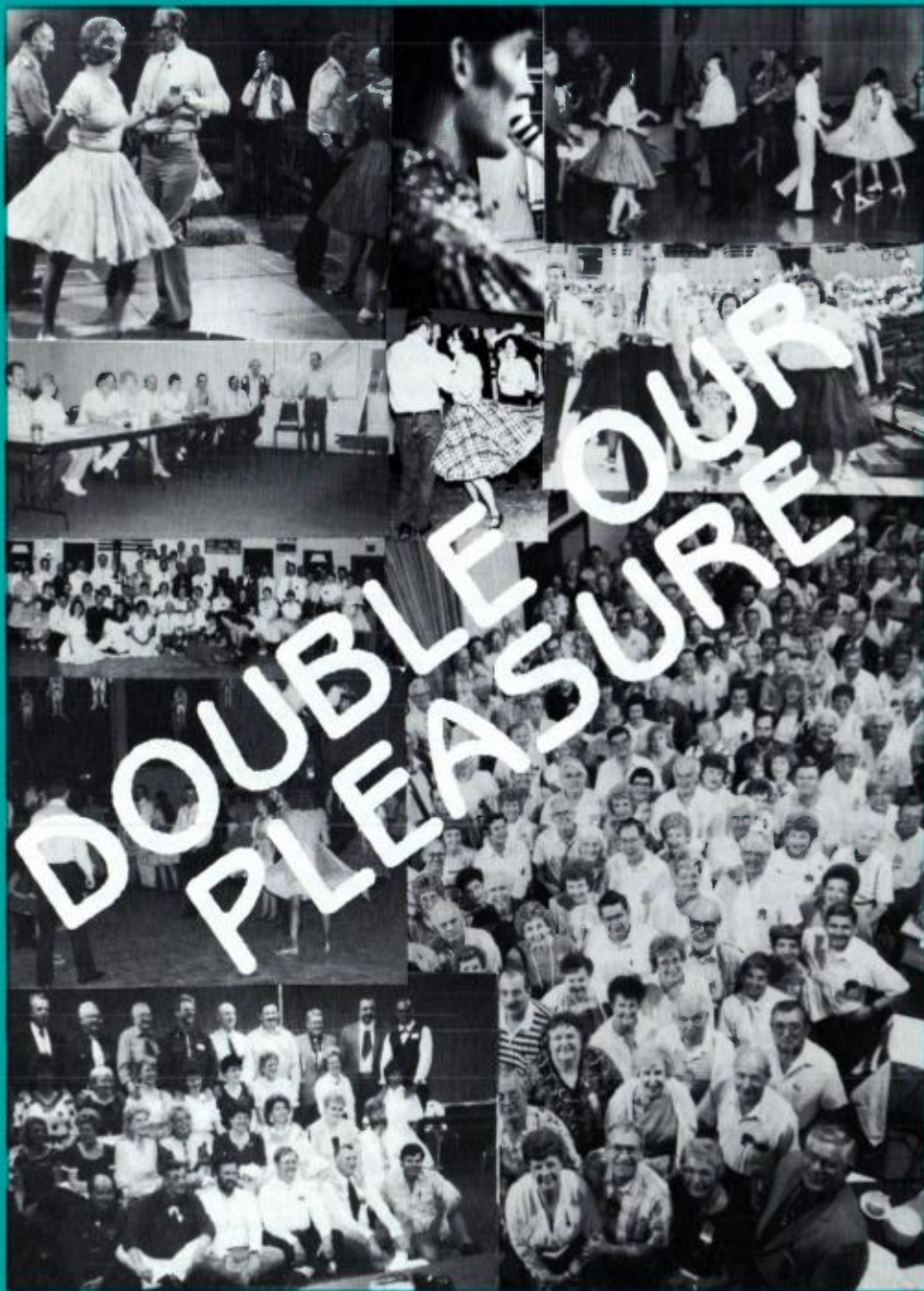


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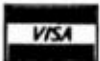
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Editor's NOTEBOOK

September is the month! Yes, it's the month for newer square dancer classes to start. Sometimes it becomes a chore to find people to start in the class. Sure it's hard work to get people to dedicate their "lives" to an activity they know nothing about. And that's what we are asking them to do. We all know that being in class for each lesson is very important. We also know that being on time, listening closely, and working with seven other people is going to be a brand new game for some of our beginners.

There are many ways to entice new people. And that means we have to find the ones who WANT to be enticed. There are some neat suggestions in our article taken from "Leadership Journal" published by LEGACY. It tells you what you can do to interest people in the activity. It gives suggestions about this. The bottom line is that WE ALL HAVE TO GET INVOLVED! It is going to take ALL our efforts to get Square Dancing up and moving again. We cannot sit around and wait for it to get better by itself. We cannot daydream that it should be like it was 30 years ago; that will never happen.

Square Dancing is like any other activity – it has to be given a boost regularly, perhaps yearly, or even monthly. Whatever it takes will be a step in the right direction. Flyers on bulletin boards, in store windows



(with permission), public demonstrations, and not of the usual kind we see nowadays. And speaking of that, when you view a radical demonstration on TV doesn't it grate a little, since our particular kind of square dance demonstration never gets any coverage. I guess that's because ours is so benign, BUT BEAUTIFUL and it should get some publicity. Here would be a good place to start in your area. Instead of sitting on your hands and saying "I just don't have time", or "I don't think it will work", get up and do something. Arrange to meet with some of the news media and try getting newspaper articles, TV coverage (even a 5 minute clip would do), mainly because wherever this is done it no doubt will help square dancing all over the nation. With so many square dancers RV'ing nowadays it could be talked about just about everywhere.

Give the ideas here and in the LEADERSHIP JOURNAL article a try for this years classes. Let's keep square Dancing out in front where EVERYONE can see it.

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BY-LINE

This issue is going to reach many of you late. Somehow I got off schedule and didn't realize it until it was to late. Maybe it was due to five weeks in August. In any case I apologize for the delay.

At the request of some readers we have returned QueST to the line-up and will continue to publish this column as necessary. A nice article written by Rick Evans on what Callerlab has meant to him, The Plus Rush by Holly & Gerry Gilligan, Where have all the dancers gone by Lew & Rene Rieth, and From the Desk of Allemande Al discussing the 1992 National Convention lead off our articles. Rhyme Time features a poem written by Kathryn Wolhope-Schultz about her father and Bev Warner writes about the Tailgate Party.

Enjoy - Jon.

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A TOUCH OF CLASSWORK

Please pardon the completely oblique diversion from what you might normally expect in this monthly column. No long travel tales. No skittering and skipping and slithering about the old USA this month. July didn't allow for such wanderings. Instead of that sort of thing, and since I was almost 100% *stay-puttish* in one particular area, I'll go into depth on a particular academic experience. The subject, as you see above, is a "A Touch of Classwork." Better yet, to be explicit, this column will delve into some vague vistas and vicissitudes (and give you a vicarious view) of the ANATOMY OF A CALLERS' SCHOOL.

Wait. Don't turn me off. Read on. you might learn what a new caller feels when he/she experiences, first hand, the rigors and rigmarole of an extensive five-day training program to master the mike, to handle the hash, to untangle a closely woven web of cluttered choreography. A secret or two of how it's done may be revealed. Frustrations and euphoria of both students and instructors may become apparent. (So far, Stan, you have one reader still with you—your friend in Cellblock 57—he has nothing else to do.—Co-Ed.)

To set the stage, to establish the scenario, we now take you to the little lakefront town of Hague, New York, upwards on Lake George in upstate New York, in the foothills of the Adirondacks. It's near Silver Bay, our second home (soon to be our retirement home) and a stone's throw (no, a boulder roll) down from historic Ticonderoga. The caller school we conduct there every mid-July is rather special—it's more basic (with more appeal to first-time callers) than any of the other three schools we do each year.

The reason for the selection of Hague (If you're Dutch, say "h-A-g" to rhyme with "egg"; not HOG, to suggest a perky porker!) is based on an ideal building for academic purposes. The little town, which contains only one store, one eating place, one gas station that closes on Sunday, can boast about a beautiful, newly-built, pine-decorated, chandeliered, air-conditioned, eight-set-sized, all-purpose, long-layered Community Center. It's a real showpiece.

Students? Yes, picture a dozen attentive attendees, including some family members, sitting at tables in that lovely place, soaking up mikeside wisdom imparted by a duet of caller-mentors. More specifically, those instructors were John Charman from Ontario (a former caller school grad of mine many years ago) and yours truly, veteran of half a hundred such intellectual institutions. The scene would not be complete without the presence of speakers, p.a. systems, tape recorders, reams of paper, mikes, displays, an easel and posterboard, a rostrum, records and other assorted paraphernalia.

We started on Wednesday afternoon and continued for part of five days, counting the cleanup work. Each morning and afternoon is filled with three hours of lecture, discussion, demonstrations and *hands-on* practice sessions. Each evening includes a party dance, sometimes with *angel* dancers coming to help, and each student caller takes a turn at the mike, while John and I observe and take notes for later critiques.

Would you like to sneak-a-peek at a critique? One might go something like this: "Basil (not his real name), your posture is good, you hold the mike well, but we'd like to see more pizzazz in your voice—more enthusiasm. Smile. Show 'em how you like it. Watch the high notes. You're straining. Too much stop-and-go dancing. Close up the commands. *Curlique* is dead. Use *touch a quarter*. Hold that last note. Give 'em a little *vibrato*." And so it goes.

What about the student callers? How do they feel? The strain, the anxiety, the anticipation is so thick you can cut it with a knife. Here they are, first time for some on *hash* calling, surrounded by their peers, scrutinized by two eagle-eyed instructors, full of abdominal butterflies and dry

throats, knees knocking, palms all a-sweat, feeling relieved but stupid when it's time to sit and *post-mortemize* on the mistakes. The mental gymnastics of a new caller goes through are akin to the physical gymnastics of the Olympics, quite honestly.

Curriculum? Glad you asked that. (Nobody asked.—Co-Ed.) We follow the Callerlab guidelines in our presentations. There's voice, music, records, history, programming, showmanship, leadership, teaching, sound, equipment, resources, singing calls, hash, systems of hash calling, rounds, mixers, DBD, CDP, O/N/S, and a lot of PDQ and pressurized ASAP. That's a package agenda that weary students wobbling away from the school take years to shift, sift and disseminate. As you may know, there are three distinct types of hash systems that have to be studied. We start with the good old *chicken-plucker* routines. That's part of the Modular system. Cal Golden, in the land of Arkansas, home of a million chicken, is alleged to have invented chicken-plucker. Be that as it may, it's a good staple standby system, but it's only the beginning. Next, the callers have to learn to master a bit of the *image* system, extolled first by Litman (*Instant Hash*), then Burdick (*Windmill*), then Beck (*Out of Sight*). *The whole idea of this system is to peg people and positions* in the old noggin as choreo action progresses, then be able to resolve any situation with hardly a look at the sets. Finally, it's *sight* calling, the ultimate system, one that takes years to master, but one that affords the most flexibility. For a fledgling caller, all this system stuff is as tough as squeezing the toothpaste back into the tube.

Despite the mind-boggling barrage of befuddlement dished out at callers schools, these new callers disperse with the tools they need to begin potentially productive calling careers. Somehow, through the process, however nerve-wracking, comes strength, courage and the bright challenge of a sharpening skill. Veteran callers like Flippo didn't make it in a day!

Lots of dances came my way in July, an average of two per week, all in close proximity to our Silver Bay home (all the easy-level variety), but space doesn't allow further description.

Years ago, Guy and Mildred Wilkinson wrote a piece, once printed here in ASD, that bears repeating. It's simply called "The Caller." To close this column, we'll smilingly reproduce their thoughts:

"Callers know that it takes a lot of nerve to stand up before a group and call your first square dance. Think back to the first tip you ever called. Remember how your legs shook and your knees knocked? How dry your throat was—that blank mind? Then someone shoved the mike into your hand and panic set in. You could barely hold on to it. Worst of all, it amplified every little voice quiver for all to hear.

"About this time, you looked out and saw a room full of total strangers staring back. All your friends had disappeared. You realized they were waiting expectantly for you to say something intelligent, and the best you could come up with was a muffled throat-clearing and a strangled, "Hi, there!"

"You tried to put a record on the turntable. The hole seemed too small and the turntable wouldn't stop turning. Finally, it fit in place. You picked up the arm to set the needle on the record and you missed it! There was a terrible scratching sound. You tried again. This time you couldn't find the start of the record and in the process you succeeded in putting a needle gouge clear across the record. This did nothing to build up your confidence!

Somehow you found the tiny slot between the edge of the record and the grooves. The introductory music filled the air, your memory bank clicked in the nick of time, you opened your mouth and a strange sound flooded the hall.

The voice was strong, filled with confidence and authority. You were playing the wrong side of the record! You mumbled something apologetically, turned the record over and dropped it in the process. You finally got it all together, and although you aged ten years while it played, the record ended. Through the roar of blood rushing to your head, you heard a strange sound—applause! You stumbled off the stage, your voice and hands still shaking.

The applause, a kind word, a handshake and you're hooked. You went home and

practiced, practiced, practiced until your jaw and the kids knew the call better than you did. All the while, you hoped you'd be asked to call again sometime.

A ham? A nut? A showoff? Perhaps, but only a very special and determined breed has been willing to put up with personal sacrifice, time and money expenditure, and the necessary hours and hours of hard work in order to attain the title of CALLER. More power to you!

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BEST CLUB TRICK

by Don & Sandy Graham

Here you see one of the fans provided free by the Queen City Promenaders Club of Manchester, New Hampshire, in the halls they hosted during the 24th New England Square and Round Dance Convention in Manchester, New Hampshire, April 24 and 25, 1992.

April in New Hampshire isn't always that warm, but school gymnasiums and cafeterias get very hot and humid with all the dance activity, and the fans were very much appreciated by all.

We think it is a wonderful way to promote their club while providing a very welcome relief to the dancers.

Bob & Eileen Silvia, who were, in part, instrumental in seeing the idea carried out,



admit that it is not an original idea; they "borrowed" it from the national convention in Anaheim, California.

All the same, we feel it is note-worthy, and, while advertising their club, also added a little "something extra" to our local convention.



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Encore

by Mary Fabik

Highlights from Past Issues of this Magazine

August 1982 10 years ago.

We think square dancing is a perfect answer to the need for friendship, sociability, wholesomeness, a feeling for our heritage, an inner sense of worth, physical exercise, movement to music and just plain fun. Let's tell the world about it during Square Dance Week! – excerpt from Co-Editorial

Qualified angels are a valuable asset to round (or sq sd) class, says Al Riendeau. They serve as extensions of the instructor, providing a sense of continuity to his efforts. They must be reasonably good dancers themselves before serving as models for learners...Above all, they must be patient and pleasant with the learners, all the while being extra careful not to teach while the leader is teaching. They must guide rather than force the learner dancer in the desired direction.

The instructor's level of comfort will remain high if he is confident that his angels are functioning as a team – his team. Heaven should have it so good!

“Back to school” – Training and help for callers is one of the most urgent needs of our activity. What is a caller's school and what should it accomplish? Now that schools, clinics and colleges are becoming more prevalent and available, the “students” must be selective, assuring themselves that their “teacher” has the knowledge they want and the skill to impart it to others...Take another look at your caller's association programs and the next school or college in your area – it's fun to learn more about square dancing.

Do your part in Square Dance Week. It's an American heritage. Let's observe and celebrate! Some suggestions from Harvey and Gerry Hanggi: Exhibitions in shopping

malls/parking lots are the biggest “attention getters”. Advertise in local papers, recreation programs, church bulletins, etc. Dress store window mannequins in Square Dance outfits. Post flyers or hand-out sheets containing free dance coupons at local libraries, super-markets, doctor/dentist offices, and hair dressing salons.

NEW IDEA: Lock On

August 1967 25 years ago

“I have found dancers in all areas generally enthusiastic about new ideas and contend that this is very essential if square dancing is to grow.”

This comment by C.J. Smith of Muncie, Ind. is responded to by Workshop Editor, Will Orlich.

“It has been shown that the square dance movement has grown, not declined in the past ten years. Sure we have more drop outs – because there are more starters. Also the “life” of a square dancer today averages six to eight years as compared to two to three years some decades ago. I don't think this is the direct result of new ideas only, but it has helped to sustain if it is wanted. Too many new ideas to quickly are no good, like too much candy. Spread it out so it is a “treat” and not a “trap” for frustration”.

At the Peony Park Terrace in Omaha, Neb. on Oct 2, conductor Joseph Levine will lead a 70 piece orchestra for a square dance demonstration called by Harold Bausch.

Top Singing Call: Ride, Ride, Ride, called by Johnny Davis

NEW IDEAS: Barge Thru by Manny Amor, Lakewood, N.J.

From two facing lines, start with a half square thru, the center two then pass thru

while the ends trade. Ends in eight-chain-thru position. About six counts.

Turn Thru Dixie Style by Warren Quates, Detroit, Michigan.

From single file, first persons turn thru, left to next and pull by and they do a turn thru with the one they meet. End up single file in opposite direction with lead people still in the lead.



100%er's Creed

*TODAY IS THE VERY FIRST DAY OF THE
REST OF MY LIFE*

*This is the beginning of a new day. I have been
given this day to use as I WILL. I can waste it
... or use it for good. But what I do today is
important, because I am exchanging
a day of my life for it!*

*When tomorrow comes, this day will be gone
forever, leaving in its place something that I
have traded for it. I want it to be gain, and not
loss; good and not evil; success and not failure;
in order that I shall not regret the price that I
have paid for it. I will give 100% of myself just
for today, for you never fail until you stop trying.*

*When you read this and share it with others, the
world will be the way you have always wanted it
to be, because you will be the kind of person
that you have always wanted to be.*



Enclosed is a poem that our caller's daughter wrote for him for Father's Day. (see Rhyme time, this issue)

Also some background on what prompted the poem.

I asked for permission to send it to you for consideration in American Squaredance. I got permission and the enclosed sheet. It is hanging in our new hall in Salix that our Track II Club built by themselves.

Since Kathy wrote the poem, Dave has been round dancing and is teaching some Texas Dancing for us in our hall when we aren't using it for squares and rounds.

Dave and his wife Regina are super people and have devoted their lines to teaching others to dance so everyone can enjoy square dancing—and rounds and western dancing—and what ever our club desires to learn. They also have full time jobs.

Thank you.

Betty Rene Law
Sidman, Pa.

"Kathy's parents are David Wolfhope, Caller for Track II Club in Salix, Pa

Regina Wolfhope, cuer for Track II Club in Salix, Pa."

Just a note to thank you for including the article on Potawatomi Dance vacation in your magazine. Several people have phoned us from out-of-state to make sure we have seen it. I would appreciate it if you would include the Potawatomi Weekend dates in Your "Dateline" section as well.

Sincerely
Bill Peterson

On July 31 of this year The SAGE STOMPERS SQUARE DANCE CLUB along with the COOLEY CUES arranged a very wonderful 30 year retirement party for me. It was held in the Chautauqua Hall in Pacific Grove, Ca. I was never so surprised as I was that night. I could not believe the people who were there; some I

hadn't seen for well over 15 years. They came from all over the area and some even came from farther away than that. I want to THANK ALL OF THE PEOPLE who attended and especially ASTRID & BILLY LANG and ESTELLE AND RICK FELLOWS who did most of the work getting the party together. Of course there were others who did a lot of work calling people to let them know about the celebration of my retirement.

I know I will miss calling for a while but it is time for me to give it up to the many other qualified callers in our area.

I want to especially thank the local callers for coming and calling on the program and mentioning about the times we shared in the profession; things I will always hold dear in my memories. Each caller has a special spot in my heart and I will always keep that in my book of memories.

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I have never written a letter to a magazine before but I feel that now I must.

I resent the fact that almost every issue has some article about teaching "seniors" and assumes that "seniors" cannot be taught what everybody else learns.

Since in the same issue you also feature articles that represent the average age of square dancers of 55, there must be plenty of "seniors" among them.

As a matter of fact I know that many dancers have all levels of Advanced and Challenge dancing after they reach 60 or 70. I feel that this is an insult to these dancers.

Contrary to popular belief, everyone over the age of 60 is not senile, mentally deficient or incapable of learning.

I just had to get it off my chest.

Hope to see you in a square. By the way I am definitely a "senior" and dance C-2 regularly.

Jody Bromberg
Cresskill, NJ

Democratic square dancing has the dancers calling instead of the caller. In a patter, for instance, man #1 calls heads forward up and back. Then woman #2 calls sides to pass the ocean, and then man #2 calls ping pong circulate and so on. The point is that dancers take turns calling.

