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"THE INTERNATIONAL MAGAZINE WITH THE SWINGING LINES"

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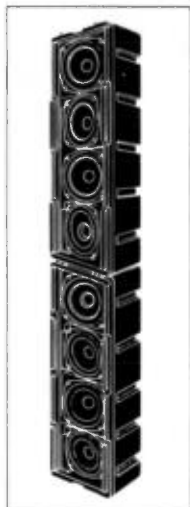
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Editor's NOTEBOOK

December is such a busy month, with all the Christmas shopping we have to do, but it's also a very beautiful month. Much of it's beauty is captured in our celebration of the birth of Christ, gift giving, Christmas songs being played almost every where and the beautiful decorations in our stores. We might look upon Christmas time as a time for our square dance clubs to genuinely get together and exchange Christmas cheer with each other. Many clubs will have Christmas dances and how nice it is for everyone to attend these dances and join in the fun of the celebration.

We also must not forget the Jewish Holiday of Hanukkah. It is a special celebration also and brings great joy to those who celebrate it.



Visiting with other square dance clubs is a very important part of our activity, but unfortunately it is not done enough. Wouldn't it be nice if all of us would take with us throughout the year the Spirit of Christmas and Hanukkah and see each other as we do at this time of year. It would certainly boost the activities moral and encourage all of us to give of ourselves to square dancing. It doesn't cost us a penny to be congenial. In fact it gives us a reward in return.

Wishing you a very Merry Christmas and a Happy Hanukkah.



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It's hard to believe but the first year is just about over. And what a year it has been. Training of staff, organizing the entire operation, and a host of other problems. A very personal thanks to all who have helped to make this a very interesting year.

An article by Yonah Offner, *To Your Health*,

discusses foot reflexology, I've tried it and it sure makes the feet feel great. Jeannie presents her views on *The Social Aspects Effecting Our Square Dance Clubs Today*. She has also written a wonderful story, *The Angel With The Burlap Wings*, then we have Bill & Bobbie Davis talking about Dress Codes in Circle Right.

We are in need of material for our Caller Outline and Line of Dance features. If you know of a caller or cuer who is deserving, consider submitting a short article and picture. The local home club caller or cuer needs much recognition, for without them the activity would die.

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Correction from Loren & Audrey Hildebrand, Illinois State Conven. Chairmen: We would like to ask you to print a small correction to the item in the Septem-

ber issue of ASD by Jerry Holtz, regarding the 9th Illinois Square & Round Dance Convention in Peoria. It wasn't his fault, the change was made so near the Convention date that even the program book was incorrect, but we would like to give credit where credit is due.

In the October 1992 issue we forgot to credit the author of the poem "A NEW SQUARE DANCERS LAMENT". the author of this poem is Mary Mills of Muskegon, MI.



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Cruises are happy events, especially on a 525 foot, 16,000 ton ship like the SS Starward of NCL, so when Dick Waibel of Rawhide Records and Inspiration Cruises first suggested a Caribbean fling with a load of square dancers, we didn't hesitate longer than a whale tail wag.

We recruited old-time caller friends Maurice and Dorothy Warner of Verona, New York, and cuers Jim and Mary Ellen Waters of Gettysburg, PA, who in turn invited most of the 50 square dancing adventurers who sailed with us for a mighty memorable week in the southern Caribbean. (A few years ago we had sailed on a sister ship, the monstrous SS Norway, which may still be the biggest thing afloat.

Delta flew Cathie and me through Atlanta and straight to San Juan, Puerto Rico, where the cruise was to begin and end. No time to visit the old fort or the Gothic cathedrals this time (We'd done that before.) so we just spent time getting acquainted with the ship's layout (The staterooms were so small we had to turn sideways to go past each other.) and the ship sailed Sunday evening with our 50, and 600 others. Our first of five square dances on board was scheduled for the next day, Monday, while we were at sea all day. It's interesting to dance on one of the high decks and watch the sets shift as they dance and as the ship lists one way or the other. Besides the staff callers/cuers, we had a guest tip by old friend caller Archie Howell from New England, who came along on the cruise.

Our first port of call was Aruba, originally one of the Netherlands Antilles, now independent, just off the coast of Venezuela, South America. It's an island more Dutch than Holland itself, although their windmills whirl over cactus plants. Some Arubans are descendants of the Arawok

Indians, and have claimed their independence from the Antilles from a governmental standpoint. In succession Aruba was once noted for gold, the aloe plant production, oil refining, but now it's more famous for tourists and the lure of white sandy beaches. Its license plates say "One Happy Island."

A package tour (Everyone buys a package tour.) took us from the city of Oranjestad past the statue of Queen Wilhelmina and on to view the world's largest sea-water conversion plant, the old gold mill, the 100-foot long natural bridge of coral rock, alternate Dutch and Spanish type architecture, St. Anna's Church with its solid oak altar carved in ten years by one talented Dutchman, and more. We climbed up the huge diorite boulder surrounded by windblown divi-divi trees for a panoramic view.

Next port: Curacao (say "cure-a-sow") of the Netherlands Antilles, where Willemstad is the principal city and Dutch is the official language. Again we took a prescribed country tour to the western part of

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Happy Holidays - ASD

the banana-shaped island to enjoy lovely beaches; breathtaking mountain views; a refinery where crude oil is shipped in from Venezuela, 35 miles away; Queen Juliana Bridge, the highest bridge in the Caribbean; the swinging, floating pontoon bridge that opens up for ships; a climb up to the old fort overlooking the city. A walk in downtown Willemstad took us to a new philatelic museum where I brought some distinctive postage stamps, as always, tiny mementos of each trip for my collection.

Third port was tranquil Tortola ("Dove of Peace") of the British Virgin Islands. We happened on a taxi driver who took us to mile-away Road Town, a sleepy island village such as you'd find in the outer islands of Hawaii; then he persuaded us to extend the trip to other interesting points. We browsed through the fanciful Company Store downtown, then took narrow roads almost straight up and down with hairpin turns thrown in for "fun," all the way to Cane Garden Bay for a sip and a dip. The industry was once sugar refining; now goats and chickens roam on the old plantations.

Strange that the island is British—cars drive on the left—but U.S. currency is official. A free round-trip ferry ride to Virgin Gorda was uneventful. Folks said, "See the baths," but I didn't need one.

Finally, it was time for ports at St. John (briefly) and St. Thomas in the U.S. Virgin Islands, where we took advantage of a sailing tour on a 65-foot catamaran from the former to the latter island, including a four-hour sail around the island, snorkeling at Honeymoon Bay ((Rockerfeller Caneel Bay Resort), probably a highlight of all our Caribbean adventuring. As one floats and rocks over the swells of the turquoise Caribbean Sea under a hundred-foot spinnaker propelled by wind power alone, one's cares and frustrations simply dissipate in the breeze! Try it.

There is so much more we could say about the ship and its program that week. Another highlight was when our square dancers performed for all on Country-Western Night in the lounge. There was always a variety of fantastic food and entertainment aboard: Live shows, bingo, games

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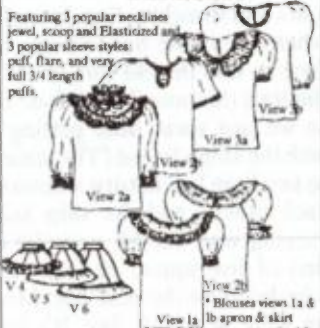
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(Co-Ed won the scrabble contest.), shopping, live bands, movies, tournaments, fitness classes, music, dancing, swimming (two pools) and on and on...

MIDWESTERN MEANDERING

McArthur, Ohio—The waning days of September beg for travelers to enjoy fall colors through mid-Ohio, and I got a good dose of rusty brown oaks, fiery red sumac, yellowing birch and maples with hues of ember to umber. Two small towns in southeast and northeast Buckeye State Beckoned on this weekend, McArthur and Norton. McArthur is a very tiny town, southeast of Lancaster, and surprisingly, the club, the Back-Up Stars, have their own hall with a fine wood floor in an upstairs location at town center. An officer, Larry Cleary, told me that a group of firemen-square dancers worked things out initially with city officials to lease it for a buck a year, then fixed the place extensively and exclusively for dance activities. Whatta deal! Good dance, mostly MS, choice crowd, exceptional eats, lotta laughs, CW style sans rounds. Caller Lee Cates was there (Auburn grad '91) and so were caller Sam and Eve Rader from Columbus. Regular caller is Ed Clark; Patty Clark booked me. Hmm. I wonder if McArthur was named after General McArthur(/). The Inn-Towner Motel of Logan was home.

Norton, Ohio—Tucked into the environs of Akron-Barberton-Wadsworth lies the equally tiny town of Norton, where In-

terstates 76 and 77 converge with state route 21. To get there from Logan, I drove up through the curvy, lonely roads of the Wayne National Forest and got to Norton in the middle of a blockbuster Cider Festival. It was a caller's dream—rollicking, fun-loving crowd of 15 to 20 sets in a big school gym with Bill and Helen Hart covering rounds, cider and donuts at the break, and generous doorprizes. Thanks, Osterstocks and Kniepkomps and the Grand Squares for a nice kickoff event for fall dancing.

Berlin, Pennsylvania—Another opportunity came my way to capture the elegance of autumn splendor as I drove the four-plus hours eastward on Ohio and Penna pikes to tiny Berlin near Somerset. Another annual visit, perhaps my sixteenth time there, turned out rather special. Scenery on Pennsylvania's humpback hills was especially vibrant. It was Pie Night at the Wheelers 'n Dealers Club (40 feet of delectable choices). Eva Strang rounded out the program and her Fred set sound and called one with me. That club, like others in Penna, dances in a very spacious fire hall, so in keeping with the character of the place, we did a hot drill on crossfire. (Drilling can be boring. — Co-Ed.) Thanks to key-ordinators Larry and Evelyn Miller.

Oops. OUtta space again, so I'll wrap up this rap in rapid fashion and rappel myself elsewhere.

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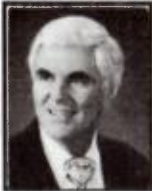
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Encore

by Mary Fabik

Highlights from Past Issues of this Magazine

25 YEARS AGO December, 1967

I would like to round dance, but the class is on the wrong night; but there are too many rounds, I could never learn them all; but I have never been on a dance floor; but I have two left feet. The only answer here is one which applies to all "buts". Round dancing must be its own advertisement. It must be obviously an enjoyable, attractive activity. Very easy dances and mixers must be introduced early in every s/d class. At clubs and open dances rounds must be programmed regularly as part of each tip.

Barbara and Chet Smith ask, "Why not join the fun?" If the round dancers themselves obviously enjoy the dancing, you sitting there on the side lines will soon feel like the forgotten people of square dancing. Indeed, how can you resist?

Looking back at the past year's "new" idea, only two or possibly three stand out as being currently used. They are Spin Chain Thru, Barge Thru and Trade The Wave.

The main reason to look at the new ideas is to eventually materialize a good, lasting movement – to start thought wheels turning, not to make feet charming or heads spinning or hands grabbing. If these ideas weren't exposed we wouldn't have progressively interesting choreography.

The top singing calls this month are:
COME ON OVER called by Earl Johnston, a dance that is a little different than usual. The music is almost in hoedown style. The dance is cute and well timed.
LITTLE BU BU called by Jerry Helt. Although we do not recommend it for club

dancing, this record is a natural for basement dancers who wish to workshop real toughies.

FURTHER DOWN THE ROAD called by Deuce Williams. This dance has no allemandes in it and it is fast and furious. Our workshopers almost knocked themselves out with this one. No time for even a deep breath, it moves.

10 YEARS AGO DECEMBER, 1982

Season's Greetings – Since this is gift giving season and friendship is one of the best possible gifts, it seemed appropriate to welcome the holiday season with some musings of friendship. If "square dancing is a smile set to music," then friendship has to be the reaped benefit of both the dancing and the smiles.

Once in a while we hear of "unfriendly" square dance clubs, just as we hear of unfriendly church groups or other social groups. Our church bulletin board just recently announced that, "To have a friend, you must be one". This is just as true for our square dance clubs as for any other group. It is one's own attitude that makes the difference. Co-Editorial

From Calling Tips:

Recently, as I was calling a dance, one of the dancers noticed my little badge which has the letter L.P.T.D.B.I.S.D. on it. He asked what the letters meant and I said, "It's for LET'S PUT THE DANCE BACK IN SQUARE DANCING." He then replied "That's great, but I think even more importantly we should put an "F" in place


of the "D" and let it mean LET'S PUT THE FUN BACK IN SQUARE DANCING." I'm sure many will agree, but how they agree would be vastly different.

From "Events", take your pick of the Christmas Ball in Gatlingburg, TN; Holiday Festival in Raleigh, NC; Snowflake Festival in Ogden, UT; Chinese New Year's Dance in La Habra, CA.

New Idea: Touche' by Dick Bayer

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We enjoy your magazine so much. My husband first looks at "Creative Choreography" and uses these as guides for his workshops. He calls for the Hangtown Twirlers here in Placerville.

California is fortunate to have one of the most beautiful dance spots in the whole United States, located at the base of Mt. Shasta in McCloud. Dave & Suzanne Abbott have done a beautiful job creating "DanceCountry". They've worked very hard and it shows. One thing they're doing is shown in the picture enclosed, (see Dandy Idea). Wish we could have gotten them in the picture also. It's one way square dancers can help clean up our country. Since "Dance Country" came to McCloud, the community has really started to do clean up and remodeling jobs so the whole little town is looking better each year when we go back.

Keep up the good work with your magazine, your doing great.

Sincerely
Bernie & Betty Beller
Placerville, CA.

Re: "Why Dancers Quit Dancing" (July 1992 article)

Your are correct, "a squeaking wheel gets the lubrication", while the rest of us go around making no noise.

Why do square dancers quit dancing? The answer is Round Dancing. Square Dance Clubs are being turned into Round Dance Clubs.

We were shocked to find the National in Cincinnati did not provide rooms for round dancers! We love dancing Plus and Mainstream. In Cincinnati about 5000 dancers had to clear the floor every 3rd or 5th tip to make room for round dancers. We would just find a good square of dancers that really loved square dancing and "puff", clear the floor and lose your square.

If this is the new trend for the National Square & Round Dace Assoc., we will

CRY and will no longer attend the Nationals. We have not missed a National Dance since graduating 7 years ago.

Have you ever noticed the facial expressions of square dancers sitting out the round dance calls? It breaks our hearts and also makes us stiff.

Sign us as "Old Square Dance Lovers" from Texas.

E.L. Abbott
Caldwell, TX.

The article by Jeannie Briscoe on page 13 of the August, 1992 edition of American Square Dance, demonstrates that she did not do a very thorough survey of the available square dance computer programs. The computer programs that I have seen (including my own) do not mandate the dance material, but merely validate and record the sequences entered by the caller. The order and originality of the dance material comes from the caller alone. Think of the computer as merely a "wordprocessor" and "grammar checker" for square dance sequences. Our program (not mine) even tells the caller that the call he just used was not appropriate because the sequence would have poor flow, or that the dancer would be using the same hand for two calls in a row. It is one thing for Ms. Briscoe to show her dislike for computers in general, but quite another to denigrate every square dance computer program.

Enclosed is my check of \$15.00 for 1993, my yearly subscription to the Square Dance Magazine.

We enjoy and get lots of good ideas and helps, and information from it. Square dancing in our area has slowed up quite a bit and our hopes are to get it on it's feet again. We have been dancing for 37 years and have taken the magazine just about that long. We enjoy meeting so many nice down to earth people in our winter travels. Keep the magazine going.

Squarely
The Leonard Bergesons
Spencer, Iowa

Enclosed is a check for \$20.00 for American Square Dance and Yellow Rock News. Please enter our subscription. I

have really enjoyed the YRN you publish for the beautiful spacing you have used throughout in all of your advertisements. I have repeatedly told Merrily that I am sure that the Sanborns have a long background in the composing room of various newspapers.

I really enjoy looking at a well spaced advertisement. I spent my entire life in the composing room of every peninsula newspaper, Hawaii and Sacramento also as a Tramp Printer. You do beautiful work and everything you do is so well done!!! I wish to pause also from this rat race we are in to stop and sincerely thank you for printing our Dolphin Squares Patter each month. Without your support we would have folded a long time ago. We love you all and we thank you!!!

Respectfully
Simongene & Merrily

Enclosed is a check for the renewal of my ASD subscription. I thought I had sent in my renewal long ago - obviously not. I am including the following request in case you did not run it before, since I had not renewed at the time.

