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Editor's NOTEBOOK

HAPPY NEW YEAR! This may sound strange, coming as it does just on the heels of summer, but September in the North American continent is the beginning of the square dance year. Clubs that have been semi-dormant over the summer months are about to jump into a brand new season, and this month will also mark the start of new, beginner square dance classes.

Opportunity is really banging on club doors presenting a host of ideas for new paths to try with new officers and new graduate dancers hopefully accepting the challenges. There is always a new convention to attend each year. Our summer vacations should send us back into our dance season with refreshed attitudes and vigor. It is an exciting time for sure.

• • •

"We're all aware that there's been an overabundance of concern regarding the activity in recent months-folks worried about the future and about the direction the activity seems to be heading. If we're smart we'll start right now in *emphasizing the positive*.



It's one thing to be critical of the methods presently being applied to today's square dancing, it's quite another to cry gloom and doom about square dancing in general - so, what say we stop?

Think about it for a minute. Where in the world are you going to find a form of recreation with so much potential for fun, friendliness and good will? This is the dance used to bring communities closer together. This is the square dance that for over 400 years has served in good time and bad to soothe our nation's wounds, bring strangers together and teach us that no matter how serious the problems, so much can be solved by holding hands and dancing, *together*.

Join us, won't you, in thinking, acting and talking **POSITIVE** about this great activity."

The above is a reprint from the September 1985 issue of *Square Dancing*. It seems as though not much has changed in 10 years ✓



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BY-LINE

We'd like to bring your attention to our cover for September. Wouldn't it be nice to bring 'em in this way? The drawing is by Stan Burdick, Silver Bay, New York. Our cartoon on the back cover is from a post card by an artist, the late Richard Wilson, whose wife Gretchen lives in Oatman, Arizona.

She still has post cards for sale, so if you would like to order a package you may contact her at I BUY OLD MAGAZINES, P.O. BOX 921, OATMAN, AZ 86433, PH: (602) 768-3833.

Be sure and read **In Our Garden**, by Maggie Brown. What a nice way to describe our square dance people. Perhaps you'll find yourself mentioned there.

We are especially proud to bring Bob Osgood's continuing series about square dancing in Hollywood in **As I See It**. He talks about his involvement in the motion picture business while he worked on staff for the filming of "Giant." Fun working with non-dancers?

In an article written by Robert Handel, **Interesting Facts About Square Dancing in Germany**, we are introduced to the various aspects of square dancers in Germany. He covers everything concerning the activity as well as the behavior of the dancers. It's an eye opener for we Americans. Be sure and read this one. ✓

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TEMPO

Jeanne Briscoe

Today it must be 95° here in Salinas. What has happened to our air conditioning? We usually bask in the low seventies, so when it gets this bad we all suffer greatly.

Who can even talk about going square dancing? Not me, that's for sure. I'm a cold weather fan. But there are many places in the United States where they dance no matter what the weather is like. Of course, air-conditioning is in many of the halls now days.

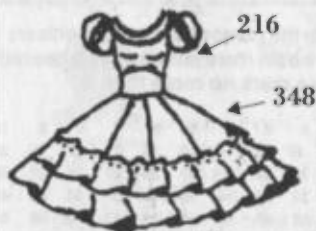
We attended the Slab Dance in Ben Lomond, Calif., last Saturday night. That was before the heat decided to swing in here. The caller was the well known and sought after by dancers, Kip Garvey. He's some caller and we surely enjoy his material. You never have to wait for him. In fact, he almost waits for us and yet, he's not a speed demon with the choreography. So many callers are just that, and when it happens it really gives those callers a bad name. So much so, that the dancers try to avoid their dances.

I've been reading in the note services we get here at the office; most of the callers are stressing a Mainstream Program. It is a pleasant

revelation when we hear so many callers supporting that program.

There is also a lot of talk about the DBD Program and what it means to the dancers and what it means to the callers. One thing's for sure, the dancers need to know exactly what it is and how it applies to their dancing ability. To dance DBD raggedly is an insult to square dancing. But to be able to dance it correctly and smoothly gets my attention every time.

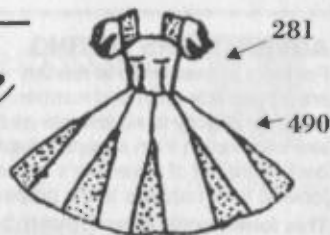
It's important for each caller who teaches dancers, that s/he help the dancers to understand this concept. It's a vital asset, especially to the Mainstream dancer. If at this level of program, the dancers will be able to understand all there is to know about DBD. Maybe you are saying, we don't refer to it anymore at our club. Well, I say you are missing a bet; for the most part, many square dancers may want to someday go on to higher dancing programs. DBD is easily taught when used in conjunction with the Basic class. Just like a child starting off in the world, he is taught how to do things in various ways. Let's at least give our dancers a chance to sharpen their dancing skills with this valuable tool. ✓



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The **USA WEST SQUARE DANCE CONVENTION**® is on track and on time. Having just returned from the 44th **NATIONAL SQUARE DANCE CONVENTION**® in Birmingham, we would like to pass along the reactions and feelings we, as the Co-Chairmen, enjoyed during our many meetings with old friends and new acquaintances.

We made a formal presentation about the **USA WEST** to the **ROUNDALAB** Board of Directors on Tuesday. On Wednesday, during the annual meeting of the United Square Dancers of America (USDA) delegates, we were asked to make an impromptu presentation. Both were extremely well received.

The vendors have been knocking hard on our doors for months and when given the opportunity to learn first hand about the plans of the **USA WEST**, they immediately demanded all the brochures and literature we had brought with us for distribution from their booths and asked for more.

On Thursday at **Summit IV**, a meeting sponsored by **LEGACY International, Inc.** where the officers of all the national and international square dance organizations get together to discuss our common activity, the question about fragmenting the square dance movement with another major convention was raised. The President of the National Executive Committee (NEC) was quick to point out that the United States is a big country and there is ample room for more than one major square dance convention.

Shortly after returning to Denver we received an official call from **CALLERLAB** stating that they would help us in any way possible. Even before Birmingham, the American Callers Association (ACA) had agreed to support

us. Every recording company contacted, as well as their callers, are eager to aid **USA WEST** in any way.

The reception by the leadership and the dancers of the square dance world to the **USA WEST SQUARE DANCE CONVENTION**® is truly exciting.

The very next challenge is to get the square dancer to show that they also support us by purchasing a **GOLD NUGGET PASS**, which is our early registration. Twenty-two dollars (\$22.00) per person, will entitle them to attend the Pre-Convention Dance in Denver at the Colorado Convention Center on February 24, 1996, as well as the four days of the **USA WEST SQUARE DANCE CONVENTION**, August 6-9, 1997. The Saturday night Pre-Convention Dance in February 1996 is designed to help us spot any flaws that might arise during the actual Convention in August 1997 and allow time to correct same. The **GOLD NUGGET PASS** will only be available until early 1996 when regular registration, at higher costs, will commence.

More — much more, later !!!

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Dancing With The World At Our Feet

by Eleanor del Conte Wilson
Oroville, California

Breathless is the word. Yes, the twelve thousand foot elevation, but mostly the anticipation. Husband Bob and I, with twenty-six dancers, are with California based Continental Squares participating in a unique cultural exchange on top of the world with the Lhasa Dancers Association of Tibet. Gloria Lihots said, "Music can reveal more penetratingly the nature of people alien to each other." Well, that's what we're here for.

From the China Southwest Airlines Boeing 757, Jaxi (that's his given name; Tibetans have no family name) compactly bundles six of us and luggage in his small van for the ninety minute journey to Lhasa. Jaxi directs our attention helpfully to points of interest by waving his hand in various directions. I lose no time for a one-on-one impromptu language lesson. With a timid "doshi dili" (hello) I step into the heady world of Tibetan.

When he finally figures out what I must have said, Jaxi - to his credit - doesn't blink an eye. He has me repeat it till, with a nod of his head, he is satisfied. The van echoes with a

melange of Tibetan from the other passengers, too.

All the while Jaxi bears the brunt of our crude assaults on his eardrums with a warmth and humor that we will encounter again and again during our visit. He is patient; we are pleased. We are ready for Lhasa!

Well, not quite. Strangely unsettling, this land is the size of France, Spain and Germany combined. Like the sensation of falling headlong—as did Alice—into a wonderland of wonders. The anomalies are everywhere; heartrendingly beautiful and heartrending. Winston Churchill once referred to an "imagination baffled by the facts."

Exactly. Bakhor Market is a beehive. Jillions of colorful stalls; jillions of picturesque pilgrims. The market runs a circuit surrounding the Jokhang Temple, Tibet's most holy place.

Built in 650 for people from all Buddhist sects, it is the mecca for millions of pilgrims who come from Tibet's far flung regions.

The site is immediately impressive. Although the Chinese presence has imposed itself upon the face of Tibet everywhere, not so here. It's pure Tibetan.

Nomadic country folk bear a striking resemblance to the Native American Apaches: beautiful thick black braided hair, tawny complexion, high cheekbones.

Some groups wear bulky sheepskins and heavy boots with turned up ends. Women are variously swathed in blouses, skirts, aprons then generously adorn themselves with turquoise and coral too.

Vendors elsewhere display their wares tastefully right on the sidewalk. This is the no-rent district. Most were vassals in a feudal society before the 1959 uprising. Indomitable survivors are now freed up as China proceeds with its plans for the Tibetan Autonomous Region.

Their intuitive warmth and entrepreneurial alacrity certainly make for an enjoyable experience as I maneuver within limited lan-

guage skills.

When I'm lucky enough to successfully back away from an encounter, that's OK too. My vendor will stick out the tongue and hiss -



Building bridges: Lhasa Dancers Association with Madame Tang Xialing of Chinese Dancers Assoc.



It's a small, small world when ykou "sifangwu."

a gesture of proper Tibetan etiquette. We're still friends, you see.

Visits to one small group soon become a social event while I try to spread my small purchases between them.

They will listen closely when any bargaining begins, hanging in until the deal is closed. For good reason. It's soon apparent that they have agreed to a unified bottom price formula. Woe to the vendor who dares to consider breaching it in a weak moment!

My favorite lady has a nursing infant in her lap. Her face mirrors the hard life but her eyes sparkle. Two gold teeth reflect the sunshine. She is lavishly bejeweled. She must remain seated to cradle Baby but reaches around her cloth with a long stick.

I make a final purchase from her on my last day then go my way. Responding to a tap on my shoulder, there she is with Baby. She's pointing to him, then to me; back and forth with raised eyebrows. Praise be, I thought I was buying baubles, not babies!

Several ladies finally convey to me what she could not. Would I like to hold the child? Well! (Pause) And so, amid cheers all around,



"The performing arts transcends all barriers in the world," says Director Awangketson. Here with author.

I take and hold him high. Baby language is mercifully universal; he is soon grinning too.

When I finally get him cradled comfortably, my hand underneath suddenly feels peculiar. Yes, Baby is sopping, soaked clear through his improvised diaper rags. This grandmother, who never knew dependable Huggies disposables for her own children either, would give a million dollars right now for just one.

Alas, the thrill is moderated. I am ready to return him but Mother has other plans. She proceeds to adorn me with jewelry, saying over my protestations, "No money, no money!" More cheers from the crowd.

Others begin making their contributions. all the while Mother is hassling with a pair of decorative earrings through my pierced ears and I am hassling to avoid Baby's strategic area. She has better luck than me.



Nita Page (front), Elaine Jennings(rear) with Tibetan dancers.

Mother stands back to admire me when her mission is finally accomplished, obviously pleased with her efforts. A battered tin mirror appears that I might survey myself.

I relinquish precious Baby while managing a wan smile and saying "To duo chay kelichoo." They respond with "Goodbye and thank you too." I'm off with one last round of cheers.

Tibetan women, typical of many indigenous cultures, wear the family's wealth in jewelry. I travel with none. Had I perhaps evoked sympathy for my ostensibly low economic status? Had I perhaps purchased enough baubles to qualify for some free gifts? (Estee Lauder, move over!) Had we perhaps simply achieved a "simpatico" as Italians are wont to say.

Time for dancing! Lhasa Dancers are waiting when our bus pulls up. Drummers in traditional regalia pick up their beat. Ancient chants of welcome resonate through the air. Then we

pass amid a rainbow of colorful costumes and warm applause.

Director Awangketson's face breaks out in a wide smile. "Welcome to this holy place. The performing arts transcend all barriers in this world; created by man to express human emotions common to us all." On behalf of his Lhasa troupe he gratefully acknowledges the distance we have come for this unprecedented visit.



Jon Jones calling with Madame Tang Xialing.

With us is Madame Tang Xialing of the Chinese Dancers Association which has arranged the cultural exchange. Before retiring, Madame Tang (last name first in China) was China's preeminent folk dancer. She considers the square dance—"sifangwu" in Chinese—a friendship dance that can link countries together. "We are here tonight by the heart."

It is a moment to savor. For us, and surely for Nita Page, director of continental Squares ("Square Dancing Around the World"). Nita has been conducting exchanges yearly to China since 1984; this is the second to Tibet. "We are truly building a friendship bridge that can last forever," she says. "Let the dancing begin!"

And so it does. Our hosts treat us to a musical repertoire reflecting Tibet's ethnic diversity. We follow with exhibition dances. By this time, curious passersby have gradually filled the hall to enjoy the festivities.

Then comes the *creme de la creme*: We take Tibetan partners, then Texas caller Jon Jones goes to work singing and introducing dance patterns with Madame Tang.

Meanwhile, back on the floor charades is in full session as we go it with gusto and "by the heart." John Dryden said two centuries ago: "A merry, dancing, laughing, quaffing and unthinking time." Yes sir, it's a small, small world when you "sifangwu."

Tibet is enmeshed in a complex and turbulent political struggle. China's sorely strained presence raises the specter of even more serious confrontations.

If there is a word to describe these spontaneously warm and stoic people it would be resilience. It has been forged in the face of a legacy of splendors and sorrows. And the end is not in sight. Thomas Eliot (1888-1965) said it: "yet we have gone on living, living and partly living."

Tibet: a world apart. And yet, the basic tenets of Christianity and Buddhism are, after all, the same: We both preach humility in this life; we both count on happiness in the other. "Simpatico" indeed.

For further information on Continental Squares tours contact Nita Page, Ste #320, 2233 Martin Street, Irvine, CA 92715. Ph: (714) 251-0500, FAX: (714) 251-1770. Non-dancers welcome. ✓

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Bob Howell

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What's Going On In Square Dancing

Hat Full of Tricks

43rd FLORIDA STATE CONVENTION

Preparations for the 1996 Convention continues at a magical pace. Our inspiration was enhanced with 440 early registrations coming in on our Kickoff Night. Northwest Association Committee and members are determined to try for a record number of participants at the next convention. Since there **WILL NOT** be a 1997 Florida State Convention, we are urging each and every Florida Square and Round Dance Club to help us achieve this endeavor.

Our Registration Chairman, Annita Gilbourn (P.O. Box 363, Chattahoochee, FL 32324; PH: 904-663-4959 or 904-663-7377) has assured us that she will mail out ribbons and other pertinent schedules in the information packet within one week after receiving registrations.

You can obtain registration forms easily, as forms have already been distributed to all associations and are included in the "Bows & Swing" issues. The registration forms will be published periodically in all area association publications. So register early and take advantage of the early rates that are offered.

Nine-hundred and forty seven Florida dancers attended the 44th National Square Dance Convention in Birmingham, Alabama, in June 1995. Let's work together to quadruple this figure in Florida for the *Hat Full of Tricks in '96 Convention*.

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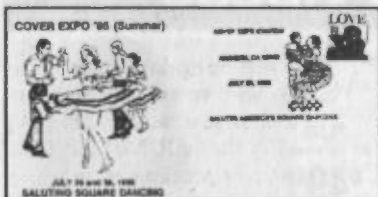
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The printed envelopes, postmarked on either date, are now available for \$1.75 each or \$3.50 for the set of two. Please include a large self-addressed, stamped envelope with all orders. California residents should also add 7.75% sales tax to their orders. Please send all orders to Cover Expo, P.O. Box 3547, Riverside, CA 92519

**COW COUNTIES HOEDOWN EVENT
HAS CHANGE OF LOCATION!**

For those planning on attending the Cow Counties Hoedown Association's 20th Annual Fall Festival in Victorville, California, from September 29 through October 1, 1995, please take notice. This event is being moved from Victorville, Calif., to Palm Springs, Calif., at the Palm Springs Pavilion. For more information you are asked to contact any of the following. General Chairmen Mickey & Diane Manning: (909) 486-9806; Co-Chairmen Oliver & Nancy Abshire: (619) 949-4089; Pre-registration Sherm & Joni Adams: (619) 244-4747 or Publicity Chairmen Dick & Mattie Coleman: (909) 986-7745.

This was announced Sunday, August 6, 1995, at the Joint General Membership Meetings of the Cow Counties Hoedown Association and the Cow Counties Callers Association.

LEGACY

"Square Dancing Ties People Together"

...is the 1995 theme for LEGACY'S Promo-Pak. A lively drawing by Stan Burdick depicts a "roundup" of folks of various ages, sizes, skin tones and dress preferences, pulled together by the "tie" that is square dancing.

Square dancing has always appealed to a wide variety of people, young and old, doctors and die cutters, managers and mothers, handicapped and hale. Families can square up together. Youngsters release their pent-up energy in prancing and swinging. Grandparents may move more sedately through the figures but their hearts are lightened by the music. It's great for everyone.

In the early 1980s, when testimony was presented in Washington before the committee's decision to make square dancing the American Folk Dance for eighteen months, the universal appeal of square dancing was one of the points stressed.

Today, in the 1990s, we need to emphasize our welcome of younger dancers while retaining those older dancers who have been the backbone of the activity for so long. It's their contributions that have kept the square dance picture going strong. In order to attract youth and younger dancers, we may have to change our marketing strategies and seek out new options.

Some of these new approaches will be found in this year's Promo-Pak, available from Stan and Cathie Burdick, PO Box 2678, Silver Bay NY 12874. Make your checks (for \$5) payable to the Burdicks. Proceeds over the cost of the packet are used for LEGACY projects.

Resolutions

When LEGACY XII met in Fayetteville, Arkansas, in May, 1995, with a hundred leaders from many phases of the square dance activity in attendance, seven resolutions were voted upon and an eighth referred to the board for rewording. LEGACY members do not dictate policy or practice, but do make recommendations based on their experience and observations. Since members come from all over the U.S. and Canada, their discussions cover what is happening throughout a wide area, rather than a local or state viewpoint.