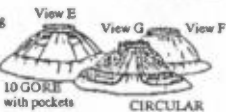
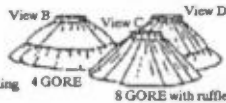
Democratizing square dancing is also possible with more than one square. If there are 40 squares, for example, man #1 in square #1 will call the sides to square thru, and then woman #4 in square #20 will call relay the deucey, and so on.

One question that arises is who will call first, and then second, etc. This can be solved by referees who will write the names of people on the board in a sequence, and who will point down the board until the end, and then start over again if necessary. With computers, the procedure will be more efficient. Let's put more creativity in square dancing with this democratic square dancing.

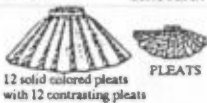
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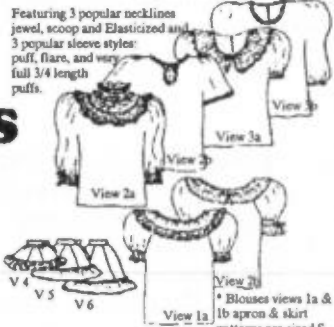
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by Mac McCullar



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The factory we use on the west coast presses hundreds of thousands of records each year and there may be a time when the material used is just not as good as other

times but they do not attempt to use cheap material for square dance records. For one thing, pressing square dance records is such a small part of their business that it just wouldn't be or couldn't be feasible to go from one material to another for such small orders. So now we have a record and the cost to produce it keeps spiraling up!

For those of you who have trouble tracking on any label disc, first check your needle to determine if it is OK. Sometimes we use a worn needle on a record so many times that it has set a pattern that a new needle will not track, or the old needle just will not track in the grooves of a new record. Secondly, be sure your turntable arm is balanced properly. This check is very important and should be done by a knowledgeable person, not just anyone.

The recording companies spend thousands of dollars to bring you a record that fits your needs and it would be downright stupid to intentionally put out a record any lesser than that. I think I can speak for most producers when I say, "It's our intention to be the best."



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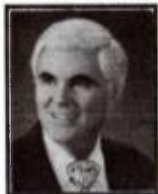
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WHERE HAVE ALL THE DANCERS GONE?

By Lew & Rene Rieth
Del Rio, Texas

I'm sure you have read many of the same articles recently that we have about the decline in the number of dancers. All of the articles we have read give valid information, but we would like to add some other ideas to the "forum".

Between July 1990 and now, we have traveled in 39 states, including Alaska and Hawaii. We have danced in many of these states and have found the following:

Sound: In quite a few halls, we have found that the caller has the best quality equipment that money can buy. The hall is a normal hall that many groups, including square dancers, rent. The acoustics are (in the better halls) marginal, and the caller cranks up the volume to try and compensate.

This can result in head splitting volume that drives dancers away, never to return if it is an every dance condition.

Callers: I think we can honestly say that we did not dance to a "bad" caller the whole trip. We did find that some callers don't make the effort to be friendly to the individuals at the dance. These callers many exude personality on the mike, but when a dancer goes up during the break to say hello, they drive the dancers off, sometimes never to return. Not everyone is "Mr. Personality", but everyone can put on a smile with a concentrated effort.

Those that don't will find their crowd thinning.

The 30 Minute Tip: While many callers show true genius in their calling, and call patter that will challenge anyone, not all dancers can (or want to) dance at that level. This type of calling has it's place at A1, C1 and similar dances, but it is the caller's responsibility to determine the "fun level" of the floor, and call accordingly. A 30 minute tip at a mainstream dance always causes some bad feelings, and, depending

on the age of the dancers, exhaustion. If this is the regular tone of the dance, some (perhaps many) dancers will not return.

Dancers: In our travels, we found clubs that welcomed us with open arms and made us feel good about being there, but some ignored our presence all together. We noticed that those clubs that welcomed us, the travelers, also welcomed their members and other guests. These clubs had an overall friendly atmosphere that the other type clubs lack. The unfriendly clubs drive away dancers, perhaps never to return.

Singles: Many clubs we have danced with welcome singles, and see that they get to dance. Unfortunately, other clubs make singles feel unwelcome, or turn them away at the door. We have telephoned contact numbers for directions and been told bluntly that unless we are a "couple", don't come. Not every area has a singles club, and in our opinion, turning away singles is a serious step toward failure of your club. Many dancers, ourselves included, met their spouses at a square dance. If this trend had been prevalent then.....

Age: Age is certainly no barrier in square dancing. My favorite corner, who lives in Hilo, Hawaii is 94! We have noticed on occasion a couple in, say their early 30's, at a dance, where the average age of dancers is, say 55.

They wind up sitting by themselves, ignored by the rest of the dancers. This certainly isn't the way to keep new dancers. As visitors we have sat and visited with these couples, and found them to be lively, upbeat people. Will they come back again?

Dress Code: The cost of outfitting a couple for square dancing can be formidable. Some clubs require full square dance outfits, which excludes those dancers (usually new to the activity) who can't afford such outfits. Strong consideration should be given to relaxing these standards to a long sleeve shirt on the men, and a simple skirt (Prairie skirts are becoming

very popular in some areas) and blouse for the ladies. A dress code should never drive a dancer away.

Organization: We have talked with many ex-square dancers in our travels. Discounting those who stopped dancing because of illness, the second most common reason for drop-out is "executive burn-out". Dancers become club officers, committee chairpersons, etc., and are overwhelmed by the duties that come with these positions, and dancing is no longer fun. It is not unusual to have club officers resign mid-term and quit dancing. We have found clubs that operate on the most simple organization are the friendliest and seem to have the most fun. Many people like to organize, and the more layers of organization, the better (to them). There are many, many dancers out there who want to come to a dance, pay the admission, have a good time, and go home. That is all the organization they want. By-laws, monthly meetings, constitutions, and the likes are not why many (most?) people dance.

Visit A Little: Some dancers come to the hall to dance a couple of tips, have a cup of coffee, and visit with everyone there. We have seen callers force dancers onto the floor when they would rather sit one out. We have also seen little cards passed out at the door that tell you when and with whom you will dance. This particular practice causes people who like to dance every tip to be excluded, and those who don't, to dance more than they want to. It also prevents everyone from dancing with their favorite corner. While "cliques" can develop at any dance, this seems to be an

extreme "solution", sure to drive dancers away. Everyone at the dance paid their fee, and should be allowed to participate at their level.

Children: The clubs we have seen that welcome children are usually a step above those that don't. After all, if children aren't welcomed as square dancers, where are the new dancers going to come from?

Information: In traveling, we relied heavily on the National Directory. The people that put it out do a fantastic job, but their information is only as good as what the clubs submit to them. We have called numbers in the current year directory and found the listed contact stopped dancing 2 or 3 years ago and had no information. Unforeseen things happen, and people move, but this incident shows a true lack of concern on the part of the club involved. Most newspapers will give square dances a free mention. Be sure that when they publish your announcement, they have it correct. Dancers become very disillusioned when they get all dressed up, get a baby sitter, drive 25 miles to the special dance listed in the paper, only to find that it was last (or next) week, and the paper had incorrectly listed it. Those dancers may never come back.

We like square dancing, and are concerned with the decline in the number of dancers. While this article is a bit wordy, our advice to clubs and callers that want to preserve and increase their crowd is simple. Return the FUN to the activity. The FUN level can be measured by the width of the smiles on the dancer's faces.

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By Steve Kopman

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Left Allemande | 3) All Partner Tag
All 1/2 Tag The Line
Girls Circulate
Boys Trade
Rt & Lt Grand |
|--|---|--|

The object of this months lesson is to put the dancers in an unusual formation, then resolve it quickly and easily.

I hope I have helped expand your horizons!

Any questions, write Steve Kopman, 1305 Whitower Dr., Knoxville, TN 37919

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FEEDBACK

Leif Hetland's article entitled "Western Contra" in you June 1992 issue presented some intriguing information about the origins of the "longways" set – the ancestor of our contemporary contras. The article pointed out the possible linguistic derivation of the English dance term "longways" from a Norse word which means "long oarways". It would have been interesting (at least to me) if Mr. Hetland had given us the words in their original language and/or could have been more specific about the linguistic roots. Are there any scholarly works that elaborate on this thesis? I would also be interested to know more about the relationship of these Viking Victory dances, performed with "swords and battle-axes" to the *matachin*, a pan-European sword dance which is believed by some to be the ancestor of the English Morris Dance (see John Forrest, *Morris and Matachin; A study In Comparative Choreography*, 1984).

Mr. Heltand's contention that contemporary contra dances are descended from Viking sword dances because both happen to be danced in two long lines is a bit of a leap of faith (or at least a leap over about 500 years of dance history about which very little is known). Mr. Hetland states that "the French also picked up the formation from the Vikings..the French called the formation 'Contre'". In fact the French "contredance" was mostly performed in square sets, not longways sets and the term has survived to this day in Denmark where a number of folk dances in square sets are called "Kontra". Why? One likely explanation is as follows: the English Country Dance, at least by 1650 when the first edition of John Playford's *English Dancing Master* was published, was performed in a wide variety of formations including, squares, circles and "longways". By 1725, when the last editions of Playford were published it was clear that in England, the "longways" formation was by far the most popular. The French took up the English country dance (transcribing it as "con-

tredance") but the square form predominated there, becoming the "cotillion) and by the 19th century, the quadrille. In the 19th century, French was still the second language of most of educated Europe and America as well as the primary language of dance instruction – hence the use of French terms, even if they ultimately derived from English.

Yours truly, Bob Dalsemer
Brasstown, NC.

This is in response to Bud Gooch's Inquiry (June 1992 Grand Zip) about doing THREE Round Dances between each Square Dance tip. Not in this Caller's opinion. For the following reasons;

Understand that you are going to an evening of entertainment called SQUARE DANCING and Round Dances (as they probably should be referred to with a two + two program). Please understand that I know Round dancing is a great part of the Square Dance activity. I am also a Round Dance Teacher/Cuer, and whenever possible, I will dance any Round Dance I am familiar with.

Try to understand this – A Caller walks into a hall in plenty of time to set up his equipment for an 8 to 11PM dance. As he enters the hall, he learns that the Round Dancers have the hall from 7:30 till 8:00. Ok, nothing wrong with that – the program is a two + two program. At 9:30 there is a refreshment break. Most square Dancers go to a separate room to enjoy the fellowship and snacks; but an announcement is made that there will be Round Dancing during the break. In my opinion, this affair should have been called a [Round] and Square Dance event. After the refreshment break is over, the Caller gets back to his program and the Round Dancers go in for their refreshment break and the group is, of course separated again.

But understand this – at a National Convention some years ago, I was attending a debate between Callers and Cuers and the subject of a two + two program came up. I asked one of the Round Dance Cuers did she have a Round Dance Club and she stated she did. I then asked, "How many square dance tips did they do in between the Round Dance tips?" Her response was

"We don't do any Square Dance tips, it's a Round Dance Club". You will forgive me if I say I did not understand her reasoning. A square Dance Club offers Round Dancing, but a Round Dance Club does ONLY Round Dancing.

Think also about those who don't Round Dance at all and pay the same fee for an

evening of Square Dancing. Is it fair to them? They go through months of training to learn how to Square Dance, then go to a program listed as a Square Dance only to learn what they paid for is only half of what they expected.

*Harry P. Tucciarone
Bedford, VA.*



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by Bob Howell

EASY LEVEL

I had a grand time working the First Annual Bluegrass Holiday this past Memorial Day weekend. While sharing the calling duties with Stew Shacklette of Brandenburg, KY, Stew used a little number that got everybody acquainted real fast. He called it the ---

SWISS BREAK MIXER

Formation: Couples anywhere in hall, promenade position.

Music: Any good reel, hoedown, or polka type tune, preferable Swiss type music.

- Measures: 1 - 4 Scatter promenade with partner eight steps, on the last step turn to face partner.
- 5 - 8 Back away from partner four steps, stamp three times, clap your hands three times.
- 9 - 12 Walk forward four steps, toward partner and turn partner by the right four steps.
- 13 - 16 Release partner and find another partner and turn by the left in eight counts.

NOTE: When changing partners you may select any person. i.e.. boy, boy or girl, girl, or boy, girl; any combination.

Eddie Ramsey of Memphis, TN. shared a couple of real nice dances with me at the same weekend. He said that he had picked up the following routines at a dulcimer festival. The first is his variation of the ---

YELLOW CAT JIG

Formation: Single circle, all facing center, lady on gents right.

Music: Any well timed 64 count sequence.

Routine:

- Counts: 1 - 8 All circle left.
- 9 - 16 Reverse, trail single file. (On count six, girl taps boy in front on shoulder, he turns around).
- 17 - 24 Dosado (with corner).
- 25 - 32 pass her by (pass thru with corner). Allemande left with the one behind (next corner).
- 33 - 40 Promenade new partner (the one you dosadoed).
- 41 - 48 Wheel around - Promenade wrong way around.
- 48 - 56 All face center - girls go forward and back.
- 56 - 64 Boys step in to face partner, walk around her right side to left, join hands in a circle to begin again.

I'm going to call the second one ---

RAMSEY'S RAMBLER

A square figure, each couple leads it thru once. Use any fillers you wish.

Couple one promenade full around to home and wheel to face out.

Couple two promenade full around to wheel in behind couple one.

Couple three take one step forward to fall in behind couple two.

Couple four promenade to wheel in behind couple three.

All face partner. (Proper lines.)

Lead couple reel the set. (Partner right arm turn 1 1/2 to outside opposite sex for a left arm turn, back to partner, right, on to next left ([As in the Virginia Reel])).

Traveling couple comes back up the center to the head of the line.

All promenade to the right to reform the square.

Break - filler.

Couple two leads.

Our contra this month comes to us from Anaheim, CA. It was written and sent along by Leif Hetland. On counts 33-40, you will pass the person you are facing and take a right hand hold with the new person you are facing. Turn half way round with the right hand and then the two center persons turn half way around by the left hand to face and swing original partner. Leif calls his dance ---

JUDY'S CONTRA

Music: Winsdor 4861 (7x32) [Poor Little Robin]

Formation: Improper Duple (Double Progression)

1 - 8	Forward & back	(8)
9 - 16	Swing below	(8)
17 - 24	Ladies chain	(8)
25 - 32	Circle left 3/4	(8)
33 - 40	Pass thru and swing thru;	(8)
41 - 48	Swing partner	(8)
49 - 56	Half promenade	(8)
57 - 64	Ladies chain	(8)

The dance is named for Judy Probert. Judy and Harry Probert are very good friends who have danced with us since we started calling and teaching contras in 1975.

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The Plus Rush

By Holly & Gerry Gilligan

THE PROBLEM

Part A

The Mainstream program in our clubs is being eroded. If action is not taken to curb this erosion, the entry level in the area will eventually be Plus. Such development would not be detrimental to the health of our clubs if they were located in an area heavily populated with retirement communities. As this is not the case, many of our dancers have limited free time for leisure activities. Extending the class time an additional 30 hours to teach the Plus program would lead to fewer new dancers as many people would not be prepared to give up a total of 90 hours of their time just to learn to square dance. In many cases we would be asking new dancers to drop some of their other activities and family responsibilities in order to have more time to learn to dance. We believe that many prospective dancers would balk at the suggestion and simply not sign up for classes or drop out of class mid-term once they realized the magnitude of the commitment. Ultimately more clubs in our area would fold due to their inability to attract new members.

THE PROBLEM

Part B.

The pressure to learn Plus is growing steadily and dancers are directly and indirectly pressured from three sources – fellow dancers, callers and club executives. Too many dancers are encouraged to take up the Plus program before they have become proficient at Mainstream. These people then become poor dancers as they haven't spent enough time learning Basics and Mainstream before moving on to Plus. Dancers at the Plus program who do have a solid foundation then become frustrated with the many poor dancers in Plus. This often causes them to quit dancing or move on to the A1 program. Those who move to

A1 are not ready for the program and we now have a ripple effect as the experienced dancers at A1 become frustrated with the influx of dancers from Plus. The end result is an unsatisfactory level of dancing, loss of dancers and probability of some clubs folding.

THE RESPONSIBILITY

Much of the responsibility for the problem lies with our callers, as their international association "CALLERLAB" is the author of all the programs in existence from Basics to Challenge. Unfortunately a number of our very popular callers are constantly creating "blended" programs. At Mainstream these callers will introduce Plus calls and at Plus dances they will toss in some A1 calls. The reason why callers do this is to add novelty and challenge for the dancers. CALLERLAB does not endorse the "blended" program and those callers who persist in creating it are well aware of that fact. However, they may find it easier to write interesting programs by throwing in Plus calls rather than devote the extra hours required to develop challenging Mainstream dances with the Basic and Mainstream calls. (Ditto for the Plus program). Unless these callers can be convinced that sticking with the CALLERLAB programs is in their own best interests and the continued good health of square dancing, the problem will continue to grow in magnitude and lead to a decline in the number of dancers. This has already occurred in some areas of the U.S.A. and our area will not be spared a similar fate if we, the square dance community, fail to deal effectively with the problem and solve it quickly.

THE SOLUTION

Last January a committee was struck, sponsored by the Montreal Area Square & Round Dance Association (MASDA), and given the responsibility to review this and other related problems and recommend solutions. The committee identified the problems and recommended a "Code of Ethics" in the form of guidelines.

Three sets of guidelines were proposed, one for each group: – The Club Leaders, The Callers & Cuers, The Dancers.

These guidelines were presented to the 1992 MASDA spring governing board meeting and the reaction of the attendees was favorable. However, for the guidelines to be an effective force for change, the following must occur: — Distribution of the guidelines to all MASDA leaders, callers, cuers and dancers.

Full acceptance of the guidelines by all leaders, callers, cuers and dancers, for without acceptance there will be no solutions.

A considerable amount of time and energy was expended by the committee and we hope that its efforts will lead to a renewed spirit of goodwill and co-operation in the Montreal area.

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WHAT CALLERLAB MEMBERSHIP HAS MEANT TO ME

by Rick Evans

HAS MEANT? That's right, HAS MEANT! I'm leaving CALLERLAB. I suspect that when you read that, you assumed this letter was from some guy who got his feathers ruffled, or who is disgruntled about something. Maybe you thought it would be another doomsday letter from some guy forecasting the end of square dancing. Or maybe you thought it would be a letter of complaint about some recent policy or decision. Nothing could be further from the truth.

My wife and I are relocating from our home in Manhattan, KS. to Provo/Orem area of Utah, and have already begun at least a temporary hiatus from calling.

We may return to calling sometime in the future, but at this time, the rigors of moving and a return to college make such activities extremely impractical.

It seems strange, after seven years of calling, to be "retiring" from the activity and dropping my membership in an organization from which I have gained so much. Since the first months of my short calling career, I have belonged to CALLERLAB, first as an Apprentice and then as a full Member. I have attended three CALLERLAB conventions and have always spoken proudly of my association with the organization. Before I left it behind, I felt I owed the organization a word of thanks.

Over the past few months, articles have appeared in CALLERLAB publications about "What CALLERLAB Membership means to me". These articles have been from some of the "heavy hitters" of square dance calling—names everyone recognizes. Not many will recognize the name Rick Evans, but I hope my thoughts will strike a familiar chord with members of the dance community.

Summing up what CALLERLAB membership has meant to me is not an easy task. Certainly it is easy to cite the many tangible

benefits: insurance, access to information, the opportunity to have a voice in the decision-making process, the BMI/ASCAP license, etc. These are all very important things and have meant a lot to me, but the real benefits of CALLERLAB membership are the intangible benefits.

Perhaps the best benefit of CALLERLAB membership is the CALLERLAB membership itself. I've talked choreography with Jack Lasry, teaching techniques and timing with Frank Lane, and after-parties with Bob Howell. I've talked music with Wade Driver and Elmer Sheffield, showmanship with Marshall Flippo and square dance heritage with Herb Egender. The topics continue through nearly every subject in the square dance world and the list of names includes some of the true legends in square dancing. I'm sure most of those folks don't remember talking with me, but I remember talking with them. To fully appreciate what these conversations have meant to me, you need to imagine what it would be like to discuss hitting with Joe Dimagio, pitching with Nolan Ryan or the slam-dunk with Michael Jordan. You'd have to think about discussing military history with George Patton, world politics with Winston Churchill or medicine with Jonas Salk. Sound like ridiculous comparisons? Think again!

CALLERLAB membership includes the people who, if they didn't give birth to modern square dancing, certainly have raised it from a small child. They are the people who have defined the activity we all enjoy. Beyond the "big names" however, CALLERLAB has also given me the chance to know the "little guys" in square dancing. For every Marshall Flippo in CALLERLAB, there are dozens of Rick Evans-es. These are the callers and partners most of us have never heard of, who, through sincere commitment and dedication, shape square dancing in less obvious, but certainly not less important ways. I've talked with them at dances, festivals and conventions. We've talked over dinner and in hallways, in meeting rooms and bathrooms, (between meetings!), and we've become friends. We've agreed and disagreed—sometimes heatedly—but we've

kept sharing ideas, opinions and talents. How much is all of that worth? The answer to that will vary from member to member, but for me, the people alone are worth the price of membership.

