.

An enthusiastic group of callers and cuers from around the Colorado area provided square dancing at Mainstream through Advanced levels and rounds Phase II-VI. On Saturday, a nice variety of workshops and teaches were conducted.

Other festival highlights included a special sewing clinic, Chairman Pat & Wanda McBride arranged for Cheryl Phillips, professional seamstress and author, to demonstrate her Quilts Without Corners techniques and showed ways to use the ideas for square dance clothing. The fashion show, also chaired by the

McBrides, featured a journey through festival history with outfits from as many of the past 40 festivals as possible being modeled. There were vendors selling all types of square dance clothing and other items related to our hobby. A "Showcase of Ideas" was set up by the State Association showing ideas for recruiting, retaining and regaining dancers.

A festival highlight was provided both Friday and Saturday night at the after parties when the Classic Dancers from Denver, Colo., with caller Charlie Tuffield performed for our enjoyment. They dance the old time classic dances with grace and style accented by beautiful costumes. The Classic Dancers have been part of dancing in Colorado for years and work hard to preserve square dance history. They provide a touch of elegance unequalled and everyone looks forward to their performances.

In 1995 a Trail-in Dance will be held June 8 at the Quadra Dangle Clubhouse



in Laramie, Wyoming, with Doug Davis calling and Steven Hodder cueing. The festival *Northern Lights* will be held June 9 & 10, featuring Doug Davis, Jerry Haag, Anne & Charles Brownrigg along with area callers and cuers.

Dancers seeking registration forms for the 1995 festival are asked to contact Tom & Sue Nelson, 526 - 37th Avenue Court, Greeley, CO 80634.

The invitation is open for all dancers to come experience *Northern Lights* in Laramie, Wyoming, June 9 & 10, 1995.

*Submitted by Tom & Sue Nelson  
General Chairmen, 1995 Festival  
Greeley, Colorado*

### NEW COMMUNITY PROGRAM

I am writing to tell you about a brand-new community program that is being developed. It is designed to promote the activities of line dancing, square dancing, contra dancing and other forms of the American western dance.

To the people of the San Fernando Valley and outlying areas: We have obtained a facility in Northridge, Calif., at 19557 Parthenia and already have the hall booked with dance activities, including lessons for people of all ages, children to seniors, and the handicapped. A special note for the wheelchair dancers: this hall will have a place for you. It will open around November 1 with 3,500 square feet of wood floor to dance on.

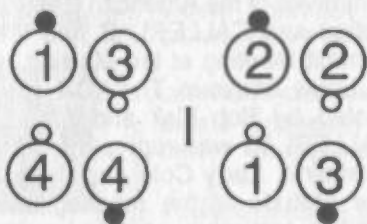
Since this is a non-profit endeavor, we cannot rely only on private citizens for support, and we are asking the community-minded companies and businesses for sponsorship and financial support. In return we will provide advertising for your company or business in our square dance hall.

We are very excited about this new venture and would love to have you join us from the beginning. May we count on you?

If you have questions, please feel free to contact me, Carl Seastrom (C.J.R.), 6445 Yarmouth Avenue, Reseda, CA

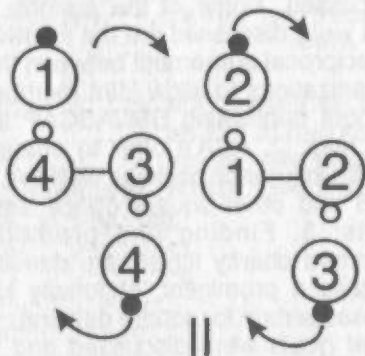
## FOLLOW THRU

*by Dewey Berry - 1969*

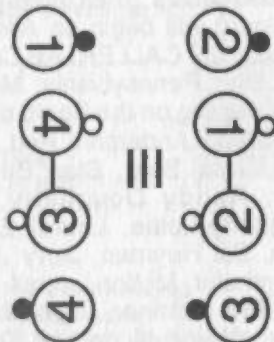


Starting Formation: Box Circulate. (I)

Definition: In facing dancers Extend and Single Hinge while the out facing dancers do 1/2 of a Box Circulate. (II)



Ending Formation: Two-Faced Lines (III)





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## CALLERLAB

The 1994 balloting for the CALLERLAB Board of Governors has resulted in the election of the following individuals: Red Bates, Maine & Florida; Daryl Clendenin, Oregon & Arizona; Mike Jacobs, Virginia; Martin Mallard, Saskatchewan; Tony Oxendine, South Carolina; Deborah Parnell, California; Ken Ritucci, Massachusetts; John Sybalsky, California. Congratulations to each of these well-qualified callers: Their three-year term on the Board will begin on April 12, 1995, following the CALLERLAB Convention in Pittsburgh, Pennsylvania. Members currently serving on the Board of Governors are: Gregg Anderson, Red Bates, Don Beck, Jack Berg, Stan Burdick, Larry Cole, Randy Dougherty, Dee Dee Dougherty-Lottie, Laural Eddy, Betsy Gotta, Bill Heyman, Jerry Junck, John Kaltenthaler, Melton Luttrell, Martin Mallard, Tim Marriner, John Marshall, Jim Mayo, Wayne McDonald, Tony Oxend-

ine, Keith Rippetto, Ken Ritucci, Mike Seastrom, Al Stevens, and Grace Wheatley.

On July 25 and 26, 1994, representatives of the American Callers Association and CALLERLAB had their first Summit Meeting at the Marriott Hotel in St. Louis, Missouri. The ACA was represented by Bob Fisk and Mac Letson. CALLERLAB was represented by Tony Oxendine, Larry Cole and Jerry Junck. The attitude of the meeting was very positive and many common goals were discussed. Some of the agenda items that were discussed are the following: 1. A reciprocal agreement between the two organizations to allow joint membership without duplicating BMI/ASCAP licensing fees; 2. ACA's offer to share their health insurance package with CALLERLAB and other square dance associations; 3. Finding and promoting a common charity for square dancing; 4. Finding a prominent, nationally known spokesperson for square dancing. Many other goals were discussed and these

issues will be addressed in future press releases.

Doren McBroom, Chairman of the Plus Quarterly Selection Committee, announces the **FOLLOW THRU**, has been selected as the PQS for the period November 1, 1994 to March 1, 1995. Larry

Davenport, Chairman of the Plus Committee, is pleased to announce that **ACEY DEUCY** has been selected as the Plus Emphasis Call for the period beginning November 1, 1994, thru March 1, 1995. ✓



Daryl Clendenin  
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- CK-113 COOL DRINK OF WATER by John
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- CK-111 DON'T WAKE ME UP by Jerry

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- JP/ESP - 329 LITTLE LESS TALK by Mark

●● **RECENT**

- JP/ESP - 236 REAL GOOD TIME by Joe
- JP/ESP - 328 TRAVEL ON by Mark

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## *Creative Choreography*

by Lee & Steve Kopman

Isn't it amazing how well dancers execute spin the top when you call it from ocean waves with the boys in the middle, but get complete failure if the boys are on the ends to start (or God forbid, with same sexes together).

This month let's try a few figures using spin the top with a different but very danceable choreography.

1. HEADS SQUARE THRU 4  
SPIN THE TOP  
HINGE  
BOYS RUN  
SWING THRU  
EXTEND  
RIGHT & LEFT GRAND
2. HEADS PASS THE OCEAN  
EXTEND  
SPIN THE TOP  
BOYS RUN  
WHEEL & DEAL  
SQUARE THRU 4  
TRADE BY  
ALLEMANDE LEFT
3. HEADS SPIN THE TOP  
SIDES HALF SASHAY  
EXTEND  
SWING THRU  
SPLIT CIRCULATE  
SPLIT CIRCULATE  
RIGHT & LEFT GRAND
4. ZERO LINE  
SPIN THE TOP  
SWING THRU  
BOYS RUN  
BOYS TRADE  
WHEEL & DEAL  
PASS THRU  
ALLEMANDE LEFT
5. HEADS STAR THRU  
PASS THRU  
SPIN THE TOP  
CAST OFF 3/4  
CIRCULATE  
BOYS RUN  
SWING THRU  
RIGHT & LEFT GRAND
6. HEADS SQUARE THRU 4  
SIDES HALF SASHAY  
SPIN THE TOP  
GRAND SWING THRU  
HINGE  
GIRLS RUN  
DOUBLE PASS THRU  
CLOVERLEAF  
DOUBLE PASS THRU  
LEADS TRADE  
SINGLE CIRCLE TO A WAVE  
CENTERS TRADE  
SPLIT CIRCULATE  
SPLIT CIRCULATE  
RIGHT & LEFT GRAND
7. HEADS TOUCH 1/4  
GIRLS PASS THRU  
CENTERS SPIN THE TOP  
ENDS CAST OFF 3/4  
FAN THE TOP  
RECYCLE  
PASS THRU  
ALLEMANDE LEFT
8. HEADS LEAD RIGHT  
SPIN THE TOP  
BOYS RUN  
WHEEL & DEAL  
RIGHT & LEFT THRU  
SPIN THE TOP  
RIGHT & LEFT GRAND

9. HEADS PASS THRU  
SEPARATE AROUND  
ONE TO A LINE  
ENDS LOAD THE BOAT  
CENTERS SPIN THE TOP  
EXTEND  
SWING THRU  
HINGE  
CIRCULATE  
RIGHT & LEFT GRAND

10. HEADS SQUARE THRU 3  
SEPARATE AROUND  
ONE TO A LINE  
SPIN THE TOP  
BOYS RUN  
PASS THRU  
WHEEL & DEAL  
DIXIE GRAND  
ALLEMANDE LEFT

11. HEADS LEAD RIGHT  
CIRCLE TO A LINE  
PASS THE OCEAN  
SPIN THE TOP  
SPIN THE TOP  
BOYS RUN  
COUPLES CIRCULATE 1/2  
BEND THE LINE  
YOU'RE HOME



12. HEADS LEFT TOUCH 1/4  
BOYS PASS THRU  
CENTERS SPIN THE TOP  
END BOYS RUN  
CENTERS EXPLODE THE WAVE  
RIGHT & LEFT GRAND

13. HEADS LEAD RIGHT  
VEER LEFT  
HALF TAG  
SPIN THE TOP  
HINGE  
GIRLS RUN  
CENTERS PASS THRU  
RIGHT & LEFT GRAND

14. HEADS STAR THRU  
CENTERS SQUARE THRU 3  
LEFT SPIN THE TOP  
GIRLS RUN  
WHEEL & DEAL  
SLIDE THRU  
CENTERS ROLL  
YOU'RE HOME

15. HEADS PASS THE OCEAN  
SIDES HALF SASHAY  
EXTEND  
SPIN THE TOP  
GIRLS SPIN THE TOP  
BOYS HINGE  
THOSE FACING PASS THEN  
CENTERS WHEEL & DEAL  
ENDS TRADE  
CENTERS SWING THRU  
EXTEND  
SPLIT CIRCULATE  
SPLIT CIRCULATE  
RIGHT & LEFT GRAND ✓

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# THE KOREO KORNER.....by Steve

This month, I thought it would be fun to take the spin the top to another level.

You may not be aware, but you can call spin the top from a 2 face line. To do this, you must give the command like this:

**USING TRADES, SPIN THE TOP.** The dancers execute the call this way:

All partner trade, centers cast 3/4, ends move up.

(In reality, all we are doing is a partner trade and fan the top, which is exactly what a spin the top is!)

HEADS LEAD RIGHT  
VEER LEFT  
USING TRADES, SPIN THE TOP  
THEN:

- |  |   |  |
|--|---|--|
| 1. Wheel & Deal<br>Sweep 1/4<br>Square Thru 3<br>L/A | 2. Boys Run<br>Fan the Top<br>Recycle<br>Square Thru 3<br>L/A | 3. Wheel & Deal<br>Spin the Top<br>R/L/G         |
| 4. All Cast 3/4<br>Pass Thru<br>L/A                  | 5. Partner Hinge<br>Boys Run<br>Single Circle to O/W<br>R/L/G | 6. Cast 3/4<br>and Roll<br>Girls Run Left<br>L/A |

I hope this helps expand your horizons!! Don't forget to mark your calendar for next year's Lee & Steve Kopman's callers school August 25-27, 1995, Knoxville, TN. Call for information (615) 691-1580

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# PARTY LINE

by Cathie Burdick

For a break from a traditional Thanksgiving celebration in November, how about a party with a "future" theme—Futuristic Frolic or Space Squares? Everyone is sated with the onset of holiday food binges, so how about a light menu? For years we've been hearing about how our nourishment will come from pills rather than full meals, so here's a nourishing but different snack—"Garp." A good recipe was passed around in our area last year; here it is:

Combine 1 cup each of oatmeal, coconut, walnuts, chocolate chips and raisins.

Isn't that easy? It's really good too!

Also, a few years back a tangy, hot winter drink was popular, made in coffee pots. Here is our daughter's recipe:

2 Cups	Tang
2/3 Cup	powdered instant tea (lemon-flavor is optional)
1 Cup	sugar (or less)
1 teaspoon	cinnamon powder
1 teaspoon	clove powder



Add all to a 30-cup coffee pot full of hot water or make one cup at a time, mixing dry ingredients and spooning out as needed.

Let your imaginations go as you plan a "future" theme. "Different" may be a key word. It's a good exercise in creativity.

Decorations may be space ships or rockets—toys you have or rockets created from cardboard rollers from paper towels and toilet tissue.

Songs would include *New World in the Morning*, *There's A Great Big Beautiful Tomorrow*, *Tomorrow, Going To Morrow Tomorrow*, *No Callers in Heaven*, *Greener Pastures*, *Pave Your Way Into Tomorrow*. Years ago there was a mixer called the *Purple People Eater*, which we've used as a space creature dance for this theme.