I would like to ask that the following be printed in the next issue of ASD. Also, if you can provide me with information on other articles on the same subject, I would certainly appreciate it.

I recently read an article written by Tony Ashdon, in the Grand Zip column of the January, 1992 issue of ASD. The subject of the article was on having three rounds between tips at square dances.

I am very much interested in hearing more opinions on this subject. Do you feel that having three rounds between tips would be good or bad (beneficial or harmful) for either activity? Have any clubs in your area tried this? If so, what were the results (attendance, fun, atmosphere, etc.)? If you have an opinion, one way or the other, please write and share it with me.

In order to not prejudice my survey, I haven't stated my views, or identified my involvement in either of these activities, at this time.

Please drop me a line and let me know how you feel about this matter. I would truly appreciate hearing from you. Send

comments to: Bud Gooch, P.O. Box 24,
Cuttan, CA.95534-0024

Thank you

Yours truly,
Bud Gooch.

Your "DOUBLE OUR PLEASURE" cover on the September issue made our day! And probably a lot of other round dance leaders as well!!! Doc and I have used similar statements many times ourselves and for a number of years used to include on our round dance basic class promotion flyers the enclosed inscription of "Doubleyourfun-learntoRoundDance". Great minds run on the same track!!!

What a surprise to recognize the picture in the bottom right hand corner of your collage as one taken at ROUNDALAB'S 14th Annual Convention - the one held down in Memphis, TN - which incidentally is where the idea of ROUNDALAB was conceived and first saw the light of day way back in 1977. Thanks for including the photo. Even though small, we could recognize a number of ROUNDALAB members. Incidentally, ROUNDALAB had to give up having a group photo this year - and for a wonderful reason - our attendance has grown too large for a good group photo!

A big question leaders and teachers and editors must keep foremost in their minds is "Who are we training to take our place?" We've seen too many great publications and square and round dance programs flounder and even go under when there is no replacement to take over. You both took on a BIG job when you became editors of AMERICAN SQUARE DANCE. It's been interesting to see the publication taking on the Sanborn touch. Keep up the good work.

Warm personal regards
Peg Tirrell

Executive Sec., pro tem, International
Assoc. of Round Dance Teachers, Inc.

Re: The article "Chef, Food, Victorian Inn" which appeared on page 13 of the August 1992 issue of The American Square Dance Magazine. She wrote: "When I first saw the wood dining room floor and area, I thought to myself what a neat place for a contra or minuet dance. The more I looked and thought about it, I decided I

would promote the kind of week-ends that fit in with the total atmosphere”.

This would also have been my reaction to seeing such a setting. In fact, there is a lovely hall with a hard wood floor and beautiful chandeliers here in Columbus at which Ted and I host a Holiday Cotillion annually.

We would like to learn if there have been any Contra Dance vacations held there, or if any are planned.

I am enclosing a copy of this letter which would you, please, be willing to forward to the author? Perhaps she would be willing to contact me if such an affair is planned.

Happy dancing to you and also to the author of the article.

Lannie McQuaide
2858 Astor Ave.
Columbus, OH 43209

I was quite pleasantly surprised to see my article (What CALLERLAB Membership Has Meant To Me) in your September issue. The original article was sent to CALLERLAB earlier this year to explain why I was not renewing my CALLERLAB membership. These days, a lot of people seem to leave various organizations without ever giving a reason. A lot of people assume it's because of ruffled feelings or organizational politics. I wanted CALLERLAB to know that this was not the case. In addition, I wanted them to know how proud I was of my membership and the work that CALLERLAB does. Since its inception, CALLERLAB has received a lot of criticism; some of it deserved, but most of it because someone wanted a whipping-boy. I believe that square dancers need to know that CALLERLAB **does** have a positive impact on the activity. By publishing my article, you have given more people a chance to see that. Thank you!

Employment has still not worked out so that I can join my wife in Provo, but we're still working at it. In the mean while, I am still "retired" from calling and since my favorite partner is not here, we're not doing much dancing either. But rest assured, like many of your readers have voiced in GRAND ZIP, we won't be away from the great world of square dancing any longer than we have to be. Please renew my sub-

scription for another year so I can stay in touch.

Sincerely,
Rick Evans
Manhattan, KS

First of all, we would like to thank you for your support of our program through your publication of items in your outstanding publication.

We are enclosing for possible use in "PeopleInTheNews" column an item which is very personal to us since it involves our son, Ken, a HANDICAPABLE DANCER with the "Pensacola Special Dancers" club of Pensacola, FL.

We have also enclosed some of the background information about the award and a couple of the published items.

Sincerely
Mac & Chieko MacKenzie
Gulf Breeze, FL.

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THE ANGEL WITH THE BURLAP WINGS

By Jeanne Briscoe

Once there was a happy time in heaven and all the angels were adorned with gossamer wings and white satin robes. This was the time when the tiny -Baby" was born in a lowly manger in Bethlehem.

Things down on earth were in a despicable mess!@ What with the King searching for a -myth" of a Messiah. There was much strife and great punishment for every household who had a new born boy. But in the stable in Bethlehem many angels gathered round the Holy family. Here there was much rejoicing and happiness as shepherds came to pay homage to the new -King".

Then there were the Wise men who came with gifts and the Kings with gold and myrrh.

Now there was a group of angels chosen by the -MAN" to tend the new born -Baby" - here in the manger in Bethlehem. It was then that one little Angel, a very small angel got into trouble - fluttering around the manger, our novice Angel kept bumping into many of the visitors. It got so bad that our little Angel knocked the crown from the head of one of the Kings who had come to worship the -Little Baby". The crown toppled from his head and rolled down into the hay that was surrounding the holy family. Of course this being such a time of awe and worship it went unnoticed by many of the visitors.

Things wouldn't have gotten out of hand had the small angel stayed out of the way, but in a sincere effort to return the crown to the king he stumbled on one of the shepherds staff and sprawled head long at the feet of the king whose crown was dropped. Now all of this didn't seem to bother anyone, they all new the Angels were here because of the Holy Night. But much to the disdain of the little Angel, his robe began to feel much heavier and was also beginning to scratch his heavenly body. Looking down at his robe he found it was turning a sandy color. Watching helplessly he saw it turn to a rough brown scratchy material.



Tears began to well up in his eyes, and he was really upset when he noticed his wings were withering and soon lying limply down his back. With shameful face and tears rolling down his cheeks he handed the crown to the King, not able to fly up and put it on his head. The King looked deeply into the little Angel's eyes and smiled. Taking the crown he hesitated a moment, then placed the crown back into the little Angel's hands, motioning for him to place it at the foot of the Baby's bed along with all the rest of the riches laying there.

At first the little Angel's face, flushed with embarrassment, he bowed his head so no one could see how red it really was. Then feeling a gentle tap on his shoulder from an unseen hand - he took the crown and placed it by the Baby's bed. Instantly his robe began to feel lighter and lighter and it finally began to stop scratching his angel skin. Dropping to his knees and bowing his head he whispered two words, -Blessed Savior".

With a slight flutter his wings sprang back to life, beautiful, gossamer, and shimmering as if more beautiful than before. Giving a little start he fluttered upward, over head and joined the rest of the angels tending the -Baby".

This small Angel, having learned a valuable lesson early in his angelic life, was to become one of the guardians for the Holy family when they fled into Egypt to escape the terrible scourging by the kings soldiers.

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ROUNDALAB Standardized Dance Cues for Golden Classics

In response to requests from both dancers and leaders, ROUNDALAB has been working on standardizing cues for the ROUNDALAB Golden Classic Dances. This has been a joint effort between the membership and the choreographers.

Standardized dance cues for the forty six ROUNDALAB Golden Classics had been thoroughly discussed by the membership at the last two ROUNDALAB Conventions before being adopted on a tentative basis. The ROUNDALAB membership has now been asked to use these cues throughout this fall, winter and spring and send any comments to the standardized Classic Dance cues committee at 61 Noblewood Lane, Levittown, PA. 19054. Tentative dance cues will be considered permanent if no comment is received by April 1st.

Also in response to requests ROUNDALAB reactivated its Abbreviations currently being used. The ROUNDALAB membership has now adopted them on a tentative basis for the next year.

Separate booklets have been published for the Tentative Classic Dance Cues and Abbreviations. Copies may be purchased from the ROUNDALAB office in Maryland.

What's Going On In Square Dancing

Reprinted from the Jul/Aug 1992 Round Dancer Magazine.

MORE ON "SPECIAL PRESSING" & "EDUCATIONAL" LABEL RECORDS

A note to our readers, from Brian & Sharon Bassett:

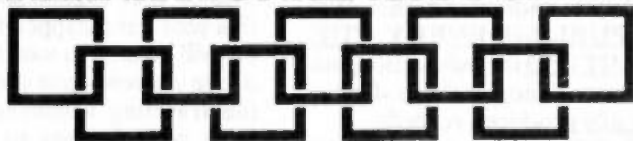
As you all know, we asked for ROUNDALAB'S help concerning the legality of producing those "Special Pressing" and "Educational" label records. We gave a list of direct questions (see Publisher's Corner, page 7, in your April 92 RDM - or send SASE for a free reprint of the article) and asked ROUNDALAB to report their findings through RDM for your benefit.

Following is a letter received from ROUNDALAB that apparently is the only reply or help we can expect.

When we called representatives of ASCAP & BMI to ask for their help in this matter, we were told in no uncertain terms that those organizations have nothing to do with the actual productions of records - but that they license the "public performance" of tunes recorded by reputable producers.

Maybe things have changed...but regardless of whether they have or not, we had hoped that ROUNDALAB would have met our request to report their findings to us so that we might share them with

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our readers. Since we're not members of ROUNDALAB, it appears the information is not available to us.

We have written to ROUNDALAB, and have asked for a copy of the information they have from the Harry Fox Agency, and will publish when received.

ROUNDALAB'S REPLY TO RDM'S REQUEST:

"In answer to your letter requesting the position of ROUNDALAB with regards to special pressing of records for use in teaching round dancing, we as Chairman of the Board of directors, offer the following as the result of their discussion at our Annual Meeting in Cincinnati, Ohio during the last week of June, 1992. "In as much as ROUNDALAB, as an entity, does not engage in the pressing of records, we felt it was not our place to set policy for our membership. We do not condone nor criticize our members for becoming involved in this process as this is a personal decision on their part. We do, however make available to any member who may request information, all the pertinent facts necessary to preform this function in a legal manner. This information has been provided to us by the Harry Fox Agency, when we inquired as to the pressing of records while negotiating with BMI/ASCAP for the licensing of our membership.

"We thank you for inquiring and should you require any further information, please do not hesitate to write or call at any time."

(Ralph & Joan Collipi, Chmn of the Board, ROUNDALAB.)

IN CONCLUSION...from Brain & Sharon:

We know that RDM has been labelled a "Bad Guy" resulting from our stand on publishing cue sheets written to "Special Pressing" or "Educational" label records...but please understand that WE WANT TO PUBLISH EVERY CUE SHEET SUBMITTED for publication, but can't in good conscience, publish dances written to illegally produced records.

It is our belief, from all we have learned about copyright regulations, that in order to repress a record one must have the original current copy-right owner's permission. NO ONE has shown us anything that disproves this understanding ... and until

someone does, we must continue with our policy that requires a written statement from the CS composer.

USDA

U.S. HANDICAPABLE SQUARE DANCE ASSOC.

The U.S. Handicapable square Dance Assoc. grew out of an idea first conceived by Kitty Emery in 1987. She remarked that it would be a great thing if we could get many handicapped square dance clubs together so they could all experience what most all square dancers take for granted, to get a chance to dance with other dancers to different callers.

The U.S. Handicapable Square Dance Assoc.'s main purpose is to promote and sponsor a Handicapable Square Dance Convention for all handicapped square dancers. The conventions are held in even number years only due to the high cost of traveling for the member clubs.

At the first convention it was observed that this was the very first social event that many of these dancers had ever attended. "For the first time the handicapped dancer was the Mainstream Dancer, and the rest of us were just there".

As the dancers returned in 1990 for the second convention they looked for friends made during the first convention. There were tears in many eyes. This will surely be repeated in July of this year in Orlando, FL.

"At present we have identified over 150 handicapped clubs in the U.S. And we hear very month or so of new clubs forming."

Can you help the U.S.H.? Sure! We would love to hear from you or talk to you. You or your organization can help insure that your handicapped fellow square dancers will be able to look forward to having a dance convention in the future. Because of the traveling expenses for our dancers, think what it costs to take forty or fifty people on the road, we try to keep the convention costs to a minimum for our dancers. Because of this there are never enough funds to go around. Without help from our friends we could not continue with these special conventions."

Donations may be sent to U.S. Handicapable Square Dance Assoc., 9354 Johnson Road, Mobile, AL. 36695. (205) 633-8212

SIXTH ANNUAL RALPH PAGE LEGACY WEEKEND

The Ralph Page Memorial committee is pleased to announce that the Sixth Ralph Page Legacy Weekend will be held on **Friday January 15 - Sunday January 17, 1993**. It will be held at the Durham Campus of the University of New Hampshire, with most activities centering around the Memorial Union Building. As with the first five such weekends, it will feature lots of traditional contradancing and square dancing, including many old favorites from the Ralph Page repertoire.

New England squares and contradances are currently done throughout the country and in many other countries as well. Much of the credit for this goes to Ralph Page, the Dean of New England callers, who kept

dancing alive and healthy in New England through times when no one else was calling traditional dances. The Ralph Page legacy Weekend will feature some of the best music available, and will promote the vitality of modern contradancing together with the elegance and polish insisted on by Ralph Page.

The weekend will feature an outstanding staff of well known musicians and callers. There will be three dance parties beginning on Friday evening and continuing through Sunday afternoon, including the Banquet and Grand Ball on Saturday evening.

Callers will include Ted Sanells, Tony Parkes, Fred Breunig and Marianne Taylor, with a variety of New Hampshire callers on Friday night. Musicians will include Bob McQuillen (piano), Sylvia Miskoe (piano accordion), George Wilson (fiddle), Bill Matthiesen (piano), Liz Stell (flute), Bo Bradham (fiddle), and Jeremiah McLane (piano accordion). The Friday night dance will feature a special reunion of the legendary Canterbury Country Dance Orchestra. Other highlights include the Grand Ball, featuring a variety of musi-

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cians and callers; workshops on square dancing and contradancing, and an open discussion of what the future holds for traditional dance. There will also be a celebration of the addition of the Country Dance and Song Society library to the UNH library's Special Collections.

As in past years, there will be a number of folklorists speaking on topics of interest to dancers and musicians, and tours of the Ralph Page collection of books, magazines and records in the UNH library.

Reservations will be necessary for the Grand Dance, and for all meals; all other events may be attended without advance reservation. For information on reservations for the weekend, further details on the schedule of events, and for scholarships to cover the expenses of the weekend, contact the Ralph Page Memorial Committee by writing for a brochure at NEFFA-RPLW, 1950 Massachusetts Ave. Cambridge, MA 02140. A stamped, self addressed business envelope would be appreciated.



THE IDEAL CHRISTMAS GIFT - A TRIP FOR TWO TO THE 42ND

Attending our first National convention in 1978 was a real treat. Carolyn's mom volunteered to play referee for our three children who were not yet teenagers. As general chairman getting ready for the 20th Wisconsin State Square and Round Dance Convention in August of that year we were super busy. Yet we wanted to go to the National.

Since the National would be in Milwaukee in 1979, we wanted as many Wisconsin dancers to attend the Oklahoma convention to witness the experience of a National

convention first hand. Many of Wisconsin volunteers (like Carolyn and me) never attended a national convention because of distance and costs of prior national conventions. Going to the National in Oklahoma in 1978 was our 1977 Christmas gift to each other - a life time of memories at the greatest square dance show on earth.

Once again the 1993 National is centrally located in St. Louis, Missouri. Why not plan to attend the National as a Christmas gift to each other in your household. If you do you will not regret it.

The St. Louis people have been working hard for nearly four years to bring to you a great convention. And now is the time for you to capitalize on their efforts. The tours planned for before, during, and after the convention are fantastic. They make St. Louis the place to be in 1993. The specifics on St. Louis tours are: St. Louis Highlights, Grant's Farm, Mark Twain Country - Hannibal, Missouri, Hermann, Missouri, Cahokia Mounds & Ste. Genevieve, Meramec Caverns Tour & Dance a Tip in the Cave, Daniel Boone's Home and Historic St. Charles, Missouri, Ozark Holiday, Silver Dollar City & Branson, Missouri.