There are those who are quick to run down CALLERLAB, including many of its own members, but as far as I'm concerned, CALLERLAB is a group of good people

with a positive direction. Yes, we have made mistakes and undoubtedly will make more. Such is the nature of any active organization. I believe, however, that the positive role of CALLERLAB in square dancing will continue to grow and evolve with time. Best wishes to all of the CALLERLAB membership in the years ahead.

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Calling Tips

by Al Green
Sheffield, England

PEPPING UP SINGING CALL CHOREOGRAPHY OR MIX AND MATCH SINGING CALL MODULES

By Al Green, Sheffield, England

Part Four

This time we shall take a small diversion from the main theme and look at introducing different degrees of difficulty (the definitive work on this subject is by Bill Peters in his book *Formation Management*) in singing calls.

It is generally recognized that it is progressively more difficult working from:
- Regular couples, to same sex couples, to 1/2 sashay couples.

Let us consider a routine that has been used a number of times..

- (1) Heads square thru 4, dosado
- (2) Swing thru, men run, tag the line, right
- (3) Men cross run, girls trade, wheel & deal, corner swing
- (4) Promenade

A simple variation is to substitute

- (2) Girls trade, girls run, tag the line, left
- (3) Girls cross run, men trade, wheel & deal, corner swing

To make it a bit more difficult try

- (2) Swing thru, men run, tag the line, left
- (3) Men cross run, girls trade, wheel & deal, corner swing -

or

- (2) Girls trade, girls run, tag the line, right
- (3) Girls cross run, men trade, wheel & deal, corner swing

Further idea, instead of men &/or girls call centers &/or ends.

If you need to make it a bit easier try: -

- (3) Ferris wheel, centers pass thru, corner swing.

Another popular routine is: -

- (1) Heads square thru 4, dosado
- (2) Swing thru, men run, tag the line, clover leaf
- (3) Girls square thru 3, corner swing

We shall be looking at some alternatives to the ubiquitous module (1) in a later paper, so for now let us consider modules (2) & (3).

How about:

- (2) Girls trade, girls run, tag the line, cloverleaf
- (3) Men square thru 3, corner swing

Also:-

- (1) Heads square thru 4, right & left thru
- (2) Swing thru, men run, tag the line, cloverleaf, girls zoom
- (3) Men square thru 3, corner swing

And of course: -

- (1) Heads touch 1/4, men run, star thru, pass the ocean
- (2) Girls trade, girls run, tag the line, cloverleaf, men zoom
- (3) Girls square thru 3, corner swing

All of this is Mainstream of course but if you want to put something in to make it Plus you can simply call pass the ocean, explode the wave, instead of the 3/4 square thru.

Next time some singing calls that do not use a corner swing to change partners.



SUPREME AUDIO/HANHURST'S TAPE SERVICE SCHOLARSHIP AWARDS*

The Supreme Audio/Hanhurst's Tape Service Scholarship Fund of caller education was established by Bill & Peggy Heyman to enable both new and experienced callers to further their professional caller education by attending a Caller's College providing a full CAL-LERLAB curriculum.

It is with particular pleasure that Supreme Audio announces that the recipients of partial scholarships for 1992 are: Marianne C. Jackson, Cincinnati, OH; Ann L. Skoe, Juneau, AK; Jim Emory/Sandra Godfrey, Westbury, NY; Les Brekstad, Nepean, Ontario, Canada; Bill Kellicker, Hudson, MA. They will be attending Caller's Colleges taught by highly-qualified caller coaches during the summer of 1992.

New and experienced callers may apply for this scholarship next year by requesting an application in May, 1993.

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by *Bill & Bobbie Davis*

FESTIVAL PROGRAMMING

We recently attended a 3-day weekend festival. This festival included dancing all day Saturday. For six hours in three different halls there were 17 intro-to-something programs and there was only one dance. We were disappointed and frustrated. Many other dancers we talked to were of the same mind. They also would have liked to just dance. It was not that the callers did not do a good job with their assignment; rather it was that for this big chunk of the total program time there was no opportunity to have the callers just call a wind-in-your face dance.

Most dancers these days are quite familiar with the succession of Callerlab programs. In most areas they can get involved with whatever program they wish right at home. The fact is that there is no way a dancer can get enough from a weekend introduction to replace the requirement for attending a full class program at whatever level he aspires to. So what is the objective of the event programmers. In many cases there seems to be no clear plan.

OUR RECOMMENDATION

One of the things that dancers go to a weekend festival for is to see something different that is unique to that weekend. The best way to provide that is to program some workshop sessions. These sessions should be advertised and listed as workshops for dancers at a designated level. Thus, there might be a workshop for MS dancers, or a workshop for Plus dancers. A very confusing terminology to both dancers and programmed callers is a desig-

nation such as "A-1 workshop". We are often asked "Is the A-1 workshop session for A-1 dancers or is it a workshop on A-1 calls for Plus dancers of dancers not comfortable with the A-1 program?" We can never answer that question. In such cases we have seen the programmed caller, who is also uncertain, ask the dancers on the floor what kind of program they are expecting. He invariably gets two different answers. This kind of situation is bad for everyone.

The optimum program, where more than one hall is available, is to alternate between workshops and dances in such a way that there is a regular dance-in some hall at all times. Thus, in the Plus hall have a dance while there is a workshop for A-1 dancers in the Advanced Hall. Then in the next hour have a workshop for Plus dancers in the Plus Hall while there is an A-2 dance in the Advanced Hall.

With such a dual program dancers have the option of just dancing or of workshoping. At the workshops the callers can feature calls from another program, quarterlies, or a brand new call. But they can feature just one call and give dancers both a little something different and a chance to dance it. The implication of most "introduction to -" sessions is that several calls will/must be taught. This strategy so dilutes the programs that no sense of completion is felt. Also, dancers leave the weekend without any sense of uniqueness, i.e. of some special call, or some special concept that is associated with that weekend. The workshop designation gives the caller the chance to present the best program for the dancers present.

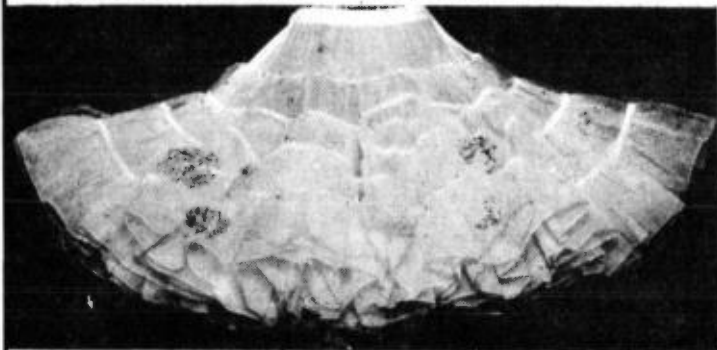
Most important is that with the alternating type program dancers who just want to dance can do it. Many experienced dancers we know prefer to dance at a MS or Plus level than to workshop at Advanced or Challenge. So festival programmers, just think it over. Who are you making the program for?



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Quarterly Selection Tips

A Callerlab Quarterly Selection diagrammed and explained for the dancer's benefit

CROSS THE TRACK

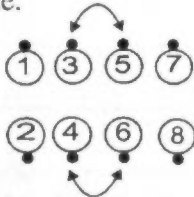
by Shawn Cuddy

The Mainstream Quarterly Selection for the period beginning August 1, 1992 is *Cross The Track*

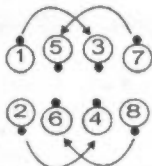
STARTING FORMATION: Lines of four facing out

ACTION: Centers do a partner trade. Meanwhile, the ends cross fold. Upon reaching the momentary double pass thru formation, all extend twice (2) to parallel right hand ocean waves.

From lines facing out, centers do a partner trade.



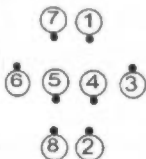
the ends cross fold.



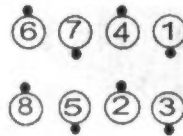
Upon reaching the momentary double pass thru formation,



all extend twice (2)



Ends in parallel right hand ocean waves.



TIMING: 6 beats

EXAMPLE: Heads pass thru, separate around one to a line, pass thru, **CROSS THE TRACK**, ladies trade, recycle, pass thru, trade by, left allemande

SINGING CALL: Heads star thru, double pass thru, centers in, cast off 3/4, forward and back, pass thru, **CROSS THE TRACK**, recycle, veer left, tag the line, women U turn back, swing corner.

FOLLOW TO A DIAMOND

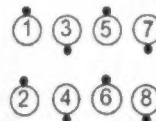
by Dick Han

The Advanced Quarterly Selection for the period beginning July 1, 1992 is *Follow to a Diamond*.

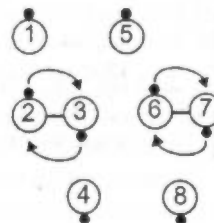
STARTING FORMATION: Parallel Right - or Left-Hand Box Circulate

ACTION: Infacing dancers Follow Your Neighbor and Spread to become points of a diamond. Outfacing dancers box circulate once and a half to become centers of a diamond.

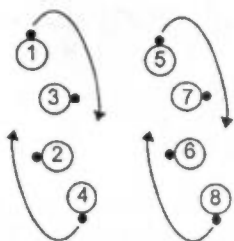
From parallel right-hand box circulate.



Infacing dancers Follow Your Neighbor and Spread to become points of a diamond.

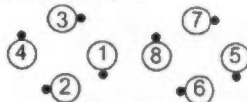


Outfacing dancers box circulate once and a half to become centers of a diamond.



TIMING: 6 beats

End in Diamonds.



EXAMPLE: Zero Box: Touch 1/4, FOLLOW TO A DIAMOND, 6x2 Acey Deucey, Flip The Diamond, Hinge, Extend, Right and Left Grand.

SINGING CALL: Heads Wheel Thru, Touch 1/4, FOLLOW TO A DIAMOND, Girls Swing Thru, Flip The Diamond, Boys Run, Couples Circulate, Bend the Line, Slide Thru, Swing Corner.

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INTERNATIONAL NEWS



9TH ANNUAL ILLINOIS S/D CONVENTION

More than 2,500 dancers attended the 9th Annual Illinois Square and Round Dance Convention in Peoria, IL., July 24-26.

Dance halls were available for Mainstream, Plus, Plus DBD, Advanced, Challenge, Contra, Round Dancing and Youth. New this year was a Country-Western hall.

Special events included a fashion show, sewing clinic, educational seminar on "Managing for Success", Intros to Mainstream, Plus, Plus DBD, Advanced, Challenge, Rounds, Clogging and Contra.

During the Saturday evening ceremony, a clogging exhibition was given by the Gateway Cordells.

Nineteen vendors set up shops selling square dance clothing, shoes, boots, records, accessories, badges, engraving, sound equipment, clothing patterns, jewelry and travel.

The convention is sponsored by the State Council of Illinois Square Dance Associations, representing nine associations throughout the state.

The 10th annual convention will be held in Peoria, IL., July 23 - 25, 1993.

Submitted by Jerry Holtz, Peoria, IL

ALBUQUERQUE'S "DIAMONDS IN THE DESERT"

Over the 4th of July week-end in Albuquerque, New Mexico, more than 1,100 square dancers assembled for the 9th annual convention of the International Association of Gay square Dance Clubs. Previous attendance record for the annual gatherings of the IAGSDC was 850 dancers at the 1989 convention in Vancouver, British Columbia.

Venue for the convention was the recently completed Albuquerque Convention Center; the new Hyatt-Regency Hotel and the historic La Posada Hotel housed the dancers. The list of callers included Shelby Dawson, Mike DeSisto, Mike Jacobs, Johnny Preston, Craig Rowe, Anne Uebelacker, and Vern Weese, plus several staff callers from the GCA.

A regular feature of IAGSDC conventions is a "fun-badge" tour of the host city. Dancers pile into buses and visit a handful of major sites in the city, stopping at each to set up sound systems and dance a tip.

Next year's convention—the 10th annual—of the IAGSDC will be held in Seattle, Wa., site of the first convention, under the title "Remake the Circle". For additional information, write to IAGSDC, 584 Castro Street, Suite 48, San Francisco, CA. or call their toll-free number, 800-835-6462

WINNIPEG WHEEL "CHAIR WANDERINGS" '92

We had a "wheely" wonderful time wheeling "wound" Winnipeg in our wheelchairs - wonderful weather and wonderful hospitality.

We did squares, rounds, contras, and the lancers, even a square with a stand up dancer as a partner; now that's integration! Despite the fact that we had to dance on carpet which played havoc with the pushing arms and batteries (and for which we accept the committee's apologies!) - we had a great time, for the Conventions are the catalysts that bring us together from East to West, to renew old friendships, and make new ones, as there were several new faces attending for the first time.

From St. John's, Newfoundland, came Pam Kipniss with the Hub Square Wheelers – 6 wheelchairs and 2 supports.

Hamilton, Ontario was represented by Jim Herrington, and his Steel City Wheelers – with 15 wheelchairs and 10 supports.

Waterloo was very much in evidence with Howard Weir and The Waterloo County Civitan Wheeling Squares – with 13 wheelchairs and 16 supports.

From Edmonton, Alberta came Ed Murray and his Swinging Spokes – with 10 wheelchairs and 2 supports.

Finally from the West Coast, Vancouver, B.C., I was there with my Wheeling Eights – with 10 wheelchairs and 3 supports.

A grand total of 54 wheelchairs and 33 supports having a great time dancing and socializing under one common bond, the love of our square dance recreation, proving once again that we are indeed “HAND-ICAPABLE DANCERS”.

Planning is already underway for our 4th International Squaredance Jamboree in July '93 hosted by the Swinging Spokes in Edmonton. Then you can bet, finances permitting, we will be “SETTING SAIL” for Halifax in '94.

See you in a Square!.

“SQUARE DANCERS CARE!” STAR SPANGLED BANNER FESTIVAL CELEBRATES CHARITABLE AC- TIVITIES OF MARYLAND

SQUARE DANCERS

The square dancers of the Mason Dixon Square Dancers Federation, Inc., have found a way to have fun and raise funds for their favorite charities. The square and round dancing community has raised over \$18,000 the past year through benefit dances and special drives for charities, including Cystic Fibrosis, the Heart & Cancer Funds, the Lupus Foundation, Toys for Tots, and local hospitals and shelters.

Raising funds by square dancing began 21 years ago when the Circle Stars Square Dance Club sponsored its first dance for Toys for Tots.

With crinolines swirling, the 29th Star Spangled Banner Festival opened Thursday, July 30th, with a salute to the generosity of the square dancers and round

dancers of the MDSDF. At the opening ceremony, Festival Directors, Roland & Bettye Gray, presented the Cystic Fibrosis Foundation with a check for \$2500 raised through a special drive by the Festival Committee.

Because of the emphasis on the charitable activities of the square and round dancing community, the local media gave wide publicity to the event which brought another side of square dancing to the non-dancing public. Festival Publicity Chairs, Tom & Margaret Ingram, recommend that other square and round dancing clubs throughout the country might want to undertake similar activities which will benefit both charitable organizations and the dancing community.

The three-day festival was a sell-out and drew over 1300 dancers from 18 states from Massachusetts to Florida and as far west as Texas and Michigan and four foreign countries, Canada, England, Germany, and Sweden. The 30th Star Spangled Festival will be held at Hunt Valley, MD. July 22 – 24, 1993. Contacts: Tom and Margaret Ingram, 6735 Brookmont drive, Baltimore, MD. 21207,

(410) 944-4253

SQUARE DANCE SPECTACULAR

On July 4th, once again the Annual Square Dance spectacular was held, in the beautiful resort town of Bar Harbor, Maine. The Emerson School Gym, beautifully decorated in a patriotic theme, was the starting point of early morning dancing, beginning at 12:01 after midnight until 3 in the morning, when a hearty pancake breakfast was served. Dancers then proceeded to the top of Cadillac Mountain, where the morning sun first shines on America. Dancing there continued from 4 am until after sunrise. All who danced on the mountain received the coveted “Sunrise Badge”.

Sponsored by the Columbia Shufflers of Hampden & Bucksport, Maine., this annual affair was under the direction of their caller, Reno Thibodesu, with rounds cued by “Mrs. Reno”, his wife, Vi.

Many states were represented and all who attended this gala occasion left in joyful anticipation of returning next year, to again be a part of this unique celebration,

honoring the birth of our Nation by dancing our National Dance.

Submitted by Tim & Fern Mansell, Columbia Shufflers, Winterport, ME.

SQUARE DANCING HISTORY IS MADE AT FONTANA VILLAGE

A new leaf was turned in Square Dancing History at Fontana Village on July 4, 1992. Known as the "Square Dance Capitol of the World" for thirty years, the famous Rec Hall has accommodated thousands of dancers with the greatest floor in the square dance world. But, on July 4 this year, history was made as Dwight Burger and the Fontana Ramblers band swung into action in the cool atmosphere of the newly air-conditioned Rec Hall! Fontana dancers will enjoy the cooler temperatures on warm nights for years to come!

Fontana Village is located in the mountains of southwestern North Carolina. Both Inn rooms and a variety of cottages are available for guests, along with great mountain food, recreation, and dancing fun!

For more information about Fontana Village's great Smoky Mountain Hospitality especially for Square Dancers, call 1-800-849-2258.



NORWEGIAN NIGHT AT THE MERRI-EIGHTS SQUARE DANCE CLUB

Friday, May 15th, 1992 at the Dag Hamerskjold School, East Brunswick, NJ.

We had a full smorgasbord with Fiskeboller; open faced Dansk sandwiches; Rosettes; Blitz Torte; Eplekake; Eplepie; Risengeynsgrot (rice pudding); and many other delicious foods and a Kransekake (a

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ring tree fest cake); (made by Elsie Ahrend).

Greetings were received from; "Fjord Frolickers Square Dance Club of Blommenholm, Norway, Paul H. Brown, Hon. Sec.; Western Square Dance Tour Group, Several Square Dance Clubs and Members of the sons of Norway from Montana and a few other western states will tour Norway this year for three weeks, Dolores Hamilton. Greetings from Morge, VA., from Frances Hamilton, author of the book "VELKOMMEN til BORGE" (VA). The history of the settlement by Norwegian immigrants. The book was sent to be added to the collection of Norwegian books that Elsie is collecting. Mange takk(sic) to Frances Hamilton. A "HAPPY SYTTENDE MAI" card from friends in CA. May 17 is Constitution Day in Norway, it is celebrated in every tiny village to every large city with parades, fireworks and family gathering much like we celebrate July 4th. Greetings were received from Norway, Iowa from Darlene Schinker, Postmaster and Mayor and Mrs. Day. Greetings from

Norway and Scandia, KS from Mr & Mrs. Lervold, members of the Swingin Swedes SDC. Greetings from Judy Fertig, Postmaster of Myrtle Point, OR., the Post Office of Norway, or has been absorbed by Myrtle Point, Or.

We thank all who send greetings, posters were made so that all could read and enjoy the greetings received.

Posters of Norwegian Fjords were sent by SAS. Other posters were sent by Norwegian Cruise Lines, Bergen Line and hung on the walls. The 1992 Norwegian Tour Guide were given out, it contains many interesting facts about Norway.

Norwegian crafts were on display; a rosemaled plate painted by Elsie and Typical Norwegian Christmas ornaments made by George and painted by Elsie were given away as door prizes as were dance tickets to the Merri-Eights and Harmony Squares SDC. We were happy to have the Harmony Squares and others join us and enjoy Norwegian Night.

Special Mange Takk to the Norwegian Cooks, Gret Corcoran; Betty Koft; Joy

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Kiles and Harry and Ann Sorenson and to the others I have not mentioned, a SPECIAL THANK YOU TO ALL. Elsie and George Ahrend were chairpersons, they are members of Little Norway Lodge, Sons of Norway.

The caller was Joe Landi, who called a great dance and the cuer was Karen Kushle, the round Dancers enjoy Karens cue's.

*Elsie Ahrend
Spotswood, NJ*

CATHEDRAL SQUARES of Christchurch, New Zealand, recently unveiled their exciting plans to host another "Southern Hemisphere Festival" in February 1994. It is 20 years since the last highly successful one when nearly 1200 dancers, callers, cuers and leaders attended from Europe, the States, Canada, Australia and New Zealand, still the largest festival ever held in New Zealand, when square and round dancing was in its infancy. In 1994 we plan to better that and registration enquiries are already coming in from around the world from square and round dance callers, cuers, clogging instructors and dancers.

