

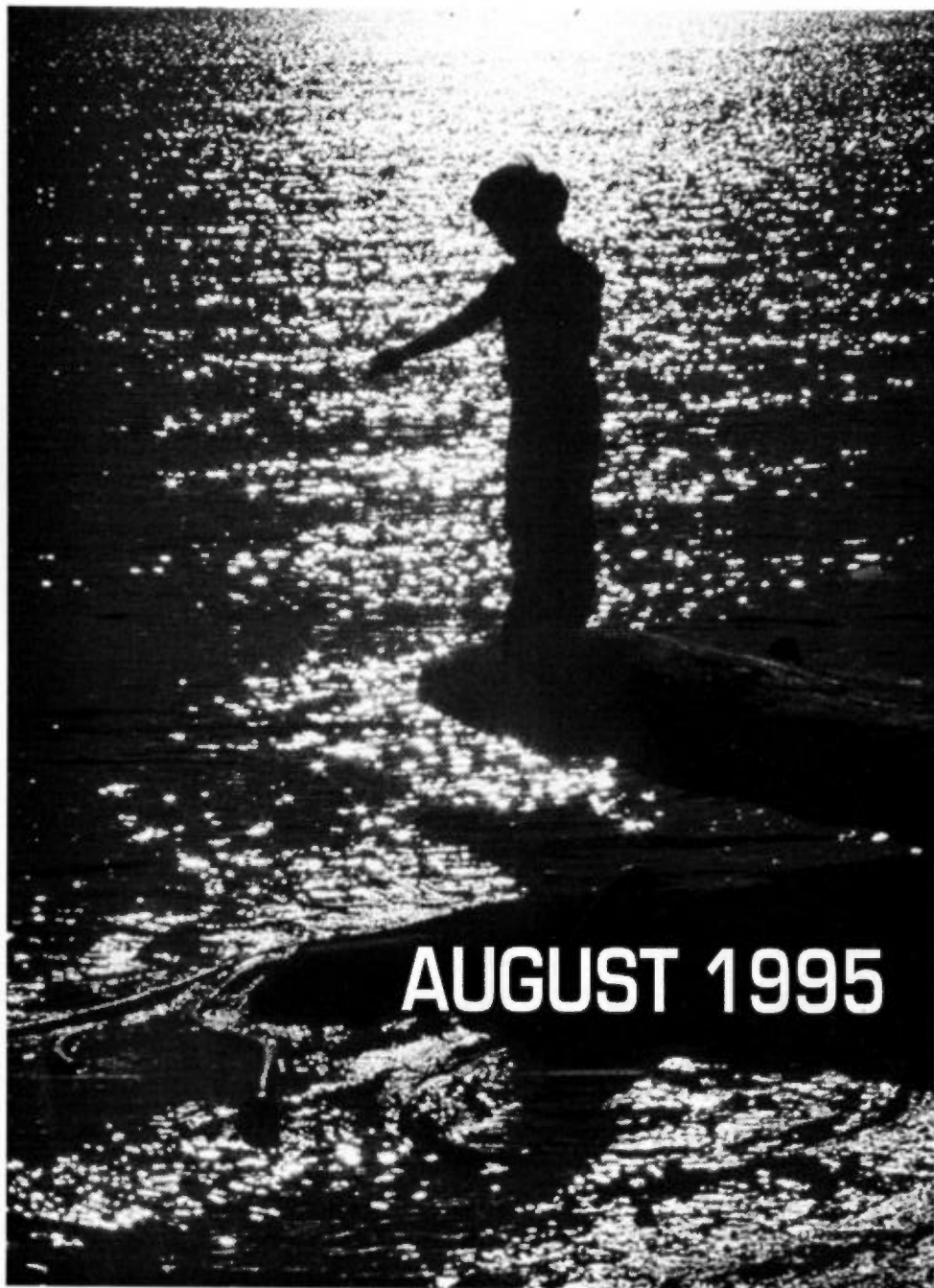


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# AMERICAN SQUARE DANCE Magazine

VOLUME 50, No 8  
AUGUST 1995



THE INTERNATIONAL MAGAZINE  
WITH THE SWINGING LINES

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# Editor's NOTEBOOK



Next month is the time when all clubs and callers start beginner classes. If you haven't acquired your promo pack from Stan & Cathy Brudick, be sure and do so soon. Write to Stan & Cathy Brudick, PO Box 2678, Silver Bay, NY 12874. As we all know, September is Square Dance Month. This is the time to advertise your class and recruit people into the activity. Many articles have been printed in this magazine suggesting how we can rejuvenate square dancing. They offer lots of good ideas and helpful hints for a successful class.

We have heard many good reports about the National Square Dance Convention held in Birmingham, Alabama. It is encouraging to note the dancers were in great form, having a good time. The halls were well sounded which made dancing smooth for everybody. Many who attended the Lee Greenwood show gave it nothing but good raves. The only thing that might be a dampening effect

was the small attendance (compared to previous conventions), but then we wonder if it is due to the loss of dancers that is a growing concern to us all. Next years convention will be held in San Antonio, Texas. This magazine will keep you posted about the many programs offered for this convention. We hope everyone will make plans to attend in 1996.

When we start our Beginner classes in September, we must remember to give our very best to the new dancers. Friendliness, acceptance and help in the square will go a long way in making these new people feel welcome. Be sure and put your best "foot" forward. Our new dancers are the one most important commodity for our activity. Handle with care! ✓



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# BY-LINE

Our August issue includes an article by Marilyn Dailey of Smyrna, Georgia, entitled *Angels*. She shares her thoughts about angeling with Beginners. In light of Bill Davis' stroke (Bobbie gives us an update in *Circle Right*), we

thought it appropriate to share *When Stroke Strikes*, which includes warning signs of a stroke and prevention tips. This is another short magazine as the boss just got back from the Nationals and is leaving again for Arizona. Remember, September is Square Dance Month and it's never too soon to start getting ready. ✓

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# TEMPO

Jeanne Briscoe

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

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

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

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

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# 45th National Square Dance Convention San Antonio, Texas 1996

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born to party (or fiesta). It is a blend of many cultures. It's Old South, Wild West and a mix of the Old World. It is inclined to celebrate any and all of its roots with a festival whenever the mood strikes. Consider yourself invited to revel with us in San Antonio at the 45th NSDC in 1996. Whatever you do, don't try to analyze the spell that San Antonio will cast over you. After all, trying to explain real, true magic is like trying to explain love, and you know how successful poets, philosophers and scientists have been with that. So just come. Enjoy this improbable, elusive city that shouldn't really exist. But somehow it does.

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### SAN ANTONIO MISSIONS

Spanish conquistadors came to Texas in the 17th century in search of wealth and treasures in the new "kingdom." In 1690, another group of Spaniards, the Franciscan friars, journeyed to the new frontier and founded some of the earliest of thirty-eight missions established in Texas. San Antonio was the site of five of these classic church communities which brought Christian-



MISSION SAN JOSE Y MIGUEL DE AGUAYO --- This mission was founded in 1720 by Father Margil de Jesus from Valencia, Spain. San Jose is a beautiful example of Spain's endeavor to civilize and colonize the New World through its missionary church. Mission San Jose is known as the "Queen of Texas Missions."

ity to the Indians of the Southwest.

Each mission consisted of the church, a granary, Indian quarters, textile shops, a blacksmith and tannery, irrigated farmlands and a ranch. Some also had a mill, fruit orchards, grape arbors and other economic advantages necessary for survival on the northern frontier.

Mission San Antonio de Valero, popularly known as the Alamo, was the earliest of the chain of San Antonio missions established in 1718. Today it is recognized as "The Cradle of Texas Liberty," a symbol of freedom and independence throughout the world. This mission was the site of an infamous battle that ended on March 6, 1836, and kindled Texas' desire for freedom. One hundred and eighty-nine Texas patriots met Mexican General Antonio Lopez de Santa Anna during the Battle of the Alamo. Although all 189 men died, Texas' fight for freedom had just begun.

Except for the Alamo, all of the missions are active parish churches and are included in the San Antonio Missions National Historical Park. San Antonio is one of the few urban areas in the United States that has a national park included within its city limits. While all of the sites are representative of the Spanish colonization effort in North America, the National Park Service has assigned interpretive themes to each of



the four missions contained in the park. Park interpreters emphasize one or more aspects of the missionization process at each site.

The interpretive theme of Mission San Jose, established in 1720, is "The Mission as a Social Center and as a Center for Defense." To commemorate the Texas Centennial in 1936, federal and state agencies combined efforts to reconstruct the surrounding compound and portions of the parish church to its former image of "Queen of the Texas Missions." This mission became the most beautiful, most prosperous and the best fortified of all the San Antonio missions.

The facade and other carvings on the church are among its most notable features. The famous "Rosa's Window," although weathered by time, is considered to be one of the finest pieces of Spanish Colonial ornamentation in the country. Other features include the granary, eighty-four compartments that served as Indian quarters, an immense quadrangle enclosure and a restored grist mill that houses an original horizontal water wheel. Although San Jose is the most complete in appearance, each of the missions has a beauty and history of its own.

Mission Concepcion, whose interpretive theme is "The Mission as a Religious Center,"

is one of the oldest unrestored stone churches in the United States. The mission was established in 1731, and the present stone church took more than 20 years to complete. Its massive twin towers still show traces of the brightly colored paintings that were used to attract the Indians to the missions. Visible on the inside of



MISSION SAN FRANCISCO DE LA ESPADA—This mission, known popularly as "La Espada," the sword, was founded originally on the Medina River, but moved to San Antonio in 1730 because of hostile Indian raids.

the friary are original 18th century wall paintings illustrating colors that have been dramati-

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cally brought back to life through a recent National Park Service paint conservation effort.

Mission San Juan Capistrano, moved to San Antonio in 1731 from an earlier location in East Texas, never saw the completion of its stone church. In the chapel are rare figures of Christ and the Virgin made of cornstalk pith. Today, the original friary serves as a museum which displays artifacts from the active days of the mission.

San Juan's interpretive theme is "The Mission as an Economic Center." Within the walls, most of the original compound is preserved, giving an authentic picture of the Spanish Colonial mission plan. Outside the enclosure, a designated nature trail that parallels a section of the original San Antonio River channel recreates a rural atmosphere perhaps not unlike the agrarian setting visible in earlier centuries.

"The Missions as a Vocational Education Center" is the interpretive theme of Mission Espada. One of the early East Texas missions founded in 1690, Espada was relocated to San Antonio in 1731. By 1778, however, the original adobe church structure was in ruin and the principal stone church was never completed. The chapel as we know it today, built originally as the sacristy for the stone church but later converted into the present structure, dates from about 1884. The Moorish-styled, arched doorway, however, dates from about 1780 and rep-

resents some of the chapel's most original fabric.

The Espada Aqueduct, which carries water from the San Antonio River across Piedras Creek, continues to feed the original mission irrigation system. Espada Dam, built between 1731 and 1740, is the best existing example of the four Franciscan-designed dams placed on the San Antonio River. The dam is still in use today. Combined, these structures represent perhaps the best surviving physical assembly of an 18th century Spanish irrigation network in the United States.

San Antonio Missions Historical Park, established November 10, 1978, after years of community effort and support, operates under a Cooperative Agreement with the State of Texas, the Archdiocese of San Antonio and numerous municipal agencies. The national park opened to the public April 1, 1983.

There is no admission fee at any of the missions, however, donations are accepted. The park is open 8:00 AM - 5:00 PM/CST and 9:00 AM - 6:00 PM/DST every day except Christmas and New Year's Day. The city's Mission Parkway Trail, which begins at the Alamo, winds southward along a nine-mile stretch of the San Antonio River. For additional information, contact San Antonio Missions National Historical Park, 2202 Roosevelt Ave., San Antonio 78210-4919 or phone (210) 229-5701. ✓



## **SUPREME AUDIO/HANHURST'S TAPE SERVICE CALLER EDUCATION SCHOLARSHIP FUND AWARDS**

**T**he Supreme Audio/Hanhurst's Tape Scholarship Fund for caller education was established by Bill and Peggy Heyman to enable both new and experienced callers to further their professional caller education by attending a Caller's College providing a full CALLER-LAB curriculum.

It is with particular pleasure that Supreme Audio announces that the following individuals are the recipients of partial scholarships for 1995:

Michael Petitbon, Cumberland, Rhode Island; Charles McClure, Owen Sound, Ontario, Canada; Monica & Ivan Stein, Canyon Country, California and the Czechoslovakia Callers & Teachers Association, Prague, Czech Republic

They will all be attending Caller's Colleges taught by highly qualified caller coaches during the summer and fall of 1995. To date, 26 partial scholarships have been awarded to new and experienced callers attending caller's colleges in the U.S.A. and overseas. ✓



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# Angels

by Maryln Dailey  
Smyrna, Georgia

*Definition: Participant of a dancing square that discreetly, privately, carefully and subtly indicates movement through the square. Gives dignity and encouragement. Not an instructor.*

You have been exposed (regretfully) to pushers, crushers and haulers while square dancing. The ones so busy manipulating other dancers that they get lost themselves. This "devil from hell" in a square causes confusion and resentment. After getting a little of this treatment, we've lost at least part of our dignity and most of our orientation. Are we still in the same square?

When angeling is done properly, only two people know guidance was given—the one who guides and the one who is guided. Even under close scrutiny by onlookers, this guidance should not be evident. This type angeling maintains personal dignity and orientation.

The late Bob Higley, (Batavia, NY) was a champion at this. He had a way of positioning himself and his hands to guide you through the square. He never felt compelled to lead the entire square, only the person that he was with at the moment. He would never sacrifice your personal dignity by pulling or pushing. I remember him squeezing my hand once while Promenading. This was unusual for him, so I looked up. His sanguine smile said, "Good job, you're going to make it." How gratifying and encouraging that was!

This type of angeling encourages learning. It's okay for dancers to make mistakes. Don't we learn most and fastest by our mistakes? Oh yes, it could very well break down the square. Isn't that preferable to being a pushy person and discouraging a class person?

When a square breaks down, it indicates a problem area to the instructor. There are benefits to a square breaking down and it isn't the end of the world!

This type of angeling encourages self confidence. If you've been dancing for awhile, you



have danced with both independent and dependent dancers. The independent dancer is usually enthusiastic, knowledgeable and confident. S/he (like all of us) makes mistakes, but is quick to assume the responsibility for it. The dependent dancer is hesitant and lacks dancing confidence; s/he won't do a Left Allemande without being led. I tend to believe this is a direct result of being pushed and dragged around early in his/her square dance venture. This dancer has met "the devil from hell" in his/her square and deserves our sympathy and encouragement. Regrettably, I've never seen this damage totally repaired.

This type angel does not try to supplant the instructor. If asked how to do a call, the angel is quick to admit that s/he is not the instructor, just an assistant. (By recognizing the instructor this way, the proper person to ask is indicated, and respect for the instructor is shown.) The angel can respond with, "Let's go ask the instructor."

In dancing, the golden rule still applies: Do unto others . . .

Talented instructors do not tolerate "the devil from hell" in their classes. Good instructors use as few angels as possible, so problem areas are readily apparent, and students learn to dance independently. This type instructor wants the students to learn the call from him, not from the angels. ✓







by Bob Howell

## EASY LEVEL

had the privilege of doing the Memorial Day Weekend at Oglebay Park in Wheeling, WV, again this past May and Juanita Schockey of Orlando, FL, taught me a quick-teach solo dance by the name of...

### AIN'T SHE SWEET

Formation: Solo/Line. No partners necessary.

Music: Use either the square dance tune or the oldies tune.

Routine:

Counts:

- 1-8 Do a Charleston step and repeat same. (Step forward left, point right forward, step right back, point left back.)
- 9-12 Vine to the left. (Step left foot left, right behind left, step left again and then step on the right foot, putting weight on it.)
- 13-16 Cross-over step moving right. (Cross left in front of right, step right on the right-three times while crossing the left in front, then step on the left and right next to one another.)
- 17-20 Fan the left arm out and in-twice while doing a 2-step left.
- 21-24 Fan the right arm out and in-twice while doing a 2-step right.
- 25-28 Scooter to the right. (R-L, R-L, R-L, R-pause.)
- 29-32 Pas De Bas left and right. (Step left, cross right behind left, step left again. Step right, cross left behind right, step right again.)

While attending CALLERLAB this past spring I happened to run into Max and Kay Forsyth of Tucson, AZ, and he gave me a routine that he said he picked up while on a trip to Alaska. I have been using it ever since with great success. He said that it was called...

### TORPEDO

This is the way that I have been using it. I use the old "sashay over and back" routine to get the dancers ready. Any singing call or patter call can be used. Use any opener that you wish. Have the head couples face their partner in butterfly position and in 8 short steps sashay across the set with the ladies passing back to back. They then sashay back to home with the men passing back to back. The sides then repeat the movement. All face corners, dosado, swing and promenade. Repeat the break again and then use any standard middle break. Repeat the entire routine with the sides executing the sashay first and then the heads. Again, repeat the same routine one more time.

# EXERCISE

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Now, for the final break, have the heads or sides, which ever direction has the greatest number of squares involved or if there are rather equal numbers of squares on the floor, call "TORPEDO" at which time the designated dancers sashay the entire length or breadth of the floor, moving thru all the sets until all have returned home. It is wild. Enjoy!

And for a warm August evening of dancing, try this smooth routine which I have used for many years and call...

### A SUMMER STAR

Heads pass thru  
 Separate around two  
 Come into the middle and opposite dosado  
 Once around and then star right  
 Once around and corner swing  
 Allemande left - Go right and left grand  
 Meet your new partner and promenade.

From Spring Valley, CA, Joe McMenamain has sent along a contra which might challenge you just a little bit, but after a walk thru or two, it will flow like molasses in the summertime. Joe calls his dance the...

### SLANTING HEYSTACK

Formation: Becket. Couples facing.

Music: Any 32 bar tune.

