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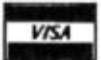
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Editor's NOTEBOOK

For all you Sweethearts, February is the month to spread a little of that "love". However, love is not only spread to another close person but it also is good for spreading to the other people we come into contact with. It doesn't have to be hearts and flowers, but it would be nice for us at sometime or other to show a little concern to the ones around us. In our activity we are thrown together with many different kinds of people. Some are difficult to get acquainted with and others are an open book. For callers in the field, it seems somewhat easier to approach strangers in our midst and hold out a welcoming hand. And I have noticed that a lot of our square dancers, after a time in square dancing are just as capable at greeting visitors as the caller. Square



Dancing does something to a person. It usually brings out the best, and gives the dancer confidence they did not have before.

So I guess what I am really trying to say is that we need to surrender our Valentine greetings throughout the year. Not just in February. The next time you see someone whom you do not know and have never seen before, go up to them and introduce yourself and say, "So glad to have you here. Welcome to our club." You will find it won't hurt a bit and it will give you a boost, besides.

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BY-LINE

Have you kissed your Valentine lately or given her/him a Yellow Rock? Now is the time! Speaking of such, in this month's issue you will be happy to find some great ideas in **Party Line**, (Cathy Burdick). Also **The Way Back Home** (E.Gerry Gilliland) will warm your heart.

Speaking of **Promoting Square Dancing** (Harry L. Gerwin) has written about his experience of becoming a Certified TV Producer. Yes, he has done a great job of promoting [Square Dancing] in one of his productions.. Read it, you'll be encouraged!

Jerry Carmen has an interesting article this month; **Let's Turn Back The Clock**. Perhaps when you read it you will get some good ideas from his philosophy.

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A LITTLE CHANCEY—A LITTLE FANCY

Well, as I write this, old 1992 is about to fade into oblivion, and another year of opportunity awaits. What lies ahead? Who knows. It's a roll of the dice of life. Gimme a high card, pard. Here we go to the shame-game of Lost Wages.

Las Vegas, Nevada—For the second consecutive year, I had the opportunity to work with Walt Cole at the early December Callers College as part of the third annual International Dance festival at the Sands Expo and Convention Center. Numbers were down a bit this year (only a few thousand dancers at the festival and only eight callers in our school), due to the economy and other factors, but the mood throughout our four days was Enthusiasm with a capital "E". We had a mixture of veteran/brand new callers, including Jim, Ron, Kevin, Paul, Mel, Jerry, Steve, and Stan, and we were able to give them close to fifteen hours of instruction around the edges of the dance festival, covering selected subjects such as these: music, timing, voice, choreo management, systems of calling, delivery, program, teaching, leadership, critique sessions and more. Admittedly, this is a short-term school (most of our five day schools involve closer to 30 hours of instruction), but a special value of this school is the chance to dance a lot of hours to many top-flight callers at the festival. Many types of dance forms are offered at the Sands also.

This year, for instance, staff callers included: Jon Jones, Mac Letson, Larry Letson, Tom Manning, Paul Marcum, Tom Miller, Dan Norbye, Tony Oxendine, Keith Rippeto, Joe Saltel, Elmer Shef-

field, Vern Weese, Bronc Wise and Gary Carnes. Round dance cuers were Rod and Susan Anderson. Jim and Bonnie Bar, Richard and JoAnne Lawson. Folk dance leaders, contra keynoters, clogging instructors, CW expert and polka band headliners completed the staff.

Credit for establishing this festival idea to include such a wide gamut of dance forms goes to Gordon Goss of the **Square Dance Directory**. Behind the scenes are promotion people from the Interface Group and executives of the Sands Hotel with it's quaint, sprawling convention facilities on the legendary Strip. The event will repeat next year, December 2-5.

I was lodged down the street at the Imperial Palace, a short walk from the Sands. Good hotels along the strip are in abundance, rates for fabulous rooms are the lowest anywhere, food prices at fancy restaurants are ditto. With all that, the top shows are there, the top stars perform on a hundred stages, games of chance are everywhere, and this city of lights "never

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sleeps". For a galaxy of glitz and glitter, for a mixture of dancing, chancing, show-casing and showcasing our favorite hobby, come to Las Vegas in '93.

Stars of screen and stage are always in evidence in that town. For instance, while I was there, these stars were performing in various hotels: Reba McEntire, Neil Sedaka, Don Rickles, George Jones, Conway Twitty, Marty Allen/Steve Rossi, Rich Little, Bill Cosby, Buddy Greco, Willie Nelson and Steve and Eydie. My own brush with surrogate stars took place one evening at the Imperial where I saw the "Legends in Concert" show, with such look-alike luminaries as Elvis, Dolly, Liberace and others. Wow. There was an amazingly reincarnated Sammy Davis, Jr. Also the hotel featured a 200-plus antique car display that is worth every penny of the admission price. (Pleasant memories of the misty past—a child again viewing those stárk, oblique angles of Dad's circa '30 Studebaker.)

Isn't it a bit ironic that in this dizzying, dazzling town of opulence and high-roll-

ing, gambling fanatics, some of whom drop a million a day trying to win a million, a few of us are involved in a tiny activity called square dancing. (It's tiny compared to other recreational interests—ranking only one tenth of one percent of the others.) And we teach callers, hoping that perhaps one out of the eight or ten will make it big—big meaning the ability to make a fair living, perhaps, as a full-time square dance caller. (In the last 20 years or so, I know of only one or two callers who cleared over \$100,000 per year.

And yet we keep trying. We keep hoping the dance form we love will flourish. The Callerlab Foundation has invested over \$100,000 to help square dancing grow. But it has been only a dent, a drop in the bucket, compared to what a million could do. Just one million that a rich dude dropped yesterday at a Las Vegas table and he merely shrugged! Well, if we try nothing, we gain nothing. So we persevere. We train eight callers in the city of won-and-lost fortunes. By chance—however remote—one of those eight will

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get lucky and make a splash that will make ripples that will cause square dancing to make waves on a larger segment of the population. It's a gamble. But it's worth it.

Medina, Ohio—There's something special about going to this 'twixt—Akron—and—Cleveland town to call. Maybe it's their small size. Maybe it's their enthusiasm—the kind that brought them back into healthy club status from near extinction. This even was more special: a Christmas dinner—dance with all the trim and ceremony. I did a special tip for class members. Caller and class instructor Bill Reese was there. Cuer was George Gleditsch. Contra—lover and door—tender Louise Kemsies was there. Emcee was prexy Bill Ensalaco. Nice way to kick off December.

PLEASIN' SEASON—A JOY RIDE

Fort Worth, Texas—Hardly had I returned from Las Vegas than Cathie and I grabbed another plane towards the southwest. This time it was Ft. Worth Pilgrimage weekend—the seventh consecutive year for us to enjoy the Joy (capital "J") created by those super-benefactors, Howard and Mary D. Walsh. The weekend comes at a marvelous time, early December, to rekindle that ethereal Christmas Spirit. We glow from head to toe just thinking about it. It's a quaint houseparty, a fast-paced bus tour of Ft. Worth attractions, a gourmet dining experience for four days, three nights of Radisson Hotel comfort, a theater party, a double-headed musical treat, the reunion of old friends, two square dance parties, a shower of gifts, and a truly visual and spiritual uplifting. All this happens through the generosity of the Walshes, who invite all 80—or—so of us to their Pilgrimage every year.

At the heart of the visit is attendance at the inimitable pageant production of **The Littlest Wiseman**, originally created in Colorado by none other than Lloyd and Dorothy Shaw, square dance revitalization pioneers. It's such a poignant, moving drama that we all see it at least twice, and still marvel at it's straight-forward message. The Scott Theater program is

further enhanced by renditions from the Texas Boys Choir and the Dorothy Shaw Bell choir, who perform country-wide and world-wide.

The first of two dances held for several hundred guests is a play-party fun-damental shindig called by Bob Howell (a super CDP party) and the other is an easy MS dance shared by Bob and others at the mike, including Cal Campbell, Ken Kernan, Gib Gilbert and me. Elwyn and Dena Fresh did an intro R/D number. Caller/prompter Don Armstrong also attended the pilgrimage.

Theme for the week this year was "Christmas in America", and both meals and attractive gifts Mary D. had elaborately designed for each of us followed the theme thusly: Cape Cod Dinner, Colorado Breakfast, Amish Lunch, Old Fashioned U.S. Dinner, Southern California Breakfast, Southwest Lunch, New York Breakfast, Texas Lunch and more. We were bussed each day to various country clubs, the Walsh country ranch (where super dramatist Bill Graber and song leader Bob Howell do their thing) and to the town home of the Walshes, where I'm always glued to the walls. (He means "absorbed by the gallery of masterful paintings." Co—Ed.)

The Walshes do much more than merely keep our square dance heritage alive with a real play-party hoedown experience, along with the presentation of a drama that makes the talented, versatile Shaws "come alive" again. (In fact, the actual voice of Dorothy Shaw, the poet, comes to us in the little pageant.) The Walshes transport us all to the center of what Christmas is all about—the Joy of giving and receiving in a humble way; the Joy of greeting old friends, new friends, loved ones; the Joy of hearing superb music in many forms; the Joy of response to music through dancing; and the Joy of celebrating a Birth that established the relevance of all these Joys together!

Well, enough jingle and jangle for this time. Now I must fly away over hills and dales until next month. (You're already "over the hill," Stan!—Co—Ed.)

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THE WAY BACK HOME

A caller's fairy tale.

By E. Gerry Gilliland

Once upon a time there was a country boy who wanted to go hunting (call square dancing) in the deep forest but was afraid he would get lost. So he set about figuring out a way he could find his way back home.

As he entered the deep forest he marked a tree with a green ribbon (home). He walked a bit farther then marked a tree with a yellow ribbon (get outs). He walked a bit farther and marked another tree with a blue ribbon (set-ups).

As he ventured deeper and deeper into the forest he kept marking trees with different colored ribbons. soon he had gone far enough. He thought, "Now I must try to find my way home".

He maneuvered this way and that until he found each ribbon in sequence and soon he came to the blue ribbon (set-up) which meant he was on the right trail out. Next he came to the yellow ribbon (get out), then the green ribbon and he was home.

As he entered the forest each time he would venture farther and farther. Sometimes he would branch off from a familiar color ribbon, go a distance, and come back again to the familiar ribbon. Soon he was branching off from several colors of ribbons and sometimes these branches would connect with other branches, making it possible to go either way yet stay on course.

As his confidence grew he decided to enter the forest from other locations. In time he was entering the forest from many locations.

As his marked trails grew more and more numerous he finally was familiar enough with the deep forest he found himself walking through with only a glance now and then at his colored ribbons on the trees. Finally he knew most all of the forest by memory.



Now he has only to watch for the young new growing trees (new calls) that change the appearance of the forest; because new trees (new calls) create new paths; and new paths create new adventures.

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FEEDBACK

What Dress?

I read with interest the Line Of fire article by Mr. and Mrs. R.C. Roberson of Pleasanton, California, in which they tell of extremely rude treatment from some members of the Santa Clara Valley Square Dance Association, sponsors of the October Jubilee dance.

For the life of me, I do not know why some people in square dancing (and round dancing as well) want to make such an issue of dance attire at workshops. I totally agree with the Roberson's statement that dress requirements "are aimed exclusively at women". As a female square dancer, I find it extremely uncomfortable to run around in pantyhose, Pettipants and crinolines from nine in the morning until well after midnight for three or four days in a row at a festival. How much nicer it would be for all dancers (women in particular) if festival sponsors would allow casual dress for workshops and require "proper attire" for evening dances. This arrangement seems fair to all—except those on a power trip who feel that their viewpoint is the only valid one.

How sad for square dancing that festival sponsors would be so crass and boorish as to refuse admittance to dancers (who, I presume, had paid handsomely for the weekend) and yell obscenities after them as they were leaving. The non air conditioned hall and 90 degree weather probably was a factor in tempers flaring; however, it should have been a

mitigating factor in dance attire at the workshops as well. Creating such a distasteful scene over a dress code at workshops was extremely petty and certainly counter-productive to the image we want our dancers to project to the general public.

Square dancing is in a slump right now. Country Western dancing is hot. I am sure the CW people will gladly accept any dancers we turn away for "improper attire". And times have changed. People (women in particular) no longer want to dress up from morning till night for days on end at square/round dance festivals. Most of us want to dance in a more casual, relaxed atmosphere.

Listen up, square dancers. Encourage participants to dress casually at workshops. We want to attract people to our activity—not chase them away.

Patricia D. Wolf, Jones, MI.

PROPER ATTIRE REQUIRED

As Stated in bold print on the 36th Jubilee flier – **SQUARE DANCE ATTIRE REQUIRED AT ALL SESSIONS** – this policy was established by a vote of the membership of the Dancers Association to establish the acceptable dress code at sponsored dances. The policy has been enforced in the past; the method of enforcement was somewhat different.

Although it is agreed that some of the actions/verbalage in the specific case could be improved, the "end result" would be (and should be) the same.

By way of explanation in this case, we became involved in this matter only after it was unable to be resolved. We are not to be considered as "self appointed policemen". We only stepped in to attempt to restore order among the parties.

Please note that the current dress code has withstood many "individual tests" and currently represents our proven acceptable behavior. By relaxing the dress code we would be losing a major portion of the beauty of square dancing events.

by Arnold & Carol Rose

DEAR SQUARE DANCERS

For quite some time now every time I read a Square Dance publication, the same question is asked. What can

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we do to salvage our activity? For the most part the suggestions and reasons for our decline have been accurate, however, I would like to suggest a simple and possibly effective way to promote ourselves.