The 1995 resolutions included one dealing with the future of square dancing through financing for educational material for school and youth organizations' use; one establishing an Internet address for and encouraging all square dance organizations to use the Internet to reach dancers and non-dancers; one encouraging the establishment of smoke-free areas for square dancing; a fourth resolution that was a plea for more understanding and caring for younger dancers, for those dancing with various degrees of frequency, and all others with whom we dance; a fifth endorsing the use of CALLER-

LAB programs and the advertising of such use; a sixth encouraging all callers and leaders to attend a training school or college; and a final one reaffirming the effort to make Square Dance (all inclusive term) the American Folk Dance.

Because of the length of each resolution and the rationales for the decisions, each will be treated separately in news articles to be released shortly. 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, its past resolutions or details of the 1995 ones, contact Al & Vera Schreiner, 1100 Revere Dr., Oconomowoc, WI 53066; PH: (414)567-3454.

ROUNDALAB's New Address

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**

**PH: 714-572-0480
FAX: 714-572-0931
NEW 800 #: 1-300-346-7522 (RLAB)**

**Office Hours are 8:00 AM to 4:00 PM,
Monday through Friday
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.

DANDY IDEA

Our club, The Rollaways Square Dance Club of Jacksonville, Florida, belongs to the North East Florida Square and Round Dance Association (NEFSARDA).

Last year, the president of NEFSARDA, Charlie and Val Newsome, started a program whereby each club in the association could visit any club within the boundaries of NEFSARDA between November 1st and October 31st of each year. The club with the most visits would receive an award.

Cards were printed and must have been signed by the caller/cuer of the club visited and turned in to the Association Corresponding Secretary. Visits counted only when four or more paying couples attended with no more than five visits to any one club throughout the year. The award is presented at the Annual Fall Festival each year.

The response was so great, that the association decided to award a first and second place. A total of 172 visits were made by 11 clubs. Our club won first place with 49 visits.

We think the program was a huge success. What could be better for square dancing than to have all clubs visiting regularly with one another and enjoying fun and fellowship!!

*Jack & Kathy McKinney
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by
Jack Murtha

In April, CALLERLAB met for the 22nd consecutive year. This is the annual get-together for professional square dance callers who gathered in Pittsburgh from all over the vast world of square dancing. Tony Oxendine is Chairman of CALLERLAB and this year he delivered one of the most exciting, challenging and inspiring speeches ever heard at our convention. Tony tells it like it is, identifying some of square dancing's problems and offering CALLERLAB's help in searching for solutions that work.

One of the great opportunities, open to all those attending CALLERLAB, is the opportunity to learn more about calling skills, philosophy, history and their personal experiences from many of our most knowledgeable and articulate callers.

There were over 31 leader and panel presentations this year, some featuring the most famous callers in square dancing. The majority of presentations, however, were by leaders and callers few dancers have ever met. Most callers in CALLERLAB are skilled personable callers who are well known only in their home area or state. These callers are the backbone of CALLERLAB-hard working local callers. They are involved in every form of square dancing from one night parties, school programs, Community Dance Programs, classes and clubs, contra groups, round dancing, line dancing, traditional dancing and Basic through Challenge parties. These members are all serious callers, square dancing's paid professionals. To join CALLERLAB, callers must have called at least 50 dances a year for three years. To be a full member they must attend a CALLERLAB Convention. Each CALLERLAB member, famous or not, has interesting ideas to offer other callers and leaders and every member goes away having learned something new and useful. Following is a brief summary of three of the 1995 panel sessions all readers will find interesting.

1. Panel: Managing a Home Program.

Three callers with over 100 years of calling

and leadership service among them, discussed how they maintain their successful home programs. Panelists Martin Mallard, Chuck Jaworski and Gary Mahnken included these ideas:

a. The caller and partner work together very well and provide a warm, caring and confidence building class and club "home." Both leaders obviously like what they are doing, each other and their class and club friends.

b. The club is well organized and effective. Everyone helps and is involved fairly in both the attractive jobs (door greeter) and unattractive jobs (clean-up helper). Discussions and decision making are conducted efficiently and results are supported by all members.

c. The club's program is personalized to provide enjoyment to that club's members. Fun is alive and central. Classes are held every year with massive club member interest, support and enthusiasm. The products of classes are many satisfied new dancers who dance what they learn skillfully and are eager to help with the club's work and fun.

d. Mixer dances and games are used by each of these callers to promote socialization and to create a "I'm proud of my club" feeling in every member. All are friends and enjoy dancing with each other.

e. The caller teaches dancers to DANCE, to enjoy music, rhythm and graceful, flowing choreography. S/he provides variety and surprise within unusual but successful combinations of calls.

2. Panel: How to Use the Basic Program.

Callers who are both skillful and curious are creating a new interest in the untapped riches of the Basic Program. Callers Larry Cole, Jerry Reed and Jack Murtha provided a stimulating view of this important program:

a. Callers and dancers enjoy interesting, successful choreography. They like new ideas and look forward to dancing combinations of movements that are new to them. In square dancing this interest of dancers can be met in two ways by callers.

1.) Write and teach new calls adding to the quantity and vocabulary of calls known by the dancer.

2.) Write and teach new ways to use calls dancers already know well.

For years callers have carefully analyzed calls in the Plus, Advanced and Challenge Programs seeking to discover new ideas for using calls in those programs. Recently some perceptive callers applied the same careful analysis and creative spirit to the 49 calls in the Basic

Program and uncovered a gold mine of attractive uses for these neglected friends.

For example, seven additional ways to use the Grand Square were introduced, only one of which might need a quick walk-thru. Most callers and dancers regularly use the Grand Square in their programs, but the large majority of dancers have danced only the one most popular version. All seven of the additional variations, (and more) can be called by skillful callers with 100% success.

For example, some European callers have discovered many new uses for Wheel Around. This simple call is danced repeatedly at every square dance when the caller says, "Promenade, don't slow down, one and three Wheel Around." It is very likely that 90% of our dancers have never danced Wheel Around in any other way! This easy, graceful call is just starting to provide smooth, interesting variety in dance programs.

Several other calls in the Basic Program are now being studied much more carefully by callers interested in getting their money's worth for dances who know these calls well but have been denied the variety and fun of dancing these calls in unusual ways.

Many callers are taking a new look at the Basic Program as a solution to the over-whelm-

ing loss of dancers now being found everywhere. A longer, more carefully taught, introduction for new dancers could pay astounding dividends to square dancing in general and to those areas which learn how to use this program effectively.

3. Clinic: Overseas Caller's Showcase. This session featured M.C. Stefan Sidholm from Sweden, with several male and female callers from Sweden, Japan, Germany and Denmark. For years American callers traveling in Europe have come home impressed by the quality of dancing enjoyed by dancers in the countries they visited. It has been frequently reported that these callers and dancers regularly dance variations of the Basic and Mainstream calls that would break down most squares in the United States.

One would think the initial reaction of callers here in America would be to deny or rationalize such reports and try to show why American dancers are the better dancers despite reports to the contrary from more and more callers. Not so with CALLERLAB. Surprising as it may seem, CALLERLAB leaders had just the opposite reaction! They perked up their ears, listened, then decided to find out whether these reports were true, and if true, to learn what they are doing from the CALLERLAB contingent in

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Europe. Three years ago they invited CALLERLAB member callers from overseas locations to put on a demonstration dance at our convention. CALLERLAB has repeated the request for three conventions now and the enthusiasm for these callers and their programs has grown each time.

Two conclusions are immediately clear:

1. These European callers spend as much or more time studying and creating new ideas for calling the Basic Program calls as our American advanced callers spend in studying and preparing to use their advanced calls. They search for, discover and use many unusual ideas for choreography that dances can successfully dance and enjoy. There is nothing boring about the way they call the Basic and Mainstream Programs in Europe!

2. They treat their new dancers with much more respect and devote considerably more time helping their dancers learn and enjoy every call taught. In Sweden they take six months of weekly classes to introduce the 49 Basic calls and then provide six months of magnetic parties that provide practice and fun with these calls. Dancers have no need to learn additional calls. They have a very active, interesting program of Basic dances easily available year around. The

effect of this? In Sweden, as a percent of their national population, there are five times as many square dancers as we have in the United States, and they're still growing!

It is fascinating to watch our CALLERLAB callers dance to these overseas leaders. I gained a new respect for our caller's dancing skills. They had a great time and made few errors with very unusual choreography. At present, we have no way of knowing whether or not our American dancers would have as much fun as the European dancers and our CALLERLAB callers have, because there are few, if any places for them to dance to callers who use the Basic and Mainstream Programs so skillfully. Perhaps that will change as an increasing number of callers take a new look at the Basic Program.

Thirty-one CALLERLAB panels were tape recorded so callers could purchase copies for home study. The three tapes summarized above go into detail about the topics reported and there are many more tapes which would help callers and leaders who are interested in additional information. Anyone can purchase tapes from: Convention Tapes International, P.O. Box 381992, Miami, FL 33238-1992. To order tapes phone 1-800-742-6334. ✓



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THE COUNTRY LINE

by Jim and Jean Cholmondeley

Last month's guideline was "Follow the Floor Plan." This month we are going to be talking about guidelines that are not so well cut and dry.

DANCE WITH CONTROL - Take care with kicks, especially on a crowded floor. Keep arms under control; do not let them swing freely, striking others. Keep turns and other body movements within bounds of control. A crowded dance floor is not the place to practice a difficult new move. Men should be careful to lead the lady in a way she will be protected and the lady should allow the man to maneuver her around other dancers.

Smooth dancing is the theme of this month's article, so it seemed only fitting to feature a line dance by Jeannie Woolman to the song "Smooth" by the Kentucky Headhunters.

SMOOTH

4 Wall Line Dance 32 Counts

**Touch right toe forward,
together, side, then step
together**

1. RF - Touch toe forward
2. RF - Touch toe together
3. RF - Touch toe to the side

4. RF - Step together

**Touch left toe forward,
together, side, together.**

5. LF - Touch toe forward
6. LF - Touch toe together
7. LF - Touch toe to the side

8. LF - Touch toe together

**Vine left & touch, then vine
right & touch.**

9. LF - Step to the Left
10. RF - Step to the left,
crossing behind LF
11. LF - Step to left
12. RF - Touch beside LF
13. RF - Step to the right
14. LF - Step to the right,
crossing behind RF
15. RF - Step to the right
16. LF - Touch beside RF

**Step, together, step, brush,
then repeat**

17. LF - Step forward
18. RF - Slide beside LF
19. LF - Step forward
20. RF - Brush forward
21. RF - Step forward
22. LF - Slide beside RF
23. RF - Step forward
24. LF - Brush Forward.

Step, together, turn and stomp

25. LF - Step forward
26. RF - Slide beside LF
27. LF - Step forward

making a 1/4 turn to
the left

28. RF - Stomp beside LF

**Swivel heels right, center, left,
center**

29. Swivel both heel to the right
30. Swivel both heels back to center
31. Swivel both heels to the left
32. Swivel both heels back to center

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BEGINNER'S POEM

Be kind to the beginners,
Even though they often flub.
With courtesy let's greet them,
They're the new blood of the club.

And when we see them struggling,
Let us lend a willing hand,
To guide them o'er the rough spots,
And to help them understand.

Be good to the beginners,
When they join you in a square.
And introduce your partner,
To the gent and his lady fair.

And though they may be strangers,
When you walk into the set,
Remember that a stranger,
Is a friend you haven't met.

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45th National Square Dance Convention San Antonio, Texas 1996

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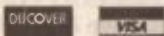
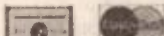
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Creative Choreography

by Lee & Steve Kopman

This month, let's feature SPLIT CIRCULATE 1 & 1/2. It's a good workshop call for the dancers. It will force you to make sure they can first Split Circulate from Right and Left Hand Waves, regardless of who's looking in.

1. HEADS PASS THE OCEAN
EXTEND
SPLIT CIRCULATE 1 1/2
DIAMOND CIRCULATE
FLIP THE DIAMOND
CENTERS TRADE
BOYS TRADE
TOUCH 1/4
CIRCULATE
GIRLS U-TURN BACK
SWING THRU
RIGHT & LEFT GRAND
2. HEADS 1P2P
SLIDE THRU
TOUCH 1/4
SPLIT CIRCULATE 1 1/2
CENTERS SWING THRU
ENDS FACE IN
EXTEND
CAST OFF 3/4
ACEY DEUCEY
RECYCLE
SQUARE THRU THREE
LEFT ALLEMANDE
3. SIDES STAR THRU
DOUBLE PASS THRU
LEADS U-TURN BACK
SINGLE CIRCLE TO A WAVE
SPLIT CIRCULATE 1 1/2
DIAMOND CIRCULATE
CENTERS CAST OFF 3/4
FERRIS WHEEL
CENTERS SQUARE THRU
THREE
STAR THRU
BOYS TRADE
WHEEL & DEAL
LEFT ALLEMANDE
4. SIDES SQUARE THRU TWO
TOUCH 1/4
CENTERS TRADE
SPLIT CIRCULATE 1 1/2
CENTER TWO TRADE
FLIP THE DIAMOND
SPLIT CIRCULATE
LEFT SWING THRU
RIGHT & LEFT GRAND
5. HEADS STAR THRU & SPREAD
STAR THRU
CENTERS PASS THRU
LEFT TOUCH 1/4
SPLIT CIRCULATE 1 1/2
CENTERS TRADE THE WAVE
ENDS FACE IN
EXTEND
BOYS RUN
SQUARE THRU TWO
TRADE BY
LEFT ALLEMANDE



6. SIDES STAR THRU
ZOOM
CENTERS PASS THRU
SINGLE CIRCLE 3/4 TO A WAVE
SPLIT CIRCULATE 1 1/2
CENTERS SWING THRU
ENDS CIRCULATE
CENTERS HINGE
FERRIS WHEEL
DOUBLE PASS THRU
LEADS U-TURN BACK
SWING THRU
(FOLLOW YOUR NEIGHBOR;
SPREAD)
CIRCULATE
(EXPLODE; SLIDE THRU)
LEFT ALLEMANDE
7. HEADS (SWING THRU; SPIN
THE TOP)
ENDS ROLL AWAY
EXTEND
SPLIT CIRCULATE 1 1/2
DIAMOND CIRCULATE
(CENTERS CAST OFF 3/4; ENDS
U-TURN BACK)
LEFT SWING THRU
GIRLS RUN
PASS THE OCEAN
CIRCULATE
SCOOT BACK
EXTEND
RIGHT & LEFT GRAND
YOU'RE HOME
8. SIDES BOX THE GNAT
{SIDES} CENTERS SLIDE THRU
SLIDE THRU
RIGHT & LEFT THRU
DIXIE STYLE TO A WAVE
SPLIT CIRCULATE 1 1/2
DIAMOND CIRCULATE
CENTER TWO TRADE
CUT THE DIAMOND
(FERRIS WHEEL; ROLL)
1/2 TAG
GIRLS TRADE
SPLIT CIRCULATE
GIRLS TRADE
SWING THRU
RIGHT & LEFT GRAND
9. HEADS PASS THRU
SEPARATE AROUND ONE TO A
LINE
PASS THE OCEAN
SPLIT CIRCULATE 1 1/2
DIAMOND CIRCULATE
CENTERS CAST OFF 3/4
ENDS U-TURN BACK
CENTERS RUN
(WHEEL & DEAL; ROLL)
CENTERS TRADE
RECYCLE
CENTERS FACE IN
YOU'RE HOME
10. SIDES PASS THE OCEAN
EXTEND
SPLIT CIRCULATE 1 1/2
CENTERS SPIN THE TOP
ENDS FACE IN
CENTERS EXPLODE THE WAVE
SWING THRU
BOYS RUN
SLIDE THRU
SQUARE THRU THREE
LEFT ALLEMANDE
11. HEADS PASS THRU
SEPARATE AROUND TWO TO A
LINE
TOUCH 1/4
CIRCULATE
GIRLS RUN
TOUCH 1/4
SPLIT CIRCULATE 1 1/2
CUT THE DIAMOND
FERRIS WHEEL
CENTERS PASS THRU
SINGLE CIRCLE TO A WAVE
RIGHT & LEFT GRAND



12. SIDES 1P2P
 SQUARE THRU
 BUT ON THE THIRD HAND
 (TOUCH 1/4)
 Warning: Rear back from the
 hand-hold
 CIRCULATE
 BOYS U-TURN BACK
 SWING THRU
 SPLIT CIRCULATE 1 1/2
 DIAMOND CIRCULATE
 CENTERS EXPLODE THE WAVE
 (CENTERS RUN; ROLL)
 {NEW} CENTERS HINGE
 PING PONG CIRCULATE
 CENTER TWO TRADE
 EXTEND
 SPLIT CIRCULATE
 GIRLS TRADE
 SWING THRU
 RIGHT & LEFT GRAND

13. HEADS STAR THRU
 AND SPREAD
 PASS THRU
 1/2 TAG
 SPLIT CIRCULATE 1 1/2
 (DIAMOND CIRCULATE; SIDES
 ROLL)
 CENTERS SWING THRU
 EXTEND
 CENTERS TRADE
 CIRCULATE
 SPLIT CIRCULATE
 SPLIT CIRCULATE
 RIGHT & LEFT GRAND

14. SIDES PASS THE OCEAN
 PING PONG CIRCULATE
 EXTEND
 (RECYCLE; ROLL)
 SPLIT CIRCULATE 1 1/2
 DIAMOND CIRCULATE
 CUT THE DIAMOND
 FERRIS WHEEL
 CENTERS PASS THRU
 LEFT SQUARE THRU THREE
 RIGHT & LEFT GRAND

15. HEADS LEAD RIGHT
 SWING THRU
 SPLIT CIRCULATE 1 1/2
 DIAMOND CIRCULATE
 (CUT THE DIAMOND; ROLL)
 CENTERS LEFT TURN THRU
 RIGHT & LEFT GRAND

16. SIDES 1P2P
 RIGHT & LEFT THRU
 DIXIE STYLE TO A WAVE
 BOYS TRADE
 SPLIT CIRCULATE 1 1/2
 DIAMOND CIRCULATE
 CENTERS CAST OFF 3/4
 ENDS U-TURN BACK
 SWING THRU
 SPLIT CIRCULATE
 SWING THRU
 RIGHT & LEFT GRAND



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THE KOREO KORNERby Steve

This month, let's try Scoot Back from a very different position.