Routine:

Intro

1-8        \_\_\_ \_\_\_ Roll to  
 9-16      \_\_\_ \_\_\_ Slant Left  
 17-24    \_\_\_ \_\_\_ Slant Left  
 25-32    \_\_\_ Facing Your Partner  
 33-40    \_\_\_ \_\_\_ \_\_\_  
 41-48    \_\_\_ \_\_\_ \_\_\_  
 49-56    \_\_\_ \_\_\_ In Long Lines

Pass Thru & Partner Trade

Allemande Left, Go 1 1/4  
 \_\_\_ \_\_\_ Ladies Chain  
 Men \_\_\_ LH Star 1 1/2  
 Slant Left Hey for Four  
 \_\_\_ \_\_\_ \_\_\_  
 \_\_\_ \_\_\_ Partner Swing  
 \_\_\_ \_\_\_ Forward & Back ✓



216

348



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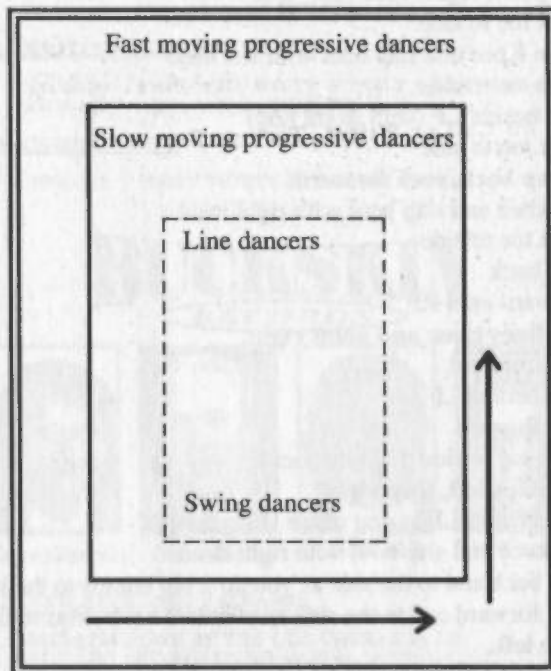


## THE COUNTRY LINE by jim and jean cholmondeley

No one likes rules, especially for something that is supposed to be fun, however, following a few simple guidelines will help avoid those frustrating and irritating experiences that are otherwise bound to develop.

**FOLLOW THE FLOOR PLAN** - A must!!! The diagram below is the most common floor plan at CW dances. The outer two or three feet of the dance floor is for fast moving progressive (forward motion) dances. The next two or three feet in, are for the slower progressive dances or for dances that have a stop and go pattern in them. Line dances are done in the center at the end near the stage (if the dance hall permits). "Swing Dancing," Swing is done in the center at the end away from the stage. The flow of the progressive dances should always be counter clockwise around the floor unless everyone is dancing the same dance, as happens with Cotton Eyed Joe, for example.

### Stage



In the next few months we will present other guidelines for CW Dancing. Enjoy!

This information was taken, with their permission, from a new Line Dance Book by Chet and Meredith Gould, 73 Hickory Lane, Shelton, Ct. 06484, Price \$23.00. I highly recommend it. This month's Line Dance was taken from their book.

## GIANNA by Hope Nemie

Music: Rock My World by Books and Dunn

Note: Dancers start in opposing Lines.

### **Step forward, then together; point right, then left.**

1. RF - Step Forward
2. LF - Step beside RF
3. RF - Point Toe to the side
- &. RF - Step beside LF (with slight hop)
4. LF - Point toe to side

### **Step back, then together; Clap twice.**

5. LF - Step back
6. RF - Step beside LF
- 7-8. Clap hands twice

### **Point right, slap, point right, then left.**

9. RF - Point toe to side
10. RF - Raise Knee and slap boot with left hand
11. RF - Point toe to side
- &. RF - Step beside LF (with slight hop)
12. LF - Point toe to side

### **Lift knee, slap, step back, rock forward.**

13. LF - Lift knee and slap boot with right hand
14. LF - Point toe to side
15. LF - Step back
16. Rock forward onto RF

### **Stroll forward as lines cross and point right.**

17. LF - Step forward
18. RF - Side behind LF
19. LF - Step forward
20. RF - Point toe to side (slightly back)

### **Turn, slap, hip bumps left, then right.**

21. RF - Step behind LF as you make 1/4 turn right
22. LF - Lift knee and slap boot with right hand
- 23-24. LF - Step back and to the side as you do 2 hip bumps to the left
- 25-26. RF - Step forward and to the side as you do 2 hip bumps to the right

### **Cross, rock, triple left.**

27. LF - Step to the right, crossing in front of RF
28. Rock back onto RF
29. LF - Step to the Left
- &. RF - Step beside the LF
30. LF - Step to the left

### **Step right, left; making a 3/4 turn to the left.**

31. RF - Step to the left, crossing in front of LF
32. LF - Step forward after completing 3/4 turn started in count 31





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## Square Dancing on FILM



*Pardners*, not your every-day, run-of-the-mill square dance.

**T**he making of a major Hollywood motion picture is a strange (to say the least) and wondrous experience. I'm not sure what I expected when I reported to the Metro, Goldwyn, Mayor lot in 1949 as the choreographic (square dance) assistant for the film "Summer Stock," starring Gene Kelly and Judy Garland. What I found was a barnyard set in the final stages of construction - carpenters, electricians, camera and sound crews everywhere. Somebody found me wandering about, trying my best to keep out of the way, and took me over to meet Nick Castle, choreographer for the production.

My preconception of a choreographer was a person who planned the dance sequences for a show, but I found Mr. Castel to be far more than that. Working with the director and the principle actors, he appeared to be arranging a major part of the action whether it had to do with the dancing or just moving one actor from point "A" to point "B."

Nick was very easy to work with. The first words he said to me were something like, "I

know dancing, but what I don't know is square dancing. That's where you come in."

He went on to explain that the story for "Summer Stock" was set on a small New England farm, owned by Judy Garland. A group of actors, headed by Gene Kelly, had settled in for the summer and were using the barn and farm as theater, living quarters, etc. At one point in the script the local townspeople arrive for their weekly community dance in the barn, and much of the story action would take place during the dancing.

What was needed here, Nick, along with Gene Kelly and Charles Walters, the director, explained, was a dance that would be typical of New England in the mid-1940s.

Taking advantage of the pilot group of professional dancers who would later be used to train the 30 or 40 extras, I ran through several quadrilles and eastern squares without getting any enthusiastic reaction. Then, recalling a mescolanza where two couples in a line are



## AS I SEE IT

by Bob Osgood

facing a similar line of four, we did a Portland Fancy.

"Great! Let's go with that one," was the unanimous reactions. "Now what we want is a typical couple dance that we can work around the dialogue."

After running through several, including The Boston Two-step, they settled on an oldie called Laces and Graces.

With these decisions out of the way, my



Learning the calls is an easy matter for Dean Martin.

work was cut out for me. The pilot dancers learned their part quickly and when the dance extras were called in, they were paired up, experienced with inexperienced, and in no time at

all they looked as though they had been doing the dances all their lives.

My next task was to teach Ray Collins (you'll remember him as the actor who played the role of Lt. Tragg in the old Perry Mason series) how to do the calling. As an old "pro" he was quick to learn his part. My work was now completed and Nick took over, setting the dancing to best fit the story line.

\* \* \*

From such experiences as this come the special moments one will always remember. There was one point during the rehearsals when Nick, Gene Kelly, the several dancers who made up pilot group and I were in one of the practice rooms running through the couple dance.

"Here's how I see it played," said Kelly, taking one of the young ladies in open dance position. "We'll move counter-clockwise around the room then turn to face - - like this." As the two turned and started to back away, a voice, loud and clear, shouted from the back of the hall.

"No, no, no! You look like a couple of farmhands. Here, let me show you how it's danced."

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The voice had moved up to where we were and, literally shoving Kelly aside, Fred Astaire (unexpectedly visiting the set), took his place and, regardless of the fact that he had no idea of what the dance was that was being reviewed, set off in a wild polka which required his thrilled but apprehensive partner to hang on for dear life.

\* \* \*

Today, when you catch "Summer Stock" on a late-night show, you may get a kick out of watching Gene Kelly and Judy Garland as they roll-back-the-clock half a century and dance an elegant "Laces and Graces."

\* \* \*

Six years later I was called once again by Nick Castle to work with him on the square dance sequences for the Paramount movie, "Pardners," starring Dean Martin and Jerry Lewis. Quite different from my previous experience on "Summer Stock," this picture would be built around the wild antics of this comedy team as they would be engaged in (of all things) a square dance.



"It's a take" for the movie *Pardners*. Three weeks of practice and rehearsals -- The result: pure pandemonium.

The dancing was to serve as a backdrop for a chase, a fight and a assortment of sight gags. All during this time the action of the square dance was to be in progress in the background.

My job was to come up with an authentic patter call routine and teach it to the five or six squares of dance extras and then teach the calls to both Martin and Lewis.

How did it all turn out? The photos on these pages will give you an idea.

Next Month: We get a crack at a "biggy" when Warner Brother's invites us over to do the square dance scenes for the movie-"Giant." ✓



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## Meet Your Staff

### **MARSHALL & SHARON FLIPPO**

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

### **FRANK AND BARBARA LANE**

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

### **BILL AND MARTHA BUCK**

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

### **RON & EILEEN JOHNSON**

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

## FRANK LANE'S DANCE RANCH

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# People/Events

## IN THE NEWS

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

**To: All Our Dear Square Dance Friends  
From: Dick & Carole Manning, Nicoma Park, Oklahoma**

We have received phone calls from square dance friends coast-to-coast and from overseas. Friends, who knew that we worked in downtown Oklahoma City, were concerned. Needless to say, it was very good to hear these caring familiar voices. If you have some space, we would like to use your magazine to reach others and share our experience with all our square

dance friends. We do apologize for not sending out word sooner, but we just haven't had a chance to put something together. Please, feel free to print whatever is appropriate.

April 19th (the day of the Oklahoma City bombing) has changed us all. We were safe and sound at home and getting ready to go to work. Although our home is 14 miles away from the Federal Building, we heard the explosion, and the noise was extremely loud. We felt the explosion. Our house shook and the windows rattled. At first, we feared there had been a plane crash at the nearby Tinker Air Force Base. However, in less than two minutes, our phone rang, and we learned a downtown building had exploded. We immediately turned on the TV, and for the following days, experienced destruction and horror as we had never seen up close and personal.

We are employed by the city of Oklahoma City and work downtown. The Myriad Convention Center (Dick's place of work) was five blocks south and east of the bomb site. Fortunately, several large hotels and buildings served to shield the convention center from bomb damage. Oklahoma City Equipment Services Division (Carole's workplace) was four blocks east and three blocks south. Unfortunately,



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there were no buildings to absorb the shock, and a large showroom window in her building shattered. With some kind of damage to more than 300 buildings, Oklahoma City resembles a war zone. We have a much better understanding for those cities bombed during wartime.

In the days that followed, we learned of the many friends and acquaintances who were victims in this tragedy. Janie Coverdale lost her two little boys. She had been a city employee and Dick's secretary for a number of years. On more than one occasion, those two little boys played in the office. Also, two of the Myriad switchboard operators had grandchildren who

perished in the daycare. Dick's barber was the grandfather of the little baby girl pictured with the firefighter. This picture appeared on the Newsweek magazine, and is a scene that will haunt all who saw it. A lady who at one time danced with our club and with our singles exhibition group, also died in the building. Although Oklahoma City is a large metropolis, the downtown area is much like a small community.

Our middle son Frank worked on the eighth floor of a building five blocks south of the Federal Building. Although his building suffered some damage, all were evacuated, and no



one was hurt. Granddaughter Jennifer was at school eight blocks north of ground zero. Windows were broken and (as Jennifer described) the building really "wiggled." Most damage was north of the bomb site. We are fortunate that no one in our immediate family was hurt.

Just a day or so later, we experienced another bomb scare at the FAA Center. Our oldest son Richard is a teacher there, and all were evacuated. No bomb was found, but the threat of another disaster was hard to take.

More than 400 FEMA workers and other rescue teams were housed at the Myriad Convention Center. Events were canceled and building security was controlled by the FBI. Dick and his crews were very busy making these hard working heroes as comfortable as possible.

In a world filled with civil strife, needless killing, and a lack of respect for our fellow man, our faith has been tested. However, the outpouring of love and kindness for Oklahoma City was much like what we have experienced in the world of square dancing. This was just on a larger scale. This outpouring has shown that the world is not filled with calloused hearts. We should take comfort in this knowledge and this tragedy must serve as a wake up call to bring us closer together. Square dancers have big hearts, and rally to bring support to those in need. We must continue to set an example and light the way for others to follow. Many thanks for your prayers, your support and your kind thoughts.

*Your Friends, Dick & Carole Manning*

#### INTERESTED IN HELPING OUT?

On June 1, 1995, the Yellow Rockers of Compton, Carson, Bellflower, Calif., the Van Meter Club of Los Angeles and the Guys & Dolls of Inglewood, Calif., assisted in a benefit dance for the people of Oklahoma City. We were able to raise \$1,800.05. The proceeds were sent to the Oklahoma Christian Relief Fund in that city.

We are trying to find out: HOW MANY SQUARE DANCERS would be interested in going to Oklahoma City next April and having a benefit dance there and donating the proceeds to the people of Oklahoma City?

I spoke with Mrs. Mary Dalley, a Federation Officer, by telephone. They are having a meeting pretty soon and I'm hoping that they will look into the possible chance of helping us find a place to hold the dance. If anyone is interested in helping out on this project, please call Bob Nelson at (310) 925-0042 or write 9830 Belmont St. #353, Bellflower, CA 90706-5460.

*Bob Nelson, Bellflower, California*



#### SQUARE TAGS

Donnie Devore of Kinards, South Carolina, sent this picture to us. We think it is very good advertising for square dancing. Donnie was attending the Gold Dust Boys' practice session and just happened to have his camera and took this picture. The tags read "SQUEMUP" and "DO SI DO." Thanks, Donnie, for sharing this great snap shot with us!

#### PAUL FREDERICK, UNPLUGGED!

With one historic tip on Friday, April 28, 1995, Paul Frederick, a square dance caller from Santa Clara, Calif., set back square dancing a hundred years. And the people loved it!

Billing his new act as "Paul Frederick, Unplugged" Paul performed two singing calls while accompanying himself on the acoustic guitar. At the Dixie Derbies Square Dance Club of San Jose, nationally known club caller Doug Davis provided the technical assistance. Club Presidents Patty & Steve Nation, as well as several of Paul's friends, provided the encouragement, and three squares of club dancers provided the excitement.

Specializing in the classic rock of the 1960s, '70s, and '80s, a music form many dancers grew up with, Paul hopes that personally played live music will help to reinvigorate the activity. According to Paul, "Something magical happens when the caller gets close to his music. As in square dancing of a hundred years ago, the caller becomes a musician rather than a technician."

Paul is currently preparing to perform an all-acoustic hoedown, exclusively featuring the music of John Lennon and Paul McCartney.

*Paul Frederick, Santa Clara, California*





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**HIS & HERS SQUARE WHEELERS'  
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The His and Hers Square Wheelers graduated their first wheelchair class from the Basic program May 7, 1995. I understand it is the first group of its kind in Eastern Canada. It was a very fulfilling experience. With the help of volunteers we hope to graduate an even larger group next year.

Special thanks go to my wife Linda K, Harry Cross—Junior caller, Jerry Keller, Al Ross



The His and Hers Square Dance Club graduating class; Back row from left are graduates Linda Mallet, Gail Stevens, Angela Miller & Sarah Woolven. Front, from left: Scott Gordon, Andrew Mjller, Brent Veniot & Jamie Arsenauf.

from Oregon, U.S.A., for the video tape and calling instructions.

Hope to see you in a square!

*Cleo Mallet, Brunswick, Canada*

**A PARTY TO REMEMBER**

It was a grand night in Dallas, Texas, for everyone, but especially for those who came to Highland Park United Methodist Church. Not only were there no severe thunderstorm warnings and/or tornado warnings, the night was special for the square dancers and former ones who lined up for the salad supper. Said Dzintars Abuls, "The food was Biblical!" There was enough for all 335 plus who came. Luke and Joan Overberg, Past Presidents 1980-81 and Co-Presidents with Charles and Aileen Gruneusen 1986-87, flew in from Holland, surveyed the food and asked who catered it: Joye and Johnnie Jones, 1990-1995 Presidents, masterminded with Club Caller George Leverett and his wife Lee, the entire evening from food (which members brought) to square dancing to George Leverett and Hall-of-Famer Melton Luttrell.

The Double Star Square Dance Club originated in 1945, perhaps even earlier, from Sunday School classes at Highland Park Methodist

Church. It was in 1946 the name was chosen for the square dancers, and Joe Lewis became its official caller until his death December 11, 1992. Joe kept the club an "Every dance a party" club, so that members could be away from the dance nights for some time, whether for business, vacations, illness, or other reasons, and yet return after such absences and enjoy their return. Joe, one of the first Hall-of-Famers of square dancing, deeply felt there should be such clubs if square dancing was to continue to be enjoyable. During his last year Joe Lewis often had George Leverett sub for him. May 2, 1995, at the Club's 50th anniversary gala, Melton Luttrell and George Leverett called in Joe Lewis tradition: Modern Western, which the club has been from the start.

May 2, 1995: A grand night for greetings, for reunions, for eating, for fun dancing. Grand March had 33 squares. A square flew in from Atlanta, Georgia, (The Country Cousins) because they'd read about the anniversary in AMERICAN SQUARE DANCE April 1995 issue. (They claim to be the second oldest

square dance club—48 years.) Many officers from the North Texas Square and Round Dance Association came, and their President Platt give the club a special plaque. Past club officers present were Past Double Star Presidents Eleanor Beyea (1965-1966), Mary Lou Rogers (1969-1970), Francis and Gerda Isely (1972-1973), Luke and Joan Overberg (1980-1981 and co-presidents 1986-1987), Boyce and Patricia Farrar (1984-1985), Charles and Aileen Gruneusen (co-presidents 1986-1987), and Johnnie and Joye Jones (1990-1995, and current presidents).

Missed were the club's first three presidents: the Scott McDonalds, the Ed Vinsons and the George Goldens. Perhaps they'll come to the Clubs annual Christmas Dance first Tuesday in December, as has often been their custom. A welcome surprise was Caller Harper Smith with Jo. Special treat: The Heritage Dancers performed.

To sum it up, as Joye Jones did, "It was a party to remember!"

*Gerda Isely, Dallas, Texas*

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## FLORINDA FLUTTER-WHEEL

### MAKES IT HOME!

On March 29, 1987, we dressed up a doll and named her "Florinda Flutterwheel" and sent her out in the world to meet dancers from all over. She left our club, "Flutterwheels," from Turtle Creek, Pa., and was welcomed in Iowa, Arizona, Kentucky, Alaska, California, West Virginia, Canada, Nebraska, Illinois and Nevada. After seven years of traveling she returned to us, and in her purse there were five pages of her travels and adventures with all the clubs.

Florinda was treated as a princess everywhere she visited but became a little disheveled so was treated to a complete makeover, not only hair-do, but clothing. On December 1994 she made it back home and was the envy of everyone as she had met so many nice folk and was received at so many clubs. She came home all dolled up and had a quilt and pillow to rest on. In April 1995 Brenda and Jack Lewis attended our dance and are taking her to their home in Wales, where she can kiss the Blarney Stone. Hope she returns soon!