After dancing all day and evening you can go on a Moonlight Cruise in the Mighty Mississippi. The cost is only \$18.00 per person. You can relax in air-conditioned comfort on the moonlight cruise as you experience the tradition of authentic riverboating along with the Captain's narration of the historic Mississippi River.

You will enjoy the breath-taking view of the brilliantly lit St. Louis skyline, the Gateway Arch and historic Eads Bridge. There is one catch - you must make your reservation before February 1, 1993.

Many motels and hotels are already fully booked, but many good motels and hotels are still available if you make your reservations now. Don't delay - the early registrants get the best housing. The best deal of all is the actual registration fee. If you register before May 1, 1993, your registration fee is only \$20 per person.

We would like to meet you in St. Louis on June 23, 24, 25, and 26th.

SINGLES

Singles are important to us. A hall with 22,600 square feet has been earmarked for dancing, with an adjoining hall for single's hospitality. The room is beautiful having recently been completed. The Vice Chairman of Singles Dancing has been to the Singles Square Dance USA Board Meeting in Cincinnati, and to the Singles Square Dance USA Dance Arama in Louisville in order to talk to friends and get their opinions on how to make the national convention a happy memorable time for them.

The Single's program will be varied with squares, rounds and exhibitions. Also included will be mixers, line dances and country western programs.

If singles wish to dance in other halls, plans for finding partners at a designated area in the hall are being considered. At the present time, singles make up eleven percent of the registration total.

ADVANCED and CHALLENGE

Five halls have been assigned to advanced and challenge dancing. Program slots will be 10 to 15 minutes for advanced and 30 to 45 minutes for challenge. Introductions to the next highest level of dancing will be done in each of the halls. The time will be staggered.

Caller and Cuer profiles have been sent out, with many being returned.

EXHIBITIONS

Although many exhibition groups have registered, we want to be sure that we have invited all of the talented performing groups in the world. If you know of some organization that might have been missed, please tell them to write a note to:

Gene and Gina McMurtry, Vice Chairman Exhibitions, 8375 Latty Avenue, Hazelwood, mo 63042.

It is urgent that you send a note NOW so that your exhibition group will be included in the agenda.

ROUND DANCING

The 42nd Vice Chairmen have been very busy making plans so that the round dancers will have a very pleasurable experience in St. Louis in 1993. Over 1000 cuer profiles have been mailed out in order to get the

best cuers in the world. Round dancers will love the halls assigned to them.

TRAIL-END DANCES

Trail-end dances will be plentiful. Be sure to come to St. Louis on Wednesday in time to attend the free Trail-end dances at the Cervantes Convention Center and "Under the Arch." The Mid-America caller staff will be calling "under the arch," and the Liberty Band from Denver, CO will be playing at the convention center along with many national callers. You'll all come!!!

IT MAKES A DIFFERENCE IF YOU REGISTER NOW

The 42nd is working hard to make sure that the national convention will flow with ease and perfection. To make this happen, we must know if you are coming. Have you ever invited five guests, but ten came. If so, chances are...you were not prepared. If only you knew they were coming!

We want to plan for you by making sure that we assign enough space for your dancing pleasure, plentiful food and drink in the convention center, sufficient supplies in our remarkable sewing room, enough chairs at our Special Events, adequate hospitality workers to make you feel welcome, and unlimited Trail-end dances to please you.

If unable to find a Registration Form, please call 1-(314) 849-2150 or write to: 42nd National Square Dance Convention, P.O. Box 270268, St Louis, MO 63127.

If you have not been to national convention before, plan to "explore a national." There are so many things to see and do...all kinds of workshops and dancing, exhibitions, education, shopping at exhibitor booths, eating, visiting the friendly Showcase of Ideas, perusing the Information table, taking tours, visiting the downtown museums, strolling Union Station and the St. Louis Center, riding to the top of the Arch, etc.

ST. LOUIS THE SUMMER MEETING PLACE

CALLERLAB

CALLERLAB the International Association of Square Dance Callers, is a rapidly growing organization of professional square dance callers throughout the world. with the BMI/ASCAP licensing requirement no longer a novelty, our membership is once again on the rise. Each week callers are signing up to become members of the world's largest organization for professional callers.

Since CALLERLAB's inception, many members have come forth to bring sound, positive leadership to the organization. Our elected leaders have taken the initiative and have produced definite suggestions and answers for our membership. With years of proven history behind us, callers do have a choice, and they have answered with a resounding "yes" to CALLERLAB.

CALLERLAB has led the field in caller education for the past twenty years. Realizing that learning is a never ending process, caller training has been provided for our members at the annual convention. Such training has come in the form of panel discussions, presentations, as well as the organization's newsletters. CALLERLAB also has a "Code of Ethics" for its members to adhere to, reinforcing the professionalism that has been CALLERLAB's trademark.

CALLERLAB will continue to grow. With that growth will be positive change for all concerned. As dedicated professionals, we will continue in our efforts to strengthen square dancing worldwide. We will continue to strive for excellence in the promotion and preservation of square dancing. It is said that "nothing succeeds like success". CALLERLAB has a proven track record of accomplishments for over two decades, and with that success, our organization will continue to lead the field for the calling profession.

For further information on becoming a member of CALLERLAB, square dancing's professional leadership, please contact the Home Office at: CALLERLAB, 829 THIRD AVE. SE, ROCHESTER, MN 55904-7365. (507) 288-5121.

Doren McBroom, Chairman of the Plus Quarterly Selection Committee, announces that his committee has selected CLOVER AND (ANYTHING) as the Plus Quarterly Selection for the period November 1 to March 1, 1993.

CLOVER AND (ANYTHING)

by Jack Lasry

Starting formation: Trade By, Complete Double Pass Thru or 3/4 Tag. Also anywhere two couples are facing out.

Definition: The couple facing out will cloverleaf while the others do the Anything call.

Timing: 6 beats.

Ending Formation: Depends on the Anything call.

Dance Example: Heads star thru and spread, pass thru, wheel & deal, centers square thru 3/4, pass thru, girls CLOVER AND boys pass the ocean, swing thru, extend, follow your neighbor and spread, girls circulate, boys trade, extend, right & left grand.

Heads square thru 4, pass thru, CLOVER AND centers touch 1/4, walk & dodge, star thru, reverse flutter wheel, cross trail, allemande left.

Singing Call: Heads star thru, double pass thru, CLOVERLEAF AND centers partner trade, square thru 2 hands, pass thru, CLOVER AND centers touch 1/4, walk & dodge, right and left thru, swing thru,, turn thru, swing corner, Prom.

Teaching Hints: CLOVER AND (ANYTHING) is more easily understood if the first teach is from the Trade By or 3/4 Tag formation.

The current Plus Quarterly Selections are: CUT THE DIAMOND, BOX THE TOP, CLOVER AND (ANYTHING)

In the most recent keep/drop balloting of the Plus Quarterly Selections "CUT THE DIAMOND", the vote was to keep it as a Quarterly Selection for another 8 months.

Walt Cole, co-chairman of the CALLERLAB Contra and Traditional Dance Committee, is pleased to announce that his committee has selected "RUNOUTOFNAMES" as the Tradi-

tional Dance for the period of November 1 to February 1, 1993.

RUNOUTFNAMES by Ed Gilmore

REFERENCES: 5 years of Square Dancing with Sets In Order, Bob Osgood 1954.

FORMATION: Squared Set.

MUSIC: Traditional hoedown or caller's choice.

1 & 3 bow and swing,

Promenade outside the ring,

Go all the way around two by two

2 and 4 do a right and left thru.

(while 1 & 3 are promenading, 2 & 4 do a right & left thru.)

1 & 3 go on to the right

Circle four you're doing fine

Spread right out form two lines

(circle to a line)

Forward eight and back with you

Forward again and pass right through

Turn to the left go single file

Make a wheel and turn it awhile

(an eight hand, left hand star)

Gents reach back with your right hand

(with right hand, gents reach back

over their left shoulder and take

right hand of lady behind them -

original partner.)

Now pull them thru to a right and left grand

(pull the lady around to face the gent

and start a right and left grand

with her.)

Go right and left and don't be late

Meet your honey and catch all eight.

That's a right hand half way round

Back with the left hand all the way around

And promenade the corner when she comes down (original corner).



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REVIEW

MAINSTREAM EMPHASIS CALL CHAIN DOWN THE LINE

Heads square thru four, right & left thru, veer left, chain down the line, Dixie style to a wave, girls circulate, boys trade, left swing thru, chain down the line, pass thru, wheel & deal, centers star thru, pass thru, cloverleaf, double pass thru, cloverleaf, centers pass thru, swing thru, right & left grand.

Heads lead right and circle to a line, Dixie style to a wave, boys trade, left swing thru, boys circulate, chain down the line, centers box the gnat, all pass thru, wheel & deal, centers pass thru, star thru, ferris wheel, zoom, square thru 3/4, L.A.

Heads square thru 4, swing thru, girls run, couples circulate, tag the line left, bend the line, Dixie style to a wave, boys trade, left swing thru, chain down the line, pass thru, wheel & deal, zoom, square thru 3/4, L.A.

Heads 1/2 square thru, right & left thru, veer left, couples circulate, chain down the line, star thru, pass thru, trade-by, square thru 3/4, trade-by L.A.

Heads lead right & circle to a line, touch 1/4, circulate, boys run, veer left, chain down the line, start thru, pass to the center, square thru 3/4.

Heads pass thru go round one to a line, centers right & left thru, ends star thru, centers Dixie style to a wave, left swing thru, chain down the line, pass thru, cloverleaf, double pass thru, track two, ends circulate, recycle, L.A.

Heads square thru four, right & left thru, Dixie style to a wave, boys trade, left swing thru, chain down the line, L.A.

Heads lead right & circle to a line, touch 1/4, coordinate, chain down the line, Dixie style to a left allemande.

Heads Dixie style to a wave, extend, left swing thru, ends circulate, chain down the line, pass thru, wheel & deal, square thru 3/4, L.A.

PLUS EMPHASIS CALL

FOLLOW YOUR NEIGHBOR

Heads square thru four, touch 1/4, follow your neighbor, ends circulate, centers trade, trade the wave, recycle, pass thru, trade-by, square thru 3/4, L.A.

Heads square thru four, touch 1/4, centers trade, follow your neighbor, left swing thru, ends circulate, hinge, centers circulate, hinge, boys cross-run, recycle, L.A.

Heads lead right & circle to a line, pass the ocean, swing thru, follow your neighbor, follow your neighbor, boys run, wheel & deal, square thru 3/4, L.A.

Heads pass thru, go round one to a line, pass the ocean, follow your neighbor, centers hinge, diamond circulate, flip the diamond, ends circulate centers cross-run, wheel & deal, single circle, girls trade, L.A.

Heads square thru 4, (ocean wave) follow your neighbor, left swing thru, ends circulate, centers trade, hinge, ends circulate boys trade, square thru 4, trade-by, L.A.

Heads lead right & circle to a line, pass the ocean, follow your neighbor, boys trade, touch 1/4, coordinate, ferris wheel, zoom, pass thru, L.A.

3/4, L.A.

Heads lead right & circle to a line, spin the top, follow your neighbor, centers cross-run, boys trade, centers trade, boys run, pass the ocean, recycle, veer left, chain down the line, touch 1/4, coordinate, ferris wheel, zoom, square thru 3/4, L.A.

Heads pass thru go round one to a line. pass the ocean, swing thru, follow your neighbor, trade the wave, recycle, pass to the center, square thru 3/4, L.A.

ADVANCED QUARTERLY SELECTION

FOLLOW TO A DIAMOND

BY DICK HAN

From parallel right or left hand box circulate formation; Infacing dancers follow your neighbor and spread to become points of a diamond.

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

Timing: 6 beats.

SAMPLE CHOREO:

Heads square thru 4, touch 1/4, FOLLOW TO A DIAMOND, 6x2 acey deucey, flip the diamond, hinge, extend, right & left grand.



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Heads lead right & circle to a line, right & left thru, pass thru, boys run, FOLLOW TO A DIAMOND, 6x2 acey deucey, cut the diamond, 1/2 tag, right & left grand.

Sides flutter wheel, heads square thru 4, (ocean wave) in-roll circulate, FOLLOW TO A DIAMOND, waves linear cycle, cycle and wheel, sweep 1/4, touch 1/4, circulate, girls run, centers left square thru 3/4, right & left grand.

Heads lead right & circle to a line, pass thru, boys run, FOLLOW TO A DIAMOND, 6x2 acey deucey, cut the diamond, 1/2 tag, square thru but on the third hand right & left grand

Heads square thru 4, swing thru, boys run. 1/2 tag, FOLLOW TO A DIAMOND, girls switch to a diamond, hourglass circulate, boys flip the diamond, all cut the diamond, ferris wheel, square thru 3/4, L.A.

PUZZLE PAGE

This month's puzzle comes to us from Al Paulson, 41 Gates St., South Boston, MA. 02127

LOGIC PROBLEM

Four couples met in a square. From the clues below determine the first names of each couple and their position in the square. Two names were Eleanor and Tony.

1. The four couples were Laura & John, Judith & her partner, Sylvester and his partner and couple #1.
2. Judith had Dennis for a corner while Sylvester had Rita for a corner.

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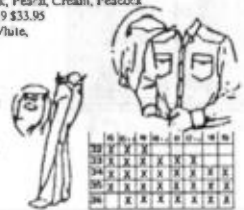
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People IN THE NEWS

DON ARMSTRONG

Don Armstrong of Canon City, Colorado will again bring his expertise in dance calling and instruction to the Eighth San Diego Contra Dance Weekend which will be held at the University of San Diego on August 6, 7, 8, 1993. Don is widely known for his calling and teaching of contra dances, quadrilles, English country dances, and round and folk dances, and will add that extra bit of excitement and interest to the dancing program.

Don was one of the founders of CALLERLAB, the author of "The Caller/Teacher Manual for Contras", recording chairman for the Lloyd Shaw Foundation, of which he is a life member (and first president), and has called dances in more than 20 countries around the world.

The calling staff for the Eighth San Diego Contra Dance Weekend will also include Paul (Mary) Moore of Running Springs, CA and Glen (Flo) Nickerson of Kent, WA.. Information and registration forms are available from Paul & Mary at P.O. Box 897, Running Springs, CA 92382, telephone (714) 867-5366



A Niagara Falls wedding and to square dance by the falls were the goals of Joyce Ryan and Alvin Waterbury, a couple from Copperas Cove (near Fort Hood), Texas.

The first step was to check the National Directory to find a club in New York State, write a letter to the club and hopefully receive an answer. They were helped by strangers (later to be friends) more than they dreamed.

Norm Shaver of Falls Squares, USA (a singles club) answered the letter and after several letters and telephone calls, a wedding was planned. Barbara and Norm methodically smoothed out the details at this end and the wedding was set for Monday, June 22 at 6:00 p.m. at St. Paul's United Methodist Church, Niagara Falls, New York.

Gordon Fees walked the glowing bride down the aisle. Joyce Ryan was gorgeous in a shimmering sheer pink dress, matching crystalline petticoat and pink shoes. Norm and Barbara Shaver, the witnesses, were in festive, dusty rose outfits.

Pete Phillips, Raymond McKay and Gordon Fees video taped the wedding and reception. Pete later generously spent some 60 hours editing and combining the tapes. He also spent considerable time the day

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Love's Gonna Fall here Tonight, C Satterthwaite	RB 287
Dust Of That Old Pienna, Gene Trimmer	TNT 215

before the wedding taping the falls, the outside of the church and the church bells chiming.

Bill Ryan, (no relative of Joyce) the club's caller donated his services as soloist. He sang "Annie's Song" before the wedding and after the ceremony "Hawaiian Love Song" accompanied by Connie Ryan and Dawn McCashin. A pot luck supper followed, complete with a wedding cake.

After dinner, the newlyweds and two squares went to the falls to dance to tapes for an hour before returning to the hall and the other dancers.

The Waterburys gave everyone a dangle in the shape of a boat with Texas written on it and a collage with Texas items to the club. Marjorie Fees gave wedding cake dangles to the dancers.

It was a lovely evening for Falls Squares members and their guests. We wish the Waterburys a happy and healthy marriage and hope they visit us again.

Mary Price

In Memorium: The world of Square Dancing has lost an important person. In November 1992 Lindell Francis from Madison, Wisconsin died. He was a square dancer and one of the people who worked for the idea of "unlimited friendship".

His effort ended in a sister-city between Madison and Freiburg/Germany. All his friends in Freiburg will miss Lindell.

Submitted by Michael Strauss, Freiburg, Germany.