In the past year we have watched as Line and Country Dancing has excelled. One of the major contributing factors is radio. The Achy Breaky Heart song during this period took off like gang busters. This one song did more for Line Dancing than any one song. Why? Constant Radio Exposure. During this same period there was also a Square Dance related song out. It was not a hit. Why? Very little radio time. This song was by Lionel Cartwright. The title of the song is *Be My*

Angel Tonight. In the song the singer meets a girl at a Square Dance. She ANGELS him through the dance and life, too.

Now for my suggestion. Since most radio stations take requests we as a whole should simply call in to our local stations and request this song as often as possible. It can receive a substantial amount of free air time. By using this song in conversations we attract potential Square Dancers. Give ourselves an open avenue to relate the JOYS OF THE SQUARE DANCE EXPERIENCE.

What do you say we band together as a whole and give it a try? Even if it doesn't help, it can't hurt us.

Steve Amundson, Tulare, CA.

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Calling Tips

*by Jerry Carmen
Spencerport, NY*

Let's Turn Back The Clock

In areas where the Plus Program is prevalent, it is just plain too difficult to learn to square dance well enough to blend into the club scene. It would help if there weren't so many calls to learn, allowing a shorter class time or more time for practice. I recommend shortening the Plus list and here's how I think it should be done.

Consider the following:

Most clubs want to consider themselves as dancing the Plus Program.

Most callers recognize learning through the Plus Program cannot be comfortably accomplished in a year.

Most new dancers feel inadequate and unaccepted for a long period of time after graduation, especially when faced with the addition of the Plus Program in its entirety.

Clubs that sponsor a beginners class cannot easily integrate them within the dance year. Facing this, there are a variety of ways callers attempt to achieve integration to please their clubs:

They use "sink or swim" strategy which unfortunately causes all but the most dedicated to drop out.

They are in a constant state of workshopping to catch up their new dancers.

They tend to use only the most popular calls on the list, truncating the Plus Program.

They skip or gloss over a number of calls on the Basic and Mainstream programs, leaving guest callers to deal with dancers who cannot "slide thru" or "cross-trail thru".

They reduce the variety which Basic and Mainstream calls are used, leaving dancers who don't know what to do when the caller says, "Ladies run", etc.

In short, the programs, as they are, result in considerable frustration and confusion for all but the most experienced and eager dancers.

A Brief History Of The Plus Program:

First, let's get something straight. CALLERLAB did not originate the concept of creating lists of calls divided into various levels. Some areas had similar lists floating around before CALLERLAB, but none of them were coordinated. The old timers remember the 50 Basics and Extended 75 Basics established by the American Square Dance Society (Sets In Order). These corresponded closely with the Basic and Mainstream programs. I remember the intermediate and advanced lists

which were highly localized. New England devised a system they called "Plateaus" which was divided into categories totalling 350 calls.

CALLERLAB merely got all these people together to agree on a common standard which we know today as the Basic, Mainstream, Plus, Advanced and Challenge Programs. So, lists are nothing new; the problem arises on what we do with them. None of these lists are mandatory to use as dancers or callers. We are free to accept or reject them as we see fit, but we tend to accept CALLERLAB's suggestions in the name of standardization.

When CALLERLAB first adopted "Levels", they comprised of Basic, Extended Basic, Mainstream, Plus I and Plus 2. The intent was that most clubs sponsoring beginners classes would dance Mainstream. That did not happen. Most clubs opted to identify themselves with the Plus I Level. It was a lot to learn, but most class instructors could work through the material by sponsoring a short workshop during the summer. At a general meeting in the early 1980's, certain members of CALLERLAB expressed concern that the lists were being misused and too many new dancers were becoming discouraged because of all the calls they were required to learn. What was the solution? Why, the solution was to combine Plus I and Plus 2 into a single large list. This, they rea-

soned, would make learning the list insurmountable for the average club and they would settle back happily to the Mainstream Level. Well, as you know now, what happened instead was the opposite of what they anticipated and we have found ourselves in a vocabulary pickle that we cannot seem to get out of.

To Whom Do We Point a Finger?:

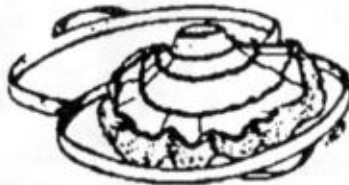
In respect, CALLERLAB got us into this mess and CALLERLAB should get us out. One recent effort was the 25 Week entry program. This was an attempt to form a program using the most often used calls in standard formations with no variations. After graduation, the remaining calls and variations would be introduced over a period of time. This was ultimately not adopted.

A Start In The Right direction:

To ease the pressure, I recommended we turn back the clock and return to the divided Plus list. I think the majority of clubs will opt to dance only through the first part. This will have the immediate effect of knocking off a dozen calls that new dancers will have to learn. A dozen calls in workshop time is at least a half-dozen evenings of introduction and another half-dozen or so evenings getting accustomed to dancing them. For most clubs, that translates to three months that can be devoted to dancing rather than workshoping. What do you think?

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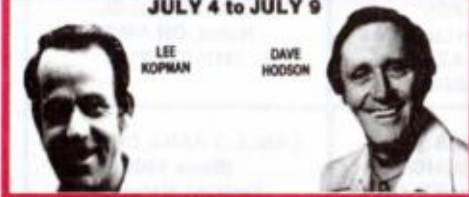
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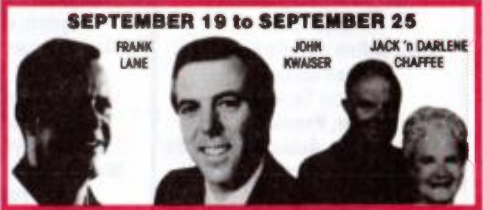


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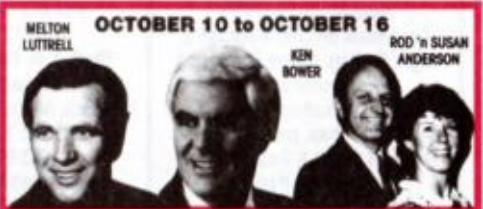


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PROMOTING SQUARE DANCING

*By Harry L. Gerwin
14305 Ansted Rd.
Silver Springs, MD 20905*

Is the media of Television a useful way to promote Square Dancing? If it is a useful media, how do we use it? Being square dancer and having read many articles about how square dancing is going down hill, I decided to try my hand at applying the media of TV to promote Square Dancing. Let me say, my first try wasn't a blockbuster success but it sure wasn't a failure either. I believe, as a result of my first try, I have learned some of the answers to the above two questions.

On Jan. 15, 1992 I started a ten week class to become a TV Producer. Ten weeks later, after completing 30 plus hours of class and field work I became a Certified TV Producer. On April 12, 1992 I started full time on producing a Cable Ready Square Dance Tape for TV. On July 30, 1992 we finished the production of a Square Dancing Video Tape. I say we, because producing the tape was a team effort. Besides the producer there was a camera man who also served as the editor; a host, a caller, 26 square dancers, and 2 scaffolding builders, each doing their part, all volunteered, who made the tape possible. Some of the

folks took time off from work to participate in producing this video.

Having fun, health activities and making friends was the story told in the 15 minute television program titled **FUN AND HEALTH THRU SQUARE DANCING**. The story was told by real people, expressing in their own words, the fun they have square dancing. The health benefits of square dancing was clearly demonstrated when the host interviews a couple who recently took up square dancing. A Cardiologist explained the benefits of exercise and how square dancing has a number of advantages over other kinds of exercise. The video showed how the social interaction among square dancers created deep and lasting friendships. Watching a beginning class being taught their first lesson, showed that square dancing wasn't too hard to learn. Also there was a good deal of actual square dancing scattered throughout the tape.

Being inexperienced in the field of Public Relations (experience zero) I had a lot to learn but I did have some success in promoting the video. Here is the exposure it did get. **It was shown** on Montgomery County Cable (my county) **5 times**. It was **shown** in an adjoining County Cable **4 times**. They liked it so well they made copies which they could use as a filler in later programs. It was shown on at least two additional cable stations and one closed community network consisting of about 2,400 homes. It has been accepted by the Montgomery County Library System and 8 VHS tapes were supplied for their use. Each of the participants in the shooting of the video was given a copy of the tape. Finally, the Montgomery County Cable Station's monthly news letter in their feature article "Playback of 1992" listed this video right after the listing of the programs that received awards.

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The reviews were very good to excellent. I discussed the Square Dance promotional ability or features of the video with some experienced Public Relation folks. They advised me that what I should expect was the following: It would improve, in people's mind, the image of Square Dancing. It would show that it is a good way to have fun, make friends and stay fit. Consequently, these folks will be much easier to recruit into Square Dancing when the usual recruiting methods, such as person to person contact, demonstrations, fliers etc. are used. If we, thru TV, can create a better image of square Dancing, people will be much more inclined to take up Square Dancing.

Based on the results of this my first effort at using the media of TV to promote Square Dancing, I am convinced that image building is the primary role that this media can play. Consequently, I am already planning the next video program. The primary direction of this Video will be getting the young people interested in square dancing. I believe the Public Relations folks who advised me are right. Improve the image of Square Dancing and the Square Dancing population will begin increasing.

From this experience of working with the media of TV to promote Square Dancing, has come a litany of knowledge. Here is a list of some key things I have learned that others might find useful in promoting Square Dancing on Cable TV. I now know that they want 3/4 inch U-matic tapes with a minimum length of 15 minutes and that 30 minute tapes are desired. They do not want VHS tapes, the quality is too poor. They do not want the 1 inch tapes required by the Public Television Stations.

Many cable stations have video bulletin boards. By filling out a simple form, two weeks in advance, notices of Square Dancing classes and notices of Square Dances can be posted. All you need to do is call the station and ask for the forms. Some Cable TV stations have news shows in which there is a segment, maybe 3 minutes long, in which the news anchor person interviews prominent local

people. Many stations have a talk show to feature events, organizations, or people. Both of these formats provide opportunities for people to talk about Square Dancing with the objective of giving the general public a better understanding of Square Dancing, i.e., improve the image. Public libraries seem to appreciate and want Video tapes that promote exercise which are beneficial to peoples' health.

In conclusion, I firmly believe that the media of TV has lots to offer in promoting Square Dancing. I have found it a very exciting and rewarding activity. I found the TV people at the station with which I am associated very generous in every way. They had excellent instructors in the school that certified me as a Producer. They were always helpful in answering numerous questions I had in writing the script, doing the shoot, editing the tape and in providing public relations advice. I would suspect that there are many other locations that have the same facilities. If there are other Square Dancers out there who think they could use the media of TV to promote Square Dancing, I say go for it! I'll bet there are some retired TV Producers and Technicians out there. Help us out.

Finally let me say, I intend to continue this activity. If some of you have ideas for TV videos and want to share them with me, I would like to hear from you. If there are some of you who want to do your own video and I can help you, please contact me, I will do all I can. With a good TV blitz, I suggest that we can stop this down hill slide in Square Dancing that many people are talking about.



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UNDERLINING

THE CALLER NOTE SERVICES

In this month's "Underlining the Note Services" we are pleased to present from the Toronto & Dist. SQ & RD Assoc. an excerpt from the introductory page of the January issue by **Norm Wilcox** — Editor. In discussing Basic teaching he emphasizes "Don't forget, Basic Dancers need drill, drill, and more drill until they can do the calls easily. There is no point pushing on with other stuff until they can dance what you have shown them so far."

Featured in this issue is material from **Jim Lee** covering Mainstream, A-1, A-2, and C-1.

Also **Bob Urbasik** presents some Progressive Squares material. That is always good for a fun evening or party night.

Norm features this time a seemingly difficult call "Chase Right". Some very good and interesting material for you callers to use at your workshops.

In reviewing the January issue of **Mikeside Management**, produced by **Stan Brudick**, we find a very informative article by **Wayne Morvent** (Mechanics of Choreography). In it he discusses "Extemporaneous VS Sight Calling". A quote from this article is: "Sight resolution is an essentially mechanical process and is relatively easy to learn. Truly extemporaneous calling, on the other hand, encompasses such hard-to-pin-down qualities as creativity, originality and the ability to invent (or remember) vast amounts of choreographic variety." The article will have a profound effect on the caller.

Stan gives us some very excellent tips for "Programming a Dance Tip By Tip", covering testing the floor for a level, getting the dancers secure with your calling, and using the workshop approach without revealing what you are doing. Lest you scare the dancers.

Wayne Morvent introduces a new Experimental call: SCOOT AND GO.

Mechanics of Choreography, produced by **Wayne Morvent**, utilizes some very good 50 Basic material for class students. He also has interesting material using the Mainstream Quarterly "CROSS ROLL TO A WAVE". Lots of good material for your calling box, including a singing call.

From the Mainstream section he brings us some good material using Dixie Style To A Wave. It's always good to see such a good coverage of this particular program.

In the Advanced section you are presented with some of **Dick Han's** "Shadow To A Column". This movement has been renamed. It was called Shadowlurnn. Deciding the original name was more difficult to say during calling, the new name "perfectly describes" the movement. Some Shakedown material is also included in this program.

CALLERLINK, A.C.F. (editors Steve Turner & Rohan Clark) have an issue packed full of interesting information and material. An article written by Brenda Cockburn covering the Caller's Partner. It is an informative piece of writing and covers all aspects of this topic.

"Changing The "Focus" of The Action" starts the section of material that will put the dancers on their toes. Provided by Chris Froggatt — he says, "One way to provide variety in choreography without resorting to teaching new moves is to use combinations of familiar moves that give a perception of changing the "focus" of the action. Lots of good material here.