HEADS PASS THE OCEAN
SCOOT BACK
THEN:

- | | |
|--|---|
| <p>1. Centers Spin the Top
Centers Recycle
Ends U-turn Back
You're home</p> <p>2. If your looking out Cloverleaf
Centers [Spin the Top]
Extend
Girls Trade
Split Circulate
Right & Left Grand</p> <p>3. Centers Swing Thru
Sides Trade
Extend
Split Circulate
Recycle
Right & Left Grand</p> | <p>4. Centers Spin the Top
Sides Hinge
Boys Trade
Grand Swing Thru
Explode the Wave
Trade By
Left Square Thru
but on the third hand
Left Allemande</p> <p>5. All Boys Run
Centers Crossfire
Sides Trade
Those Facing Pass Thru
Trade By
Swing Thru
Boys Run
Pass the Ocean
Acey Deucey
Left Swing Thru
Right & Left Grand ✓</p> |
|--|---|

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ESP - 1003 I SHOULD'VE ASKED HER FASTER by Elmer
ESP - 719 THINK OF ME WHEN YOU'RE LONELY by Craig



Bob Newman



Craig Rowe



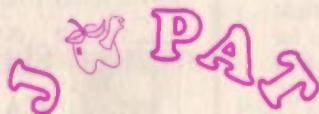
Steve Kopman

RECENT RELEASES

ESP - 200 PICKUP MAN by Elmer
ESP - 1002 WHEN MY BLUE MOON TURNS TO GOLD by Elmer
ESP - 912 TAKIN CARE OF BUSINESS by Steve
ESP - 533 BUBBA HYDE by Bob
ESP - 415 ELIZABETH (Hoedown - Plus) by Bill



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★★★ **BRAND NEW**

JP/ESP 330 RAMBLIN MAN by Mark



Jerry Jestin



Bill Harrison

RECENT RELEASES

JP/ESP 237 LEARNING TO SMILE AGAIN by Joe
JP/ESP 806 HONKY TONK ATTITUDE by Jerry
JP/ESP 7004 BRING ME SUNSHINE by Bill



Mark Turner

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IN OUR GARDEN

by Maggie Brown
St. Charles, Missouri

Spring and summer has come to the wide world of square dancing and everywhere you look you can see the new blooms. Some are "Roses" because they started class as a tightly closed bud wondering if they would ever learn how to do all those calls. As class progressed they gently opened up until at last they reached full bloom in time to graduate. Welcome, "Rose," you make a lovely addition to the dance floor.

Some are "Lilacs" and "Hyacinths." They come into class perhaps with friends or make early friends within the class and work with one another as a group to learn the calls. As they blossom they bloom in a cluster, each one adding their share to the flower. Greetings, all, we're glad to have you with us.

Then there are the "Daisies" and "Black-eyed Susans." They arrive at class all bright eyed and eager to learn. Their enthusiasm for dancing is contagious to all; students as well as experienced dancers. They help other "buds" overcome some of their hesitance simply by always being open and encouraging. We need these lively blossoms because they keep us all renewed with a fresh face on everyone.

Next we have the "Violets," they're a little shy about taking an extended hand in a square. But with a little gentle persuasion they gradually put out their "leaves" and join the rest of the flowers. A few warm smiles, some words of encouragement, a number of yellowrocks and they're in center of things with their multicolored petals. Such a little effort for the good of the garden is necessary to include these delightful dancers in our garden.

Now we come to the "Orchids" and "Carnations," the ones who need the most nurturing. They are not used to being "planted" with all the other flowers; they generally have a place all their own. But with the proper amount of "light" and "nutrition," they make a wonderful addition to the garden. Some experienced dancers think that "Orchids" and "Carnations" are

too much trouble, require too much special attention. But what if they had been an "Orchid" or "Carnation," would they be square dancing today? These blossoms may need that extra amount of work on our part, but some of these "Orchids" and "Carnations" will be the ones who will bring the newest buds to class next year or the year after that. We gratefully add your blooms to our oasis of dancing.

You see, square dancing is a lot like being part of a garden. We have flowers that bloom gloriously each spring—the new graduates, and we have others who bloom at different times of the year. Still others bloom year round, they are the mainstay and solid base upon which the perfect garden is composed. All of these different blossoms are essential to any garden, but the "weather" to which they are exposed is our responsibility. The instructor and the experienced dancers are the ones these delicate blooms look to for the warmth and sunshine and nourishment they need to become a *fundamental* part of our garden. Joined all together they make a wondrous sight that any gardener would be proud to show to the world. ✓

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LIFESTYLES

Choreography: Lester & Barbara Auria, 3315 Thunderhead Dr.,
Lake Havasu City, AZ 86406
Record: MCA 54778, LIFESTYLES OF THE NOT SO RICH AND
FAMOUS, Tracy Byrd
Level: Phase II
Footwork: Opposite, direction for Man except where noted
Sequence: Intro-A-B-INTERLUDE-A-B-C-ENDING
Note: Traveling box with twirls optional

INTRODUCTION

(OP FCG M FC WALL) WAIT 5 DRUM BEATS

- 1-6 **APT,-,PT,-; TOG CP WALL,-,TCH,-; TRAVELING BOX;;;;**
1-6 In open fcg wait five drum beats apt L,-,pt R,-; tog R to CP WALL,-, tch L,-; sd L,
cl R, fwd L,-; blend to RSCP fwd RLOD R,-, fwd L,-, blend to CP WALL sd
RLOD R,cl L, bk R,-; blend to SCP LOD fwd L,-, fwd R,-;
- 7-8 **HITCH DOUBLE;;**
7-8 In SCP LOD fwd L, cl R, bk L,-; bk R, cl L, fwd R blend to OP LOD,-;

PART A

- 1-4 **(SCP LOD) 2-FWD TWO STEPS;; 2-TRNG TWO STEPS;;**
1-2 In SCP LOD fwd L, cl R, fwd L,-; Fwd R, cl L, fwd R to CP WALL,-;
3-4 Sd L, cl R, starting RF turn sd & bk L,-; continue RF turn sd R, cl L, sd & bk R,-;
- 5-8 **LACE ACROSS 2-STEP; FWD 2-STEP; LACE ACROSS 2-STEP; FWD 2-STEP;**
5-8 Lace across under jnd M's L & W's R hands chg sides diagonally fwd L, cl R,
fwd L to LOP LOD,-; Fwd R, cl L, fwd R,-; Lace bk under M's R & W's L hands
chg sides diagonally fwd L, cl R, fwd L OP LOD,-; Fwd L, cl R, fwd L to end in
bfly M fcg wall,-;
- 9-12 **(SLO) OP VINE-4;; HITCH DOUBLE;;**
9-10 In bfly M fcg wall sd L,-, XRIB,-; Sd L,-, XRIF to end in SCP LOD,-;
11-12 In SCP LOD fwd L, cl R, bk L,-; bk R, cl L, fwd R,-;
- 13-14 **SCOOT 4; FWD,-, STOMP,-;**
13-14 In SCP LOD fwd L, cl R, fwd L, cl R,-; Fwd L, stomp & take weight on R,-;

PART B

- 1-4 **VINE APART; VINE TOG TO (BFLY WALL); BASKETBALL TRN (OP LOD);;**
1-4 Sd COH L (W sd wall R), xrib sd L, Sd to wall R trn RF to Bfly wall, tch L,-;
In bfly M fcg wall lunge sd L,-, rec R trn RF (W LF) to LOP RLOD,-; lunge RLOD
L,-, rec R trn RF(W LF to OP LOD,-);
- 5-8 **FWD LK FWD; FWD LK FWD; RK FWD,-,REC; RK BK,-,REC;**
5-6 In OP LOD fwd L, LK RIB, fwd L,-; Fwd R, LK LIB, fwd R,-;
7-8 In OP LOD rk fwd L,-,rec R,-; Rk bk L,-,rec R,-;
- 9-16 **REPEAT PART B MEAS 1-8**

INTERLUDE

- 1-2 **BOX (blend SCP LOD);;**
1-2 In CP M fcg wall sd L, cl R, fwd R,-; Sd R, cl L, bk R blend to SCP LOD,-;

PART C

- 1-4 **(SCP LOD) 2-FWD TWO STEPS;; TRNG TWO STEPS;;**
1-4 REPEAT PART A MEAS 1-4
- 5-8 **LACE ACROSS 2-STEP; FWD 2-STEP; LACE ACROSS 2-STEP; FWD 2-STEP;**
5-8 REPEAT PART A MEAS 5-8
- 9 **SCOOT 4;**
9 Fwd L, cl R,-; fwd L, cl R,-;
- 9-12 **VINE APART; VINE TOG TO (BFLY WALL); BASKETBALL TRN (OP LOD);;**
9-12 REPEAT PART B MEAS 1-4
- 13-16 **FWD LK FWD; FWD LK FWD; RK FWD,-,REC; RK BK,-,REC;**
13-16 REPEAT PART B MEAS 5-8



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ENDING

- 1-6 TRAVELING BOX;;; SCOOT 4; APT,-,PT,-;**
 1-4 REPEAT INTRO MEAS 3-6
 5 REPEAT PART A MEAS 13
 6 REPEAT INTRO MEAS 1

CORRECTION: Bill Bovard, choreographer of last month's Cue Tips entitled MARGARITAVILLE, informed us that it had a few errors (his side, not ours...for once!). PART C requires 16 measures (not just 8), which is done by repeating measures 1-8 to reverse direction ending in BFLY/wall. Here is the corrected version.

MARGARITAVILLE

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,-;
- 9-16 REPEAT Part C meas 1-8 to reverse direction ending in BFLY/wall.**

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 OPEN VINE 4; SIDE CORTE**
 Sd L,-,XRIB,-; sd L, XRIF to d; sd L relaxing L knee leaving R leg extended sway R ✓



INTERNATIONAL NEWS

A WORD FROM THE EAST Dhahran, Saudi Arabia

The Silvertones Round & Square Dance Club is alive and well here in Saudi. We dance in the Eastern Province with mainly expatriots as our membership. Thirty-five new round dancers have graduated this year, along with eight new square dancers at the Basic level.

Apart from the Annual Square Dance Jamboree festival in April, we hold regular pot luck dances every month for squares and rounds organized by the local square dance clubs. The Silvertones have their own round dance pot luck on the six-odd months of the year where dances

enjoy a continuous dancing program of rounds and other types of dancing i.e., Country Western, Line, Squares and Scottish Country. If you're in the area, contact Tone and Sylvia Mak at 3-8984306x4096 for a warm welcome.

Tone Mak, Dhahran, Saudi Arabia

SQUARE DANCING IN SPAIN

Although, we have only been square dancing a couple of years, we have been fortunate to have square danced in California, Florida, Mississippi and Arizona. So when Joan and I decided to go to Spain for our vacation, the first thing we thought was to look for a place to square dance. There is only one club in Spain, the "Las Boliches." Upon our arrival in Spain we found the club was located on the "La Costa Del Sol." Unfortunately, this covers all of the southern coast of Spain. We decided to call when we arrived in Malaga where we were spending part of our vacation. We found out that the club meets every Thursday. Since we were going to be there for three weeks we were sure that we would be able to make one dance. Before calling I was very concerned about communicating with the club caller. My Spanish



Jerry Story



Tony Oxendine



Larry Letson



Randy Dougherty

BRAND NEW RELEASES

- RYL 129 CALLIN' BATON ROUGE by Jerry
- RYL 130 BE MY BABY TONIGHT by Jerry
- RYL 222 TAKIN' IT EASY by Tony
- RYL 224 GLORY OF LOVE by Tony
- RYL 407 SPRINKLES/PEPPERMINT (Hoedown)
- RYL 514 WALKIN' SHOES by Larry
- RYL 515 WILL IT GO ROUND IN CIRCLES by Larry
- RYL 806 THAT'S THE KIND OF WOMAN I LIKE by Randy
- RYL 807 WHOLE WORLD IN HIS HANDS by Randy
- RYL 901 ON AND ON (round) by Jerry & Barbara Pierce



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was good enough for simple things, but I was not sure about trying to talk about square dancing. I had been trying to figure what the word for square dancing would be when the person answered the phone. "Buenos dias." I hesitated, tried to say "Bailer de square," then asked "Habla Ingles?" To my delight in perfect English he said, "yes." As it turned out the club is made up of retirees from Great Britain. In fact, most of the southern coast of Spain (Spanish Riviera) is owned and inhabited by the British.

Our condo was only ten minutes from where the club meets. We were a little apprehensive upon entering the hall until the hospitality committee gave us warm yellow rocks and made us feel welcome. That Thursday was a special dance to celebrate Easter week which is one of the biggest holidays in Spain. The dance was Basic and Mainstream with the caller placing a placard on the speaker announcing the level of the calls. The people were delighted that we came to dance with them. We were their cousins from America. I don't think they ever had a visitor from America. We tried to tell them we

were from Alabama, but they did not know where Alabama was.

Unfortunately, like so many other clubs there is a shortage of men at the club. The women wear a sash across their shoulders to show that they are doing the man's part. At that time, there were no cuers for rounds or line dancing. We arranged with the caller to do a line dance demonstration for them. Joan and I did "Cornell Crawford" to music with the same tempo. They loved it and wanted us to come back the next week to show them how to do it. It was very disappointing to them that we had to leave to go back home. After our demo some of the club members performed a Flamenco dance. The Flamenco dance is a very exciting and emotional dance. If you have the opportunity to see a Flamenco dance, please do so, you will not regret it.

So far we have found that wherever you go to square dance you will find the same wonderful, delightful and exciting people.

John & Joan Serrano, Decater, Alabama



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- RMR 702 SWEET SWEET SMILE - Deborah
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- RMR 115 JUST BECAUSE/BILL BAILEY
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- SR 102 TEQUILA SHEILA - John
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- SR 601 MICKEY MOUSE - Nasser
- SR 701 RODEO ROMEO - John



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PRODUCED BY: Wayne Morvent

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HEMLINE



by Phyllis Murgage

With this article I'm going to start a series on dress bodices. With a good fitting master bodice pattern you can eliminate a lot of time consuming and frustrating trimming, ripping, etc., only to end up with a bodice that still doesn't fit well and consequently you either trash the dress or make a skirt out of it!

Each of us has a unique body and patterns are drafted to fit the "mythical" average body. Also, as we age our body changes (gravity rears its ugly head and a lot of our parts head south for the winter!).

Get a friend or your husband, who I hope is also your friend, to help you take the measure-

The following chart is used to determine what actual size pattern to use (rather than trying to choose by bust and waist size). Select the size by your front width (arm pit to arm pit-above the actual chest) measurements.

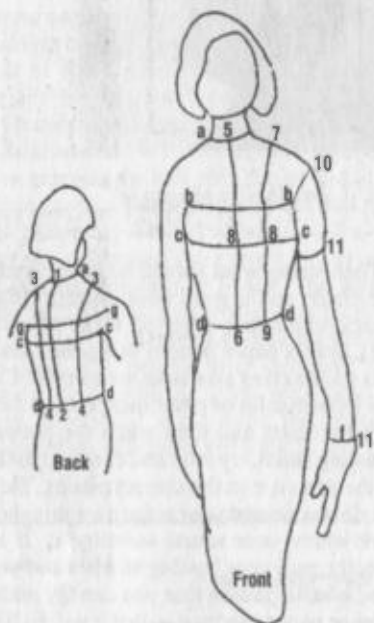
ments. Then, using what should be your pattern size (see chart) and a good basic pattern (high round neck-sometimes referred to as a jewel neckline), draft a paper pattern using the measurements on the chart you have completed. Cut a pattern from muslin or other inexpensive fabric, mark the darts and then stitch the pattern with a basting stitch, try it on and check to make sure all the darts are in the correct places. Tie a string or ribbon around your waist over this shell and mark where your actual waistline is. If all fits correctly, pull your basting stitches and you now have a basic pattern that you can lay under ANY bodice pattern to adjust so that it will fit like it should.

FRONT WIDTH MEASUREMENT	PATTERN SIZE
13" (33 cm)	10
13 1/2" (34 cm)	12
14" (35.5 cm)	14
14 1/2" (37 cm)	16
15" (38 cm)	18
15 1/2" (39.5 cm)	20
16" (40.5 cm)	22 1/2
16 1/2" (42 cm)	24 1/2
17" (43 cm)	26 1/2

This chart shows the minimum ease or wiggle room *automatically* provided in commercial patterns.

	Misses & Petites	Women's & 1/2 sizes
Bust	3" (7.5 cm)	3 1/2" (9.0 cm)
Dress Waist	3/4" (2.0 cm)	1" (2.5 cm)
Skirt Waist	1/2" (1.25 cm)	3/4" (2.0 cm)
Full Hip	2" (5.0 cm)	2 3/4" (7.0 cm)

Using the chart and the markings on the drawings, take your measurements.



BODICE PATTERN ADJUSTMENT CHART

Yours	MEASUREMENTS		ADJUSTMENT	
	Plus	Minimum Ease	Total	Pattern (+ or -)
		0		
		0		
		0		
		0		
		0		
		0		
		0		
		3-3 1/2"		
		1/2 - 1"		
		2"		
		1/2"		
		0		

- 1-2 Nape to waist length
- 3-4 Each shoulder to waist
- 5-6 C. F. neck to waist
- 7-8 Shoulder to bust
- 8-9 Bust to waist
- 8-8 Width between bust (nipple to nipple)
- 10-11 Sleeve outseam (for long sleeves)

- a. Neck circumference
- b. Front width above bust
- c. Bust circumference
- d. Waist circumference
- f. Wrist circumference
- g. Back width (reaching forward)
- h. Upper arm circumference

Next month, I will discuss how to make your pattern adjustments using your measurements and give you two different methods of making pattern adjustments to your tissue paper pattern to achieve your permanent bodice pattern. Until then, Happy Dancing and Creative Sewing.

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VIEWPOINTS FROM DOWN UNDER

by Lex Dowling
Auckland, New Zealand
PART III

LEVELS

Pam Bailey, Shirley Fisher, Ben Hall, Norm Keeling and Helen Rennie (New Zealand), nearly twenty years ago (1977) strongly opposed a proposal to split that year's National Convention into two levels.

John Kaltenthaler (Pennsylvania), October 1985, "CALLERLAB does not encourage dancers to move into the Plus, Advanced or Challenge programs but rather identifies a logical grouping of calls to follow if that is the desire of the group caller." (But refer **Jeanne Briscoe** and **Wayne McDonald** below.)

Ted Irvin (London), December 1985, "We seem to have the same problems with levels wherever we dance in the world."

Mary and Bill Jenkins (New York), May 1986, "The pleasure to listen to tapes and remember the 'good old days' when nobody men-

tioned levels...Perhaps we should erase and start over." January 1987, "A higher level doesn't mean better dancing."

Enid Cocke (Kansas), June 1987, "The solution to square dancing moving to excessively complex levels is to move horizontally rather than in the vertical direction of specialization. If people would look beyond square dancing to rounds, contras, quadrilles and mixers, they wouldn't seek higher levels."

Norman A. Hangman (Hawaii), November 1990, "Let's get rid of the idea that one level leads to the next."

Aillene Elliott (California), December 1990, "Where does it all stop? Are we going to encourage dancers to get 'better and better' until, like a pyramid, there will only be a few at the top and everyone else will have left?"

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David Cox (Australia), September 1991, "Higher levels are seen as the aim of learning to Square Dance...That is the problem."

Ron Jones (NSW Australia), 1991, "Advanced level programs are driving people away."