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DANCING TIPS

by Harold Bausch

The November issue of American Squaredance was an exceptional issue. If you do a good job of reading through it, you will find all sorts of food for thought. You will find something for all. I like the articles that make me think. I don't always agree, but if it makes me think, I learn.

Things that I enjoyed, and things that made me think: Page 7, Stan Brudick tells of a visit to Cal Golden and Cal's remark – "If I were ever to get back into square dance calling, I'd do it strictly on a social – recreational level – for folks who come once or twice a month just to have a god time, mix with their neighbors, and not climb a "level" ladder". Coming from someone with so much experience, this makes me think.

Page 10, A few words on new dancers was good. Page 11, Dancing Tips: good advice. Page 29, Bob Howell's Easy Level – the Amos Moses Circle looked like a winner – I'll have to try that. Page 41. Feedback – When Chuck took me to task – I read it word for word. He made me think – didn't change my mind, but it was a worthwhile comment. Page 61, Ken Ritucci's remarks were real food for thought. His quote, "Mainstream is boring because callers are bored with calling the level. Because callers are lazy and don't want to do the work necessary to make it fun and interesting for the dancers". So true – I have made myself concentrate and prepare programs ahead of time because at times I fall into that rut too. I note it makes a difference when I think and plan ahead of each evenings program. it is so easy to be lazy and just call what comes to mind – and we who have called for a long time are prone to do so. Page 65, Bill & Bobbie Davis – Bill is always analyzing something – and always makes me think. The statement; "In the US the combination of callers and dancers who constitute the majority have found that

more (people) are happy with knowing and doing 150 calls from a couple of Arrangements than doing 100 calls from all six." What a statement! Can we learn from his remark? I hope so. Also, this may be an answer to Chuck Bermele who took me to task.

Now backtrack to page 17, "Whither Mainstream". This has to be written by my old friend Lex – He also always makes me think – and often amuses me with quick witty remarks. he was quite serious in his article, but on page 18 he gets in a well worded and thought out statement. "We now have a generation of Plus dancers who break down when confronted by fast-moving Mainstream, and a generation of callers who find difficulty in programming a whole evening of it". I love it! He put his finger right on it. it goes right back to what Ken Ritucci said – we callers are too lazy (or too dumb maybe) to work at making Mainstream really interesting. When I was about 40, a venerable and wise old dancer named Bill Schroeder made the remark – "I can always tell when Harold has just returned from one of his calling tours – it takes him two weeks to slow down". To our dancers and to Lill and I, he was "Pappy Schroeder". He spoke what he thought, but had a heart of gold. by the way, he was the father of Johnny Schoreder of the Schroeders Playboys band. Famous for good square dance music. They played at a couple of National conventions.

After all this, this long dissertation, I will simply add – we must realize what our dancers want, not what we as callers want, if we are going to keep square dancing healthy and attractive. Remember, we callers do not decide what calls are good – we don't even decide just how they are to be done – dancers do. Dancers vote by coming to our dances, or staying away. Like it or not – they make all the big decisions.

Lately, I have worked at being more innovative with my calls, and I pay attention to what is going over and what is not. I am pleased to report, I am having more fun and I have some very healthy clubs. Also, this year I have two of the best classes of new dancers that I have had for years, both in size and quality. Things look good. I'm having fun!



Elmer Sheffield Jr.



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STRAIGHT TALK

FROM THE CALLERS STAND

by Bob Young, Caller

DANCING COURTESY

When a caller is hired by a club to do a dance, he/she is responsible for several things: a program that is interesting and within the level of the hiring club, which may include many technicalities that the dancers are not aware of, and **punctuality**, including being on time to establish proper music balance and to start the dance on time.

The dancers are also responsible to arrive at the dance **on time** and be prepared to dance at the advertised time. That is, if the dance starts at 8:00 p.m., and the caller has the task to have the music ready to go

at 8:00 p.m., and the dancers have the task to be ready to dance at 8:00 p.m.

The first tip of a dance and the first round of a dance usually establish a basis of the dance. It is important for a successful dance and a successful club for everyone to be **on time!**

For example, if you are having a dinner party and your dinner is to start at 7:30p.m., you hope (expect!) your guests will arrive **on time**. If they're late, the dinner will be off schedule. The same principle applies to square and round dancing.

Think about this for a moment. The Pit-Que starts at 6:00, the beef, corn and salads are all set up. What if no one arrived until 6:45? That would not only delay the magnificent dinner by 45 minutes, but it could also delay the first dance of the season by 45 minutes. Roughly three tips and three to six rounds could be lost.

As courteous dancers, think of all aspects of our activity. Let's be on time and ready to dance at the advertised time. If you are not sure of starting times of specific dances, call the caller or cuer or the club

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president, or a variety of other sources, and find what time these activities start. Then be there at that time, prepared to dance.

Let's keep it fun and **LET'S DANCE ON TIME!!** taken from *IDA-FED TATTLER

Being a Round Dance cuer I stick to classics, mostly. So many dances fade so quickly that I have many unused records. I was never much of a [fad] follower (not even in matters of dress when a teen), so I tend to wait out the new dances to see what will really stick.

I also dislike dances which seem like hash cueing, although I am for hash cueing as such. Multiple routines of different phases to the very same recording is also a new twist this old [dog] is finding awkward. Mostly, I'm uncomfortable with the apparent loss of the realization that rounds present an ideal opportunity to choreograph something unique. I think this is a result of the pressure for standardization and the influence of ballroom dance on round dancing. Don't get me wrong - I'm not against ballroom dance and I think round dancing has benefitted from some ballroom dance.

But there are fundamentally different approaches inherent to organizing a dance activity on free-style with certain emphases on using certain kinds of steps to turn corners or otherwise accommodate certain spatial considerations (ballroom dance). Or to organize a dance activity on pre-choreographed routines to very specific music on a constant line of dance (round dancing). Furthermore, the practice, often not consciously realized, is that constant line of dance is forever straight in the choreographer's mind and then in practice, of course, line of dance goes around the room.

So to the extent that round dancing becomes more and more a subset of ballroom dancing, this fundamental, but often unrealized difference in approach will, I fear be a way to subtly put down round dancing and elevate ballroom dance. I believe this is already happening and has been going on for quite a long time and that in most of the debates or discussions about the ballroom influence on round dancing have missed the point about this fundamental difference in approach. As long as round dancers try to adopt ballroom figures designed to

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straight-aways and comes into a more or less constantly curving line of dance, ballroom pursuits will have plenty of ammunition for insisting that round dancers are doing it wrong.

A whole 'nother topic is the social environments associated with round dancing and ballroom dancing.

by *Veronica McClure*

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Calling Tips

By *Barney Munyan.*
St. Paul, Minn.

THE VIEW FROM BARNEY'S CORNER

It is said, that to be really honest one must be prepared to then disappear. Well, so be it because I can no longer hold my silence.

You see, I went to a school teachers workshop-convention at Brainerd, Minn., this Spring and they were being taught Circle Mountain Square Dancing. The instructor was honest with the title and into the third day of filming I dropped the thought on the teachers that it was to bad they wouldn't be teaching their students the same thing that the other students around the world were being taught. At least then the bands or teams would be able to dance with their counterparts even though they might not be able to speak the same language.

You can imagine their astonishment and reactionary defense that they would be teaching them Square Dancing. The mention of a few of the moves they were doing that had long since been dropped out of the dance and a few more of the moves added soon drew them the picture that indeed, it would be very different.

Here is where the real confusion begins because in response to their question, "What do you call what you suggest we teach?" The only name I can honestly come up with is "American Square Dance". I came by this because of the

name foreign clubs have given it as well as our American Squaredance Magazine. I have heard it as the "Western—the Modern—the Advanced" and so on. One caller even wanted Callerlab to be included in the name as they were the ones that decided what moves would be dropped and which ones added to the program. We need to get unified on this.

It would seem to me that our activity will never get any place beyond one caller working with one school district at a time only if that school district does not have a Circle Mountain Physical Education teacher available. Then when they do get one all the work done by that caller will go right down the drain.

If every State would contact their Physical Education Director and volunteer to teach Square Dancing at the Education workshops for teachers we might get somewhere. Just remember, each area has its own standards and decides how many hours will be given to each form of dance – usually 20 hours. Your program of instruction must be geared according to that. And secondly, we must be united with the same name throughout the country.

Since I am involved in public cable television I'd like to hear any advice and correspondence I can get on this, O.K.?

Barney Munyan, 49 W. Cook Ave., St. Paul, Minn. 55117, (612) 487-1109



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By Steve Kopman

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Hope you all have a wonderful Holiday Season. Thank you all for your words of encouragement

I hope I have helped expand your horizons!

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TO YOUR HEALTH

by Yonah Offner, Certified Reflexologist

Being in good shape doesn't necessarily mean we are in the best of health. From time to time, athletes experience minor to major health breaks even when they are in good physical condition. Good health is directly related to how we handle stress and distress in our daily lives. How we think, feel, act and what we say determines what is ultimately manifested in our reality. Very simply stated positive effects positive and negative effects negative. When we feel good, we do good things; when we feel bad we do things that are less than ideal. Foot Reflexology helps to reduce your stress so you can avoid distress to feel good, be positive and feel in good physical health. You maintain the best possible conditioning of your body for all sports and enjoy being in better health with Reflexively.

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Remember to keep your self-esteem high pay close attention to those tell tale signs in the body, reflexology is an early warning system. Be especially aware of blisters, callouses, bunions, bumps, bruises, fungus, etc. Reflexologists are committed to assisting you in discovering your potential health within the context of joy and fulfillment of life. Reflexology is an adjunctive to medicine working in harmony with it. We are not physicians and do not diagnose or treat specific diseases. Reflexology is not a replacement for medical treatment. Reflexology, to health ...to happiness ...to life!

Yonah Offner is a Certified Extraordinary Reflexologist, with offices in La Jolla and La Costa, California.

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by Bev Warner

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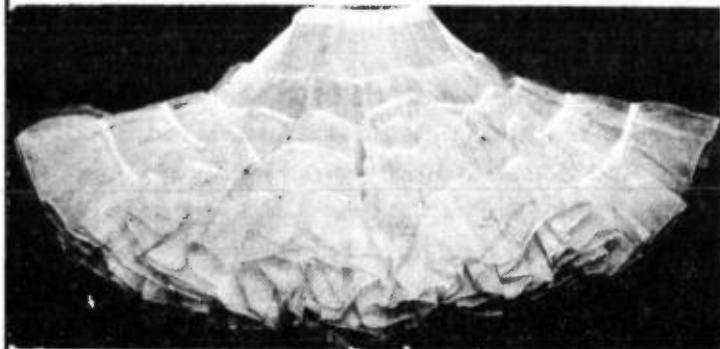
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Party Line

By Cathie Burdick

Christmas time parties are plentiful and so are the decorations for them. Many clubs, though, consider this a time to have a party for someone else. There are several ways to do this: you might actually help some handicapped folks have a party, or take your party into a rest home or senior center and share it with the residents.

Your club might adopt a special cause and raise money at a holiday dance. Quite a few groups have a "Toys For Tots Dance" where admission is a toy. Some have benefit dances for the hungry where admission is counted in canned food and paper goods. Some have adopted shelters in their towns and help provide for the homeless and the abused. Look around you and see who in your community needs



Toys For Tots

help. And remember, this is the season where we reach out and help, but we might consider doing it on an ongoing basis. These problems don't disappear on January 1.

Whatever you do this season to share the joy of square dancing and the benefits of giving, have the happiest of holidays every!

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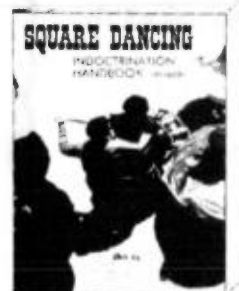
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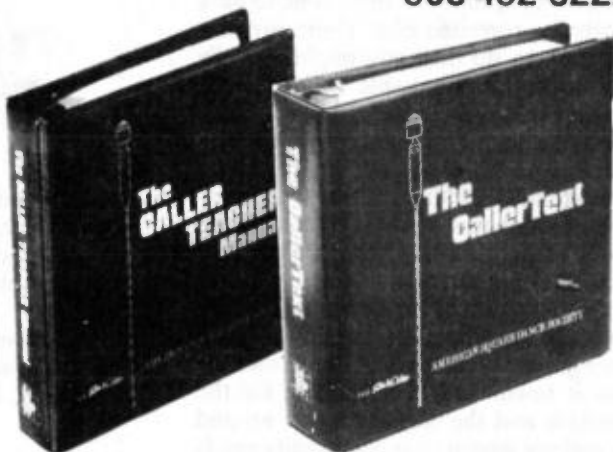


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The outfit made quite a hit with not only the Host committee but many other dancers, so Shirley Eck entered it in the festival '92 State Outfit Contest. She and Harold modeled it in the fashion show, and it was voted to be the Official State outfit for the period 1992-1997.

The words on the large balloon applique and on the men's tie, are EMPIRE STATE FESTIVAL; the smaller balloons will have the names of the cities where the Festival has been held, Rochester, Buffalo, Albany, White Plains.

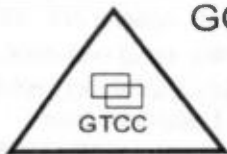
About December 1st, screen printed balloon appliques and ties will be available for sale from The Eck Distributors, 53 Harrison Ave., Delmar, NY. 12054, with com-



modeled by Shirley & Harold Eck

plete instructions for applying (the appliques) to a white skirt. Tee-shirts and sweat shirts, with the screened large balloon, will also be available, all at a reasonable cost, yet to be determined. Any "profits" after the start-up costs are recovered, will be returned to the state Festival Treasury. Samples and order blanks will be in the Empire State Square Dance Shops.

(Courtesy of *The Catalyst*/Nov. 1992)



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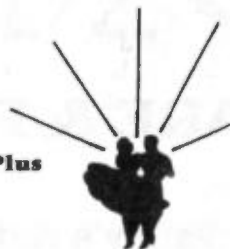
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LITTLE STINGS

An Eastern fable tells of a potentate who demanded that there should be brought to him the stingers of a thousand bees killed because one of their colony had dared commit lese-majesty by stinging the hand of royalty. When they were brought in a tiny

golden thimble, the king was so amazed to find that a thousand of the hypodermic points made such a little mass that he issued a manifesto to the effect that hereafter no person within the bounds of the kingdom should complain at the sting of a bee.

The lesson of the fable is that petty annoyances hurt because they are exaggerated in the mind; that when they are seen in their actual proportions they are so slight as to merit only contempt. How much comfort would come to the majority of persons if they could but see the tiny size of the bee stings that lead them to acts of petulance, words of anger, expressions of reproach. The bee sting annoyance have caused life-long breaches of friendship, broken up families, and caused anger and resentment to take the place of love and loyalty.

Taken from the USDA News. Originally printed in Flada Flyer, NY.



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TEMPO

by Jeannie Briscoe

THE SOCIAL ASPECTS EFFECTING OUR SQUARE DANCE CLUBS TODAY

With today's uneasiness in the world around us we find it difficult to relate to many of the common place happenings around us. In our world some things have gone hay-wire and it doesn't feel good. It seems wrong to put our best foot forward and try to bring some kind of saneness to this idealism we encounter in our youth today. It some how seems futile to try and advise some of them that violence is not the way things should be done. It's a hopeless situation in many places where poverty and crime go hand in hand. But on the brighter side, we find that there are many places where no violence has hit.

While recognizing the fact that there are many forms of recreation, we do find people coming together for a recreation with the genuine happiness exuding from them while making the fun for everyone. Of course I'm talking about square dancing. We have at our finger-tips something that would be a valuable asset to our youth today. It not only makes for fun in a recreation that is world-wide, but it keeps their minds on healthy thoughts, rather than violent ones. There is a **Youth Advisory Organization** with in the **USDA** (United Square Dancers of America Assoc.) which gives hints and helps toward getting young people into square dancing. These people are truly making an effort to **MAKE A DIFFERENCE**. It would behoove us all to get on that band-wagon!

Square Dancing is a protected "species" in that we have rules and regulations to govern behavior and courtesy. There is no doubt that many of our youth today do not get very much guidance in either courtesy or good behavior. Parents today are too busy. They rarely know where their chil-

dren are, at any given time. Few families have a social time together, a time when the kids can tell about their day, as Dad tells about his day. Some families never get together to share a meal, and this is the ideal time for family interaction where each person can have a time to relate what is on his mind or what happened that day that he would like to share. Square Dancing is a common ground for parents and kids to share experiences.