Remember, tomorrow is the beginning of the rest of your life. Make it a good one and have FUN! ✓

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by Bob Howell



## EASY LEVEL

With the lion being featured so many ways this year i.e., the movie "The Lion King," etc., John Cook of Allendale, Mich., has written a solo/line dance that can be taught with very little instruction. He named his routine after the song title. John informed me that although the record is an "oldie," he got his copy from Palomino Records, Inc., and that Tom Dillander still has several copies of same. Here is John's newest creation...

### THE LION SLEEPS TONIGHT

Formation: Solo. No partners required.

Music: The Lion Sleeps Tonight. Oldies series OS 13119

Routine: After a long intro.

Counts:

- 1-4 Side two-step to the right.
- 5-8 Side two-step to the left.
- 9-12 Run forward 3 steps R,L,R, step on the right foot, jump on that same right foot turning 1/4 right and land on that same right foot.
- 13-16 Back up L,R,L, touch.

Stew Shacklette of Brandenburg, Ky., offers a trio that is an "instant-teach." He calls it the...

### CIRCLE DO

Formation: Trio-Three face Three

Music: Any 32 bar music.

- 1-8 Centers do-sa-do
- 9-16 Ends do-sa-do
- 17-24 Centers lead right circle left (with ends of both lines)
- 25-32 Circle right
- 33-40 In own line circle left
- 41-48 Circle right
- 49-56 Fwd and back
- 57-64 Pass thru on to next

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From Tobias, Nebr., Les Henkel sends along a "very simple and refreshing dance, easily done at the Community Dance Level." He states that "when the music changes for the Grand Square, it just sort of hits you in your rear pockets and dancers love it." He has named his dance the...

### GRAND CIRCLE

Formation: Regular Square....hands joined.

Music: Windmill Quadrille, Lloyd Shaw 518, Speed 43-1/2 = 124/126 BPM.

Routine:

- INTRO            One long beat (EVERYONE)
- (16)            CIRCLE LEFT (full around)
- (16)            REVERSE SINGLE FILE (to home)
- (8)             PARTNER DOSADO
- (8)             CORNER ALLEMANDE LEFT
- (16)            PARTNER PROMENADE (Then on last 4 beats of Promenade)
- BREAK
- (32)            SIDES FACE - GRAND SQUARE
- CLOSER
- (16)            CIRCLE LEFT
- (16)            CIRCLE RIGHT (Then, still facing center of hall)
- (1)             ALL BOW DOWN LOW

Dance goes through three (3) times. At the Middle Break call HEADS FACE-GRAND SQUARE.

The title of our contra this month may sound confusing to most of us in the northern hemisphere, but for those dancers living below the equator, they will be able to relate to a dance written by Tony Parks of Billerica, Mass., and recorded by Don Ward of Sunland, Calif. It is called...

### SPRING FEVER

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

Music: Spring Fever. MacGregor CMGR 301

Routine:

- Intro:            Long lines forward and back.
- Counts:
- 1-8            Your left hand lady swing a while.
- 9-16          Put her on your right, men star left.
- 17-24        Go once and a half around, your partner swing.
- 25-28        Swing your lady a couple of times.
- 29-32        Face across and circle left.
- 33-40        Reverse it, left hand star.
- 41-48        Partner's skirt skater, half promenade.
- 49-56        And now the ladies chain.
- 57-64        Long lines forward and back. ✓





*As recalled by  
Bob Osgood  
Beverly Hills, CA*

## THE KEOKUK DISASTER OF '65

The "Big Heart" of square dancers has been displayed in many ways over the years. Here is one amazing story that started 29 years ago this month and, although time sometimes clouds such recollections, the Keokuk disaster remains as vivid today as though it occurred only hours ago.



It was just a regular dance with perhaps a little more gaiety than usual due to the Thanksgiving holiday coming the next day - but of course, all of the Swing-Ezy dances were special affairs. Kenny Anderson, the caller for the group since it started as a class back in September of 1960, had set up his equipment as usual and the dancers were still coming into the hall during that first tip - just as they always did on past Wednesdays.

This could have been a dance in any of several thousand halls in any one of several thousand cities in the world. The calls, the rounds and the chatter between the tips would seem familiar to any of us who share in this activity.

Suddenly at 9:35 p.m. as Kenny was calling "King of the Road," without warning, the sounds of the square dance changed. With a roar, a tremendous explosion lifted the roof, collapsed the walls and trapped the dancers below the debris. What happened next became the subject of newspaper headlines and television and radio broadcasts around the world.

(News lead story - November 25, 1965)

"KEOKUK, Iowa - An explosion in the National Guard Armory late last night

killed and injured a great many of the 70 square dancers taking part in their weekly dance. The blast, apparently coming from the basement as the result of an accumulation of gas, completely destroyed the reinforced concrete building..."

It didn't take long for the statistics to come in: The total number of those who lost their lives reached 21. Twenty eight of the injured were in hospitals and burn centers in three states and 21 children were completely or partially orphaned by the disaster.

Less than twelve hours after the fateful explosion that killed or critically injured a large percentage of the Swing-Ezy club, calls began filtering in. From Massachusetts, Washington, California, Kansas, Toronto, from almost everywhere came the question: "How can we help?"

The answer was not long in coming. Plasma and first aid were needed for the burn victims themselves and financial assistance for their families. Benefit dances, personal donations and many programs were started for the purpose of raising money for the relief of those injured and for the children who were orphaned.

Within two days of the explosion five couples of those Swing-Ezy members who survived established the "Swing-Ezy Disaster Fund" to oversee the disposition of money that started pouring in. The trust department of a local bank, a lawyer and an accountant donated their services and, within a few short weeks, more than \$90,000 had been received.

A square dance club in Germany sent its entire receipts from a dance. The

Northern Lights square dancers in Anchorage, Alaska, rushed their donation in. The fund received donations from every state in the union as well as from Canada, Germany, England, France, the Philippines, Vietnam and other countries around the world. Within the next three years a quarter of a million dollars had been received.

Because of generosity of so many, a number of the young people received educations. Funds were made available to assist with the costly hospital bills. Children who had lost parents were provided for and a wide variety of help was made available.

The Swing-Ezy Square Dance Club no longer exists, although a number of its survivors continue to dance with clubs in the area and the members of the "Swing-Ezy Disaster Fund" meet on a regular basis.

Nola (Bennett) Joy, who survived the explosion but spent several years recovering from her injuries, lost her husband and small son in the disaster. In talking to her recently, she expressed her gratitude, not only for her local square dance friends who stood by her during the many months of recovery, but for the thousands of square dancers around the world whose contributions made it possible for her and the other survivors to receive the quality care that was required. As a means of showing her gratitude and appreciation, Nola has occupied her time in ways to benefit those in hospitals and needing help. "This is my way of saying 'thank you' to all those who helped me!"

And what of the caller, Kenny Anderson? We understand that he lives in Florida and recently retired from calling. On that fateful night almost three decades ago, Kenny received second degree burns when the blast carried him through another room and out a window. His newly purchased car was totaled as was his sound equipment and all of his records.

In talking with him shortly after the accident, Kenny expressed the feelings that would come from any caller who had been with a club from the time it started as a square dance class more than three years earlier. "It's hard to believe what happened to all these friends, people that I knew so well and have called to for so many years. Oh, you know how close you get to your dancers, especially when you call to them every week."

When asked about the outpouring of offers of assistance from square dancers around the world, Kenny said: "I never realized how closely knit together all square dancers are. This is tremendous! It's as though we're all a part of one big family. I have never seen anything like it."

And Kenny had a personal reason to feel grateful. His sound system, a complete loss in the explosion, was replaced without charge by its manufacturer, Jim Hilton.

And so it is that the Keokuk disaster, despite all of its unhappiness, has once again underscored for all to see, what a tremendous fraternal attraction square dancing is. ✓



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Gentlemen,

I have enclosed \$20 for a continuation of my subscription. I first subscribed back in the '40s or '50s when it was called American Squares and published in New Jersey. In the early '70s I was asked by Stan Burdick to take over the Challenge Chatter article which Dewey Berry had started and wrote for the first two or three years. I did this for eight years until I had my right leg amputated above the knee in 1980. Russ Nichols then took over the writing and was followed by Ed Foote who is presently writing the feature under the present name change of A/C Lines. I now live in a retirement village in Indiana, Pa. My wife and I have a two bedroom, two bath apartment in St. Andrews Court. I called by first dance in 1937 at the Legion Hall in Louxburg, Pa. I went from Hoedown to Club to Challenge and back now to one-nighters and public dance hoedowns. I have two demonstrations and entertainment squares from the Blairsville Grange. We entertain senior citizens and nursing home care centers in the area. This week I taught simple line and square dancing at an elder day care center. I also call family dances for church groups and scouts. Mary, my wife, is still very active and, of course, dances. When we go back to Clarion I call a western club tip for the "Fiddle A Rounds." I still enjoy your magazine very, very much.

Sincerely,  
Jim & Mary Kassel  
Indiana, PA

Dear Jon & Susan,

One of the places we dance is also a home for people who are capable of taking care of themselves, but for some reason they have no place else to go. One of the residents is a sweet little senior citizen lady, her name is Elaine.

We have made Elaine an honorary member of our club. She wheels herself down to watch us dance every time we're there. Always smiling and clapping her hands and always wanting a few "yellow-rocks." Elaine is quite a remarkable lady, she goes to school at one of the local colleges, and used to play piano, accom-



panying her late husband as he sang and entertained.

Elaine has written many poems for us this year, but one stands out from the others and I would like to share it with you, and maybe you'd like to share it with your readers.

Enclosed is a copy of Elaine's poem, hope you enjoy it, and maybe publish it in a future issue of the American Square Dance Magazine.

Cordially, Ann Cook, President Solo Swingers, Springfield, MO. ✓

(Ed-Note: See Rhyme Time for Elaine's poem.)

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by

Bill & Bobbie Davis

**T**he Square Dance world has been told by marketing experts that we "have no product to sell when we only offer classes once or twice a year."

Our first reaction to this evaluation was, "That's right. We probably need to make big changes in order to effectively recruit new participants."

On second thought... Most team recreations are normally seasonal, and square dancing is definitely a team (group) activity. Anyone who wishes to learn an individual sport such as tennis or golf can hire a teacher/coach and take private lessons any time of the year. However, someone wanting to play soc-

cer or little league has a limited time frame for signing up and joining the team. Miss that time, and you must wait until next year. No one is predicting this system is the death knell for these activities. And no one is advocating rule changes to make the games easier. Why should it be so for square dancing?

Instead of dwelling on one negative aspect of our program, why not emphasize the positive things we have to offer?

First of all, since square dancing is a group activity, we have instant social involvement. Square dancers come from all walks of life, and afford a rich tapestry of talents, interests and experiences. What better way to broaden and enrich

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our own lives than by getting to know these people while having fun learning a thoroughly enjoyable recreation?

Square dancing also provides mental stimulation - as much or as little as you want. An evening of square dancing can require enough thought and concentration to clear your mind of stress and fretting created during the workday. Or you can find a totally relaxed, undemanding environment where you can just coast through the evening with a minimum of thinking. Either way, there is great satisfaction in successfully completing a sequence of commands and having the entire team/square succeed.

Positive Thought Number Three: Square dancing is a painless way to exercise. Many medical authorities have endorsed square dancing as a good aerobic exercise with minimal risk of damage to muscles and joints. And everyone knows that exercising is more fun with friends.

Another great thing about square dancing is that it is possible to travel all over the world and not miss your weekly recreation. Going to North Dakota, Florida, Ohio, Maine? Maybe Norway, Germany, Saudi Arabia or New Zealand? No problem! Wherever you go, square dancing is available; and the same rules and language apply everywhere. Football has different rules in America, Europe, Australia, and Canada. Some of the rules are so different that it is not even the same game. Square dancing is the same worldwide and provides us with instant friends wherever we go.

With all these attributes in its favor, we think square dancing is a very viable product. Mounting an effective national advertising campaign might be difficult, and we could probably benefit from a sharper image. However, we feel that the grand old tradition of word-of-mouth advertising and personal endorsement is, and will remain, our best recruiting tool. Tell your friends! ✓

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**H**ave you ever considered how the program called Elderhostel compares to the activity of Square Dancing? Let me count the ways:

- Most participants are in the senior (60-ish) age category, same as in square dancing.
- Both programs are international in scope, popular in 30 to 50 countries of the world.
- Both offer FUN and FITNESS for all adherents. All enjoy lots of laughter and sociability.
- Elderhostel offers informal educational courses at colleges and universities (non-credit); square dancers also enjoy learning new facts, new skills in every program.
- Both appeal to folks who like to travel. Elderhostel offers hundreds of distinctive and colorful locations everywhere.
- Outgoing people choose both. Extroverts are the rule, introverts usually drop out.

These facts were brought home to us again when Cathie and I attended our fourth Elderhostel program, this time in **Park City, Utah**, just south of Salt Lake City where our plane landed. (If you're going to Utah, where else would you land except in Salt Lake? --CAB) Previous Elderhostels have taken us to Hawaii and Silver City, New Mexico, plus one in our own area where we taught square dancing to about 40 participants.

One nice advantage to our trip to Utah was the chance to skip up to Ogden for an overnight visit to Walt and Louise Cole's home. Nationally-known caller Walt seems to have recovered 100%, thanks to good doctors and sheer

willpower; they'll be wintering again in Yuma.

Park City is a mining town, turned resort center, with ski slopes galore and lots of little shops and art galleries. ("Pig heaven" for Stan, all those galleries. --CAB) Utah Valley State College sponsored the curriculum, consisting of Art Appreciation, Park City History, Mining and Geology, and Mining Views By Air (a clever way to combine the subject matter with the pure pleasure of hot air ballooning). Not only did we enjoy the ballooning experience again (once in Albuquerque, once in Kenya, Africa), but I also took the opportunity to go soaring in the glider at a nearby airport where my companion exulted as she squeezed me at 2,000 feet: "This experience is absolutely Spiritual!" (Hmmm, another "pie in the sky" fantasy for Stan! He didn't mention that our combined weights precluded our soaring together. Time for a diet! --CAB)

Forty-one seniors attended the courses and the fun in that mountain town, and they were from almost that many states. We were lodged and boarded at the Chateau Apres (Is that French for *monkey hat*? --CAB). We learned perhaps more than we ever wanted to know about mining, drilling, milling and refining of ore. (Do you know what a *mucker* is?) The last night, I even called a little impromptu square dancing, to the rhythm of hand-clapping. Just call me "Stan the Elder," a hosteler but never hostile! We'll probably do one of these Elderhostels once a year.