*Bob & Lillian Anderson, President, Flutterwheels, Pittsburgh, Pennsylvania*

## VISUALLY IMPAIRED ENJOY

### AN EVENING OF SQUARE DANCING

Two squares of dancers from the Triad area of North Carolina entertained some 300 visually impaired men and women for about 90 minutes during the evening of July 5 at the Koury Convention Center in Greensboro.

The 16 dancers represented five clubs; Single Squares and the Carolinians of Greensboro, Koinoneans of High Point, Cactus Squares of Burlington and Kerners Korner of Kernersville. Their caller was George Jackson of the latter club. All were treated to a delectable barbecue dinner, with pecan pie for dessert, by the American Council of the Blind, a Washington, D.C.-based organization which held its annual nine day convention at the Koury Center. Approximately 1,200 people from 20 states attended the convention. Purpose of the Council is to "improve the well-being of all blind and visually impaired people." Its membership numbers approximately 20,000.

In addition to several tips by the square dancers, three mixers, the jiffy dance, chicken dance

and pancake polka, were led by Jackson. Both the dancers and many of the visually impaired in the ballroom participated in these mixers.

Ten members of the Carousel Cloggers, a group of youthful female cloggers from Burlington, also entertained those present on this occasion, which was designated "Western Night." Conventioneers obviously enjoyed this break from their business sessions held earlier in the day. Similarly, the dancers enjoyed participating in their favorite activity for a special group of people. A dozen or so guide dogs quietly observed the proceedings.

*Al Stewart, Greensboro, North Carolina* ✓

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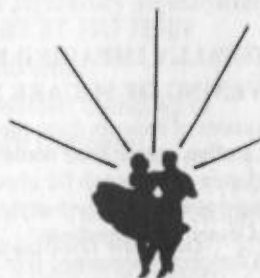
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Bill & Bobbie Davis

In writing this column we have always tried to find a topic of general interest to the square dance community at large. For this issue we would like to depart from our usual format and discuss the world of square dancing from a purely personal point of view.

As many of you already know, Bill had a rather serious stroke on May 5, when a massive blood clot developed in the area where surgery had been performed five days earlier to clean out a carotid artery and thus prevent a stroke. He lost all feeling on the right side of his body, could not use that arm or hand, could only wiggle the toes on his right foot, and could not form any coherent words. All of this was a major shock to us since Bill has always been a

non-smoker, non-drinker, exercise nut who insists on a low-salt, low-fat, low-cholesterol diet and has never had any sign of high blood pressure. In short, he fits none of the Mayo Clinic normal profiles for potential stroke victims. But then, as our youngest daughter points out, "Dad never has been normal."

The first five days after the stroke were pretty dicey, but then, Bill's basic good health and his strong will (which some people might classify as stubbornness) began fighting back. By the eighth day he was disdaining the use of even a small cane for walking, and spent so much time walking on his own around the hospital, that the therapists had to hunt him down for their sessions.

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Bill came home May 19 and is now basically health. He is walking almost normally and is gaining more and more control over his arm movements. The fingers haven't kicked in yet, but the outlook is very promising. Speech still remains our biggest problem, but he is making daily progress. In addition to standard speech patterns we are working on square dance commands, which often are easier for him to say than "regular" words. On the other hand, try

saying "Roll Away with a Half Sashay" slowly, and notice how many times your lips, tongue and jaw change shape and position.

So, what does this have to do with square dancing? Just this. I am convinced that a major factor in Bill's recovery has been the caring and concern emanating from the square dance community. Local callers immediately volunteered to fill in as long as needed at Bill's three weekly clubs, help keep the note service going, and do

workshop material for our callers meetings. Over 300 cards and letters have come from around the world. Phone calls have come from coast to coast and even Australia and Canada.

All of this has made us aware of the one aspect of square dancing that is probably most often taken for granted—the people. When we (as a group) try to recruit new dancers, we often try to sell the new prospects on the fun, mental stimulation and healthy exercise. How often do we remember to make use of our most potent PR assets?

We have some of the greatest people in the world in this activity! Our members encompass

the broadest spectrum of jobs, education, politics and even intellect. Yet, with rare exception, these people all seem to have in common a genuine compassion for others and an unfailing generosity of spirit. How else do you explain the instant outpouring of caring from people who would be considered casual acquaintances in any other environment? And this is not limited to Bill. Think of the number of benefit dances that are developed instantly when someone is in need. We pray you will never face a crisis, but if you do, you can be sure your square dance friends will be there to help you through. We thank you all for caring. ✓

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# WHEN STROKE STRIKES, IGNORANCE CAN KILL

(NAPS)—Stroke—it's the country's leading cause of disability, afflicting approximately 500,000 Americans every year. Despite the severity of the disease, a new survey suggests that most people are in the dark about stroke.

According to a Gallup survey sponsored by Bayer Corporation, maker of Bayer Aspirin, a staggering 76 percent of Americans cannot give an accurate description of a stroke. In addition, the survey found that over one-third of people don't even realize stroke has warning signs.

Knowing stroke's warning signs is crucial—if recognized early, steps can be taken to prevent a full, debilitating stroke. Warning signs include sudden weakness or numbness, sudden dimness or loss of vision (particularly in one eye), loss of speech or trouble understanding speech, sudden severe headaches and unexplained dizziness or loss of balance.

The occurrence of these temporary warning signs—commonly known as a TIA (transient ischemic attack) or “mini-stroke”—can be a wake-up call: 36 percent of people who experience these signs will go on to have a full stroke. While the effects of a TIA are temporary, the side effects of stroke may be permanent.

Stroke occurs when a blood vessel bringing oxygen and nutrients to the brain bursts or is blocked by fatty deposits and blood clots. Part of the brain doesn't get the flow of blood it needs and nerve cells deprived of oxygen die within minutes. The effects of stroke are often permanent because dead brain cells aren't replaced.

“Stroke, or ‘brain attack,’ as we now refer to it, is a devastating disease that can strike anyone at any time—regardless of age, race or sex,” says Suzanne Oparil, M.D., president of the American Heart Association. “The good news is that in many cases, it can be prevented. By knowing and recognizing the warning signs, you can help reduce your risk.”

Making simple lifestyle changes can help reduce your risk of stroke. As your doctor will tell you, eating a healthier diet, exercising, quit-

ting smoking and lowering cholesterol and blood pressure levels are proven to help reduce the risk of stroke. A regimen of aspirin, along with these changes, is also proven to help prevent stroke in people who have had TIA.

Doctors began recommending aspirin as preventive therapy for recurrent stroke in 1980, when the Food & Drug Administration (FDA) approved its use in treating patients who had suffered TIAs. By reducing the tendency of blood platelets to clot, aspirin allows the blood to flow more freely, lessening the chance of arteries becoming blocked and causing a stroke. If you think aspirin may be right for you, talk to your doctor.

To help you learn more about stroke, its warning signs and what you can do to reduce your risk of this disease, Bayer Corporation and the American Heart Association have created a free brochure. You can obtain your copy by writing to “Using Your Head to Prevent Stroke,” Bayer Corporation, PO Box 1088, Grand Rapids, MN 55745-1088, or call 1-800-332-2253.

## **New Survey Finds Many Americans At Risk By Not Knowing Stroke's Warning Signs:**

- 92%** did not identify **sudden severe headaches**
- 88%** did not identify **blurred vision**
- 87%** did not identify **trouble speaking or understanding speech**
- 79%** did not identify **dizziness**
- 75%** did not identify **numbness**

*Source: Gallup Survey For Bayer Corporation*





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# DANDY IDEA

## SQUARE DANCING AN EXCELLENT CARDIOVASCULAR EXERCISE

Below is an illustration of the "tickets" that all the clubs in the Akron (Ohio) Area Federation will be using to promote square dance lessons in the fall.

They are to be used by these guidelines:

- 1) Pass these out at all demonstrations to good prospects.
- 2) Have prospects sign ticket stub and keep larger portion as reminder and memo for whom to contact for further information.




3) Clubs will take names and phone numbers from the stub and contact these people prior to their invitational.

4) Stubs will be turned in to the Federation at which time ten (10) names will be drawn for \$30.00 scholarship for square dance lessons. Drawing will take place the first Saturday of September during a Road Rally Demonstration planned by the Akron Federation.

Please note that on the larger portion of the ticket are names and phone numbers of all the callers within the Federation who will be having lessons this fall.

We thought this idea would be worth passing on to you and your readers.

*Fred & MaryFrances Cornell,  
President Akron Area Square &  
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## Calling Tips

by  
*Gloria Rios Roth*  
*Clementsport,*  
*Nova Scotia, Canada*

### YOU BET I TEACH SIGHT CALLING FIRST

**W**hen a person takes up "Calling," they are always a square dancer first.

I don't think anyone will dispute that statement.

If you take a room of dancers and have them call to themselves, you will be amazed at the choreography that develops.

How can this be done? Ask a specific person in each square to "call" to their own square. Example: "All the number one gentlemen take

over," or "All the number three women take over..."

The results of this fun dance exercise will show very readily that dancers can move other dancers through moves without any formal training as a caller. They know things from their own learning experience as a dancer that enable them to correctly move dancers when asked. They know, for example, that they cannot do a "Star Thru" when two men are facing (or two women facing). They also know that you cannot do a "Wheel 'n Deal" from a "squared up square..." They don't know that the term "static" means a "squared up square..." They don't know what "Sequence" the square is in, what "relationship" to other dancers they have, or what "arrangement" the dancers are in...but they can **MOVE THE DANCERS.**

Therefore, I believe, and teach, **NEW CALLERS SIGHT CALLING FROM DAY ONE!**

**EDUCATORS WILL TELL YOU THAT WE LEARN FROM THE KNOWN TO THE UNKNOWN.**

Why then, not use the dancer knowledge a new caller already has, to start him/her on the road to being able to deliver choreography?

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Too many callers are reading or memorizing modules...get ins...get outs...when their time could be better spent *watching* the dancers unfold their calls, thus developing a free wheeling type of delivery.

Add to this, several simple Sight Calling techniques, and you have new callers gaining much more confidence and dancer awareness (formations), thus shortening their development time considerably.

Some of the Caller Coaches I know, learned to "Sight Call" years after they had been memorizing modules. It is natural to want to teach others in the same way we learned, believing it is the "best" way because it is the way we learned, but it "ain't necessarily so"! Further, I believe if we fill new callers' heads with what they perceive as difficult concepts, we are driving them to **READING** what a computer spits out, because they have been brainwashed into thinking that they must know far more than they actually need to know to call good dances.

If we follow the principles of all learning, then we should proceed from the known to the unknown...in teaching square dance callers, we should proceed from their dance experience and

what they already know as dancers so as to build confidence in their own ability. It isn't necessary for the new caller to sit and listen to a veteran, experienced caller expound on FASR (Formation Awareness Sight Resolution)...when that will be "duck soup" to learn when the caller has learned how to move the dancers...which is the first step in learning to deliver Patter.

Having taught new callers for over 40 years, I have proven this theory over and over again.

I have felt this article was necessary because I have seen in print, and heard it at clinics and sessions at CALLERLAB, that new callers should not be taught Sight Calling until they have mastered FASR, memorized modules, get ins, get outs, etc., etc., etc.!

The term "SIGHT CALLING" does not just mean *resolutions*, it means **WATCHING THE DANCERS**, the expressions on their faces, their body moves, the choreography, the timing, and a host of other little things that are happening out there on the dance floor.

If a student caller is indoctrinated (taught) this concept from the beginning, s/he will be more fun to dance to, and less wrapped up in concepts that are valid but truly unnecessary! ✓





**Olean, New York**—When driving west on the Frontier Parkway (Rt. 17) along the southern border of New York State as I did for this dance, one goes through or by some interesting places—like Golden Glow, Big Flats, Painted Post, Gang Mills, Bath, Horseheads, Almond, Friendship, Nile and Cuba. One wonders who conjures up weird names for towns! Anyway, it was worth every mile (300, one way) to co-call with Jerry Swartz at the June Jubilee, set up by the Enchanted Mountaineers and be hosted by Jim and Mary Ellen Crouse. (Jim has the most unusual large, circular banner revolving over the stage, hooked up to an old

erector set motor.) Jerry and I alternated between the Plus and MS halls every half hour for about 18 sets—a good crowd for that area. Lois Vandergrift (silent partner: Dick Simon) cued rounds. Lots of callers attended: Steve Crowley, Dave Herrington, Roger Ostrander, Dick Shim-burski, Royce Van Patten and Paul Allen (Hague grad '94).

**Auburn, Indiana**—It was our eleventh year to arrange the Midwest Caller School in the Antique Car Capital of the World, where Don Taylor and I, instructors all these years, secured nine students for the class. The international flavor of the school was maintained, since Tone and Bren flew across the Atlantic from Suffolk in England to be with us, along with others from Michigan, Wisconsin, Ohio, Pennsylvania and Illinois.

Blame it on my several decades of doing this educational sort of thing, if you will, but I get both hopeful and a little sentimental when we graduate nine students into the square dance scene with a charge to build, promote, perpetuate and make a difference. Heaven knows we need a shot in the arm for the activity we love, and new callers can most likely add numbers



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and spirit with the training and resolve we can impart to them. Enough soap box philosophy!

Each school is different. Most of the group this year were brand new callers, except on e who had called for 25 years. Each year there develops a catch phrase or trademark expression. This time it was "Smile, Scott," for a guy we enjoyed kidding about his sober face. All the students were men, except for a tenth, a woman who signed up, paid her deposit, but mysteriously never showed up. (Could she have felt threatened by a solid week of head-banging, heart-throbbing desk/stage work that typifies a caller school, where half century or more of concentrated academic stuff seems to be unmercifully crammed into every brain cell of each quivering student caller? We wonder.)

A big plus for the school in Auburn is the advantage of having a sample square from the Skirts & Shirts (callers' angels) show up each day to perform for the callers as their "living dolls." Notable among this group were Mac and Winnie MacMillan, to whom we awarded "honorary caller school graduate" status this year. Mac is also a certified clown, adding lots of fun to the annual school activities.

Although we prefer to give these students the comfort of relative anonymity at this stage of the game, they could well be the "stars" of square dance performance in the future: John (and Jackie) B. from Ohio, Tone (and Bren) from England, Del (and Marilyn) from Pennsylvania, Cal (and Arlis) from Michigan, Dick (and Pam) from Michigan, Dave S. from Illinois, and Stan (and Judy) Taylor from Michigan. Break a leg, gang!

**Birmingham, Alabama**—Hardly had the dust of the road settled under my Weary Wagon than it was time to shove off again. (Just time enough to get the clothes washed and repacked. —CAB) This time it was not a long road trip; only a scoot to the Albany Airport for a Big Bird bounce to Newark, then Atlanta, and an Avis Corsica shuffle on to Birmingham, just two and a half hours down the pike. Cathie didn't go on this one—too much to do at home, she said, but I didn't want to miss the 44th National Square Dance Convention in the Magic City.

Attendance was way down, as everyone had guessed. It rounded off at about 12,500. But this annual event is still the ultimate Showcase, the Grand Mirror of our activity, and to that end the

44th was extremely successful, demonstrating to the public at large what we are and what we do.

It seemed as though I was busier than ever at this one. Every minute, every hour from Wednesday through Saturday, there were schedule obligations for me, or just people to meet and jabber within the halls between assignments. Here's a sampling, although in these few words I can't begin to capture the color, the excitement, the pageantry of the affair:

\* **Panels and Seminars**—I was either a panelist or moderator on five of these. There was "Paradigms" (pair-o'-dimes), which is an interesting word concerning "breaking loose from a pattern." There was "Teaching" (of classes and workshops). Then came "The CDP" (what is it and how to use it). Next was "Programming (callers making dances flow). Finally, it was "Duties of Club Officers."

\* **Showcase Exhibit**—I displayed four tablefuls of original cartoons again, just to generate some smiles. There were hundreds of organizational and regional sampling of activity there.

\* **Vendors**—Again, hundreds of booths busy with sales of everything for dancers and callers. I spent lots of time in the Rawhide/Buckskin booth with Larry, Ellen, Dave, Nancy, Hank, Janet and Otto. It was good to see Jon and Susan in the ASD booth.

\* **CONTRALAB**—In a nearby hotel, I attended this organization's annual meeting. Dancing contras is really fun. I tried to become a Board member here, but failed. (Pity, pity. Isn't being on the boards of both CALLERLAB and LEGACY enough, Stan? —CAB)

\* **LEGACY Board Meeting**—This group got together to yack at the Sheraton (headquar-

ters hotel) across from the massive convention center.

\* **Calling on Stage**—I had several opportunities to perform, calling generally in the Plus halls, and prompting contras here and there. Carving out two, half-hour segments to do my tandem dancing with double squares was a highlight for me.

\* **Live Band**—What an opportunity it is to be able to call with the Ghost Riders. They make a beautiful noise.

\* **Bid Session**—This is always an exciting time. Who'll get the convention in 2000? Detroit? Atlanta? Baltimore? The latter got it. Too bad about the other two, spending four years and many thousands of dollars in preparation to bid. Hopefully, the NEC will revamp the whole bidding deal sometime, and assign equal regional contracts without frustration and large expenditures.

There was so much more to make this southern exposure quite memorable. The Lee Greenwood Show. The Parade of States. The Fashion Show. The fancy demo groups performing throughout. Close to 500 callers and cuers doing their thing in dozens of halls. I promoted caller schools, our caller note service and our Italy tour wherever I went with armloads of flyers. (Do people really read through the mountains of paper promotions? —CAB) Meeting people (old friends and acquaintances) is the best part of any convention: my caller school graduates (over 500 of them out there at the last count); old friends like Tex Brownlee from the good old Fontana days; those who have hosted me on my many calling dates. Gosh! In no time flat, I eagerly signed both of us up for San Antonio in 1996! ✓

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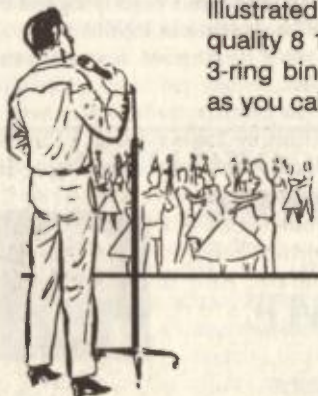


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**Don Niva**  
**Madison, Wisconsin**

### **38 YEARS AGO...**

...I learned to square dance. I started learning to call shortly after lessons were over.

The amazing part of this occurrence was that I had to be practically dragged to my first lesson! My cousin and her husband pleaded, threatened and cajoled me to "try it at least once." (My wife was rarin' to go and added a few choice bits of advice.)

I went with a great deal of reluctance, fearing the worst!