Starting in a Square Dance beginner class not only gets their attention, but it makes them think and listen and learn before they know what is happening to them. In a class where courtesy is stressed and gentleness in the execution of the dance is introduced, we find that kids will respond. We find that when kids are supposed to wear something dressy to school their behavior improves 100%.

HOW CAN WE MAKE A DIFFERENCE: If we could introduce an activity to the young people with out some of their peers poking fun at them, we might make a difference along the way. Haven't we all observed square dancing youth in various places and found that they are well behaved and courteous? It's a delight to have one of them say excuse me or even hold a door open for some one. A lot of the chivalry had vanished from our society and some how I don't know where it has gone. I see people in cars risking themselves and others trying to get there first, trying to beat the light. I see people look you right in the eye and never move a muscle to walk around you but keep right on coming down the pike as if it belonged to them.

And how about the person who forever interrupts you when you are trying to say something, and just keep right on talking. I guess some of this could be pet peeves. Like people who don't signal when getting ready to make a turn.

The fact that square dancing has a set pattern of things happening in the square gives more control over the behavior of others. Our clubs will flourish when courtesy and good behavior prevail. No one wants to dance where there is rough dancing and frowns on every one's face. Welcoming visiting dancers to our club is the first step towards a happy and successful

club, including them in the square to enjoy a dance with us. It's a way of sharing a relaxing time for every one in the room. Sometimes we come home from work so tired we don't want to move off our easy chair, and the wife doesn't want to move after a day riding herd on the children. But the sheer joy of communicating with others in a shared activity and being able to execute our part of it is a rewarding experience.

Having parties and anniversary dances are common place with in the club structure. However, there are other things people enjoy doing together, such as picnics, camping, planning an evening out for din-

ner and going to a play, having games at someone's house, and having progressive dinners where everyone can get into the act. We can find many ways to make our club a place that visitors want to attend now and then. We can welcome into our squares some who are not attached to a club but who feel the need to be needed and belong. The social aspect of our club not only exists within the club but it exists on the outside of square dancing as well. I would hate to be caught being rude to another motorist only to find that person in a square later. Our courtesy does not stop at the square dance hall, it should travel with us no matter where we go.

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ARE BEST FOR YOUR CLINIC OR SCHOOL

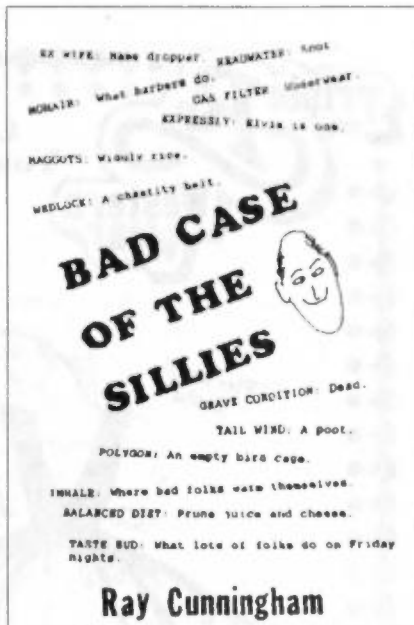
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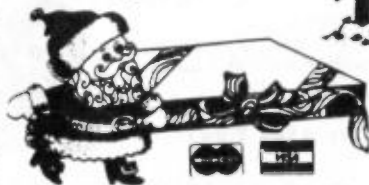
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Twas the night before the yule Dance and
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Not a creature was stirring, not even a Cal-
ler

The streamers were hung around the hall
with great care
In hopes that a fun time many would share

The dancers were nestled all snug in their
beds
While vision of choreography danced in
their heads

Costumes in readiness and no chance for
mishap
My partner and I had the door prizes to
wrap

When in the Town Square there arose
such a clatter
I knew twas a new caller practicing patter

Away to the window I flew like a flash
In time to hear a new call...“Walk & Dash”

The moon shoe brightly on the new caller
below
As he shouted, ‘Around your partner with
a Do-sa-do’

This devotion and talent to my eyes
brought a tear
And I chuckled as he fumbled saying
“Spin Chain The Gear”

A small young figure, so lively and quick
Using a make-shift microphone made
from a stick

More rapid than number the calls he pro-
claimed
As he sang and shouted, and called them
by name

Now Star Thru, now Slid Thru, now Pass
Thru, and Turn Thru
On Square Thru, on Swing Thru, on Dive
Thru, and Track II

To the Head of the Square, To the front
of the hall
Now Promenade, Promenade, Promenade
All!

Many Travelling Caller this way has
passed by Setting their goals on a Star in
the sky

So up to the dance hall this Caller he flew
With equipment galore and many records
too!

And without hesitation he appeared in a
‘poof’
To perfect and eliminate each little goof

As I drew in my head and followed him
around
Out on the stage he came with a bound

He was dressed in western from his nose
to his toes
With sequins and buckles, and dazzling
bolos

A bundle of records he had flung on his
back
He looked like a peddler just opening his
pack

Speaker, Amplifies, Oh! So much to carry
Cables and Connectors, it made me quite
wary

Undaunted he knew just where each item
should go
As he quickly prepared to put on quite a
show

He drew in a breath and somewhat gritted
his teeth
This momentous performance he was to
bequeath

His face reminded me somewhat of Gene
Kelly
Could this be the shy boy that worked in
the Deli?

He was clear and precise and quite proud
of himself

As his 'checkers' became dancers right
down off the shelf

One call after another, his dancer's he led
Wasting no time, thru the whole tip he
sped

And then as if by some little quirk
Packed all his equipment, and turned with
a jerk

And tipping his hat, saying "That's how it
goes"

First smiling, then laughing some hardy
Ho-Ho's

He stepped into the night with a happy
whistle

And disappeared quickly like a silent mis-
sile

But I heard him exclaim as he danced out
of sight

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UNDERLINING

THE CALLER NOTE SERVICES

This month we see in **MAINSTREAM FLOW** a variety of subjects for the active caller. Rusty & Key Fenell have put together a great months note service covering the following: Formation Awareness, Traffic Pattern "revisited", Sight Resolution (First Steps), and Hash from the Past.

In the main core of **Mainstream** we find a number of Swing Thru Gimmicks, good to use for any club night. **Cross The Track** is also featured as well as one we have heard a lot about called **Big Hinge**. Good material throughout the July-August-September issue.

MECHANICS published by Wayne Morvent, Caller-Coach, Has an article about Teaching Basic Square Dancing. It covers among other things, "How Dancers Learn". Showing observation, listening, and repetition, etc. as major factors. Good advice for the novice caller-teacher.

He also presents some interesting Walk and Dodge material and covers the Plus Quarterly, **Clover & Anything**, (written by the late Jack Lasry). Also, some very good Advanced material.

In the **TORONTO & DISTRICT SQ. & RD. ASSOC, INC.** Editor, Norm Wilcox presents material from Mac Marcellus in a discussion of Scoot Back and Recycle. It covers some interesting non-standard formations. Good material for use by any caller.

A wake-er-upper in November's issue presenting **NON-STANDARD** formations and arrangements in the Plus program. Listing the more difficult maneuvers in the Plus field will make some of us sit up and take notice. Also some interesting Advanced material for your use.

If you need as little variety in your calling try a little of the **CHOERO SMORGASBORD** found in **MIKESIDE MANAGEMENT** by Stan Burdick, editor. He brings you loads of fun gimmicks for your calling enhancement and features some **ODD-BALL** choreo for your fun with the club dancers. Cathie, Co-Editor, introduces an article called "Thankful Thoughts At Thanksgiving Time". This article covers various benefits the dancers derive from being associated with square dancing. Friendships, Physical benefits, developing leadership skills and receiving great satis-

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GR 16018 AULD LANG SYNE by Bob Howell
GR 16019 RUDOLPH THE RED NOSED REINDEER by Bob Howell

faction from the bonds that are made with the other dancers.

Stan Bryan has some interesting Clever Choreo for your use. Try it, you will like it!

Warren Berquam, Editor of the **MINNESOTA CALLERS NOTES**, has as note service chuck full of material for use by any caller. He covers material from Mainstream, Plus, Advanced, Traditional, as well as Round Dancing & Contra. He is also soliciting your thoughts on DBD/APD dancing. Be sure and get your two-cents worth in so your ideas can be included.

Thanks to Warren for bringing to your attention about our American Squaredance Mag. rates going up in 1993. Yes, they will remain at the old rate if renewed before the first of the year.

CANADIAN CONNECTION by Joe Uebelacker, covers one of the basics which gives some dancers as well as callers fits, and that is RUN. He has a great philosophy regarding this maneuver. He offers a cute equivalent for Pass Thru: Swing Thru, Centers Trade, Turn Thru! Joe discusses the movements with formation as well as styl-

ing. "Shadowlum" by Dick Han is featured with self explanatory choreography, and also included is one called "Shadowmate", also by Dick Han.

Joe has a cute one called PEEK-A-BOO for the C-1 Program.

DANCETIME NOTES FOR CALLERS, by Dick Han includes some interesting material and information. Dick discusses a couple of facets concerning RECYCLE. Noting that is can and is supposed to be a smooth maneuver. This of course depends on how it is used with in the choreography. He also approaches the idea that perhaps Sweep 1/4 is not necessarily a correct addition to Recycle, since Sweep 1/4 is supposed to be a continuous movement from the previous call.

He includes a super group of figures for your use utilizing the entire Plus Program. Super stuff, some of this!!

Dick has also been working on and introducing a number of Shadow family movements; ie: Shadowmate, Shadow to a Z, Shadow to a Column, all listed in the Advanced section of his note service.

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What would you think if you held a square dance and no one came? This could happen if the excesses we witnessed last weekend are allowed to continue; such as sending dancers home and asking others to leave the challenge hall because they did not comply with the dress code stated on the program but never previously enforced. It seems that the organization that hosts this dance is led by Mr. Rose, Mr. Von Stratton and a Ms. Mitchell and contrary to what was advised at their last meeting these three decided to take the above mentioned actions. My wife was told to leave the C-1 hall or Mr. Van Stratton would close it down. As we were leaving he followed us out and yelled to us "If you want to shovel manure, go somewhere else". These three self-appointed police ordered men to change shirts or leave.

Many dancers told us later in the evening that they were sorry about what happened. One of the members of the association asked us to try and "keep this quiet". No Way! Square dancing is hurting for members and it's been good to us. We have been told that there have been suggestions for easing dress codes recently. We hope this is true because those requirements are aimed exclusively at women. Men can wear virtually anything they want with long sleeves, while women are forced to wear "proper square dance attire" at all hoedowns and some workshops arbitrarily.

On the day in question the temperature was above 90, fans were supplied, local weathermen recommended shorts & loose clothing.

To all those interested in square dancing's success please read this with an open mind. Our dress code is outdated and chauvinistic. Why not poll dancers to see how they feel about existing dress codes. Square dancers spend good money and drive long distances to have a good time, not to be harassed.

by Mr. & Mrs. R.C. Roberson
Pleasanton, CA.

Why go to Plus dancing and beyond? The answer is, we want to **DANCE**. In this area of the country the Mainstream dancer, and by that I'm excluding the new graduate at this point, are the dancers with many demands upon their time. They do not want to travel any distance, and have little interest in the running of a club. Due to their infrequent participation, their dancing ability is limited. Thereby eliminating DBD almost entirely, which might keep some more experienced dancers interested. Some of us spend many hours each year supporting M/S dancing, angeling, attending blast-offs, graduations, etc. We realize it's importance and occasionally we are rewarded by welcoming some enthusiastic people into our great activity. However, the M/S dancer generally is not a great supporter of the activity. They are not found in great numbers at the multi-level weekends and festivals. Some new graduates should not proceed into Plus upon graduation, although if nothing else, their M/S abilities improve with the practice afforded by Plus lessons. Finding sufficient dancers willing to devote time/energy to running a M/S club will become increasingly difficult with the decrease in numbers of dancers generally. Perhaps callers should fill the void, along with basic level clubs, since they have the most to gain from these dancers.

by Ann Shalders, Purdys
NY.

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SANTA CLAUS IS COMING TO TOWN
ESP 180

Caller: Elmer Sheffield Jr.

FIGURE: Heads promenade 1/2 way, square thru 4, right & left thru, veer left, couples circulate, 1/2 tag the line, trade by, right roll to face girl, swing & promenade.

NOW THAT'S COUNTRY
ESP 179

Caller: Elmer Sheffield Jr.

FIGURE: Heads square thru 4, right hand star, heads star left, right & left thru, touch 1/4, walk & dodge, partner trade, reverse flutter wheel, promenade.

NOW I'M GONE
CHINOOK 108

Caller: John Kwaiser

FIGURE: Heads promenade 1/2 way, right & left thru, flutterwheel, sweep 1/4, pass thru, right & left thru, touch 1/4, split circulate twice, swing & promenade.

FREE TO BE LONELY
CHINOOK 109

Caller: Daryl Clendenin

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

CATFISH BATES
CHINOOK 110

Caller: Daryl Clendenin

FIGURE: Heads promenade 1/2 way, Right & left thru, square thru 4, dosado, make a wave, recycle, sweep 1/4 slide thru, swing & promenade.

THAT'S WHAT I LIKE ABOUT YOU
HOEDOWNER 127

Caller: Bob Finley

FIGURE: Heads square thru 4, dosado, swing thru, boys run right, ferris wheel, pass thru, slide thru, square thru 3/4, swing & promenade.

RED RIVER VALLEY
GRENN 12234

Caller: Chip Hendrickson

34 in the Square Dance Progression series

FIGURE: Head ladies chain, heads square thru 4, swing thru, boys run right, bend the line, star thru, pass thru, swing corner, left allemande, promenade.

SIANTY TOWN
SILVER SOUNDS 154

Caller: Jack O'Leary

FIGURE: Heads promenade 1/2 way, right & left thru, square thru 4, dosado, touch 1/4, follow your neighbor & spread, swing corner & promenade.

SEND A MESSAGE TO MY HEART
RAWHIDE 177

Caller: Stan Cole

FIGURE: Heads square thru 4, dosado, swing thru, boys run right, bend the line, right & left thru, flutter wheel, slide thru, swing corner & promenade.

HIGH ON A MOUNTAIN OF LOVE
BUCKSKIN 1245

Caller: Otto Degner

FIGURE: Heads square thru 4, right hand star, turn star, heads center-left hand star once around, slide thru, square thru 3/4, swing corner & promenade.

I WON'T GO HUNTIN' WITH YOU JAKE
Chaparral 529

Caller: Ken Bower

Figure: Heads square thru 4, do sa do, make a wave, swing thru, boys run, couples circulate & ferris wheel, double pass thru. leads partner trade, swing, prom.

A LOVE THAT JUST WON'T DIE
Chaparral 715

Caller: Marshall Flippo

Figure: Heads promenade 1/2, pass the ocean, extend, girls trade, recycle, right & left thru, make right hand star full around, girls turn back, swing & prom.

WHATCHA GONNA DO WITH A COWBOY
Circle-D 256

Caller: Brad Caldwell

Figure: Heads promenade 1/2, square thru 4, touch 1/4, scootback, boys run, star thru, pass thru, trade by, swing the corner & prom.

LITTLE ROCK N' ROLL ANGEL
Grand 402

Caller: Tim Marriner

Figure: Heads square thru 4, do sa do, swing thru, boys run, bend the line, right & left thru, pass the ocean, recycle, swing & prom.

BOOT SCOOTIN' BOOGIE
Grand 102

Caller: Tim Carman

Figure: Heads square thru 4, do sa do, swing thru, boys run, ferris wheel, centers pass thru, touch 1/4, walk & dodge, partner trade, just the boys walk, swing & prom.

CARMEN
Quadrille 884

Caller: Sam Lowe

Figure: Heads promenade 1/2, square thru 4, swing thru, boys run, couples circulate, wheel & deal, make a right hand star, girls turn back, swing & prom.

BACK TO THE COUNTRY/SWAMP THING
Quadrille 6118
Hoedown

TRUE LOVE NEVER DIES
Quadrille 891

Caller: Richard Lane

Figure: Heads promenade 1/2, right & left thru, flutter wheel, sweep 1/4, pass thru, right & left thru, swing thru, boys run, half tag, swing & prom.

HEY GOOD LOOKIN'

Rawhide 178

Caller: Dale McClary

Figure: Heads promenade 1/2, square thru 4, right & left thru, pass thru, trade by, swing thru, men trade, swing & prom.

I'M ALABAMA BOUND

Rawhide 179

Caller: Lee McCormack

Figure: Heads square thru 4, right hand star, heads star left, full turn, right & left thru, double swing thru, swing & prom.