**Syracuse, New York** - There's a little shiver and excitement and a modicum of challenge when one calls for Chuck Collins at this Wagon Wheel gang of seniors. It's a different dance requirement—not quite CDP (it's more); not quite Mainstream (it's less); not quite either—it's a fun fest of flippin' fiddlin' folk frivolity. Chuck's a musician/caller and local legend. I did his season dance kickoff. Believe me, a "Collins" in every borough, burg and suburb would keep square dancing alive and well forever!

**Delmar (Albany), New York** - The first of a weekend duo deal took place in Delmar for the Tri-Village Squares in a


church hall. Their triangular club emblem refers to Slingerlands, Elsmere and Delmar. That club seems to make banner-runs a way of life; thirty-some banners adorn the walls. Dennis Visconti cued. Don Beckley was emcee. Alternating MS and Plus was the designated menu, embellished with neat eats.

**Scotia (Schenectady), New York** - Calling dances in the Albany-Schenectady area is a pleasure, and calling two in the same weekend is a double pleasure. Now it was for the Spa Wheelers in lovely Ponderosa Hall. Elaborate preparations had created a circus theme with clowns, popcorn and candy, wall-to-wall food, but a less-than-Jumbo crowd. Dolores Randall cued. Neil "Kidder" Kennedy was emcee. Bamum, and Bailey too, would have flipped for the show, but flopped for the show.

**Vestal (Binghamton), New York** - Isn't it unusual that so many square dances today are held in Methodist church halls? Actually, there's a small chunk of heritage there that is not well-known. Anyway, the Shirts 'n Skirts put that sort of site in their sights and the situation was pure excitement. It was not a big crowd but, good Plus-motivated action prevailed. Harry and Gerry Gerth hosted me. (Love that spaghetti!) Dave Decker (caller grad, Silver Bay '94) was there. Don Williams cued. Joe Williams (no relation) was emcee. Regular caller is Marv Northup.

**Canton, New York** - 150 miles straight north of Binghamton, up near the St. Lawrence, lies little Canton, a sleepy college town where I've called a good number of times. It was a choice crowd but spirited, and the fall decorations were superb at the Skirts 'n Flirts Club. Those huge corn stalks at my elbow drew a few flies as we "boxed our gnats." (If stalks could talk, they'd say *you* drew the flies! --CAB) The cuer scheduled couldn't come, so caller Bob Brown furnished rounds and cued one. My old home town of Adams Center is not far from that area, and fellow high school grad (class of '44) came, danced, reviewed old memories.

**Adirondack Attack** - Every fall in late September, the mountains come alive with hues and views ranging from deep green to flaming crimson, just as colorful as you'll find throughout New England (we're only a deer-leap from Vermont), so I welcomed the chance to return from Canton straight through the middle of Adirondack Park to my home near Hague. This year, it was an awesome autumn. Bright leaves, all yellow, red, orange, mixed with determined green and stubborn brown, dance with unbridled fervor (Square or round dance style? --CAB) over the hundred-mile trail to home! One more reminder to all—home is where the heart is, where the hearth is, and in my case, it's where the *hart* is. ✓



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# Flip Side SQUARES

## BABY WE'RE REALLY IN LOVE

RAWHIDE 194

Caller: Dale McClary

FIGURE: Heads promenade 1/2, square thru 4, right & left thru, pass thru, trade by, touch 1/4, scootback, scootback again., swing & promenade.

## JAMBALAYA

BLUE RIBBON 279

Caller: Earl West

FIGURE: Heads square thru four, do sa do, swing thru, boys run, tag the line, cloverleaf, ladies square thru 3, swing boy, promenade.

## SNOOPY'S CHRISTMAS

CHICAGO COUNTRY 39

Caller: Jack Berg

FIGURE: Heads promenade 1/2 way, lead to the right circle up 4, break & make a line, slide thru, do sa do, 8 chain 5, swing, promenade.

## THE LION SLEEPS TONIGHT CHICAGO COUNTRY 38

Caller: Jack Berg

FIGURE: Heads promenade 1/2 way, right & left thru, square thru 4, do sa do, swing thru, boys trade, turn thru, allemande, come back & promenade.

## A LITTLE BIT OF LOVE

ROYAL 223

Caller: Tony Oxendine

FIGURE: Heads promenade 1/2 way, square thru 4, right & left thru, veer left, couples circulate, half tag, follow your neighbor & spread, swing and promenade.

## THAT'S WHAT I LIKE ABOUT YOU

ROYAL 126

Caller: Jerry Story

FIGURE: Heads square thru, right & left thru, veer left, girl hinge, diamond circulate, flip the diamond, girls trade, linear cycle, star thru, pass thru, u-turn back, swing corner, promenade.

## GOOD TIMES ROLL

CIRCLE D 265

Caller: Brad Caldwell

FIGURE: Heads square thru 4, touch 1/4, scootback, boys run, right & left thru, pass the ocean, swing thru, boys cross fold, swing corner, promenade.

## WHAT THE COWGIRLS DO

CIRCLE D 266

Caller: Andy Petrere

FIGURE: Heads promenade 1/2 way, pass the ocean, extend, swing thru, boys run, tag the line, face right, ferris wheel, pass thru, touch 1/4, scootback, swing corner, promenade. ✓

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# PATTERN FOR LIVING

**IMPORTANT:** There is so much satisfaction in being a square dancer, why not make everyone else happy that you are one, the very best one you can possibly be.

**PLANNING THE LAYOUT:** The attitude of your home club is reflected through you. No one dances well who tugs, strains, and looks generally unhappy about the whole thing. "Easy does it" is the proper method.

**PATTERN ADJUSTMENT:** A good dancer not only is a willing dancer; he or she is gracious and willing to do any job for the club, whether it be helping with refreshments or helping to sponsor the club caller's class of new dancers. A good dancer doesn't "clique" for he realizes that new and old dancers are very essential to the life and growth of square dancing. Adjust to them all in your dance pattern.

**INSTRUCTIONS FOR CUTTING:** A good dancer is a good listener as well.

When the caller is explaining a new figure, don't be a chatterer, be a listener, and when it is called, you will know it. Realize you're only one piece of the whole pattern. The square as a whole can't function without you, but do realize that you're only as important as the other seven people.

**"SEEM" ALLOWANCE:** Perhaps the most important aspect of being a square dancer is the art of getting along with people. Actually, this merely means good manners. You as a dancer should constantly study and try to understand the action of people about you. You will find this "seems" best.

**JOIN IN THE LAUGHTER:** Dancing is fun; don't take it too seriously. Take time to nourish friendships. Take time to love and be loved. Take time to laugh at yourself, as well as with others.

**LIP ZIPPER:** Keep your temper to yourself; it's useless to others. Talk to yourself if you're inclined to exaggerate. "Lord, fill my mouth with proper stuff, and nudge me when I've said enough."

*Reprinted from Cues & Tips - February, 1993* ✓

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# NOTES

## FROM A

## VETERAN CALLER

by  
Mac McCullar

Each year the dance class at the university near my home invites me to teach or introduce square dancing to the students as part of their dance class curriculum. Each year this segment is met with much enthusiasm. The class never wants to stop. I have to beg time out to catch my breath.

These young college adults find square dancing fun and exciting. To bear this out, I am always booked by some of the class for two or three party night type square dances and I make it very clear that alcohol at the party will not be tolerated. This is accepted with loud applause and approval.

My question to our leaders and callers is why we cannot recruit these same age levels into our regular classes. I think I would rather hear why we can, not why we cannot. There must be ways to present ourselves that would appeal to these wonderful young adults and entice them into our classes. I am sure some of our caller-leaders have the answers, so why not publicize and emphasize the information?

We need young dancers to build our clubs. We need them to become callers and leaders to perpetuate our favorite national recreation that not only gives us fellowship, but provides good mental and physical exercise.

One young man at the college told me that he was forced to square dance in middle school where they used the old fashioned music and calls and he hated it. When the dance professor announced the square dance, he was skeptical and reluctant but came to class anyway. After

class he told me how much he enjoyed the two hours and he went away very enthused and happy. I have heard many adults say they were forced to do the same, and would never go near square dancing again. I have also heard many adults say that their parents were enthusiastic dancers and forced their children into classes, or forced them to accompany them to the dances. This really soured this group. Is there something we can do to get all these people back into square dancing?

I thoroughly enjoy my two hour class at the university and am thrilled that the class keeps asking for more. Each year new students, each year same response! Furthermore, I find these groups very helpful and courteous, which again makes me ask why, or how are we missing the boat? ✓



by Chuck Veldhuizen

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# People/Events

## IN THE NEWS

### DATELINE DELTA

Square dance caller and Elite Records' recording artist Mike Sikorsky has been interviewed by Delta Airlines for use as part of their in-flight entertainment system. You can listen to the interview if you fly Delta during the months of November and December. Mike's in good company! Past guests on this program "Dateline Delta," include Annette Funicello and Ken Kragen (Kenny Rogers' manager).

For more information, please write or call Mike & Judy Sikorsky, Box 3038, Tustin, CA 92681, (714) 838-3013.

### TAMMANY TWIRLERS REALIZE DREAM

On June 4, 1994, the Tammany Twirlers of Slidell, Louisiana, formally opened their new square dance hall after 24



years of planning and building. The club was founded in 1962 and has seen many dancers come into its fold. Two of the original members, Pete Lumely and his wife "Butch," are still with the club.

Many of the club members helped in the building of this dream, however, much of the finish work had to be contracted out. Their victory did not come easily as neighbors near the property complained that it would devalue the land, cause more traffic and become a nuisance with too much sound. As of yet there has not

been any complaints since the Police Jury approved the dance center.

Happy at last in their new home, the Tammany Twirlers are looking forward to their annual Square and Round Dance Festival in November.

*Submitted by  
Mr. & Mrs. Harold Dalluge  
Slidell, Louisiana*

*Editor's Note: ASD Magazine wishes all of you the very best in this great undertaking. Maybe you can encourage the neighbors to come and watch, who knows, they might even learn to like it.*

### TAR HEEL BENEFIT DANCE

Approximately 225 dancers from the Triad area of North Carolina attended the annual benefit dance for hospices in the Tar Heel state held in Greensboro September 24. All proceeds from the dance, as well as revenue from the sale of pre-dance tickets by dancers, will be used to support hospices throughout the state. The Piedmont Dancers Association, a group composed of about 30 clubs in the Triad led by President Latrelle Batten of High Point, sponsored the event.

On the same evening, benefit dances were held in four other North Carolina cities — Charlotte, Lenoir, Fayetteville and Wilmington. George Jackson, a caller from Pleasant Garden, was master of ceremonies at the Greensboro dance. Several area callers and cuers led square and round dancers in four hours of fun and fellowship.

In addition to the admission fee of \$4 per person, money collected at the



Luminaries at the annual benefit dance to support hospices held in Greensboro were (l to r): Latrelle Batten - P.D.A. president, Louise Pinkelton - hospice volunteer and John Broadway - state-wide fund-raising chairman. In the background is caller George Jackson - master of ceremonies at the event.

dance came from the sale of 50/50 tickets, door prize tickets and cake walks. Four cakes baked by dancers were given to cake walk winners. Some 170 door prizes donated by members of about 20 clubs were claimed by holders of winning tickets.

Louise Pinkelton, a Greensboro hospice volunteer, expressed appreciation to all clubs whose members aided in the fund-raising effort. Triad dancers contributed \$10,400 to hospices in the area, most of it through ticket sales during the period July-September. This is the third year that clubs throughout the state have raised funds to support hospices.

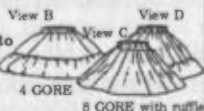
The Swinging Stars, a Greensboro club, provided decorations for the dance, using a patriotic theme featuring an array of American and North Carolina flags. John Broadway of McLeansville, state fund-raising chairman, stated that the total state-wide contribution to hospices approximated \$26,000. Since 1979, when the first benefit dance in the state was held, Tar Heel dancers have donated almost \$500,000 to support various worthwhile causes.

*Submitted by Al Stewart  
Greensboro, North Carolina ✓*



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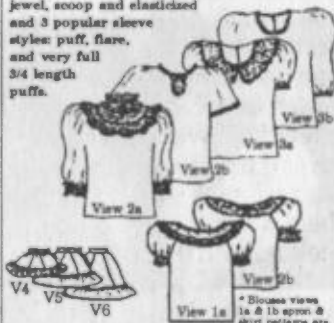
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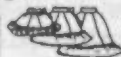
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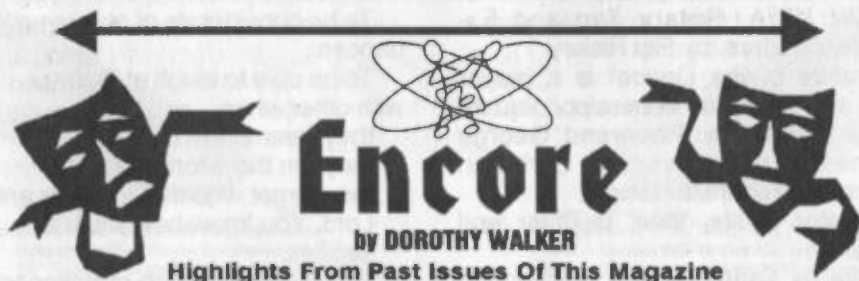
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# Encore

by DOROTHY WALKER

Highlights From Past Issues Of This Magazine

## 25 Years Ago, November 1969

**O**n The Editor's Page, Cathie Burdick shared her thoughts on why she feels it isn't necessary to specifically seek out certain minority groups when recruiting for your club.