More good info is included in **Formation Awareness**. It gives us ideas on how to get to the formations as well as what you can do with them and how to move from one to another.

I always like to see material presented on **How To Resolve The Square**, as well as **Sight Calling Made Easy**. As it is said, Sight calling made easy — Ha Ha! This December issue, from which this info comes is, as I said, chucked full of very good useable material. Try it!

The December issue of **Minnesota Callers Notes**, Warren Berquam, is always full of good material. From Mainstream to MS Quarterly Selection — **Cross The Track** — and on into the Plus Program using **Explode The Wave** and several other Plus moves. Also included is **Horseshoe Turn (Adv.1)** as well as **Checkmate The Column (Adv. 2)** to name a few.

Warren endorses the Callerlab Standard Mainstream Application & Standard Plus Application publications for caller's use. "Good books for your reference library."

From Al Stevens & Rudi Pohl, in January's **Nores For European Callers**; There is a fine article entitled **TRY OUT THE UNUSUAL WITH THE HOMEFOLK**. In it they discuss the responsibility of the caller to the dancers in calling unusual material. Keeping everyone happy is a big job, but we all know if we callers are just there to have fun for ourselves, we are liable to loose the captive audience we cherish. Quoting from the article it says: "My goal is to provide variety, teach them everything that I do teach correctly, make them good listeners, and most of all show them that square dancing can be fun and interesting at all levels."

Featured Mainstream choreography is **Fan The Top**. Lots of good material for use here. Also presented for your use in the New Mainstream Quarterly Selection section is : **Cross Roll To An Ocean Wave**.

The **CANADIAN CONNECTION**, as you all know is chuck full of just about every level of dance material. In the Basic and Mainstream section **Joe Uebelacker** brings out the importance of using the terms "trailers/leaders". Who's to roll back and who's to step forward. Good teaching strategy for their future dancing awareness.

In the Advanced and Challenge section **Joe** has included **Linear Action** material for the Advanced caller. And at the Challenge level we find **Exchange The Diamonds** and **1/2 Exchange The Diamonds**. Also several experimentals are included such as **Chase Your Shadow**, by Don Kinnear.

Also some **Arky Star Thru**. And one that gives dancers fits as well as some of the callers is **Peel & Trail** from columns!

Good material, all.



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STRAIGHT TALK

All of the people in the world seem to have developed a "very narrow point of view". What ever happened to the idea of "live and let live"? This idea of "if you don't think like I do you are wrong" has developed in all segments of society. I know of some pastors who say that about other religions. Just listen to the news today and see how many wars are in progress over this silly point of view. Now this one notion is invading Square Dancing. "This is a SQUARE DANCE CLUB", no round dancing is allowed here. WHY??? I know a lot of square dancers who also round dance, should they have to join two clubs or be forced to choose which they like the best? Is it so hard to think that some round dancer "might" think "square dancing looks like

IT SEEMS TO ME...

fun". I think I will learn, and then I can have twice as much fun.

Why am I writing this? Look at the December issue of American Square-dance, page 11 which refers to a July 1992 article, and page 70 of Dec. issue. I have seen in the past that people who are smart enough to work with people even if they don't believe exactly the same, wind up adopting some of the other persons beliefs and see the people who they are working with adopt some of theirs. Both parties grow and expand their knowledge in the process. Wouldn't it be wonderful if this could happen in our Government, in the Halls of Congress? "No more grid lock". I doubt if it ever happens.

Submitted by Billy Mathews, Irving, TX.



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TEMPO

by Jeannie Briscoe

The One Night Stand

Have we gone so far as to effect our activity negatively with "one night stands"? Have we unleashed a kind of dancing that lots of people would do if given a chance, instead of the formal class structure we have today. It is no secret that lots of people will not permit themselves to be committed to square dancing for a year to learn Basic and Mainstream, all to find out they have to go even farther in order to take in Saturday night hoedowns and festivals. Has this brought us to the edge, to the dropping off point where we can no longer get beginner classes interested?

If you once begin to hold "one night stands" you are showing the crowd they can square dance without going to a class for several months or even a year in order to enjoy some of it's simpler innovations. They are smart enough to know that by the time they are through with a one night stand they can "dance" and not have to worry about it the next time it happens. They can again get up into the square and be taught the same thing and have the same fun they enjoyed before, even if it is a year later.

One bright spot in the programs CALLERLAB has given to the activity is the Community Dance Program. It is a program where—by people can get a taste of square dancing and not at the same time have to commit themselves to a long term class. They can go week after week and not be afraid of getting in trouble since this type of program does not chain

them to a learning process they must embrace for an extended period of time.

Caller-teachers have tried many ways to induce new people into the activity. The call to get the square dance movement moving again is a strong one. Everyone is concerned with the eventual death of square dancing if something isn't done.

Well, let's stop thinking in terms of CLUBS. Let's start thinking in terms of WEEKLY lessons that can be repeated as many times as you have new people coming into the class. If we decide we can live without the "club" and keep people happy in the activity for what ever time they want to remain in it, perhaps we can turn the picture around and have a healthy activity.

We have gone too far in the movements department. Too many additions have stretched square dancing to the breaking point. Too many movements coming into the teaching—calling portion has almost smothered the dancing community. Many dancers who have dropped out will tell you that if you had a simple dance time to offer without any new things being taught every week, they might consider coming back to the dance floor.

It's not an easy job and of course it might be impossible to run the activity back so we could pick up these people who once viewed square dancing as the most fun thing they had ever done. They will tell you their beginner class lessons were the most fun of all and they hated

to leave that plateau and be forced to go on to a different program, one that we thought would be for their best interests. We don't always know what is best for another person. We think we know what other people like and so we automatically push in that direction.

Learning to square dance is not something that a new dancer needs to get along in this world. It is not a form of learning that will get them a better job, get them included in the local Lodge or even get them into a higher bracket for achievement. It is as we all know a fun hobby for many people and we are choking it by making it more difficult for the average person to be a part of it, if that person wants to take an extended vacation, raise a family, or even just take time out.

There will always be callers who will want to call the higher levels of dance figures and there will always be dancers who will want to dance them. But obviously, there is a portion of our population that do not want to dedicate their entire life to this activity.

We need to start planning for some other learning process, one that does not expect the learner to give their life's blood. Our square dance activity is one of beauty & goodness, as well as social togetherness. We should, at all cost, preserve it for the important things it represents.


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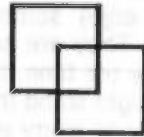
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DANCING TIPS

By Chuck Bermele
Santa Barbara, CA.

Remember when YOU first learned to dance? Remember how much fun it was to go to a dance, both at home with your club, and visitations to other clubs **with your friends**? Remember how much fun YOU still have dancing with **your friends** on club dance nights? How about the fun you have dancing **with your friends** at weekends, like the Bakersfield Fiesta? I want YOU to keep these thoughts in mind as YOU read this letter. I want YOU to keep an open mind and remember that my reason for writing this letter is because Square Dancing is very important to me.

I think you will agree you have to train new dancers, if your club is going to continue to exist. Take a look at your club roster. How many members do you have now? You have a new dancer class, what happened to all the dancers in the last class? Did all the dancers that graduated join your club? How many of those that joined your club are still dancing? What happened to all those that did not join your club or are not coming to your dances? Are they helping you to recruit new dancers for your club? I think not. They may be telling their friends about the bad experience they had with square dancing. All around us we hear about clubs folding. Think about it.

Last Spring, a caller friend of mine, told me about a club that had hired him to teach a new dancer class for them. The club had 95 new dancers show up for the first night of the class. **THEY**, not him, graduated 96 new dancers, and all of them joined the club. When I asked how they did this, he said that it was not unusual to have 40 or 50 club members show up, on any given night, to help as angels. He also said the **WHOLE CLUB** would turn out to take the new dancers

Dear Square Dancer

to **EVERY** beginner hoedown in their area. All 96 dancers joined the club because they felt they were a part of the club. The whole club worked very hard to get the new dancers to the first night. The whole club worked very hard to make them feel they were important, and that they were a part of the club. This sounds like a lot of work, but remember the first part of this letter. It is **still** fun to go dancing with **your** friends.

What did you do to help bring new dancers to your last new dancer class? How many times did you help with the last class? Have you always tried to make the new dancers feel important and wanted as a part of **your** club? I know, you have a hard time making it on time for the class, you have been to so many classes, it's someone else's turn, it's boring to dance the lower levels, and on and on and on...etc., etc., etc. Read on.

Many nights new dancers are sitting out the first tip or longer because **you are not there**. Without you, there are not enough angels to make a square for everyone. Is this fair to the new dancers? After you get there you sit out talking, the caller has to **ask you** to fill the squares. Does this make the new dancers feel like they are important to your club? Why not make a square, even if all the new dancers are in a square? Your caller could move the weaker dancers around so you could help them. Who knows, you might even learn something in the process.

Many dancers have come to me, after they have helped as an angel, and thanked me because I had taught them to do a figure correctly. They said they had not understood the figure before.

They could always get to the correct spot on the floor, as long as it was called from a standard position, but had not understood why. In other words they learned something, by helping as an angel.

Many of you have gone to the person that books the callers for your club and said, "Book that caller again, he was fun." Yet he called a low level dance, with very few Plus figures! You were not bored **that night** with the lower level. You had fun **dancing with your friends**. The level was not important.

Ask yourself the following questions, and by the way, all the following things **have** happened.

Have you walked out of a square when new dancers joined you?

Have you made remarks that caused new graduates to not come back?

Have you complained because new dancer coordinator's have spent too much time at the breaks pleading with you to help with **your** class?

Have you complained because the same people wanted to have a dance at class level?

Did you ever wonder why these people gave up and said to heck with it?

They may have quit because of complaints. they may have quit because they felt the "older members" only wanted new dancers if it didn't cause them an inconvenience. They may have quit because they got tired of fighting "city hall".

Did any of the "older members" step forward to fill the position of coordinator that was vacated?

Why not have a dance for the new dancers? Is it because you don't come to **every dance**, and you don't want to give up the Plus Level? Are you the same person that asked about booking the caller that called the low level dance you enjoyed so much that night? Are you the same person that complained because the new dancers lacked experience? How do you expect them to gain dancing experience without floor time?

If you are informed of **every dance** that is for your new dancers, do you go to any of them and dance with your new dancers? Do you do everything you can to make them feel they are a part of your club? In other words did you go and have fun dancing with your friends?

Is it always that important to dance a Relay the Deucey, a Flip the Diamond, or Single Circle? Is the level more important than your club?

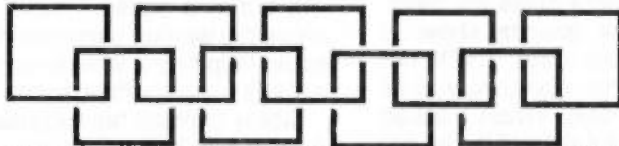
If you were treated as you have treated the new dancers, would you join your club and dance with **YOU**?

Have you done everything you can to make your classes successful?

Do you think coming to a dance once a month, or less, is supporting your club? Do you really expect it to **just be there** on the nights you do decide to show up? Many clubs have folded with that type of thinking.

All I'm saying is, if your club is important to you, do all you can to support it! You might find yourself having a good time, like you once did when you first started dancing.

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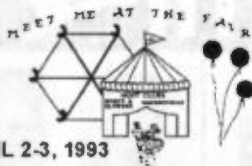
By the way, when you look at the club roster, how many of the "old members" are still with you? I think the roster would be several pages shorter if it were not for your "newer dancers".

One last thing. The class in **NOT** your callers class, it is **YOUR** class! The dancers that have graduated are **no longer HIS beginners**. They are **NOT BEGINNERS**. They are square dancers. They are friends.

Square Dancing is important to me. I want to keep it strong. We need new dancers to do this and we must be **patient** with them and **help** them to become good dancers. Square dance clubs are like any living body. It must grow or it will die. Let's work together to keep our clubs alive and healthy. Keep them a fun place to dance, what ever the level. Always remember: **SQUARE DANCING IS FRIENDSHIP SET TO MUSIC!**

Your friend & fellow dancer, Chuck.

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RECENT BEST SELLERS ON BLUE RIBBON

- BR 269 DID SHE MENTION MY NAME by Jerry Gulledege
 BR 268 JEZEBEL by Dave Parker
 BR 267 WALTZ ACROSS TEXAS by Jerry Murray
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PLUMB LINE

TAMMANY TWIRLERS SQUARE DANCE BUILDINGS

Here is a picture of the Tammany Twirlers Square Dance buildings. We are proud of the fact that we own over 9 acres of land and that it includes 3 useful buildings.



Actually the buildings were used as offices and warehouses before we bought them.

Our members have worked hard to adapt these buildings for our use. The dance hall building is 40' x 60' which is adequate for our needs. The buildings had to be well insulated and sheet-rocked. Also, rewiring and air conditioning have been done. We are in the process of putting in new plumbing and a wooden floor.