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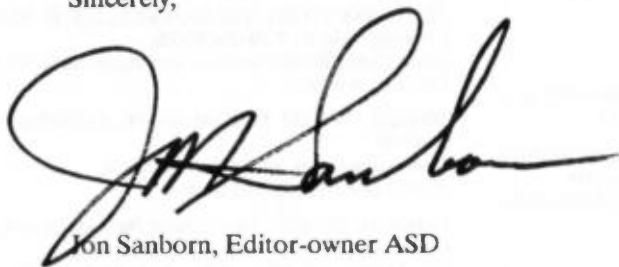
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Please accept our appology for the hang-up in your mailings. We are now on the right track and you will be receiving your magazines henceforth in a timely manner. I will be dealing directly with the United States Postal Service and they tell me that you should receive your magazine within 7 to 14 days of mailing date.

We are very sorry for this inconvenience and hope you will forgive the past late or non-delivered mailings. Your subscriptions will be extended to cover any months you did not receive your magazine. I will be sending all past issues to you over the next few months.

Thank you for your patience, we do try to please.

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JOHNNY WYCKOFF

FEEDBACK

by Chuck Bermele
Santa Barbara, CA.

In the October issue there was an article by Jerry Reed, "The End of DBD/APD", and I must take exception to it.

First of all APD is not the same as DBD. They both have the same adjective, but the way the dancer approaches the FUN of dancing a figure that has not been called from standard positions, is different. Let's take a look at what the initials stand for. **All Position Dancing.** This means a dancer learns to do a figure from any position, in any formation, he finds himself. This is very difficult because some figures can be called from so many different positions, and there is always someone thinking up a new position to call a figure from. My favorite example is the popular A-1 figure, Chain Reaction. Counting all the formations the figure can be called from, a dancer would have to learn 128 different positions. Granted half are mirror images, that still leaves 64 different positions. Not many dancers can learn all the positions a figure can be called from. Another misconception of APD is that it means learning both the girls part and the boys part. APD does not mean this, but if it did there are very few figures that are different for a boy or a girl, Star Thru and California Twirl for an example. I listed them in my letter last month in regards to Mr. Bauschs' article.

Now lets take a look at DBD. The initials stand for **Dancing By Definition.** Let's go back to the Chain Reaction in the last paragraph. There is only one definition for Chain Reaction, and a caller can not call it from a formation from which the definition cannot be followed. Some callers either don't understand the definition, or they try to stretch it to a formation or position that should not be used, such as Chain Reaction from parallel waves, and this causes problems. To learn to dance DBD a dancer must be taught the definition and have the figure called from enough different posi-

tions to help them learn to dance by definition. This is the problem. Most callers do not understand the definitions well enough to do this. A dancer who dances by definition learns to first identify the position he finds himself in the formation, and then dances his part of the definition to the end of the figure. He only has to learn one definition for each figure. This is even less than the requirements for the standard positions Mr. Reed refers to in his article. I know most dancers and callers say this sounds very hard, but it really isn't. The problem is in the way square dancing is taught and called. When I first started to learn C-1 I found I didn't know the definition of the figures through A-2, although I was dancing them. It took me a long time to break myself from dancing by position and learn to dance by definition. I also found I had to continue to force myself to think definition even when I was dancing a level I didn't have to think about. People who dance with me will find me counting positions for figures like Coordinate for example, just so I don't fall back into being a position dancer. When I first learned to call I had some problems because I never gave a thought to my ending position for a figure. I would just dance by definition until I completed the figure. Being a caller I had to know the ending positions for the figures I called. I teach all my classes by definition and I place the dancers in many formations to teach them to dance the definition. The dancers learn to dance this way just as easy as others learn to dance from the standard positions, and maybe easier. I belong to, and dance every week with, one of the clubs I teach for. They have a different guest caller every week. Once in a while a caller will call some difficult positioning, and it is not unusual to watch my new dancers dancing circles around dancers with many years of experience. The problem is after my students get out into the **real world of square dancing.** Some fall into the trap of being position dancers because most callers only call from standard positions. As an example, last night I was teaching my new dancers to square thru. I put them in facing couples, not squares, with two men facing two women. The new dancers had no problem learning to square thru from unusual

positions, both right and left, and this on the first night. Some of my angels, who have been dancing in the **real world of square dancing**, had problems. The women wanted to always start with the right hand and turn left and the men wanted to turn right. A dancer who dances by definition will not find himself unable to dance a figure from the so called weird positions.

This is a letter in answer to that of Harry P. Tucciarone in the Sept. 1992 issue of the American Squaredance Magazine. Bud Gooch and I are friends but we disagree on many issues Re. Square and Round dancing, and the "three round" issue is one of them. but I also completely disagree with Harry Tucciarone and his opinions.

My wife and I both cue and teach Multi-Level Rounds and she calls and teaches up to and including the Advanced Level Squares. We have been to dances where there are no rounds, we have been to and cued at dances where only one round is done between tips, but we cue mostly for clubs which have pre-rounds followed by a patter tip followed by a singing call followed by two rounds. Additionally, we do a half-hour of Hi-Rounds prior to the pre-rounds, and we ourselves have had round dance parties with pre-squares followed by several rounds and then some more square dancing. I cue & the wife does the calling.

I would like to answer each of his statements one by one,

—(A) The caller usually gets a copy of the flyer or prior information relative to pre-rounds, etc., so he really shouldn't be surprised.

—(B) the round dancers didn't have a hall, the club asked the cuer to do pre-rounds.

—(C) Every caller we have ever worked with knew there were pre-rounds and was always able to start on time.

—(D) Pre-rounds are not something that makes for less square dancing, the square dance would still start at 8:00 whether there were pre-rounds or not.

—(E) It is a square and round dance event, it happens to be called a square dance with pre-rounds.

—(F) With a couple of exceptions, most round dancers like to square dance and although they may sit out occasionally, they do a lot of square dancing.

—(G) The rounds done between tips add to the dancing available. It does not reduce it.

—(H) We have cued a number of one round, two tip dances and invariably the caller puts on a patter record and advises the cuer to let the record play thru a couple of times before the round is cued.

—(I) We have attended "no rounds" functions and invariably the break between tips is 12 to 15 minutes. At a square dance where the cuer is doing a proper job, the two rounds usually take a total of approximately 8 minutes.

—(J) What is wrong with doing rounds during the break, the object is to have fun and enjoy and if dancing one's feet off is "enjoy" then let them do it.

—(K) His last statement "Is it fair that square dancers pay the same as those who both square and round dance" sort of goes over my head. When we started square dancing we decided that we wanted to round dance also and never thought of it as being cheated when we couldn't do a round or a Plus star tip. We just decided that there was another fun thing to learn and do. People we know that don't round dance, with a couple of exceptions, usually enjoy watching and enjoy the chance to sit and catch their breath.

We go to a dance to socialize as well as to dance and have really never thought of it being, and I am not convinced that it is, unfair to charge everybody the same price at a dance whether they do both rounds or squares or just squares. The new dancer is not getting less than he would if there were no rounds, just squares. Take a stopwatch and check it out. Time the breaks at a no rounds function, find a single round between tips dance and time the breaks. Time the breaks at a 2 by 2 dance where the cuer is doing a proper job. If the cuer is on the stage as the caller finishes and not goofing off, you will find that at a 2 by 2 dance there will be more tips in a given time frame than at a square dance where there are no rounds or a single round between tips.

John J. Burke, Crescent City, CA.

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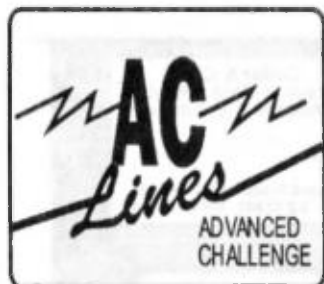
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*From the staff of
American Squaredance Magazine*



by
Ed Foote

ADVANCED AND CHALLENGE ON THE EUROPEAN CONTINENT is alive, well and growing. This fall I made a one month calling tour to Germany, Austria and Czechoslovakia, and while there is no Advanced in the latter two countries, Germany is seeing a steady growth in both Advanced and Challenge. This is in sharp contrast to my last visit to Germany in 1983, when there was almost no Advanced in the country.

The leading areas for Advanced and Challenge (C-1) on the continent is currently Hamburg, Germany, which is in the northern part of the country. Dance leaders Steffen Muring and Dagmar Sitt have an ongoing program of tape groups and live caller weekends, and in the summer of 1993 will sponsor the first European Advanced and Challenge Convention. In addition, they publish Advanced News four times a year, a 30 page magazine listing all current and future Advanced and Challenge dances on the continent along with feature articles. They have started to bring U.S. callers over for many of their weekends.

Nurnberg, in the east-central area of Germany, also has Advanced and Challenge groups with local German callers, and two caller-run Advanced clubs are in Munich in the southeast.

Frankfurt and Cologne in the west both have Advanced clubs, with U.S. caller Jim Robar (Mich., working in Germany) doing considerable calling for these groups, and there is a C-1 group in Cologne. Belgium and The Netherlands each have two groups working A-2 and C-1, using both tapes and local callers.

There are a number of -teaching weekends" in Germany each year. A -teaching A-2 weekend" would have the dancers

knowing A-1 and being taught A-2 calls; -teaching C-1 weekends" are A-2 with heavy workshop on C-1. A new approach has been tried the past two summers - a Learn C-1 Week. Dancers met at a resort in northern Germany with Swedish caller Bjorn Jerneborg for a full week and were taught all the C-1 calls. Graduates of this week then attend -teaching C-1 weekends" to gain practice. There is a very cooperative atmosphere, with those who have had C-1 helping those who are experiencing it for the first time.

Thanks to the networking provided by the Advanced News, dancers travel long distances to attend weekends. At my -teaching C-1 weekend" near Hamburg we had dancers from Sweden, Belgium and Switzerland, while at my -teaching A-2 weekend" in Frankfurt with Jim Robar over a square of dancers from The Netherlands attended, along with dancers from Switzerland.

Weekend locations are certainly different in Europe as compared with the U.S. There are no motels anywhere, and dance floors in hotels are too expensive, so most weekends are held in youth hostels, which all contain a large recreation room. Dancers stay at the dance site, and the youth hostel provides meals for everyone in a family-style setting, which makes for a very friendly atmosphere.

The dancers are quite enthusiastic about learning Advanced and Challenge, which means the outlook is very favorable for continued steady growth of these programs on the continent.

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by **Bill & Bobbie Davis**

DRESS CODES

Square dance dress codes can arouse people to extremes. It happens. A situation developed at a Saturday morning session at a festival. Some came in shorts, slacks, and short sleeve shirts. They were ejected. Not pleasant.

At some festivals, attire is more controlled than at others. In those cases it is usually very clearly specified on the advance flyers. If it is not, the sponsors can be accused of being arbitrary. If it is, the dancers who do not conform can be accused of being confrontational.

As far as we know, nobody likes to turn someone away from a dance. But sponsors realize that they cannot make exceptions. The old saying "When in Rome, do as the Romans do" probably applies to dress codes.

But what if the **idea** of a dress code is wrong? Are the protestors out of order? Is there a first amendment issue here? What about tolerance? All these are valid questions. Life styles and more change. Are we at a changing point in square dancing? Should we change?

These questions are being posed more frequently now than they have been in the past. Last year the National Square Dance Convention deemed country western style dress acceptable at the National. Did many ladies wear prairie skirts? Short sleeved country western shirts are worn by men at C-W dances. Does that make it OK? There are arguments for change and no change. Let's go through some of each.

The argument for retaining the present dress code (as represented by the code at the National) goes something like this. Men should wear long sleeved shirts to avoid the sweaty-arm-contact syndrome. Beyond this we get into style. Square dance heritage has ladies in skirts and petticoats and men in long sleeved western shirts and pants. It just looks like square dancing.

Now ladies' dresses – length, fullness, etc. are clearly matters of style. Clogging skirts are very short but, as far as we know, not unacceptable. Shorts are unacceptable. Most men over 45 don't look good in shorts – especially with boots. Many ladies also do not look too good in shorts. But here is the interesting thing, some people wear clothes that other people view as unattractive. Why do they do that? First, people don't believe their style is unappealing. Second, they suspect it but their own comfort is of higher priority. Third, they like to be different. Fourth, they like to torque the system – just for the fun of it or to see how firm or soft the rules are.

The arguments in favor of changing to a more open dress code are, first, it is more economical. Second, younger people – whom we dearly want and need – view traditional square dance dress as out of it. Third, an open dress code is more convenient. Fourth, casual dress is more comfortable.

A counter argument to an open code is that the uniqueness of the square dance will suffer. If everyone came as they pleased, the spectacle of a floor full of colorfully dressed dancers would suffer. But are we dancing for the exhibition aspect or for our own pleasure? Folks answer that differently.

An interesting thing to us is that when the dress code is casual most ladies opt for slacks and not for dresses. This applies even if they are not models for tight-fitting jeans. Comfort and convenience must be the answer.

So, what to do? If you want to change things, you can do it by lobbying or by boycotting or best of all by sponsoring a dance with your rules. If you are more successful, the rules will change. Meanwhile, at someone else's dance, their rules are part of the deal.

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.

1201-GEORGIA-GeeChee Goofers Dec. 1, 92-Port Wentworth Elem. School Cafeteria, Hwy 17 N.-Gary Shoemake-R/D J&A Cook-I&J Knapp-contact S&F Cliett, 117 Bowman Ave., Garden City, Georgia 31408-(912) 964-4034

1204-NEVADA-Singles Wheel & Deal Weekend-Dec.4&5-Sands Expo & Convention Center, Las Vegas-L.Letson, M.Letson, T.Miller, V.Weese, R/D J&B Bahr, R&J Lawson. contact-(818)907-7788

1204-NEVADA-Singles Wheel & Deal Weekend-Dec. 4&5, 1992-Sands Expo & Convention Center, Las Vegas, Nev. G.Carnes, L.Letson, M.Letson, T.Miller, V.Weese, R/D J&B Bahr/R&J Lawson-Contact: (818) 907-7788

1219-HAWAII-Dinner Dance, Hilo Y.M.C.A., Hilo. Contact 808-966-6151

1226-NORTH CAROLINA-Winter Dance Week-Dec. 26, 1992-Jan.1, 1993-John C. Campbell Polk School-Callers: various-Contact Rt. 1, Box 14-A, Brasstown, NC 28902-(800) 562-2440 or (704) 837-2775

1226-KENTUCKY-Winter in the Woods-Dec, 26, 1992 to Jan. 1, 1993-Kentucky Leadership Center-Frankfort, Ken.-callers/cuers-various-contact: Kentucky Heritage Institute, P. O. Box 4128, Frankfort, KY. 40604

1226-NORTH CAROLINA-Winter Dance Week-Dec. 26, 1992-Jan.1, 1993-John C. Campbell Polk School-Callers: various-Contact Rt. 1, Box 14-A, Brasstown, NC 28902-(800) 562-2440 or (704) 837-2775

1226-KENTUCKY-Winter in the Woods-Dec, 26, 1992 to Jan. 1, 1993-Kentucky Leadership Center-Frankfort, Ken.-callers/cuers-various-contact: Kentucky Heritage Institute, P. O. Box 4128, Frankfort, KY. 40604

1231-DELAWARE-Delamarva New Year's Eve Gala, December 31, 92-Lake Forest HS, Felton, DE, Plus/Adv. S. Lowe, R/D A. Benner, contact- (302)-335-5296

2116 HAWAII - Saturday Dinner Dance-Jan. 16, 93-Hilo YWCA, Hilo. contact (808) 966-6151

0101-PENNSYLVANIA-January Junction-Harrisburg Marriott-January 1,2,3, 1993-S. Kopman & T. Marriner-R/D R&R Rumble-contact: B&J Marcus, 8 Evertun Circle, Norristown, PA. 19401 (215)275-8255

0108-FLORIDA-Super Winter Special-Lakeland Civic Center-700 West Lemon Street, Lakeland, FL. Jan. 8-9, 1993. J.Haag, L.Letson, C.Driver, J.Story, G.Shoemake, K.Bower, R/D C.Lovelace & B. Daly, contact B&G Hollon, 206 Vine Street, Plant City, FL. 33567. (813) 754-3602

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0108-MISSISSIPPI-Winter Wonderland SQ/RD Fest.-January 8-9, '93-Frank Cochran Center, Meridian, Mississippi-H. Rowden, R/D B&J VanAtta. Contact: J. Donald (601) 483-5088

0111-COLORADO-Lloyd Shaw Found. Leader. Training Inst.- July 11-16, 1993-Canon City, Colorado-contact:C.Campbell, 343 Turf Lane, Castle Rock, CO. 80104