We offer any caller, cuer or clogging instructor, bringing a tour group of 34 dancers or more, an hours prime mike time. We can also give you a very competitive quote (by booking from this end) for a fifteen day tour of New Zealand taking in all the scenic highlights and of course the "Southern Hemisphere Festival" including registration, for U.S. \$2,800.00. If your club and or caller/cuer has not received this

information in the mail and you would like to know more about this exciting event we would be happy to send you further details. Why not plan your nuclear free pristine holiday to New Zealand now, we guarantee it will be an experience of a lifetime and we can't wait to tell you about it. Write now for your personal information kit to, "Southern Hemisphere Festival 1994" % Mary D. Stanley, P.R. O. "CATHEDRAL SQUARES" 7 Odie Place Christchurch 6 New Zealand.



14TH ANNUAL DANCE-O-RAMA

Here is a photo sent to us by Ken Clinefelter, of Lincoln, Neb. showing the 14th Annual Dance-O-Rama Square & Round Dance weekend held May 29, 30, & 31 at Camp Calvin Crest, south and west of Fremont, NE.

Eighty-five dancers, primarily from Nebraska and Iowa, participated in the weekend. On the staff were: Harold & Lil Bausch of Fremont, NE. who originated the weekend; Dean & Flossie Breach of Sharpsburg, IA.; and Ted & Luella Flooden of Des Moines, IA.

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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 others special dance in the next issue please contact ASD office.

0911 HAWAII-The Paniolo Round-Up, Sept. 11,12, 13. Mauna Kea State Park, T.Nevison, R/D J.McNamme.contact, Terri Hansen, P.O. Box 775, Kamuela, HI. 96743

0918 TEXAS-9th Annual Alamo Jamboree, Henry B. Gonzales Convention Ctr. San Antonio, Texas, Sept. 18-19, K.Burke, R.Howell, M.Jacobs, D.Parnell, S.Smith,K.Selew, B&M Buck, contact, Alamo Jamboree, P.O.Box 680033, San Antonio,TX. 78269-0033

0925 CANADA-Charlie's Angel's Annual Fall Round Dance,Sept.25-26,jEdith Cavell School, Moncton, New Brunswick, I&B Easterday, contact C&R Ross, 388 McLaughlin Dr.Moncton, New Brunswick, Canada,(506)383-7188

0925 KENTUCKY-Mid-America S/D Jamboree, Inc. Sept. 25-26, Kentucky Fair & Exposition Center, Louisville, KY. callers-various, contact Mid-America S/D.Jamboree,Inc. P.O.Box 421, Fairdale, KY.40118 (502)368-1006

0925 OKLAHOMA-Autumn Roundup, Lake Texoma, OK. Sept. 25,25, contact T.Roper, RT.2 Box 729, Omaha,IL.(618)962-3102

0925 ALABAMA-Frontier Twirlers Annual Mardi Gras, Sept. 25.-Homewood Community Center, Homewood, Ala. P.McNutt, J&J Smith. No contact number.

0926 KENTUCKY-Septemberfest, Kentucky Dam Village State Park, Gilbertsville, KY. Sept.26-Oct.3, F.Bedell, D.McRoberts, M.Letson, T. Roper R/D B&C Mueller, S&J Wilhoit, contact P. Pickler, Box 241-C, Springville, TN. 38256 (901)593-5321

0926 CANADA-10th Annual Fall Tune Up, Sept. 26, 1992, Deloraine's Elks Hall, Deloraine, Manitoba, C. Brit & V. Hasselfield, contact V. Hasselfield, Box 390, Deloraine, Manitoba, ROM OMO

0926 TEXAS-Longhorns Anniversary Dance-Sept. 26-Deer Park Activity Center, 500 West 13th St., Deer Park, Texas. Chris Vear, R\D-C&E Kirk. Contact-E. Bradley, 4222 Colombia St., Pasadena, Texas, 77504-(713) 487-6585

1002 CANADA-Advanced II Dance, Oct. 2-3-4- - Bay St. Drop-In-Center, Gault Ste Marie, Ontario ,-T. Crawford, contact; Amy Gasparetto, 476 Leighs Bay Rd. Gault Ste. Marie, Ont. P6A6K4 (705) 253-4549

1009 OKLAHOMA-3rd Annual Oct. Hoedown, Oct. 9-10, Muskogee, OK. S. Greer, S Lowe, G Adams, contact; M. Greer, 806 NE 10th, Wagoner, OK 74467 (918)485-8772

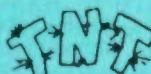
1009 NEW YORK- 6th Annual Empire St. Sq & Rd Festival, Westchester County Center, White Plains, New York. Oct. 9-10, 1992. B. Stern, W. Driver, R. Libby, T. Oxendine, A. Uebelacker, Clog:C. Burns, S. Smith, R/D C&T Worlock, R & J Collipi; contact; A. smith, 18 Vaughn Ave., New Rochelle, NY 10801

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1010 PENNSYLVANIA-24th Annual Fall Fest, Oct. 10, Keystone Oaks High School, Pittsburg, PA. E. Sheffield, C. Rowe, H. Bildhauer & Linda Coene, R/D T & J Kannapel; contact, B. Hartman, 1662 McFarland Rd., Pittsburg, PA. 15216, (412) 344-0422

1010 CANADA-Ptarsands Turkey Trot, Oct. 10-12, M. Few, contact B&C Goulet, 169 Beale Cres., Fort McMurray, Alberta, T9H 2T3, -790-9270

1016 INDIANA-3rd Indiana SQ DA Conv. Marion County Fairgrounds, 7300 E. Troy Ave., Indianapolis, IN. Oct. 16,17,18, callers/various, contact, D&N Gipsen, 3330 Oswego Ave., Fort Wayne, IN. 46805, (219)482-2565-or FAX (219)482-4218

1016 FLORIDA-Fall Weekend of Rounds, Oct. 16-18, B & M Moore, cocontact P.Hagen, 15666 49th St., N., #1124, Clearwater, FL. 34622 (813) 530-4325

1016 VIRGINIA-Happy Tracks SQ DA. Club, Oct. 16, Rotary Building, Fair Grounds, Stuart, VA., V. Parrish
1016 INDIANA-POTAWATOMI DANCE WEEKENDS- Pokagon State Park, Ind. Sept. 18-20; Oct. 16-18; Nov. 6-8 D. Stevenson, L. Watson; L. Cole, L. Perkins; L Greenwood, A. Bentley; April 10-18, 1993, R. Allison, D. Walker, B. Peterson. contact: Bill Peterson, 30230 Oakview, Livonia, Michigan 48154; (313) 425-8447

1017 NORTH CAROLINA-5th Annual Autumn Leaves Dance, October 17, Gentry Middle School, HWY 89 West, Mount Airy, NC, E.Scott, F.Martin, contact Velma's, 7535 Friendship Lane, Hollins, VA., 24019, (703) 366-4182 - (703) 362-4986

1018 ILLINOIS -Oktoberfest, (Metropolitan Chi. Assoc. Sq/Da Oct 18, Trinity Lutheran Church, 405 S. Rush Street, Roselle, ILL. J.Kraiser, H.Oesterle, B.Hester, R/D G&J Krammer, T&R Clarke-Contact (708) 529-7258

1022 TENNESSEE-Fall Fest SQ & RD, October 22, Bristol, TN. P. Marcum, RD. S&J Wilhoit, contact Five Star Association:(615)-878-3489

1023 MICHIGAN-Square Dance Weekend, Terrace Inn, Bay View, Michigan. Oct. 23-25, B.Davis&Clyde.

1029 GEORGIA- Kountry Kickers- PLUS -October 29, NFC Gym Highway 121 South, Blackshear, Georgia, T. Oxendine, R/D G & J Tyre, contact B & M Robson, Rout 3, Box 137, Blackshear, GA 31516 (912) 449-5630

1101 OHIO-Ohio Annual contra Fall Ball, Nov. 1, 1992- Dale Park Center, Cincinnati, Ohio. J.Helt - B Howell, contact K. Helt, 510 Stanley Ave. Cincinnati, OH.45226 - (513) 321-6776

1106 ALABAMA Rocket City Round-Up, Nov. 6&7, Von Braun Civic Center, Huntsville, AL. M.Letson, J.Story, R/D B&L Van Atta, clog-K&A Miller-contact Merry Mixer Sq.Da. Clb., P.O. Box 3058, Huntsville, AL 35810

1120 TENNESSEE 19th Annual Turkey Strut-Nov. 20-21-Gatlinburg Auditorium, McMillan/Rippeto/Biggerstaff/Grose/Anderson, contact, Jerry Biggerstaff (704)652-6054



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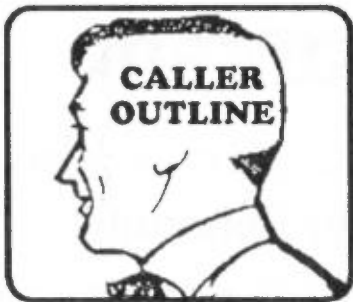
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Sam Lowe (SC)
[RDS] Larry Monday &
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Rick Burnette (AL)
[RDS] Chuck & Nancy
Sample (FL)
September 18-20

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No Rounds
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October 16-18

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Craig Rowe (MD)
Steve Kopman (TN)
[RDS] Steve & Jackie Whitthoit (TN)
October 23-25

SINGLES WEEKEND
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Larry Sandefur (GA)
[RDS] John & Martha
Pritchard (GA)
Oct. 30-Nov. 1

1992 5-Day Schedule

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Cindy Whitaker (IL)
Gary Shoemaker (TN)
[RDS] Chuck & Sandi Weiss (MI)
August 9-14

Ramon Marsh (OH)
Gary Brown (FL)
Gary Shoemaker (TN)
[RDS] Bill Hart & Helen Lilak (OH)
August 16-21

ROUNDS WEEK
Wayne & Barbara
Blackford (FL)
Fran & Phyl Lehnert (OH)
September 6-11

Larry Prior (FL)
Gary Shoemaker (TN)
[RDS] Larry & Bernice
Prior (FL)
September 13-18

Chuck Peel (IN)
Virgil Troxel (IN)
John Paul Bresnan (AL)
Gary Shoemaker (TN)
[RDS] R & W Collier (IN)
September 20-25

Larry Letson (TX)
Lem Gravelle (LA)
[RDS] Marilyn & Cliff
Hicks (MI)
Sept. 27-Oct. 2

Ken Bower (CA)
Gary Shoemaker (TN)
Jerry Haag (TX)
[RDS] Chuck &
Voncille Murphy (MS)
October 4-9

Dick Duckham (MI)
Woody Ussery (AR)
Gary Shoemaker (TN)
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Tony Oxendine (SC)
Jerry Story (TX)
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by
Ed
Foote

ADVANCED & CHALLENGE AT THE 1992 NATIONAL CONVENTION

Cincinnati was a great experience, and a good time was had by all at the Advanced and Challenge programs. The calling was good, the dancers performed quite well, and everyone had a lot of fun.

A-1. This hall was very large, well-air conditioned, and located in the Clarion Hotel, across the street from the convention center. In addition to the regular A-1 program, this hall also had the Callerlab A-2 Trail-End Dance and the St. Louis A-1 after-parties each night.

A-2. This hall was also in the Clarion Hotel, but was much smaller with a low ceiling. The result was extremely crowded dancing with heat like an oven. The calling was excellent, but many dancers gave up because of the heat and over-crowding. There is no question that a much larger hall was needed.

It is unfortunate that some convention planners just assume that because A-2 is further along the scale, it will have fewer dancers than A-1. In actual fact, A-2 often attracts more dancers. St. Louis has said that in 1993 the A-2 hall will be 20,000 sq. ft., more than double the hall in Cincinnati.

C-1. This was an attractive hall in the convention center with a capacity of about 35 squares that regularly danced around 28 squares each night. In general the calling was excellent, although about 3 callers should never have been scheduled for the hall, as it was obvious they were not familiar with C-1. What appears to have occurred is that anyone who signed up to call C-1 was programmed with no background check. Fortunately, most callers screened themselves so that the vast majority were qualified.

The ability level of the floor was quite good, and the dancers were always in a festive mood.

C-2 & C-3. These dancers had a nice hall in the convention center, which averaged about 11 sets for C-2 at peak times. The quality of the calling and dancing was outstanding, and the mood was always upbeat. Unfortunately, the Program Committee fell down on the job.

At previous Nationals there were certain hours when C-3 was scheduled in the C-2 hall, and this was shown on the program, so the dancers would know exactly what program would be called at specific times. In Cincinnati the Program Committee scheduled no C-3; instead the Committee told the callers to announce when they were going to call C-3. So the dancers had no idea what was going to be called until they arrived in the hall, and even then often did not know until one tip ahead what was going to be called. C-2 dancers often arrived and found C-3 being called.

When I asked one of the leaders of the program Committee why C-3 had not been programmed with specific times as at previous Nationals, he replied: "There are only 24 hours in the day and we did not have time." What a sad comment that really reflects lack of knowledge of how to program.

Challenge in St. Louis in 1993 should be run well, as many leaders of that convention are experienced in the Challenge field, both in programming and in organizing events.

All in all, Cincinnati was most enjoyable from the Advanced and Challenge point of view.

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UNDERLINING

THE CALLER NOTE SERVICES

From **MIKESIDE MANAGEMENT** (Stan Burdick) we find several ideas from Stan's **TEACHING SKILLS**, Part II; Such as "Follow the best logical teaching order. Work from the known to the unknown; from the simple to the complex; from what "we've done" to what "we'll do". Sound advice for any teacher!

An interesting article printed in **NOTES FOR EUROPEAN CALLERS**,—July, (Al Stevens, Rudi Pohl) "**WHAT DO YOU KNOW ABOUT CALLERLAB?**" tells us about how it got started. Knowledgeable in the undertaking of the association and voicing the ultimate efforts of bringing callers together. "If nothing else had been accomplished by Callerlab other than the fact that it has brought callers from all over the world together—" etc. Informative reading.

DANCE TIME NOTES FOR CALLERS (Dick Han) (May) is full of interesting material. "Mainstream-Variety" by Brad Carter, brings ideas for "interesting and enjoyable dancing for the dancers". One "New Experimental" "**INTERACTION**" "From Ocean Waves this will be a call that Plus program dancers will enjoy, and callers will appreciate the fact that they can substitute "Interaction" for Spin Chain The Gears in material they now use." What a boon for callers using the plus program.

July **DANCETIME** offers among other calls, "Box The top" for the Plus quarterly, and if you are into Advanced material try

his "Scoot & Weave.- "Tip Openers" as well as eye openers.

Dick also offers an **A-1..A-2 TEACHING MANUAL**, 157 pages of tools the caller will need to work from to start an Advanced program. It covers the Callerlab definitions & timing. His is a philosophical approach.

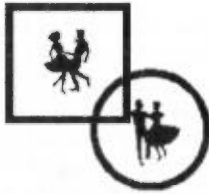
Loaded with material from Basic, Mainstream, Plus and Advanced, **MECHANICS**, Wayne Morvent, has much to offer in his note service for July. An especially good workout with Swing Thru, Turn Thru. Great position dancing choreography.

IN his August notes we find an interesting work-out with Facing Diamonds. If this one is giving your dancers trouble check out his material.

THE NEW VIEW (Bill Davis) One interesting comment from Bill about definition of calls reads as follows: "a call definition should not be stated in terms of what the boys (girls) do when what is actually meant is what beaus, ends, leaders, etc. do. Very few calls are truly sex specific in their definition". If you are looking for good sound advice take a peak at Bills note service. Full of good and enlightening substance.

A list appears for that areas teaching order, if you are into that preference. LISST contains 141 calls starting with Circle Left.





CALLERLAB

The CALLERLAB Foundation for the Preservation and Promotion of Square Dancing is pleased to announce that additional "New Song and Dance Routine" brochures have been ordered and will be available for distribution.

Over 350,000 brochures have been distributed, world wide, and the Home Office currently has over 60,000 back ordered.

The Foundation funds for this project have been depleted. Donations received have barely covered the postage required for mailing. Financial assistance from CALLERLAB has made the reprinting of 250,000 additional brochures possible.

The Foundation Executive Committee has established a cost of \$10.00 per hundred for future orders. This will allow the Foundation to recover the cost of printing and mailing of brochures but will not provide funds to repay CALLERLAB's assistance.

It is anticipated that future fund-raising activities will provide for repayment to CALLERLAB and that the \$10.00 per hundred charged for the brochures will provide funds for additional printing as necessary.

Donations exceeding the actual cost of \$10.00 per hundred for the brochures would be gratefully appreciated. Donations are tax deductible as donations to charitable, religious or educational institutions as defined by the IRS for 501(C)(3) organizations. The Foundation is registered as a 501(C)(3), educational, tax exempt, tax deductible foundation.

We regret that we are unable to accept future orders at the \$3.00 per hundred rate originally established by the Foundation.

For more information write: The CALLERLAB Foundations, 829 - 3rd Ave SE Ste 215, Rochester MN 55904-7365.

What's Going On In Square Dancing

NATIONAL ADVANCED & CHALLENGE SQUARE DANCE CONVENTION

By Ed Foote

The 26th National Advanced and Challenge Square Dance Convention was held in Virginia Beach, VA. this past June. 1300 dancers from 36 states, District of Columbia, 4 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 Non-Staff Caller Dance.

Dancing was held in the Virginia Beach Convention Center and adjacent Radisson Hotel with five halls of continuous dancing: A-2, C-1, C-2, C-3A, C-3B and also a part-time C-4 hall.

Staff Callers were Ed Foote, Dave Hobson, Ross Howell, Mike Jacobs, Lee Kopman, Ron Libby, John Marshall, Ben Rubright, Ann Uebelacker and Dave Wilson. Associate Callers participating during the convention were Sandra Bryant, Steve Kopman, Dave Lightly, Johnny Preston and Tim Scholl. Callers are selected by vote of the dancers at the preceding year's convention. Eleven additional callers participated in a special Non-Staff Caller dance.

John and Gladys Clark, formerly of Dayton, Ohio and now living in Sarasota, Florida were recognized for being the only couple to have attended all 26 conventions.

Herb and Monica Seitz, chairmen of the dancer's 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 Callers; 2. It is the only Convention which allows dancers to vote on Staff 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 the programming of callers not on staff, thereby recognizing up-coming and on-going talent.

The 27th Convention will be held in the air-conditioned Convention Center in Louisville, KY. June 17-19, 1993, with a Trail-End Dance June 16. For information write: Ed & Marilyn Foote, 140 McCandless Dr., Wexford, PA. 15090

ROUNDALAB'S 16TH ANNUAL CONVENTION

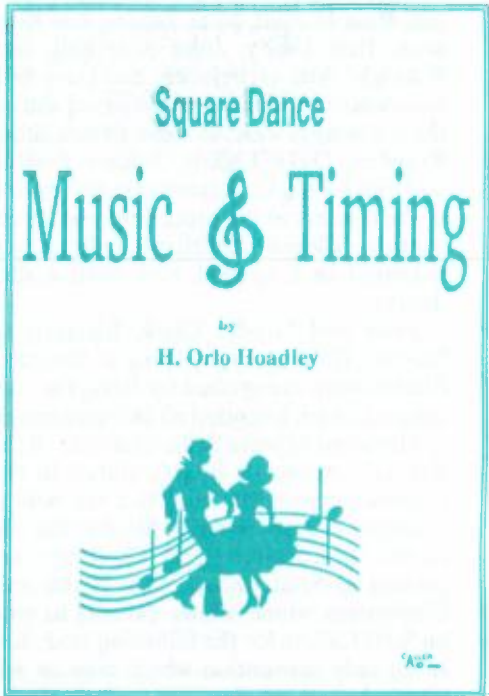
284 Round Dance Teachers and Cuers, representing 149 Teaching Units from thirty-one states in the United States, two Canadian provinces and Australia attended the 16th Annual Convention of ROUNDALAB, the International Association of Round Dance Teachers, Inc. in Cincinnati, Ohio last June.

Also in attendance were Bill Higgins representing CALLERLAB; Hardy & Kathryn Nixon Vice Chairman of LEGACY, Russ & Roberta Carty from the

National Executive Committee of the national Square Dance Convention; John & Mary Macuci representing U.R.D.C.; and Joe & Joy Vaccari past presidents of the United Square Dancers of America.

There was a strong feeling of cooperation and camaraderie among the teachers as they continued the work of Round Dance Standardization. The Abbreviations committee was reactivated and a new committee was established to standardize Country Western figures as a separate entity. Plans were made to publish a biennial Index of Round Dance Routines by the Spring of 1993.

Tentative standardized dance cues were adopted for fourteen more Golden Classics. With the approval of a ROUNDALAB curriculum for Teachers' Schools, the Teacher Training committee can now concentrate on developing the criteria and methods to identify Teachers of Teachers. The outline for the Dance Technique Manual, as a supplement to the Phase booklets, was also endorsed by the membership.