I found, to my amazement, that the music was terrific, and you didn't have to know how to waltz, two step or line dance! Just shuffle your feet to the music and know left from right! (After two years in the Army, what could be simpler?) Even though at times, the moves didn't work out, it was still fun and laughter.

We were fortunate in having a caller/instructor who was patient, kind and had a sense of humor when confronted by a student suffering with extreme enthusiasm and directional stupidity.

Let me explain that in those days, circa 1956-57, ten lessons covered the list of commonly used basics (Square Thru was considered quite advanced).

My wife and I, along with some other beginner couples, took some additional les-



sons, considered more "advanced" in the caller's basement. In the course of these lessons I was invited to take a shot at calling! (Thinking back, probably the others present thought that anything that got "Mr. Whoops I'm Going The Wrong Way" off the floor, was worth the effort.) To everyone's surprise, especially my own, I did the singing call "Hurry, Hurry Home" on a Windsor record, almost on key, in rhythm and ended when the record did (thanks to singing lessons in the church choir and guitar lessons).

I was hooked! I couldn't resist going to any square dance within reasonable driving distance. I bought equipment and records. I haunted my favorite callers' dances (*all the local callers*). I'd walk into the hall and the caller would say, "Are you here *again*?"

Finally, I got the opportunity to attend a caller's class sponsored and put on by the local callers' association. I found out what a person had to learn and how much practice was necessary to be able to call a passable square dance.

I'd like to give special mention to the late great Ed Gilmore for his callers' classes, and also Mr. Jerry Helt for the extra super help he gave me in his callers' workshop.

It's fortunate that I started out when young and optimistic. I feel sorry for the new guy just starting out. After thirty-eight years, I'm still learning something new.

A special mention for my wife, general manager, keeper of calling dates, connoisseur of fine music and the one who tells me where to go and when. Joan "that music is not your style" Niva, is the greatest! ✓

# CONTRA CORNERS

**C**ontra Dancing had a very successful program at the 44th National Convention with more callers attending the caller training workshops than any previous convention. It is becoming more evident that callers are becoming aware of Contra's ability to attract and hold dancers.

In the July issue of ASD, the article about CALLERLAB reiterated their belief that, "squares, rounds, circle mixers, quadrilles, contras and related forms all contribute to the maximum enjoyment of the activity." When square dance clubs eliminated contras from their programs, those of us who enjoyed this as part of our "total" evening's dancing, began to form contra clubs devoted to this uncomplicated, yet challenging, dance form. Maybe we are turning back toward the integrated program CALLERLAB endorsed many years ago.

Attracting and holding contra dancers for the weekend Solstice Summer Festival in California, was a very rewarding assignment for visiting callers Ron Buchanan from Pittsburgh, Pa., and Dan Pearl from Southborough, Mass.; Susan Michaels from Calif., rounded out the contra callers. Live music added to the dancing pleasure with music provided by *The Immortal Lemmings*, *Turtle Creek*, *For Old Time's Sake* and the *L7s*. Friday evening featured French Canadian contra music.

It was interesting that during this weekend many newcomers tried out their two left feet contra dancing and at one point Dan Pearl called "24th of June," which included a Box Circulate (called descriptively) and watched dancers with less than an hour's dancing experience enjoy this dance without any breakdowns. Pass the Ocean was likewise navigated with ease by the skillful calling of Ron Buchanan. Artistic Director Susan Michaels deserves many thanks for putting together the music and callers for the California Traditional Music Society's Summer Solstice Festival.

For new contra callers, "Dancing for Busy People" by Calvin Campbell, Kenneth Kernen and Robert Howell, is a must addition to any

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

dance leader's library. I just received a hot off the press copy and in it is a wealth of material for new contra dancers along with dances for one night stands and Community Dance Programs. Don't confuse this with the CALLERLAB CDP booklet. It is completely revised including lots of new music suggestions for the contra dances.

I find it interesting how non western square dance callers write contras. In many ways they reflect square dancing of the '50s in their timing and requiring the dancers to "adjust." Much of the hash calling in those days didn't follow the phrase of the music (in some of my old hoe-downs, what phrase?), you simply called the next movement when the dancers completed the previous one. The difference between this and some of the contemporary traditional contras is that the figure does begin and end within the 32 bar (64 count) tune. What happens in-between consists of an integrated series of movements linked together rather than precise eight count movements with no continuity. A good example of this is the following contras called at the Solstice Festival.

Judah Jig (alternate-duple) by Charlie Fenton works best with a hard driving jig or the hoe-down. I found Easy Money (Kalox 1233) a good hoedown for the dance. A1: Actives face below, balance & swing (face across) A2: Circle left 3/4/partner swing (on the man's side of the set) B1: With couple across circle left/right hand star (to man's orig place) B2: Ladies chain/left hand star. Repeat with next balance & swing.

Hillsborough Jig (Alternate-duple) by Bill Thomas danced nicely in seven couple sets and features a Contra Corners movement. Fiddlin Man (Big Mac 079) is a good music match. A1: Actives below balance & swing. A2: Actives down center, wheel as couple/up set and cast off (hand cast, same sex). B1: Actives turn Contra Corners. B2: Actives with your partner balance & swing. Face next to repeat with balance & swing. This is a zesty and somewhat demanding dance, but really fun.

With that, I've reached the end of the page, so I'll have to save the rest until next month. ✓



## MARGARITAVILLE

Choreographer: Bill Bovard, 4010 E. 10th Street, Panama City, FL 32404

Record: MCA P-2792 "Margaritaville" by Jimmy Buffett

Footwork: Opposite unless indicated, directions for man

Rhythm: Rumba, Phase IV

Sequence: INTRO-AB-AB-C-AB-ENDING

### INTRODUCTION

- 1-4 (BFLY/w) WAIT 2;; CUCARACHA TWICE;; SD DRAW CLOSE;  
(BFLY/w) Wait 2;; Rk sd LOD L, rec R, cl L,-; Rk sd RLOD R, rec L, cl R,-; Sd L,  
cl R,-; (BFLY/w)

### PART A

- 1-4 FULL BASIC;; NEW YORKER; CRAB WALK;  
Rk fwd L, rec R, sd & bk L,-; Rk bk R, rec L, sd & fwd R,-; Trng rf (W lf) XLIF to LOP  
RLOD rk fwd L, rec R trng lf (W rf) to BFLY/w, sd L,-; Step thru LOD R, sd L, thru R,-;  
5-8 VINE 3; CRAB WALK; CIRCLE AWAY & TOGETHER;;  
Sd L, XRIB, sd L,-; Step thru LOD R, sd L, thru R,-; Man circles lf (W rf) L,R,L,-; R, L,  
R,-; to BFLY/w  
9-12 FULL BASIC;; ALEMANA;;  
Repeat Part A, meas 1-2;; Fwd L, rec R, cl L (W bk R, rec L, sd R)-; Bk R, rec L, sd R  
raising joined hnds (W fwd XLIF, trng rf fwd R, fwd L to M's rt sd)-;  
13-16 LARIAT;; HAND TO HAND TWICE;;  
Sd L, rec R, cl L (W circle clockwise around M fwd R, fwd L, fwd R)-; Sd R, rec L, cl R  
(W cont circle fwd L, fwd R, fwd L trng to fc ptr in BFLY)-;

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**PART B**


- 1-8 **CHASE WITH DOUBLE PEEK-A-B00; ; ; ; ; ; ; ; ;**  
 Fwd L trng 1/2 rf, rec R, fwd L (W bk R, rec L, fwd R);-; Rk sd R looking at W over L shldr w/arms extended to sides, rec L folding arms, cl R,-; Rk sd L looking at W over R shldr w/arms extended to sides, rec R folding arms, cl L,-; Fwd R trng 1/2 lf (W fwd L trng 1/2 rf), rec L, fwd R; Rk sd L looking at W over her L shldr w/arms extended to sides, rec R folding arms, cl L,-; Rk sd R looking over her R shldr w/arms extended to sides, rec L folding arms, cl R,-; Fwd L trng 1/2 rf (W fwd R trng 1/2 lf), rec R, fwd L; Fwd R trng 1/2 lf, rec L, fwd R,-; to BFLY
- 9-12 **FACE TO FACE; BACK TO BACK; BASKETBALL TURN;;**  
 BFLY/w sd L, cl R, sd L trng 1/2 lf (W rf) to bk-bk pos,-; Sd R, cl L, sd R trng 1/4 rf (W lf) to OPEN,-; Fwd L trng in twd ptr,-, rec R continue rf (W lf) trn to fc RLOD,-; Fwd L cont rf (W lf) trn,-, rec R fc ptr in BFLY,-;
- 13-16 **FACE TO FACE; BACK TO BACK; CIRCLE AWAY & TOGETHER;;**  
 Repeat Part B, meas 9-10;; Repeat Part A, meas 7-8;;

**PART C**

- 1-4 **FORWARD BASIC TO A FAN;; HOCKEY STICK;;**  
 Rk fwd L, rec R, sd & bk L,-; Bk R, rec L, sd & fwd R (W fwd L, sd & bk R trng 1/4 lf, bk L leaving R extended no weight)-; Fwd L rec R, cl L (W cl R, fwd L, fwd R)-; Bk R, rec L, sd R to BFLY (W fwd L, fwd R trng lf to fc ptr, sd & bk L to BFLY)-;
- 5-8 **NEW YORKER; WHIP; FENCE LINE TWICE;;**  
 Trng rf (W lf) XLIF to LOP, rec R, sd L,-; Bk R with 1/2 lf trn, rec L to BFLY, sd R (W fwd L stepping across M's L sd with 1/2 lf trn, fwd & sd to BFLY)-; Lunge thru L, rec R, sd L,-; Lunge thru R, rec L, sd R,-; REPEAT Part C, meas 1-4 to reverse direction ending in BFLY/w

**ENDING**

- 1-4 **FACE TO FACE; BACK TO BACK; BASKETBALL TURN;;**  
 Repeat Part B, meas 9-12;;
- 5-8 **FACE TO FACE; BACK TO BACK; CIRCLE AWAY & TOGETHER;;**  
 Repeat Part B, meas 13-16;;
- 9-11 **VINE 4; SLOW SIDE CORTE;**  
 Sd L, XRIB, sd L, XRIF to cl; sd L, relax L knee leaving R leg extended, sway R,-; ✓



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# NOTES

## FROM A

## VETERAN CALLER

by  
Mac McCullar

**M**any surprising and interesting incidents take place during recording sessions.

We were trying very hard to over-dub and mix a singing call when I asked the engineer to play the rhythm tracks only, he did, and one of our recording callers at the session jumped up and yelled, "Man that's a great hoedown." So it is. We added hand clapping, which to my knowledge was a first, gave it the name *Handy*, what else, and it became one of the most popular and greatest sellers ever on Scope Records, #312 copied by several, but never equaled. After the mix the singing call did well also. Not often, but sometimes you come out smelling like a rose!

Our regular guitar player was unavailable for a session in a Hollywood studio so the studio recommended someone. When my leader and the remainder of the band arrived we found a lady and a man in the studio. He was at the piano, she was writing. Turns out he was our guitar player for the session and she was Dorie Prevan, a well known name in those days. They were composing music for a movie sound track. The guitar player went out and brought back four guitars. He asked, "Which one do you want me to play?" He was a great musician as long as there was sheet music in front of him, but didn't ask him to improvise. To quote him, "Write it down and I will play it," and he did. My daughters are the same way, well trained in music, which an old country bumpkin like me who can only play by ear does not understand, but we feel the great sounds and rhythm. As I was told by an unnamed Texan, "Man it's born in you."

One of my guitar/fiddle musicians in our early recording sessions could not read music. Nonetheless, he was a great country instrumentalist, but as a recording musician he cost us a great deal of time and money because he had to memorize the melody and would often forget

the third or fourth time through the piece. I loved his playing when he knew the music. Eventually, we had to give him up.

C. O. Guest, the Long Tall Texan of "Kalox" records fame, gave me some really good advice about recording sessions which I use to this day. "Don't let the bass player play the grace notes, just rhythm." Simple advice, but effective. You say, "Who was C. O. Guest?" He was a great caller with plenty of that native rhythm, a cuer, recording artist and a friend. Rest in peace C. O.

Bruce Johnson, who is that? He was once a full-time caller for his local clubs and traveled throughout the country, recording artist and record producer/owner with a terrific musical background who just sort of backed off from the strain and pain of traveling, and is at home in Santa Barbara, California, calling dances and cueing rounds for the same clubs he has been with for many years. Stop in and enjoy an evening of dancing with him.

As a new caller I attended one of Bruce's caller schools and along with loads of great information, he also said, "If you are visiting a club and the caller is doing a great job with his crowd, his hall, his equipment and he asks you to call a guest tip, simply tell him to go jump," or something like that. So one night I visited his club. He was doing a great job, the crowd was his, he had his equipment adjusted perfectly, as only Bruce could, and he was all smiles as he came down off the stage and said, "Hey Mac, call a tip for us." I answered, "Bruce, go jump," or some similar words. His eyes sort of narrowed and he said, "What do you mean?" I explained what he had told us at his callers seminar and he smiled again and said, "Yeah, yeah." Off he went to call a great dance.

Don't forget to bring new dancers and/or retreads to the new class and be there to lend a hand. SMILE A LOT! ✓

# English Mountain

Retreat  
Sevierville, Tennessee

## 1995 FIVE-DAY PACKAGE

☉ MAY 29 - JUNE 2 ☉	☉ JUNE 5-9 ☉	JUNE 11 - 16	JUNE 18 - 23	JUNE 25 - 30
CHAPARRAL CALLER SCHOOL KEN BOWER (CA) JERRY HAAG (WY) SCOTT SMITH (UT) GARY SHOEMAKE (TN)	ENGLISH MOUNTAIN CUERS SCHOOL CHARLIE & BETTY PROCTOR (TX) JERRY & BARBARA PIERCE (AL)	KEN RITUCCI (MA) JOHN CHARMAN (CN) GARY SHOEMAKE (TN) RDS: JO YAKIMOWSKI (MA)	DENNIS HUMPHREYS (FL) FRANK BEDELL (FL) GARY SHOEMAKE (TN) RDS: LARRY & ALETA DUNN (FL)	KING CALDWELL (LA) JAMES MARTIN (TX) GARY SHOEMAKE (TN) RDS: LELAND & HELEN NEELY (TX)
JULY 2 - 7	JULY 9 - 14	JULY 16 - 21	JULY 23 - 28	JULY 30 - AUG. 4
MARSHALL FLIPPO (MO) LARRY LETSON (TX) GARY SHOEMAKE (TN) RDS: LINDA & DAN PROSSER (PA)	DEE-DEE DOUGHERTY-LOTTNE (MN) DALE McROBERTS (IL) RDS: TOM & ROSALEE CLARK (IL)	KEN BOWER (CA) CHUCK PEEL (IN) SPEEDY SPIVACKE (CA) GARY SHOEMAKE (TN) RDS: RUSS & WILMA COLLIER (IN)	FRANK GATRELL (OH) SCOTTY SHARRER (OH) GARY SHOEMAKE (TN) RDS: DICK & PAT WINTER (OH)	JIM PARK (MI) LARRY DUDGEON (MO) GARY SHOEMAKE (TN) RDS: FRANKIE & JOHNNIE WYNN (MI)
AUGUST 6 - 11	AUGUST 13 - 18	AUGUST 20 - 25	AUGUST 27 - SEP. 1	SEPTEMBER 3 - 8
ROYAL RECORDS TONY OXENDINE (SC) JERRY STORY (TX) LARRY LETSON (TX) GARY SHOEMAKE (TN) RDS: BOB & LYNN VAN ATTA (LA)	ROYAL RECORDS TONY OXENDINE (SC) JERRY STORY (TX) LARRY LETSON (TX) GARY SHOEMAKE (TN) RDS: JACK & MURJEL RAYE (GA)	TIM MARRINER (GA) GARY MAHNKEN (MO) GARY SHOEMAKE (TN) RDS: ERIC JAWORSKI (VA)	CANADIAN WEEK LES GREENWOOD-ONT JIMMY LEE-ONT LORNE LOCKREY-ONT GARY SHOEMAKE (TN) RDS: STAFF	PLUS & ADV DALE McCLARY (FL) SKIP SMITH (FL) GARY SHOEMAKE (TN) RDS: JEANETTE & LEO CHAUVIN (FL)
SEPTEMBER 10 - 15	☉ SEPTEMBER 17 - 22 ☉	SEPTEMBER 24 - 29	OCTOBER 1 - 6	OCTOBER 8 - 13
LARRY PRIOR (FL) "DECKO" DECK (VA) GARY SHOEMAKE (TN) RDS: CONTRAS, LINES PRIOR/DECK	AMA CALLER SCHOOL BOB FISK (AZ) MAC LETSON (AL) GARY SHOEMAKE (TN)	"ALL ROUNDS WEEK" THE HICKS FAMILY MARILYN & CLIFF (MI) TOM & LORI (CA) BUTCH & ELLAINE (MI) SQ: GARY SHOEMAKE (TN)	KEN BOWER (CA) JERRY HAAG (WY) GARY SHOEMAKE (TN) RDS: BONNIE & TOM TOMCHIK (NC)	DICK DUCKHAM (MI) WOODY USSERY (AR) GARY SHOEMAKE (TN) RDS: NEALE BROWN & KAREN VAN DUSEN (CAN)
	OCTOBER 15 - 20	OCTOBER 22 - 27	OCT. 29 - NOV. 3	
<b>WEEKS MARKED WITH A ☉ HAVE SPECIAL PRICING. CALL FOR PRICES.</b>	JERRY DEWS (TX) GARY SHOEMAKE (TN) RDS: BOB & LYNN VAN ATTA (LA)	TONY OXENDINE (SC) JERRY STORY (TX) GARY SHOEMAKE (TN) RDS: JIM & PRISCILLA ADCOCK (VA)	T. C. RICHARDSON (MI) CINDY WHITAKER (IL) GARY SHOEMAKE (TN) RDS: MARGE & BRANCH GASSOWAY (MI)	<b>ALL WEEKS ARE PLUS LEVEL UNLESS OTHERWISE INDICATED.</b>

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## 1995 WEEKEND (TWO-DAY) PACKAGE