0115 PENNSYLVANIA - 16th January Jubilee-Adams Mark Hotel, City Ave. & Monumnet Road, Philadelphia-January 15,16,17, 1993. D.Hodson, M.Jacobs, L.Kopman, S.Kopman, R.Libby, J.Marshall, B.Rubright-contact: M. Halley (717) 685-2291 or L. Kopman (516) 221-5028

0115-PENNSYLVANIA-16th January Jubilee-Adams Mark Hotel, City Ave. & Monumnet Road, Philadelphia-January 15,16,17, 1993. D.Hodson, M.Jacobs, L.Kopman, S.Kopman, R.Libby, J.Marshall, B.Rubright-contact: M. Halley (717) 685-2291 or L. Kopman (516) 221-5028

0116-HAWAII-Saturday Dinner Dance-Jan. 16, '93-Hilo YWCA, Hilo. contact (808) 966-6151

0124-NEVADA-Singles Wheel & Deal Weekend-Dec. 4&5, 1992-Sands Expo & Convention Center, Las Vegas, Nev. G.Carnes, L.Letson, M.Letson, T.Miller,V.Weese, R/D J&B Bahr/R&J Lawson-Contact: (818) 907-7788

0130 HAWAII - Caller's College- Aloha State Convention, Honolulu-Jan. 30, '93- Staff-B. Weaver, Contact Big Island Caller College, Box 4844, Hilo, HI. 96720 (808)966-6151

0212 ALASKA - Fur Ronyvouse Dance Series-Feb. 12-14, '93- Anchorage, Alaska-M. Callenhan-R/D R&M Noble-contact: S. Clemens, 2003 E. 37th Ave., Anchorage, Alaska 99508-(907)562-5029

0219-LOUISIANA-Mardi Gras Goes Country-Round Dance Week, Feb. 19-24, 1993-Fairmont Hotel on University Place, New Orleans-contact:New Orleans Mardi Gras-R/D,% Denny-P.O. Box 52437, New Orleans, LA. 70152-or call (800) 447-8622

0226-HAWAII-6th Annual Spring Fling, Hilo Elks Lodge & Hilo YWCA, Hilo. Feb. 26-28, '93-P. Farmer & B. Weaver. R/D J&K McNamee. contact Spring Fling, 904 Puku St. Hilo, HI. 96720 (808) 966-6151

0226-TEXAS-29th Annual Permian Basin Square & Round Dance Festival, Feb 26-27, M. Flippo, L. Letson, A. Moore, Contact: The Festival, PO Box 13351, Odessa, TX 79768, 915-367-9067.

0228-HAWAII-Big Island Callers College Workshop, Hilo. Feb. 28, '93. L. Gotcher, B. Weaver. contact (808) 935-8382

0312-TEXAS-Pottsboro 9th Annual Jamboree, March 12,13,14, 1993-Pottsboro High School, Contact-H&L Johnson RT 2, Box 475, Pottsboro, TX 75076 (903) 786-2253

0319 PENNSYLVANIA - Pocono Heavenly Holiday-Split Rock Resort, Lake Harmony, Penn.-Mar. 19, 20, 21, 1993-L.Kopman, S.Kopman-R/D R&A Lock-contact B&J Marcus, 8 Evertum Circle, Norristown, PA. 19401- (215) 275-8225

0321-HAWAII-Big Island Caller College Workshop,Hilo. L. Gotcher & B. Weaver. Contact-(808) 935-8382

0409-OHIO-Spring Fantasy-April 9th, W.D. Packard Music Hall, Mahoning Ave., Warren, Ohio. T. Oxendine, R/D G&E Eberhart, contact: G. Drummond-2010 Arthur St. N.W., Warren, OH. 44485- (216) 898-4478

PUZZLE SOLUTION

None of the four mentioned in clue 2 have Laura or John for a corner. Their corners are Tony and Eleanor respectively.

The couple opposite John & Laura could not include Judith or Sylvester. Judith was not paired with Dennis or Sylvester. Sylvester was not paired with Judith or Rita. Dennis & Rita were opposite John & Laura. By clue #1, Dennis & Ruth are couple #1.

Solution:

1. Dennis - Rita
2. Sylvester - Eleanor
3. John - Laura
4. Tony - Judith

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0416-MISSISSIPPI-Tupelo Trace Fest, April 16-17, Westly United Methodist Church, Lumpkin & West Main, Tupelo, MS. W. Driver, M.Letson, R/D B&J Griffin, contact: Tupelo Squares, P.O. Box 976, Tupelo, MS. (601)844-8995

0417-HAWAII-Saturday Dinner Dance, Hilo YWCA, Hilo. contact (808) 966-6151

0516 NEW YORK - Lake Shores Squares Apple Blossom Dance-Eason Hall, 23 Elm St, Westfield, NY. May 16, '93-J.Jones, B&N Slomcenski-contact: G. Colgrove, R.D.2, Box 30, Westfield, New York, 14787- (716) 753-7389

0521 MISSOURI - 42nd National SQ/RD Convention-June 21-27, 1993-Cervantes Convention Center-Downtown St. Louis. Contact R&V Wittman, Publicity Chairmen 1875 Yaqui Dr. Florissant, Missouri 63031 (314)921-7582.

0531 GERMANY - The European Round Dance Week-May 31-June 6, 1993-at Scholb Eringerfeld-R. Lamberty & M. Morales-Host cuers K. Volkl & J. Bradl. Contact J. Bradl, Georg-Lechleiter Platz 10, W-6800 Mannheim 1, Germany. Tele: +621/44 71 38

0611 COLORADO - 39th Annual Colorado State Square Dance Festival-Colorado Gold Rush Days-Colorado State Fair Grounds, Pueblo, CO. June 11-12.-contact-A&V Bistline, 4785 Topaz Dr., Colorado Springs, CO. 80918

0611-COLORADO- 39th Annual Colorado State Square Dance Festival-Colorado Gold Rush Days-Colorado State Fair Grounds, Pueblo, CO. June 11-12.-contact-A&V Bistline, 4785 Topaz Dr., Colorado Springs, CO. 80918

0613-OHIO-4th Annual A.S.R.D.F. Gala Rounds Dinner Dance, June 13, 1993, at Hippadrome on High St. Warren, OH. R/D-B&D Miller, J&C Miller, contact: G. Drummond, 2010 Arthur St. N.W., Warren, OH.44485-(216) 898-4478

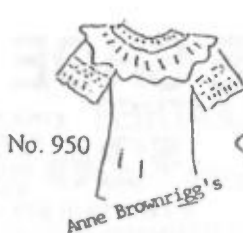
0622-ILLINOIS-Trail Thru Square Dance-June 22, 1993-Times Past Banquet Hall, 1305 South Mercer Ave., Bloomington, ILL. Callers: various. Contact:N. Franklin 353 So. Carol Ave., Morton, ILL. 61550-(309) 266-9870

0704-COLORADO-Rocky Mountain Dance Roundup-July 4-10, 1993-La Foret Camp-w/Lloyd Shaw Found. Professionals-contact: D.Ortner, 419 NW. 40th St., Kansas City, MO 64116

0716-CANADA-Jamboree '93, The Coliseum, Southampton, Ontario, July 16, 17, 18; C. Brodeur, J. & S. Lee, L. Greenwood, N&A Brown; Contact: Jamboree Box 1195, Southampton, Ontario, Canada N0H 2L0 (519)422-1049

0806-CALIFORNIA-San Diego Contra Dance Weekend, University of San Diego, August 6, 7, 8; D. Armstrong, P. Moore, G. Nickerson; Contact Paul Moore, PO Box 897, Runings Springs, CA 92382 (714)867-5366.

0808-GEORGIA-Blue Ridge Mountain Dance Roundup-Copecrest Dance Resort, Dillard, GA. August 8-14-W/Lloyd Shaw Found. Professionals-contact:E. Butenhof, 201 Red Oak Drive, Hendersonville, NC. 28739



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JEANNIE'S WALTZ

CHOREOGRAPHY: Frank & Jeanne Cutter

RECORD: Blue Star 2406

DANCE: Waltz

FOOTWORK: Opposite except as noted

LEVEL: Phase II

SEQUENCE: Intro: A,B,A,B, TAG

Dedicated to my wife, dance partner, and best friend

INTRO:

- 1-4 WAIT: WAIT: SWAY LEFT TCH: SWAY RIGHT TCH:
(1-2) in BFLY fcg wall wait 2 meas;; (3) sdL, draw R toL, body sway (4) sd R, drawL to R, body sway

PART A

- 1-4 WALTZ AWAY; TURN-IN (LOP); BACK WALTZ; BACK FACE CLOSE (BFLY WALL);
(1) In BFLY fcg wall release lead hands fwd & away from ptr L,R,L; (2) turn in twd ptr R,L,R, to face RLOD in LOP,-; (3) back up waltz LOD L,R,L; (4) back R, back L trn Lf 1/4 fcg wall, cl R to L in BFLY WALL;
- 5-8 BALANCE LEFT; BALANCE RIGHT; CANTER; CANTER (CP WALL)
(5) in BFLY fcg WALL sd L,XRIB (W XLIB) rising to toe step in place L; (6) in BFLY fcg WALL sd R, XLIB (W XRIB) rising to toe step in place R; (7) sd L, draw R to L, cl R; (8) sd L, draw R to L, cl R;
- 9-12 LEFT TURNING BOX;;;:
(9) in CP WAWALL fwd L, trn LF 1/4, sd R, cl L to R; (10) back R trn LF 1/4 sd L, cl R to L;
(11) fwd L trn LF 1/4, sd R, cl L to R; (12) back R trn LF 1/4, sd L, cl R to L,
- 13-16 TRAIL VINE 3; THRU FACE CLOSE; DIP CENTER & HOLD: RECOVER TOUCH (BFLY);
(13) sd L, twds LOD XRIB, sd L (W twril rf under lead hands R,L,R); (14) thru R trng rf to fc ptr & WALL, sd L,cl R ending in CP WWALL (15) dip back COH L,-; (16) recover to WALL R, tch L to R-;

PART B

- 1-4 WALTZ AWAY & TOGETHER:: FORWARD LIFT: SPIN MANUEVER:
(1) in BFLY fcg WALL trng LF (WRF) 1/4 fwd & slightly away from ptr L, fwd R, fwd L ending in OP fcg LOD, (2) trng rf (W lf) 1/4 fwd R, L, R, ending BFLY fcg WALL (3) fwd L, lift R twds LOD-; N (4) releasing hnd holds & mnuvrg to fc RLOD on R, sd L, cl R ending in CP (W lf spin L,R,L,);
- 5-8 SPIN TURN; BACK SIDE CLOSE; TWO LF WALTZ TURNS (BFLY WALL);:
(5) bk L pvtg rf keeping R fwd, fwd R cont trng slowly rising, small sd. & bk L fcg LOD; (6) bk R, sd L, cl R ending in CP fcg LOD; (7) starting lf trn fwd & sdL, sd R, cl L to fc DRC;
(8) cont lf trn bk & swd R, sd L cl R blndg to BFLY fcg WALL;
- 9-12 WALTZ AWAY; PIC-UP-SCAR; TWINKLE BJO; TWINKLE TO FACE;
(9) repeat meas 1 of part A, (10) fwd R,L,R (W pkup L,R,L,) SCAR/DWL; (11) XLIFR DWL (WXIB) sd R BJO, cl L; (12) XRIFL DCL (WXIB), sd L SCAR, cl R blend fcg wall;
- 13-16 TWIRL VINE 3; THRU FACE CLOSE; SIDE TOUCH LEFT; SIDE TOUCH R;
(13) repeat meas 13 part A; (14) repeat meas 14 part A; (15) sd L, LOD, tch R to L-;
(16) sd R RLOD tch L to R-;

END

- 1 STEP APT. & SMILE;
step L twd COH & SMILE

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by Bob Howell

EASY LEVEL

Mac McCullar of San Luis Obispo, CA sent along some new releases this past month. Among them was a mighty pretty tune called "That's Living". I wrote a simple circle mixer back in 1973, which fits the music quite well. I call the routine the ---

CHRISTMAS MIXER

Record: "That's Living" Scope SC47

Position: Partners facing line of direction, lady on man's right, open position, inside hands joined. Man starts on left foot, lady on the right, opposite footwork throughout.

Intro: Wait eight beats and then roll away from partner in four strutting slow steps to finish facing line of direction.

Measure:

- 1 Run three short steps forward L, R, L, and brush the right toe on the fourth count.
- 2 Run three more short steps forward R, L, R, and brush left foot on fourth count.
- 3 Grapevine away from partner (still facing LOD) step left, right behind, step left, swing right in front and clap hands.
- 4 Vine back four steps: step right, left behind, step right, touch left. (take partners hand on the fourth step.)
- 5 Balance forward and back with two slow steps.
- 6 Repeat measure 5.
- 7-8 Partners separate and roll back four strutting steps. Lady rolls in a small circle and returns to same spot. Man rolls wider and rolls back to new lady behind him.

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Ken Kernen, who now resides in Albuquerque, NM, wrote a neat dance to the following music while he was on the staff of Square Dancing magazine. I have used it for many years and have found it a real crowd-pleaser. He calls it the ---

WINTER WONDERLAND QUADRILLE

Record: Top 25112 or Windsor 5050

OPENER, MIDDLE BREAK, ENDING

Intro -----, --- Head ladies chain
 1-8 -----, --- Side ladies chain
 9-16 -----, --- Head ladies chain
 17-24 -----, --- Side ladies chain
 25-32 -----, Four men star right
 33-40 -----, --- Back by the left
 41-48 -----, Pick up partner promenade
 49-56 -----, -----
 57-64 -----, --- Head (side) couples right & left thru

FIGURE

 1-8 -----, --- Pass thru
 9-16 -- Promenade halfway, sides (heads) right & left thru
 17-24 -----, --- Pass thru
 25-32 -- Promenade halfway, -----
 33-40 -- Circle left, -----
 41-48 -- Swing corner, -----
 49-56 -- Promenade, -----
 57-64 -----, - (Heads right and left thru)
 (Head ladies chain)

SEQUENCE: Opener, figure twice for heads, middle break, figure twice for sides, ending

Note: Because this music is strongly phrased, the dance is the most pleasing for the dancers when it is prompted. The calls above have been arranged for easy prompting and you will note that each dash represents a beat of music.

From Cleveland, OH, Ewey Stamper sends along a figure that he used at a workshop for the Cleveland Area Callers Association. Try it with the new "Christmas Medley" that has just been released on Chaparral, (C 528).

Four boys promenade the inside
 Home and swing your girl
 Four girls center, stand back to back, gents promenade
 All the way around the ring you go my friend
 Pass by home and swing the next one
 Swing her around and around and promenade
 Chorus-----

For several years I have featured materials that have been sent to me by Mae Fraley of Rockville, MD. Following is one contributed by Mae, a contra written by John Putnam of Olney, MD. He has written the dance as a triple proper, but adds that it works just as well as a duple. He entitled it the ---

BOUGHS OF HOLLY

Counts

- 16 First two couples right hand star; left hand back
- 16 Same couples circle right and left
- 16 Same couples lead down center (1's follow 2's),
Turn alone, 1's arch, 2's pass under and lead up the set.
- 8 Lines forward and back (hands joined)
- 8 All dos-a-dos partner



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INTRO	:	<u>HEADS</u>	_____	<u>BOX THE GNAT</u>
_____	:	_____	_____	_____
_____ <u>FAN THE TOP</u>	:	_____	_____	_____
_____ <u>EXTEND SWING THRU</u>	:	_____	_____	_____
<u>CAST OFF 3/4</u>	:	_____	<u>GIRLS</u>	<u>TRADE</u>
_____	:	_____	<u>VEER</u>	<u>LEFT</u>
_____ <u>RECYCLE</u>	:	_____	_____	_____
<u>COUPLES CIRC U LATE GIRLS</u>	:	<u>CIRC U LATE</u>	_____	_____
<u>CHAIN DOWN THE LINE</u>	:	_____	<u>PROM EN ADE</u>	_____
_____	:	_____	_____	_____
_____	:	_____	_____	_____
_____	:	_____	_____	_____

FOR THE MODULAR CALLER

CENTERS IN

Zero Box: Centers in, cast off 3/4, ends run, star thru, pass to the center, square thru 3/4, LA.

Zero Box: Centers in, cast off 3/4, ends fold, double pass thru, centers in, cast off 3/4, slide thru, LA.

TOPS

Zero Lines: Spin the top, centers run, tag the line-in (repeat twice more), zero line.