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While at the Convention, all teachers had the opportunity to participate in a number of educational seminars on the business aspect of Round dancing, sound innovations, the music we use, choreography and programming. Workshops and clinics were also conducted in Country Western as well as in the rhythms of Mambo, Tango, Cha Cha, Rumba, and Quickstep. It was an overflowing three day Convention.

Five tuition scholarships were awarded to members planning to attend Round Dance Teacher's Schools. At the Awards Banquet the Distinguished Service Awards were presented to High Macey of Grenn Records. distinguished Service Awards were also given to those clinicians, Blackford, Easterday, Goss & Parker, who participated in the ROUNDALAB video tape project. Jo Coosey and Lucyan Ziemba were made Honorary Members of ROUNDALAB. The Silver Circle was awarded to Education and past ROUNDALAB chairman Betty & Clancy Mueller. Peg & Doc Tirrell, who have served as Executive

Secretary for the past eight and a half years, also received a Silver Circle Award.

The Wednesday Teachers Seminar concentrated on the Associative Teaching of Waltz and Foxtrot and Jive and West Coast Swing.

ROUNDALAB also conducted its usual two hour daily seminars at the National Square Dance Convention. These sessions were will attended. About 75% of the ROUNDALAB Teaching Units remained in Cincinnati to share their talents at the 41st NSDC.

Elected to the Board of directors were Wayne & Barbara Blackford (FL/AZ), Bob & Barbara Herbst (TX), Clancy & Betty Mueller (IN) and Ron & Mary Noble (OR).

Continuing on the Board are Joe & Jo Carnevale (TX), Ralph & Joan Collipi (NH), Jim & Barbara Connelly (VT), Irv & Betty Easterday (ND), Casey & Sharon Parker (CA), Carmen & Mildred Smarrelli (MD), Larry & Pam Wacker (KS), and Dale & Jo Zumwalt (MA). Ralph and Joan Collipi were re-elected Chairman with Irv



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& Betty Easterday as Vice Chairman. Barbara & Jim Connelly will continue as JOURNAL Editors.

ROUNDALAB's 17th Annual Convention will be June 20 to 22, 1993 at Henry VIII Hotel and Conference Center in St. Louis, MO.

UNITED SQUARE DANCERS OF AMERICA LONG DISTANCE TELEPHONE PROGRAM

USDA sponsors a unique dual benefit long distance (LD) telephone program that benefits individual dancers as well as their association that are members of USDA. When an individual dancer subscribes to the USDA (SPRINT) program you will see a reduction of up to 15% on your phone bill. NO matter what LDS carrier you now use, when you join USDA Long distance Network, you will see a cost reduction without sacrificing quality or service. Savings of 3-5% will be realized if you are already with SPRINT, 5-8% if you are

currently with MCI and 8-15% if you are with AT&T. Besides these savings to the individual dancers, Coast International, Inc. (CII) will contribute 5% of the monthly long distance bills to the USDA. These funds are then distributed by USDA to the USDA Affiliates (where they were earned) for their use in the promotion of the square dance activity.

Coast International, Inc. (CII), of Overland Park, KS is the communications Management Company for the USDA LD Telephone program. The transition or change over to the SPRINT system is completely handled by CII. It cost nothing to sign up and there is no change in your present dialing/calling pattern or any modification to phone equipment. Transition to the new network is transparent and takes about 20 days. Local telephone service remains unaffected.

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For application blanks or further information, contact the USDA Program chairman: Jim & Kathy Maczko, 3061 E. Fox Run Way, San Diego, CA.92111 (615) 569-8216.

USDA YOUTH ADVISORY COMMITTEE

A Youth Advisory Committee has been established by the United Square Dancers Of America to promote youth square dancing on a nationwide basis. The Committee will provide guidance to our youth and the adults working with them, by providing information and guidelines regarding establishing and maintaining youth clubs and organizations.

USDA will not run youth groups or organizations, but work as a research and development group. USDA would basically be offering "blueprints" that can be used to build programs at the local level. There are many cases where adults are willing to set up a youth group but, simply don't know how or where to begin.

There are three basic areas where USDA can offer assistance at this time. This assistance would consist of obtaining and reviewing materials currently in use, developing additional materials and modifying available adult materials where applicable. The materials will be compiled in booklet form for printing and distribution. The three basic areas of assistance are:

PROMOTION/EDUCATION –

Materials would include methods to encourage youth participation in the square dance movement. The materials would in-

clude such things as how to set up a youth club, how to approach their local school district or park and recreation department or other organizations regarding a hall, how to locate a caller, how to make and distribute flyers, etc.

FINANCIAL GUIDANCE – Materials to explain how to raise funds for club operation and club events.

DIRECTORY – Provide a line of communications between the youth organizations.

Youth Liaison Representatives are being appointed in each of the four USDA Regions. If you desire more information or would like to work with the USDA YOUTH ADVISORY COMMITTEE, contact the USDA chairman.

USDA YOUTH ADVISORY COMMITTEE CHAIRMAN, Debra Mills, 5102 New Mexico Lane, Cypress, CA. 90603 (714)828-6119

UNITED SQUARE DANCERS OF AMERICA NATIONAL FOLK DANCE COMMITTEE ANNUAL REPORT

June 1992 – Cincinnati, Ohio
Each time this report is compiled, an attempt is made to make it interesting as well as informative; however often times our legislative matters, by their very nature, are "dry", and tend toward the statistical. Regardless, herewith progress:

Presently there are seventeen (17) States who have proclaimed the official American Folk Dance in their State as the Square Dance (please remember "Square Dance" is a generic term, which embraces all Square, Round, Contra, Quadrille, Mixer, Folk, Line,, Clogging and Reel Dancing). These states are:

Alabama, Arkansas, California, Colorado, Florida, Idaho, Illinois, Massachusetts, Montana, New Jersey, Oklahoma, Oregon, Tennessee, Texas, Virginia, Washington, and West Virginia.

There are several States with Legislative Bills in the works. Kansas w/ SB 554, Michigan w/ HB 5051, Minnesota has passed the Senate, now working in House, Missouri has passed the House now work-

ing in Senate, Ohio w/ HB 161 and SB 57 is stuck in committee, and Pennsylvania w/ HB 1390 is stuck in committee. We have been receiving some unfavorable publicity originating in a PA newspaper, which has been picked up by some other members of the media; however we move forward.

Your committee, in conjunction with the American Folk Dance Committee of LEGACY International, chaired by Frank and Helen Cavanaugh, are at work with the Legislative Chairmen in the States of Wyoming, Vermont, South Carolina, Rhode Island, North Dakota, North Carolina, New York, New Hampshire, Nebraska, Mississippi, Maryland, Kansas, Indiana, Iowa, Georgia, Delaware, Connecticut and Arizona. Prospects in some states are good, while others are experiencing some difficulties.

There are several additional states with little or no activity currently.

Perhaps a member of USDA, who resides in their area, would lend some welcomed assistance in obtaining a State Legislative Chairman within these States; Utah, South Dakota, New Mexico, Nevada, Maine, Louisiana, Kentucky, Hawaii, and Alaska. Please correspond, if you can assist in attaining the "Grand Design"... "The American Folk Dance of these United States is Square Dancing"! (remember - Generic)

Thirty four percent of "Our Goal" has been reached, and we're on our way toward a 50% attainment. Any assistance you could offer will be accepted and welcomed with appreciation!

Duke and Doris McCleskey, Chairman
USDA American Folk Dance Committee

USDA Commemorative Postage Stamp report as of June 1, 1992

In August 1982, USDA submitted a proposal to the U.S. Postal service for issuance of a stamp commemorating the Square Dance as the National (American) Folk Dance. The Postal Service rejected our request citing the issuance of a

block of four stamps in 1978 featuring different forms of dance including one stamp depicting folk dancing.

Since that time this effort has been on hold pending the outcome of the National (American) Folk Dance Campaign.

Recommended this project be kept on "hold" until Square Dancing is officially designated the National Folk Dance.

Joe & Joy Vaccari, Committee Chairman

CLUB LEADERSHIP JOURNAL

Here are a few ideas that have come to us from the Club Leadership Journal, (a LEGACY Publication)

"Reasons to start square Dancing"

The four most popular reasons given by the square dance dropouts were:

1. For the fun and the desire to learn to square dance; 2. for the exercise; 3. To meet new people; and 4. Were invited by friends.

These responses tell us we can assume our product is being sought for the age-old reasons; FUN, FITNESS, & FELLOWSHIP. Also our marketing efforts remain a critical problem. The survey results tell us loud and clear that many new dancers are new in their community and they joined the square dance class to

meet new people.

Some comments were;

Did not like the dress, too much commitment required, teaching was too fast, considered club uncomfortable/unfriendly, and thought square dancing was too complicated."

These are just a few of the ideas we should take very seriously when we start recruiting new dancers. "Both instructors and club leaders need to change or adopt a philosophy that puts the new dancer first. Club members should be willing to sacrifice their own desires for "perfect" in order for the new dancers to perfect his/her dancing skills, and become a fully integrated club member" Taking all the above into consideration we should implore the leaders

of our activity to take sound advice from what appears in this article from Club Leadership Journal.

Some ideas which were left out last month from the CLUB LEADERSHIP JOURNAL were; Having mall dances, having sandwich board advertisement (any club member who would consider walking around a crowded mall with one would help

draw attention to the cause), putting up flyers in conspicuous places with the permission of the owner or store proprietor, handing out invitations with time, place, name of club, date of new class. These things are some of the old tried and true efforts, but we need to KEEP trying. Our advertisement in the activity is crucial to its very existence.

LEGACY MEETS IN TORONTO IN 1993

The biennial meeting of LEGACY International will be held May 13-16 in Toronto, Ontario. Themes for the session will center around Hands—hands joined in the circle and in friendship, helping hands, hands reaching out, and most certainly, hands across the border.

Sessions will focus on the results of the latest LEGACY survey and how to implement them in our planning, establishing the Community Dance Program, the link between country—western dance and square dance, and on the international flavor of the square dance activity.

Program chairmen for the Toronto gathering are Stan & Cathie Burdick of Huron, Ohio. The Burdicks are past editors of American Sqauredance magazine, having held the post for 23 years. Stan has called for 44 years and has performed in every state, every province but one, and 21 countries overseas. The Burdicks have received the Silver Spur and the Callerlab Milestone Award.

LEGACY chairmen for the current biennium are Pres and Kay Minnick of Aurora, CO. Information about LEGACY is available from the executive secretaries, Al and Vera Schreiner, 1100 Revere Dr., Oconomowoc, WI 53066

LEGACY HOSTS SUMMIT MEETING IN 1992

At the end of the LEGACY International term which will occur midyear, 1993, the organization will celebrate its twentieth year in existence. The avowed purpose of the formation of LEGACY was the promotion, protection and perpetuation of the square dance activity, a generic phrase to include all phases of the dance and, sub-

sequently, all the different segments that make up square dancing's support system.

Much has been accomplished in those two decades, and one of the most ambitious undertakings has been to bring together chairmen and representatives of all the national organizations for an informal sharing session. This was initiated five years ago as a "coffee gathering" and progressed to an informal dinner meeting held at the National Square Dance Convention, which is described as the showcase of the activity and is capably directed by members of the National Executive Committee.

Now LEGACY International proposes to expand that meeting in time and content in order that the organizations may strive to work more closely together—to complement each other rather than work as fragmented entities. This would be called the Summit Meeting of the Square Dance Activity. For the 1992 meeting in Cincinnati, OH., the Summit was planned and directed by Kay and Pres Minnick, chairmen of LEGACY International Inc.

CATHEDRAL SQUARES NEW ZEALAND

Dear Caller—Tutor—Cuer,

We extend an invitation to you and the members of your club to participate in the Second "Southern Hemisphere" square and Round Dance Festival being held in Christchurch over the weekend of February 25th, 26th, and 27th, 1994. (This is the 20th anniversary of the first "Southern Hemisphere" Convention held in 1974 following the Commonwealth Games and which is still the largest Square and Round Dance function ever held in NZ).

Invitations have been extended to callers, cuers, tutors, dancers and dance associations in Australia, Sweden, Europe, USA, Canada and Japan and to date the response has been "exciting!"

We bring to your attention that since accommodations will be at a premium at the time of the Festival dancers and leaders would be wise to arrange accommodations at the earliest possible opportunity and callers—cuers—tutors wishing to be programmed should also register early but no later than the 8th September, 1993.

The program will be based on a three hall concept with dancing from 1 PM through to 11 PM over the three days always provided. We have the necessary registrations and will cover;

SQUARES—Mainstream to A2
ROUNDS—Phase 2 to Phase 4
with workshops and Showcase Rounds, (based on the Canadian principle) during the early afternoons.

Why not organize a tour and take in the delights of the scenic spots in the South Island before or after the Festival?

If you are unable to participate please "broadcast" this event to all your dancing friends in New Zealand and abroad. Thank you.

Please feel free to contact the Registrar of the Festival should you desire further information. (The Registration Secretary, 2nd Southern Hemisphere Square & Round Dance Festival, 49B Searcels Road, Elmwood, Christchurch, 8005 New Zealand. (03) 355-9843)

Sincerely, Art Shepherd, Convenor.
New Zealand

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People IN THE NEWS

JACK RENO MEMORIAL DANCE

Approximately 150 dancers gathered Sunday afternoon, July 26 at the Senior Citizens center in Hillsboro, OH., for the Jack Reno Memorial Dance from 2 till 5 pm.

The dance was sponsored by the Ohio Valley Callers Alliance (OVCA) to honor the late Jack Reno, veteran Hillsboro caller who passed away earlier this year.

Jack taught classes and workshops from beginner's level through advanced in the Hillsboro area for over a quarter century. In addition he traveled extensively throughout Ohio and neighboring states to bookings, as a guest caller. He was a member of Callerlab and a charter member and vice-president of OVCA. He was well respected by his fellow callers and had a deep love and respect for the square dancing activity and aided and encouraged many young and new callers in southern OHIO.

Callers from OVCA and guest callers called at the dance which also featured round and line dancing and Texas Two Step dancing between tips. Jack Reno's long time friend and fellow caller, Homer Magnet was master of ceremonies. All callers and round dance leaders donated their services and the entire proceeds of the dance went to the Reno family.

Jack's widow, Betty, and his children and grandchildren, were present and were introduced by Ed Clark, OVCA president.

BILL PETERSON

Bill Peterson from Livonia, Michigan, will be doing a calling tour of Australia and New Zealand in September and October. In Livonia his group dances Plus level every Friday night. He brings in callers from around the Country. Many of you dancers traveling around through the area might be interested in this information. You can contact Bill Peterson at

30230 Oakview, Livonia, Michigan 48154,
(313) 425-8447 for further information.



MEL & VIRGINIA BEDORE

On June 14 a special Open House was held in Culbertson, NE. for Mel and Virginia Bedore, McCook, NE., club caller for the Levis and Laces. A memory square dance quilt pieced and quilted by Janet Bramesberger of rural Indianola was presented to the Bedores in appreciation for their dedication to square and round dancing, and the Girl Scouts Father-Daughter Hoe down the past 24 years. The blocks depict a square or round dance term, as well as embroidered dancers stitched by 4 club members. The pictures include Bedore's daughter and son-in-law, Denise & Roz Buddenburg, and granddaughter Hailey Jo, born in January this year. The border consists of three hundred signatures of square dance friends.

In 1967, the Bedores purchased a grocery store in Culbertson and transformed it into a square dance hall. The Levis and Laces club was organized in 1968. The first guest caller in 1969 was Francis Zeller of McCracken, KS., and was in attendance at the Open House. The hall was recently sold, but the club still dances there. Janet & Dale Bamesberger are the round dance cuers.

Submitted by Janet Bamesberger, Indianola, NE.



"How many people have you taught to square dance?"

"How many tips have you called for square dancers?"

"How many pots of coffee have you made?"

The answer to all these questions is "We lost count".

For more than 45 years Red and Mary Porter have been the life-force in starting and sustaining the Longhorns Square Dance Club of Pasadena Texas. Red has been the teacher, the caller, and Mary has been his best fan and "right arm", doing whatever had to be done. They continue today in these roles.

Red strives for excellence in those he teaches to dance. He wants to challenge the dancers and to make each tip he calls interesting. He wants "his" dancers to be able to dance easily to any caller anywhere. The Porters have been responsible for keeping square dancing available in their community. They have seen this form of recreation at its highs and lows and they have remained constant.

Red is retired from his working career as a chemist with Champion Paper and Fiber Company in Pasadena and Mary is a retired school teacher. They continue to live in their high-ceilinged white house on a lovely corner lot in one of the oldest subdivisions in town. Mary does much volunteer work through her church and Red spends time on his photography when he is not caught up in planning a

square dance and maneuvering his "dolls".

The Longhorns are planning a celebration commemorating the club's 45 years and honoring Red and Mary for their years of commitment to the club.

Our toast to them will be, "Here is to fun, fellowship, and faithfulness!! Here is to the Porters".

Submitted by Evelyn and Howard Bradley, Publicity Chairman.

ROGER L. BECK

Roger L. Beck, 59 of Gowen died Sat. June 6, 1992, at his home. He was born Oct. 2, 1932 in Belost, Ohio, the son of Lowell R. and Sue G. Ware Beck.

Roger and his wife Annie were married Jan. 13, 1968. He retired from Ionia Reformatory Feb. of this year.

Roger was the founder of the Perky Pairs Square Dance Club and was their club caller. He was a great promoter of Square Dancing. Roger and Annie were chairmen of the 1991 Michigan Square and Round Dance Convention that was held at Berslin Center in Lansing, Mich. Roger's funeral was held at Marshall Funeral Home in Greenville at 1 p.m. Tuesday, June 9, with his brother-in-law, Rev. R. Jack Taylor, Sr. from FL. officiating.

Square Dance Music was played at the service with many of the Square Dancers wearing Square Dance attire. Many square Dance Clubs and callers were present. Roger will be missed not just as a friend, teacher, but as a man who gave all to his craft—Square Dancing.



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Surge Protectors

This column is meant to be read by everyone using electronic sound systems, i.e. record players or tape players.

Let's begin with a discussion of what is an electrical surge and how it can affect your electronic equipment.

An electrical surge or spike is a fluctuation in the electric voltage that exceeds the usual 120 volt level. A surge is usually longer lasting than a spike, but a spike will usually have a higher voltage. Both spikes and surges occur so fast that you would not even notice them. All electronic equipment is designed to run on 120 volts, with a usual acceptable range of 100 – 140 volts. The problem is that voltage surges, and spikes in particular, can easily exceed several thousand volts.

The sources of surges and spikes are not only from the electric company, but are many times generated by nearby electric motors, such as refrigerators, air conditioners, etc. These surges and spikes can easily damage all electronic (i.e. transistorized) equipment such as sound amplifier systems, stereo sound systems, microwave ovens, TV's, clock radios, etc. and all computer equipment; and unfortunately, equipment warranties DO NOT cover damage due to voltage spikes! Do not be lulled into thinking that the fuse on your sound system will protect it from surges and spikes. Fuses are designed to protect equipment from surges in current, not voltage. Also, most fuses will only trip if the

Computers In Round Dancing

By Jim Connelly, M.S.

current is suddenly increased over the rated limit and will usually take several hundredths of a second before tripping. In comparison, a voltage spike can occur and cause damage, in less than 8 millionths of a second.

As you can see, ALL electronic equipment should be protected against electrical voltage surges and spikes. This can be easily rectified. Most stores that sell electronic equipment sell devices advertised to provide surge protection. However, there is a catch. Many of the less expensive protectors do not provide adequate protection. The reason is that to provide adequate protection the surge protector must protect all three lines: the hot line, the neutral line and the ground line (also called 3-way protection). Many of the expensive surge protectors only protect the hot line. Also, many less expensive surge protectors also do not include a circuit breaker. This means that if the protector interrupts a surge or spike the protector is destroyed.

In purchasing a surge protector, and I highly recommend that every piece of electronic equipment should be protected with a surge protector, look for the following features. First, the surge protector should provide 3-way protection. Second, it should have a circuit breaker. Third, it should have 2 or more outlets.