Jeanne Briscoe, March 1992, pointed out that all new calls must be taught because callers and dancers travel. Club dancers who are subjected to unknown calls resent not knowing them.

Harold Bausch (Nebraska), January 1993, "We outsmarted ourselves when we started adding more and more calls, and recognizing more than one level."

Wayne McDonald (Tennessee), April 1993, wrote a thoughtful article covering much ground and contending that CALLERLAB cannot be blamed if clubs, callers and dancers ignore its recommendations and speed through to higher levels. (This is often said but is very much a fallacy. Square dance does not tolerate half measures. CALLERLAB cannot list a call or level, then suggest that it be ignored or its learning deferred. Enthusiasts must know all listed calls at every level if they are not to

advertise a humiliating incompetence by sitting out or breaking down when visiting. The only practical choice for one who enjoys visiting is to know every call or drop out.)

Mainstream never bores since no tip need be repeated within a dancer's lifetime, but the structured calls of Plus become tedious with constant repetition. Interest must be maintained by the frequent introduction of new sequences and higher levels. However, they have created club and national divisions reminiscent of the Indian caste system.

CALLERLAB's establishment of separate committees for Plus, Advanced and Challenge in accordance with its Program Policy assumed the continuing existence of levels that probably should never have been introduced in the first place. The primary objective of Management should have been the maintenance of dance and syllabus integrity. So far, however, no Levels Committee has been sufficiently strong-minded to suggest 'no change' in its biennial report to the Board of Governors' Program Policy Committee.

WASTAGE

Larry Brockett (California), June 1993, "[I have talked to probably 75 people] that had square dance emblems on their cars...and find they have dropped out...They say they missed a couple of weeks and couldn't keep up."

Mary Reardon (Auckland, New Zealand), December 1994 similarly represented many former dancers with her "have given up square dancing as have most old members I bump into."

Don and Irene Daly (Auckland, New Zealand), December 1994, similarly represented a multitude of former dancers with their "have dropped out from square dance-missed for a while then felt too rusty to return."

There is a large number of people, a guesstimate of something approaching twenty thousand, who have enjoyed classes in the past but now, never attend. Their voices are no longer heard and their protests are forgotten.

New entrants in the '70s viewed tuition classes as a short-term course in dance, not a social commitment. They assumed Square Dance would thereafter become a periodic activity as with their other interests—one to which they could return after absences of anything from a few weeks on holiday to several years with a young family. However, many dropped out when Quarterly Selections and Plus calls

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(very artificial concepts that are soon forgotten if several classes are missed) made it difficult to return after absence.

Others dropped out because they dislike the 'old-fashioned' sequence calls of Plus, or felt that emphasis on tuition rather than dancing just simply wasn't fun, or decided the required commitment to weekly classes over an extended period was too big a price to pay.

The entrenched 'management' of square dancing (LEGACY, CALLERLAB, club committees, experienced callers, contributors to or advertisers in specialist magazines) must necessarily be people who have been keenly interested for many years. It is understandable and inevitable that they should have little interest in promoting Mainstream, but delight in advanced levels, a variety of calls and the introduction of new movements. The result, however, has little appeal to newcomers since it is too slow moving (reminiscent of Old-Time), there is too much instruction (two years) and too much commitment (unbroken weekly attendance).

Nor is enthusiasm maintained by new entrants once they learn that most club members are second-class citizens with only an elite minority dancing at top level, and that unbroken

attendance over many months is demanded in attaining competence, and that even then there is no end to the addition of new calls. Higher levels and a proliferation of new calls may maintain the enthusiasm of elderly specialists who have grown up with the system, but newcomers cannot cope.

Besides the known loss of those who drop out there is the hidden loss of those who never start. There has been a dearth of beginners in recent years. Every Auckland club a decade ago provided a weekly evening for new entrants, usually approaching two hundred couples in all, but this year the total is less than thirty. The subsequent erosion of Auckland higher levels, first evident in Mainstream, is probably representative of a world-wide trend. ✓

Part IV next month



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Triple Trade

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three steps and Do Sa Do the one they
meet and then Star Thru.

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right foot. Pass thru, partner trade and
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STRAIGHT TALK

Calls come and calls go, into the lists, out again, just like ping-pong balls. There is talk about Standard Applications and DBD, and in the middle of it all, the CALLERLAB Board Of Governors suddenly holds a brainstorm meeting and suddenly buzzes about APD, which all believed was "dead and gone" years ago. And now comes a new Mainstream Teaching Order, where CALLERLAB's own members in Europe, with CALLERLAB's "Europe Chief" Al Stevens walking at the head, recommend callers, teachers and dancers not to bother about that list at all! Does CALLERLAB know what it is doing?

No, I'm not asking, **YOU** are! Many of you, anyway—and very rightly! Oh, yes, I wondered, too. And since I'm a CALLERLAB Member I must instead ask this question, "What are **WE** doing, within CALLERLAB to be able to give **YOU** an answer to your well-founded question?"

CALLERLAB—Do They Really Know What They Are Doing?

by Claes Hjelm
Western Airport Square Dancers
Gothenburg, Sweden

Don't get me wrong now! I can't answer on behalf of CALLERLAB, that can be done only by the Board of Governors or by the Executive Secretary (George White.) Still, I guess there is no sense in asking them—there is a great risk that they wouldn't understand your question!! So I'll make a try anyway.

Yes, I was also wondering. Until I came to the CALLERLAB Convention in Vancouver and saw how it was done.

Our mistake is that we are so used to the similarities between American and Swedish cultures, thus they think the same way as we, have the same decision procedures as we.

Hypothetically speaking, let's assume that SACT would produce a new suggested Teaching Order for Basic, since it really was done a couple of years ago! And it is fully equal to what CALLERLAB has done now on Mainstream and Plus!

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Differences in procedures? No big differences, as a matter of fact, when we look upon the Mainstream Teaching Order procedure. A sub-committee is established, it gives a suggested new list, discussion on it, then it is voted on. The difference was that the SACT sent the suggested new Teaching Order to all its members (Callers and Teachers) for further consideration—in the typical Swedish manner—before voting to get opinions upon weaknesses in the reasoning, feared disadvantages and missed consequences.

On the other hand, the process about the Plus Teaching Order was typically “American” at CALLERLAB!

The members present at the meeting (I don't remember how many, about 30-40, I guess) sit ad-lib discussing the Teaching Order. Suddenly, you hear a voice:

‘Split the families (Peel Family, Explode Family)! If so, we can get a better Teaching Order!’

The discussion starts. After a while the Committee Chairman thinks there has been enough talking and the committee has only one hour's meeting time. Is it a proposal? Yes! Then comes something we don't have in Sweden.

To get the proposal qualified for voting, somebody has to second the motion, “I second that!” If so, the chairman can proceed:

Those in favor, say Aye! And then:

Those against, say Nay! (They use “Nay,” related to the Swedish word “Nej,” which sounds almost the same). (For U.S. readers: “Nej” is the Swedish word for “No,” and the Scandinavian word “Nay” seems to have been accepted in England during the Viking era, today it's used in your formal procedures only.)

The votes are counted, if necessary, or if somebody demands it, just like in Sweden.

But—they take the decision on the spot! No consequence investigations, no referring for consideration. However, by now CALLERLAB has grown so large that the most important issues are sent for voting by mail, but no arguments accompany the ballot paper.

What we experience as total confusion is simply a question of cultural clash! In the U.S. they find it essential that something happens and is done, it has a flavor of efficiency (and impatience) over it. If the decision proves to be a bad one—then they change it! The main thing is that something **happens!** Why spend lots of time on investigations and sending documents for consideration that is unproductive work! Besides, there is always a risk that a decision must be changed, since it might bring consequences nobody could foretell!

And that's why calls pop in and out on the lists, that's why it seems to us like CALLERLAB can't make up its mind! If this American mentality had been applied to the Oresund Bridge—whether you like the bridge or not—it would have been built, moved and torn down several times by now! (For American readers: we have not started building it yet!) For good or for bad, well, that's another question!

To us it seems like CALLERLAB doesn't know what they are doing. But to the **Americans** it gives the impression of efficiency, flexibility and energy!

And that's why the Board Of Governors wouldn't understand your question...

But what about CALLERLAB speaking with “forked tongue,” then? Where DBD is the thing, according to the Program Committees, next day it is pronounced “dead and gone” by one of the other Committee chairmen, and the Board Of Governors buzzes about APD?

Good question! I don't really know the answer. I only know that the ceiling is high at CALLERLAB, you many think and say what you like. Besides, CALLERLAB issues no rules, recommendations only. And on this point there seems to be heaps of different points of view. ✓

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EASY LEVEL

Cal Campbell of Castle Rock, Colorado, Ken Kernen of Albuquerque, New Mexico, and Bob Howell of Fairport Harbor, Ohio, teamed up to publish a new book entitled "Dancing For Busy People" which contains over 300 pages of materials that cover all of the forms of Community Dance Programming. The book is available from Calvin Campbell, 343 Turf Lane, Castle Rock, CO 80104 or from many square dance suppliers. Ken Kernen featured a little circle mixer which he called...

I DON'T KNOW WHY

Formation: A single circle of couples all facing the center of the hall, with hands joined with adjacent dancers.

Record: Lloyd Shaw LS E-37 or MacGregor MGR 2403 "I Don't Know Why"

Cues

- Intro ----, -- Circle Left
- 1-8 ----, -- Circle Right
- 9-16 ----, Everybody Forward & Back
- 17-24 ----, Just the ladies Forward & Back
- 25-32 ----, Face the corner & Do Sa Do
- 33-40 ----, --- Swing
- 41-48 ----, -- Promenade & sing
- 49-56 -----, -----
- 57-64 ----, -- Circle Left

Cal Campbell offered a quadrille which he wrote called...

SEEING STARS

Formation: Four couples in a square formation.

Record: Lloyd Shaw LS-330 "Whispering"

Prompts

- Intro --- Heads, Do Sa Do & face the sides
- 1-8 ----, Circle 4 once around
- 9-16 ----, Split Two around 1 to a line
- 17-24 ----, Center four Star by the Left
- 25-32 ----, Turn corner by the Right once & a half
- 33-40 ----, Others Star Left back to the corner
- 41-48 ----, -- Do Sa Do

Mirth is like a flash of lightning that breaks through a gloom of clouds and glitters for a moment; cheerfulness keeps up a kind of daylight in the mind and fills it with steady and perpetual serenity.

—Joseph Addison

- 49-56 - - - -, Take her home & Swing
 57-64 - - - Heads, Do Sa Do & face the sides

Description

- 1-8 Heads or sides do sa do the opposite person and finish facing the corner position in the set.
 9-16 Circle four with the outside pair once around.
 17-24 Inside pair split the outside pair and separate around one to a line of four.
 25-32 Center four in the line star left once around.
 33-40 Turn the corner person by the right once and a half.
 41-48 Send the other four people (heads or sides) into the center for a left hand star once around.
 49-56 Do sa do the corner.



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57-64 If you are at home position swing. If you need to, walk two steps to home position and swing.

From Sydney, Australia, comes a routine featuring the "vine" movement in a square dance. Vince Spillane terms this dance a "first nighter" and offers his dance which he calls...

BOOT SCOOTIN' BOOGIE SQUARE

Music: Boot Scootin' Boogie, ESP 178

Opener, Break, Closer

(circle left)

Out in the country past the city limit sign
There's a honkey tonk near the county line

(circle right)

The joint starts jumping every night when the sun goes down
Vine right, kick left. Vine left, kick right
Twirl your girl and promenade to the boot scootin boogie
Ah the boot scootin boogie.

Figure

Heads/sides promenade go all the way around
Sides/heads to the middle circle four
Go all the way and then you do a do sa do
Make a right hand star - go man go
Left allemande, swing and promenade to the boot scooting boogie
Get down turn around go to town boot scootin' boogie

NOTE: This is a non progressive dance which is less confusing for the beginner. However, change the left allemande for a corner swing if a change of partner is required.

Clark and Aillene Elliott of San Diego, California, both prompted contras at the National Square Dance Convention in Birmingham, Alabama, this past June and each made fine presentations with their prompting. Clark slipped me a contra written by Aillene, so this may come as a surprise when she sees it in print in this magazine. I have used it with my dancers and they have thoroughly enjoyed it. The name of the dance is...

VINE-AILLENE CONTRA

Formation: Alternate Duple. 1,3,5,etc., active and crossed over. Face corner in butterfly position.

Music: Coca Cola Cowboy, Windsor 5087

Routine:

VINE OUT & IN

----- , ___ DO IT AGAIN
----- , ___ SAME LADY SWING
----- , ___ FACE ACROSS R & LT
----- , ___ LADIES CHAIN

----- , ___ FLUTTER WHL
----- , ___ SLOW SQUARE THRU
----- , ___
----- , ___ NEW COR BFLY OUT & IN ✓

CALLERLAB

VIEWPOINTS

by Jerry Junck
Caller and Vice Chairman,
CALLERLAB

What will square dancing be like a few years from now? Will it be a vibrant, healthy, exciting recreation? Or, will it be an activity enjoyed only in resort parks and isolated pockets around the world? For those of us who love this activity, there is no doubt as to how we would like to see square dancing in the future.

Can square dancing be a vibrant, healthy, exciting activity? Absolutely! Is there an easy formula to achieve these goals? Absolutely not! It will take effort. It will require all of us, callers and dancers alike, to work on two things; understanding and tolerance of new dancers.

First of all, how did we get to where we are now? Quite frankly, I feel a large part of our current situation has not been due to disinterest or lists. Instead it has been the result of our enthusiasm for our favorite program within the activity. Let me explain.

Square dancing is made up of two types of dancers—recreational dancers and hobby dancers. These two types of dancers are divided into the five programs in the activity. They are Mainstream, Plus, Advanced, Challenge and Rounds. Most of the recreational dancers dance the Mainstream and a few of the Plus calls. These are the people who only dance once or twice a month. The hobby dancers spend most of their time dancing Plus, Advanced, Challenge and the Rounds. These are the dancers who dance more often. In addition to their club dances and workshops, they attend festivals, weekends and vacation resorts.

Hobby dancers have been recruited from our pool of recreational dancers. They love their particular program, whichever it is. However, we sometimes love those programs to the exclusion of the other programs. This includes the exclusion of contributing and helping with Beginner lessons. All of us must take the blame for this, callers and dancers alike.

This is, and has been, our problem. We are not replenishing the recreational dancer as we should. Furthermore, we can't expect to replace them when, basically, only one fifth of our activity contributes to beginner lessons. The

THE INTERNATIONAL ASSOCIATION OF SQUARE DANCE CALLERS

Mainstream dancers cannot, and should not, have to do all the work. Everyone (Mainstream, Plus, Advanced, Challenge and Round dancers) are all going to have to contribute in order to perpetuate our beloved activity.

Now is the perfect time to begin. I challenge every dancer to make an honest attempt at BRINGING someone to lessons. Notice, I said BRING, not send someone to lessons. That is still the single best way to introduce people to the square dance activity. Let's make these new people feel welcome. Stay and dance with them for at least a few weeks.

The second part of the equation falls to the caller. It is his responsibility to provide an enjoyable experience for the new dancers. We have to be more tolerant and understand that we must SELL our activity to these new dancers. This is done by providing a dance program that is fun and entertaining. Too much complexity in lessons leads to frustration and DRIVES dancers from our activity. Lets hook them on fun and friendship first.

Finally, how do we retain new dancers? This embraces the two characteristics I mentioned at the beginning, understanding and tolerance. We must remember that new dancers become comfortable within their lesson setting. However, once lessons are finished, it's like starting over. The club situation is completely new to them. They are scared to death. How many new dancers would we save if we again BROUGHT them to their first two or three club dances? Wouldn't they feel much more welcome and at ease?

One other thought regarding retention at the club dance, and this will require a great deal of understanding and tolerance from the experienced dancer. I would like to see Mainstream clubs do away with the "Star Tip," especially in the middle of the dance. Many clubs now do a fourth tip Plus or even third and sixth tip Plus. How would you feel if you finished a full set of lessons only to learn that you still are not good enough to dance one fourth of the evening's program? By dancing two tips of Plus during a Mainstream dance, one fourth of the dance is

EXCLUDED FROM THE NEW DANCER. If it is a Mainstream dance, then let's dance Mainstream and INCLUDE everybody for the evening.

Everyone would like to see the square dance activity of the future as a vibrant, healthy and exciting recreation. I believe that it can. It will take effort, understanding and tolerance on the part of everyone. But in reality, it will only take a small change in ATTITUDE in those of us

who enjoy this activity so much. We must be more understanding and tolerant of the new dancer. Let's show as much enthusiasm for square dancing as a whole, as we show for our own particular program within the activity. If we do, square dancing will continue to be the wonderful activity that we know if we take some time to show it the love and affection it so richly deserves. ✓



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Dear Jon & Susan,

I have a weakness in my ability to express gratitude and appreciation to those I respect. Your work with the ASD magazine just gets better and better, in my opinion. So thank you.

Here is my subscription for another year as I missed the National Convention. Also, this historical article (see *A View From Barney's Corner*) I wrote—minus spelling and punctuation corrections, you may find interesting for the September issue.

I'd like to make copies for his descendents.

Thank you,
Barney Munyan,
St. Paul, Minnesota

Mr. & Mrs. Sanborn,

In the July 1995 issue of ASD (p. 28), I read with interest the article under "What's Going On In Square Dancing" entitled *I Want To Teach Oprah How To Yellow Rock*.

That was a terrific idea, but it was unsigned so I don't know who to reply to.

Anyway, in 1991 when Oprah's show was just as trashy as all other talk shows, I heard her one day say she would like to learn to square dance. I immediately sent her a tape of Cleve Cooper's and suggested that amidst all the garbage that was usually on her show, I would like for her to consider having eight dancers plus Cleve and myself, from the grand state of Idaho, come to Chicago and perform on her show to upgrade and enlighten her audience to a better way of life and to show them just how much fun square dancing can be. I sent this tape and the information certified mail so I know she got it but I have never heard from her nor did she return the tape.

I still think this is an excellent idea and certainly encourage you to try again even though at this time she has improved her format and doesn't have as many rapists, wife abusers and irresponsible kids as the other shows still have.

I hope you follow through on your idea to try to promote square dancing through the major networks and that Oprah will help you.

Cleve and I enjoy your magazine and wish that "dancers" would subscribe to it since so many of your articles pertain to them.

Respectfully,
Cleve & Pat Cooper
Sioux Falls, South Dakota

Editor's note: The article referred to was taken from the April 1995 Club Leadership Journal, a LEGACY publication.



Dear Editor,

It is with much sadness that I write you to *not* renew my subscription to American Square Dance Magazine. I have Retinitis Pigmentosis, an hereditary and incurable eye disease. As my condition worsens, I am unable to see or read very much.

As a subscriber of ASD since the late 1940s or early '50s, I have especially enjoyed American Square Dance!