"Most of us are pretty proud of our square dance reputations—the trouble free, nuisance free atmosphere of our conventions and festivals, the neatness and color of our costumes, the smoothness and beauty of our dances, and the friendliness and warmth of our dancers. We'd just like to hope and believe that dancers everywhere would maintain this pride in their dancing and extend a welcome to every individual who comes to participate in the joy and happiness of dancing. Why must we seek to involve a single ethnic or racial group for special attention? We want more people who love dancing, whether their eyes are slanted, their skin dark, their eyes blue, their accents Latin, their hair white or their ages in the teens.

"It's an ideal to say that dancing and dances are for everyone who wants to express himself this way, but perhaps it would be wrong to say that the ideal is impossible. Man has walked on the moon; can't all men dance on the earth?"

**NEW IDEA:** Trade By, by Bill Davis, Menlo Park, California

Here's Ohio's R/D Buckeye Poll's Top 10: 1. Feelin 2. Kansas City 3. Candy Kisses 4. Madonna 5. Columbus Blues 6. Symphony 7. Roses 8. I Get The Blues 9. Who 10. It Had To Be You & Dancing Shadows.

## 10 Years Ago, November 1984

The Magic Bag, by Bill Barr of West Haven, Connecticut shares what he keeps in his (magic bag) and suggests that callers and cuers keep one handy.

"The bag should be no more than 10x14x3 inches and filled with the necessities of life that one always wishes one had thought to bring, but didn't.

"Here's the list: pair of scissors, Crazy Glue, spare records (5 or 6), spare needle for sound system, blank cassette tape, spare mike, extra badge, extra business cards, calendar for next three or four years (simple pocket or even wallet-sized will do—just enough so you can see what day falls on a Sunday, for instance), *National Square Dance Directory*, Rand-McNally-type atlas of country, state map(s), cash (at least \$10), magic marker and cardboard for making quick signs, string, pen and pencil, scotch tape, thumbtacks, first aid kit, sewing kit, can/bottle opener, safety pins, paper clips and bobby pins, small tool kit, blank labels or "Hello, my name is..." badges, envelopes and stamps, blank contract forms, rubber bands, comb or hairbrush (or if you're like me, chrome-dome polish), extra extension cords, a non-breakable cup or glass, bolo tie or scarf/ring (just a scarf if you have a wedding ring you can remove), bathing suit, soap, deodorant stick, pack of 3x5 inch cards, double roll of raffle tickets/Admit One tickets, a pre-recorded cassette tape of your favorite hash and singing calls or classic round dance numbers, knife, fork and spoon, rubber stamp and pad, and a cheap pocket calculator, along with a small flashlight."

NEW IDEA: Rotary Tag and Exchange the Stars, by Rip Risky

"Creator of the Dance" is a prayer given at a Jackson, Mississippi, square dance festival by Reverend George Wagner of the Covenant Christian Church, Jackson, Mississippi.

"Creator of life, love, laughter and dance:

Make us aware of Your presence in this festival,

Celebrate with all Your people this night in love.

Lead our callers:

To be challenging, to keep us on our toes;

To be forgiving, especially when we break down.

Lead our dancers:

To be considerate of callers and other dancers,

To be able to laugh at themselves and with other when

they swamp the boat,

they run the wrong way,

they forget who their corners are.

Lord, You know how we are.

Tonight:

Let us make enough mistakes to keep us humble,

Let us have enough fun to keep us smiling and happy,

Let us dance enough good tips to encourage us

and remind us we are created in Your image.

So let our lives, as witnessed by our calling and dancing,

Be in praise of You, O God." ✓

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ASSOCIATION



## V I E W P O I N T S

### For the Record:

1. American Callers Association (ACA) is not in competition with any other organization.

2. ACA has not, and is not, challenging anything that any other organization is doing.

3. ACA does not issue or print derogatory articles about other callers or other dance organizations, nor will it ever. That would be detrimental to one of the goals of ACA, which is to better the square dance activity.

4. ACA is a professional organization with over 1,500 members in America.

5. Due to numerous international requests, ACA is now open to international members.

In recent months many articles have been written about ACA by people who are not members and, therefore, do not have personal knowledge of the organization. As a result, many of the articles did not contain correct or factual information about ACA. (ACA feels that it would be more beneficial and positive for our square dance activity if time and energy

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is spent trying to acknowledge and correct problems, instead of trying to discredit an organization of which the writers of these articles had little or no knowledge. ACA members also feel that *recognizing and trying to correct a problem is the most positive approach that can be taken; refusing to recognize a problem is negative.*)

ACA **DOES** support a sensible concept of integrating the best and most frequently used calls from Basic, Mainstream, and Plus into a single list of calls that can be taught in a one-class setting. We **DO NOT** propose that this is the entire answer to problems that we are facing in square dancing, but we do believe that it is a beginning. According to a recent **LEGACY SURVEY**, 30% of the square dance clubs in the U.S. have not had a class for the past three years. (Please note that this was *not* an ACA survey.)

ACA has run a survey of its members and 86% answered that they would like to see Basic, Mainstream, and Plus combined into one-floor called SQUARE

DANCING. Also, a recent survey by **CALLERLAB** asked, "Which proposed changes in CALLERLAB programs would be your top choice?"

41.4% voted no change

40.1% voted to combine Mainstream and Plus

18.5% favored equalizing the number of calls on the programs.

This was only one of the questions in this survey, which was an excellent survey. A copy can be obtained from the CALLERLAB office for \$25. This one question is used because it illustrates that both CALLERLAB and ACA members concur regarding a need for a change in our teaching approach, which is a major contributor to the decline in square dancing.

Seventy percent of all callers are dissatisfied with the size of classes, if indeed they have a class at all. ACA feels that in order to shorten teach time and open the window of opportunity for today's busy society to have time to learn square dancing, some calls will have to be eliminated. We all know that all of the



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calls on any list are not used. Much time can be spent (and sometimes wasted) in arguments and debates of whether *circulate is one call or nine calls, or whether there is a need for star thru and slide thru*. We can debate on who is right and who is wrong. But when debates are over, the one critical question still remains, "WHAT DO WE DO ABOUT IT?"

This is where we are today, folks. We can keep doing what we have been doing or we can change. ACA feels we must change to keep pace with today's world in order to interest more people in becoming square dancers.

**This is all that ACA proposes;** three levels or exclusion zones in square dancing (1. Square Dancing, a combination of Basic, Mainstream and Plus; 2. Advanced; 3. Challenge). ACA has issued a list of 62 integrated calls. This list is a **proposal** and not etched in stone. It probably should have more pruning. As pruning is done to a fruit tree so that it will

yield more fruit, ACA feels that our square dance tree is not producing the fruit that it can, should, and has yielded in the past.

Since Plus, Advance and Challenge depend on square dancing for growth, ACA proposes that the destination level for classes and new dancers be *Square Dancing*. ACA proposes that the *Square Dancing* list be taught from a standard position only in 25 lessons. *After a class is graduated and feels they belong and are truly part of a club*, the next six months are spent in teaching more difficult positions to enhance dancer confidence and ability. (Please read *American Square Dance Magazine*, October 1994, Editor's Notebook, page 2, by Jon Sanborn.)

Some of the advantages of implementing a one-floor concept below Advance and Challenge are:

- More frequent beginner classes that can be completed in a shorter time ena-

bling clubs to have two classes per year, thereby increasing potential membership in clubs and the square dance activity.

- Return of the recruiting mechanism in square dancing. The best source of new dancers for the next beginner class has always been from graduates of a current class. Surveys have repeatedly shown that the majority of new class members come from the most recent graduates. This would dramatically increase the number of potential recruits, since many are lost due to the length of teach time presently required. Some ACA members are using a staggered class concept in which after the 12th night all current class members are asked to bring their friends and start another class on a separate night allowing these people to help their friends learn to square dance, (which also reinforces their dance skills with more floor time).

- A single floor with the largest population of square dancers will be more

manageable and have much more impact!

In conversations with numerous callers and dance leaders, the question is asked, "Can we do it?" There is no doubt that this will require a concerted effort of dancers, callers, and leaders in the square dance activity. **BUT, THE GOOD NEWS IS THAT IT CAN BE DONE!** The State of Utah has already adopted the one-floor concept and the ACA list. Many other square dance clubs and associations in different parts of the U.S. have adopted it. The consequence of continuing on our present path can be far worse than taking decisive action **NOW** to correct this situation.

If you would like to have a board member from ACA discuss this concept with your club or association, please contact Mac Letson, (205) 383-7585, or write the ACA office at PO Box 2406, Muscle Shoals, AL 35662. ✓

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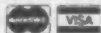


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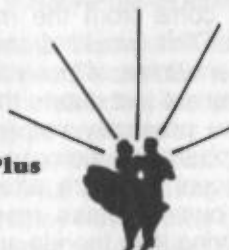
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# FEEDBACK

## Another Opinion

by A. E. Sloan, South Carolina

Just a note to express my feelings about all the writings in the ASD about square dancing. I just finished talking to a couple of Texas callers who told me that a group of them were gathered together in Texas and started talking about a Pennsylvania couple that had danced all over the United States and Canada for almost 30 years. These callers said they had written to you to express their thanks for a beautiful article written about the couple named Hollenbeck and the death of Lou. We talked about the decline in square dancing and everyone was ready for an answer, but the answer is in each one of us, just as the Hollenbeck couple had shown in their performances while dancing. The Hollenbecks laughed, helped others, had fun, made everything look enjoyable and promoted square dancing everywhere. They gave of themselves to make others happy, as each of us should. These callers also explained that in the beginning, when the Hollenbecks started dancing, some dancers ridiculed, made fun of and even made "pat" squares to keep this couple from dancing with them, but the Hollenbecks just danced for enjoyment and never let those ruin the idea of happiness and fun. The callers also said they remember years later some of those same dancers would compliment the Hollenbecks and asked to join them. The Hollenbecks certainly put out a view we all should be projecting. No matter if people are trying to learn Mainstream and some of have advanced to A-1, A-2 or C-1, C-2 etc., we should remember to go back and help those and find out that

some of our basics were lost in the advance of our square dancing. "Looking down noses" is a bad sign—having fun everywhere and showing it is most important.

Dancing with the same people in houses or cellars "burn out" friendship. Square dancing is losing its sharing of friendship. I remember this couple some years ago as I was learning to dance. They made quite an impression on me and were one inspiration into my going into calling. If each one of us would look in the mirror at our faces, actions, moods, etc., while we are dancing and ask ourselves if this is the way we want people to judge us or know us as dancers, others may want to join this activity. We must try to give of ourselves in a pleasant way and help one another at any stage. We all can learn from one another even though our ideas are not the same.

Remember, humans do not always follow what is told, but follow what is done. "Actions speak louder than words." Lou and Ruth Hollenbeck certainly left a pleasant and joyous impression wherever they danced and seemed to be known by everyone, whomever they were near. Older people complained about the youth with their zealous actions and caused many young people to give up square dancing. Finding fault with each other, dances, etc., and complaining constantly just leads to disorganization. The Hollenbecks were older, but would show everyone that zealous actions never disrupted a square or any square dance, but made everyone around laugh and enjoy. We have lost too many young people who would carry on square dancing after the older people can no longer dance due to many rea-

sons. Let each one of us, whether Mainstream to Challenge, look at ourselves and help promote square dancing by enjoying, smiling, and helping one another with encouragement. We take our "hats off" to the Hollenbecks for projecting such a fantastic attitude wherever they were and say "Thank you!" Now it's our turn to "carry on" their prophecy. Remember, we all started at the bottom and climbed the ladder, so let's hold that ladder for everyone. I hope many readers talk about this and change some of their ways for the betterment of square dancing.

I also understand that Ruth is continuing in her dancing and trying very hard to carry on Lou's and her enthusiasm. We certainly hope there are many dancers out there encouraging her in the way we all should promote square dancing.

Thank you for printing this and we hope many will try harder to help new dancers to carry on for the future of square dancing.

*A Struggling - fairly new caller*  
A. E. Sloan



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By The Light of The  
Silvery Moon  
Shirley  
Missouri Waltz  
Trashy Woman  
Everyday  
Under This Old Hat  
Stuck On You

### Phase III

Hitchhike  
Somethin's Stupid  
Open Arms  
Santa Catalina Jive  
Goodbye Foxtrot  
Night Waltz

### Phase IV

Don't Be Mean  
Mama's Rumba  
Mountain of Love  
I'd Rather Miss You

### Phase V

Living a Lie  
Adios Mundo  
Now

### Phase VI

Daddy Cha  
Emily Emily  
To All The Girls

### Classic

Pop Goes The Movies  
My Love  
Could I Have This  
Dance  
Third Man Theme

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6. Penny For Your Thoughts (Slater)
7. Charade (Kemmerer)
8. Strange Music (Esqueda)
9. In The Still of The Night (Slater)
10. South Of The Border (Bahr)
11. Waltz at Sunset (Childers)
12. A Lovely Evening (Childers)
13. Just a Tango (Childers)
14. How He Did Foxtrot (Goss)
15. Someone Must Feel Like a Fool (Collier)
16. Fiesta Tango (Palmquist)

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Phase II—None

Phase III—Shimmy Cha (Sobala)

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Phase IV—Come Dance Foxtrot

(Roumagoux)

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Classic La Pura (Goss)

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### Phase II

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

### Phase III

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

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

### Phase IV

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

### Phase V

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

### Phase VI

Cavatina

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# HEMLINE



**T**his month I thought I would do something a little different. This isn't your traditional square dance attire, but it is certainly popular now so I thought it would be appropriate. Recently, when I purchased some fabric at House of Fabrics, they gave me directions for a BROOM STICK SKIRT. I made myself one and found them fairly easy to follow so I will pass them on to you.



by Phyllis Murgage

**STEP ONE: Fabric** - Choose lighter weight, 100 percent cotton or all rayon fabric for best results. Other fabrics may be used successfully, too; experiment with silk or velvet. Pre-shrink fabric before cutting skirt. Test the wrinkling technique on a scrap of fabric first. Not all fabrics react the same way.