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MAY 19 - 21	MAY 26 - 28	Ⓞ JUNE 2 - 4 Ⓞ	JUNE 9 - 11	JUNE 16 - 18	JUNE 23 - 25
CHARLIE WHEATLEY (KY) PHIL ROBINSON (KY) RDS: ELLIS & HELEN OLLIGES (KY)	REGGIE KNIPFHER (NC) HERB FRANKLIN (SC) JAMES HURT (GA) RDS: SOPHIE LONG (NC)	CHAPARRAL RECORDS KEN BOWER (CA) JERRY HAAG (WY) MARSHALL FLIPPO (MO) SCOTT SMITH (UT) GARY SHOEMAKE (TN) RDS: CHARLIE & BETTY PROCTOR (TX)	BIG & LITTLE ENIS WES DYER (KY) KENNY JARVIS (KY) LINE DANCE INSTR. C. D. GLOCK & BRENDA BEEBER (KY)	JERRY SOSSAMAN (NC) AL BROADWAY (NC) GARY SHOEMAKE (TN) RDS: PEGGY BROADWAY (NC)	ED BUSBEE (VA) RDS: JUDY & ED JAWORSKI (VA)
JUNE 30 - JULY 2	JULY 7 - 9	JULY 14 - 16	JULY 21 - 23	JULY 28 - 30	Ⓞ AUGUST 11 - 13 Ⓞ
DAVE GIPSON (IN) JOHN HOLMAN (IN) RDS: ANN & STEVE CRUMP (IN)	MEL ESTES (AL) BILL McVEY (GA) GARY SHOEMAKE (TN) RDS: CHRISTINE D'NORMANDY (GA)	ALL ROUND DANCE WEEKEND JUDY & DAVE (EVERHART) MOUTON SHIRLEY & DON HEINY - INDIANA	BUDDY ALLISON (GA) DANNY WEEKS (GA) GARY SHOEMAKE (TN) RDS: SANDY TURNER (GA)	TBA	ROYAL RECORDS TONY OXENDINE (SC) JERRY STORY (TX) LARRY LETSON (TX) RDS: LYNN & BOB VAN ATTA (LA)
AUGUST 18 - 20	AUGUST 25 - 27	SEPTEMBER 1 - 3	SEPTEMBER 8 - 10	Ⓞ SEPT. 15 - 17 Ⓞ	Ⓞ SEPT. 22 - 24 Ⓞ
TOM DAVIS (KY) MARK TURNER (KY) RDS: DOROTHY SANDERS (KY)	GENE RECORD (KY) MIKE ALEXANDER (OH) RDS: JOHN & JEAN STIVERS (OH)	WAYNE McDONALD (TN) RDS: DEE SMITH (TN)	STAN RUSSELL (SC) SAM LOWE (SC) RDS: LARRY MONDAY & GLADYS GUNTER (NC)	C-1 WITH C-2 STAR TIPS BOB FISK (AZ) ROSS HOWELL (TX)	RANCHHOUSE W/E DARRYL McMILLAN (AL) CHRIS BURCHFIELD (FL) BILL TERRELL (TN) RDS: GENIE & JACK WHETSSELL (SC)
SEPT. 29 - OCT. 1	OCTOBER 6 - 8	Ⓞ OCTOBER 13 - 15 Ⓞ	OCTOBER 20 - 22	OCTOBER 27 - 29	NOVEMBER 3 - 5
JIM DURHAM (VA) DICK KURTZ (VA) RDS: TIM EUM (VA)	GENE BAKER (NC) PAUL WALKER (NC) TOM RUDEBOCK (OH) LINE DANCING BY STAFF	STEVE KOPMAN (TN) PHIL KOZLOWSKI (TN) RDS: GLENN & ROSALEE KELLEY (KY)	HAROLD KELLEY (GA) JOHN SWINDLE (GA) RDS: HAL & SADIE RODEN (GA)	GEORGE LAVENDER (AL) RALPH ECHOLS (VA) RDS: JOHN & MARTHA PRITCHETT (GA)	HARRY KOPPENHAVER (OH) PAUL TEUFEL (WV) RDS: CHUCK & MARGE THOMPSON (OH)

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Hello!

I have really enjoyed "The" magazine. The articles are very informative and interesting. I also read every ad—even ones for records etc., that I don't use—but it also makes me aware of callers from different areas when we travel. I always cut out your sewing articles and take them to my sewing room. Half the fun is wearing a dress I have created.

Please extend our subscription for another fun filled year of square dancing.

Paul & Ginger Carlson  
Davis, Illinois

Dear Jon & Susan,

Please find enclosed a check for my subscription to the American Square Dance Magazine. As soon as your publication arrives, I start reading it and later realize I forgot to have some lunch that day!

Keep up the good work!

Yours sincerely,  
Mrs. Maria Ozanne  
Guernsey, U.K.

Dear Jon & Susan,

Enclosed is my extension (one year) for my subscription. (I just noticed you have the expiration date as 9/95—fast coming up.)

**And tell Bob Osgood** I enjoy his "As I See It," especially his March, *Tales Of A (once) Itinerant Caller*.

Gerda Isley  
Dallas, Texas

Hi Jon & Susan:

Here is our renewal for another two years. We both enjoy reading the magazine. I (Edie) just retired from the Aerospace company and am looking forward to square dancing and clogging throughout the west. Have a great summer!



Dave & Edie Hund  
Tucson, Arizona

*RE: Rules for Square Dancing 118 Years Ago, ASD May 1995, p. 54*

So sorry to say the word "FURTOUR" is misspelled. It should read "SURTOUR," French. In common use at that time, 1865, in English meaning "coat."

Could mean Great Coat: Frock coat, tail coat or even hunting coat if this applied to the latter, the red coat if it were a "scarlet" hunting coat now referred to as a Hunting "pink" coat, which is still scarlet in color (one of the English idiosyncrasies). The word Surtout could have been misused to mean "furout" as this was around the time that fur started to be used on the outside of a gentleman's coat/jacket for decoration, in which case it would refer to the black fur collar around the red coat.

Scarlet (Hunting Pink) tail coats with black velvet collars are still worn by members of the Hunt when "riding to hounds" at Hunt Days in England.

Tone Howard  
Bramford, Ipswich, England ✓

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**Style:** "Dancer" #510 \$35.95  
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## *Creative Choreography*

by Lee & Steve Kopman

This month, let's take another look at DIAMOND CIRCULATE. These positions are a little harder than ones we have looked at in the past. But this is a versatile call and should be attempted from various positions.

1. HEADS PASS THE OCEAN  
EXTEND  
CENTERS HINGE  
DIAMOND CIRCULATE  
CENTERS RECYCLE & ROLL  
PROMENADE
2. HEADS STAR THRU  
CENTERS PASS THRU  
SWING THRU  
CENTERS HINGE  
DIAMOND CIRCULATE  
CENTERS EXPLODE THE WAVE  
GIRLS RUN & ROLL  
CENTERS HINGE & TRADE THE WAVE  
EXTEND  
HINGE  
ACEY DEUCEY  
SCOOT BACK  
RIGHT & LEFT GRAND
3. HEADS SQUARE THRU TWO  
RIGHT & LEFT THRU  
VEER LEFT  
CENTERS HINGE  
ENDS U-TURN BACK  
DIAMOND CIRCULATE  
HEADS DIAMOND CIRCULATE  
CENTERS BEND THE LINE  
STAR THRU  
CLOVERLEAF  
CENTERS SWING THRU  
ENDS ROLL AWAY  
EXTEND  
SWING THRU  
SWING THRU  
RIGHT & LEFT GRAND
4. HEADS LEAD RIGHT  
VEER LEFT  
CENTERS TRADE  
CENTERS RUN  
CENTERS HINGE  
HEADS DIAMOND CIRCULATE  
ENDS LOAD THE BOAT  
CENTERS WHEEL & DEAL  
ZOOM  
CENTERS SWING THRU  
DOUBLE PASS THRU  
LEADS U-TURN BACK  
PASS THRU  
LEFT ALLEMANDE
5. HEADS SQUARE THRU TWO  
SINGLE CIRCLE TO A WAVE  
CENTERS HINGE  
SIDES DIAMOND CIRCULATE  
CENTERS 1/2 TAG  
ENDS CIRCULATE 1 1/2  
TAKE RIGHT HANDS & HINGE  
BOYS RUN  
CENTERS PASS THRU  
SINGLE CIRCLE TO A WAVE  
RIGHT & LEFT GRAND
6. HEADS 1P2P  
TOUCH 1/4  
COORDINATE  
CENTERS HINGE  
DIAMOND CIRCULATE  
CENTERS TRADE THE WAVE  
DIAMOND CIRCULATE  
HEADS DIAMOND CIRCULATE  
CENTERS WHEEL & DEAL  
ENDS STAR THRU  
TRADE BY  
TOUCH 1/4  
GIRLS TRADE  
SPLIT CIRCULATE  
RIGHT & LEFT GRAND

7. HEADS 1P2P  
 RIGHT & LEFT THRU  
 DIXIE STYLE TO A WAVE  
 CENTERS FOLLOW YOUR  
 NEIGHBOR  
 SPREAD  
 ENDS CIRCULATE  
 DIAMOND CIRCULATE  
 CENTERS CAST OFF 3/4  
 ENDS CIRCULATE  
 SWING THRU  
 RIGHT & LEFT GRAND
8. SIDES PASS THRU  
 SEPARATE AROUND ONE TO A  
 LINE  
 PASS THE OCEAN  
 SPLIT CIRCULATE 1 1/2  
 DIAMOND CIRCULATE  
 CENTER TWO TRADE  
 DIAMOND CIRCULATE  
 FLIP THE DIAMOND  
 SPLIT CIRCULATE  
 RIGHT & LEFT GRAND
9. SIDES PASS THE OCEAN  
 EXTEND  
 SPLIT CIRCULATE 1 1/2  
 DIAMOND CIRCULATE  
 CENTERS TRADE THE WAVE  
 DIAMOND CIRCULATE  
 FLIP THE DIAMOND  
 COUPLES CIRCULATE  
 1/2 TAG  
 CENTERS TRADE  
 HINGE  
 ACEY DEUCEY  
 RIGHT & LEFT GRAND
10. HEADS 1P2P  
 FAN THE TOP  
 CENTERS RUN  
 CENTERS HINGE  
 DIAMOND CIRCULATE  
 CENTERS U-TURN BACK  
 DIAMOND CIRCULATE  
 CUT THE DIAMOND  
 GIRLS TRADE  
 SWING THRU  
 RIGHT & LEFT GRAND
11. HEADS PASS THE OCEAN  
 EXTEND  
 SPLIT CIRCULATE 1 1/2  
 DIAMOND CIRCULATE  
 CENTER TWO TRADE  
 DIAMOND CIRCULATE  
 CENTERS SWING THRU  
 ENDS U-TURN BACK  
 DIAMOND CIRCULATE  
 CENTERS CAST OFF 3/4  
 SWING THRU  
 BOYS U-TURN BACK  
 SQUARE THRU TWO  
 RIGHT & LEFT GRAND
12. SIDES PASS THRU  
 SEPARATE AROUND ONE TO A  
 LINE  
 TOUCH 1/4  
 TRIPLE SCOOT  
 BOYS TRACK TWO  
 GIRLS EXTEND & HINGE  
 DIAMOND CIRCULATE  
 BOYS TRADE THE WAVE  
 GIRLS CIRCULATE  
 DIAMOND CIRCULATE  
 CENTERS RECYCLE & ROLL  
 BOYS CIRCULATE  
 FERRIS WHEEL  
 CENTERS LEFT SQUARE THRU  
 THREE  
 SQUARE THRU BUT ON THE  
 THIRD HAND  
 RIGHT & LEFT GRAND
13. HEADS STAR THRU  
 DOUBLE PASS THRU  
 PEEL OFF & ROLL  
 CENTERS SWING THRU  
 EXTEND  
 SPLIT CIRCULATE 1 1/2  
 CENTERS SWING THRU  
 ENDS CIRCULATE 1 1/2  
 ENDS BEND THE LINE  
 CENTERS CUT THE DIAMOND &  
 TRADE THE WAVE  
 EXTEND  
 GIRLS TRADE  
 SPLIT CIRCULATE  
 SCOOT BACK  
 RIGHT & LEFT GRAND

14. HEADS 1P2P  
 RIGHT & LEFT THRU  
 DIXIE STYLE TO A WAVE  
 CENTERS CAST OFF 3/4  
 ENDS CIRCULATE  
 DIAMOND CIRCULATE  
 BOYS ROLL  
 CENTERS EXPLODE THE WAVE  
 SEPARATE AROUND ONE TO A  
 LINE  
 TOUCH 1/4  
 CIRCULATE  
 GIRLS U-TURN BACK  
 CENTERS VEER LEFT  
 CENTERS BEND THE LINE  
 YOU'RE HOME

15. HEADS TOUCH 1/4  
 GIRLS PASS THRU  
 CENTERS VEER LEFT  
 CENTER SIX CIRCULATE  
 CENTER TWO HINGE  
 BOYS DIAMOND CIRCULATE  
 SIDE GIRLS U-TURN BACK  
 BOYS FLIP THE DIAMOND  
 EXTEND  
 ACEY DEUCEY  
 GIRLS TRADE  
 STAR THRU  
 SQUARE THRU THREE  
 LEFT ALLEMANDE

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# THE KOREO KORNER.....by Steve

This month, let's have some fun with SPIN THE TOP, not from the usual position starting with men in the middle.

HEADS SQUARE THRU TWO  
SIDES ROLL AWAY  
SPIN THE TOP  
THEN:

1. Each Side Explode & Star Thru  
Centers Trade  
Bend the Line  
Roll Away  
Square Thru Four  
Right & Left Grand
2. Hinge  
Circulate  
Girls U-turn Back  
Centers Swing Thru  
Ends Roll Away  
Extend Two Times  
Right & Left Grand
3. Each Side Centers Run  
1/2 Tag  
Girls Run  
Centers Pass Thru  
Pass Thru  
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Ends Cast Off 3/4  
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All Partner Tag  
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# VIEWPOINTS FROM DOWN UNDER

by Lex Dowling  
Auckland, New Zealand  
PART II

## SURVEYS

*Dick and Jan Brown (Nebraska), August 1993, "In seven years [during the late 1960s and early '70s] we processed close to 20,000 questionnaires."*

The world-wide comment that "beginners seek pleasurable dancing here and now, not a continuous series of learning more and more calls" was frequently attached to early survey results and made known to LEGACY and CAL-LERLAB—a view that was then ignored by both organizations and is still ignored twenty years later.

Extended learning is cherished by CAL-LERLAB because it ensures perpetuation of the organization and promotes regular income by converting dance sessions into tuition classes. Early survey results that conflicted with these aims were swept under the carpet, and all later surveys carefully avoided unwelcome questions.

Most early surveys, including those in 1984 and 1985, concentrated upon Mainstream with little inquiry into new entrants or Basic. This fixation on the top level continues unchanged today, focusing upon Plus with little inquiry into Mainstream

A vital survey question, still unasked, is "How many Mainstream dances were promoted during the club year?" That is, not 'tuition classes' or 'mixed-level' but full-length

dance sessions for Mainstream graduates with no workshopping and no intrusion of Plus calls or Plus tips.

A recent survey advised that '26% of programs are Mainstream' but this grossly misleads. A survey question about danced Mainstream would have produced a very different result.

Auckland clubs have had thriving Mainstream groups in the past and would have answered survey questions accordingly, showing a total of perhaps 180 Mainstream sessions in our southern season of the calendar year. Closer inquiry, or the above survey question, would have disclosed that most were not 'dancing Mainstream' at all but merely 'learning Square Dance' in tuition classes leading to Plus.

In all Auckland there were only five Mainstream dances in the survey year and in the following year only one. '180 sessions' infers, in the words of John Kaltenthaler (Pennsylvania) in 1985, that "Mainstream is alive and well." 'One Mainstream dance' in 1994 shows it to be on its deathbed. I suspect similar figures world-wide with many clubs listing Mainstream sessions, but in fact promoting no Mainstream evenings at all.

Survey estimates are uncertain, but world totals of Beginners, Basic and Mainstream appear to be tending lamentably downward.



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### VISITING

**Jack Murtha (California), January 1986,**  
*"Dancers should dance early and often to other callers."*

Only a small part of today's multitude of listed calls can be used within the brief period of a session so each caller tends to establish a personal list of preferred calls, ignoring others. This hinders inter-club visiting since the caller of the other club has different preferences and a visitor finds some calls unfamiliar. Festivals and conventions, however, appear to be little affected as yet, overcoming the problem, since all are visitors, by focusing upon the more popular calls.

### STRUCTURED CALLS

**Jerry and Becky Cope (Georgia), May 1986,**  
*"Square Dancing is merely the tool to bring us together. We must not let the form of dance become the reason for dancing."*

Square dance forfeited spontaneity and lost its whole essence when lengthy choreographed sequences replaced the speedy flow of free-style movements. They created a competitive activity that is far removed from the dance

that captured world interest twenty years ago. (Structured dances include *Ballet, Old-Time, New Vogue, Scottish dancing, Modern Sequence, Round dancing, Contras, Line dancing and Square Dance-Plus*. Unstructured dances are *Latin, Jive, Fox-trot, Twist and Square Dance-Mainstream*.)

That the two forms do not mix is well illustrated by Mainstream's sole structured sequence, *Grand Square*, where many dancers subconsciously compensate for the sudden cessation of mental activity by physically speeding up, rushing the beat and finishing early, then filling in with perhaps a swing.

### COMPLEXITY

**Betty Casey's major work 'The Complete Book of Square Dancing,' recorded twenty years ago (1976) that the then twenty sessions or so of instruction and practice needed for adults to master Square Dance were too demanding for young dancers.**

**Rva Roe (Ontario), April 1985,**  
*"...register an objection to the amount of new material being added to our dancing repertoire, especially when the 'new' move is simply a special*



combination of some of our basic moves which can be called directionally..."

**CALLERLAB**, November 1986, in its newsletter 'Directions,' reported incoming mail saying "Stop changing the lists all the time."

**Aillene Elliott** (California), July 1991, "The local caller calls, teaches and loses a great many dancers because of the complexity of the dance today...Are we losing thousands to make hundreds happy?"

**Troy Ray** (Texas), December 1991, "Square Dancing is doomed if we don't get back to the attitude of 'come square dancing; it doesn't take long to learn...meet people, come every week or once every two months and have fun.' "

**Jeanne Briscoe** (California), March 1992, "We already have too many movements." February 1993, "It is no secret that lots of people will not permit themselves to be committed to square dancing for a year to learn Basic and Mainstream, all to find out they have to go even farther in order to take in Saturday night hoedowns and festivals...We have gone too far in the movements department. Too many additions have stretched square dancing to breaking point." January 1995, "Most people don't want to commit themselves to a year or two to learn to dance."

**Bill Heyman** (New Jersey), February 1993, sought "a return to simpler times [though] it seems human nature won't let that happen so easily."

**Wade Driver**, March 1993, accepted that "our CALLERLAB programs are too deep in number and too complicated in nature," but forthrightly insisted that "to return to the original 75 basics would be a disastrous mistake."

(This assumes elimination of Plus, but there is no reason why concentration upon Mainstream or the 75 basics should affect those who prefer other levels. All can comfortably co-exist, perhaps within the one club but preferably as separate clubs.)