One such readily available surge protector that meets the above requirements is available from Radio Shack stores. It is their "2 outlet spike protector", catalog number 26-139 5. This unit is small enough to easily fit in a brief case. The list price is \$18.95, but it often goes on sale. Radio Shack also sells 3-way surge protectors with 4-6 outlets. §

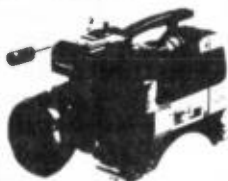
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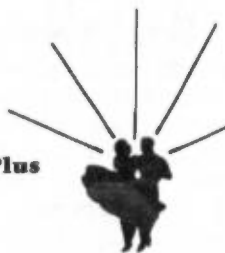
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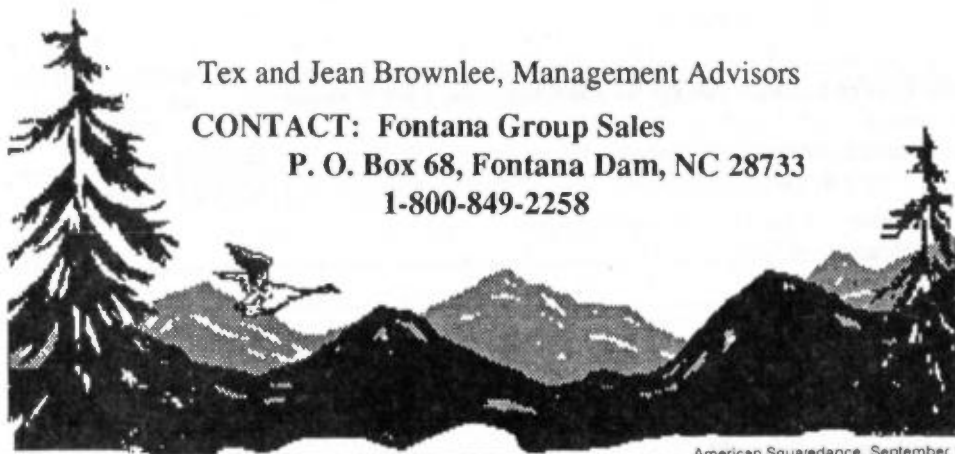
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P.S. MS/QS

by Walt Cole



TIMING'S THE THING

Intro

Swing Thru

Girls Trade

Girls Turn Back Corner Swing

: Heads _____ Promenade Half

: _____ Right & Left Thru

: _____ Square Thru

: _____

: _____ Boys Run

: Tag the Line _____

: _____ Promenade

FOR THE MODULAR CALLER

Zero Box: Spin the top, swing thru, right & left thru, slide thru, LA.

Zero Line: Center four box the gnat then square thru, ends star thru, all square thru 3/4. LA.

Zero Box: Veer right, fan the top, boys run, swing thru, boys run, bend the line, pass to the center, square thru 3/4, LA. (zero Box)

Zero Line: Veer left, fan the top, ferris wheel, centers pass thru, slide thru LA.

Zero Line: Pass the ocean, girls cross-run, fan the top, boys cross run, all recycle, LA.

THE BASIC PROGRAM

Zero Line: touch 1/4, all 8 circulate, centers trade, boys run, double pass thru, leads U turn back, do sa do to a wave, split circulate, boys trade, boys run, ferris wheel, zoom, square thru 3/4, LA.

Static Square: Sides rollaway with a half sashay, heads lead to the right & do sa do to a wave, swing thru, boys run, lines forward & back, centers box the gnat, lines go forward & back, centers square thru, ends star thru, do sa do to a wave, girls trade, swing thru, swing partner, promenade.

Zero Line: Left square thru, trade by, left square thru, partner trade, star thru, pass thru, trade by, star thru, cross-trail thru, LA.

Zero Line: Star thru, touch 1/4, all 8 circulate, boys trade, box the gnat, right & left thru, flutter wheel, sweep 1/4, swing thru, U turn back, step forward, LA.

Zero Line: pass thru, wheel & deal, double pass thru, leads partner trade, star thru, right & left thru, ladies chain, star thru, square thru 3/4, LA.

THE MAINSTREAM PROGRAM

Zero Box: Right & left thru, veer left, couples circulate, 1/2 tag the line (balance), swing thru, centers trade, boys run, pass the ocean, all 8 circulate, girls run, couples circulate, bend the line, LA. (Zero Line)

Zero Box (Wave): Single hinge, fan the top, single hinge, boys run, double pass thru, leads partner trade, do sa do to a wave, recycle, pass to the center, square thru 3/4, LA. (Zero Box)

Couples Hinge:

Zero Box: swing thru, boys run, couples hinge, girls trade, couples hinge, bend the

line, right & left thru, slide thru, LA. (Zero Box)

Zero Box: Swing thru, boys run, couples circulate, couples hinge, girls trade, couples hinge, ferris wheel, double pass thru, leads partner trade, star thru, pass thru, wheel & deal, zoom, square thru 3/4, LA. (Zero Box)

Zero Line: Pass the ocean, recycle, veer left, couples circulate, couples hinge, girls trade, boys run right, boys trade, boys run right, couples hinge, ferris wheel, centers swing thru, turn thru, LA. (Zero Box)

Zero Line: Pass the ocean, girls trade, recycle, veer left, couples hinge, very center boys trade, couples hinge, 1/2 tag the line, walk & dodge, partner trade, slide thru, LA. (Zero Box)

Inverted Lines:

Zero Line: Pass the ocean, girls circulate, girls run, tag the line - in, pass thru, girls partner trade, girls square thru 3/4, boys cross-fold, pass thru, U turn back, star thru, couples circulate, ferris wheel, square thru, 3/4, LA.

(Zero Box)

Static Square: Sides right & left thru, four ladies chain, heads square thru, centers in, cast off 3/4, centers square thru 3/4, ends cross-fold, LA. (Zero Box)

Zero Line: Pass the ocean, swing thru, girls circulate, boys trade, boys run, bend the line, star thru, pass to the center, square thru 3/4, centers in, cast off 3/4, centers square thru 3/4, ends cross-fold, LA. (Zero Box)

Simple But Neat:

Zero Line: pass thru, wheel & deal, centers pass the ocean, single hinge, box circulate, outside boys run right (columns) all 8 circulate, girls box circulate, all circulate, center four walk & dodge, outside girls U turn back, star thru, pass thru, wheel & deal, square thru 3/4, LA. (Zero Box)

Zero Line: right & left thru, dixie style to an ocean wave, boys trade, left swing thru, boys cross-fold, girls trade, star thru,

California twirl, touch 1/4, (each box) box circulate, boys run, square thru 3/4, LA.

Static Square: Heads rollaway with a 1/2 sashay, circle eight, boys square thru, right hand star 1/2 & veer left, couples circulate, bend the line, circle eight, girls square thru, right hand star & veer left, couples circulate, bend the line, circle eight, boys pass thru & cloverleaf, girls pass thru, touch 1/4, grand right & left.

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Creative Choreography

by Ed Fraidenburg

CHOREO

SINGLE CIRCLE (1/2) TO A STAR THRU

SAMPLE CHOREO:

Heads single circle to a Star thru, right and left thru, rollaway, single circle to a star thru, slide thru, pass to the center, square Thru 3/4, left allemande.

Heads pass thru go round one to a line, pass thru, wheel and deal, pass thru, single circle to a star thru, ferris wheel, square thru but, on the third hand, dixie grand, left allemande.

Heads lead right and circle to a line, pass the ocean, recycle, single circle to a star thru, chase right, single hinge, swing thru, right and left grand.

Heads square thru four, spin the top, girls cross-fold
single circle to a star thru, spin the top, girls cross-fold, single circle to a star thru, left allemande.

Heads square thru four, swing thru, girls cross-fold
single circle to a star thru, load the boat, left allemande.

Heads lead right and circle to a line, single circle to a star thru, trade by single circle to a star thru, chase right, ends circulate, centers trade, girls trade square thru four, trade by, left allemande.

Heads pass thru go round one to a line, pass thru, wheel and deal, zoom [and], pass thru,

single circle to a star thru, ferris wheel, square thru but on the third hand, dixie grand, left allemande.

Heads square thru four, (ocean wave) boys cross-fold, girls trade, single circle to a star thru, partner trade, slide thru, left allemande.

REVIEW

SCOOTBACK

Heads square thru four, touch 1/4 boys scootback, girls trade, star thru, ferris wheel, square thru 3/4, left allemande.

Heads square thru four, swing thru, boy run, girls scootback, boys circulate, ferris wheel, zoom [and], pass thru, swing thru, right and left grand.

Heads square thru four, (ocean wave) boys run, boys scootback, girls circulate, tag the line right, girls scootback, boys circulate, boys run, all scootback, girls scootback, recycle, pass thru, trade-by, left allemande.

Heads square thru four, (ocean wave) girls scootback, boys circulate, swing thru, boys scootback, girls circulate, boys cross-run, girls run, ferris wheel, dixie grand, left allemande.

Heads square thru four, swing thru, boys scootback, girls circulate, right and left grand.

Heads lead right and circle to a line, pass the ocean, girls scootback, boys circulate, recycle, veer left, couples circulate, 1/2 tag, trade and roll, left allemande.

Heads pass thru separate go round two to a line, side pass thru and boys run, ends load the boat, centers scootback, walk and dodge, cloverleaf, swing thru, recycle, zoom [and], swing thru, step thru, left allemande.

EMPHASIS CALL

SWING THRU

Sample Choreo:

Heads lead right and circle to a line, dixie style to a wave, swing thru, trade the wave, right and left grand.

Heads square thru four (ocean wave) left swing thru, boys run, wheel and deal, (ocean wave) left swing thru, boys run, wheel and deal, left allemande.

Heads pass thru go round one to a line, pass the ocean, left swing thru, boys trade, star thru, trade-by, left allemande.

Heads square thru four, split two go round one to a line, pass the ocean, centers trade, swing thru, boys circulate, swing thru, girls circulate, boys run, wheel and deal, left allemande.

Heads lead right and circle to a line, dixie style to a wave, centers trade, left swing thru, recycle, right and left grand.

Heads lead right and touch 1/4, left swing thru, ends circulate, centers trade, swing thru, boys run, star thru, pass thru, trade-by, left allemande.

PULPOLEX



ROTATE THE WHEEL

John Saunders

From parallel two-faced lines; Infacers feris wheel, sweep 1/4, and pass thru; out-facers tag the line, and peel toward the center but slide over to end in an eight chain thru formation.

SAMPLE CHOREO:

by Bill Davis

Heads square thru four, sides rollaway, swing thru, centers run, rotate the wheel, left allemande.

Heads lead right and circle to a line, pass thru, partner trade and roll, swing thru, girls run, rotate the wheel, swing thru, centers run, rotate the wheel, right and left grand.

Heads promenade half, lead right and single circle to a wave, explode the wave, tag the line right, circulate, rotate the wheel, right and left grand.

by Ed.

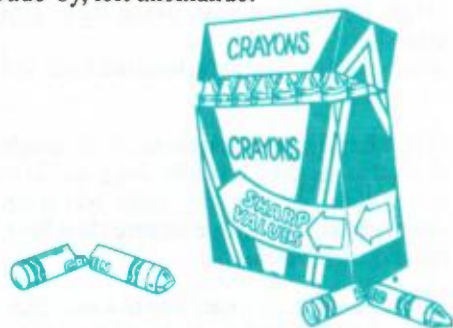
Heads square thru four, swing thru, boys run, rotate the wheel, swing thru, boys run, pass thru, wheel and deal, dixie grand, left allemande.

Heads lead right and circle to a line, spin the top, boys run, rotate the wheel, swing thru, boys run, pass the ocean, boys circulate, recycle, square thru 3/4, trade-by, left allemande

Sides rollaway, heads lead right and veer left, couples circulate, rotate the wheel, swing thru, same sex trade, right and left grand.

Heads lead right and circle to a line, spin the top, girls run, rotate the wheel, swing thru, girls trade, left allemande.

Heads lead right and circle to a line, touch 1/4, coordinate, rotate the wheel, touch 1/4, centers trade, girls trade, square thru four, trade-by, left allemande.





TEMPO

by Jeannie Briscoe

DOING THE UNUSUAL

Recently I attended a square dance in our area, which offered an out of town caller. Jim was out doing his thing with a one night stand at the Carmel Tennis Ranch and arrived at the dance later so we managed to get in a couple of tips. The dance was a Mainstream Dance for our newly graduated beginner dancers. What a fun time we all had. The caller was Ken Kenmille from the Santa Clara area and he did a great job. It's not always easy to call a Mainstream dance and it's certainly not easy to call to new graduates you have never seen before. Some sight callers have a rough time. Ken really showed his expertise in going a lot of unusual set-ups that reminded me of the stuff I was calling in the early 60's; material which had the head girls chain 3/4 to the side man, who then turned them with a courtesy turn. This made three people in each side position, with one lonesome boy in each head position—just an example.

I'm sure much of this kind of material was new to our new graduates and also new to some of our Plus dancers. I was so glad we had asked Ken to call this dance which was put on by the local Monterey Bay Area Callers Association. What a treat it was for all of us who attended. I must say I was disappointed that more local dancers did not show up to support the new graduates.

The use of the kind of material Ken was calling at this dance has all but vanished from the calling programs. It's a shame that too much Mainstream, too much Plus and not enough time has brought this about. The pressure to teach a class and utilize all the basics on the programs has kicked out the fun of "unusual" material. Our burden is so great in teaching our new dancers that

we literally don't have time for this kind of FUN! The dancers were certainly overwhelmed with Ken's apt calling and cheered when they arrived at the right place for an Allemande Left. To some that was a wondrous sight after being in a square that to them was all "messed up". Ken really earned his money that night. So much has been written and will probably still be written about our teaching programs. We are constantly reading about how the lists are too long. This may be true, but removing basics, re-arranging them, or making the lists shorter is not the answer. It only restricts the dancers where this is done, to dancing only in their own area. There is a whole world out there where the callers are using the Callerlab programs and are giving the dancers a chance not only to dance at their class, but also to go out and dance at any newer dancer level of program. We shouldn't bury our heads in the sand and say "Well, our dancers want the new graduates to be dancing Plus by the time they graduate". GIVE ME A BREAK! You are kidding yourself if you think this kind of mis-utilization of the basics is indicative of well taught new dancers. And since when do the clubs tell the caller, who is supposed to be the one with the intellectual know-how, when to graduate these dancers? Without the given number of basics under their belt these dancers face a rather somber existence in our square dance world. They end up getting glowered at by more experienced dancers, left to stand waiting for someone to square up with them, and sometimes getting pushed and pulled in the square when they are unsure of where to go and what to do. I keep thinking that our dancers of experience are more generous with their kindness in a square and will go out of their way to help our new graduates. Perhaps the majority of them do, but there should be no room and no excuse for any other kind of behavior. It makes my blood boil when I see well trained dancers who are quick to pick up the basics, being discourteous to the ones who are having a difficult time. The quick dancers have it made and they don't seem to have room in their "repertoire" of courtesy for anyone. They have made the climb to the top of the ladder and some

don't even want to look down to see what is going on below. A lot of dancers use this kind of discourtesy to discourage the less-learned ones and hope to drive them out of the program.

If my words sound harsh it's only because I have, through my 30 years of calling,

seen it all. Everything I have recorded here in this article I have observed at one time or another. God help us! Square dancing is losing a lot of its appeal through the actions of these "care-less" people.



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DANCING TIPS

by Harold Bausch

Recently I wrote suggesting we teach Dixie Style to the ladies instead of to the men – I expected, and have received complaints that this is “sex oriented” and I should not teach that way. Rather, I am told, I should teach All Position Dancing – as “Quote, Callerlab suggests”. Well, I do belong to Callerlab, and I do agree with most that Callerlab espouses – but I do not like to stress APD – and I will not start now.

The caller who wrote to me is a friend – and I assured him that just because he didn’t agree with me, that did not mean we are no longer friends. Friends should be able to disagree and still be friends.

There are many dancers who do not enjoy a lot of All Position Dancing. I use APD as a novelty rather than a general rule. Used in this manner it can be fun – but I still like girls to be girls and boys to be boys. Viva La Difference!!!

It is a shame we have divisions of dancers and callers – due to the push to Advanced and Challenge. I personally would like to see square dancers as one happy family – and it was, until the advent of Higher Level Programs.

Someone will say – you should not refer to them as “higher level”. Okay, what do you think “Challenge” dancers and callers consider themselves?? Are they “Better” dancers? Not necessarily, I’ve seen some of them who could not follow Mainstream calls – even though they could do Challenge.

Years ago, Challenge was any series of calls not common – or a series of calls delivered with very close timing. Too bad it had to change. In this day when MS clubs are struggling to bring in new dancers – I see no Advanced or challenge clubs helping them. Oh, I’m sure somewhere, someone can point to a case where they are

indeed helping – but I personally have not seen it.

Not to boast – but I have one club where I have been the club caller for 37 years – it is still going strong – another I have been club caller for over 30 years & it went strong for 25 years and is now struggling along like so many others – still another I have been club caller for 19 years, it is going strong. I mention this not to brag, but to show that while I have not taught APD, and use it on a limited basis, the clubs have not suffered. Also, I’ll put my dancers alongside any for good fun loving dancers. They are good dancers and are not handicapped at all when they go to other MS & Plus clubs.

Our dancers travel all over the country from coast to coast and never once has a dancer come back and said, “We need more APD calls so that we can dance at other clubs and to other callers.

Actually what callers need is to learn calls that are not all set up where heads and sides maintain relative positions. Because most of us callers use “sight Calling” we seldom use calls that are not “Symmetrical”, so that we can easily resolve the squares when we choose. I realize this is caller’s talk and not understood by some, so let me explain. Before sight calling – we memorized calls and many were set up with odd sequences; we miss that. Callers used to work out some weird calls with unusual setups and getouts. To use these you must memorize how to get back to a normal setup, but, they are interesting.

These were calls where you could not change in the middle and do a quick resolution. Let me give you an example;

ONE & THREE GO UP TO THE MIDDLE & BACK, NUMBER THREE ROLL A HALF SASHAY, NUMBER ONE COUPLE DOWN THE CENTER SPLIT TWO GO ROUND ONE, (a line of four), TWO & FOUR RIGHT & LEFT THRU, TOUCH 1/4, WALK & DODGE, NUMBER FOUR COUPLE SPLIT THAT BOY & GIRL GO AROUND ONE, (squeeze in), NUMBER TWO COUPLE PARTNER TRADE, SPLIT THAT BOY & GIRL, GO AROUND THREE, HOOK ON TO THE ENDS. Now you have a line of four facing the

stage...(you could stop & make announcements at this time)

With calls like this you must memorize a way to return all to home in proper order. In this case BEND THE LINE & STAR THRU would put all in order to promenade left - all the way around to home, or BEND THE LINE, STAR THRU...#2 COUPLE CALIF TWIRL & DIVE THRU...SWING THRU, TURN THRU TO A LEFT ALLEMANDE.

Another old and different call would be - #1 COUPLE LEAD RIGHT AND STAY PUT, #3 COUPLE PROMENADE 1/4, FALL IN BEHIND #4, THOSE WHO CAN RIGHT & LEFT THRU, OTHERS ZOOM, THOSE WHO CAN DIVE THRU, CENTERS RIGHT

& LEFT THRU, SWING THRU, TURN THRU, LEFT ALLEMANDE.

By using such calls we keep dancing interesting without needing a lot of calls that are not Mainstream.

We callers must use a lot of variety to keep dancing interesting, we can not use the same singing calls and patter calls night after night without boring our dancers. We should use fast numbers and alternate with slow numbers - use different labels of records because each record company uses the same band over and over again and even that sameness can contribute to boredom. Reminder - singing calls are to be sung - just as well as you can sing - don't monotone or patter call them. Let's keep square dancing exciting!!