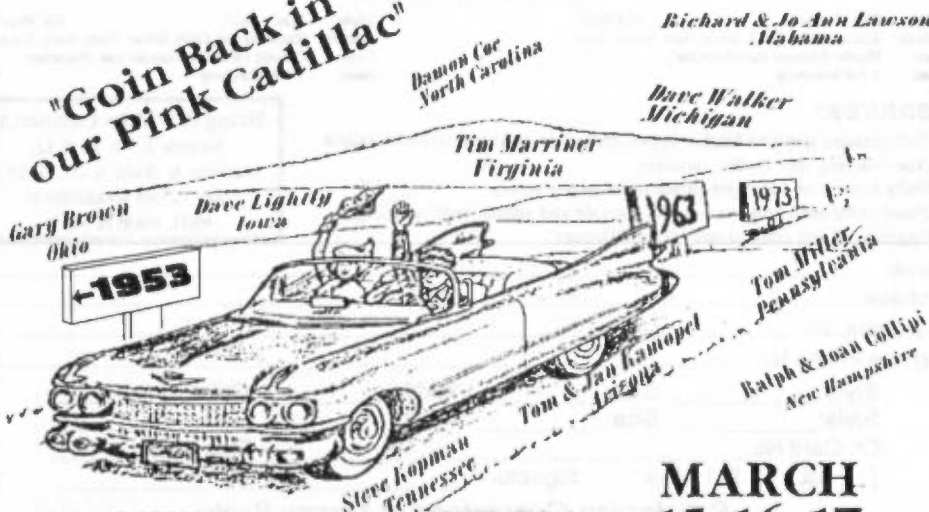
Since all of the labor has been done by volunteers it is taking quite a while to

get everything done, however we will be open for business sometime in 1993.

The Tammany Twirlers Square and Round Dance Club is very active. We dance every Saturday night (almost). In September we sponsor square dance classes. This year we have over 50 students. If any of your readers are ever in Slidell, La., we are extending a cordial invitation to come by and dance with us.

Submitted by Alma Dalluge

**"Goin Back in
our Pink Cadillac"**



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Creative Choreography

by Ed Fraidenburg

CHOREO

SCOOT BACK

Sides square thru 4, touch 1/4, centers trade, scoot back, centers trade, girls fold, centers pass thru, touch 1/4, recycle, pass to the center, centers square thru 3/4, Left alle.

Sides square thru 4, make a wave, hinge, centers scoot back, ends circulate, boys run, pass the ocean, boys circulate, recycle, square thru 3/4, trade by, Left alle.

Heads lead right, circle to a line, dixie style to a wave, scoot back, chain down the line, bend the line, Left alle.

Sides lead right, circle to a line, dixie style to a wave, scoot back, box circulate, turn thru, R & L grand.

Heads lead right, circle to a line, dixie style to a wave, scoot back, box circulate, swing thru, Left alle.

Sides lead right, circle to a line, dixie style to a wave, scoot back, 8 chain thru 4, flutterwheel, R & L grand.

Sides square thru 4, slide thru, right & left thru, dixie style to a wave, scoot back, box circulate, recycle, R & L grand.

Sides square thru 4, right & left thru, slide thru, dixie style to a wave, scoot back, 8 chain thru 4, left sweep 1/4, Left alle.

Heads promenade 1/2, heads square thru 2, slide thru, right & left thru, dixie style to a wave, scoot back, chain down the line, pass thru, Left alle.

Sides flutterwheel, sides sweep 1/4, pass thru, right & left thru, slide thru, dixie style to a wave, scoot back, chain down the line, box the gnat, Left alle.

REVIEW

FAN THE TOP

Sides lead right, circle to a line, **FAN THE TOP**, 8 chain thru 4, circle to a line, Left alle.

Heads square thru 4, touch 1/4 **FAN THE TOP**, explode, veer right, Left alle.

Sides lead right, circle to a line, pass the ocean, **FAN THE TOP**, chain down the line., cross trail thru, Left alle.

Heads lead right, circle to a line, **FAN THE TOP**, swing thru, R & L grand.

Heads lead right, circle to a line, pass the ocean, **FAN THE TOP**, chain down the line, square thru 2, R & L grand.

Sides lead right, circle to a line, **FAN THE TOP**, box circulate, recycle, Left alle.

Heads lead right, circle to a line, **FAN THE TOP**, chain down the line, load the boat, R & L grand.

Sides lead right, circle to a line. **FAN THE TOP**, chain down the line, pass the ocean, R & L grand.

Heads lead right, circle to a line, pass the ocean, **FAN THE TOP**, grand swing thru, chain down the line, Left alle.

Sides square thru 4, **FAN THE TOP**, recycle, slide thru, Left alle.

Sides lead right, circle to a line, pass the ocean, **FAN THE TOP**, hinge, waik & dodge, Left alle.

Heads lead right, circle to a line, pass the ocean, **FAN THE TOP**, left turn thru, cast off 3/4, Left alle.



TAG THE LINE

Heads lead right,, swing thru, **TAG THE LINE**, cloverleaf, centers turn thru, slide thru, bend the line, star thru, pass thru, Left alle.

Sides lead right, swing thru, boys run, **TAG THE LINE**, first left, next right, half tag, R & L grand.

Heads pass thru, separate around one to a line, pass thru, **TAG THE LINE**, cloverleaf, centers trade, Left alle.

Sides pass thru, separate around one to a line, pass thru, **TAG THE LINE**, first left, next right, dixie style to a wave, Left alle.

Heads pass thru, separate around one to a line, pass thru, **TAG THE LINE**, track 2, explode the wave, Left alle.

Sides pass thru, separate around one to a line, pass thru, **TAG THE LINE**, track 2, trade the wave, Left alle.

Heads square thru 4, swing thru, centers run, girls trade, circulate, **TAG THE LINE**, girls U turn back, touch 1/4, girls

trade, recycle, pass to the center, centers square thru 3/4, Left alle.

Heads lead right, circle to a line, pass thru, **TAG THE LINE**, cloverleaf, zoom, Left alle.

Sides lead right, circle to a line, pass thru, **TAG THE LINE**, peel off, Left alle.

Heads lead right, circle to a line, pass thru, **TAG THE LINE**, peel off, turn thru, R & L grand.

Sides pass the ocean, ping pong circulate, extend, centers run, **TAG THE LINE**, boys cloverleaf, girls trade, girls touch 1/4, girls walk & dodge, single circle to a wave, ends circulate, centers trade, girls trade, slide thru, Left alle.

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MAINSTREAM QUARTERLY SELECTION

CROSS ROLL (TO A WAVE)

From two-faced lines: Centers cross-run as ends flip (in). Ends in ocean wave (s).

SAMPLE CHOREO:

Heads square thru 4, swing thru, centers run, couples circulate, **CROSS ROLL TO A WAVE**, box circulate, right & left thru, R & L grand.

Heads lead right, circle to a line, dixie style to a wave, boys run, couples circulate, **CROSS ROLL TO A WAVE**, girls circulate, boys cross run, recycle, pass thru, trade by, Left alle.

Heads lead right, circle to a line, pass the ocean, centers run, couples circulate, **CROSS ROLL TO A WAVE**, centers trade, box circulate, zoom, California twirl, recycle, Left alle.

Heads pass thru, go round one to a line, pass the ocean, centers run, couples circulate, **CROSS ROLL TO A WAVE**, girls trade, pass the ocean, girls trade, recycle, Left alle.

Sides square thru 4, swing thru, centers run, couples circulate, **CROSS ROLL TO A WAVE**, box circulate, zoom, R & L grand.

Heads lead right, circle to a line, pass the ocean, centers run, couples circulate, **CROSS ROLL TO A WAVE**, centers trade, box circulate, right & left thru, dive thru, square thru 3/4, Left alle.

Heads pass the ocean, extend, recycle, veer left, **CROSS ROLL TO A WAVE**, ends circulate, centers trade, centers run, same sex trade, R & L grand.

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SIZES: Small, Medium and Large

Heads lead right, circle to a line, right & left thru, veer left, **CROSS ROLL TO A WAVE**, explode "and", right & left thru, R & L grand.

Sides lead right, circle to a line, right & left thru, veer left, **CROSS ROLL TO A WAVE**, linear cycle, R & L grand.

Heads lead right, circle to a line, right & left thru, veer left, **CROSS ROLL TO A WAVE**, chain down the line., circle to a line, Left alle.

Sides lead right, circle to a line, right & left thru, veer left, **CROSS ROLL TO A WAVE**, explode "and", cross trail thru, Left alle.

Heads lead right, circle to a line, right & left thru, veer left, **CROSS ROLL TO A WAVE**, fan the top, recycle, R & L grand.



CROSS THE DIAMOND

From twin diamonds; The center four circulate once in the formation (diamonds), outside four cross-over circulate.

SAMPLE CHOREO:

Heads square thru 4, swing thru, centers run, centers hinge, diamond circulate, **CROSS THE DIAMOND**, scoot back, walk & dodge, Left alle.

Sides square thru 4, swing thru, centers run, centers hinge, diamond circulate, **CROSS THE DIAMOND**, chain down the line, 3/4 tag the line, linear cycle, Left alle.

Heads lead right, circle to a line, pass the ocean, centers run, centers hinge, **CROSS THE DIAMOND**, bend the line, dixie style to a wave, Left alle.

Sides lead right, circle to a line, pass the ocean, centers run, centers hinge, **CROSS THE DIAMOND**, eight chain 4, flutter wheel, Left alle.

Heads square thru 4, swing thru, centers run, centers hinge, diamond circulate, **CROSS THE DIAMOND**, centers trade, walk & dodge, Left alle.

Sides square thru 4, swing thru, centers run, centers hinge, diamond circulate, **CROSS THE DIAMOND**, chain down the line, dixie style to a wave, spin chain & exchange the gears, Left alle.

Heads lead right, circle to a line, pass the ocean, centers run, centers hinge, **CROSS THE DIAMOND**, chain down the line, spread, Left alle.

Heads lead right, circle to a line, pass the ocean, centers run, centers hinge, **CROSS THE DIAMOND**, chain down the line., cross trail thru, Left alle.

Sides lead right, circle to a line, pass the ocean, centers run, centers hinge, **CROSS THE DIAMOND**, chain down the line, square thru 3/4, Left alle.

Heads touch 1/4, walk & dodge, circle four, heads break to a line, pass the ocean, centers run, centers hinge, **CROSS THE DIAMOND**, fan the top, extend, Left alle.

Heads lead right, circle to a line, pass the ocean, centers run, centers hinge, **CROSS THE DIAMOND**, chain down the line, half square thru, R & L grand.

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A book containing over 100 squares, contras, and solo dances, all suitable for beginners. It's also full of advice on organizing and programming successful one-night-stands. 136 pages.

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LINE OF FIRE

AN OLD TRICK FOR NEW DOGS, & US?

As we attend festivals, and even at club dances, Bonnie and I find ourselves sitting out half of the rounds, because we are unfamiliar with the melody. Once it's over we say "Hey, we could have done that."

I'm sure there are many like us – who aren't full time "rounders" and can't keep up with every new release, nor can we know all the various phase designations.

When we first started round dancing, the instructor announced the figures of choreography while the circle was being



TAKE AIM AT ANYTHING

formed, leaving no doubt as to whether the dancers could, or could not handle it.

When I'm cueing to an unfamiliar floor, I put the record on and immediately list the basics as the circle forms. I find that I get a greater number of dancers into the circle than does the cuer who doesn't do this.

This should work equally well for those who cue only the higher levels, by allowing the less frequent dancers to not look foolish in deeper water than they can wade!

Submitted by Bonnie & Clyde Hudson, Winchester KY.



Dan Nordbye



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Joe Saltel - DJ102

"GOING AGAINST THE GRAIN"

Dan Nordbye - DJ103



Joe Saltel

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English Mountain Retreat

Sevierville, Tennessee

1993 WEEKEND (TWO-DAY) SCHEDULE

APRIL 30 - MAY 1 TBA	MAY 7 - 9 TBA	MAY 14 - 16 Wayne Smith (MS) Andy Bond (TN) Rds: Harold & Estelle Leach (TN) Country & Western Dancing with Dianne McNeese (TN)	MAY 20 - 23 C2 & C3 Darryl Lipoacomb (TX) Ray Denny (TN)	MAY 28 - 30 Drew Sewce (VA) Cleo Barker (NC) Rds: Lucy & Ernie Smith (VA)	JUNE 4 - 6 CHAPARRAL REC. * Ken Bower (CA) Gary Shoemaker (TN) Jerry Haug (WY) Marshall Flippo (TX) Scott Smith (UT) Rds: Ray & Bea Dowdy (WV)
JUNE 11-13 BIG & LITTLE ENINS Wes Dyer (KY) Kenry Jarvis (KY) CW Dancing With George Bradfield & Daisy Alford (GA)	JUNE 18 - 20 Roy Hawes (GA) Ray Dooahoo (TN) Rds: John & Mary Luan (TN)	JUNE 25 - 27 Jim Durham (VA) Dick Kartz (VA) Rds: Judy & Ed Jaworski (VA)	JULY 2 - 4 Gene Record (KY) Mike Alexander (OH) Rds: John & Jean Stivers (OH)	JULY 9 - 11 Bill Bumgarner (OH) Gary Shoemaker (TN) Rds: Ray & Bea Dowdy (WV)	JULY 16 - 18 Bill Everhart (IN) Dave Craw (IN) Rds: Judy Everhart (IN)
JULY 23 - 25 GOOD OL' BOYS Sam Duan (OH) Mike King (OH) Keith Zimmermann (OH) Rds: Phyllis & Bob Hathaway (OH)	JULY 30 - AUG. 1 Mel Eates (AL) Bill McVey (GA)	AUGUST 6 - 8 Chuck Myers (AL) Jack Pladdys (OH) Rds: Althea Pladdys (OH)	AUGUST 13 - 15 ROYAL RECORDS * Tony Oneadise (SC) Jerry Story (TX) Larry Lataca (TX) Rds: Jim & Jane Postman (IL)	AUGUST 20 - 22 Darryl McMillan (AL) Chris Burchfield (FL) Rds: Bo & Carlene Bohanna (GA)	AUGUST 27 - 29 Nick Hartley (IN) Tom Davis (KY) Rds: Chuck & Barb Jobe (OH)
SEPT. 3 - 5 Wayne McDonald (TN) Rds: Doc Smith (TN)	SEPT. 10 - 12 Stan Russell (SC) Sam Lowe (SC) Rds: Larry Monday & Gladys Guster (NC)	SEPT. 17 - 19 Rick Burnace (AL) John P. Bressan (AL) Virgil Troxell (IN) Rds: Jerry & Barbara Pierce (AL)	SEPT. 24 - 26 TBA	OCTOBER 1 - 3 Roa Meisl (PA) Tom Rudebeck (OH) Rds: Pat Meisl (PA)	OCTOBER 8 - 10 Harry Koppenhaver (OH) Bill Claywell (KY) Rds: Lorraine Koppenhaver (OH)
OCTOBER 15 - 17 Harold Kelley (GA) John Swiadle (GA) Rds: Hal & Sadie Roden (GA)	OCTOBER 22 - 24 ESP RECORDS * Elmer Sheffield (FL) Bob Newman (TX) Steve Kopman (TN) Craig Rowe (MD) Rds: Barb Stewart (NC)	OCTOBER 29 - 31 George Lavender (AL) Larry Saadefur (GA) Rds: John & Martha Preischen (GA)	NOVEMBER 5 - 7 Buck Hastedt (SC) Rds: Dewey (Lib Parnell (SC)		