My husband Jim and I enjoyed our square dance days from the early '40s till his passing in May 1987. It was our "way of life!" We traveled a lot and made so many, many wonderful friends. I have so many pleasant memories.

To all my square dance friends out there...please don't forget me! May God bless each and every one of you. Thanks again to American Square Dance!

Rachel Thompson
Wichita, Kansas

Dear Jon and Susan,

We have enclosed our check for another year on our subscription. We are enjoying the magazine still and want to say, we think you're doing a great job with it.

Thank you,
Margaret Hamm
Midwest City, Oklahoma ✓





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Calling Tips

by

By Don Niva
Madison, Wisconsin

CONFESSIONS OF A SQUARE DANCE CALLER

In the past few years I have been reading about the sounds dancers make when executing certain calls.

In checking tape recordings of past square dances I have called, I find, as a caller, I make comments to cover certain situations which occur at the dance. (I tape record and even dance to myself occasionally to check for too much repetition and/or errors in my calling.)

Since I've never read an article by any caller who admitted to anything less than perfection, I thought broaching this delicate subject may bring out some discussion of this matter.

When listening to these tapes of myself, I hear these comments and immediately know what's happening! I list a few and the problems encountered for all to know.

1. "I don't believe that move is legal in this county." (I just called something that destroyed several squares.)

2. "Only do the parts you like." (Same thing happened again.)

3. "I believe you just created a new call." (Square started to break down, recovered and got to their corner.)

4. "I'm almost positive that's a move out of the C-1 level." (Square broke down, kept moving, did the alemande left out of sequence, wrong corner, wrong partner and laughed all the way through the call.)

5. "Be sure to sing the chorus real loud, this record is in the key of E and I sing in the key of E flat." (Singing call requested, not in my voice range.)

6. "Anyone in control here? I think I'm in serious trouble!" (I just finished a patter call everyone really enjoyed and the dancers are clapping and making a lot of noise.)

7. "I sure wish I could call it as well as the way you folks did it." (I changed the figure in a singing call slightly the second time around, they did it the way it was called the first time.)

8. "I certainly appreciate your mastery of the choreographic complexity and your deft maneuvers to the rhythmic nuances of the occasional * hemi-semi-demi-quaver during this dance." (Remark made near the end of the dance to see how many people turn around and say "huh?") *1/64th note.

As you may conclude, not all my dances are singularly perfect. However, I do make modest claim to numerous compliments at the end of my dances. Examples:

"Please come back, and next time try to call what we're dancing."

"Gosh! I never did anything like that before!"

"I really enjoyed whatever that was you called, that put us into another square. That was a mixer wasn't it?"

"If you promise not to yodel, I'll come to your next dance."

And lastly, "Haw haw haw, that was, har har har, you tell 'im honey, hee hee hee, I, ho ho ho need to breathe!" ✓

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Hague, New York—Honestly, I think the caller school I conducted for four days around the fourth of July week this year was the very best—hot dog!—I mean the BEST school held in this area since we started the schools back in 1972. We call them the Northern New York Caller Schools (sometimes we say caller “college” to suggest sort of advanced-type training) and there have been fourteen of them in all (some years were skipped due to fewer sign-ups). In recent years, they’ve all been held at the lovely, loggy, air-conditioned Community Center in Hague on Lake George, but the site in past years has been Silver Bay Association (Y

conference center), Ticonderoga (an old senior center) and St. Albans, Vermont, where fellow caller Mike Trombly had a hall in the basement of his home. Other instructors working with me have been Orphie Marcellus, John Charman and, of course, Cathie Burdick.

Back to July of 1995. This year we had ten callers and their partners attending from the states of New York, Pennsylvania and Ohio, as well as others from both Quebec and Ontario, Canada. A caller returned from New Hampshire to monitor the class. Most of them were fairly new at the calling art—nine men and one woman. Each one worked hard with tape recorders, notes, reference books and practice calling; each one showed definite improvement at the end of the week. I especially like to see the situation of one who has never called patter (hash) before coming to the school, rattling off pretty good stuff the last night. After they returned home, I received several letters. One particular letter prompted me to write what is to follow this “Meanderings” piece with a different format. The caller/correspondent said, “I now have a better understanding of what it takes to be a caller.” He went on to suggest that dancers don’t really understand what a caller



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must go through to develop skill in the profession. If they understood the time, work and expense involved, perhaps they wouldn't be quite as judgmental. Amen!

Maybe it's time to take a look at what's really involved in becoming a caller. I know. Back in late 1947 and early 1948 when I started calling, it was a cinch. One learned to dance the popular 30-or-so basics and almost simultaneously learned to call them. Simple as that. There were few formal training programs for callers. Oops, we should mention that Ed Gilmore was doing a few; so was Les Gotcher when he slowed down a bit from his million-mile cross-country jaunts. Most of the knowledge of the calling art was handed down from the old-timers (the traditional guys) or copied down and memorized just from attending dances.

Most of the more formal schools sprang up in the 1950s and '60s. I attended classes in the early fifties at Charlie Baldwin's weeks at Camp Becket—one hour a day for the callers in attendance. I taught my first formal school in 1969 with about fifteen callers attending. Since then, "a lot of water has flowed over the dam," as they say, and according to my own historical

record, I've taught fifty schools for callers (four and five-day variety), thirteen caller seminars (three-day style), eighteen caller clinics (of two days), and one hundred and forty-one caller clinics consisting of only one day each! Whew! (Maybe with that little bit of experience, you may have learned a thing or two about caller training. —CAB) Presently, I help conduct four major schools in four areas each year: Indiana in June, New York in July, Florida in November and Hawaii in January. And I love every minute of it. (Who wouldn't love Hawaii in January? —CAB)

Enough about experience and scheduling. Let's get back to what a caller must absorb for his professional growth by way of reading, listening, practicing, head-banging repetitious jaw-jabbering and mistake after mistake, before it falls in place. First, here are some very minimal qualifications for being a caller. S/he should:

1. Dance regularly for at least two years.
2. Have clarity and fluency of voice.
3. Have a good feel for music, rhythm, pitch.
4. Be outgoing and love people.

5. Have a flair for showmanship with a ready wit.

6. Be flexible, open-minded, creative, courageous, tolerant of criticism, ethical, willing to sacrifice lots of time, work cheaply and be understanding of limitations.

That's only the beginning. Now to be a caller worth his/her salt in the business, that caller should attend a school that covers all these subjects:

LEADERSHIP covers the basic responsibility that a caller has to the square dance activity, including personal and professional ethics, philosophy, human relations and basic leadership techniques.

THE MECHANICS AND TECHNIQUES OF CALLING includes timing, rhythm, phrasing, voice and vocal technique, techniques of command, the duties of an emcee and showmanship.

TEACHING will provide training and guidance in teaching methods (verbal, show and tell, etc.), and in learning how to organize and conduct a Beginner class in order to build the caller's own program

PROGRAMMING includes detailed study of programming techniques for one call, one evening, one weekend or an entire season.

CHOREOGRAPHY is defined as the techniques of constructing dance patterns and deals with such things as body mechanics, flow of movements, standard or uniform execution, position dancing, hand sequences, simplicity or complexity of material, patter techniques and singing call techniques. A caller must learn sight calling, memory calling and image calling, including the use of zeros, equivalents, set-ups and get-outs.

SINGING CALL TECHNIQUES, unique to these calls, includes training in memorizing, improvising, adapting singing calls and the showmanship used in presenting these calls.

BUSINESS ASPECTS should include a discussion of fees, taxes and accounting, contracts, licenses (BMI and ASCAP), insurance, the importance of good business ethics, and a comparison of business aspects of the caller-operated program and a dancer-operated program.

GENERAL KNOWLEDGE should include basic round dance movements and terminology and guidance in teaching simple rounds and mixers. A knowledge of contras and their use should also be included.

EQUIPMENT deals with the operation of public address equipment with maximum effec-

tiveness, which entails a basic knowledge of acoustic principles.

CALLER'S PARTNER includes some discussion of various roles that partners play, the partner's opportunities and responsibilities.

RESOURCES should list information about sources of training and materials, such as books, magazines, archives, standards, tapes, videos and note services.

HISTORY, HERITAGE AND TRADITION provides key information for the caller to interpret to dancers.

ONE-NIGHT-STAND covers the techniques of conducting a successful fun night for folks of new or mixed dance experience.

SELF-STUDY TECHNIQUES shows the caller how to continue training through effective practice, self-evaluation, and participation in additional training activities (seminars, clinics, associations meetings and schools).

There are many, many subtleties of the profession that can't be taught in any caller school but have to be added and absorbed through years of experience. Good judgment—doing the right thing at the right time, knowing what to say to dancers and when to say it, singing calls, picking just the "right" music to create a mood—all these elements come as experience is gained.

Sometimes we give final exams in our schools. Can you, as a caller or dancer, answer these kinds of questions?

1. Name four ways people learn.
2. Give me a "get-out" after having "heads star thru, pass thru, put centers in, cast off 3/4."
3. Explain these rhythms: 2/4, 4/4, 6/8, 3/4.
4. What is the difference between tempo and timing?
5. Explain geographic zero, technical zero, fractional zero.

After reviewing this learning process and personal involvement in time and effort, are you as a dancer/leader ready to jump on the stage and become a caller? If your answer is "no," then at least you've become better acquainted with what a caller goes through. If your answer is only a halfhearted "yes," then wait—you're not ready. If your answer is an enthusiastic "yes," then come on aboard! We need you!

A couple of dance events follow, and then I'll buzz off the page with hardly a "bumble." Good buzzin', cousins! (Beehive yourself, Stan! —CAB)

Middlebury Heights (Cleveland), Ohio—Cleveland, and especially the home of the Solo S/D Club, is familiar territory, in spite of being about eight hours away from that club

now. We had wall to wall dancers that night, including many old friends. Al ("Allemande Al") Wolf was there (caller/cuer grad of Tenn., '90). Judy Weger (contra prompter) also attended. Prexy Ed Siegel was emcee. A matter of miscommunication resulted in my cuddling a pillow at a Days Inn instead of with a friend that night, and after an eight-hour drive, I was ready for that pillow. (Please, Stan, no cuddling a pillow with a friend! —CAB) Well, at my age (Stan speaking), friends would rather cuddle an armadillo than a pillow with me! (Good thing we've been friends for 42 years and cuddling a pillow for 40, isn't it? Say yes, or thre'll be no

anniversary celebration this month. —CAB) By the way, Bill Hart cued rounds. His partner was Helen Lilak.

Rouses Point, New York—All in one night, I spiked the 'pike 100 miles north to call for the Northern Lights and returned before the old kitchen clock struck one bell. It was Pie Night, and close to five sets *lined up* at the tables to be *squashed* and *berry'd* and *apple-y* fed. (Five sets is an excellent summer crowd, they said.) Brenda McDonald was emcee. Carl Trudo cued rounds. Lots of Canadians came, which is logical—Rouses Point is five miles from the border. ✓

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September 24-27	Autumn Holiday of Rounds Jack & Nell Jenkins	Caller Sponsored 904-787-1956
September 27-1	Mountain Memories Bud Whitten	Fontana Sponsored 404-914-1622
October 1-8	Fall Jubilee John Barrett	Fontana Sponsored 904-767-7775
October 8-15	New Swap Shop Fred Drouant	Fontana Sponsored 504-456-2301
October 19-22	Smoky Mountain Magic Dave Lightly	Caller Sponsored 515-987-4349
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Square Dancing on FILM



"Giant" square dance fills Warner Brother's sound stage number nine.

Last month we recalled some of our experiences in transferring square dancing into two Hollywood motion pictures. This month we travel back in time to 1955 and take you with us to another production.

* * * *

"Here are your 100 dance extras, Mr. Osgood. You're to pick out 60 and have them rehearsed and ready to shoot day after tomorrow!"

The "dancers" are scattered over the great sound stage on the Warner Brothers lot in Burbank. Most of them have been in pictures all their lives - they're listed at Central Casting as "Square Dancers" - and all are members of the "Guild." They're every shape and size. Most of the men have cowboy boots. All are eager to be chosen.

I am told that from this group the ones I select must be trained to dance like Texans circa 1945. The picture is Edna Ferber's "Giant." The director is Oscar winner, George Stevens. My

job as Technical Director - get them dancing.

For the last few days I've been working with actor, Bob Nichols, the cast member who will do the calling on the screen. Bob's never been to a square dance, but as an actor he earnestly tackles the job of learning the calls I have put together with lots of help from veteran Austin, Texas, caller Bertha Holck.

The next step is to select the square dance music. I suggest two Texas favorites of that time, "Ragtime Annie" and "Golden Slippers." About midway on my second day on the set I am visited by a delegation from the music department headed by Dimitri Tiomkin. Mr. Tiomkin starts out by calling me "Popa." We get along fine except that he doesn't like the tunes I've chosen and comes up with a couple of "original" ones which sound very much like "Arkansas Traveler" and "Little Brown Jug." (They tell me later that Tiomkin claims to have written "The Star Spangled Banner" and several Strauss Waltzes.)

There's only one way to select the dancers - watch them dance. They respond quickly to my



AS I SEE IT

by Bob Osgood

request to make a large circle. Now for a few simple calls, then we'll work up to something more difficult. "Bow to your partner - bow to your corner." Whoops! They're all over the place. Try another, "Swing your partner."

It's a mad-house. Some of the men are still bowing; there's a bit of elbow swinging going on, some right, some left, some impartial. Here's a 2-hand swing and one couple's promenading. That's about as far as we get. It's apparent, none of these people know anything about square dancing.

This doesn't mean that they can't learn, but it's obvious that I have a teaching job on my hands. I've been told that I'll have two days to rehearse the group so I pick 60 that I think "look" like square dancers.

Once selected the 60 are told to come in at 8:00 the following morning for a full day's rehearsal. We get

started on time. I select a "pilot" square and teach them the routine first. No basics here - just what is needed for the scene. Nothing else. They'll look like experts doing this one routine, but let a caller give them one figure out of the sequence they've been taught, and chaos! It's more like an actor learning a particular role than a person learning to square dance.

In short order, having watched the demonstration, the remaining dance-extras are taught the routine. Finally, it's 10:30 AM and all the squares are learning the dance quite nicely. Another six hours of practice and they should be very presentable.

"All square dancers over to Make-Up and then to Stage 9 for shooting this afternoon!" It's



A treat to work with stars Elizabeth Taylor and the late Rock Hudson.



That's me on the left with "Giant" director George Stevens.

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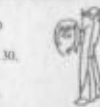
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the voice of an assistant director coming over the public address system. Only two hours' practice and they're going to try to shoot this? I'm told not to worry.

Stage 9 is really something! A giant swimming pool and a garden. Hundreds of extras in bathing suits and western attire to lend atmosphere. The stars, Elizabeth Taylor, Rock Hudson, James Dean and others, are on the set. Add to that the sound and camera men, the grips, air-conditioning experts, production staff and policemen. How are they going to make this look convincing?

It becomes apparent that the reason for the party scene and the dancing is to provide a setting for Elizabeth Taylor to interrupt the square dance and other activities and announce the engagement of her son. Over the years we've come to realize that this is why square dancing works its way into some of Hollywood's major motion pictures (*Gone With The Wind*, *Duel In The Sun*, etc.). More than just "window dressing," it serves as a means of introducing a part of the story line (i.e., a young soldier finds the grand ball the perfect opportunity to meet the daughter of the base commander; a spy passes a message to a confederate during a grand right and left, etc.).



By shooting-time "caller," Bob Nichols, the cast and crew are ready for a stellar production.

* * *

Bit by bit the scene is rehearsed and shot and little by little as though by magic, it takes form. All that afternoon the director, sound men and camera men keep busy with the shooting. Early the next morning the filming continues. Every conceivable angle is covered. The miracle of moving pictures transports the actors and scenery back in time. It all looks real - yes, even the Square Dancing! ✓

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HARMON WILSON
Lubbock, Texas

Here is a poem written by one of our female club students, J.J. King. We (*Diamond Jubilees*) are glad to see someone interested enough in square dancing to take time to honor our caller, Harmon Wilson.

Harmon Wilson
Our "Diamond Caller"
by J.J. King

Caller, Teacher, Mentor,
Diamond in the "Ruff"!!

When it comes to Harmon Wilson,
There just aren't words enough!!

He's the "Sparkle" in the "Diamond"
of the Diamond Jubilees!!
He puts the "Harmony" in Square Dancing,
And he does it all with ease!!

He's made some "Dancin' Diamonds"
Of this new Jubilee Crew!!
And Harmon; there is no one
That we'd rather "Square Thru" to!!



We "Loaded Your Boat" many a time,
And put your patience to the test!!
But, it'll pay off and will make you proud,
When we're dancin' with the Best!!

You taught us to "Swing" and "Box"
and "Shoot,"
Now we can "Sweep" and "Veer"!!
We "Flutter" and "Touch" and "Cloverleaf,"
And "Spin and Exchange the Gear"!!

Prior to last October 4,
We couldn't "Peel" or "Allemande"!!
But now, we "Dive" and "Bend" and "Loom,"
And "Promenade" and "Right and left Grand"!!

How many times did we mess up,
And you would take the blame!!
And then you'd just "Recycle,"
To get us in the "Game"!!

There could not be a kinder man
In this whole Universe!!
Yes, in any type of contest,
You would "Slide" in 1st!!

So, we got a "Love Gift" for you,
And let me make it clear!!
We appreciate and treasure you,
so, Harmon, "Half Sashay" yourself up here!!

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New dancers are the lifeblood of this activity. We would like to bring in MORE new dancers and to KEEP more of the new dancers we bring in. In many areas, Beginner lessons start only once a year. This makes it hard to get new people into square dancing. Once we get new people in, if they miss two or three lessons in a row, they have to drop out. Then there are always some students who don't learn as quickly as others. Under the present system, these people either hold the entire class back, or they get frustrated and drop out.

These and other problems are solved by the Eight or Ten week plan for Beginner lessons. This plan has recently been publicized a lot. The

plan is working quite well in several different parts of the world.

Under this plan, Beginner lessons are on a separate night. Brand-new beginners sign up for eight to ten weeks of Beginner-1, perhaps from 7 to 8 PM. After Beginner-1, the new dancers are welcome to come back again and again, at no charge, until they feel comfortable enough to move on. They will then take eight to ten weeks of Beginner-2 (perhaps from 8 to 9 PM). Hopefully, they will bring their non-dancing friends to Beginner-1 and be angels for them. After Beginner-2, the new dancers are welcome to come back to either Beginner-1 or -2 as often as they want (at no additional charge). Eventually, they will want to take eight to ten weeks of Beginner-3 (perhaps 9 to 10 PM). After Beginner-3, they can attend any of the three Beginner segments, at no additional charge, as students or as angels. The key to the plan is that lessons start every eight to ten weeks, or several times a year.