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RB 3034	MAKEUP & FADES BLUE JEANS	Lowell				



YOU ALWAYS HURT THE ONE YOU LOVE

CHOREOGRAPHY: Corky & Paulette Pell
 RECORD: MCA 60050
 DANCE: Waltz - Foxtrot - Two-Step
 LEVEL: Phase III + 1
 FOOTWORK: Opposite except as noted.
 SEQUENCE: Waltz - Bridge - Foxtrot

INTRODUCTION: IN SCP WAIT PICKUP NOTES PLUS THE WORD, "YOU"

WALTZ

- 1 - 8 FWD WALTZ; MANUV; SPIN TRN; 1/2 BOX BK; 2 LF TRNS;; TWL/VINE 3; MANUV;
 Fwd LOD L,R,L;trn RF R,L,R fc RLOD; bk piv 1/2RF L, fwd rise R, sd&bk L; bk R, sd L,cl R;
 fwd L trng 1/4LF, sd R cont trn, cl L; bk R trng 1/4LF, sd L, cl R; sd L LOD, XRIB, sd L (W
 tws RF); rpt meas 2;
- 9 -16 TWO RF TRNS;; HVR; PICKUP (SCAR); PROG TWKS (BJO, SCAR, SCP) THRU, FC, CL;Bk L
 trng 1/4 RF, sd R cont trn, cl L; fwd R trng 1/4RF, sd L, cl R; fwd L, fwd & sd rise R, rec L to
 SCP, fwd R (pickup W), sd L, cl R trng to SCAR fcg DLW; XLIF (WXIB), sd R, cl L trng to
 BJO/DLC; XRIF (WXIB), sd L, cl R trng to SCAR/DLW; XLIF (WXIB), sd&bk R, cl L to
 SCP/LOD; thru R, sd L, cl R;
- 17-24 SOLO TRNS;; SWAY L&R;; WHISK; FWD HVR (BJO) BK HVR (SCP): PICKUP;Blnd to BFLY
 fwd L trng LF (W trns RF) sd R cont trn, cl L to fc RLOD; bk R cont trn, sd L, cl R to fc ptr in
 BFLY; sd L, draw&tch R; sd R, draw&tch L blndg to CP/WALL; fwd L twd wall, fwd&sd rise
 R, XLIB cont rise & end SCP; fwd R, fwd L rise (W trns to BJO, rec R; bk L, bk rise R, (Wtrns
 to SCP), rec L; fwd R (pickup W), sd L, cl R;
- 25-30 DIA TRN TO SCAR;;; TWK TO BJO; TWK TO FC;Fwd L trng on diag, sd R cont trn, bk L to
 BJO; bk R cont LF trn, sd L, fwd R; fwd L on diag, sd R cont LF trn, bk L; bk R cont trn, sd L,
 cl R to SCAR fcg DLW; XLIF (WXIB), sd R, cl L trng to BJO/DLC; XRIF (WXIB), sd L, cl R trng
 to fc ptr & DLW;

BRIDGE

- 1 - 2 APT, -,PT,-; TOG,-,TCH,-;
 After meas 30 of Waltz with no hesitation, do a std ack to SCP;;

FOXTROT

- 1-30 IN FOXTROT RHYTHM (SQQ) REPEAT ALL DANCE STEPS IN WALTZ MEAS 1-30
 31-32 REPEAT THE STD ACK IN MEAS 1&2 OF THE BRIDGE

TWO-STEP

- 1-8 TWO FWD TWOS;; BOX;; HITCH BK; SCIS THRU; VINE 4; WALK,-, FC,-;In SCP/LOD fwd L,
 cl R, fwd L,-; fwd R, cl L, fwd R,- to fc wall; sd L LOD, cl R, fwd L, -twd wall; sd R RLOD, cl L
 bk R twd COH; bk L twd COH, cl R, fwd L, - twd wall; sd R twd RLOD, cl L trng to SCP/LOD,
 XRIF, -; sd L LOD, XRIB, sd L XRIF; fwd L,-, R, - to fc wall (CP);
- 9 -16 STROLLING VINE;;; SCIS/HITCH TO SCAR; SCIS TO BJO; 2 TRNG TWOS;;Sd L LOD,-,
 XRIB,- (WXIF); L trng two-step to fc COH; sd R,- LOD,XLIB (WXIF); R trng two-step to fc wall;
 sd L LOD, cl R trng to SCAR,XLIF,- (W Hitch fwd); sd R RLOD, cl L trng to BJO,XRIF,-
 (WXIB); blnd to CP ptrs do 2 RF trng twos (sd, cl, bk,-; sd,cl,fwd,-;) to CP fcg LOD
- 17-24 SD STAIR; WALK,-, 2,-; PROG SCIS (SCAR&BJO/CK); WHALETAIL;; LK 4; FWD,-,FC,-;Sd L
 COH, cl R, fwd L LOD,cl R; fwd LOD L,-,R,-; sd L COH, cl R trng to SCAR/DLW,XRIF,-(W
 XIB); sd R WALL, cl L trng to BJO/DLC, XRIF,-(WXIB); ck fwd motion XLIB (WXIF), sd R, fwd
 L, lk RIB (W lk LIF); sd L COH, cl R, XLIB (WXIF), sd R; fwd L, lk RIB (W lk IF), fwd L, lk RIB;
 fwd L,-, R,-, fc wall;
- 25-32 LEFT TRNG BOX;;; SD, CL, SD, CL; WALK,-, 2,-; SD STAIR (APT); APT,-, PT,-;Sd L, cl R, fwd
 L, trn1/4 to fc LOD; sd R, cl L, bk L, trn1/4 to fc COH;- rpt meas 25 to fc RLOD; rpt meas 26
 to fc wall; sd L LOD, cl R, sd L, cl R; trng to fc LOD fwd L,-,R,- to 1/2 OP; sd L twd COH (W
 twd wall), cl R, fwd L, cl R; slide apt,- still fcg LOD L, pt R,- swd twd ptr as ptrs trn head only
 to look at each other (assuring that you don't hurt the one you love);



Elmer Sheffield Jr.



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SOUTHERN SATISFACTION



Bob Newman

NEW AND HOT!!

- ESP 178 BOOT SCOOTIN BOOGIE By Elmer
- ESP-177 ACHY BREAKY HEART By Elmer
- ESP-902 TRANSPORTATION MEDLEY By Steve
- ESP-176 AIN'T NOTHIN WRONG WITH THE RADIO By Elmer
- ESP-175 MATADOR (Previously Jo-Pat 108) By Elmer
- ESP-174 THATS WHAT I LIKE ABOUT YOU By Elmer
- ESP-716 LOVE POTION #9 By Craig
- ESP-529 A LITTLE LOVE By Bob



Craig Rowe

NEW HOEDOWN

- ESP-410 SUNSHINE (Plus Calls) By ESP Staff



Steve Kopman

RECENT RELEASES:

- ESP-901 GOODY GOODY by Steve
- ESP-212 THINKIN TONIGHT OF MY BLUE EYES By Elmer & Steve
- ESP-409 THUNDER (Hoedown) By Steve
- ESP-528 IT'S BEEN A LONG LONG TIME By Bob Newman
- ESP-173 HOLD ON PARTNER By Elmer Sheffield



Joe Porritt



• BRAND NEW

- JP/ESP-234 DADDY PLAYED THE BANJO by Joe
- JP/ESP-626 BONANZA by Allen



Jerry Jestin

RECENT BEST SELLERS:

- JP/ESP-804 I'LL COME RUNNING by Jerry
- JP/ESP-233 EL PASO by Joe
- JP/ESP-362 MA SHE'S MAKING EYES AT ME by Vern



Allen Tipton

WRITE FOR CATALOG AND INFORMATION
ESP, 2213 S. Adams St., Tallahassee FL 32301



Brunswick, Ohio

1992 National Convention

Since this was our first convention, we were both awed by the complexity of the planning and delighted with the fun and fellowship of the people who share our hobby from all over the world. There must be thousands of stories related to the convention; this is just one of them:

Lily is a single mother and grandmother, whose regular partner, Richard, was unable to attend the 41st convention; but Lily wasn't going to let that stop her. On Saturday afternoon of the convention, we were getting into our car near the Fountain Square in Cincinnati when I saw a short woman in a pretty white square dance dress walking away from us. I remarked to my wife that I thought that was Lily and after a few words, we left for our other obligations.

At a dance the following week we talked with Cheryl, a vibrant tall brunette, whose husband is just starting to learn to be a caller. Cheryl remarked quite apologetically [You know, after seeing you at lunch and talking about the bus passes, we realized that you probably would not want to commute back and forth, and we should have offered to let you use our room downtown to rest]. We thanked Cheryl for her kind thoughts but told her we had paced our day between seminars, shopping record-listening and dancing, that we were quite all right from 10 am to 11 pm. Then Cheryl said, I feel so sorry about Lily and then she told us the rest of the story:

[Lily was to share a room with Julie, but Julie drove down on Thursday and Lily couldn't get off work until Friday and when she arrived in Cincinnati she had forgotten which hotel they were using. Lily ended up sleeping in her car. Had we known, she could have stayed with us. The police

checked up on her through the night, but told her she couldn't do that the next night.]

Certainly, it is difficult to plan to meet one certain person out of 20,000 strictly by chance, so everyone needs to have an alternative plan. In our case, because my wife and I had divergent plans regarding our non-dancing times, we would plan to meet at a certain booth at an exact time. Usually there is a bulletin board near the registration desk so one can leave a note: [Will be in the advanced room from 7-8 pm, at booth #---between 6:15-6:30, or I left a key in your name with the desk clerk at the ---Motel.]

Nevertheless, we all know that Square dancers are the nicest people.

Here is another one of them:

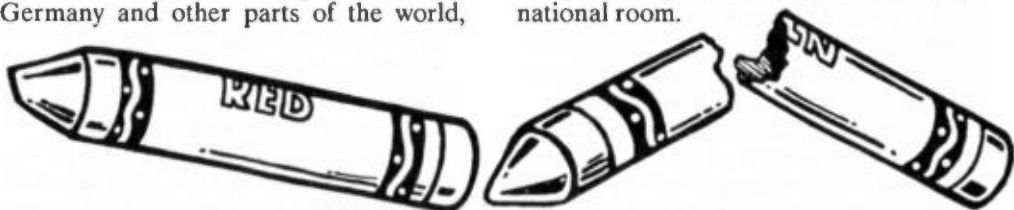
We did not have an inkling of an idea of the many program activities available to us, so after about a minute of going through a very efficient registration (for pre-enrolled), we picked up our program and then found a seat in the nearest dance room to make plans. We wanted to dance in all the square dance rooms and take in some of the rounds, and because we do dance APD (all position dancing), we thought we would partake of the DBD (dancing by definition) International Room (whatever that was).

When we finished our year of basic round dance lessons, we were told that no matter where we went (whether to continue and stay with just high level rounds or to do only square dance rounds), the main idea was to have fun.

After spending some time looking at petticoats (for sale) and listening to records, we wandered into the hall for DBD/International. While my wife took time out to make a phone call, I wandered into the dance hall and near the door spotted a square being formed to include our APD instructor. His wife, always willing and available for a yellow rock, looked especially appetizing and I walked into the center of the square for a YR. Having made the unpardonable sin of walking into a formed square, I had to pay the SD penalty of yellow-rocking every lady in the square. Having paid my penance, I took a seat on the sidelines while awaiting my partner.

The next caller was Donna Saunders and while sitting there I muttered something under my breath like [this is not DBD]. My partner returned and we got in a square and the caller was introduced [Shinya Fujita]. It was only then that I realized that this room was being shared by both DBD callers and INTERNATIONAL CALLERS. In our square was a lovely woman, who later was introduced as caller Mrs. Hiroko Tomasada, who used her hands in a circular pattern to guide us through [circle left] and later in the dance a gentleman in the square said [she said cverreef (cloverleaf? - Ed.)]. Later there were other callers from Japan, Australia, Germany and other parts of the world,

sharing OUR hobby. About eighteen couples got into a circle to try the round dance LARA'S THEME. Although we didn't KNOW that dance, we decided to try. During the entire dance, although all but five couples left the floor, I continually whispered in my partner's ear what I THOUGHT the cuer said. I am sure that we did not do everything right, but we did finish the dance. We decided that the square dance community was all about having fun and the most fun we had was dancing to and with the international callers and cuers. That's what made us decide to go to the next National and we will plan to spend more time in the International room.



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DREAM, DREAM, DREAM

RAWHIIDE 176

Caller: Jerry Johnson

FIGURE: Heads square thru 4, dosado, swing thru, boys run, bend the line, right & left thru, pass the ocean, recycle, swing corner, promenade

THUNDER ON THUNDER ROAD

CHICAGO 30

Caller: Bob Wilcox

FIGURE: Heads promenade half way, walk in square thru 4, swing thru, boys run, ferris wheel, square thru 3, swing corner, promenade.

SWEET MOMMA GOODTIME

CHICAGO 29

Caller: Bob Poyner

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

SWEET LOVE

LAMPLIGHTER 1000

Caller: "Speedy" Spivacke

FIGURE: Heads promenade 1/2, walk in square thru 4, right & left thru, veer left, ferris wheel, centers square thru 3/4, swing corner, promenade.

HAMMER HEAD HOEDOWN

PEPPER POT HOEDOWN

RAWHIIDE 516

BANJO BRIGADE/CHORDS APLENTY

CHAPARRAL 118

MONTANA CAFE

LAMPLIGHTER 1001

Caller: "Speedy" Spivacke

FIGURE: Heads promenade 1/2, walk in right & left thru, square thru 4, right hand star, heads star left, same two, swing corner, promenade.

NOTHING ON MY MIND

LOU-MAC 185

Caller: Bill Harrison

FIGURE: Heads square thru, make a right hand star, heads star left, right & left thru, swing thru, swing thru, swing this girl & promenade.

ROCK THIS TOWN

LOU-MAC 187

Caller: Don Wood

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

YOUR MA MA DON'T DANCE

LOU-MAC 188

Caller: Buddy Gillespie

FIGURE: Heads square thru, do sa do, swing thru, boys run, bend the line, right & left thru, dixie style to a wave, girls circulate, left alle. promenade.

WHAT A NIGHT

LOU-MAC 186

Caller: Tommy Wells

FIGURE: Heads square thru 4, do sa do to a wave, girls trade, recycle, star thru, right & left thru, flutter wheel, sweep 1/4, swing and promenade.

ACIITY BREAKY HEART

MAR-LET 530

Caller: Vern Weese

FIGURE: Four ladies chain, heads promenade 1/2, square thru 4, right & left thru, swing thru, boys trade, swing corner, promenade.

BOOT SCOOTIN BOOGIE

ESP 178

Caller: Elmer Sheffield, Jr.

FIGURE: Heads promenade 1/2, square thru 4, swing thru, spin the top, square thru 4, trade by, corner swing, promenade.

19 ANNUAL TURKEY STRUT

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Parkersburg, VA**

**Jerry Biggerstaff
Marion, NC**

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PLUS QS

Cut the Diamond
Box the Top

ADVANCED QS

All Eight Recycle
Follow To A Diamond

TRADITIONAL QS

Daisy Chain

CONTRA QS

Easy Does It

MAINSTREAM & PLUS LIST

1988 Update

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PLUS PROGRAM

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

Single circle to a wave
Spin chain and
 exchange the gears
Spin chain the gears
Teacup chain
 $\frac{3}{4}$ tag the line
Track two
Trade the wave

Triple scoot
Triple trade

ASD PULSE POLL

EXPERIMENTALS

**Caution: Not recom-
mended for dancers prior
to Plus program activity.**

EXPERIMENTALS

(Priority order)

© ASD

Not a Callerlab
program

- | | |
|---------------------|---------------------|
| 1. Aggravate | 5. Rotate The Wheel |
| 2. Fan Out | 6. Square Away |
| 3. Motivate The Top | 7. Fill The Blank |
| 4. Unload The Boat | 8. Lock and Roll |

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Choreography by C.O. & Chris Guest
Good music with a comfortable repress of P-2 two step cued by the late C.O.

OH YOU KID-MGR 094 - HH 831

Choreography by Joe Varelli
Good peppy music with a good busy 3 two step cued by Pete Metzger

WIEY MARIE-MGR 095

Choreography by Pete & Carol Metzger
Pretty music & good little different three part P-2 waltz cued by Pete

BYE BYE BLUES-GRENN 14002 - GRENN 15009

Choreography by Dr. Grant Longley
Good peppy music with an 8 measure line dance routine

SUNNY MOOD-GRENN 15015 - GRENN 37036

Choreography by Dr. Grant Longley
Good music with an 8 measure line dance

CHICAGO-GRENN 17044

Choreography by Dr. Grant Longley
Good music with an 8 measure line dance

SOUND OF MUSIC-TELEMARK 4005

Choreography by Pete & Beryl Barton
Good music with an already popular P-6 fox-trot

BLUE SIDE OF LONESOME-ELK 019

Choreography by Jimmy & Carol Griffin
Pretty music-Tom Perry vocal & a nice waltz P-3 + 2 (Diamond trn, chair & slip)

JEALOUS BONE-MCA S7-54271

Choreography by Steve & Jean Philson
Good Patty Loveless vocal with a comfortable jive P-5 + 1, (rolling off the arm)

THERE GOES MY EVERYTHING-RCA 447-0679

Choreography by Phil & Becky Guenther
Good Elvis vocal with a nice waltz P-3 + 1 (diamond trn half)

WHEN IT COMES TO YOU-BNA 62235-7

Choreography by Gene & Linda Krueger
Good John Anderson vocal with a good basic easy going cha P-3

CADILLAC STYLE-MERCURY 868812-7

Choreography by Ronnie & Bonnie Bond
Good country Sammy Kershaw vocal with a P-2 two step & P-4 jive routine

EVERY SECOND-EPIC 34-74242

Choreography by Pris & J.C. Collins
Good country Collin Raye vocal with a P-2 + 1 (fishtail & rev traveling box)

ROMANTIC CHA-WB 7-19319

Choreography by Craig Jones
4 part basic P-4 cha music by Karyn White

NOTHIN'S CHANGED-REPRISE 7-19256

Choreography by Craig Jones
Dwight Yoakum vocal with a 3 part basic P-4 jive

ONE MORE TIME-GRENN 14240

Choreography by Joe & Jo Carnevale
Good music with a comfortable P-2 waltz with interesting variations

GOLDEN DREAMS-GRENN 14273

Choreography by Larry & Pam Wacker
Little different P-2 waltz with left & right turning boxes

SINGING IN THE RAIN-GRENN 14186 0 17040

Choreography by Dallas & Lillian Tinling
Good peppy music with a lively P-3 two step with susie Q & stairs

HEARTBEATS OF LOVE-GRENN 14135

Choreography by Jim & Jennie Runnels
Good music with a quite different P-4 waltz

SPARKLING WALTZ-GRENN 14128

Choreography by Audrey & Loren Hildebrand
A good lilting P-2 Waltz with good music

ONE NIGHT OF LIVE-HOCTOR 1634

Choreography by Ken & Irene Slater
Pretty music & a nice P-4 waltz

SMOKE GETS IN YOUR EYES

MERCURY 71383-Collectables 4202
Choreography by Ed & Yvonne Rust
Good music by the Platters with an interesting syn-copated fox-trot & two step P-3 + 1 (diamond turns)

TEXAS SIDE STEP-WBS 7-18995

Choreography by Ross & Kit Waldorf
Good country music Deanna Cox with a comfortable P-2 + 1 (fishtail) two step

AM I THAT EASY TO FORGET-RCA 62218-7

Choreography by Doug & Vi Hooper
Good music (Prairie Oyster) & a good two step & jive P-3 + 2

LEAP OF FAITH-MCA S7-54078

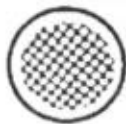
Choreography by Aaron Smith
Good Lionel Cartwright vocal with a basic three part rumba P-4 + 1 (switch rock)

SEE YOU LATER ALLIGATOR-MCA S7-54078

Choreography by Nell & Jerry Knight
Good Bill Haley & The comets music with a little different easy two step P-2 + 1 (figure 8) M gets to rest 24 meas. of this dance.

LOVE ME-EPIC 34-74051

Choreography by Aaron Smith
Good Collin Raye vocal with a comfortable fox-trot P-4 + 1 (hover cross)



Round Dance

PULSE POLL



PHASE I & II

1. Rockin' Two Step
2. Cherry Blossom Two-Step
3. The One I Loved Back Them
4. PapaLovesMambo

PHASE II CLASSIC

1. Birth of the Blues

PHASE III

1. My Aching Heart
2. Blue Side of Lonesome
3. Wouldn't You Know
4. El Rico Tango

PHASE III CLASSIC

1. My World

PHASE IV

1. I Just Need Your Lovin'
2. One Night of Love
3. Costa Azul
4. Red Roses

PHASE V & VI

1. Evergreen

MOST POPULAR DANCES voted and enjoyed by 240 National Carousel Clubs (Adv. and High-Int. Levels)

1. Kiss Me Goodbye Rumba (Lawson)
2. The Sound of Music (Barton)
3. Waltz Natasha (Barton)
4. Witchcraft IV (Slater)
5. Penny For Your Thoughts (Slater)
6. Sinti (Slater)
7. Three Times A Lady (Casey)
8. I Just Need Your Lovin' (Lawson)
9. Evergreen (Goss)
10. Alright You Win (Childers)
11. Castles & Kings (Slater)
12. Non Dimenticar (Rumble)
13. Wonderful World of the Middle Aged (Goss)
14. Noche Amor (Goss)
15. Heartbreak Hotel (Rother)
16. Sugar Sugar (Worlock)

Roundalab ROQ:

- Phase II - I'm Confession'
- Phase III - Rumba of Love
- Phase IV - Yo Mama
- Phase V - Honky Tonk Jive
- Phase VI - Time Was
- Classic - Pop Goes the Movies

ROUNDALAB

Classic List -1992-1993

PHASES I & II

- A Beautiful Time
- Fireman's Two-Step
- Baby O'Mine
- St Louis Blues
- Mission Bell Waltz
- Piano Roll Waltz
- Cab Driver
- Dreams Come True
- My Song
- There's A Kink of Hush
- Maple Leaf Rag
- Sam's Song
- Till Somebody Loves You
- The Lover's Song

PHASE III

- Die Lorelei
- Hallelujah
- Don't Cry for Me Argentina
- Begin the Beguine
- Games Lovers Play
- Inner Harbor Waltz
- Tango D'Ideas
- Lazy Quickstep
- Them Old Songs
- Somebody's Thinking of You
- Shadows of Paris
- Autumn Nocturne
- Wonderland By
- Nightly Night
- Diane

PHASE IV

- Gazpacho Cha
- A White Sport Coat
- Biloxi Lady
- Woodchoppers Ball
- Hooked On Swing
- Years May Come
- Pennsylvania 6-5000
- Fascination Waltz
- Ain't Misbehavin'
- Girl In My Arms

PHASES V

- Tampa Jive
- La Pura
- Carmen
- Sweet Ida Foxtrot
- Caress

PHASE VI

- Sam's Song
- Cavatina
- Amor Cha
- Tango Capriccioso
- Kiss Me Goodbye



ROUND DANCE RECORDS

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- | | | | | | | | |
|--------|-------------------------------------|---------------------|--------|---------|------------------------------|-------|--------|
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RHYME TIME *

I'm only thirty-something, but already my memory seems to be failing me. I don't remember a whole lot about the times when I was very young: a tricycle here, a trip to the hospital there. Most of what I remember about my Dad when I was young, was him working or going to night school and then studying. One of my most favorite memories with my Dad happened rather recently, but to get the whole picture you need to know a little bit about him.