**John L. Boor** (Seattle), March 1993, "People interested in dancing are finding time to get on the floor [in other forms such as Country Western], but square dancing is obviously no longer giving them what they want. It did so once! It will again if we read the signs and act on them."

**Tony Webb** (South Africa), April 1993, "We have driven more people away by pushing them to learn too fast than we have lost through teaching too slowly."

In Auckland there are many skilled ballroom dancers who habitually learn all newly introduced forms. In 1972, about eighty enrolled and reveled in Mainstream's free-style. Their number dwindled to eight in the third year when it became apparent that instruction extended indefinitely. Even then, twenty years ago, these dancers were asking, "When does the instruction stop and the dancing begin?" The same question is being asked today throughout the world. Two decades of contributions to national and local publications have objected to the complexity that delights specialists but discourages the less dedicated. Protesting voices in recent years have become numerous and shrill.

VIEWPOINTS FROM DOWN UNDER will continue next month. Stay tuned for part three.

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# HEMLINE



by Phyllis Murgage

**T**his month, I am going to share salient points from a very good article written by Lisa Shepard for Vogue Pattern Magazine.

## UNDERSTANDING INTERFACINGS

Whether you are a novice sewer, a professional or a re-entry sewer, your knowledge of modern interfacing can make or break your interpretation of your favorite pattern.

Interfacing-fusible types in particular-continue to grow in popularity, keeping pace with the newer fashion fabrics now available to the home sewer.

How do you begin to sort out all of the choices? The first step is to understand the various types and their specific properties.

Interfacings are constructed just like fashion fabrics-they're either woven, knitted, or non-woven bonded fibers. With this in mind, remember that Wovens offer stability in both the lengthwise and crosswise grains, stitching only on the bias. Use wovens where stability and strength are needed.

Non-wovens are probably the most familiar, resembling a dryer sheet or pre-moistened towlette in appearance and gives all over stability.

Knits generally offer crosswise stretch and lengthwise stability. Knit interfacings provide a softer hand and greater drapability. In addition to basic tricot, the knit category includes weft and warp insertions and the new tri-dimensionals.

The weft knit has a crosswise yarn added to modify the cross stretch. Its effect-more drape than a woven, more stability than a tricot and great for tailoring applications.

The warp knit has a lengthwise yarn added. Its multi-directional-give is best for softly tailored silhouettes and more fluid fabrication.

The tri-dimensional gives support while maintaining a fabric's maximum drape and flexibility.

Understanding the benefits of each type of interfacing allows you to engineer a particular garment to your personal preferences.

Your choice of interfacing(s) will also depend on the garment style and fabric choice: is the overall silhouette crisply tailored, softly flowing or somewhere in-between? Consider the fashion details like shaped necklines, collars or hemlines.

Is your fabric a natural fiber, synthetic or blend? Take into account the fabric weight, texture and care requirements. What is the fabric's heat sensitivity? This will determine whether fusibles are an alternative or something to be avoided. Finally, consider the fabric cost. If you're sewing a very expensive fabric, you might be less willing to fuse it, opting instead for sew-in interfacing.

Because of the technological advances in fusible interfacing in recent years, sewers are now able to use them more frequently and more successfully than ever.

Specialty fabrics like dress velvets or those that are sequined, re-embroidered or beaded, are not suitable for fusing.

Some fabrics treated for water repellency or stain resistance may not fuse successfully, these are also better served by the use of sew in interfacing.

Your personal "comfort level" in working with fusible interfacings also comes into play. By experimenting with a variety of interfacing you can expand your sewing options. Certain types are even designed to fuse lower iron temperatures than standard fusibles, for use with heat-sensitive silks, microfibers, sueded fabrics and new softer suitings. Be sure to include these in your interfacing collection.

Before fusing to the actual garment, always test-fuse first to determine the interfacing's effect on the fabric, following the manufacturer's instructions.

Pre-shrinking is an essential step in avoiding the pitfalls of interfacing usage. This worthwhile practice helps you to eliminate the bubbling and distortion caused by shrinkage. Generally, sew-in interfacings may be pre-shrunk using the same care you plan to give the finished garment (dry clean only interfacings can be steam shrunk.)

Fusibles require a bit more care in the pre-shrinking process. Fusible wovens and knits should be loosely folded, immersed in a tub of hot tap water and left undisturbed until the water cools. Squeeze out the excess water, being careful not to wring out the piece or otherwise disturb the fusible resins (glues).

Unfold and hang wovens over a shower rod to air dry; lay knits flat on a towel or nylon rug to prevent distortion. Just before use, further pre-shrink using the following "steam shrink" method.

You may write Phyllis at 22906 50th Ave. W., Mountlake Terr., WA 98043

Because non-wovens are least prone to shrinkage, steam shrinking alone is generally sufficient. Immediately before fusing to the garment piece, hold your steam iron one to two inches (2.5 cm to 5 cm) above the layered pieces and apply shots of steam **ONLY** for about seven to ten seconds, then fuse as normal.

Making conscious interfacing choices puts you in control of the finished garment. If you plan to wear it often and launder on a regular basis, you'll be more concerned with shrinkage control than for special pieces that will be worn occasionally and dry-cleaned sparingly.

Learning to choose and use interfacing effectively, like anything else, comes with practice and experimentation. Remember that some effect of a wrong interfacing choice may not be immediate, but they can show up throughout the life of the garment and affect how well it holds up over time—an important consideration when you've invested your time, money, effort and materials in a sewing project!

Until next month, Happy Dancing and Creative Sewing!



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# P.S. MS/QS

by Walt Cole



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RIGHT & LEFT THRU    \_\_\_\_\_  
\_\_\_\_\_  
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ZERO LINE: RIGHT & LEFT THRU, PASS THRU, TAG THE LINE-IN, TOUCH A QUARTER, ALL EIGHT CIRCULATE, GIRLS TURN BACK (ZERO BOX).

ZERO BOX: SWING THRU, BOYS RUN, COUPLES CIRCULATE, WHEEL & DEAL, DIVE THRU, PASS THRU (ZERO BOX).

HEADS    \_\_\_\_\_    SQUARE THRU  
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\_\_\_\_\_    TOUCH A QUARTER  
PARTNER TRADE    \_\_\_\_\_  
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\_\_\_\_\_    PASS THE OCEAN  
\_\_\_\_\_  
\_\_\_\_\_    CORNER SWING  
\_\_\_\_\_  
\_\_\_\_\_    PROM EN ADE  
\_\_\_\_\_  
HEADS    \_\_\_\_\_    SQUARE THRU

### THE BASIC PROGRAM

#### SPLIT 'EM

STATIC SQUARE: HEADS CROSS-TRAIL THRU & GO AROUND ONE & INTO THE MIDDLE, PASS THRU, SPLIT THE SIDES & SEPARATE & GO AROUND ONE & INTO THE MIDDLE & SWING THE OPPOSITE, FACE THE OUTSIDE TWO & SPLIT 'EM & GO AROUND ONE & INTO THE MIDDLE & MAKE A RIGHT HAND STAR, TURN IT ONCE AROUND TO THE CORNER, LA.

#### ZOOMS

STATIC SQUARE: HEADS SQUARE THRU, RIGHT & LEFT THRU - BUT THE NEW CENTERS GO A FULL TURN THEN ZOOM, NEW CENTERS ZOOM, NEW CENTERS PASS THRU, ALL PASS THRU, TRADE BY, CENTERS PARTNER TRADE & ZOOM, NEW CENTERS ZOOM, NEW CENTERS STAR THRU & CROSS-TRAIL THRU, LA.

#### PARTNERS

ZERO LINE: PASS THRU, WHEEL & DEAL, DOUBLE PASS THRU, FACE YOUR PARTNER, PASS THRU, WHEEL & DEAL, DOUBLE PASS THRU, FACE

YOUR PARTNER, PASS THRU, WHEEL & DEAL, DOUBLE PASS THRU, FACE YOUR PARTNER, RIGHT & LEFT THRU, PASS THRU, FACE YOUR PARTNER, BOX THE GNAT, GRAND RIGHT & LEFT.

ZERO LINE: PASS THRU, WHEEL & DEAL, DOUBLE PASS THRU, TURN YOUR BACK ON YOUR PARTNER, WHEEL & DEAL, DOUBLE PASS THRU, TURN YOUR BACK ON YOUR PARTNER, WHEEL & DEAL, DOUBLE PASS THRU, TURN YOUR BACK ON YOUR PARTNER, BEND THE LINE, CROSSTRAIL THRU, LA.

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ZERO LINE: PASS THRU, WHEEL & DEAL, DOUBLE PASS THRU, CENTERS IN, CAST OFF 3/4, PASS THRU, WHEEL & DEAL, GIRLS SWING THRU, TURN THRU, STAR THRU, BOYS TRADE, BEND THE LINE, RIGHT & LEFT THRU, SLIDE THRU, LA.

ZERO LINE: PASS THE OCEAN, ALL EIGHT CIRCULATE, SINGLE HINGE, SCOOT BACK, SPLIT CIRCULATE, SINGLE HINGE, ALL EIGHT CIRCULATE, BOYS TRADE, BOYS RUN, BEND THE LINE, STAR THRU, PASS TO THE CENTER, SQUARE THRU 3/4, LA.

ZERO LINE: PASS THRU, TAG THE LINE-IN, BOX THE GNAT, RIGHT & LEFT THRU, DIXIE STYLE TO AN OCEAN WAVE, BOYS TRADE, BOYS CROSSTRUN, RECYCLE, SQUARE THRU 3/4, LA.

##### **MODERATE DBD**

ZERO LINE: PASS THRU, BOYS RUN, SPLIT CIRCULATE, BOYS TRADE, LINES GO FORWARD & BACK, BOX THE

GNAT, FAN THE TOP, SWING THRU, SPIN CHAIN THRU, BOYS CIRCULATE-2 PLACES, GIRLS RUN, BEND THE LINE, STAR THRU, CALIFORNIA TWIRL, PASS THRU, TRADE BY, ZERO BOX.

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ZERO LINE: RIGHT & LEFT THRU, DIXIE STYLE TO AN OCEAN WAVE, BOYS SCOOT BACK, LEFT SWING THRU, BOYS TRADE, GIRLS TRADE, RECYCLE, GRAND RIGHT & LEFT.

STATIC SQUARE: HEADS PASS THRU & SEPARATE & GO AROUND ONE TO A LINE, PASS THRU, TAG THE LINE, LEADS PARTNER TRADE, SQUARE THRU 3/4, TRADE BY, LEFT TOUCH A QUARTER, BOYS RUN, GRAND RIGHT & LEFT.

ZERO BOX: TOUCH A QUARTER, SPLIT CIRCULATE, BOYS FOLD, LADIES CHAIN, DIXIE STYLE TO AN OCEAN WAVE, BOYS TRADE, LA.

##### **ADD SOME CLOVER**

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## What's Going On In Square Dancing

### LEGACY XII

**L**EGACY XII met in Fayetteville, Arkansas, May 1995 with a hundred leaders from many phases of the square dance activity in attendance. Members, who are called "trustees," traveled at their own expense to spend four days in discussions of the square dance activity and its perpetuation. The theme for the conference was "Get a Leg Up on LEGACY."

Discussions were titled with words incorporating "l-e-g" and centered on conducting business meetings, lists, using computers in the activity, leadership, education, goal setting, economics, group activities (social aspects), with table talks on other pertinent subjects.

A square dance led by the callers, cuers and prompters in attendance was enjoyed on Saturday evening.

The by-laws were updated and approved at a business session on Sunday morning. At that time, eight resolutions were passed as results of the weekend's discussions. These will be ready for release in the near future.

Kathryn and Hardy Nixon, chairmen of LEGACY for the past biennium, presided at this conference, and at its conclusion, turned the gavel over to Bernie and Carolyn Coulthurst, who will serve as chairmen until 1997. Joe and Jean Hartka are the new vice presidents.

LEGACY is a communication organization composed of leaders from various facets of the square dance activity. Its members work for the promotion, preservation and perpetuation of the square dance activity world-wide. For more information about LEGACY, contact Al and Vera Schreiner, 1100 Revere Dr., Oconomowoc, WI 53066 (414-567-3454).

### SILVER SPUR AWARD

During the LEGACY XII meeting in Arkansas this past May, Doc and Peg Tirrell, longtime members of the group, were presented with the Silver Spur Award by Bob Osgood of the Sets In Order Square Dance Society.

Doc and Peg were recognized for their leadership, support and tireless energies directed toward the square dance activity over the past



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several decades. The Tirrells served for more than 25 years as editors of New Jersey's square dance publication, Grand Square. They were presidents of the Northern New Jersey Square Dance Association and founding members of ROUNDALAB, serving as board members and as executive secretaries from 1984 to 1992. During their 20 years as LEGACY members, they have served as chairmen of many committees as well as filling the role of board chairmen from 1981 to 1985.

The citation on the Silver Spur Award states, "Like the knights in the days of the crusades, you have done your work well, and indeed, Doc and Peg, you have won your Spur."

The SIOASDS has awarded Silver Spurs to only two dozen recipients in the nearly forty years of existence of the award. It was initiated to recognize persons throughout the world for their devotion, leadership, support, nurturing and tireless energies devoted to the square dance activity.

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The Rocky Mountain Dance Roundup's fund for music scholarships has been the recipient of a wonderful gift from Marie Armstrong! For a \$5 donation plus \$2 for postage, you can receive a handsome canvas tote bag in dark blue with the Lloyd Shaw Foundation logo emblazoned in green and is a roomy 15x14. Send your order, donation and postage to Diane Ortner, 929 S. Shore Drive, Lake Waukomis, MO 64151 before this limited supply is gone!

**1995 PROMO-PAK**

The 1995 Promo-Pak is ready for mailing and use by clubs and associations wishing to plan a promotion campaign for the new season of square dance recruitment. The theme for 1995-96 is "Square Dancing Ties People Together." A poster illustrating the theme is included in the Promo-Pak, as well as a dozen pages of ideas and helps for promoting square dancing.

One of the basic thrusts for the present campaign is the marketing of square dancing to youngsters and younger adults. Square dancing

can be an activity that bridges the generation gaps and includes folks of every age in the fun of moving to music. Thus, the present theme promotes dancing to people of all ages and all walks of life.

LEGACY has issued these packages as a help to the square dance activity for over ten years. Each year the package is updated and expanded, although some of the basic sheets continue to be included, such as the one that lists 54 ways to promote square dancing.

The 1995 Promo-Pak is available now. Send \$5 (make checks payable to the Burdicks) to Stan and Cathie Burdick, PO Box 2678, Silver Bay, NY 12874. All proceeds over costs go to LEGACY for the continuation of projects that promote, preserve and perpetuate square dancing.

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-----B-U-L-L-E-T-I-N-----

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

**ROUNDALAB  
4825-B VALLEY VIEW  
YORBA LINDA CA 92686  
714-572-0480  
FAX: 714-572-0931  
NEW 800 #: 1-800-346-7522 (RLAB)**

**ROUNDALAB's new Executive Secretary is Patricia Rardin, effective July 1, 1995.**

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

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# CALLERLAB

## VIEWPOINTS

by Mike Jacobs, Caller  
Member Board of Governors

In Journalism classes they tell you that the story must answer the five "Ws" who, what, where, when and why. Many articles have appeared in this magazine and other publications, debating the merits of different lists, teaching orders, etc. "What" we dance has been fine-tuned since CALLERLAB commenced work on standardization in the mid seventies. The key to the future of our beloved activity may be in defining and answering the other "W's." I would like to focus on one.

In my travels across the country, the most crucial question facing us in square dancing today, in my opinion, is *Where* not *What*. *Where* do we dance? *Where* can we find the surfaces conducive to dancing, at an affordable price? *Where* do we find the facilities to hold our large festivals and conventions? *Where* can we locate lessons to attract the most people?

Let me address the last question first. No one shops for groceries on the other side of town. You wouldn't move to a neighborhood that hasn't any school nearby. How can we recruit dancers if the dances aren't close to where people live? Yet, many of our older clubs are located in areas where the mass populations have moved away. Cheaper halls, older halls that are not carpeted, are sometimes located in areas not as secure at night. Factor in the recurring themes; janitor not available, school or church activities take precedent over the dance, Jazzercise and karate pre-empting the hall, owners objecting to floor surfaces being marred by dancers' shoes. We end up being forced into buildings inferior to our needs, with bad surfaces, poor sound, unattractive location, with inadequate kitchen and rest room facilities. How can we hope to recruit people to dance if we tell them they must drive fifty minutes, after they come home from work, to enjoy themselves in a stifling environment?

Through the years clubs have solved their location problems, in one form or another. Some have built halls, found connections with local school, recreation or church leaders, or made agreements with local commercial halls. But, as prices rise and other activities become

## THE INTERNATIONAL ASSOCIATION OF SQUARE DANCE CALLERS

more aggressive in expanding their functions, we are starting to find our options limited. Age notwithstanding, as we are forced to dance on the carpeted surfaces, we start to lose many dancers to knee, leg and back problems.

What can we do? Obviously, the time has come to share information and to make a concerted national effort. Mike Seastrom's earlier article in this magazine talked of creating a national awareness of square dancing. We can take this one step further by contacting national recreation organizations to make them and their membership aware of the benefits square dancing can lend to their programs. Information can be gathered to show how vandalism can be reduced, how conscientious square dancers are about maintaining facilities used for their dances, guidelines could be set to make the best presentation of square dancing to different organizations and businesses. Research could be done as to the best way to maintain waxed surfaces on wood and tile floors, as well as the best shoe surface to endure carpeted conditions.

We have tackled one hard question, but others await. Remember, if we have no *where* to dance, then *what* we dance won't matter. ✓





**MILLION DOLLAR MAN  
SILVER SOUNDS 187**

**Caller: Don Brown**

FIGURE: Heads square thru 4, do sa do, swing thru, boys run, Ferris wheel, center 4 pass thru, allemande left, walk by your own, swing the right hand lady, promenade.

**TEA FIR TWO  
SILVER SOUNDS 188**

**Caller: Mike Iavarone**

FIGURE: Heads promenade 1/2, sides square thru 4, right & left thru, eight chain six, swing & promenade.

**ACT NATURALLY  
GLOBAL MUSIC 901**

**Callers: Tony Oxendine & Jerry Story**

FIGURE: Heads square thru 4, right & left thru, swing thru, boys run, half tag, follow your neighbor and spread, explode the wave, chase right, swing corner & promenade.

**TOO OLD TO GROW UP NOW  
GLOBAL MUSIC 201**

**Caller: Mike Barnlett**

FIGURE: Heads promenade 1/2, into middle square thru 4, right & left thru, star thru, square thru 4, trade by, swing & promenade.