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1993 FIVE-DAY SCHEDULE

APRIL 25 - 30 Bob Barnes (FL) Don Hanhurst (FL) Rds: Jack Raye (GA)	MAY 23 - 28 Wayne McDonald (TN) Ron Lowe (CAN) Gary Shoemaker (TN) Rds: John & Valerie Pinks	MAY 31 - JUNE 4 CHAPPARRAL CALLER SCHOOL Ken Bower (CA) Jerry Haag (WY) Scott Smith (UT) Gary Shoemaker (TN)	JUNE 6 - 11 Mike Bramlett (TX) Tim Crawford (CAN) Rds: Jerry & Bea Leavelle (TX)	JUNE 13 - 18 ROUNDS WEEK Tom & Jan Kannapel (KY) Charlie Lovelace & Bev Daly (FL)	JUNE 27 - JULY 2 King Caldwell (LA) James Martin (TX) Shelby Evers (TX) Gary Shoemaker (TN) Rds: Clyde & Evelyn Kirk (TX)
JULY 4 - 9 Marshall Flippo (TX) Alan Schultz (KS) Gary Shoemaker (TN) Rds: Dan & Linda Prosser (PA)	JULY 11 - 16 Larry Letson (TX) Guy Adams (IL) Gary Shoemaker (TN) Rds: Bill & Martha Buck (LA)	JULY 18 - 23 Ken Bower (CA) Chuck Peel (IN) Jim Randall (CA) Gary Shoemaker (TN) Rds: Sonny & Charlotte Ezelle (TX)	JULY 25 - 30 Frank Gatrell (OH) Scotty Sharrer (OH) Gary Shoemaker (TN) Rds: Dick & Pat Winter (OH)	AUGUST 1 - 6 Jim Park (MI) Cindy Whitaker (MI) Gary Shoemaker (TN) Rds: Chuck & Sandi Weiss (MI)	AUGUST 8 - 13 Tony Oxendine (SC) Jerry Story (TX) Larry Letson (TX) Gary Shoemaker (TN) Rds: Jim & Jane Poorman (IL)
AUGUST 15 - 20 Tony Oxendine (SC) Jerry Story (TX) Larry Letson (TX) Gary Shoemaker (TN) Rds: Jim & Jane Poorman (IL)	AUGUST 22 - 27 Ramon Marsch (OH) John Charman (CAN) Gary Shoemaker (TN) Rds: Russ & Wilma Collier (IN)	AUG. 29 - SEP. 3 Dave Walker (MI) Gary Shoemaker (TN) Rds: Ted & Evelyn Petz (MI)	SEPT. 5 - 10 A2 - C1 Darryl Lipscomb (TX) Dave Towry (MI) Gary Shoemaker (TN)	SEPT. 12 - 17 Larry Prior (FL) Gary Shoemaker (TN) Rds: Larry & Bernice Prior (FL.)	SEPT. 19 - 24 ROUNDS WEEK Jerry & Barbara Pierce (AL) Frank & Phyl Lehnert (OH)
SEP. 26 - OCT. 1 Tony Oxendine (SC) Lem Gravelle (LA) Gary Shoemaker (TN) Rds: Cliff & Marilyn Hicks (MI)	OCT. 3 - 8 Ken Bower (CA) Jerry Haag (WY) Gary Shoemaker (TN) Rds: Chuck & Voncille Murphy (MS)	OCT. 10 - 15 Dick Duckham (MI) Woody Ussery (AR) Gary Shoemaker (TN) Rds: Neale & Arthurlyn Brown (CAN)	OCT. 17 - 22 Tony Oxendine (SC) Jerry Story (TX) Gary Shoemaker (TN) Rds: Jim & Priscilla Adcock (VA)	OCT. 24-29 Ron Schneider (FL) Rds: John Parker (FL)	OCT. 31 - NOV. 5 CALLER SCHOOL Stan Burdick (OH) Gary Shoemaker (TN)

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by Bill & Bobbie Davis

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In recognition of the ever present desire for new things, Callerlab fostered the Quarterly Selection (QS) programs. The idea has been around for over 15 years now. It has operated under two different philosophies. For the first half of it's existence, calls on the QS program(s) were fair game at open dances, so most dancers learned them. Now they are not used at open dances without a teach. Fewer learn them.

A new twist to the program is now emerging. For the first years of the QS program all calls on the QS lists were new calls. That is, they were not on any other Callerlab list. This was not a requirement; it was simply a manifestation of everyone's idea of what the QS program was all about. Now we have a situation where all the latest QS calls are from other Callerlab lists. How about that? What significance?

First, where do QS calls come from? The calls are selected in a fairly democratic fashion. The Callerlab QS Committee chairman solicits suggestions from the QS committee members. He then sends out a ballot to the committee members with three or four suggested calls. The option of 'no new calls' is always included on the ballot. The call (option) with the highest vote then becomes the new QS call.

There are currently nine QS calls. Of the nine, seven are already on a higher level list. The last three chosen are all from higher lists. The MSQS, Cross Roll to a Wave, is C-1; the PQS, Clover And, is Advanced; and the AQS, Shakedown, is C-1. Interesting.

Do callers voting on the QS calls know that they are selecting calls from other programs? Well some do and some, we're sure, do not. The calls are not flagged on the ballots as being calls from other programs. There is no Callerlab policy that favors selecting calls from another list. The thing that is new is that it is all right to select calls from other programs. Is this bad?

We think not. On the contrary it is probably very good. First, the calls from other programs are new to the dancers in the program for which they are chosen. So they satisfy the basic criterion of something different to those dancers. Second, they are usually popular calls in the program from which they came. That is, dancers find them enjoyable, and callers find them

useful. They have a proven track record. This is no small consideration.

Third, there is some potential long-term gain in learning a call from another program. If it is a popular call on that program, it will probably stick around for a long time. That means that dancers will not only enjoy the fun of learning and using a new call, but may end up having it as part of their permanent repertoire. In addition, callers will get to know how to use the call, and this will be of long-term use to them. The learning effort for both dancers and callers is not wasted. This appeals to many.

Calls now stay on the QS program for a minimum of eight months. After that they must be voted on to remain. In the

past most have been dropped at the first ballot. The PQS call **Cut The Diamond** is the first in many years to survive the cut. It is a call from the Advanced program. It has a high probability of being moved onto the Plus list.

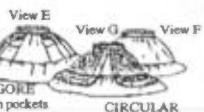
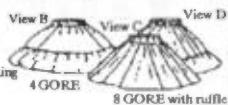
This trickle down process is a good way to get new calls. First, the process is efficient. Having been used extensively in other programs they are already proven. Callers and dancers have experience with them. Second, these calls tend to support our changing dance style. By using them and eliminating others, we keep the programs current and tight.

Call genesis is not scared. We seem to have a new trend. We like it.



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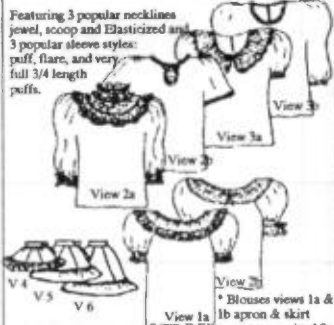
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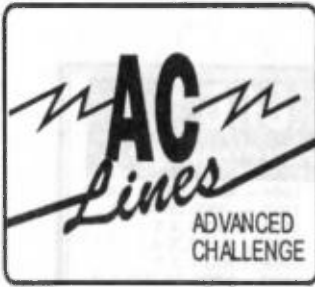
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by
Ed Foote

CHANGES IN THE USE OF CALLS

We know that one of the requirements of the Advanced program is for dancers to understand the definitions of calls they are dancing, so as to be able to do them from different positions. Let us examine some of the more common ways in which DBD (Dance By Definition) is used for Mainstream and Plus calls at Advanced as compared with the Mainstream and Plus usage of these calls.

Slide Thru. At MS and Plus it is almost always called from a standard boy-girl setup. At Advanced the dancers can be 1/2 sashayed or facing same sex, which results in a wider use of interesting choreography.

Pass The Ocean. At Advanced it is common to have this called from 1/2 sashayed couples or any sex arrangement of facing couples, whereas at MS and Plus it is mostly called from a standard boy-girl setup. This is why one of the first ideas new Advanced dancers must correct is the mistaken notion that on Pass the Ocean the boys always turn right and the girls always turn left.

Scoot Back/Follow Your Neighbor. At MS and Plus it is usually called with the boy facing in. At Advanced any sex can be facing in. **Relay the Deucey/Spin Chain and Exchange the Gears.** Advanced dancers coast through these calls from waves where boys and girls are located anywhere in the wave. MS and Plus dancers usually can only do these calls from standard waves (boys as ends, girls as centers).

Load the Boat. In watching Plus dancers do this call, at least 1/3 of the

centers do the call wrong, but then correct themselves so as to finish in the proper place. I am convinced that many of these people think they are doing the call correctly and that their extra turns in the center are a part of the definition. At Advanced the call is usually done correctly, regardless of where the sexes are located.

Turn Thru. This is consistently called incorrectly at Mainstream and Plus. From an alamo, callers will say: "Swing Thru, Turn Thru, Allemande Left." The Turn Thru is a fudge and an improper use of the call. The correct ending position is a single trade-by: four dancers facing into the center of the set, each back-to-back with a dancer facing out of the set. From here one can not do an Allemande Left. Of course, "the dancers know what we want so it's ok to call it" is the unimpressive reply of some callers.

Admittedly, there are callers who do not realize they are calling this incorrectly until it is pointed out to them. This was my situation. Twenty years ago Jack Lasry was dancing in a square in front of me when I called "Turn Thru, Allemande Left" from an alamo ring, and the look he gave me woke me up with a start. I have never called it since.

Formation Awareness. Advanced dancers can do Spin the Top and Fan the Top from facing couples, but most callers would not risk this with a MS or Plus floor, because they know people would break down. So they would only call this with dancers already in a wave or holding someone's hand. Likewise, Recycle from a left-hand wave is fine at Advanced, but is a gamble at prior programs. As a square dance community we have decided that it is acceptable for MS and Plus dancers not to understand the calls they dance. But this makes it tough on the person entering Advanced dancing, because they have to go back and re-learn much of what they thought they already knew. Thus, if dancers can take one or more MS and Plus DBD workshops before starting Advanced, they will have a much easier time entering the Advanced program.

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What's Going On In Square Dancing

OLYMPIC OPENING CEREMONIES

Saturday, July 25, 1992, Barcelona, Spain
Among the many beautiful contemporary events was an extensive rendition of Spain's famous Flamenco dance, beautifully performed by unparalleled professionals. Not doubt applauded generously by all viewers. The audience must have numbered in the billions. This brings our attention to a speculative thought for the 1996 games scheduled for Atlanta, Georgia.

Since at least 17 states have officially adopted **SQUARE DANCING** as their folk dance, optimistically many more will soon accomplish the same, thus giving additional impetus to the nationwide drive to establish **SQUARE DANCING** as the National Folk Dance. With this in mind, why not begin now to establish **SQUARE DANCING** as the official dance of the 1996 Olympics? Just think of the impact this could have, and the celebrations that would take place, especially at the 44th and 45th National Square Dance Conventions scheduled for June 1995 and 1996.

YES! It's all possible. If the many devoted and dedicated square dancers will work together on this one project to get national recognition and then display our dance before the entire world! Lets put aside our personal egos and vanities and all pull together on this project. What do you say Square dancers? We **can** do it!!!

OREGON GETTING READY FOR THE 43RD NATIONAL

Those who have worked on previous National Square Dance conventions can well imagine the rush of activity in the west coast state of Oregon as dancers there get ready to host the 43rd edition of this great event June 22-25, 1994.

Don & Shirley Blanchard of Seattle, who headed the 1981 National Convention in Seattle, Washington and moved on to the na-

tional Executive Committee, have attended Oregon meetings regularly along with NEC members Varena Anderson and Ken Parker of California. This trio is the official NEC advisory group.

Don & Shirley White of Dallas, Oregon are General Chairman of the Oregon Trail Board leadership team which is well organized with the seven major committees specified by the NEC. Lee & Barbi Ashwill, Salem, are Assistant General Chairman and have responsibility for the Pre-Convention Meeting to be held at the Hilton Hotel in Portland March 11-13, 1993. The official Kickoff Dance will be Saturday night, March 13, in the Convention Center.