As my brothers and sister and I were growing up, my Mon used to tell us about the time Dad took her to the senior prom. Mon loved to dance and Dad had promised her that he'd dance with her at the prom. Dad, however, did not like to dance and in fact had never danced in his life. The night wore on and Mom was left to dance with friends. When it came time to leave, Dad was, as always, true to his word and "danced" Mom about four steps out the door. Since then, it has become sort of a family joke. My Dad just wasn't a dancer and never would be.

Mon and Dad later got married, but of course there was no dancing at the wedding. It wasn't until a number of years later that they happened upon square dancing. Unbelievably, my Dad agreed to take lessons. They both enjoyed it and still square dance today. In the time since then, Dad has taught himself how to call modern western square dances and has become very proficient and rather well known in the state. But, to him, this still isn't "dancing", it's "square dancing".

Taking all of this into consideration, you'll understand why I was so confused when, at my youngest brother's wedding, my Dad came over to get me. As a result of what followed, I have a very beautiful memory that Dad gave to me that night. One that I will cherish forever because it was so out of character for the man that I knew. It's taken me a year to find just the right words to tell

him thank you, but I think the following poem expresses how I felt. Just for you Dad, Happy Father's Day.

My Daddy Danced With Me.

by Kathryn Wolfshope-Schultz

It took me by complete surprise
when he came and took my hand
I couldn't for the life of me
imagine what was planned
He led me out on to the floor
in a state of total wonder
You see:
My Daddy doesn't dance!

Of course he calls a square or two
at every opportune
And when the chance arises
he's even known to swing-thru
But this is something very different
from the tradition of one-two
You see:
My Daddy doesn't dance!

When the music started and we
slid across the floor
I found it hard to concentrate
on what my feet were for
This couldn't be my father who,
with grace, adroned the floor
You see:
My Daddy doesn't dance!

Yet on this day he held my hand
as he swept me 'round the room
With grace and ease so hard to
believe
he waltzed to the familiar tune
I may have curshed a toe or two
but a memory he did impart
You see:
My Daddy Dance with Me!

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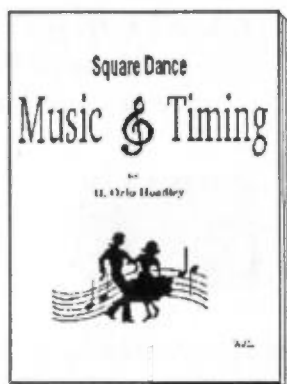
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BOOK NOOK

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by Orolo Hoadley

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and getting home again just at the end of the section. (Optional.) The final chapter explains how to compose well-timed figures with smooth dancer movement, and has six dance examples at the end.

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Hem Line

by Bev Warner

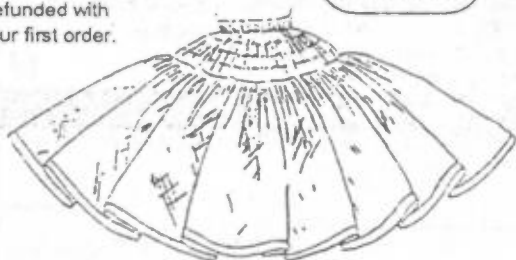
Seminole patchwork never seems to go out of style. It's hard to believe that it can be done in such a short time. Ruth Ashton of Reading, Michigan said she did this patchwork in a couple of afternoons. Ruth designs and makes her own outfits and some of her husband Harold's shirts. What is so beautiful to me is to look down on a dance floor from a balcony and watch the patterns being made on the dance floor by swirling patch work. Square dancing outfits are definitely part of the activity whether long or short.

The Ashtons have been dancing 10 years. They belong to the Hills N' Dales of Hillsdale, Michigan and also the Ridge Roll-A-Ways of Sebring, Florida.



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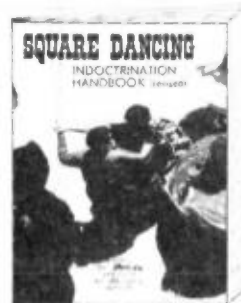
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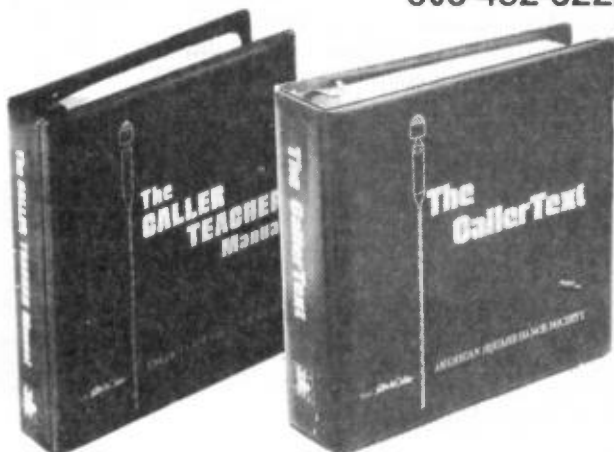


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Have a dinner for all. If this is at a restaurant, make it Dutch treat, but the person/couple bringing the most new class members receives a free dinner. Be sure to have a mixer of some kind at the dinner — Bob Howell's Sitting Scavenger Hunt is a good one to get people acquainted. Build it around a Back To School theme, so your items to be found in purses and pockets might be school items — pencils, pens, paper clips, tape, pad; school pictures of children/grandchildren; points for anyone who attended a one-room schoolhouse or were in a classroom with mixed grades; points for anyone who walked over a mile to school. You get the general idea. The table with the most points wins a group prize — how about lollipops for each?

Your first dance then might also have the same theme. Be sure to work in the son

School Days, and you might stretch and use some others from the same era.

Perhaps some of your club members have old school desks or slates and erasers that can be used for decoration. (We have a desk we're selling; any buyers?) Other members may have old school banners or T-shirts or sweatshirts — either have them worn or use them around the room to add atmosphere. An easy way to decorate is to have members bring these items on hangers and join in the decorating before the dance.

Another promotional gimmick we heard about was to monitor the attendance of these recruits we talked about earlier; the persons whose dancers stayed throughout the lessons and joined the club were given a discount/rebate on their membership dues for the next year. The amount, of course depends on what you club treasury can afford. The purpose of this is that the mentor couple will stay close to the newer dancers and keep encouraging them.

Put on your thinking caps. Make the new class beginning an adventure. Make the newer dancers feel at home. One of the best things is to avoid use of "class" and "lesson." Make each dance a fun party. Let them know at the outset that joining your square dance club will be the best thing they can do for themselves.

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TO ALL CALLERS AND INTERESTED DANCERS

by Harry P. Tucciarone, Jr.
Bedford, VA

As a caller with 32 years of experience, I have never seen the likes of what is going on in the Square Dance Activity today.

Callers not showing up on time but still expecting their full fee. (One hour late or longer).

Callers, after signing a contract, not showing up at all with no telephone call or any word of explanation.

Callers with not enough courtesy to respond to a request by mail, even after a verbal commitment was made in person.

If there is a logical explanation, why not at least make a phone call; or, what does it take to drop a post card in the mail?

Most callers today are certainly aware of what a program chairman must go through to arrange a special dance. If not, let me bring you up to date.

1. The Chairperson must first call a meeting.

2. Must get all to agree on a fee the club can afford.

3. Be sure to get a signed contract from the caller.

4. Must arrange for the hall - in many cases, years in advance.

5. Pray that the caller will show up. You might want to ask--Did I ever not show up for a calling date? No, in my 32 years I have never missed a date and pride myself by saying I never ignored a request by mail. These are not local callers I'm referring to. I'm talking about so-called professional callers; callers who have made it so big that they have not time to be courteous.

My hat is off to most of us who have the common courtesy to behave as the professionals we are. As to those of you who behave as mentioned above, shame on you for what you are doing to our profession.

MEDIOCRITY: THE TREADMILL TO OBLIVION

By Walt & Louise Cole

Most singing calls are musically structured as 4 beats per measure, 2 measures per phrase and 8 phrases per melody — or — 64 beats of music per sequence and then repeated. We all learned early in class to put a foot down on each beat. If we followed this, there would be 64 steps to complete a singing call sequence with the music. Why then do callers insist on presenting dance sequences ranging from 48 steps to 78 steps of choreography to be danced (?) to 64 beats of music? Anything less than 64 steps and the dancers are standing around. Anything more and a rat-race results.

A few years back we analyzed the choreographic sequence of over 600 singing calls released by the record companies. Only 34% of the breaks and 43% of the figures were correct with the music. We were curious if these stats had changed, so we quickly went through "Flip Side Squares" in the July 1992 issue of American Squaredance magazine. Not much change! Of 18 releases presented, 10 were correct, i.e., 64 steps/64 beats, or 55.6%. Two had 54 dance steps not counting Swing. So to match the 64 beat of music one must swing for 10 beats or stand still. One record released had 58 dance steps, no swing — 6 beats to stand at home. One release went so far as to have 52 dance steps without a swing. You either wait for 12 beats of music before starting the sequence over, or add 12 beats of choreography to make it correct. The "winner" was 70 dance steps for 64 beats of music. The release did include a swing, but minimum number of beats to execute a swing is four.

It seems to us, if we had a record company we would want the very best quality product we could produce. Even if the caller is paying for the recording, our name would still be on the label as producer and we would want things right! You can bet, for any number of reasons, callers buy and use these sequences without any thought as to the correctness. As one of our students commented this year, "It is pathetically amazing that more callers are not aware that something is wrong when dancers

either have to rush or stand still during a singing call."

Round and contra dances are written correctly to fit the music. Why aren't square dances?

Each square dance movement has been timed by the Timing Committee of CALLERLAB, but the Timing chart is either the best kept secret or the most ignored product CALLERLAB has created.

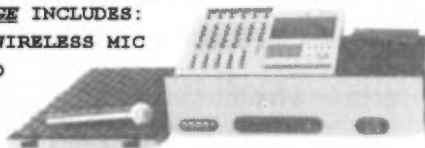
If we are to truly dance in square dancing, we must give priority to the music and construct true and proper sequences fitted to the music. Could this lack of consideration of correct dancing with the music be influencing the lack of growth in our activity? Could this acceptance of a mediocre, or worse, product be turning folks off? Of course, if they have never experienced dancing with the music, what's there to compare?

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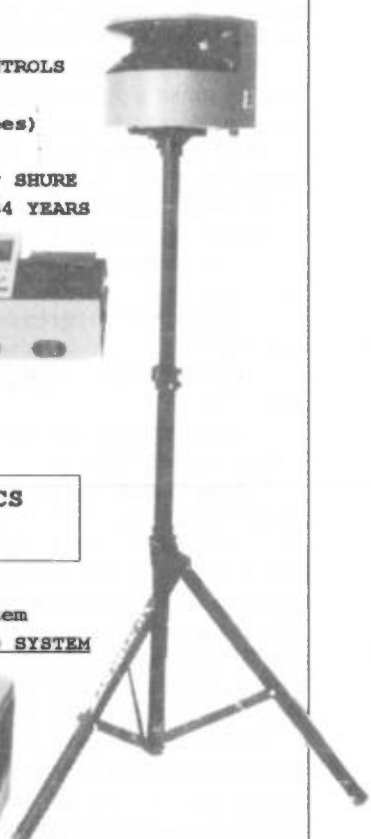
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Tailgate Party

by Bev Warner

What fun snowbirds have in Florida during the winter season. The whole idea is to be outside as much as possible while here in the sunshine. With all of the baseball teams headquartered in and around Florida, a group of dancers decided to go to a spring training exhibition game with the Detroit Tigers at Lakeland. They thought a tailgate lunch would be perfect. First they made a menu then divided up the foods and cooked ahead. This was their menu; Mock crabmeat salad, mock chopped liver, Mexi peanuts, crackers and chips, no-bake brownies and cold drinks. The reason they selected these recipes is because of the availability of the fresh vegetables, you will never know the difference, and they are healthy. For instance, the mock crabmeat salad is:

2 cups raw shredded parsnips, 1 cup finely diced celery, 1 Tbs chopped pimento, 1/2 cup chopped ripe olives (Greek olives for a bigger taste), 1/2 cup Mayo, 1 Tbs lemon juice, 3/4 tsp salt, 2 tsp finely

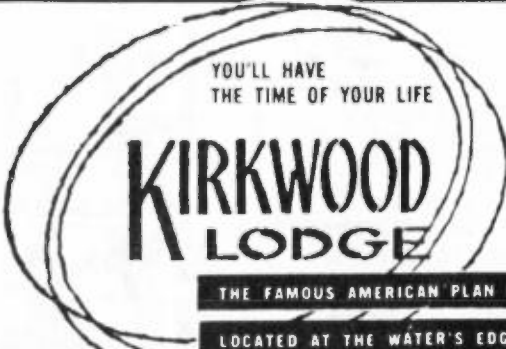
sliced scallions. Combine parsnips, celery, pimento and olives. In a small bowl mix mayo, lemon juice, salt. Pour over parsnips mix and toss well. Sprinkle with scallions. Chill. Serves 4.

The mock chopped liver is 1 lb of fresh green beans, cooked, drained and chopped, 2 large onions, 3 Tbs oil, 4 hard cooked eggs, 1/2 cup chopped walnuts or peanuts, 1 Tbs gravy coloring - (Kitchen Bouquet), salt and pepper.

Place chopped green beans in bowl. Saute chopped onions in oil over low heat until dark but not burned. Remove onions with a slotted spoon, reserving oil. Add onions to beans, add eggs, nuts and coloring. Process in blender until smooth. Add salt, pepper, and reserved oil if too dry.

The Mexi Peanuts are; 1/4 cup olive oil, 1 pkg taco seasoning mix, 1 clove garlic minced, 1/4 tsp cumin, 6 drops liquid hot pepper sauce, 16 oz. blanched, salted peanuts. Heat oil in heavy skillet for 1 min. Add taco seasoning, mix garlic, cumin and sauce, stirring constantly. Add peanuts and stir over medium heat about 5 min. Store in covered container.

Everything was iced down in a cooler. When ready to eat, they spread a colorful cloth on the tailgate, put out their plastic (reusable) plates, plastic tumblers, baskets of crackers and chips, and the rest of the food. They also carried folding lawn chairs and they gave the meal three cheers. Yes! Their team was a hit also.



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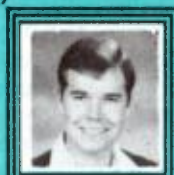
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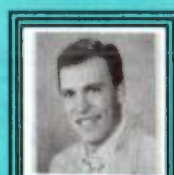
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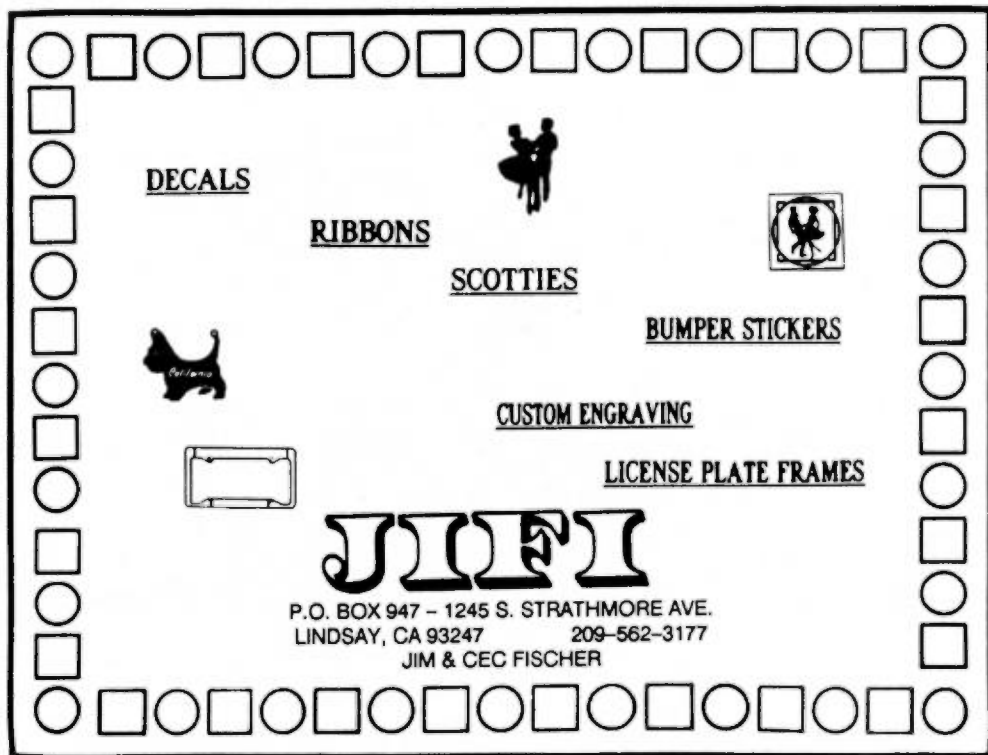
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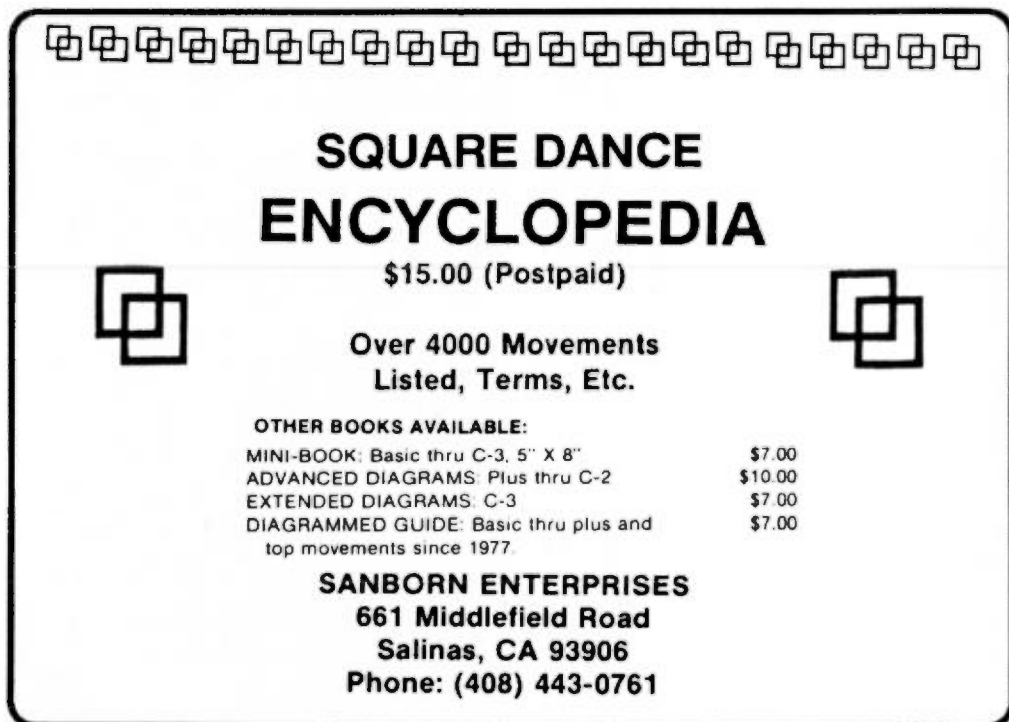
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