**WALK THAT EXTRA MILE  
HI HAT 5180**

**Caller: Ernie Kinney**

FIGURE: Heads promenade 1/2, into the middle square thru 4, swing thru, boys run, Ferris wheel, centers square 3/4, swing corner & promenade.

**LET'S GET BACK TO ME AND YOU  
DJ 115**

**Caller: Dan Nordbye**

FIGURE: Heads square thru 4, do sa do, swing thru, boys run, half tag, scoot back, boys run around that girl and slide thru, swing the corner & promenade.

**'A' YOU'RE ADORABLE  
CHINOOK 121**

**Caller: Bob Stutevoss**

FIGURE: Four ladies chain 3/4, heads promenade 3/4, sides square thru 3/4, circle four go 3/4, square thru 3/4, swing corner & promenade.

**BUT FOR LOVE  
CHINOOK 122**

**Caller: Jerry Junck**

FIGURE: Heads promenade 1/2, walk in & pass the ocean, extend, swing thru, acey deucey, boys run, bend the line, touch 1/4, 8 circulate, boys run, swing corner, promenade.

**THIRTY DAYS  
QUADRILLE 911**

**Caller: Richard Lane**

FIGURE: Heads promenade 1/2, sides right & left thru, square thru 4, do sa do, 8 chain 4, swing corner, promenade.

**ARE YOU FROM DIXIE/BATTLE HYMN  
4-BAR-B 6129**

**Caller: Gary Mahnken**

FIGURE: Heads square thru 4, swing thru, boys trade, girls fold, peel the top, right & left thru, pass thru, chase right, follow your neighbor & spread 1/2, swing that girl, promenade.

**WHEN MY BLUE MOON TURNS  
TO GOLD**

**ESP 1002**

**Caller: Elmer Sheffield, Jr.**

FIGURE: Heads square thru 4, do sa do, make a wave, ladies trade, swing thru, boys run, tag the line, girls zoom, boys turn around, swing & promenade.

**TAKIN' CARE OF BUSINESS  
ESP 912**

**Caller: Steve Kopman**

FIGURE: Heads square thru 4, do sa do corner & touch 1/4, scoot back, boys run, square thru 3/4, swing corner & promenade.

**IN THE GOOD OLD SUMMERTIME  
CARDINAL 27**

**Caller: Harold Hailey**

FIGURE: Heads square thru 4, do sa do, swing thru, boys run, Ferris wheel, centers pass thru, touch 1/4, follow your neighbor & spread, swing the corner & promenade.

**LONG LEGGED HANNAH  
BLUE RIBBON RECORDS**

**Caller: Jerry Biggerstaff**

FIGURE: Heads square thru 4, right & left thru, swing thru, boys run, ladies trade, Ferris wheel, pass thru, swing thru, swing corner, promenade.

**ADALIDA  
DJ RECORDS**

**Caller: Dan Nordbye**

FIGURE: Heads square thru 4, do sa do, swing thru, boys run, bend the line, right & left thru, flutterwheel, slide thru, swing the corner, promenade.

**FIREFLY  
BIG MAC 164**

**Caller: Ted Wegener**

FIGURE: Heads pass thru, sides star thru, trade by, swing this girl, circle left, rollaway 1/2 sashay, allemande left, weave the ring, do sa do, promenade.

**DIXIE ON MY MIND  
BIG MAC 163**

**Caller: Mac McCullar**

FIGURE: Heads promenade 1/2, sides do sa do, pass the ocean, extend, recycle, veer left, ladies hinge, diamond circulate, flip the diamond, boys run, promenade.

**WOLVERTON MOUNTAIN  
BIG MAC 162**

**Caller: Earl Rich**

FIGURE: Heads promenade 1/2, sides right & left thru, square thru 4, do sa do, eight chain 4, swing corner & promenade.

**NANAKULI  
BIG MAC 161**

**Caller: Dick Hoffman**

FIGURE: Heads square thru 4, pass the ocean, spin the top, boys run, Ferris wheel, centers pass thru, swing corner & promenade. ✓

# HARVEST MOON CLASSIC *PLUS LEVEL*

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# THE CALLER NOTE SERVICES

# MINNETONKA

In the May issue of **MINNESOTA CALLERS NOTES**, Warren Berquam starts with some discussion about how to get new dancers attracted to a fall class. He says he has started a new class in May at the Y.M.C.A. He offers the address of the **CALLERLAB** Community Dance Program for you, if you are interested in that particular program, to start a class.

Warren covers some **EIGHT CHAIN THRU** and **WHEEL & DEAL** material for the Mainstream programs. In the Plus section Warren offered some material using **ANYTHING & ROLL**. He used **LINEAR CYCLE & ROLL** that we thought was good. And while we are talking about the **ANYTHING & ROLL** maneuvers, we liked his **EXPLODE & ROLL** material, also. **MINI BUSY & TRANSFER & ANYTHING** were in the Advanced 1 & 2.

Also, in the June issue, Warren offers some codes he uses when calling. He says, "From this code arrangement, you can easily stack several groups of calls together, and you know that they will work." He mentions they work well while workshopping, and he doesn't need to resort to an allemande left if everyone is dancing. **ZB** = Zero Box, **OL** = Out of Sequence Line, **OZB** = Cross the Street Box, just to mention a few.

We found some material using **COUPLES HINGE**; it's not used that much and we thought the material was appropriate for workshopping. Also, in the Plus program we found some material using **CUT THE DIAMOND**. Good stuff for your notebook. He used a mix of regular Diamonds as well as unusual formations, he also warned about reviewing passing rules to the dancers.

In the Advanced 1 section we liked what he did with **MIX**. It's such a quick call that many dancers want to add something to it, like a roll or quarter turn (editor's notes). Also, **EXPLODE THE LINE** can be one that dancers have trouble with. Warren offers some very good material using this movement.

In the June issue of **MECHANICS**, we took a quick look at **FOLLOW THRU**. Editor Wayne Morevent, offers some interesting material which can be used with a Mainstream program. Follow Thru is nothing more than doing a **HALF Scoot Back** from waves or mini waves. We felt this maneuver could be classified as a fractional call. However, we thought Wayne's material was interesting.

In the Plus section SCOOT CIRCULATE was offered, done by Les Chewning. An interesting movement that has everyone working at the same time. Definition: From Split/Box Circulate those facing in Extend and turn 3/4, while those facing out fold. Those in the center Box Circulate, Cast 3/4, then Extend. Ends in waves.

The Advanced section of this note service presented SPIN THE WINDMILL. Here again, we saw some very good material for you 'A' level callers.

In the June issue of **NOTES FOR EUROPEAN CALLERS**, edited by Al Stevens & Rudi Pohl in Germany, we liked what they said concerning 'A Successful Beginner Class.' Ten great suggestions were listed for one to think about. The first one, and probably the most important one, was **FIRST IMPRESSIONS ARE LASTING**—sell them **FUN** early and often.

They talked about repetition of teaching movements, enthusiasm, positive attitude, humor, ethics, to name just a few.

Material found in this issue covered **FOLD & CUT THE DIAMOND**.

**MIKESIDE MANAGEMENT**, edited by Stan & Cathie Burdick opens with an article covering 'Positive Problem Solving.' There is a lot of good advice to be found in this article. Stan lists a number of Dos and Don'ts. Good, wise advice to be sure.

An article written by Mitch Blyth caught our eye as he talks about the salesmanship of recruitment. He says, "When recruiting new dancers, you are no longer a caller or dancer; you become a salesperson. Recruiting can be the hardest test of your people skills, as you already know the fun and enjoyment of our

activity." Mitch Blyth presented his thoughts to **CALLERLAB** in Pittsburgh.

How long has it been since you heard the call, "One and three you bow and swing, then promenade the outside ring..."? I'll bet it's been a long time, or perhaps never. From the Traditional Treasury, Stan presents a little Venus & Mars choreography done by Jim York in the 1950s. Brought back old memories to some of us veteran caller/dancers.

Paul McNutt offered some good material using **WALK & DODGE** for the Workshop Variations section.

**JOHN'S NOTES** in the June issue, edited by John Saunders, brought us some interesting material using **OUTRIGGER** by Don Kinnear. This is a new idea for callers to investigate, and it has some unusual options when done from a set up other than the normal one. The movement, from its normal starting set up, ends in either **TWO FACED LINES** or **LINES FACING IN**.

John presented **CHAIN DOWN THE LINE** for his featured movement from the Basic program. This writer can remember a time when Chain Down The Line was done from lines of four, but it was prompted as Down The Line Two Ladies Chain. I can tell you, it was a lot more confusing then than it is now. Glad somebody changed it for the better. You'll like John's material using **CHAIN DOWN THE LINE**.

In the Advanced Supplement John offers some material using **FRACTIONAL TOPS**. Now, that's a fun maneuver, but lots of dancers need help with this one. John's material would make a good workshop for any caller. In the Challenge section we found **TWIST THE LINE/TWIST & ANYTHING**. ✓



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# FEEDBACK

Regarding the two callers' associations, I as a dancer think one association is sufficient, and CALLERLAB has already proven itself world-wide as being capable of the job. Callers who cannot, for whatever reason, comply with the attendance requirement of CALLERLAB must realize it is to their own benefit and education. I understand the expensiveness of the trip can be a real problem, as can the loss of income for that period, and therefore think CALLERLAB should somehow be located and timed to coordinate with nationals. The dancers would love it, too, as more callers would be available to them on the dance program. Also, giving callers credit for participation in their local associations would be of help.

Regarding the lack of new students, I would love to know how to get about getting more

community college exposure for square dancing. The local ones here do not offer it and I don't know who has the leverage to prod them into starting it. It seems a real shame not to promote the official state dance and make it fun for everyone.

Food for thought: Jon Jones suggested square dancing to me many years ago as a good activity for a young single mother to get involved in. His reasoning was that it was inexpensive and also something to which I could usually bring my children. Now days that no longer holds true in my area, as children are not welcome in most facilities nor by the club members. This is probably a contributing factor to the decline in the number of new students.

*Lee Boness, Dallas, Texas ✓*



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# LINE OF FIRE



TAKE AIM AT ANYTHING

## A Dancer Looks At ACA and CALLERLAB

by H. Orlo Hoadley

It has been my experience that when two groups of people get in an argument to the point where they're yelling " 'Tis... 'Taint" at each other, the chances are that they're both partially wrong, and neither wants to admit it. There's most likely a third way that would be better for both groups, if they would stop butting heads and agree to put them together to look for that third way.

CALLERLAB has divided square dance calls into groups labeled Basic, Mainstream, Plus and some other (A/C, if you must know) that are at present not of concern. The purpose is, of course, to make the dancers' knowledge and skills *portable*: any dancer who is practiced in Mainstream dancing should be able to dance comfortably with any Mainstream group anywhere in the

square dance world, even at other clubs in the same city, and with any caller who limits his program to Mainstream calls—and the same for the other call lists.

Now, that's a fine idea. The main problem is that dancers don't like to be labeled anything less than Plus—at least the callers claim they don't—so the new dancers in class get the whole works thrown at them in one year. What they end up with is the ability to do Left Allemande - Right & Left Grand - Promenade, and the rest of the hundred or so calls divided between a vague recollection and complete forgetting.

American Callers' Association says, let's stop dividing the calls into separate lists and just call it square dancing. They want to eliminate a few calls and make some changes in the teaching order of the rest, but retain most of the junk calls that are popular with callers, for some reason. That doesn't do much to improve the education and training of the new dancers. One plus for the

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ACA is that they give callers liability insurance and ASCAP/BMI licensing cheaper than CAL-LERLAB does.

I'd like to believe that the leaders of both organizations sincerely have as their main interest the welfare of square dancing and the enjoyment and satisfaction of the dancers. A suggested third way for them to consider is:

- Instead of teaching calls to people, teach people to dance. In other words, teach people to become dancers rather than call-collectors. New dancers who are innately competitive and want to become call-collectors should not be clung to, but referred to other groups who are still operating in the same old way. This policy will very probably bring into the club more dancers than it loses;
- Deep-six all the junk calls on all the lists through Plus, or move them onto the Advanced list; rescue old-time calls that are good dancing but have fallen out of fashion: Substitute, Swat the Flea, Curlicue, Cross-Trail Thru, Wave Balance, for instance;
- Change the teaching order of the calls for the classes. Formations are the bedrock of all square dancing—dancers can't execute a call unless they know what formation they're in, where they are located in the formation, very often what formations they form momentarily on the way through a call, and where they should be positioned in the ending formation. The dancers should be taught from the beginning to make formations and recognize the formations that they make, using calls that can be used with the various formations. As caller Bob Rollins tells his dancers, "You

know what to do because you know where you are."

Instruction should begin with ring formations: Circle Left is, of course, the Number One call on the Hit Parade, and still the right place to start. A surprising number of calls can be done in ring formations, where all four men and all four ladies are doing the same thing. (All Eight) Spin the Top should be taught here as a development of Thar Star, and Swing Thru and Balance done from the Alamo Star.

Next comes goal post figures, when two couples are active and the other two are doing what is called "counterpart movements," i.e., staying out of the active's way. Some other calls can be taught here, including Square Thru Three and Star Thru. Grand Square can be introduced as a sort of two-way goal post figure. Even Teacup Chain might be fitted in, once the dancers have got the idea that the sides and the heads can be doing different things at the same time.

Goal post movements can be used to form facing lines-of-four, but not too much can be done with lines until we introduce the four main columns: Double Pass Thru, Box, Trade By and Clover formations (the one with everyone on one side facing the same direction I call a "File Column").

Once the lines and columns are under control, the class can progress to ocean waves and two-faced lines. Parallel waves can be introduced as an Alamo ring, cut in half and straightened out. Later, the call Spin Chain Thru can be used to introduce the side-by-side-diamond formations.

When dancers have become practiced in formation awareness with these basic formations, they will find it easier and easier to learn additional calls and more complex formations, instead of experiencing each one as a new and more difficult problem. And the two caller associations will find out that cooperation is a lot more satisfying than squabbling. ✓

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# A SHOT IN THE ARM

Ideas For Keeping Your Club

## ALIVE



*If you have ideas to help keep square dancing alive, please submit them to us so we can share them with other readers. Our address is 661 Middlefield Road, Salinas, CA 93906.*

In 1990 we found that in some of the outlying areas of Alberta, Saskatchewan and British Columbia, Canada, many of the callers had retired and had moved south or had moved into the cities. This caused some of the clubs to go to more populated areas, such as Edmonton, to get callers to do their clubs as the remaining local callers could not carry the load.

The unfortunate thing was that this caused the demise of the new dancer class in these areas as it was too expensive to bring in guest callers on a weekly basis. The end result was the gradual shrinkage of the activity in the area about 100 miles out of the city.

I had been guest calling in this area five or six times a year and thought there had to be a way to allow the survival of square dancing in such circumstances. I discussed the situation with a caller friend and the clubs in that area, and we undertook a project using my class people from the city. We put the Mainstream program up on four teaching tapes. We tried to make the tapes as real as possible to a class experience (we even left in the minor blunders and mistakes) and had very limited drill material on these tapes to allow for some dancing.

We ended up, without the benefit of advertising, distributing 37 sets of tapes to various areas of northern Canada. We even had three sets of tapes go to Germany and Borneo. These tapes were sold at bare cost of materials and production and without fee to the callers or dancers. The actual charge was \$24 for the complete set.

We had one common complaint from the users...we did not have enough drill material on the tapes. One year ago we decided to remedy that situation and we started preparations to

produce some companion audio tapes. In order to give more variety I asked all of the callers in this area if they would like to participate.

We then approached all of the record labels that advertised in your magazine (ASD) seeking permission to use their music in this project. We received a positive response back from eight callers and some of the record owners were more than helpful in their offers of help.

The project planning is now over and underway with completion slated for September 1, 1995. We will have a total of more than four hours of dancing on a set of audio tapes and we hope to keep the costs to less than \$35 for a set of nine Hi bias tapes. The program is to be completed in its entirety to the full Mainstream level. The tapes are progressive with hi lite tapes at both the Basic and the Mainstream plateaus.

If any other areas are interested, we have about 11 sets of audio tapes and 8 sets of video tapes available at the same cost. The only requirement is that these tapes are not to be used to displace any local teaching callers as we firmly believe this is the best way for new dancers to learn. We also would prefer that they be used in areas that are more remote or in areas where there is no square dance activity at all.

We would like to thank the following record owners for their cooperation: Ernie Kinney, Mac McCullar, Brad Edwards, Fred Beem, Jack O'Leary, Jerry Story and J. Berg. We also extend a thank you to the following callers from Canada, Bruce Barlund of Red Deer, Alberta; Ray Rosler of North Battleford, Saskatchewan; Willie Minns of Athabasca, Alberta; Dave Kurney of Millet, Alberta; Shane Lieber, Gary Winter, Andy Penrock and Bob Weller, all of Edmonton.

*Bob Weller,  
Spruce Grove,  
Alberta, Canada*







## DEWEY BERRY RETIRES

**L**ongtime Challenge Caller Dewey Berry from Cleveland, Ohio, has announced his retirement from calling as of July 1995. Dewey began calling in 1959 and started Holiday Weekend in 1963. This annual April event was the country's first Challenge Weekend, and it recently celebrated its 33rd anniversary. Most of the top names in Challenge have been on staff with him at the weekend over the years.

Dewey was a Staff Caller at the National Challenge Convention for 11 years, from 1972 thru 1982, and also appeared on the staff of other conventions.

Although able to call all levels, Dewey specialized in Challenge. He had several clubs in the Cleveland area, and traveled steadily from New York to Illinois. His wife Martha has assisted him throughout his career.

Dewey plans to remain in the Cleveland area, where he owns an automobile re-styling company. The square dance community will miss his outgoing, pleasing personality and his creative choreography.

by  
Ed Foote



**Why are the levels of Advanced and C-1 watered down?** On a recent trip to Seattle I asked this question of Raleigh Wieand, one of the country's best tape group leaders for over 20 years and who started calling a few years ago. He replied that the levels are watered down because the callers take anyone into Advanced and C-1 class in order to pay the rent and make a fee. In other words, in order to get the money, the callers do not reject anyone.

Raleigh noted that tape groups are selective in who they take, that tape groups usually only accept people who are indeed ready to learn a program. Thus, people in tape groups are often better trained in a level simply because they have been pre-screened for their background ability which will help them be successful.