Portland will be host city for the 1994 event with dancing in the new Oregon Convention Center and Memorial Coliseum. Early-bird "Oregon Seedling Certificates" have been selling well with approximately 3,380 sold by mid-October. Purchase of an "Oregon Seedling" for \$16 each by the Feb. 1, 1993 deadline will save \$4.00 each over the regular registration sales which start March 13, 1993. Don Schwantes, P.O. Box 88, Westlake, OR. 97493, is processing orders. General inquiries can be sent to Box 710, Dallas, Oregon 97338-0710.

Oregonians are looking forward to dancing at the 42nd National Square Dance Convention in St. Louis June 23-26, 1993. Also they will take turns at a registration center to greet dancers and distribute forms, cookbooks, souvenir items, maps and tourist information.

(This is a recap of preliminary information. Regular monthly nationwide mailings will be started in march 1993 by Sue & Mel DeHut, Vice-Chairman of National Publicity, 1796 Dixon, Keizer, OR. 97333, AC503/390-6511. ED & Mary Warmoth, Publicity Chairman).

FIFTY YEAR OLD SQUARE DANCE COLLECTION FINDS PERMANENT HOME

by Donna Rodgers
President of Crossing Trails Square Dance Heritage Society

An extensive collection of Square Dance memorabilia has now become part of the renowned Newberry Library in Chicago. Realizing that it would be impossible at this date in time to build and maintain a proper museum or research center, because of costs and professional people power needed, and especially the immediate need for security from natural or man made disasters, it became apparent the collection needed to find a new home.

After attending seminars on running museums, after visiting foundations, research centers, and appropriate facilities around the country, and talking with knowledgeable people in the field, the Newberry Library was selected.

The Newberry Library is a free library open to all. It was formally created in 1887. In 1893 it was moved to its present Roman-

esque building. It is one of the leading American libraries in the history and theory of music. The books, the programs, and the facilities all declare the Newberry Library to be a world-class institution. It houses an uncommon collection of uncommon collections! The Newberry offers many courses, conferences and concerts throughout the year. The Library arranges museum exhibits along with correct interpretations, finds ways to publish information about collections and encourages informal seminars.

Another of their great assets – the well educated, well trained, and dedicated professional members of the library staff, and not to be forgotten, the hundreds of volunteers who help in many areas.

Copies are being made of the more important items in the Square Dance collection, recording of articles by photographing them for picture albums, slides and video viewing, to be used as educational tools for displays and speaking engagements.

It will take time to repair damaged materials in the conservation labs, to catalog and store properly the thousands of pieces of information, books, films, records, etc. Once



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completed, one of the more comprehensive collections of memorabilia on Square Dancing will be accessible to anyone, five days a week,

From scholars, to people desiring to make careful researches, to non-academic reference needs, the Newberry Library stands ready to serve you.

For further information about Crossing Trails Square Dance Heritage Society Collection, contact: Diana Haskell – Curator of Midwest Manuscripts Collections – The Newberry Library – 60 West Walton Street – Chicago, ILL. 60610

THE CROSSING TRAILS SQUARE DANCE HERITAGE SOCIETY

By Donna Rodgers – President

On Thursday and Friday mornings, at the '93 National Square Dance Convention in St. Louis, there will be two different, two hour panels on the history of Square Dancing. In order to make the sessions interesting we are trying some new and diverse ideas.

There will be people in costume from different periods in our history, telling us about what it was like to be a square dancer in their day and year, starting from the beginning of our nation.

A period is being set aside for "Show and Tell". Anyone is welcome to bring an item of historical value or interest and use three minutes or less to tell the story about it.

Prominent people who have played major roles in promoting our activity are being sought out to give interviews.

A National search is on to find collectors and historians of Square Dancing informa-

tion. If you know of anyone who fits this description, please let us know.

For those who feel they have something to contribute, contact us. If you cannot make it to the convention – put your presentation on a video or cassette tape and send it along.

There will be many more surprises and interesting presentations. No taping will be allowed at the sessions. All information, actual tapes, slides, photo's, speeches, (excluding the "Show and Tell" items and personal items) will become, or already are, the property of the Newberry Library in Chicago, in the Square Dance research collection.

Ideally located in one of the most beautiful cities in the world, centrally located in the Continental United States and with easy access, the Newberry Library will generously share this and other historical information in their archives on Square Dancing with you.

Take a look in your bookshelves, desk drawers, club information boxes, square dance photo albums, and look at each item through the eyes of a person in the year 2093 who is looking to see what all the fuss was about a hundred years ago, about Square Dancing? Don't we wish more would have been left for us in the way of pictures and stories, to show to the world today, on how and when our activity was used. We have to let others know how precious Square Dancing was and is now, in the millions of lives it has played a role in. Recorded history for the future is needed now. Even if there isn't time at the National Convention to share everything – anything sent in will be preserved for anyone who wants to review it in the Library.

Contact: Diana Haskell, re: The Crossing Trails Square Dance Heritage Society Col-

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A SEARCH IS ON!

The most recent press release from Callerlab included a flyer advertising the Square and Round Dance Music Producers Association 1st Annual Music Awards Dinner, June 27, 1993. (SUNDAY AFTER THE 42ND NATIONAL)

The 42nd National Square Dance Convention IS NOT in any way connected with the Music Producers Association or this dinner.

We believe this is the start of competition in square dancing and is not in the best interest of our activity. Not to forget each vote requires a donation of at least one dollar, making it possible to buy an award.

Should you choose to publish or promote this awards dinner (which of course, is your choice), we would appreciate the following disclaimer being included:

THE SQUARE AND ROUND DANCE MUSIC PRODUCERS ASSOCIATION MUSIC AWARDS DINNER IS NOT IN ANY WAY PART OF THE 42ND NATIONAL SQUARE DANCE CONVENTION.

Our sincere thanks for all your help in promoting the 42nd National Square Dance Convention.

NEWS FROM MCSRDS

The 1993 32nd Convention News Michigan Square and Round Dancers will add Western Line Dancers. Yes, this year we plan Western line dancing all three days. Also, the cloggers will be in their glory to mix all lines of our State Folk dancing under one roof. We expect to double the 1992 Convention, so get your reservations in early. Last years attendance was 1400 paid attendance and 165 staff for a total of 1565 total attendance in 1992.

The State of Michigan Western Line Dancers has a population of 3000 dancers plus, so we are inviting them to join us at the 1993 Michigan Square and Round Dance Convention. contact Linda and Lloyd Catey



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for registration or pick up a State Convention flyer and fill it out and return it.

The 33rd State Convention needs a place yet; contact your city if you are interested in having it in your area. Submit your ideas and plans to: MSRDC Jack and Ruth Armstrong, 6735 Folks Rd., Horton, MI. 49246 - phone (517)563-2390

If there is any information I could use to help your convention to be the best ever please write to me: Rich Campbell, Publicity Chairman, P.O. Box 5001, Alma, MI. 48801 - phone (517) 463-1231

Now is the time to get your New Year resolution in. Number one is to visit a New Square Dance Club and seek a new corner and a new neighbor to share square dancing with.

Happy New Year. Rich Campbell

ARE WE READY FOR THE BABY BOOMERS?

We have been writing about the marketing problems of today's square dancing activity for several months. And we are super pleased with the responses we have been getting from around the world.

We are not anti-plus or anti-community dance program. We are only square dancers who happen to have a little marketing expertise. Our sole position is that our activity has to be controlled by the "marketing" department and not the "production" department within CALLERLAB. We have to refine our dance programs to make it easy for square dancers to sell our recreational activity to other people who want to learn to dance for the FUN, FRIENDSHIP, AND FITNESS that the square dance activity provides.

Club Leadership Journal Nov/Dec. 1992 issue

From Club Leadership Journal

In the latest Club Leadership Journal there are some ideas on starting a Marketing Program for 1993, right now. In it they give ideas of what you should do during the year, not only for beginner classes. "If your club visited three other clubs this year, set a goal to visit six clubs in 1993.

"If your club had six couples in your new dancer class sessions, set a goal to have twelve couples."

These are only a few things listed but the fact remains that you cannot wait till next year to take inventory with the clubs activities you have done this year. It is important to "develop a year round plan. Marketing square dancing and your club is a year around activity if you want your club to be known as an active recreational organization in your community"

"YOUR PUBLIC RELATIONS PLAN"

"Your Public Relations activities should include several club appearances where you will get maximum exposure to the public in your community. Dancing an exhibition in the center court of your local mall is one of the best places to appear for a demonstration of what square dancing is all about - fun, fitness, and friendship".

Did you know when a tornado roared through Wautoma, Wisconsin, the Central and Northern Wisconsin square dancers did not sit back and do nothing. They took action and raised over \$2,000 for the Wautoma tornado victims.

All taken from the Club Leadership Journal.

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815-654-1061

NEW 4 BAR B RELEASES:

- 4B-6119 LOVE LETTERS IN THE SAND—Lee
- 4B-6118 BACK TO THE COUNTRY/
SWAMP THING — Hoedown

RECENT 4 BAR B BEST SELLERS

- 4B-6117 JUANITA'S CANTINA—Mike
- 4B-6116 RUBBER BALL—Gary
- 4B-6115 BRADLEY THE BROWN NOSED
REINDEER—Mike
- 4B-6113 DOES YOUR CHEWING GUM LOSE
ITS FLAVOR—Bill
- 4B-6112 TIGER BY THE TAIL—Mike

NEW QUADRILLE RELEASES:

- Q-892 DREAM OF ME—Sam & Shane
- Q-891 TRUE LOVE NEVER DIES—Richard
- Q-884 CARMEN—Dsm
- Q-890 ENDLESS HIGHWAY—Guy

RECENT QUADRILLE RELEASES:

- Q-889 WE BURY THE HATCHET—Guy
- Q-888 LORD HAVE MERCY ON A
COUNTRY BOY—Shane
- Q-880 SMALL SMALL WORLD—Ken Burke
- Q-887 WHO, WHAT, WHERE, WHEN,
WHY, HOW—Richard
- Q-886 WALKING HEARTACHE IN
DISGUISE—Guy
- Q-885 ISLANDS—Bob
- Q-882 COUNTRY GENTLEMAN/UP THE ROAD
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DATELINE

The numbers before the states are the month and day of the activity!
If you would like to list a festival, convention or others special dance in the next issue please contact ASD office.

02-19-CANADA-14th annual St. Patrick's Week-end-March 19,20,21,1993-Army, Navy & Air force Veterans Hall, 359 1st Ave North, Saskatoon SK-E.Barnett-L.Barnett-Contact P & S Dyck, 1311 Osler St. Saskatoon, SK-S7N OVI

056-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

0205-WASHINGTON-February Frolic- Feb. 5-7, 1993, Cottontree Inn-2300 Market Street, Mount Vernon, WA. K.Brower, G. Shoemaker, M.Flippo, R/D A&D Adams. Contact Feb. Frolic, 312 Dunbar Lane, Camano Island, WA. 98292-8731 -(206)743-3671

0207-WISCONSIN-SDAW Jamboree-Feb. 7, 1993-Elizabeth Inn Motel & Conv. Center- US 51/WI54 Interchange, Plover, WI 54467 Callers/various-Contact C. Coulthurst, P.O. Box 766, Plover, WI.54467-0766-(715)341-6603 or (715)824-3245

0212-ALASKA-Fur Rondyvous 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

0212-CALIFORNIA-Kross Roads Squarama-Tulare Fairgrounds, Tulare Calif. Feb. 12,13,14,1993-J. Preston, P. Barbour, D. Houlton, R/D-W. & I. Wade-Contact-M.Parsons, 3932 E. Weldon, Fresno, CA. 93703.

0212-COLORADO-Rhythm Records Sweetheart Festival-Feb. 12,13,14, 1993. Holiday Inn, 15500 East 40th Ave. Denver,CO. W.Driver, M.Seastrom, T.Marinier, R/D D&N Smith - Contact-Rhythm Records, S. Dodd, 3646 Blue Lake Dr., Springs, TX.77388, (713)355-5245

0212-GEORGIA-Jekyll Island Ball-Feb. 12-13, 1993-Ocean Front Holiday Inn, T. Oxendine, D. McMullan, R/D J&G Whetsell-Contact-Barbara Harrelson, 1604 Grays Inn Road, Columbia, SC. 29210-(803)731-4885

0219-CALIFORNIA-Southern Spectacular-Feb. 19,20,21,1993-Holiday Inn Centre Plaza-callers/various-Contact-B. Welch, (209)298-8036

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,

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A. Moore, Contact: The Festival, PO Box 13351, Odessa, TX 79768, 915-367-9067.

0226-FLORIDA-Fund Raising S/Q Weekend-Proceeds for 1997 Natnl Conv., Feb. 26-27, 1993-Kissimmee Agriculture Center, Kissimmee, FL. Adv. Registration-Contact-W&N Carier, 8525 SW Kanner HWY, Indian-town, FL. 34956-(407)597-3277.

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-KENTUCKY-12th Annual Lake Cumberland S/Q Weekend-Feb.26-27, 1993-Kentucky Lake Cumberland, B.Wise-A.Eisert-Contact-B.& V. Wise: (502)239-1162.