**Pattern** - Select a pattern for a tiered skirt; traditional broomstick skirts feature three or more tiers. Or, choose a flared or circular skirt pattern for a full sweep skirt without tiers.

Cut and sew skirt according to pattern instructions. (I just used a tiered square



## *Holiday Favorites*

A New Mainstream Singing Call

by Brian Hotchkies

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dance skirt pattern and lengthened it, also using an elastic waistband.)

**STEP TWO:** After skirt is assembled, wash on RINSE cycle of washing machine to be sure that skirt is entirely wet (particularly the bottom tier).

**SELECT ONE OF THE FOLLOWING TECHNIQUES TO CREATE THE WRINKLED LOOK:**

a. Pleat the skirt into one hand around a broomstick. Tie with fabric scraps every 2 inches.

b. Pleat the skirt around a broomstick. Pull the skirt into a nylon stocking or one leg of a pair of panty hose. You may need to fold the skirt into sections before pulling it into the stocking to achieve a super-tight wrinkle-enhancing fit. **CAUTION:** Flared and circle skirts may become distorted by using this technique.

c. Twist skirt tightly and secure with rubber bands every 2 inches.

**STEP THREE:** Select One Of The Following Drying Methods;

a. Leave the skirt to dry for 48 hours (BE PATIENT).

b. Tumble-dry thoroughly with several bulky towels. This may take an hour or more depending on the fabric you have chosen. (The broomstick won't fit in most dryers!)

**STEP FOUR:** Shake out and wear! You're through!

Note: Hand pleating will wash out and you must repeat the pleating technique after every washing.

One other note; a dear old aunt of mine from Arizona used to make these back in the 1960s and she told me to store mine in an old pair of stockings or leg of panty hose when not wearing it. This makes this a great choice to pack in an RV or suitcase for traveling!

The skirt I made took three yards of fabric.

Till next month, Happy Dancing and Creative Sewing!

*For answers to your sewing questions, write to Phyllis Murgage, 22906 59th Ave. W, Mountlake Terr., WA 98043 or call (206)771-7714. ✓*



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## TRUE LOVE

ROPER 144

Choreography by Bob Paul

Pretty music & a good P-2+1 (hover) waltz three times thru.

## THERE'S NO TOMORROW

BLUE RIBBON 1011

Choreography by Ed & Esther Haynack

Good music with a comfortable 4 part P-4+2 (cross basic, open hip twist) rumba cued by Ed.

## NOW OR NEVER

BLUE RIBBON 1011

Choreography by Ed & Esther Haynack

Same music as above with a P-2 two step routine cued by Ed.

## IF YOU WOULD ONLY BE MINE

ELK 010

Choreography by Debbie & Paul Taylor

Good music with a nice P-2+1 waltz routine-vocal & instrumental.

## COWBOYS LIKE A LITTLE ROCK & ROLL

LIBERTY S7-17443

Choreography by Earl & Pat Bryant

A P-2+1 (rock the boat) two step to a Chris Ledoux vocal.

## I LIKE MY WOMEN

FOX 00002

Choreography by Audrey & Tom Philips

A P-3 two step & jive to the flip side of a S/D record.

## FRENESI

ROPER 413

Choreography by Bob Paul

Good music & comfortable P-3+2 (alemana, chase peek a boo) rumba.

## SCHOOL DAYS

GRENN 14275

Choreography by Jeanne & Warren Shane

Good lilting music & a nice P-2+1 (sd corte) waltz cued by Jeanne.

## MORE FOXTROT

COL 13-33068

Choreography by Doug & Vi Hooper

P-4 foxtrot routine with a Steve Lawrence vocal.

## THE SHADOW OF YOUR SMILE

ROPER 223

Choreography by Karen & Dick Fisher

Good music & a good P 4+2 (switch & open hip twist) rumba.

## YOU'RE NOT AN ANGEL

RCA 447-0685

Choreography by Bill & Martha Buck

Good Elvis vocal with a nice P-3+1 (in & out runs) waltz.

## ROCK & ROLL WALTZ

COLL 4630

Choreography by Neva & Bill Reid

Great Kay Starr vocal with a P-2+1 (hover) waltz.

## SAN FRANCISCO BAY

GRENN 17028

Choreography by Bill & Phyllis Speidel

Good music with a nice P-2+fishtail two step.

## DOUBLE EAGLE POLKA

GRENN 14252

Choreography by Craig Pierson

Good peppy music & a good P-2+1 (qtr trn prog chasse) polka/two step.

## THE TOUCH OF YOUR LIPS

TELEMARK 895

Choreography by Dorothy Sanders

Pretty music with a comfortable P-3 two step.

## SWEET & LOVELY 94

HOCTOR 651

Choreography by Jane Edgett

Good music & a little different P-4 foxtrot.

## LAURANN

SPEC PRESS

Choreography by Randy & Marie Preskitt

Pretty music (moonlight romance) & a nice P-4+2 (turning lock & curve feather) waltz.

## WINK

ALTANTIC 7-87247

Choreography by Jackie & Don Miller

Good Neal McCoy vocal & a catchy P-2+fishtail two step

## SLOW HAND

RCA GB-14077

Choreography by Russ & Micki Francis

A nice P-5 rumba to a good Pointer Sisters vocal.

## DON'T STOP

WB 7-21990

Choreography by Larry & Aleta Dunn

A P-4+1 (Amer. Spin) to a Fleetwood Mac vocal.

## I TRY TO THINK ABOUT ELVIS

EPIC 34-77609

Choreography by Bob & Jackie Scott

A P-2 two step to a Patty Loveless vocal.

## HELLO MARY LOU

CAPITOL X-079

Choreography by Larry & Aleta Dunn

Good Ricky Nelson vocal with a catchy P-4+1 (sweetheart) cha cha routine.

## ALMOST BOLERO

COL 13-33090

Choreography by Ralph & Joan Collipi

Good Andy Williams vocal with a little different unphased (Intermediate Plus) bolero routine.

## LOST IN THE FIFTIES TONIGHT

RCA GB-14389

Choreography by Jim & Carol Tucker

Good Ronnie Milsap vocal with a P-5+2 slow two step routine.



**WHEN I FALL IN LOVE**

**EPIC 34-77021**

**Choreography by Irving & Esther Mindlin**  
A P-5 bolero routine to music played at 53 RPM.

**ROSE GARDEN**

**COL 4-45262**

**Choreography by Mike Seurer**  
Good Lynn Anderson vocal with a P-2+2 (whaletail, strolling vine) two step routine.

**LAST CHEATERS WALTZ**

**WBS 0396**

**Choreography by Leo & Reatha Lange**  
Great T. G. Shepherd cw vocal & a good new P-2+1 (spin turn) routine.

**RUN FOR THE ROSES**

**EPIC/COLL 15-03843**

**Choreography by Steve & Jean Philson**  
Good Dan Fogelberg vocal with a P-4+1 (curved feather) waltz routine.

**SOUTH OF THE BORDER**

**MCA 60061 OR 53628**

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- 30 Sebring, FL

**December**

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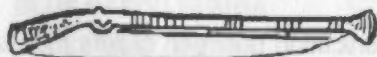
## Why Callers SHOULD Join The Associations

by Jim Mayo

*A response to Larry Brockett (September 1994,  
page 29, "Why Callers Don't Join The Associations")*

I have been a caller for 45 years and I have been a founding member of my local association, the New England Council of Callers Associations (NECCA) and of CALLERLAB. I believe that EVERY caller should belong to a caller's association if it is at all possible. Callers are the most permanent part of the modern square dance activity. As such, they must accept responsibility for the long term welfare of square dancing. A caller association is the only practical way for us to work together in carrying out this responsibility.

I'm sorry that you didn't get a response from CALLERLAB 16 years ago. We were very busy trying to solve many serious problems facing square dancing at that time and just weren't as good at the administrative details as we should have been. Let me now answer the music license question that you asked. Whether you record or not has nothing to do with your obligation to have a license to use copyrighted music when you call. Every time you play a copyrighted tune as a background for your calling, someone must have a license. If you do not have the license, the club you are calling for is legally required to have their own license. CALLERLAB and ROUNDALAB, together, negotiated with BMI and ASCAP four years ago when BMI threatened to take clubs to court. We were able to arrange for the (comparatively) low cost license that is now available, even to non-members, through CALLERLAB. Please do not expose the clubs you call for to any further risk. Get a license.



## TAKE AIM AT ANYTHING

Now let me tell you why I belong to caller associations. In my local association we have worked to improve our calling skills. We have brought in leaders to share with us their knowledge. We have run workshops with our own members to share teaching techniques. We have prepared lists of calls taught in our classes so that our class dances will be comfortable for all our students. We have run dances so that our less experienced members will have a chance to be heard by the dancers in our area. We have also developed friendships that have set an example for dancers showing how square dancers respect each other.

NECCA, our regional association, has also run clinics, subsidized student expenses at caller schools and contributed to the cost of specialist training for the local associations throughout New England. Perhaps even more importantly, NECCA has participated in the Regional Co-operation Committee which brings together representatives of the dancer organizations, the round dance leaders and the callers to work together for the improvement of square dancing. We engage in area promotion, encourage standardization and together sponsor the New England Square Dance Convention.

CALLERLAB has made immense contributions to square dancing. Foremost among these is the standardization of dance programs. Most dancers take it for granted that they will know the calls being used at a dance. Larry knows, from 20 years ago, that this was not always possible. The definitions of calls have also been standardized and even most callers take this for granted. We have learned a great deal about the technology of calling—how to manage formations, how to make the timing right, what calls sequences are smooth and much more. Most of this knowledge has come from the

communication between callers that has grown out of the CALLERLAB Conventions. Thousands of hours of work has been done by CALLERLAB members to make square dancing better. I am proud of that work and pleased to have been one of the workers. That, too, has resulted in friendships that will last a lifetime.

Ten years ago, I wrote an article titled WHAT HAS CALLERLAB DONE FOR ME. I have included a copy with this article and asked Jon Sanborn to forward it to Larry Brockett. I will be happy to send a copy to anyone who writes to me at PO Box 367, Hampstead, NH 03841. ✓



Chuck Peel



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- EAG-3301 - Lean Mean Lovin Machine by Jerry



Jerry Sleeman

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Record: Elektra Asylum Spun Gold E-45089-A Linda Ronstadt  
Footwork: Opposite, directions for man except as noted (W's in  
Parentheses)

Rhythm: Rumba, Roundalab Phase IV+1  
[Modified Open Hip Twist]

Sequence: Intro - A-B-A-B-C-B [1-8]-Ending

### INTRO

#### Measures

1-2 **WAIT BFLY WALL;;**

1-2 wait 2 meas bfly wall;;

### PART A

1-4 **SD WALK; CRABWALK; SD WALK; CRABWALK;**

1-4 sd L, cl R, sd L,-; xRif (W xif), sd L, xRif (W  
xif),-; repeat meas 1&2;;

5-8 **CUCARACHA; FENCELINE; BASIC;;**

5-6 bfly wall press sd L, rec R, cl L,-; x lunge thru  
R, rec L, sd R,-;

7-8 rk fwd L, rec R, sd L,-; rk bk R, rec L, sd R,-;

9-12 **TO RLOD CRABWALK; SD WALK; CRABWALK; SD WALK;**

9-12 xLif (W xif), sd R, xLif (W xif),-; sd R, cl L, sd  
R,-; repeat meas 9 & 10;;

13-16 **FENCELINE; CUCARACHA; BASIC;;**

13-16 x lunge thru to rloD L, rec R, sd L,-; press  
sd R, rec L, cl R,-; repeat meas 7 & 8;;

### PART B

1-4 **BFLY MODIFIED OP HIP TWIST; FAN TO LOD; ALEMANA TO  
BJO;;**

1-2 M repeat meas 7-8 Pt A to lop (W rk bk R, rec L,  
fwd R firm rt arm/swiv 1/4 rf after 3rd step,-;)

(2) (W fan) rel trailing hands fwd L,  
fwd R trng 3/8 lf to fc wall, bk L w/rt ft ahead,-;)

3 rk fwd L, rec R, cl L,-; (W cl R to L, fwd L, R to  
lop fcg,-;)

4 rk bk R, rec L, sd R to bjo,-; (W xLif of R trng  
rf und jnd hds, fwd R cont tm, sd L to bjo,-;)

5-8 **WHEEL IN 9 TO CP WALL;;; CUCARACHA TO BFLY;**

5-7 bjo lod (9 small steps trng 1 1/4 rf) fwd L,R,L,-;  
R,L,R,-; L,R,L end cp wall,-;

8 press sd R, rec L, cl R blend to bfly,-; (last  
time to Ending from here)

9-12 **1/2 BASIC; WHIP TO FC COH; HAND TO HAND - TWICE;;**

9-10 rk fwd L, rec R, sd L,-; rk bk R trng lf, rec L  
trng to fc coh, sd R,-;

(10) (W fwd L outsd M's feet to M's left side, fwd R  
trng lf to fc M in bfly, sd L,-;)

11-12 rk bk L to op rloD, rec R to bfly, sd L,-; rk  
bk R to lop lod, rec L to bfly, sd R,-;

13-16 **BREAK BK TO OP; PROG WALK 3; SLIDING DOOR;  
CUCARACHA TO BFLY;**

13-14 rk bk L to op rloD, rec fwd R, fwd L,-; twd  
rloD fwd R,L,R,-;

15-16 rk sd L, rec R, xLif (W xif) M bhd W to lop,  
-; press sd R, rec L to fc ptr, cl R to bfly  
wall,-;

**PART C**

- 1-4 **CHASE TO TANDEM FCG WALL;; SHLDR TO SHLDR WTAPS - TWICE;;**  
 1-2 fwd L trng 1/2 rf, rec fwd R, fwd L,-; fwd R trng  
 1/2 lf, rec fwd L, fwd R to tandem,-;  
 (1-2) (W bk R, rec L, fwd R,-; fwd L trng 1/2 rf,  
 rec fwd R, fwd L fcg wall,-;)  
 3-4 xLif of R tap W's shldr (W xib), rec R, sd L,-;  
 xRif of L tap W's shldr (W xib), rec L, sd R,-;  
*In meas 3, M uses L hand to tap W's R shldr;  
 in meas 4 he taps her L shldr w/R hand;*
- 5-8 **FINISH CHASE TO BFLY;; SHLDR TO SHLDR - TWICE;;**  
 5-6 rk fwd L, rec R, bk L,-; (W fwd R trng 1/2 lf, rec  
 fwd L, fwd R,-;) rk bk R, rec L, fwd R,-;  
 7-8 xLif of R (W xib), rec R, sd L,-; xRif of L (W  
 xib), rec L, sd R to bfly,-;

**ENDING**

- 1-5 **BFLY BASIC;; FENCELINE; CUCARACHA TWICE;;**  
 repeat meas 7-8 of Part A;; repeat meas 13-14 & 5  
 of Part A;;
- 6-9 **THRU TO SERPIENTE;; FENCELINE TO LOD; SD CORTE;**  
 6-7 thru R twd lod, sd L, xRib of L, fan L bhd; step L  
 bhd R, sd R, thru L twd rlod, fan Rif of L;  
 (6-7) (W thru L, sd R, xLib of R, fan R bhd; step R  
 bhd L, sd L, thru R, fan Lif of R;)  
 8-9 repeat meas 6 of Part A; sd L on soft knee,  
 turn to rscp w/R leg ext & toe twd rlod,-;



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# DANDY IDEA

## COMMUNITY BOOTH

The Coastal Corners of Brazosport, Lake Jackson, Texas, are shown recruiting students by using the Community Booth at the Brazos Mall. Club members took turns in working the booth and talked to many potential students about square dancing. Video tapes of previous club dances were used to entice people to stop by. CALLERLAB brochures were also used to promote square dancing. Not many students were recruited using this method, but plans are to use this recruiting tool again next year.