This plan has several strong points:

—There will be FIVE or SIX opportunities per year to get started in square dancing, compared to only once a year under the present system. It should be easier to get people to commit to two months of lessons, as opposed to eight months. More starts per year and a lower commitment requirement adds up to more new dancers.

—Because beginners are enthusiastic about square dancing, recruitment of new dancers is enhanced. New dancers are your best salesmen.



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In the existing system, recruitment is done by dancers who have been in the activity an entire year. Under the new plan, dancers with only eight to ten weeks experience are encouraged to bring their friends into square dancing.

—If a student misses two or three lessons in a row, they can simply take the same eight to ten week segment again. They stay in the game. This lets you keep more of the new dancers who come in.

—Students can go back through each segment again and again, until they feel comfortable enough to move on to the next segment. In fact, students are encouraged to repeat each segment as angels. We get to keep people who would have otherwise dropped out.


—Because students can re-take each segment if they want to, the material can be presented at a slightly faster pace. The faster pace may encourage more young people to get into square dancing.

—Former dancers will find it much easier to get back in. Instead of having to go through eight months of lessons, they may be able to take a refresher course of just the second or third Beginner segments.

One question which may arise is what to do with new dancers once they finish the entire set of Beginner lessons. Of course, it would be great for these new graduates to join the club sponsoring the lessons. But please remember that it is good for people to get into square dancing, whether they join your club or someone else's club. When graduation time approaches, you would probably want to plan visitations between the student group and the regular club group. Once the new dancers see how much fun the people in the regular club are having, it will be very difficult to KEEP them from joining the regular club.

There is now a decision to be made: Will your square dance club go forward into the future with this new and improved plan for Beginner lessons?


*By Nasser Shukayr
Shreveport, Louisiana ✓*




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



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BREADLINE

by
Dorothy Walker

It seems that lately I've been running into people I haven't seen in a long time. Some haven't even recognized me because I've lost so much weight—60 pounds! It's been a struggle, but it's been the best thing that's happened in my life since the birth of my twin daughters twelve years ago. Of course, the first thing out of my friends' mouths is something like, "Tell me your secret!" or "How did you do it?" As you well know, there is no "secret." Everyone is different, so different things work for different people.

Since I hadn't been able to lose weight on my own, I started seeing a weight loss doctor in August of last year. Instead of counting calories, I count fat grams. Keeping my daily fat grams under twenty grams has allowed me to lose the unwanted pounds. (I was shocked at how much fat I was consuming in one day when I started reading those labels!) Fat makes fat. Almost as simple as that.

I have compared cutting the fat in my diet to quitting smoking—it's difficult at first, but you learn to like it! Foods don't taste the same and they tend to be on the dry side when you cut out the fat, but you learn what to use in place of the fat. I could never eat a piece of bread without butter or a bagel without cream cheese, but I now *live* on bagels with nothing on them. (Lender's cinnamon and raisin are my fave. I should own stock in the company!) I have even found that I don't need that piece of buttered bread with dinner. Instead of frying I bake, grill, broil, boil or microwave my meat. You would be surprised at how good things taste without all that added grease and oil.

One of my favorite ways of preparing chicken and fish is to lay some parchment paper on a platter or large plate. Brush both sides with a *very thin* coat of olive oil and season with lemon pepper, a bit of Lawry's seasoned salt (the seasoned salt helps give it some color to make it look more appetizing, but omit if watching your sodium intake), or use spices that strike your fancy. Place your chicken (I use flash-frozen, boneless, skinless breast) or fish filet on the paper and cover with another piece of parchment paper, tucking in the sides to seal. Zap in your microwave for a few minutes (about six) and then turn the pieces over and zap a few minutes more. If I have time, I like to set the meat under the broiler just long enough to lightly brown the edges.

I usually make a mixture of white and brown rice (with a little wild rice thrown in if I can find it) to go with my meal because it's filling and low in calories. Instead of using butter on my rice, I pour a bit of non-fat milk on it and generously sprinkle it with Molly McButter and mix. It really is good!

If you have any low fat recipes or hints for keeping the fat out of your diet, send 'em this way! I'd love to share them with our readers. Even if you have something sinfully delicious to share, send that, too. I have to splurge once in a while! Let me know what you think. ✓



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THE CALLER NOTE SERVICES

UNDERLINING

THE NEW VIEW, edited by Bill Davis, was prepared by John Sybalsky for this month. He and Kip Garvey will be working together for future issues. We wish Bill & Bobby the very best.

In the June issue, **SINGLE CIRCLE TO A WAVE** is featured in the Mainstream Quarterly Selection with a figure for your use. We were interested in one of the new movements, **SWITCH DOWN TO DIXIE** by Dave Eno. It is an easy combination of Run & Roll with Centers leading Dixie Style to a Wave. Lots of good material is offered for you to use with your dancers.

Some good examples using **BOX THE GNAT** can be found on page four. We quote, "Box the Gnat is a great get-out call to Right & Left Grand." Interesting and informative, however, dancers don't much like the movement. Perhaps more practice with the callers using it more often will offset this dislike.

LOAD THE BOAT, found on the Plus page, says, "One way to help break (the assumption of sex based roles) habit is to use 'Do the center's part of Load The Boat' as a workshop move." We observed that "This is a four-dancer call, so you'll have to emphasize that 'Turn your back on your partner' is not the same as 'Face away from the center of the square.'" Good choreography is included.

The Advanced Corner offers **SCOOT CHAIN THRU** and **SLIP & SLIDE**. Good material for your use.

From the **TORONTO & DISTRICT SQ/RD ASSOC. CALLERS NOTES** comes many interesting figures for you to include in your dances and workshops. But first we would like to congratulate **Norm Wilcox** on his endeavor to edit this note service on his own. He states, "There will still be material for the Mainstream, Plus, A1 and A2 Programs every month, also some material for the Basic Program." We all know what a big job it is to produce a note service, so we wish you all the best.

The Basic Program is covered with **SPLIT CIRCULATE**, by Russ Campbell. He offers some excellent figures for you callers.

We found **SINGLE HINGE** for the Mainstream Program with very good material, especially using non standard choreography, along with normalizing movements.

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If you are into Advanced Calling you will enjoy using this program's material with non-standard formations for TURN & DEAL. Norm points out that this call cannot be fractionalized. One of the few, we might add. He used Two Faced Lines as well as Left Hand Ocean Waves for this material.

Wayne Morvent, Editor of **MECHANICS**, wrote a good article called "APD vs DBD, Do we need it at all?" He offers what some callers think it should be and what some dancers think it should be. "Some believe that it means for the men to do the ladies' part of a movement and the ladies to do the men's part. A general consensus is that it means doing hard choreography." He points out in his article that "DBD does not mean "hard choreography". It just means proper choreography." "The bottom line is that it is the callers responsibility to insure that the dancers win." We like it!

If you are teaching a Basic class, you will find his material on page two excellent for your students. It covers the first 15 movements. Nothing too difficult, just good choreography.

In the Plus section, he used material covering SPREAD. We found RELAY THE DEUCEY & SPREAD unusual for the most part. Also, PEEL THE TOP, as well as FERRIS WHEEL and LOAD THE BOAT, all with the SPREAD

maneuver. A singing call accompanies this material.

The experimental SCOOT THE WHEEL sounded to us like a lot of "something" for the dancers to have to remember.

In the July issue of **JOHN'S NOTES**, by John Saunders, we saw more of the new idea called SCOOT THE WHEEL. It seems to be one that many callers are interested in using. John offers some good material for your use. It starts from a Quarter Tag position and ends in a starting Double Pass Thru formation. John also has material for PASS & ROLL CHAIN THRU for the Advanced groups.

John offers material for the Community Dance Program that is very good to use with new dancers as well. It covers lots of basic movements you might be able to teach in just one night. We also found lots of good material for the Mainstream program, and with so many callers emphasizing its use we were glad to see it so well covered in this issue. Good material! In the Advanced 2 PEEL & TRAIL was the featured movement. Good stuff, John!

In the July issue of **NOTES FOR EUROPEAN CALLERS**, Al Stevens, along with Rudi Pohl, write in Viewpoint concerning "Rhythm and Music." We quote, "In a dance

activity that emphasizes the importance of moving to music, it is sometimes paradoxical to observe that some dancers, and even the callers who taught them, have no concept of rhythm and the musical beat and phrase...It's time we gave the first beat of the musical phrase back to the dancer!" They confirm the beauty of being able to dance to flowing music and the correct phrasing by the caller.

In this issue are some excellent figures using GRAND SQUARE variations using a combination of the Grand Square with heads dancing it and the sides doing something else, or boys doing it and the girls doing something else. Good material!

They point out that "Keeping in step with our Viewpoint, Grand Square is one of the calls that we must insure the dancers receive the first beat of the musical phrase." We applaud this concept.

Mainstream offered some normal dancing maneuvers and in the Plus section we found LOAD THE BOAT in various good figures.

In MIKESIDE MANAGEMENT, edited by Stan & Cathy Burdick, Stan's article entitled *What's Happening* covers a lot of pertinent things concerning our activity. He says, "Read again what we've said in previous issues of MM about the 10-10 program, about CDP, about getting an 'all family square dance club' and 'return to FUN.' Return to strong Basic programs, to Mainstream clubs, etc."

You will enjoy the Filler Patter page with all the old time filler for your calling. Some we had never heard before and it was amusing.

On page six Martha Han offers some exciting material for "If You Can" figures. It's always interesting for the dancer to dance the seemingly impossible and these are just that. Try 'em, you'll like 'em!

In the Creative Choreo section we liked what we read by Jerry Reed. Some good material

using SCOOT BACK from 1/4 Tag formations and left-handed positions. They are non-standard and might need a little helpful explanation by the caller. This is very good material. We would like to see more of this in the workshops for our Mainstream dancers.

ACF CALLERLINK editor Howard Cockburn, in the July issue had this thought for the month and we just had to reprint it. "Some might say: 'Singular specimen of the scientific class of aves contained within the boundaries of the upper prehensile, is equivalently valuable as a double inventory of that item located in a low spreading thicket.'

"Some might say they mean: 'A bird in the hand is worth two in the bush.'"

In the Theme Card section, Howard offers FAN THE TOP noting that it has two starting formations: ocean waves and two faced lines. He presents some very good choreography for patter as well as singing calls.

We found another article covering the use of DBD by Jeff Seidel, entitled Calling & Dancing By Definition. He stresses using Basics and terms such as Ends, Centers, Pointers, etc. He also says, "To dance by Definition is to understand and dance square dancing properly." When the dancers learn to trust the caller and the DBD concept, then the caller can call his material, and "the sky's the limit."

Also included in this issue is an article by Paul Jay entitled WHAT DO THE DANCERS WANT? We thought it was well worth reading as he offers a consuming survey list for the dancers to fill out. It covers everything from A to Z with which one might come into contact in the activity. If you would like a copy you might write to Howard Cockburn, 3 Rob Close, Hoppers Crossing, Vic, Australia 3029; PH: (03)741-4501.



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NOTES

FROM A

by
Mac McCullar

VETERAN CALLER

Square Dancers have many great stories to tell of kindness, thoughtfulness, courtesy, helpfulness and on and on. Here are a couple of my mine.

As one of the featured callers at one of the last Far Western Convention a few years ago along with the other featured callers and our taws, we were to ride in a parade in downtown Portland, Oregon. A young caller I had just met who was a parade coordinator took me in tow and placed Connie and I in the leading vehicle that turned out to be a very old antique car driven by its owner. We were simply thrilled as the parade headed out toward our hotel. When we arrived we rushed up to our room balcony for a perfect view of the remainder of the parade. The young hard working caller was Daryl Clendenin. Wonder whatever happened to him?

At the same convention the featured callers were to conduct workshops, I was scheduled to do my thing just ahead of that super choreographer, Bill Peters, so you can understand my anxiety. I worked up a really nice program, presented it, all went great. Having finished, I picked up my records and walked off the stage. The chairman came running after me and said, "Hey Mac, you have another half hour." I al-

most fainted. What to do? Then I thought of what the great Marshall Flippo said when asked in a meeting at CALLERLAB, what do you do when you use up all your planned material? He answered, "I...I...I...just start over." So I did and all went well.

I was in Hamilton, Ontario, Canada, at the end of June one year, to call a dance. Remember how hot it can get in that area in June and July? The dance was in a school, we set up, the crowd arrived, the dance got going, the air conditioning didn't. It failed completely. I was able to keep calling although my clothes were soaking wet as well as the clothing of all the dancers. What really impressed me about that dance was that not one person left the dance before it was over! What a great group of lovely, courteous people. The next day we cooled down at Niagara Falls.

I have been told in no uncertain terms that dance text books of many sources, including the great Dr. Shaw's, did not advocate keeping your feet on the floor and slide, slide, slide, not clop, clop, clop. Maybe the authors just didn't think of it, and maybe they just did not dance? Try it, you will feel good and look a heck of a lot better. **SMILE A LOT!** ✓

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CONTRA CORNERS

With the passing of Labor Day, we seem to turn the corner to begin, what has by tradition, been a time to recruit new dancers for a series of "lessons" to teach them how to respond to half a hundred commands so they can have fun square dancing by next spring. I'm not taking cheap shots at the square dance structure with this opening. I'm using it to get your attention to a growing concern about a similarity between the square dance movement of the '50s and today's contra dancing.

Chris Kermit has written "An Open Letter to the Contra Dance Community" (printed in Lloyd Shaw and Contralab Journals with some comments appearing on the "rec. folk-dancing" news group), in which he expresses his concern that contra dancers are now forming "Experienced Dancer" clubs thus creating a division within the

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

contra community, among other related issues. In the last year or so we have seen the rise of the "Center Set" syndrome at the open dances where experienced dancers won't have to tolerate first night Beginners. This does not make too much sense when the whole floor is dancing the same figure to the same caller, because in 24 to 28 seconds you will have completed one time through the figure and moved on to someone else. Surely we can give less than 30 seconds' worth of our years of dancing experience to a new dancer?

As I explore this subject I want you to know that I dance with a group designated "For Experienced Contra Dancers." I also dance with the open or traditional groups and make myself available to take new dancers as a partner for the walk throughs, and whenever possible, within a

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hands four at the start of a dance. One of Chris Kermit's concerns is that if we let an "experienced dancer" syndrome develop, new dancers will not have the opportunity to emulate similar dancing skills. This could be a blessing in disguise!

Let me explain. There are times in the traditional dance groups when the "experienced" dancers display their boredom by adding extra twirls, back twirls, spins and triple speed swings, just for starters. Unfortunately, they inflict these embellishments on the first time dancers, who in self defense, become rag dolls in an over aerobic dancer's hands. In my estimation this is a more serious problem and can cause a greater loss of new dancers, even physical harm, than settling for an occasional "center set" or a dance for "experienced" dancers.

What is the answer? Is it inevitable that contra dancing will head down the same slippery slope that is today's Western Square Dancing? Your comments are welcome as I want everyone to look at and get seriously involved in this issue that effects the traditional and club contra group alike.

The San Diego California Contra Dance weekend in July was an outstanding success with

over 40 couples attending. An interesting aspect was the number of crossover traditional dancers who enjoyed the variety of heritage dances along with being introduced to flutterwheels, pass ocean, trade wave, boys run and swing thru (four in succession equals a "handed hey"). All of this to recorded music except for the Sunday morning dance featuring the "Old Twine String Band" from San Diego.

Our contra this month is a Don Armstrong original, "The Corsair Balance." Position; alternate-duple. Music, St. Anne's Reel (Lloyd Shaw E54, 12 x 64.) This recording, originally produced by TNT, blends nicely with square or contra dance programs. Figure: A1; Two ladies do sa do. Two men turn left 1 1/2 (as the men come to their partners' side, sweep wide to fall in behind their partner as the ladies step toward the center at the beginning of A2). A2; Ladies lead, right shoulder Hey. B1; Ladies center turn by right full around (4) Left to partner & balance (4). All turn left half way, men turn right half (4) balance four in line (4). B2; With left hand lady (new neighbor) balance and swing.

Contributions to Contra Corners can be sent "snail-mail" to Don Ward, 9989 Maude Ave., Sunland, CA 91040 or "e-mail," am491@lafn.org ✓

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Long Legged Hannah, Jerry Biggerstaff	BR 286
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Little Red Riding Hood, Traylor Walker	SR 402
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Adalida, Dan Nordbye	DJ 116
My Girl Lollipop, Tom Manning	SG 205

P.S. MS/QS

by Walt Cole



TIMING'S THE THING:

INTRO: _____ : HEADS POM EN ADE HALF
 _____ : IN TO THE MIDDLE & SQUARE THRU
 _____ : _____
 _____ : _____
 RIGHT & LEFT THRU _____ : _____ VEER LEFT
 COUPLES CIRC U LATE _____ : HALF TAG _____
 _____ TRADE _____ : AND ROLL PASS THRU
 _____ AL LEMANDE LEFT _____ : _____ PROM EN ADE
 _____ : _____
 _____ : HEADS PROM EN ADE HALF

FOR THE MODULAR CALLER

ZERO BOX: SWING THRU, BOYS RUN, BEND THE LINE, RIGHT & LEFT THRU, (10-2P LINE; I.E., HEADS WITH OPPOSITE, SIDES WITH PARTNER).

ZERO BOX: TOUCH 1/4, SCOOT BACK, BOYS RUN, REVERSE THE FLUTTER WHEEL, (10-2P).

ZERO BOX: TOUCH 1/4, SPLIT CIRCULATE, BOYS RUN, RIGHT & LEFT THRU, (10-2P).

ZERO BOX: PASS THE OCEAN, RECYCLE, RIGHT & LEFT THRU, (10-2P LINE).

ZERO LINE: PASS THE OCEAN, SPIN CHAIN THRU, BOYS RUN, BEND THE LINE, HALF SQUARE THRU, TRADE BY, (ZERO BOX).

ZERO BOX: SPIN CHAIN THRU, GIRLS CIRCULATE-TWICE, BOYS RUN, COUPLES CIRCULATE, BEND THE LINE (ZERO LINE).

THE BASIC PROGRAM

SPLIT & SEPARATE

STATIC SQUARE: HEADS SQUARE THRU 3/4, SEPARATE AROUND ONE TO

A LINE, CENTER FOUR SQUARE THRU 3/4, SPLIT THE OUTSIDES AND GO AROUND ONE INTO THE MIDDLE AND SQUARE THRU 3/4, SEPARATE GO AROUND ONE INTO THE MIDDLE & SQUARE THRU 3/4, LA.

STATIC SQUARE: HEADS SQUARE THRU 5 HANDS, SEPARATE GO AROUND ONE AND INTO THE MIDDLE AND SQUARE THRU 5 HANDS, SPLIT THE OUTSIDE TWO AROUND ONE INTO THE MIDDLE & CROSS-TRAIL THRU, LA.