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

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

0302-ARKANSAS-1st Annual Jamboree-April 2,3,1993-Pine Bluff Convention/Center, Pine Bluff, Arkansas-K.Bower, W.Driver, M.Flippo, J.Hagg, L.Letson, T.Oxendine, G.Shoemake, S.Smith, J.Story-R/D B&J Pierce-B&B Lincoln-Contact-Jamboree U.S.A. Regist.-500 Buckboard Lane, Midwest City, OK. 73130-(405)769-6868

0305-CALIFORNIA- 12th Annual Wing Ding-March 5-6-7,1993-Stanislaus Co. Fairgrounds-K. Garvey-J.Preston-V. Weese-R/D S&C Parker. Contact-F&D Bishop, 330 S. Bryan, Oakdale, DA.95361-(209)847-4939

0305-CALIFORNIA-19th Annual Sq & RD Fest.-March 5,6,7,1993-Palm Springs Pavilion, 403 S. Pavilion Way, Palm Springs, CA. National Callers, no Contact.

0305-CONNECTICUT-March Get Away- March 5,6,7,1993-Ramada Inn, Mystic, Connecticut 195, Exit 90-A.Uebelaacker-J.Marshall-Contact B&J Marcus, 8 Evertum circle, Norristown, PA.19401, (215)275-8255

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

0312-MINNESOTA-Golden Plus Weekend-Moorhead, MN-L.Letson, L&S Mills

0312-TENNESSEE-Houston's 41st Annual Round Dance Fest.-March 12-13-14,1993-Nessler Center, Texas City, Texas-B&M Moore-Contact-C&W Curbo, 9738 Pine Lake, Houston TX, 77055-(713)467-1604.

State Park, T.Nevison, R/D J.McNamme.Contact, Terri Hansen, P.O. Box 775, Kamuela, HI. 96743

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

0313-OREGON-Kick Off Dance for 43rd National Square Dance Convention- March 13, 1993-Oregon Convention Center and Memorial Coliseum, Portland, Ore. For free map and tourist info: call 1-800-962-3700.

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

0319-FLORIDA-R/D Council of FL Spring Week-end of Rounds-March 19,20,21,1993- Lake Mirror

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Auditorium, Lakeland, FL. Contact-D&O Mallozzi, 409 Avocado Dr. Barefoot Bay. FL. 32976

0319-COLORADO-Four Corners Fling-March 19-20. M. Linder. Contact Angie Masles, 402 N. Washington, Cortez, CO 81321, (303)565-1261

0319-LOUISIANA-24th Annual Convection-March 19-20, 1993 G. Shoemaker-R/D R&J Lawson-Civic Center, Monroe, LA. Contact-J&F Stinson, 605 South Trenton, Ruston, LA. 71270 (318)255-3113

0319-OHIO-9th Honeymoon S/Q Weekend- March 19,20,21,1993-Burr Oak Lake Lodge, Glouster, Ohio-C&J Marlow-L&M Noland-Contact-J.Marlow, 3795 Pamela Dr. Gahanna, Ohio 43230-(614)868-9828.

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

0326-CALIFORNIA-4th Annual Southern Calif. Sunshine Fest.- March 26,27,28,1993-Oxnard Community Center, 800 Hobson Way-Callers various-Contact (714)945-3420 or (714)351-1729 or (714)534-6489

0326-COLORADO-Swing Into Spring-March 26-27, 1993-The Hayloft, 2950 West Mississippi, Denver, CO. A. Petreire-J.Blessing-R/D L.Shade & B.Lyon-Contact John Blessing, 2500 S. Lincoln, Denver, CO. 80210 (303)778-1873

0402-ILLIONIS-Greater St. Louis Folk & SQ Fed. 45th annual Jamboree- April 2,3,1993-Belle-Clair Exposition Hall, 200 South Belt East, Belleville, IL. K.Berg, E.Foote, S.Kopman. R/D R&S Anderson-Contact R&D Edwards, 2616 Center St. Granite City, IL 62040-(618)876-6803.

0402-KENTUCKY-33rd Derby city Festival-April 2,3,4,1993-Kentucky Fair & Expo Center, Louisville, KY.-R.Howell, B.Harrison, T.Roper, K.Burke, R/D P&J Robertson-Contact S.&L. Trinkle, 3850 Home Ave., New Albany, IN. 47150 or P&W Nally,1-(502)361-8888.

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

0409-UTAH-22nd Sego Lily State R/D Fest.-April 9,10,11,1993-Army Natnl. Gaurd Armory, 1543 East Sunnyside Ave. (840 South),Salt Lake City, Utah. L&D Roumagoux-no Contact.

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

0423-NEW HAMPSHIRE-New England Sq & RD Conv. 35th Anniversary- Manchester, NH. Info: 35th NESRDC, Box 4794, Manchester, N.H. 03108.

0423-TENNESSEE- 17th Annual Music City SQ DA Fest.- April 23-24-1993-Woodbine Cumberland Presbyterian Church, 3016 Nolensville Rd. Nashville, TN. J. Story, T. Oxendine - R/D B&G Pinkston. Contact R&B Young, 213 Wauford Dr. Nashville, TN. 37211 - (615)834-2238 or (615)822-1286.

0424-DELAWARE- Whirl-A-Ways Spring Fling, April 24, 1993. Municipal Building, Seaford, DE. J.O'Leary, L.Kanniard, R/D D.Roberts. Contact (302)856-2366

0430-CANADA-Prairie Lily Promenade-April 30-May 1st., Union Hall, Saskatoon, SK.- Red Boot Boys -

Contact-G. & F. Sanson, 1306 Ave. J. North, Saskatoon, SK, S7L 2L8 - Phone 382-7048.

0509-OHIO-33rd Buckeye Dance Conv.-May 7,8,9,1993-Ohio Center, Hyatt Regency Hotel, 350 N. High St., Columbus, Ohio.-Contact-T.&R. Davidson, 194 Lansdowne Ave., Gahanna, OH 43230-2868, (614)471-4986

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

0516-OREGON-The Bloomin' Dance- May 16-Cooley's Gardens, 11553 Silverton RD NE-Silverton,OR. Contact: (503) 873-5463

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.

0522-OREGON-The Bloomin' Dance-May 22-Cooley's Gardens, 11553 Silverton Rd. NE.-Silverton, OR. Contact: (503) 873-5463

0528-ALASKA-Buffalo Wallow SQ & RD-May 28-31, 1993. End of Alaska Highway, Delta Junction, Alaska. R. Fennell, Cuers G&B Kersey. Contact N&M Wold, Buffalo Squares, P.O. Box 133, Delta Junction, AK 99737 (907)895-4644

0531-GERMANY-The European Round Dance Week-May 31 -June 6, 1993-at Scholb Eringerfeld-R. Lamberty & M. Morales-Host cuers K. Volk & 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

0612-MICHIGAN-National Asparagus Dance-June 12, 1993-Shelby High School, Shelby, MI. G.Adams-R/D K. Cekola. Contact D&M Knapp, 4435 W. Grant Rd., Shelby, Michigan-(616)861-2786

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

0617-KENTUCKY-27th Adv.&Cgall. SQ. DA. Convention-June 17,18,19,1993-Commonwealth Convention Center, Louisville, KY. Callers Various-Contact E.M Foote, 140 McCnadless Dr., Wexford, PA. 15090.

0618-WASHINGTON-42nd Washington State Sq & Folk Dance Fest.- June 18,19,1993-Lynden Fairgrounds-Contact-T&C Moon, 1020 W. Burchell Rd.,Coupeville, WA. 98273-(206) 678-6284

0620-NEBRASKA -Chinook Records Trail In Dance, June 20th. D. Clendenin, J.Junck, J.Kwaiser. Live Band Dance. Contact, Melonie shipman (402)435-7208.

0621-KANSAS-Chinook Records Trail In Dance, June 21, 1993, Northeast Kansas S/Q Association, Croco Hall, Topeka, D.Clendenin, J.Junck, J.Kwaiser. Live Band. Contact R. Been (913)-862-9447.

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



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STAR THRU _____

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: HEADS PROM EN ADE 3/4
 : SIDES RIGHT & LEFT THRU
 : PASS THRU
 : FLUTTER WHEEL _____
 : RIGHT & LEFT THRU _____
 : CROSS-TRAIL THRU _____
 : PROM EN ADE _____

FOR THE MODULAR CALLER:

Static Square: Heads turn thru, separate around one & into the middle with a left turn thru, zero box.

Static Square: Heads pass thru, separate around one to a line, all star thru, centers pass thru, right & left thru, zero box.

Static Square: Head men & corner lady pass thru, separate round two to a line, zero line.

Static Square: Four ladies chain 3/4, heads star thru, pass thru, star thru, pass thru, bend the line, zero line.

Zero Box: Star thru, centers box the gnat, centers square thru, ends star thru, everyone right & left thru, zero box.

Zero Line: Turn thru, ends fold, right & left thru, slide thru, pass thru, bend the line, zero line.

THE BASIC PROGRAM:

Get-In:

Static square: Four ladies chain, four ladies chain 3/4, heads lead right & circle to a line, centers square thru 3/4, ends square thru one, LA.

Get-Out:

Zero line: Right & left thru, rollaway 1/2 sashay, pass the ocean, grand right & left.

Zero Line: Pass thru, wheel & deal, double pass thru, lead couple California twirl, do sa do (wave), swing thru, boys run, bend the line, right & left thru, star thru, pass thru, LA.

Zero Line: Pass thru, wheel & deal, double pass thru, all California twirl, centers pass thru, do sa do (wave), girls run, bend the line, box the gnat, right & left thru, two ladies chain, star thru, square thru 3/4, LA.

Zero Line: Centers forward & back & then box the gnat & then right & left thru, all star thru, double pass thru, first couple go left, next go right, pass thru, bend the line, pass thru, wheel & deal, centers square thru 3/4, do sa do (wave), boys trade, girls trade, girls run, bend the line, circle eight, ladies center, men sashay, LA.

THE MAINSTREAM PROGRAM

All Static Squares:

Heads pass thru, cloverleaf, double pass thru, lead couple partner trade, spin chain thru, girls circulate one spot, spin the top, recycle, slide thru, LA.

Heads Rollaway 1/2 sashay, sides pass thru & cloverleaf, double pass thru, centers in, cast off 3/4, box the gnat, fan the top, recycle, pass to the center, square thru 3/4, LA.

Heads roll away 1/2 sashay, all circle left, boys turn thru, then cloverleaf, girls turn thru, all star thru, couples circulate, boys trade, boys run right, swing thru, turn thru, LA.

Heads roll away 1/2 sashay, pass thru, cloverleaf, sides pass thru, do sa do (wave), swing thru, spin the top, boys run right, center four wheel & deal & sweep 1/4, outside couples bend to face in, double pass thru, cloverleaf, square thru 3/4, LA.

Zero Line: Touch 1/4, single file circulate, center four trade, scoot back & walk & dodge, outside boys run right, swing thru, turn thru, LA.

Zero Box: Touch 1/4, scoot back, split circulate, walk & dodge, partner trade, slide thru, LA.

Zero Box: Swing thru, scoot back, boys circulate, girls trade, recycle, veer left, ferris wheel, zoom, centers square thru 3/4, pass the ocean, recycle, sweep 1/4, swing thru grand right & left.

Cast Off:

Zero Box: Swing thru, boys run, girls trade & around the boys, cast off 3/4, slide thru, LA.

Zero Box: Right & left thru, veer left, couples circulate, girls trade & around boys, cast off 3/4, star thru, pass thru, trade by, LA.

Zero Box (wave): All eight circulate, boys run, boys trade & around the girls and cast off 3/4, pass thru, wheel & deal, zoom, square thru 3/4, LA.

Zero Box: Right & left thru, veer left, couples circulate, girls cross-run, boys trade, cast off 3/4, centers square thru, ends star thru, centers in, cast off 3/4, star thru, double pass thru, lead pair partner trade, step to a wave, recycle, pass thru, trade by, LA.



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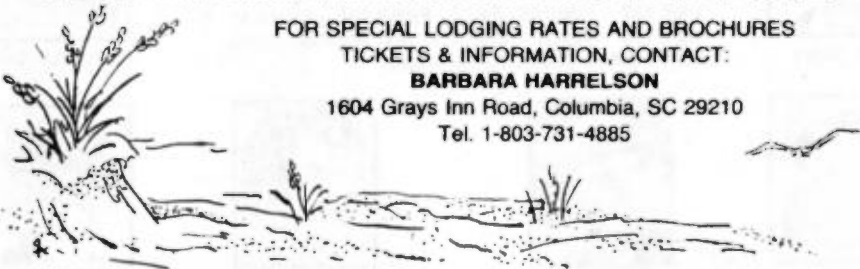
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by Bob Howell



EASY LEVEL

Jo Clinefelter of Lincoln, NE works with a group of senior ladies who enjoy their solo dancing. Realizing that many of them can't handle a quick spin too well, she has adapted a dance that I had written and featured on the Easy Level Page in the February '84 issue of ASD, called the Red Sox Ramble. She has named her variation the - - -

FOUR POINTS

Formation: Solo

Music: Back To Donegal - Grenn 12239, or any other seasonal or holiday music.

Routine:

Counts:

Intro: Wait 8 beats.

- 1-4 Walk forward three steps and touch. (Beginning on the left foot, walk L,R,L and touch R beside L)
- 5-8 Back up three steps and touch. (Back up R,L,R, and touch L beside R)
- 9-16 Repeat counts 1-8
- 17-20 Vine left. (Step L on L foot, cross R foot behind and to the L of L foot, step L foot again to L and touch R beside L)
- 21-24 Balance right and left. (Step on R, touch L to R, step on L, touch R to L)
- 25-28 Vine right. (Repeat counts 17-20 moving to the right)
- 29-32 Balance left and right. (Step on L, touch R to L and as you balance to the right, turn 1/4 to the right stepping on the R and touch L to R to face the right hand wall of the hall).