Shown in the booth (l to r) are David McCrery, Billy Ray Walls (club president), and David Preston (club caller).

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## CALLING STYLE DIFFERENCES AT CHALLENGE AND PLUS

**D**oes a caller call differently at Challenge than at Plus? Basically no, but there are a few subtle differences. Naturally, the quantity of calls is greater at Challenge, but in this article we are discussing calling "style," not number of calls.

It should be noted that Advanced falls in between Plus and Challenge. Therefore, a solid Advanced floor will see a caller using a Challenge style of calling, whereas a weak Advanced floor will see the caller leaning toward a Plus style. Here are the ways in which the calling styles differ between Challenge and Plus.

1. At Challenge, the majority of Left Allemandes are eliminated and the caller dances the people directly to a Right and Left Grand. The dancers enjoy this both for the creative choreography which causes this to happen and because they enjoy the change after having danced Left Allemandes for so many years. Plus dancers want the Allemande Left and feel cheated if the caller does not give it to them. An occasional get-out to a Right & Left Grand is acceptable at Plus, but the dancers want it to be the exception, not the rule.

2. At Challenge, the caller will often finish a sequence by dancing people to their home position with no Promenade being used. This is considered choreographically "neat," and the dancers will usually applaud the caller for being so creative. If a Plus floor is re-

by

Ed Foote



solved directly to "home," the silence is deafening, as the dancers feel deprived because they received neither a Left Allemande or a Right & Left Grand.

3. Few singing calls are used at Challenge - perhaps one singing call at the end of the dance, sometimes one also after the first tip. This is due to the emphasis on choreography. When singing calls are used, each of the seven parts must be different—no repetition at all. Plus dancers really enjoy singing calls, and usually enjoy the same pattern repeated so they can simply relax. Challenge dancers are also relaxing on their singing calls, but it is a different type of relaxation.

4. Success rate. At Plus, callers try to have 95% - 100% of the floor be successful at all times. At Challenge the percentage is between 80% - 90%. Challenge dancers want more creative choreography and are willing to accept more break-downs to get it.

5. There is more directional cuing at Challenge, due to the quantity of calls (Plus—about 110, C-1—about 300) and the fact that some of these calls are fractionalized and other calls have variations given directionally in mid-stream by the caller to provide variety.

At Plus, the general rule is standard positioning, which needs less cuing. In addition, Plus dancers are not looking for complex choreography where listening is a requirement.

One other item to consider is lack of ongoing motion, i.e., stop-start dancing. One might expect to find more of this at Challenge, due to more complex choreography. But actually, the lack of ongoing

motion over a full dance is about the same for Plus as it is for Challenge but for different reasons. At Challenge (C-1), stop-start dancing is usually due to complex choreography, but at Plus it is due to the caller having to wait (i.e., "drop beats") for dancers who are unsure of how to do the standard calls and how to move themselves efficiently around the floor. Overall, it is my guess that about

10-15% of Plus and C-1 dances have less than desirable ongoing motion. At C-2 and C-3 this percentage may rise to 20% due to increasingly complex choreography.

So the differences in calling style are very subtle when one compares Plus and Challenge, with the calling styles for each program based on what the dancers desire. ✓



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# THE CALLER NOTE SERVICES

# UNDERLINING

In the September issue of **MECHANICS**, editor Wayne Morvent, we found some interesting combinations using Swing Thru in the Basic section.

In the Mainstream section there is some good material using Close The Box by Mal Minshall. You callers might want to use this as it includes a Split Circulate, Extend, Hinge, and 1/2 Scootback. Also, check out the Three by One Lines.

We like to see material that has a proposed offering of fun within itself. Wayne offers some Plus Fun that your dancers will like, and Wayne makes it more fun.

We found in the Advanced some good material using Crossover Circulate in waves as well as lines. Good material for the Advanced caller. (It seems as though the gremlin made its way into Wayne's notes. Track I and Track III does not leave the dancers in a 1/2 tag. Track I leaves dancers in a 1/4 tag and Track III in a 3/4 tag.)

In the August issue of **MINNESOTA CALLERS NOTES**, Warren Berquam, editor, offers some good material using Eight Chain Thru. He points out that any even number of this call will leave you in a starting Eight chain Thru position, and that the odd numbered calls will leave you in a Trade By formation. This is good workshop material for your Mainstream dancers.

The use of Walk & Dodge from standard arrangements can get redundant, but from facing couples it can become quite interesting. As Warren points out, you must designate who Walks and who Dodges.

You will find some good material using Crossfire, in the Plus section. You can't workshop this one enough for some people. It's one that some dancers still have trouble with.

He also has included some very good Advanced material for your use.

For the month of September, **JOHN'S NOTES**, edited by John Saunders, brings us a workshop idea from Mac Letson called CYCLE TO A WAVE/LINE. This is a very interesting maneuver that gets everybody

working. Lots of good material for you callers.

John presents material using WHEEL & DEAL. He makes the comment, "This is a popular movement which is seeing some erosion when used from 2-faced lines since FERRIS WHEEL was created." There are two pages of good material. John has offered TRADE THE WAVE for the Plus Program featured movement.

For those who teach Advanced 1, you will find some very good material using DOUBLE STAR THRU. The Advanced 2 program offers CHECKMATE.

By the way, we like the looks of your new cover page!

We always read with interest VIEW-POINT, by Al Stevens & Rudi Pohl in NOTES FOR EUROPEAN CALLERS. In the September issue they talk about Callers Schools. Their comment, and we quote, "It is a place to develop knowledge, skills, and ability, a place to obtain experience, to learn the science and art of calling." They bring out the point that many times experienced callers will come back to get a refresher course. "We feel that callers and dancers need to develop an ever increas-

ing sense of patience and respect for each other."

Good material for Mainstream using Cloverleaf, and for the Plus section you will be happy to find some interesting Remake The Thar material for your use. The big topic in the October issue is the fact that the European Callers and Teachers Association has officially gone on record as adopting the former CALLERLAB Mainstream Teaching order as the official "European Mainstream Teaching Order." They will still be using the CALLERLAB Mainstream Program, only the teaching order will be constant for Europe.

In the August issue of A. C. F. CALLER-LINK from Australia, editor Owed Cockburn, we find some very interesting Plus Modern Square Dance Contras. They use Trade The Wave, Grand Swing Thru, Couples Hinge & Trade, and Spin Chain The Gears and several others. If you are using Contra in your clubs these will go nicely in your program.

Owed introduces a new idea by George Kent called CHAIN THE TAG. You might want to try the material for yourself.



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We were especially interested in the concept presented covering Breakdown Calls. We all know there are various basics that give the dancers fits. Well, Owed talks about Slide Thru, Tag The Line & Walk & Dodge, as well as Fan The Top. You can guess these calls contain an important ingredient called "Positioning."

You will also enjoy using the material in GETTING MORE OUT OF PROMENADE 3/4. Sometimes this maneuver doesn't get the coverage with the dancer that it should.

**TORONTO & DIST. SQ/RND DANCE ASSOC. CALLERS NOTES**, edited by Norm Wilcox has an interesting article by Norm concerning the new dancer. It points out that dancers are nervous about being put into a strange situation, whether it be in a class atmosphere or just moving from Plus into Advanced. People always need tender loving care and should be dealt with in a special way.

Norm is including material from the Basic Program for your use. It is not necessarily for the class work but can be used anytime during the first year of dancing.

Norm reviews the Mainstream Quarterly Selection "Wahoo" for your use and in the Plus Section he features the Plus Q.S. DOUBLE YOUR NEIGHBOR.

For you Advanced callers he has offered some material using the four "short, short calls" Swing, Slip, Slide, and Slither. Enjoy!

We received a double amount of material from the MINNESOTA CALLERS NOTES. They combined June & July issues. Loads of good material. Warren Berquam, editor talks about "a standard and stable list of calls." He says, "If the list of calls is expanded, the dancers in the Midwest will not be able to learn or retain proficiency during their monthly club dances. The one expanded list under consideration by the ACA will support the majority of dancers on the East or West coast but it leaves the Midwest dancers out in the cold."

In the Mainstream section you will find some good material using Single Circle 1/2 or 3/4. The 3/4 part doesn't get used much so it can be of some help to all callers.

In the Plus section we found good material using Connect The Diamond. And in the Advanced 1 Warren uses Scatter Scoot.

Stan Burdick, editor of **MIKESIDE MANAGEMENT**, talks about how to "pretty up our square dance package." His quotes are from the late Charlie Baldwin. Good sense tells us we need to make square dancing more inviting to the non-dancer. Stan points out the availability of the Promo-Pak offered by LEGACY. This package encourages the recruiters to invite not only the Young at heart but also the Young people in our midst. He also points out that the Community Dance Program proposed by CALLERLAB is successful in many areas.

One of Stan's good ideas is found on page two of this September issue. If you are using Swing Thru redundantly you may want to try Single Circle to a Wave (Mainstream Q.S.) then add centers trade. Nice combination!

In the article entitled "Callers Get No Respect - Or Do They?", by the editors, Stan & Cathy, we found 10 items for you to check to see if the answer to this question is yes or no. Good compilation of questions for you to answer.

In Choreo Concerto you will find lots of good material using mostly Mainstream. Good figures!

In **DANCETIME NOTES FOR CALLERS**, by Brad Carter, we found some excellent material dealing with non-standard formations. Dealing with Mainstream Program, he says, "These sequences were created to represent situations that might arise when the same sex might be doing calls with each other." I'm sure we've all had reason to flinch watching our dancers encounter this situation. He offers several good figures for you to use.

We were interested in his Mainstream & Plus "Name Calling In Choreography." It deals with using centers and ends instead of boys or girls. Good workout for the dancers and gets them used to hearing a different name for executing the figures.

Brad offers some very good material using "Right & Left Grand—Mainstream Getouts." He also offers some for the Plus Program. Good for the caller who is stuck with a pattern of always calling to a Left Allemande.

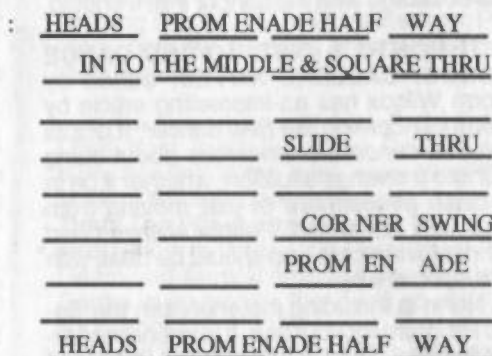
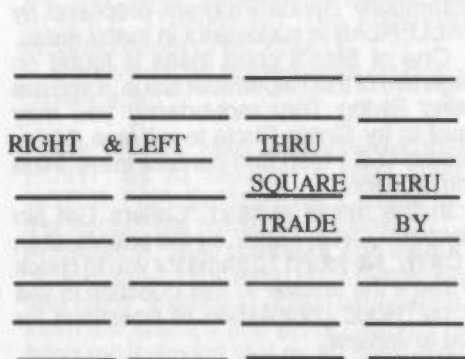
In the Advanced section Brad offers some very good material using Scoot & Dodge. He also says, "Check out what can be called after the movement ends." ✓

# P.S. MS/QS

by Walt Cole



## TIMING'S THE THING:



## ALMOST 100 MODULES:

### ZERO FILLERS (Zero Lines to Zero Lines):

STAR THRU, 8 CHAIN FOUR (OR 8 CHAIN THRU), RIGHT & LEFT THRU, STAR THRU, ZERO LINE.

STAR THRU, RIGHT & LEFT THRU, STAR THRU, ZERO LINE.

PASS THRU, BEND THE LINE, RIGHT & LEFT THRU, ZERO LINE.

PASS THRU, WHEEL & DEAL, DOUBLE PASS THRU, 1ST COUPLE GO LEFT, NEXT GO RIGHT, ZERO LINE.

SWING THRU, BOYS RUN, WHEEL & DEAL

SQUARE THRU 3/4, BEND THE LINE, ZERO LINE.