STATIC SQUARE: SIDES HALF SQUARE THRU, HALF SQUARE THRU WITH THE OUTSIDE TWO, BEND THE LINE, HALF SQUARE THRU, CENTERS HALF SQUARE THRU AND SEPARATE AROUND ONE, LA.

STATIC SQUARE: HEADS SQUARE THRU, SPLIT THE OUTSIDE TWO AND GO AROUND ONE AND INTO THE MIDDLE AND RIGHT & LEFT THRU, SAME HEADS SQUARE THRU, SPLIT THE OUTSIDE TWO AND GO AROUND ONE AND INTO THE MIDDLE AND RIGHT AND LEFT THRU, BACK OUT AND CIRCLE EIGHT.

STATIC SQUARE: HEAD GENTS AND CORNER GIRLS GO FORWARD & BACK, SAME FOUR BOX THE GNAT, SAME FOUR RIGHT & LEFT THRU, THEN CROSS-TRAIL THRU, SEPARATE AND AROUND ONE TO A LINE OF FOUR, FORWARD & BACK, JUST THE ENDS DO SA DO, CENTER FOUR SQUARE THRU, JUST THE ENDS LEFT ALLEMANDE, ALL GRAND RIGHT & LEFT.

ZERO LINE: PASS THE OCEAN, ALL EIGHT CIRCULATE, SWING THRU, GIRLS TRADE, BOYS TRADE, BOYS RUN, COUPLES CIRCULATE, FERRIS WHEEL, CENTERS PASS THRU, BOX THE GNAT, RIGHT & LEFT GRAND.

THE MAINSTREAM PROGRAM

ZERO LINE: PASS THRU, WHEEL & DEAL, DOUBLE PASS THRU, CENTERS IN, CAST OFF 3/4, CIRCLE EIGHT, GIRLS SQUARE THRU, DO SA DO (WAVE), GIRLS TRADE, SLIDE THRU, PASS THRU, TRADE BY, LA.

ZERO BOX: SLIDE THRU, PASS THRU, GIRLS TRADE, BOYS FOLD, DOUBLE PASS THRU, GIRLS U-TURN BACK, DO SA DO (WAVE), BOYS TRADE, LINES GO FORWARD & BACK, STAR THRU, CALIFORNIA TWIRL, DO SA DO (WAVE), BOYS TRADE, GIRLS TRADE, GIRLS RUN, BEND THE LINE, LA.

ZERO LINE: SQUARE THRU, CENTERS SQUARE THRU 3/4, CENTERS IN, CAST OFF 3/4, LINES GO FORWARD & BACK, CENTERS SQUARE THRU, ENDS SLIDE THRU, ALL SQUARE THRU 3/4, LA.

STATIC SQUARE: HEAD LADIES CHAIN, HEADS SLIDE THRU, PASS THRU, CIRCLE TO A LINE, PASS THRU, WHEEL & DEAL, DOUBLE PASS THRU, CENTERS IN, CAST OFF 3/4, SLIDE THRU, CENTERS PASS THRU, TOUCH 1/4, SPLIT CIRCULATE, BOYS RUN, SLIDE THRU, PASS THRU, LA.

ZERO LINE: PASS THRU, WHEEL & DEAL, DOUBLE PASS THRU, PEEL OFF, BEND THE LINE, PASS THRU, TAG THE LINE, BOYS RUN RIGHT, CENTER FOUR WALK & DODGE, THOSE WHO CAN STAR THRU, THE OTHERS FACE TO THE CENTER, LINES GO FORWARD & BACK, PASS THRU, TAG THE LINE-RIGHT, BEND THE LINE, SLIDE THRU, PASS TO THE CENTER, SQUARE THRU 3/4, LA.

ZERO LINE: RIGHT & LEFT THRU, DIXIE STYLE TO AN OCEAN WAVE, BOYS TRADE, GIRLS RUN, COUPLES CIRCULATE, BOYS RUN, BOYS TRADE, SPIN THE TOP, CROSS-TRAIL THRU, LA.

STATIC SQUARE: HEADS HALF SQUARE THRU, SLIDE THRU, PASS THRU, WHEEL & DEAL, DOUBLE PASS THRU, PARTNER TAG, BEND THE LINE, CENTERS SQUARE THRU, ENDS SLIDE THRU, DO SA DO (WAVE), RECYCLE, PASS TO THE CENTER, SQUARE THRU 3/4, LA.

CORRECTION: In May's issue (p. 71), a couple of errors were made on my end. Please take note of the following:

Timing's the Thing: There should be a "Do Sa Do to a wave" so that the girls can trade properly."

Left-hand column, figure #2: It should read, "Zero Box: Pass Thru, U-Turn Back, PASS THRU, Grand Right & Left."

Left-hand column, figure #3: It should read, "...Box the Gnat, PASS THRU..."

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

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MELODY OF LOVE

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Very pretty David Carroll music (flip of Dream Awhile) with a nice P-3+1 (diamond trn) waltz.

FUNNY FACE

MERCURY 888-680-7 or SPECIAL PRESS

Choreography by Joyce Juhler & Duane Thiel

A good Donna Fargo vocal with a nice P-2 waltz routine.

SHE LAYS IT ALL ON THE LINE

MCA S7-54717

Choreography by Jack & Ann Von Der Heide

Good George Strait vocal with a comfortable P-4 jive routine.

GINNY COME BOLERO

AMERICAN PIE 9026

Choreography by Brian & Pam Galbraith

Good Brian Hyland vocal with a nice P-3+1 (cross body) bolero routine.

SOMEBODY PAINTS THE WALL

ATLANTIC 7-87382

Choreography by Brian & Pam Galbraith

Good Tracey Lawrence vocal with an interesting P-3 bolero routine.

I LOVE YOU TWO STEP

GIANT 18265

Choreography by Mike Seurer

Comfortable P-2+2 (whaletail, strolling vine) two step with vocal by Carlene Carter.

ALLEGHENY WALTZ

COLL 4226

Choreography by Gene & Florene Hinsley

Pretty Patti Page vocal with a nice P-4 waltz routine.

HEY HONEY

MOUNTAIN 89

Choreography by Donna Horn

A comfortable 3 part P-2+1 (fishtail) to flip side of S/D singing call.

JEALOUS LOVER II

ROPER 173

Choreography by Ernie & Loraine Cousins

Good music and a good P-2+ fishtail two step.

TRY TO REMEMBER

ROPER 275

Choreography by David & Wendy Roberts

Pretty music and a good P-2+2 (telemark, fwd, fwd/lk fwd) waltz.

SOMEWHERE MY LOVE

CHINOOK 1104

Choreography by Gene & Lois Noble

Quiet music with a P-2 two step routine.

SIXTEEN TONS

CHINOOK 11104

Choreography by Ray & Virginia Walz

Interesting P-2 two step (flip of above).

SAVE ME

BLUE RIBBON 1014

Choreography by Jimmy & Carol Griffin

A comfortable P-3 two step & cued by Carol.

FOR A CHANGE

ATLANTIC 7-87176

Choreography by Speranzo/Mitchell

A basic P-2 two step to a Neal McCoy vocal.

LIVIN' ON LOVE

ARISTA 12745-7

Choreography by Dean & Ethel Fisher

A nice easy going P-2+ (fishtail) two step to a good Alan Jackson vocal.

ELVIS & ANDY

ESP 195

Choreography by Aillene & Clark Elliott

Good music (flip of a S/D singing call) with a little different P-2+1 up (star figure) two step.

TRICKLE TRICKLE

ATLANTIC 13223

Choreography by Sharon & Casey Parker

A peppy Manhattan Transfer vocal with a P-2 fishtail two step routine.

MAC NAMARA'S BAND

MCA 65000

Choreography by Sandy & Clark Godfrey

A three part P-2 two step to a Bing Crosby vocal.

WHERE AM I GONNA LIVE

MERCURY 866-522-7

Choreography by Wayne & Nelle Pfister

A comfortable P-2+1 two step to a catchy Billy Ray Cyrus vocal.

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COLL 6041

Choreography by Fred & Gail Jabour

A P-2+1 (lariat) two step to a Glen Campbell vocal.

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COLL 4599

Choreography by Jeri & Jim Robb

Pretty Henry Mancini music with a nice P-3+2 (telemark & diamond trn) fox-trot.

LOVE IS BLUE CHA

PHILLIPS 872 852-7

Choreography by Brian & Pam Gailbraith

Good Paul Mauriat music with a flowing P-3+1 (diamond trn) rumba & cha cha routine.

LEAD ME NOT

RCA 62511-7

Choreography by Lyle & Verda Rader

A little different P-3+1 (diamond trn) waltz to a Larie White vocal.

I'LL BUY YOU A RAINBOW

AMERICAN PIE 9027

Choreography by bob & Marlene Langan

Good music (flip of Pink Shoelaces) with a good P-4+2 (dble rev & natural weave) fox-trot & jive.

SENTIMENTAL ME

MCA 60002

Choreography by Jim & Carol Vincent

Good Ames Bros. vocal speed 50 - with an interesting P-6 fox-trot routine.

WHEN IT COMES TO BOLERO

BNA 62235-7

Choreography by Brian & Pam Gailbraith

A comfortable intermediate bolero to music by John Anderson.

TO ALL THE GIRLS

OPOL 13-08422

Choreography by Carol Allen & Owed Delambre

Good vocal by Julio Iglesias & Willie Nelson with a little different P-4+2 (sweetheart & witch rock) rumba & cha cha routine.

WE CAN'T LOVE LIKE THIS

OPCA 62897-7

Choreography by Nancy & Dewayne

Malwin

An intermediate slow two step to a vocal by Alabama.

TANGO TEMPTATION

OPOPER 230A

Choreography by John & Valerie Pinks

P-4 Argentine tango to "Poor People of Paris."

TANGO CREOLE

OPOPER 235A

Choreography by Gil & Judy Martin

An unphased Argentine tango to good music.

STARS FELL ON ALABAMA

OPSPEC PRESS 42250

Choreography by Ken & Irene Slater

Another good soft 6 to nice music.

CHAKA CHAKA

OPSPEC PRESS


Choreography by Frank & Gisi Phillips (from Germany)

Catchy music with a good fun type P-4+2+1 up cha cha & fox-trot.

Another big thank you to Reeves Records of Dallas for furnishing records for review. ✓



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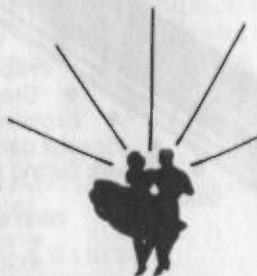
6. A-1 PART A
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8. A-1 DANCE TIPS
9. A-2 PART 1
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People/Events

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.

50th WEDDING ANNIVERSARY CELEBRATED IN OHIO

Frank and Phyl Lenhert celebrated their 50th Wedding Anniversary this past July 12 in Toledo, Ohio. An open house party was given by their family: John & Lynn Lenhert, Stan & Cindy Lenhert and Stewart & Cindy Savage with the help of their seven grandsons Chad, Ryan, Matthew, Andrew, Kenneth, Frank and Phillip.



Frank and Phyl Lenhert

Almost 200 people attended this event at John's home on the 9th of July. That morning the entire family attended church together and Stewart sang a solo. On the 11th of July, a special Golden Anniversary Round Dance was held with most of the area cuers assisting with the program. A beautiful money tree was presented to Frank and Phyl.

Editor's note: In these days of non-committal relationships, it is a breath of fresh air to see that love can be everlasting. Congratulations, Frank and Phyl. May God bless you with another fifty years!

NATIONAL

ADVANCED & CHALLENGE

S/D CONVENTION-OHIO

The 29th National Advanced and Challenge Square Dance Convention was held in Dayton, Ohio, this past June. Thirteen-hundred dancers from forty states, five Canadian provinces, England, Germany, Japan and Sweden attended the three-day event. Half of the dancers were present for the Wednesday night Trail-end Dance and Thursday morning's Non-staff Caller Dance.

Dancing was held in the Dayton Convention Center with five halls of continuous dancing: A-2, C-1, C-2, C-3A, and also part-time C-4 Basic and C-4 halls.

Staff Callers were Ed Foote, Dave Hodson, Ross Howell, Mike Jacobs, Lee Kopman, Steve Kopman, Dave Lightly, Ben Rubright, Anne Uebelacker and Dave Wilson. Associate Callers participating during the Convention were Saundra Bryant, Vic Ceder, Todd Fellegly, Norm Poisson and John Sybalsky. Thirteen additional callers participated in a special Non-staff Caller Dance.

John and Gladys Clark, formerly of Dayton, and now living in Sarasota, Florida, were recognized for being the only couple to have attended all 29 Conventions.

Herb and Monica Seitz, chairmen of the Dancers' Advisory Board, stated in the Convention program book that the NACC is unique in many ways: (1) Most of the top names in Advanced and Challenge are present as Staff and Associate Callers; (2) It is the only convention which allows dancers to vote on Staff Callers and Associate Callers for the following year; (3) It is the only convention which uses an advisory board of dancers to help make decisions of importance to its success; (4) It is the only convention which allows for programming of callers not on staff, thereby recognizing upcoming and on-going talent.

The 30th Convention will be held at the Pavilion Convention Center, Virginia Beach, Virginia, June 20-22, 1996, with a Trail-end Dance June 19. For information write Ed & Marilyn Foote, 140 McCandless Pl., Wexford, PA 15090.

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A HELPING HAND FROM DJ RECORDS

On their 1995 National DJ Records Tour this past summer, Joe Saltel and Dan Nordbye decided to do their part to help the families involved with and traumatized by the Oklahoma bombing. They sold DJ Records souvenirs, pledging to donate the proceeds of the sales to that charity.

DJ Records is happy to announce that, as a result of those souvenir sales during the tour, they are donating \$200 to the "Feed the Children" fund of Oklahoma. Joe and Dan would like to thank all of the dancers who participated in this project.

12th ANNUAL ILLINOIS CONVENTION

More than 2,200 dancers attended the 12th Annual Illinois Square and Round Dance Convention July 28-30, 1995, at the Peoria Civic Center.

Sponsored by the State Council of Illinois Square and Round Associations, the Convention featured halls for all levels of Square Dancing, Clogging, Contra, Country Western, Plus DBD, a youth hall and all phases of Round Dancing.

An educational seminar, fashion show and sewing clinic rounded out the activities available. Sixteen vendors offered clothing, shoes, jewelry, records, crafts, engraving and travel.



1995 Illinois Square Dance Convention

A highlight of the Saturday evening ceremony was an exhibition by the "Love Bug Dancers." Each "bug" was a male caller, wearing a petticoat and antennae. While dancing, they were chased all over the stage by two little girls with fly swatters!

Next year's Illinois Convention will be July 26-28.

Jerry Holtz, Peoria Heights, Illinois ✓



Round Dance

PULSE POLL



Phase II
My Song
Sweet Ta; lom' Guy
Gonna Walk That Line

Phase III
CT Rumba
Love Serenade

Phase IV
Secluded Place
Tango

Phase V/VI
Cha Cha Frenesi
You Belong To Me
Nueve

Classic
Dream Awhile
Adios
Sweet Ida Foxtrot

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Kansas City (Rumble)
Love Potion #9 (Anderson)
5. Nosotros (Moore)
6. The Children (Barton)
7. If You (Moore)
Living A Lie (Christmas)
8. Rachel's Song (Stairwalt)
9. Symphony (Slater)
10. Laurann (Preskitt)
Marie (Lawson)
Watching the Night (Moore)

Roundalab ROQ:

- Phase II—Tweedle Dee Two Step
(Molitoris)
- Phase III—Waltz With Me
(Lawson)
- Phase IV—Perhaps
(Easterday)
- Phase V—No Selection Made
- Phase VI—Smoke Gets In Your Eyes
(Rumble)

ROUNDALAB
Golden Classic List - 1994/1995

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

Phase III

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

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

Phase IV

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

Phase V

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

Phase VI

- Cavatina



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NEWS AND NOTES

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(NAPS)—Using ergonomically designed products can make computer time safer and more efficient.

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- Sit with good posture without being too rigid; avoid slouching or leaning forward.

- Monitor should be at eye level or slightly lower. Keyboard and monitor should be directly in front of you, not off to the side.

- With back straight, knees should



Using a wrist rest while working on the computer can help prevent or alleviate some of the physical stress that is associated with repetitive stress injury.

be at an open (at least 90 degree) angle and slightly lower than hips. Keep feet on floor or on a foot rest.

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Gel-eez Wrist Rests are available at local computer dealers. For further information, contact Case Logic, Inc., 6303 Dry Creek Parkway, Longmont, CO 80503 or by calling 1-303-530-3880 or toll-free through 1-800-447-4848.

INTERESTING FACTS ABOUT SQUARE DANCING IN GERMANY

By Robert Handel
Affiliate—U.S. Air Force
Germany

CLUB SIZE: Most clubs are small. Some struggle to get a square up and dancing. A large club may have 5-6 squares dancing. A 25-30 member club is average. Clubs with 50 or more members are considered large.

AVERAGE AGE OF DANCERS: The average age of a square dancer in Germany is about 30.

DANCING LEVEL: The CALLERLAB programs are adhered to here. The majority of the clubs are Mainstream (about 78% of them), another 20% dance the Plus level. Callers here tend to call all the calls from the list and from different positions and variations. Mainstream is interesting enough for most dancers here, and most dancers stay at Mainstream awhile before they learn Plus. Plus can be very interesting, especially if one of our best callers calls it. Most dancers who go on to learn Advanced and Challenge are ready for it.

MAKEUP OF CLUBS (SINGLES vs MARRIED, SOLO vs COUPLE): Most clubs are mixed, welcoming all dancers. There are a few clubs that tend to be couples clubs, but this is rarely enforced by constitution or by-laws. There is one teen club, but this club also includes some parents of the teens in the club and welcomes adult visitors. There is a lot more mixing and switching partners here. Although some couples dance with each other all the time, some will dance with each other for the first and last tip. Some will dance with a solo or a guest if their regular partner wants to sit out a tip.

TREATMENT OF GUESTS: All dancers are expected to be a member of at least one club. Guests do not pay for club evenings (but they do for special dances and Jamborees). Some clubs ignore frequent visitors, while others ask them to join. Like the States, some clubs tend to be cliquish and cool to outsiders, while others welcome them with open arms. Most

clubs give out danglers to visitors. Members of clubs in the European Association of American Square Dance Clubs (EAASDC) can have their friendship book signed by the club president or caller, which makes them eligible for awards for visiting clubs anywhere in the world.

REFRESHMENTS AND AFTER-PARTIES: Some clubs provide refreshments. Food is usually free at clubs that do not meet in a gasthaus. Soft drinks are normally for sale. Alcohol is not consumed before or during a dance, but after a dance is another story. This is BEER and WINE country! Some clubs have after-parties in a gasthaus, and dancers are likely to have beer or wine with something to eat.