Zero line: Spin the top, girls trade, boys run, wheel & deal, sweep 1/4, zero line.

Zero line: Spin the top, men run, wheel & deal, sweep 1/4 ladies chain, zero line.

Zero line: Spin the top, men trade, touch 1/4, men run, zero line.

THE BASIC PROGRAM

Static square: Heads pass thru, separate go around one to a line, center four square thru, ends star thru, pass thru, trade by, LA (zero box).

Zero box: Star thru, half square thru, trade by, star thru, half square thru, trade by, LA (zero box).

Static square: Four ladies chain, heads pass thru & separate & go around one to a line, centers box the gnat, all right & left thru, zero line.

GET-INS

Zero line: Right & left thru, cross-trail thru, men star right, girls promenade, pass your partner, LA.

Static Square: Head men & corner go forward & back, then box the gnat, right & left thru, flutterwheel, sweep 1/4, LA.

THE MAINSTREAM PROGRAM

Zero Line: Pass thru, wheel & deal, double pass thru, centers in, cast off 3/4, centers pass the ocean, fan the top & recycle, ends of the line star thru, pass thru, separate & go around one to a line, centers pass the ocean, fan the top & recycle, square thru, ends slide thru, swing thru, turn thru, LA.

RUNS:

Zero Line: Pass thru, boys run right, scoot back, enters trade, split circulate, boys trade, spin the top, recycle, zero line.

Zero Box: Right & Left thru, veer left, couples circulate, boys run, tag the line-

right, couples circulate, girls run, boys circulate, girls trade, recycle, zero box.

Zero Line: Pass thru, wheel & deal, centers spin the top & turn thru, others separate & star thru, pass to the center, square thru 3/4, zero box.

Zero Box: Swing thru, boys run, tag the line—right, boys cross run, girls trade, couples circulate, girls trade, girls run, girls circulate, boys scoot back, boys cross—run, all eight circulate, girls trade, swing thru, turn thru, LA.

Zero Line: Pass thru, boys run, split circulate, boys run, reverse the flutter, sweep 1/4, veer right, couples circulate, girls run, boys circulate, girls scoot back, girls cross—run, boys trade, boys run, wheel & deal, pass to the center, square thru 3/4, LA.

NOVELTIES

Static Square: Head Ladies chain 3/4, side men courtesy turn 'em & roll away 1/2 sashay, six go forward & back, pass thru, girls trade, side men run right, circle eight, girls square thru, touch 1/4, boys trade, turn thru, LA.

Zero Line: Touch 1/4, single file circulate, center four box circulate, centers single

hinge, fan the top & recycle, outside boys run right, centers swing thru, turn thru, LA.

Zero Line: Touch 1/4, single file circulate, center four walk & dodge, girls only pass thru, outsides cloverleaf, centers single hinge, fan the top, single hinge, walk & dodge, star thru, pass thru, wheel & deal, double pass thru, cloverleaf, zoom, swing thru, turn thru, LA.

FOLDS

Zero Line: Pass thru, ends fold, swing thru, girls trade, recycle, veer left, boys fold, grand right & left.

Static Square: Heads right & left thru, cross—trail thru & go around one to a line, right & left thru, rollaway 1/2 sashay, pass thru, ends fold, swing thru, scoot back, girls trade, girls run, bend the line, pass thru, ends fold, LA.

Zero Line: Slide thru, touch 1/4, scoot back, boys fold, double pass thru, girls u—turn back, star thru, couples circulate, boys fold, grand right & left.

Zero Box: Swing thru, girls fold, peel off, ferris wheel, centers pass thru, touch 1/4, ends fold, peel off, couples circulate, tag the line—in, slide thru, LA.



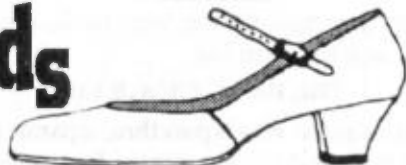
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Round Dance

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PHASE I & II

1. Papa Loves Mambo
2. Acky Breaky Heart
3. Whey Marie
4. Saturday Night At The Movies
5. Is You Is My Baby

PHASE III

1. Circus Time
2. Holly Holly
3. Makin Whoopee
4. Strangers In The Night
5. There Goes My Everything

CLASSIC

1. And I Love You So
2. Blue Bayou

PHASE IV

1. Sugar, Sugar
2. Two Doors Down
3. Misty
4. Black Velvet
5. Heart Break Hotel

PHASE V & VI

1. Kiss Me Goodbye Rumba
2. Sinti
3. Acky Breaky Jive
4. Portrait of Your Love
5. Maria Elena

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6. Sinti (Slater)
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8. Three Times A Lady (Casey)
9. Sugar Sugar (Worlock)
10. Waltz Natasha (Barton)
11. If I Could Write A Book (Childers)
12. Noche de Amor (Goss)
13. I Just Need Your Lovin' (Lawson)
14. Lolita (Esqueda)
15. Jean (Lamberty/Morales)
16. Heartbreak Hotel (Rother)

Roundalab ROQ: 4TH QTR

Phase II - Boot Scooting Boogie

Phase III - Strangers in the Night

Phase IV - Lean Baby

Phase V - Jean

Phase VI - If You Forget Me

Classic - Games Lovers Play

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A Continental Good Night	III	Maria Elena	V
A Taste of the Wind	IV	Maria Rumba	III
Adios	IV	Marilyn, Marilyn	IV
Alice Blue Gown	III+1	Mexicali Rose	II
All Night	II	Moon Over Naples	III
Answer Me	III	My Love	III
Apres L'Entree	III+1	Neapolian Waltz	II
Autumn Leaves	V	New York, New York	II+1
Beautiful River	III	Paro Esto	V+1
Birth of the Blues	II+1	Patricia	III+1
Buffy	II	Pearly Shells	II+1
Butterfly	III	Piano Roll Waltz	II
Could I Have This Dance	II	Pop Goes The Movies	IV
Crazy Eyes	III+2	Rainbow Foxtrot	V
Dance	IV	Riviere de Lune	V+1
Dancing Shadows	II	Roses for Elizabeth	III
Desert Song	III+2	Send Her Roses	IV+2
Dream Awhile	III	Shiek of Araby	III+1
Elaine	IV	Spaghetti Rag	III
Feelin'	II	Street Fair	II
Folsom Prison Blues	III+1	Sugarfoot Stomp	V
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Good Old Girls	II+1	Tango Mannita	III
Hawaiian Wedding Song	V+2	The Happy Feeling	II
Hold Me	III	The Singing Piano	V
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Houston	II	Third Man Theme	III
Hush	II	Three A.M.	III+1
I Want A Quickstep	IV+1	Till Tomorrow	IV
In The Arms of Love	III+1	Tips of My Fingers	II
Jacalyn's Waltz	II	Very Smooth	II+1
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Lisbon Antiqua	III+2	Wyoming Lullaby	V+1
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Clover & Anything

ADVANCED

All Eight Recycle
Follow To A Diamond

TRADITIONAL

Runoutofnames

CONTRA

Preservation of Circle
to a Line

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
3/4 tag the line
Track two

Trade the wave

Triple scoot
Triple trade

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EXPERIMENTALS
(Priority order)

1. Fill The Blank
2. Cross The Diamond
3. Peel By
4. Fan Out

5. Rotate The Wheel
6. Vertical 1/2 Tag
 Back & Weave
7. Hinge Ho
8. Motivate The Top



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Chuck Marlow



Cleo Barker



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Danny Weeks



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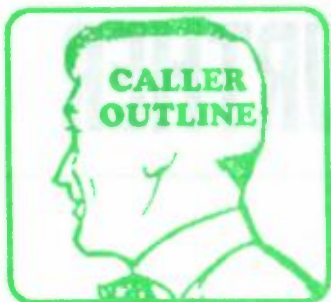
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BILL PETERSON

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Caller **Bill Peterson** of Livonia, Michigan has a unique Hobby which combines Square Dance Calling and his interest in visiting Major League baseball stadiums. Bill, a caller for over thirty years has presently visited 24 of the 26 Major League parks. His most recent visits include a trip to see the San Diego Padres, Oakland A's and Minnesota Twins – all on one long weekend. These visits were combined with a dance near San Francisco, California.

While calling in 36 states, Bill has had many opportunities to visit ballparks. He started many years ago when his family traveled with him to dances during the summer months. His boys joined him on visits to Fenway Park in Boston and the

California Angles in Anaheim. At each park visited, Bill buys a Scorecard and Team pin. He records the date, score and comments on a Chart which hangs in his office. One of the most memorable games took place last year in Pittsburgh when the Pirate pitcher had a no-hitter until the last batter in the game came up. Unfortunately, that batter got a hit ruining the no-hitter.

Just when he thought he could achieve visits to all of the present Parks, Major League Baseball expanded and added new teams in Denver and Miami for next year. Plus new parks were built in Chicago and Baltimore. Thus, four new stadiums were added to the list.

Bill, a retired Physical Education teacher, has interest in other sports as well. He has visited the Football Hall of Fame in Canton, Ohio, the Basketball Hall in Springfield, Mass., the Hockey Hall in Toronto, Canada, the Bowling Hall in St. Louis, Missouri and the Baseball Hall in Cooperstown, N.Y. All of the trips were combined with calling tours.

Recently on a calling tour of Sweden and England, he had the opportunity to see a Cricket match and visit the famed Wimbledon Tennis Club near London.

All in all, it is an interesting life combining two hobbies for Bill Peterson. His next big trip will be next year with visits to Stadiums in Baltimore, Atlanta and Houston.

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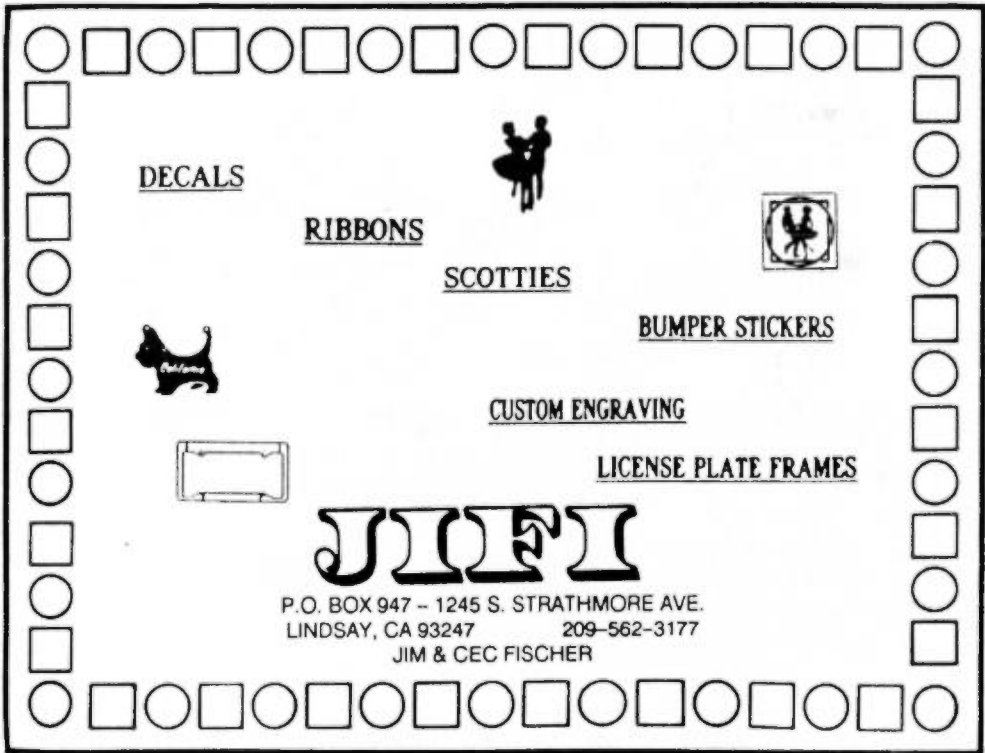
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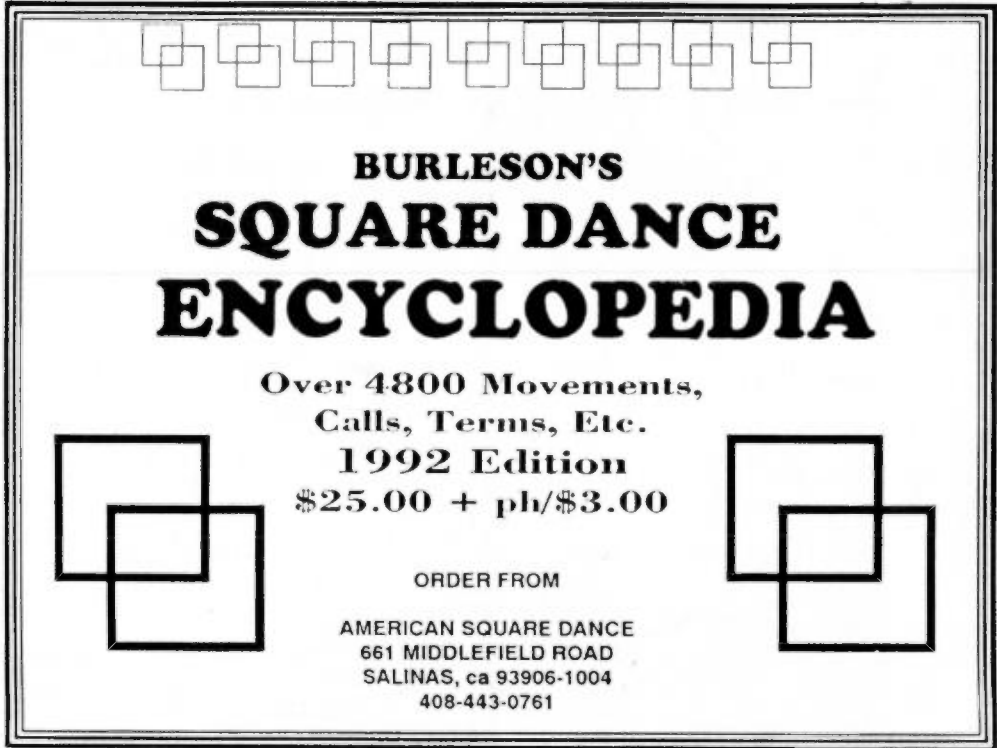
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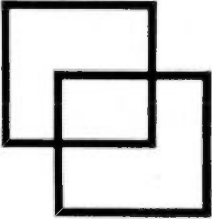
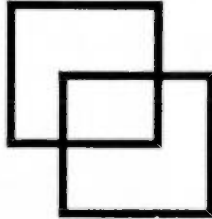


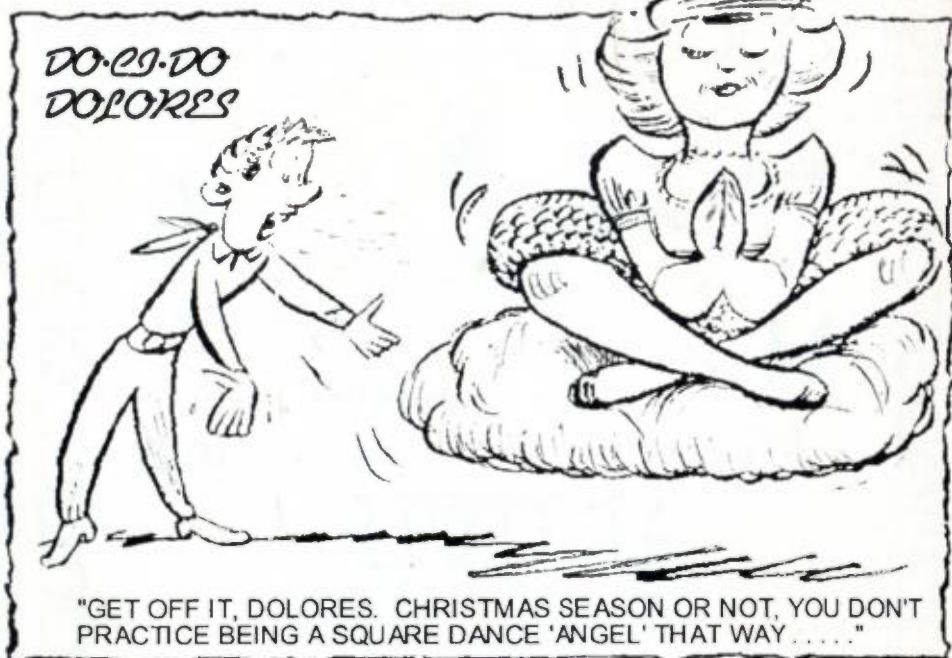
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