ROLLAWAY WITH 1/2 SASHAY, BOX THE GNAT, RIGHT & LEFT THRU, ZERO LINE.

PASS THRU, TAG THE LINE-IN, BOX THE GNAT, RIGHT & LEFT THRU, ZERO LINE.

### TWO ZERO FILLERS (Zero Lines to Zero Lines):

PASS THRU, WHEEL & DEAL, DOUBLE PASS THRU, CLOVERLEAF, DOUBLE PASS THRU, CLOVERLEAF, 1ST GO LEFT, NEXT GO RIGHT, ZERO LINE.

STAR THRU, (WAVE) ALL EIGHT CIRCULATE DOUBLE, RIGHT & LEFT THRU, STAR THRU, ZERO LINE.

PASS THRU, BEND THE LINE, PASS THRU, BEND THE LINE, ZERO LINE.

PASS THRU, ENDS TRADE, CENTERS U-TURN BACK, PASS THRU, ENDS TRADE, CENTERS U-TURN BACK, ZERO LINE.

### THREE ZERO FILLERS (Zero Lines To Zero Lines):

PASS THRU, WHEEL & DEAL, DOUBLE PASS THRU, CENTERS IN, CAST OFF 3/4, PASS THRU, WHEEL & DEAL, DOUBLE PASS THRU, CENTERS IN, CAST OFF 3/4, PASS THRU, WHEEL & DEAL, DOUBLE PASS THRU, CENTERS IN, CAST OFF 3/4, ZERO LINE.

PASS THRU, WHEEL & DEAL, ALL TURN BACK, CENTERS IN, CAST OFF 3/4, PASS THRU, WHEEL & DEAL, ALL TURN

BACK, CENTERS IN, CAST OFF 3/4,  
PASS THRU, WHEEL & DEAL, ALL TURN  
BACK, CENTERS IN, CAST OFF 3/4,  
ZERO LINE.

**CONVERT ZERO LINE TO ZERO BOX:**

PASS THRU, WHEEL & DEAL, SWING  
THRU, TURN THRU, ZERO BOX.  
STAR THRU, RIGHT & LEFT THRU, SPIN  
CHAIN THRU, ZERO BOX (WAVE).

**CONVERT ZERO BOX TO ZERO LINE:**

STAR THRU, RIGHT & LEFT THRU, DIXIE  
STYLE TO AN OCEAN WAVE, GIRLS  
CIRCULATE, MEN TRADE, STAR THRU,  
BEND THE LINE, ZERO LINE.  
SWING THRU, BOYS TRADE, BOYS CIR-  
CULATE, BOYS RUN, WHEEL & DEAL,  
CIRCLE TO A LINE, ZERO LINE.  
TOUCH 1/4, SWING THRU, CENTERS  
RUN, WHEEL & DEAL (SAME SEX),  
STAR THRU, PROMENADE, GIRLS  
ROLL BACK ONE, PROMENADE,  
HEADS WHEEL AROUND, ZERO LINE.

**SQUARE THRU EQUIVALENTS:**

RIGHT & LEFT THRU, 1/2 SQUARE  
THRU.  
STAR THRU, CALIFORNIA TWIRL.  
ROLLAWAY 1/2 SASHAY, TOUCH 1/4,  
BOYS RUN, PASS THRU.  
PASS THRU, PARTNER TRADE & A 1/4  
MORE, BOX THE GNAT, SQUARE THRU  
3/4.

**RIGHT & LEFT THRU EQUIVALENTS:**

SWING THRU DOUBLE.  
SPIN THE TOP DOUBLE.  
CROSS-TRAIL THRU, U-TURN BACK.  
CIRCLE HALF.  
(WAVE) BOYS TRADE, GIRLS TRADE.  
SWING THRU, SPIN THE TOP, RIGHT &  
LEFT THRU, STAR THRU.  
PASS THRU, PARTNER TRADE.  
SWING THRU, GIRLS TRADE, BOYS  
TRADE, SWING THRU, BOYS TRADE,  
GIRLS TRADE.  
SLIDE THRU DOUBLE, (OR SLIDE  
THRU, STAR THRU). ✓

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## BAD BOXES

There is a disease making its rounds in Round Dancing. As instructors and dancers we must do our best to **STOP** it! It is **BAD BOXES**.

From our research it is affecting dancers from Phase 2 thru 6+. Usually, the lower levels or those who have just graduated from class are not affected, but soon after completing the figures in Phase 2 Two-step and Waltz, a good portion of the dancers will pick it up from the Phase 3-6+ dancers. I must give you the background of our research. Some of our beginning class dancers were invited to one of our dance parties where dancers who have taken classes with us and with other teachers were in attendance. At the next class they asked if it was necessary to close their feet after they

were through beginning lessons. Of course, we said yes. They informed us that quite a few of the dancers at our party did not close their feet. Thus began our research and more emphasis on closing of the feet! However, the instructor can emphasize, but it is the dancers' responsibility to work on and keep closing the feet!

**BAD BOX** symptoms are: not stepping to the side and not CLOSING THE FEET in the Two-step box. The dancer should reach with their foot then put weight on the foot. When closing the other foot you should be able to feel the closing foot squarely beside the other. Even if only one of the partners has this **DISEASE**, the other one soon gets it. Since they are a team, neither can complete a box done correctly if they both are not doing the steps as described. Try

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doing a box this way when doing an easy level dance that you are familiar with. It will give you a feeling of great accomplishment when done correctly.

**BAD BOXES** affect other figures that dancers do from the Two-step maneuver, side close, to the Foxtrot and Waltz left and right turns. After viewing round dancers at festivals, demonstrations and dances, it seems that bad boxes are everywhere and affecting the styling and positioning of all of those who have it. Some looked like bad cucarachas, or if doing a Waltz, a forward and back hover. We also observed it at ballroom dances. Evidently, it is quite contagious. Since there is no vaccination or medication that will cure it, we will have to have "a do it yourself kit!"

If you have had it awhile it will take a lot of hard work and courage to cure it. We speak from experience. **TRY CLOSING THE FEET.** First start with the simple dances. You all know the steps a box consists of, so whenever you hear the word BOX cued, try to do it correctly. In case you have forgotten what the de-

scription of a Two-step box is: Side Close Forward, Side Close Back! If done seriously and with concentration, before long you will be closing correctly and it will spread to other figures such as turning Two-step, scissors and the door. It will spread to the Waltz box, maneuver, and before you know it your Foxtrot left and right turns. Ladies, perhaps it might help you with heel turns and all those other figures with which you have had trouble! Fellows, it will help you make your lady more comfortable and you will become a good leader - she will be able to follow!

**As Round Dance instructors and dancers we must stop BAD BOXES before it infects the whole Round Dance activity!**

*Reprinted from ROUNDALAB Journal  
Summer 1994 & submitted by  
Dorothy & Bill Stewart  
Surprise, AZ ✓*

# CALLERLAB

## VIEWPOINTS

by  
Jim Wass

Many people hold certifications or accreditations for something. In our "day jobs" or previous careers many of us have held a certificate. Some credentials are awarded by a government agency; CPA certificates and licenses to drive trucks or to practice law are among these. Other credentials may be awarded by a professional society or a similar interest group; "Certified Financial Planner," "Realtor" and "Certified Computer Professional" are of this type.

An accreditation or certification serves to (1) tell something (2) about someone (3) to someone else. Most accreditation programs are very effective on the first two. They answer a "what?" about a "who?" To be credible they have to answer those very clearly and have a good basis for the answers. But in order to be really useful, there has to be somebody who cares about the credential (the someone else). Sometimes the "who cares" is created by statute or regulation. Sometimes it is created by marketing (Realtor, Accredited Caller Coach). Some credentials may be obtained simply by paying a fee and signing a code of ethics. Others require additional hurdles to be jumped such as a rigorous experience verification and examination process.

### THE INTERNATIONAL ASSOCIATION OF SQUARE DANCE CALLERS

For the square dance caller our best credential is our reputation and our demonstrated ability. Our name and audition tape usually serve adequately to represent us to clubs and festivals.

The caller-coach has traditionally traded on name and reputation also. Though now many with and without big names have acquired the Accredited Caller Coach credential by going through the process of verified experience and demonstration of knowledge through formal examination.

For the square dance teacher who provides the introduction into square dancing for most new dancers, our only target program is General Caller Accreditation. This program works on the premise of peer certification of experience without formal examination or clear criteria.

For years the CALLERLAB Accreditation Committee has wrestled with two questions: Should we have accreditation programs? Can we make an accreditation meaningful?

To the first question, many have argued that accreditation programs are elitist and serve only to divide us between those who have a credential and those who do not. To the second ques-



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tion, some respond that "you can't really measure" what we do and "if you could, it would be too hard," and "who's gonna administer it," etc.

I believe that accreditation programs are a valuable service that CALLERLAB can provide to its membership and that we can make them meaningful. But we can do so only in cases where we can define **who** the someone is that cares and **what** it is that we want to tell them. The Caller-Coach and Contra committees have effectively done this in their interest areas.

Much has been said recently about our difficulty in keeping new graduates, about the quality of the instruction that they receive. Can we work to improve the quality of instruction through a certification program for square dance teachers?

What if a Certified Square Dance Teacher program could credibly test the experience, knowledge and skill of a square dance teacher? Who would care? Would clubs be more inclined to hire these teachers to run beginner

classes? Would school systems and recreation programs be more inclined to accept certificate holders as instructors? Would CALLERLAB be making a strong, positive statement endorsing professional, quality square dance instruction?

I believe the answer to all of these questions is "yes." The Accreditation Committee is working on a Certified Square Dance Teacher program this year and hopes to present it to you at the Pittsburgh convention. The program will focus on the teaching of Mainstream to beginners. Other programs are possible extensions of this effort.

Thanks for your time and attention. If you want to respond to anything in this article, I welcome the opportunity to discuss it with you. Please write or call the Accreditation Committee Chairman, Jim Wass, 5903 60th Avenue, Riverdale, MD 20737-2542, (301)699-1477.

*Jim Wass is Chairman of the Accreditation Committee and has been involved in revamping the program "to make it mean more."* ✓

## MARVIN LABAHN

I am enclosing an article by Amy Lear Chmura, published in June 1994 by the Worth-Ridge REPORTER, a local newspaper, concerning my retirement as a library trustee.

Square dancing should never be the all encompassing factor in a person's life as indicated by the reporter who wrote this article.

My late wife Lillian and I began square dancing in 1951 and I started an avocation of square dance calling in 1953. I was a member and officer in the now defunct Chicago Area Callers Association for 30 years, and currently a member of the Illinois Square Dance Callers Association since 1962 and a full member of CALLERLAB since 1975.

Even though I have spent half of my life in the square dance activity, other things have also been important to me.

" 'Swing your partner, do-si-do. Off to the Library you can go,' could be the call of retiring Chicago Ridge Library trustee and avid square dancer Marvin Labahn.

After more than 20 years on the library board, Labahn last month announced his resignation. Now 82, Labahn plans to spend the remainder of his golden years working as a square dance caller, and writing about his life and the growth of the Chicago Ridge Library.

When he retired from General Motors in LaGrange in 1972 and moved with his wife Lillian to Chicago Ridge, the couple planned to spend time with their children and grandchildren and perfect their square dance steps, he said.

After retirement, Labahn became a stringer for the Reporter Newspaper, writing the 'Ridge Reading' column.

Labahn served as the library board's treasurer helping develop a sound fiscal plan and budget to purchase the building, levy a low tax rate and keep the library out of debt.

Labahn has four children, 11 grandchildren and three great-grandchildren. His family is an important part of his life, Labahn said proudly pointing to their pic-



tures which line the walls of his living room.

Among the pictures is one of Labahn and his late wife Lillian decked out in their western square dancing attire. A plaque honoring Labahn for his years as a square dance caller hangs to the right of the picture.

When Labahn went to his first square dance in the early 1950s with his wife and sister-in-law, he was not sure he would like it, he said. For the next several years, he and his wife attended a square dance each weekend.

'You didn't take lessons, but learned with the others who were there,' he said. 'One night they asked if I would like to call the dances. My teeth chattered, my knees knocked and I didn't know what to say, but everyone said I was great.'

Labahn teaches and calls square dancing at Oak Lawn Senior Citizen Center every Thursday and calls dances for private parties."

The library hosted an open house to honor Labahn for his years of service to the community. ✓

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# DATELINE

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

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

## NOVEMBER

1104-MICHIGAN-Square Dance Weekend, November 4,5,6,1994, Terrace Inn, Bay View, Michigan. Plus weekend w/A-1 tips. Contact Cliff White, 18767 Melvin, Roseville, MI 48066 PH:(810)778-8303.

1104-INDIANA-Weekend At Potawatomi Inn, Angola, Indiana, November 4,5,6,1994. L.Greenwood & Millers. Contact (313)425-8447

1104-CALIFORNIA-Fiesta de la Cuadrilla, 44th Ann. November 4,5,6,1994, Balboa Park, San Diego, CA. Featuring Mar-Let Recording Stars. Cuers B&L Maisch. Contact M.& D.Vitek (619)475-4250 or R.& D.Mollenhauer (619)698-4890.

1104-GEORGIA-Georgia Callers Association Fawl Bawl, Agri-Center, Perry, GA. Contact (706)863-2169.

1104-SOUTH DAKOTA-Sioux Empire Hoedown XIV, November 4,5,1994, Ramkotan Inn, Souix Falls, South Dakota. Callers L.Weaklend, L.Letson, J.Junck. Cuers E.& Y.Rust, R.& D.Slocum. Contact C.& R.Luke, 921 S Prairie, Souix Falls, SD 57104 PH:(605)336-7745

1111-FLORIDA-The 20th Annual Fall Fun Fest November 11,12,1994, Lakeland Civic Center, Lakeland, FL. Callers B.Barnes, D.Furnish. Cuers P.Fiyalko, C.Lovelace. Contact E.& D. Mahan, 422 Tropic Drive, Palmetto, FL 34221.