Does this mean tape groups should replace caller-run Advanced and C-1 classes? No. Callers are a backbone of square dancing, and it will always be essential for callers to conduct the majority of these classes. Should callers pre-screen dancers for background ability for Advanced and C-1 classes? Absolutely! Does Raleigh Wieand think this will ever happen? No! Very few callers pre-screen and there is no indication that more will do so in the future. ✓

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# Flip Side Rounds

by Frank & Phyl Lehnert

## GO AWAY LITTLE GIRL

COL 13-33068

Choreography by Larry & Aleta Dunn

Good Steve Lawrence vocal & a nice P-3+1 (diamond trn) Fox-trot.

## LOW DOWN & DIRTY

HI 5N 2299 or SPEC PRESS

Choreography by Dick Taylor

Good low down music by Ace Cannon & a good P-2 two step.

## WHILE WE DANCE

GRENN 17202

Choreography by Dorothy Sanders

Good music with a comfortable P-3 waltz routine.

## PRETTY PLEASE

GRENN 17004 or 14072

Choreography by Bill & Elaine Funk

Pretty music with a nice P-3 +2 (open nat, weave) waltz.

## DOWN SOUTH TWO STEP

GRENN 14188

Choreography Neil & Doris Koozer

Catchy music with a P-2 two step routine.

## SWEET GEORGIA

GRENN 14296

Choreography by Bill Owen

Lively Miss Peabody Brown music with a good catchy P-2 two step routine.

## MELODY OF LOVE

MERCURY 30004 (flip of DREAM AWHILE)

Choreography by Frank & Ruth Felkner

Pretty music with a comfortable P-3+1 (diamond trn) waltz.

## HEY

SPEC PRESS

Choreography by Pete & Mary McGee

Good music with a comfortable P-5+2 rumba routine.

## O WHAT A THRILL

MCA S7-54780

Choreography by Pris & J.C. Collins

A 3 part P-3 cha cha to a Mavericks vocal.

## MARGARITAVILLE

MCA P-2792

Choreography by Bill Bovard

A nice P-4 rumba to a good Jimmy Buffett vocal.

## BROWN EYES BLUE

UA 1016 or CAPITOL 1148

Choreography by Brigit & Richard Maguire

A comfortable P-4+1 (chg sway) slow two step to a good Crystal Gayle vocal.

## SAN ANTONIO ROSE

RCA 447-0572

Choreography by Neil & Doris Koozer

Good Floyd Cramer music with an easy P-2 two step routine.

## A LITTLE TOO LATE

LIBERTY S7-56953

Choreography by Terri Enghusen

A P-4 two step & jive to a good Tanya Tucker vocal.

## BRAND NEW MAN

ARISTA AS-2232

Choreography by Don & Linda Hichman

A 3 part P-2+2 (fishtail & figure 8) two step to a Brooks & Dunn vocal.

## MARIA ELENA SLOW TWO STEP

COLL 1-1054

Choreography by Lester & Barbara Auria

A comfortable P-5 slow two step to pretty music by Los Indios Tabajaras.

## IF YOU'RE GONNA WALK

MERCURY 422-856686-7

Choreography by Jim & Adele Chico

A P-2 two step to a Sammy Kershaw vocal.

## SOMEWHERE MY LOVE

COL 13-33104

Choreography by Leo & Edie Mathieu

An interesting P-4+2 UP (triple traveler, twisty basics) slow two step to good Ray Conniff Singers music.

## YOU DON'T EVEN KNOW WHO I AM

EPIC 77856

Choreography by Bob & Jackie Scott

A Comfortable P-3+1 (diamond trn) waltz to a good Patty Loveless vocal.

## SLEEP WALK

ERIC 156

Choreography by John & Mary Macuci

A P-5+1+IUP slow two step to quiet music by Santo & Johnny.



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### TEAR DROP

**ERIC 156**

Choreography by John & Mary Macuci

A P-5+1+1UP slow two step to quiet music by  
Santo & Johnny.

### KEEPER OF THE STARS

**MCA 54988**

Choreography by Bill & Linda Maisch

Good Tracy Byrd vocal with an interesting  
P-4+ (stop & go hockey stick) cha cha routine.

### BLUEBERRY

**COL-90060**

Choreography by Annette & Frank Woodruff

Great Louis Armstrong vocal with a P-5+2 slow  
two step & west coast swing routine.

### CAIN'S BLOOD

**POLYDOR 422 851 622-7**

Choreography by Tony Speranzo & Laura Mitchell

Good 4 Runner vocal with a comfortable P-4  
rumba routine.

### IF YOU'VE GOT LOVE

**ATLANTIC 7-87198**

Choreography by Herb & Sue Norton

A P-3 two step to a John Michael Montgomery  
vocal.

### WEEKEND IN NEW ENGLAND

**FLASHBACK AFS-9124**

Choreography by Ron & Mary Noble

Good Barry Manilow vocal with a little differ-  
ent P-6+ tumble trn waltz routine.

### BREAKING UP IS HARD TO DO

**RCA 447-0701**

Choreography by Mike Seurer

Good Neil Sedaka vocal & a nice P-2+2 (whale-  
tail & strolling vine) two step.

### IN THE MISTY MOONLIGHT

**KING or GUSTO 4-2124**

Choreography by John & Mary Macuci

Good Jerry Wallace vocal with a different P-  
4+2 rumba routine.

### LITTLE MISS HONKY TONK

**ARISTA 12709-7**

Choreography by Jim & Linda Klein

Good Brooks & Dunn vocal & a good P-2+1  
(whaletail) two step.

### LET'S DANCE

**COL 13-33304**

Choreography by Terri Enghusen

Good Benny Goodman music with a flowing 4  
part P-3+1 (bk whisk) two step routine. ✓



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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.

1995

## SEPTEMBER

0901-TEXAS-Chaparral Records presents 1st Annual Evening in Paris, Texas, September 1,2,3, Love Civic Center, Paris, TX. For info contact Wayne Parsons, PO Box 23242, Oklahoma City, OK 73123 PH:(405)721-5811.

0901-CALIFORNIA-Sierra Spin Advanced & Challenge Dance, September 1,2,3, Amador Country Fairgrounds, Plymouth, CA (17 miles S. of Placerville on Hwy. 49 and 30 miles E. of Sacramento on Hwy. 16). For info call Tony Faria at (916)644-2625 or Bob Caldwell at (916)677-5618.

0901-NEBRASKA-Tom & Jerry Broken Bow Weekend, September 1 & 2, City Auditorium, Broken Bow, NE. Callers T.Roper, J.Junck, Cuer D.Milner. Contact Tom Roper, Rt. 2 Box 734, Omaha, IL 62871 PH:(618)962-3102.

0901-GERMANY-European Fall RoundUp of the EAASDC/ECTA, hosted by the Happy Squares, September 1,2,3, Grossburgwedel Schulzentrum (near Hannover). Various callers. For info write to Heiner Fischle, D-30657 Hannover, Meierwiesen 34, Germany.

0901-MASSACHUSETTS-Dance-A-Rama's 25th Anniv. Labor Day Weekend, September 1,2,3, Westin & Marriott Hotels at Copley Place, Boston, MA. Featuring an outstanding cast of callers, cuers, & clogging instructors. Registration of \$37.00. Contact Carol Paris, PO Box 2277, Peabody, MA 01960-7227 PH:(617)853-0518.

0902-CALIFORNIA-Ridge Runner's 1995 3rd Annual Labor Day S/D Jubilee, September 2 & 3, The Silver Dollar Fairgrounds, Chico, CA. Callers J.Story, T.Oxendine, B.Baier, K.Garvey. Cuers K.Reid, S.& C.Parker. Contact Chairpersons Paul Reed at (916)877-8143 or Ron Southworth at (916)877-8591.

0902-CANADA-27th Annual ASRDF Convention, September 2,3,4, Sundre, Alberta, Canada. Contact Al & Elaine Elliott at (403)748-2667 or Leopold & Josephine Langevin at (403)342-0341.

0902-MONTANA-40th Annual Knothead Jamboree, September 2,3,4, West Yellowstone, MT. Callers D.Dougherty, D.Nordbye. Cuers R. & M.Francis. Contact Frank or Shirley at (406)259-8710.

0908-NEW JERSEY-New Jersey State SQ & RD Camporee, September 8,9,10, Sussex County Fairground, Augusta, N.J. Callers J.Kaltenthaler, J.Landi, B.Mabon. Cuers A. & J.Spinks, S. & W. Bradt. Contact Ria & George Pfersch, #1 Comfort Ct., Randolph, NJ 07869 PH:(201)366-6714.



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8 - Tom Roper, IL	26 - Dee Dee Dougherty, MN
15 - Jerry Junck, NE, AZ	Sept 2 - J. Kweiser/B. Kendall
22 - Dan Nordbye, AZ	(37th Weekend Whing Ding)
29 - Dave Towny, MO	Sun 3 - John Kweiser-Plus
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0908-LOUISIANA-New Orleans 38th Annual SQ & RD September 8 & 9, Pontchartrain Center, 4545 Williams Boulevard, Kenner, LA. Callers Pat Barbour, Wade Driver. Cuers Marvin & Kay White. Contact Metropolitan New Orleans Area SQ & RD Association, P.O. Box 50255, New Orleans, LA 70150 or Oscar & Judy Sill PH: (504)242-2772.

0913-SOUTH CAROLINA-1995 Myrtle Beach SQ & RD Ball, September 13,14,15,16, (the new) Convention Center, Myrtle Beach, SC. Callers T.Oxendine, J.Story, B.Newman, J.Marshall, N.Jarvis. Cuers J.& B.Pierce, R.& R.Rumble. Contact Barbara Harrelson, 1604 Grays Inn Rd., Columbia, SC 29210 PH:(803)731-4885 or FAX:(803)750-7222.

0914-PENNSYLVANIA-34th Delaware Valley Convention, September 14,15,16, Mount Airy Lodge, Mount Pocono, PA. Contact Rowland & Lois Dudley (Housing & Reg.) at (215)674-8320 or Tom & Lyn Bailey (Gen. Chairman) at (215)355-9892.

0915-COLORADO-Pikes Peak Jubilee IX SQ & RD Weekend, September 15,16,17, Holmes Jr. High School, Colorado Springs, CO. Callers W.Driver, G.Shoemake. Cuers G.& L. Krueger. Contact L. Boudreaux, 5050 Platinum Dr., Colorado Springs, CO 80918 PH:(719)593-7350.

0915-PENNSYLVANIA-26th Big D Weekend, September 15,16,17, Mountain Lake Resort, Marshals Creek, PA. With J.& F.Kaltenthaler, B.& D.Mitchell, R.& R.Wagenhoffer. For info write John & Freddie Kaltenthaler, Box 679, McCauley Ave., Pocono Pines, PA 18350 PH:(717)646-2945.

0915-NEW YORK-22nd Annual Camp and Dance Weekend, September 15,16,17, Clute Memorial Park, Watkins Glen, NY. Callers K.Ritucci, B.Stern. Cuers M.& M.Thone. Contact Basil Simons at (315)789-7115 or Art Mastellar at (315)789-1905.

0929-NEW YORK-9th Annual Empire State SQ & RD Festival '95, September 29 & 30, Buffalo Convention Center, NY. Callers D.Parnell, J.Preston, D.Lipscorn, K.Rippeto, T.Vititow. Cuers R.& S.Anderson, W.& B.Blackford. Clogging Instructors C.Burns, S.Smith. For info write Dick & Joyce Reed, PO Box 166, Ballston Lake, NY 12019.

0929-COLORADO-Aspen Adventure, September 29,30 - October 1, Aurora YMCA, 445 S. Lansing, Aurora, CO. Callers D.Davis, R.Lane. Cuers J.& K.Herr. Contact Ken & Betty Love, 828 Hannibal Dr., Aurora, CO 80011 PH:(303)364-4812 or (303)344-8421.

0929-TEXAS-8th Annual West Texas Singles Fall Festival, September 29-October 1, Lubbock, TX. For info write PO Box 64171, Lubbock, TX 79464-4171, or call Ann Anderson (806)832-4384, June Lange (806)762-2651 or Robert Powers (806)785-8900.

0929-TEXAS-1st Annual Rebel-Mania '95, September 1-October 1, Dallas, TX. For info contact David Thomas, PO Box 670583, Dallas, TX 75367-0583 PH:(214)234-3161 or call Donna Chaney at (214)690-8359.

## OCTOBER

1006-ILLINOIS-Bachelors 'N' Bachelorettes' Intl. 46th Anniversary Celebration, October 6,7,& 8, Ramada Woodfield Hotel, 920 East Northwest Hwy., Palatine, IL. Callers G.Adams, T.McGuffey. Cuers T.& S.Lippold, J.Floria. CW FunShop P.Czerkies. For info contact Donna Carpenter at (708)526-0147 or Kay Arquette at (708)980-6367.

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TNT 276 SEA OF A HEARTBREAK, Rd by Steve Wilhoit  
TNT 277 SHE'S A LITTLE PAST FORTY by Ron Noble  
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1006-CALIFORNIA-Fun Festival, October 6,7,8, Lodi Grape Festival Grounds, Lodi, Calif. Caller D. Parnell, T.Mossier, G.Kendall. Cuers R.Garza, L.Seigel. Contact Reva Thompson/Don Honea, 1150 Rivera Rd., Stockton, CA. 95207 PH:(209)477-2875.

1006-CALIFORNIA-Gold Rush Jamboree, October 6 & 7, Nevada County Fairgrounds, Grass Valley, CA. Callers D.Dougherty, W.Driver, B.Wise, Cuers S.& C. Parker, T.& D.Hankins. For info call (916)791-1694.

1007-VIRGINIA-B's & B's of N. Virginia Annual Fall Weekend, October 7,8,9, Stanton VA. Contact Arbell Thompson at (703)729-2109.

1013-CALIFORNIA-S.C.V.S.D.A. 39th Annual Jubilee, October 13,14,15. Hyatt House at the Airport, 1740 N. First Street, San Jose, CA. Callers R.Dibble, D.Nordbye, T.Mariner. Cuers P.& B.Barton. Contact Don van Straaten at (408)779-2426 or Phil Harris at (408)726-7053.

1013-CZECH REPUBLIC-Country Dance Festival, Prague, Czech Republic, October 13,14,15. Cuers D.Armstrong & J.Bonus. Combine with four day stay in Prague and 4 day contra dance trip to South Bohemia. Contact DVORANA, Spanielova 38/1275, 163 00 Prague 6, Czech Republic PH: 011 42 2 301 8279 or FAX - 011 42 2 301 8267.

1013-FLORIDA-Orange Blossom Special, October 13 & 14, Boat Bay Road, Plant City, FL. Callers K.Bower, J.Haag. Cuers C.& T.Worlock. Contact Jerry Haag, Winter: 1401 S. Cage, #2, Pharr, TX 78577 PH:(210)787-5013. Summer: 920 Pike Street, Cheyene, WY 82009 PH:(307)632-2749.

1013-INDIANA-Potawatomi Inn Dance Weekend (A2 Level), October 13,14, 15, located on I-69, 1/2 mile south of Indiana Turnpike (I-90) in Pokagon State Park, near Angola, Indiana. Callers L.Cole, B.Peterson. Cuers T.& B.Johnson. Contact Bill Peterson, 30230 Oakview, Livonia, MI 48154 PH:(313)425-8447.

1020-WASHINGTON-Autumn Leaf Dance Festival, October 20,21,22, Icicle River Middle School, 10195 Titus Rd., Leavenworth, Washington. Callers S.Sidholm, I.Pettersson. Cuers R.& V.Walz. Contact Gary Sauer, 2526 NW Cascade Ave., E Wenatchee, WA 98802 PH:(509)884-6389.

1020-CALIFORNIA-PACE Los Angeles Weekend "C-2 Focus." Los Angeles Area, CA. Caller B.Rubright. Call (818)993-0265.

1020-WASHINGTON-People Pleasers, October 20,21,22, Promenade Dance Center, Seattle, WA. Caller M.Firstenburg. Plus, A-2, C-1. Call Lemmon at (206)242-8138 or Wieand at (206)937-2411.

1020-NORTH CAROLINA-Smoky Mountain Magic, October 19,20,21,22, Fontana Dam, NC. Callers Lightly, Poisson, Steckman & Wilson. C-1, C-2, & C-3A. Call Lightly at (515)987-4349.

1020-TEXAS-15th Texas Advanced & Challenge Convention, October 20,21,22, Holiday Inn South, Ft. Worth, TX. Callers Hodson, Howell, L.Kopman, Lipscomb, Ploch. Contact Howell at (903)887-0437.

1020-TEXAS-23rd Annual Rambling Roses SQ & RD Festival, October 20 & 21, Tyler, Texas. Callers D.Towry, B.Baier. Cuers L.& H.Neely. Contact Wayne & Carlotta Page, 10986 Lost Creek, Whitehouse, TX 75791.

1020-IOWA-Central Iowa Singles Square Dance Weekend, October 20 & 21. Call Ed Lynam at (515)255-9477.

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1027-TEXAS-North Texas Sq & R.D.A. Annual Round-Up - "Texas Trails," October 27 & 28, Plano Convention Centre, Plano, TX. Callers R.Strickland, J.Gilbreath, R.Smith, G.Otwell. Cuers J.Von der Heide, R.Remley. For info call Al & Jean Jesse, Chairman at (214)495-1988 or write c/o Promenade, PO Box 451028, Garland, TX 75045-1028.

1027-CANADA-24th Annual Fling Fantastic Weekend, October 27,28,29, The Venture Inn, Niagara Falls, Canada. Various callers & cuers. For info write Fling Fantastic, PO Box 44, Hilton, New York, 14468. ✓



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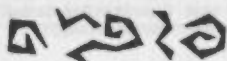
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Wayne Morvent & Wilma Bridal	RMR 115
Tennessee Guitar/In The Corner (Patter)	DR 9007
Legend In My Time, Buddy Weaver	HH 5178
Ruby/Dragging The Bow	BM 1010 (Patter)
Amazing Grace, Dean Crowell	CD 267
Kini (Flip called 2 cpl Plus, Patter), Buddy Weaver	HH 664
Adalida, Shane Greer	Q 909
Thirty Days, Otto Degner	RWH 198
It Doesn't Matter Anymore, Dick Duckman	GE 0024
Baby We're Really In Love, (sing along),	
Dale McClary	RWH 807
'A You're Adorable, Bob Stutevoss	CK 121
Havin' Fun (new label), Doug Bennett	GMP 101
When My Blue Moon Turns to Gold,	
Elmer Sheffield	ESP 1002
Too Busy Being In Love (new label),	
Doug Bennett	GMP 102
Just Hang Loose, Al Horn	FR 1146
Elizabeth, (patter) Bill Harrison	ESP 415
Boogie Bam Hoedown, (hoedown) Al Saunders	BUC 1512
Takin' Care Of Business, Steve Kopman	ESP 912
Friends In California, Marshall Flippo	C 718
Sugarfoot A/ Sugarfoot B, (patter)	RB 328
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