DANCE LOCATION: Most clubs tend to be near large cities. Some of the older clubs are on (or were on) U.S. military installations. There are few clubs in Eastern Germany, save for Berlin. Two of the sixteen German states have no clubs; Brandenburg (in the former East Germany), and Saarland (in Southwestern Germany). There is only one building in Germany made for square dancing—the Munich Square Dance Ranch. Most clubs dance in schools or in a gasthaus. Many dance locations are accessible by the excellent public transportation system they have here. Those who drive, often face crowded parking lots near dances.

NEW DANCER WORKSHOPS (CLASSES): They almost always start in September or October and end in May or June. Most clubs have open houses (two or three) before cutting off the class. Most classes are caller run, and prospective students must pay the class fee up front to the caller (usually \$80-130) before being accepted as students. Most instruction is conducted in German with the calls given in English. There is a book, *Square Dance Deutsch*, that many clubs use to give to Beginners. The most important difference between New Dancer Workshops in Germany vs the U.S. is that there are concurrent student party specials, and a Student Jamboree that Beginners can go to. They are also encouraged to visit other classes to meet other Beginners and angels. This is because every class in Germany is roughly at the same place at the same time.

SPECIALS: Many clubs host annual specials. Most of these specials start in the afternoon and go nonstop until 10:30 or 11:00 PM. A typical special will usually have Plus in the

afternoon (more and more specials are also offering Advance, usually A-1, before the Plus session), followed by Open Rounds (Phase III and up) followed by a grand march and Main-stream squares with easy rounds (Phase II) between the tips. Cost is usually \$6-10 in the south and \$10-16 in the north. This is ALWAYS a per person charge and includes a souvenir badge. Repeat visitors to many specials get a discount of 1-3 marks. Southern specials sell food and drink for reasonable (for Germany) prices. Northern specials usually include an afternoon coffee and cake buffet and a dinner or after-party buffet in their badge price. They usually give a discount for pre-registering (and pre-paying by transferring money to their bank account). After-parties are usually in the same hall that the special is in (usually a community hall), and of course, beer (and wine if you're in wine country) is sold.

WEEKEND AND MAJOR DANCES:

Jamborees are held four times a year. There's a Friday night dance with meetings Saturday morning, continuous dancing Saturday afternoon and evening (12 noon-11:00 PM), broken up only by the grand march, and dancing Sunday from 10:00 AM-4:00 PM. For all this dancing, you pay \$10-12 per person, which includes the Jamboree badge. Food and drink is for sale during a Jamboree. Beer is available at the after-parties on Friday and Saturday night. Housing is usually in the hall (with sleeping bag and air mattress), in a tent or trailer, a youth hostel or a hotel. All Jamboree (and most special) halls have full showers and dressing areas. Most European trailers have no showers, so full showering facilities are a must. Many Germans go to dances in their "civies" and change when they get there to keep their dancing clothes fresh for the dance. Solo corners and solo badges are known only to German dancers who have visited the States. Some clubs hold special weekends, especially training weekends for Advanced and Challenge dancing and high-level round dancing. Other specials can be extended into weekends by having an open-air or farewell dance on Sunday after the Saturday special. Friday clubs who hold specials will welcome dancers to their club evening as a kind of a "trail-in" dance, in order to extend their special into a weekend.

SPECIAL SQUARE DANCE VACATIONS: The two big square and round dance

weeks here include Do-ski-do in January (a skiing and dancing week in Austria), and Cham European Dance College Week (held from Easter Sunday until the following Saturday). There is a resort in Sweden offering square dance weeks in the summer.

CALLER'S TAWS: They tend to have it easier over here. They get to dance more than they want to because there's more sharing of partners.

ATTITUDE TOWARD DANCE AND DANCERS: Many Germans view square and round dancing as a sport (German law considers it as such). Like any sport, proper attire is necessary. Nearly all dances require proper square dance attire, and like many sports, there are dressing rooms available for those coming in to change into their sporting (square dance) attire. Many Germans will dance with fellow club members and guests alike, because they share a common love for the dance. I find less of the jealous spouse here than in the States. All German-speaking square dancers address other square dancers with the "du" (familiar) form of the verb versus the more formal "Sie." We are all supposed to be friends.

PROBLEMS IN CLUBS: It is the same everywhere, anywhere there's people, there's potential for conflict, and German square dance clubs are no exception. But German square dancers tend to "solve" club disputes by going off and forming another club. That contributes to the small size of many clubs.

SPECIAL SITUATIONS: There are few dances where the normal rules are bent. Costumes are accepted (and are the norm) for Fasching (the German version of Mardi Gras) dances and for the Saide Hawkins Dance in October. New Year's Eve (Sylvester) dances usually break before the New Year, and dancers toast in the New with Sekt (a German "champagne").

ATTITUDES TOWARD PRICES: They try to keep them as low as possible. The objective for most clubs is not to make a lot of money. It is mainly to meet expenses and perhaps make a small surplus while giving dancers a good deal and a good special.

Reprinted from *Touch A Quarter - The Official Publication of The State Council of Illinois S/D Assoc.*

AC Lines

ADVANCED
CHALLENGE

Although this column is directed toward Advanced and Challenge dancers, much of what is written here applies to Mainstream and Plus as well. This is especially true for articles which discuss how to dance and how to think in the square. There is more emphasis given to this at Advanced and Challenge, but Mainstream and Plus dancers who apply this information will see positive results in their squares.

SIX BASIC SKILLS-Earlier this year we began a series about the six basic skills which are needed to dance successfully at Advanced and Challenge. In February and March the first two were covered: (1) paying attention and (2) learning the definitions. Due to other topics arising, this series was suspended for a few months, but now it is time to continue. The third basic skill is:

THINKING BEFORE MOVING-Most dancers are not trained to think before they move, and this results in needless breakdowns. It happens all the time at Mainstream and Plus, so when dancers come to Advanced they need to be trained in "thinking."

One rule of "thinking" is: "If the action feels at all different, stop and think before you move." Example: From an ocean wave, the caller says "Ends Run." Usually, it is "Centers Run," so this is something different. If as an end you pause a second and say the definition of Run to yourself, there will be no problem. But most end dancers will simply take off and do a Trade to the other end, which means they are now broken down because they did not think before moving.

by
Ed Foote



Example: From a normal starting double pass thru position, the caller says: "In the center: Girls Walk & Boys Dodge." Invariably many of the boys will walk forward, which means they did not think before they moved.

Another rule for "thinking" is: "Know where you are in the formation, so you will know which part of the call to do. This would seem logical, but many dancers do not do this. Example: Explode the Line requires the centers to step forward, but often, the ends step forward also. This results in very awkward execution of the call or a total breakdown, and all because the ends did not stop and think to themselves that they were ends.

A final rule for "thinking" could be stated as: "Concentrate on doing Mainstream calls perfectly when they are part of an Advanced or Challenge call."

Example: Mix from lines facing out requires the ends to slide sideways into the center (their part of Centers Cross Run) and do a Trade in the center. If the ends instead turn and walk toward the center and then try to Trade with an arm turn, one of the two centers will finish facing out instead of in, which is wrong. If the ends had thought centers will finish facing out instead of in, which is wrong. If the ends had thought centers will finish facing out instead of in, which is wrong. If the ends had thought before moving about sliding into the center, the Centers Trade would have been no problem.

"Thinking before moving" is also known as "keeping yourself under control." Dancers who do not think are out of control and thus are likely to break the set down at any given moment. A good dancer is always thinking and thus is always under control. ✓

AMERICA ONLINE and Square Dancing

There is a computer bulletin board on *America Online (AOL)*, devoted primarily to square dance calling and dancing. Here's a place that dancers and callers can share ideas, information and ask questions. The board was started almost a year ago by Jim Cholmondeley and is very active and continues to grow.

To get to the bulletin board, do the following:

From the main AOL screen use the pull down menu *GO TO* and select *KEYWORD*. Type in *EXCHANGE*, on the next screen select the *INTEREST HOBBIES* icon and then se-

lect *HOBBIES BOARD* on the next screen. Select *LIST TOPICS*, scroll down the list to find *COUNTRY WESTERN & SQUARE DANCE*, select this and you're there.

From time to time a *CALLERS' CHAT ROOM* is set up for real time correspondence. Watch the bulletin board for day and time of these chats.

If you know of other computer S/D bulletin boards let us know, we'll pass the information on to you.

Canadian Dancers News, April-June 1995

Editor's note: At this year's S/D Convention in Alabama, ASD gave away almost 1,000 discs from AOL. We hope to see you online! ✓



Square Dance Lesson Plans with Definitions for each call and specific Choreography for student dances. Listing of what to review each lesson.

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SEE YOUR DOCTOR

High Blood Pressure And The Elderly

(NAPS)—High blood pressure or hypertension affects an estimated 43 million Americans. If left untreated, high blood pressure can lead to stroke, kidney damage, and heart attack. This is of particular concern among the elderly. In fact, four of five people who die from heart attacks are 65 years of age or older. The good news is that doctors today have better medicines to treat high blood pressure than ever before.

As we age, the risk of high blood pressure increases dramatically. Men have a greater risk of high blood pressure than women until age 55, when the risk is about equal. However, at age 65 and older, women are more likely to develop high blood pressure. Only your doctor can tell for sure if you have high blood pressure because it is generally symptomless.

Older people often suffer from other diseases such as angina, chronic lung disease, arthritis, or diabetes. As a result, they may take more than one medication. Sometimes these medications may interact with each other.

The best choice for any drug treatment is a medication that is safe, effective, and easy to take. Doctors want to minimize side effects and drug interactions and encourage patients to take their medication.

Researchers recently gathered to discuss a major new National Institutes of Health (NIH) hypertension clinical trial in patients over 60. This NIH study is closely examining the long-term safety and effectiveness of several blood pressure medications in 40,000 older Americans. A board of eminent physicians continually reviews and confirms the safety and effectiveness of the medicines in this trial.

One of only four medications in this study, Norvasc®, also known as amlodipine besylate, has been found to be safe and effective in control-



Get your blood pressure checked annually—particularly if you're over 65—early detection can help prevent serious damage.

ling blood pressure in the elderly. The most common side effects are headache and edema. Norvasc needs to be taken only once-a-day, is not known to interact with other medicines, and is easy to take. Norvasc is also safe in patients who may have diabetes, chronic lung disease, or angina.

Your doctor may prescribe high blood pressure medication for you. In addition, lifestyle changes may also be recommended. These include:

- Stop smoking.
- Watch your weight. Your doctor can tell you what is a normal weight for your height and age.
- Eat a balanced diet. Include lots of fruits and vegetables and keep your fat intake to a minimum.
- Reduce salt intake. Use it sparingly—taste your food before you salt it—and cut down on salt-rich foods.
- Control stress. Take time for recreation and relaxation.
- If you drink, do so in moderation.

See your doctor at least once a year to check your blood pressure and keep these tips in mind. High blood pressure needs to be controlled.

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

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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

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 phone Donna Carpenter, (708)526-0147 or Kay Arquette, (708)980-6367.

1006-CALIFORNIA-Fun Festival, October 6,7 & 8, Lodi Grape Festival Grounds, Lodi, CA. Caller D.Parnell, T.Mosier, 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, (408)779-2426 or Phil Harris, (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, WA. Callers S.Sidholm, L.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.

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1020-WASHINGTON-People Pleasers, October 20,21 & 22, Promenade Dance Center, Seattle, WA. Caller M.Firstenburg. Plus, A-2, C-1. Call Lemmon, (206)242-8138 or Wiend, (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, (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, (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, (515)255-9477.

1020-VERMONT-5th Annual Tumbling Leaves Festival, October 20,21 & 22, Bennington College, Bennington, VT. Callers B.Harrison, R.Bates, C.Brodeur, T.Crawford, J.Pulaski. Cuers R. & J.Collipi, E.& I.Mindlin. Contact Cliff Brodeur, PO Box 914, Pittsfield, MA 01202 PH:(413)443-3060 or Red Bates, PO Box 7704, North Port, FL 34287 PH:(813)627-6344.

1027-TEXAS-North Texas Sq & R.D.A. Annual Round-Up - "Texas Trails," October 27 & 28, Plano Convention Center, Plano, TX. Callers R.Strickland, J.Gilbreath, R.Smith, G.Otwell. Cuers J.Von der Heide, R.Remley. For info call Chairmen Al & Jean Jesse, (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.

NOVEMBER

1102-KENTUCKY-6th Annual Heartland Jubilee, November 2,3 & 4, Louisville, KY. Callers Hodson, Howell, Lipscomb, Norris, Sparks & Wilson. For info call Sparks, (502)241-6438.

1103-INDIANA-Potawatomi Inn Dance Weekend (Plus level), November 3,4 & 5, located on I-69, 1/2 mile south of Indiana Turnpike (I-90) in Pokagon State Park, near Angola, Indiana. Callers C.Whitaker, B.Peterson. Cuers B. & D.Miller. Contact Bill Peterson, 30230 Oakview, Livonia, MI 48154 PH:(313)-425-8447.

1106-MISSOURI-39th Annual "Show Me" State Round Dance Festival, October 6,7 & 8, Central Missouri State University, Warrensburg, MO. Cuers C.& M.Smarelli. Contact Jim Jaeger, HCR 1, Box 940, Branson, MO 65616, PH:(417)338-8909.

1110-ILLINOIS-Royal Rendezvous, November 10 & 11, Collinsville, IL. Callers Story, Oxendine, Marshal. Cues Andersons. For info call Kelly, (314)938-5879.

1110-TENNESSEE-C-2 Weekend, November 10,11 & 12, Nashville, TN. Callers D. & T.Scholl. For info call Denny, (615)563-2858.

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1110-PENNSYLVANIA-Harvest Moon Classic, November 10, 11 & 12, Philadelphia, PA. Callers Jacobs, L. Kopman, S. Kopman, Libby, Miller, Marriner. Cuers R. & A. Lock. Plus, A-2, C-1 & C-2, Rnds Fri & Sat eve. For info call Lee Kopman, (516)221-5028 or Marcus, (610)275-8255.

1110-CANADA-Fall Getaway Weekend, November 10 & 11, Fairmont Hot Springs Resort, Fairmont, B.C., Canada. Callers D. Davis, D. Chochrane. Cuers P. & B. Hansen. Pre-registration only. Contact W. & M. Gramm, 11A Kottenay St., N. Cranboork, B.C., Canada V1C 3T5 PH:(604)426-6795.

1110-WISCONSIN-1st Ann. Nov. Classic, November 10, 11 & 12, Interlaken Resort and Spa, Lake Geneva, WI. Callers G. Adams, S. Greer. Cuers A. & J. Krol. Contact J. Clow, 202 Chester Lane, Prospect Heights, IL 60070 PH:(708)392-8204.

1996

JANUARY

0125-FLORIDA-20th Annual Florida Sunshine Festival, January 25, 26 & 27, 1996, Lakeland Civic Center, Lakeland, FL. Callers J. Haag, D. Hanhurst, L. Letson, T. Oxendine, J. Saunders, G. Shoemake, A. Springer, J. Story. Cuers C. & L. Lovelace, J. & C. Griffin, J. & N. Jenkins. Contact John & Linda Saunders, 101 Cedar Dunes, New Smyrna Beach, FL 32169 PH:(904)428-1496.

FEBRUARY

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

0216-ALABAMA-Montgomery Area SQ. DA. Assoc. 36th Annual Dixie Jamboree, Feb. 16 & 17, 1996. MASDA Center, 2201 Chestnut Street, Montgomery, AL. Caller Tim Marriner. Cues Carlene Bohanan. Contact Charles & Betty Cline, 906 S. Perry St., Montgomery, AL 36104. PH:(334)834-4195.

0217-WEST VIRGINIA-B's & B's of N. Virginia Annual Cacapon Weekend, Berkley Springs, WV, February 17, 18 & 19, 1996. Contact Arbell Thompson, (703)729-2109.

MARCH

0308-TEXAS-22nd Annual TASSD Round-Up '96, March 8, 9 & 10, 1996, Corpus Christi, TX. For info write TASSD Round-Up '96, 3211 Brown Trail, Bedford, TX 76021-3208.

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

APRIL

0405-NEW ZEALAND-Dansintyme's 15th Birthday, Plus & A-1 Conv., April 5, 6, 7 & 8, 1996, Howick Community Centre, Howick, Auckland, NZ. Featured callers J. Preston, G. Hall along w/staff callers & cuers. For info write Graham & Mhairi Hall, C/-22b Kautami St., Papatoetoe, Auckland, NZ PH:(09)278-0560.

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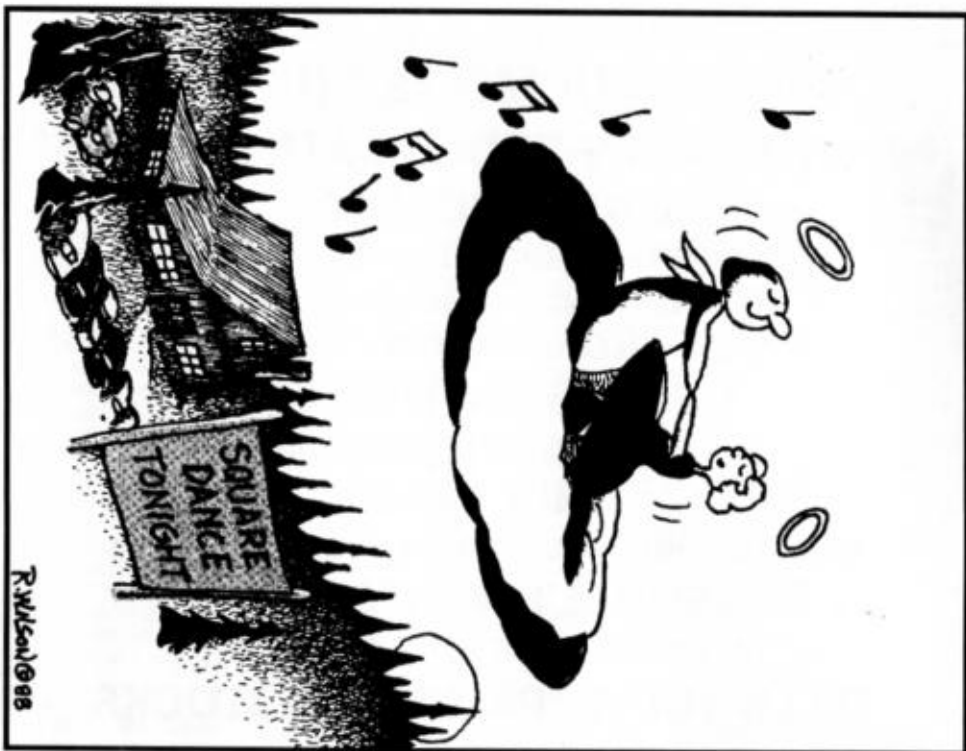
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