1111-CALIFORNIA-Napa Valley Grape Festival November 11,12,13,1994. Napa Town & Country Fairgrounds, Napa, CA. Callers: B.Baier, K.Garvey, D.Nordbye, J.Saltel. Contact: Nancy Wolfe (707)255-3538.

1118-VIRGINIA-Roanoke Valley S/D Festival November 18,19,1994, Natural Bridge, VA. Callers J.O'Leary, M.Letson, J.& P.Adcock. Contact L.J. Parkinon, 4036 Belford St. SW, Roanoke, VA 24018 PH:(703)989-0183.



1118-TENNESSEE-32nd Mid-South Sq & Rnd Dance Festival, November 18,19,1994, Memphis Cook Convention Center, Memphis, Tennessee. Caller S.Lowe. Cuers R.& J.Lawson. Host for COUNTRY WESTERN DANCING Jo Thompson. Contact J.& B.Penne, 3823 Silver Hill Dr., Bartlett, TN 38135 PH:(901)373-3815.

1118-OKLAHOMA-H-H Weekend, November 18,19,20,1994, Western Hill Lodge, Lake Ft. Gibson, Wagoner, OK. Callers Haynes, Horn. Contact: George & Eva Horn, 1617 S. 111th E. Ave., Tulsa, OK 74128-4839.

1121-TEXAS-Harvest Holiday Trail-End Dances, November 21,23,24,1994, LeBaron Hotel, (free to all round dancers). No contact given.

1124-TEXAS-47th Texas Camp, Texas Intl.Folk Dancers, November 24,25,26,27,1994, Greene Family Camp, Bruceville, TX. For info. before November 23 call [The Registrar] (713)723-6332, November 24-27 call [Greene Family Camp] (817)859-5411.

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1128-MEXICO-3rd Annual S/D Fest., Cancun, Mexico, November 28 thru Dec 4, 1994. Numerous callers. Contact (Los Angeles) (818)885-7092. USA call (800)285-6606.

#### DECEMBER

1202-TEXAS-46th Ann. Houston Hoedown, Dec. 2,3, 1994 Ft. Bend County Fairgrounds. Caller S.Smith. Cuers M.& P.Prow. Contact I.& J.Gieptner. 1904 Aggie Lane, League City, TX 77573 PH:(719)332-4866.

1208-TENNESSEE-Gatlinburg Christmas Ball, Dec. 8,9,10,1994, Mills Auditorium, Gatlinburg, TN. Callers W.Driver, T.Oxendine, R.Ds J.& B.Pierce. Contact B. Harrelson, 1604 Grays Inn Road, Columbia, SC 29210 PH:(803)731-4885. LIMITED SQUARES.

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#### JANUARY

0108-CANADA-International Winter Festival, January 8-15, 1995, Banff, Canada. Callers L.Schmidt, M.Hansen. Contact Tortuga Express Tour Co., PO Box 2686, Anaheim, CA 92816-0286.

0113-TEXAS-Alamo Area Sq & Rnd Dance 11th Jamboree, January 13-14, 1995, Henry B. Gonzalez Convention Center, San Antonio, TX. Callers R.Libby, D.Lipscomb, B.Newman, J.Preston. Contact Paul & Kathy Rigsby (210)637-7490.

0123-HAWAII-Annual State S/D Convention January 23 thru 29, 1995. Various callers. Cuers D.& C. Rice. Contact L.A. Area (818)885-7092. USA-CANADA (800)285-6606.

0126-HAWAII-30th Aloha State S/D Convention, January 26,27,28,1995, Honolulu, HI. Contact D.Martinsen. 279-D Mana Hai Pl., Honolulu, HI 96818 PH:(808)487-1923.

0126-FLORIDA-19th Annual Florida Sunshine Festival, January 26,27,28,1995, Lakeland Civic Center, Lakeland, FL. Callers K.Bower, J.Haag, D.Hanhurst, T.Oxendine, J.Saunders, G.Shoemake, A.Springer, J.Story, C.& L.Lovelace, J.& C.Griffin, J.& N.Jenkins. Contact John & Linda Saunders, 101 Cedar Dunes, New Smyrna Bch, FL 32169 PH:(904)428-1496.

#### FEBRUARY

0203-CALIFORNIA-Jamboree By The Sea, February 3,4,5,1995, Del Mar Fairgrounds, Del Mar, CA. 23 Callers, 7 Cuers, 5 Clog Cuers. Contact Clarence & Joann Briggs (619)747-5531.

0203-CALIFORNIA-Asilomar S/D Institute February 3-10,1995, Pacific Grove, CA. Contact Frank Lane's Dance Ranch, PO Box 1382, Estes Park, CO PH:(303)586-3696.

0224-TENNESSEE-Riverside Motor Lodge, Gatlinburg, TN, February 25-26,1995. Callers A.Bond, M.Foster, J.Goins, T.McGill (SD Director, also lines & two step). Contact Carolyn McGill, Box 239, Norris, TN 37828 PH:(615)494-6168.

#### MARCH

0303-INDIANA-DO-SI-SQUARES presents Spring Extravaganza, March 3 & 4, 1995, Noblesville Jr. High School, 1625 Field Drive, Noblesville, IN. T.Oxendine, D.Dougherty, J.Story, L.Letson, D.& N.Baldwin. Contact Ken & Carol Beveridge, 623 Westminster Dr., Noblesville, IN 46060, PH:(317)773-0409 or (317)844-4277.

0303-LOUISIANA-Louisiana S/D Assoc. 26th State Convention, Mar 3 & 4, 1995, Bossier City, LA. Callers D.McMillan, Cuers B.& M.Buck. Contact Nasser & Shirley Shukayr, 2509 Sundsvall, Shreveport, LA 71118 PH:(318)687-7512.

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0316-VIRGINIA-36th Sq & Rnd Dance Festival County Fair, March 16,17,18,1995, Reston, VA. Sqs: J.Biggerstaff, G.Brown, M.Callahan, D.Coe, S.Kopman, J.Lee, S.Lowe, T.Marriner, D.Walker. Rnds: W. & B.Blackford, R. & J.Collipi, G. & J.Kammerer, T. & J.Kannapel. Contact Jim & Virginia Enoch, 13623 White Stone Ct., Clifton, VA 22024 PH:(703)266-3288.

0324-IOWA-33rd Iowa State Sq & Rnd Dance Convention, Five Sullivan Brothers Convention Center & Electric Park Ballroom, Waterloo, Iowa, March 24,25,1995. For info write Dennis & Janice Allen, PO Box 605, Hudson, Iowa 50643 PH:(319)988-4518.

#### APRIL

0414-ENGLAND-3rd East Anglian Plus Level Sq & Rnd Dance Weekend, April 14,16,17,18,1995, Seacroft Holiday Village, Hemsby-on-sea, Norfolk. M. & E.Davis, N. & B.Whiston, C. & M.Bradshaw. Contact Malcom or Evelyn Davis, 40 Badeny Road, March, Cambs. PE15 9AS. PH:0354-52037 or Neil Whiston, 0245 328357.

0421-WISCONSIN-Round Dance Weekend, April 21,22,23,1995, Thomas Jefferson School, Menomonee Falls, WI. Featuring W. & B.Blackford. Contact Lyle Long (414)542-9685.

0421-NORTH CAROLINA-Dogwood Festival, April 21,22,23,1995, Fontana Village, NC. Featuring J.Fioretto, S.Packer, D.Shinham, L.Ligon, B.Scott, M.Spears. For info call 1-800 57 DANC 1.

0428-NEVADA-48th Silver State Sq & Rnd Dance Festival, April 28,29,30,1995, Reno-Sparks Convention Center, Reno, NV. Staff: Dibble, Mariner, Nordby, Garvey, Bahr, Reid, Brownrigg, King. Contact Sil (702)322-0027 or Bob (702)359-1250.

0428-CONNECTICUT-37th New England Sq & Rnd Dance Convention, April 28-29,1995, Waterbury, CT. Information PO Box 5, Ansonia, CT 06401-0005.

0428-LOUISIANA-Shreveport Special, April 28-29,1995, Shreveport LA. Callers T.Oxendine & J.Story, Cuers B. & M.Buck. Contact Nasser & Shirley Shukayr, 2509 Sundsvall, Shreveport, LA 71118 PH:(318)687-7512.

0428-HAWAII-Maui No Ka Oi S/D Festival, April 23,29,30,1995, Upcountry Recreation Center, Maui, HI. Caller B.Peters, Cuer J.McNamee. Contact Steven Strong, 910 Waianee St., Lahaina, HI 96761 PH:(808)661-7400.

#### MAY

0505-OHIO-35th Buckeye Dance Convention, May 5,6,7,1995, Dayton Convention Center, Fifth at Main, Dayton, OH. All levels of Sqs, Rnds, Contra & Clogging, scheduled line & folk dancing. Contact Dick & Sandy Land, General Convention Chairmen, (614)852-0058.

0511-VIRGINIA-VASARDA's 7th Sq & Rnd Dance Convention with VASCA, May 11,12,13,1995, Founders Inn Conference Center, Virginia Beach, VA. Various state callers (34), cuers (17). Contact B. & D.Peake, PO Box 46951, Washington, D.C. 20050. PH:(703)379-6234.

0526-FLORIDA-42nd Florida State Convention, May 26,27,28,1995, Lakeland Civic Center, Lakeland, FL. Contact McKenzie, 10186 Penzance Lane, Royal Palm Beach, FL 33411.

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**JUNE**

0602-CALIFORNIA-Third Annual Western Contra Dance Weekend, June 2,3,4,1995, Idyllwild School of Music and the Arts (ISOMATA), L.&A.L.Hetland, C.& A.Elliott. Contact L.Hetland, 9331 Oak Creek Rd., Cherry Valley, CA 92223 PH:(909) 845-6359 or C. Elliott, 3344 Quimby St., San Diego, CA 92106 PH:(619)222-4078.

0602-NEW ZEALAND-29th National Sq & Rnd Dance Convention, James Hargest High School Sports Complex, Invercargill, New Zealand, June 2,3,4,1995. Various callers. For info write 29th New Zealand Sq/Rnd Dance Natl.Convention, PO Box 7035 Invercargill, New Zealand.

0606-COLORADO-41st Colorado State S/D Festival, "Northern Lights," June 6,7,8,9,10,1995, Univ.of Wyo., Laramie Way. Callers D.Davis, J.Haag & area. Cuers A.& C.Brownrigg & area. Contact Tom & Sue Nelson, 526 - 37th Ave.Ct., Greeley, CO 80634, PH:(303)352-6850.

0608-AUSTRALIA-36th Australian National S/D Convention, State Sports Center, Australia Ave. Homebush NSW 2140, June 8,9,10,11,12,1995. Various callers. Contact 36th Australian Natnl. S/D Conv. Inc., % Secretary, P.O.Box 375, RYDE2112.

0618-ENGLAND-12th International S/D Jamboree, June 18-24,1995, Barton Hall Chalet Hotel, Torquay, Devon. M.& E.Davis, A.& J.Sherriffs, N.& B.Whiston. Contact: Malcolm or Evelyn Davis, 40 Badgeney Road, March, Cambs. PE15 9AS, PH:0354 52037.

**JULY**

0706-CANADA-Festival '95, July 6,7,8,1995, Tr. 51, 1000 Inverness Drive, Prince George, B.C. Canada V2K 4V4. No contact provided.

0728-CALIFORNIA-10th San Diego Contra Dance Weekend, University of San Diego, July 28,29,30,1995, San Diego, CA. Contra, quadrille, English country, folk & round dances, plus special events & after parties. Staff: D.& M.Armstrong, P.& M.Moore, G.& F.Nickerson. Contact Paul Moore, PO Box 897, Running Springs, CA 92382, PH:(909)867-5366.

0728-ILLINOIS-12th Illinois Sq & Rnd Dance Convention, Peoria Civic Center, Peoria, IL, July 28,29,30, 1995. For info write SCISDA, Box 1212, Peoria, IL 61654.

**AUGUST**

0825-NEW SOUTH WALES-19th NSW State S/D Convention, Gosford City Sports Centre Terrigal, August 25,26,27,1995, Contact Ron May, PO Box 70, Gorokan, NSW 2263.



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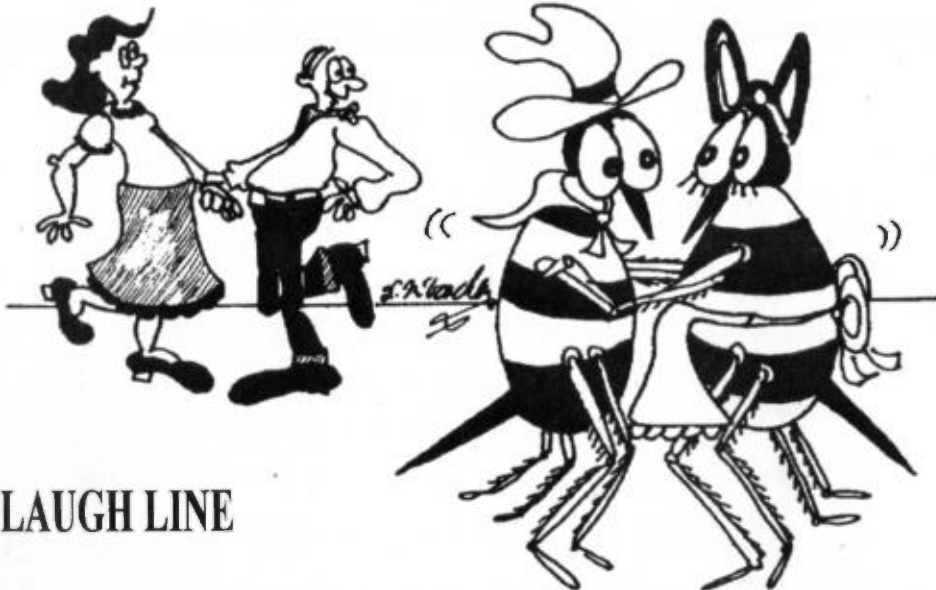
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