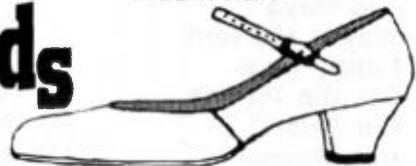
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Here is an old-timer that I have used at a March dance every year since I began calling forty six years ago and it is as good a mixer today as it was the very first time that I called it.

IRISH WASHERWOMAN

Formation: Partners in single circle, hands joined, facing center, girls on boy's right.

Music: Irish Washerwoman. Lloyd Shaw Recording LSF E-11

SONG

Measures: (6/8, 2 strong counts per meas.; i.e., 1-2 = 4 counts)

- 1-2 Oh, we'll all join hands and go to the middle,
- 3-4 And tap our feet to the tune of the fiddle,
- 5-6 Back right out to the corner maid,
- 7-8 Swing her once and promenade.
- 9-16 (Promenade with music.)

DANCE

- 1-2 All walk four steps into the center of the circle,
- 3-4 All tap foot four times in rhythm with the music,
- 5-6 All back out four steps from the center and turn to face corner.
- 7-8 Swing corner with a two-hand swing,
- 9-16 Promenade 16 counts, then face the center ready to begin again.

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Following is yet another rendition of McNamara's Band. I danced this routine many years ago and it took me quite a while to locate the description of the figure that I remembered. I finally found it in my library in a copy of 5 YEARS OF SQUARE DANCING, published by Sets In Order. It was written by Marvin and Margie Smith of Denver, CO. I'm going to call it - - -

McNAMARA'S BAND AGAIN

Formation: Square

Music: MacNamara's Band. Grenn 12236

Routine:

Oh, the head two couples center go and opposites do sa do

(The first and third couples go forward to the center of the square, while Gent #1 and Lady #3 will do sa do as well as Gent #3 and Lady #1)

Then swing the other fellows girl, as homeward you will go

(They swap partners and swing new girl home)

Oh, the left hand out, turn the lady left, the lady on the left

Then do sa do your own girl, your own girl do sa do

(Allemande left and a do sa do.)

Now the left hand out, turn the lady right, the lady on the right.

(Do sa do partners again then left arm around right hand lady.)

Then on back home and swing your own, the fairest of them all.

Oh, promenade one, promenade all, you'll promenade the hall

Pull down your vest, throw out your chest at McNamara's Ball.

Repeat once more for Heads then twice for Sides.

A young friend of the family has been working on her doctorate at Georgetown University in Washington, DC. This last summer, while moving back to Denver, CO. she stopped for a few days to visit with us. Cindy Stout, a completely misnomered name for a person who, if she stood sideways and stuck out her tongue, would look like a zipper, commented on how nice it was going to be to move about a city without having to carry a multitude of books, computers, notebooks, etc., where ever she would go. She had to commute between school and Falls Church, VA and referred to herself several times as - - -

THE BAG LADY OF FALLS CHURCH CONTRA

by Bob Howell

Formation: Alternate Duple. 1,3,5, active and crossed over.

Music: Any 32 bar reel or jig.

Routine:

Intro:

---- ---- : In long lines go forward and back
1-8 ---- ---- : Actives pass thru, go round one below
9-16 ---- ---- : ---- ---- Turn contra corners
17-24 ---- ---- : ---- ----
25-32 ---- ---- : ---- ---- Actives double balance
33-40 ---- ---- : ---- ---- Actives swing
41-48 ---- ---- : Pick up the two below, go down in 4's
49-56 ---- ---- Turn alone : Come back and cast off
57-64 ---- ---- : In long lines go forward and back.



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ISLANDS

CHOREOGRAPHY: Roger & Darlene Slocum

RECORD: Ocean Wave - 47 [Islands]

DANCE: Two Step

FOOTWORK: Opposite, directions for man except where noted in parentheses

LEVEL: Phase 2 + 1 (fishtail)

SEQUENCE: Intro,ABC,ABC,A,END

INTRO:

- 1-4 WAIT;;APT,PT; TOG,TCH TO BFLY
(1-2) In OFP wait two measures;; (3) Apt L,-,pt R Twd prtnr,-;
(4) Tog R to BFLY,-, tch L,-;

PART A

- 1-4 FC TO FC; BK TO BK; HITCH TWICE;;
(1)Sd L, cls R, sd L trng lf to diag LOD COH (W trn rf to diag LOD Wall),-;
(2) Sd R, cls L, sd R trng rf to OP,-; (3) Fwd L, cls R, bk L,-; (4) Bk R cls L,
fwd R,-;
5-8 VINE APT & CLAP; VINE TOG FC; SD CLS TWICE; SD STP THRU;
(5) Sd L twd COH (W twd WALL), XRib, sd L,-; (6) Sd R twd WALL
(W twd COH), XLib, sd R to CP WALL,-; (7) Sd L, cls R, sd L, cls R;
(8) Sd L,-, stp thru R to SCP,-;
9-12 LACE ACROSS TWO STP; FWD TWO STP; LACE BACK TWO STP;
FWD TWO STP;
(9) Fwd L, cls R, fwd L chng sds to LOP LOD,-; (10) Fwd R, cls L, fwd R,-;
(11-12) REPEAT 9-10 ending OP LOD;;
13-16 CIRCLE AWAY 2 TWO STEPS;; STRUT TOG 4;;
(13) Circle away from prtnr L,R,L,-; R,L,R trng to fc prtnr & WALL,-;
(14) Strut tog L,R,L, to OFP no hands, -; (:Last time thru end CP WALL)

PART B

- 1-4 SKATE L & R; SD TWO STP L; SKATE R & L; SD TWO STP R;
(1) Slide sd L, tch R, slide sd R, tch L; (2) Sd L, cls R, sd L,-;
(3) Slide sd R, tch L, slide sd L, tch R; (4) Sd R, cls L, sd R,-;
5-8 BK AWAY 3 & KICK; TOG 2 LIFT TRN; BK AWAY 3; TOG 3;
(5) Bk away from prtnr L,R,L,-; (6) Tog R,L,R passing r shldr lift & trn rf on
ball of r ft (W trn lf),-; (7) Bk away L,R,L,-; (8) Tog R,L,R to OFP no hands,-;
9-16 REPEAT 1-8 PART B ENDING IN CP WALL

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PART C

- 1-4 TRAVELING BOX;;;
 (1) Sd L, cls R, fwd L trng to RSCP,-; (2) Fwd R,-, L trng to CP WALL,-;
 (3) Sd R, cls L, bk R trng to SCP,-; (4) Fwd L,-, R to SCP,-;
- 5-8 HITCH TWICE;; SCOOT 4; WALK - PICKUP;
 (5-6) Repeat 3-4 PART A (7) Fwd L, cls R, fwd L, cls R; (8) Fwd L,-, fwd R
 picking the lady up to Cp LOD,-;
- 9-12 PROGRESSIVE SCISSORS TO BJO & CHECK;; FISHTAIL; WALK 2;
 (9) Sd L, cls R, Xlif (W Xrib) to SCAR,-; (10) Sd R, cls L, XRif (W XLib)
 to BJO & CHK,-; (11) XLib (W XRif), sd R, fwd L, lock R behind L
 (W lock Lif of R,-; (12) Fwd L,-, fwd R trng to CP WALL,-;
- 13-16 TWO R TURNING TWO STEPS;; OPEN VINE 4;;
 (13) Sd L, cls R, bk L trng rf to CP COH,-; (14) Sd R, cls L, fwd R cont rf trn
 to CP WALL,-; (15) Sd L,-, XRib,-; (16) Sd L,-, XRif to BFLY,-;
- END**
- 1-4 BOX;; OPEN VINE 2; APT,PT; SAY ALOHA!
 (1) Sd L cls R, fwd L,-; (2) Sd R, cls L, bk R,-; (3) Sd L,-, XRib,-;
 (4) Apt L,-, pt R twd ptrnr,-;



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PUZZLE PAGE

WINTER DAYS

It's here - winter that is. You can probably solve this one without looking at the list.

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Encore

by Mary Fabik

Highlights from Past Issues of this Magazine

10 YEARS AGO FEBRUARY 1983

Let's give ourselves a valentine this month and practice courtesy in more than the turns that follow ladies chain:

C – Consideration of others should be a way of life, more than in the Golden Rule, but if we practice it only so others will treat us as well, that's better than not at all.

O – Our actions may influence other dancers, too.

U – Usual courtesy becomes an ingrained habit.

R – Repetition of kindness makes it a habit.

T – “Thank you” is a most important phrase.

E – Every person deserves your courtesy.

S – Spend time developing courtesies with both new and veteran dancers.

Y – You'll be glad you made the effort and so will your fellow dancers. Co-Editorial

Often dancers have to miss a few dances, then are hesitant to come back to dancing, fearful they have gotten behind. You should know this – even if you missed a whole year; your fellow dancers and your caller want you back. You won't be as far behind as you fear – and even if you made a hundred mistakes, they would be happy to have you back. That's a fact – not fiction. From the S/D Reporter

Square Dancing in June...

We all feel pretty secure from theft when we are dancing at the different clubs, but when we take our dances out

to the public for exhibition, we tend to lose our walls of security.

Here are a few tips we'd like to pass along:

1. Never leave the table at the door unattended.

2. When the treasurers go home for the evening, be sure a few people escort them to their car.

3. Never leave your car parked following a dance where you cannot see it with the club's proceeds in the car.

4. Never have in possession more money than needed to make change and the door donations.

5. Never put monies in a car until the dance is over.

Callerlab Quarterly Selection – Hinge and Flutter

New Idea – **Bridge the Gap** by Bruce Busch.

25 YEARS AGO FEBRUARY 1968

Lloyd Litman, Cleveland, Ohio, square dance caller and choreography analyst died last month...

Uppermost in Lloyd's endeavors was to help create a common language in our square dance choreography analysis. Credited to him today are such commonly used terms as zero movements, equivalents, set-ups, get-outs, 1P2P route lines, Box 1-4 couple formations, etc.

It has been said that could we but analyze correctly these published examples, every choreography movement known today or yet to be discovered in the future is diagrammed in Lloyd's book.

OHIO – Recent Buckeye poll results lists the top ten round dances as: 1. Too Much Love, 2. Call Her Your Sweetheart, 3. Marnie, 4. Hold Me, 5. Tango Mannita, 6. Mexicali Rose, 7. Arms Of Love, 8. Doodley Cha, 9. Strawberry Jam, 10. Allegheny Waltz.

The question arises: Should squares and rounds be handled completely by the square dance callers? We think not. Square and round dancing is getting better and more elaborate every year. We find that the good dancers want both square and round dancing on an evening program, writes Elaine and Glen Dolmar.

There are times when square dancing needs smoothness of round dancing and the challenge of remembering a sequence. There are times when round dancing needs the happy-go-lucky mixing of people and frolic of square dancing.

NEW IDEA: Fan Chain Thru by Jack Lasry.

From two ocean waves or 2 two-faced lines, the center two turn 3/4, new centers trade across the set, turn 3/4 again to re-form waves or two-faced lines. The Fan Chain Thru is the center movement of a Spin Chain Thru.



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Party Line

by Cathie Burdick

February thoughts always turn to Valentines and love and romance. We said our theme was going to be "weather" for 1993; I should have enlarged that a little and said "nature". Some of our themes will involve times of days as well as what the weather brings, so our first one is "An Evening of Romance" for February. Set the stage well for romance...candles or lamps, hearts and flowers. Red for "true love" is the color of the day, so reuse tablecloths and even dresses and ties that might have been designed for Christmas.

This might be a great time for a dinner-dance, if your club doesn't have a regular one scheduled. Pot-luck or catered, make it romantic with table settings and heart decorations. Valentine candy and cookies, of course, always dress up any refreshment table, either as snacks or for dessert. Matching valentines for several couples might determine the table seatings. Otherwise, you might use the well-worn idea of splitting kids' valentines in two and having dancers match them up for partners for one special tip during the evening.

We really went overboard in looking up appropriate music—we found enough for several dances, try *In The Evening By The Moonlight* (Grenn), *Old*



Lamplighter, *Light In The Window* (Mac), *Heart of Mine* (Rockin' M), *Dance With Who Brung You* (Quadrille) (not the one where you want to do the mixer), *Annie's Song* (RBS), *Love Is the Reason* (Cardinal), *I Love Only You* (Hi-Hat), *Love Talks* (Desert), *A Little Love* (ESP), *Achy Breaky Heart* (ESP), *When Will I Be Loved* (Royal). For rounds, we found *Kimberley Moon* (BR), *Love Song* (B), *First Kiss* (Grenn), *Song of the Night* (Scope), *Little White Moon*, *Hawaiian Wedding Song* and *Noche de Amor* (Night of Love). We suggest *The Party's Over* (Hi-Hat) and *Goodnight Ladies* (Grenn) for ending numbers, preferably with the lights turned down low.

Now, if you can't create some romance with that musical line-up, I'll eat my chocolate heart and weep a lot! "Kiss me once and kiss me twice and kiss me once again, it's been a long, long time!

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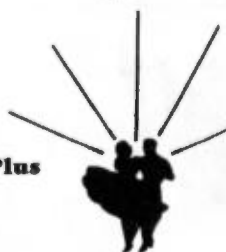
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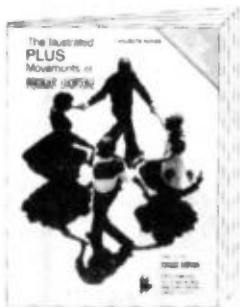
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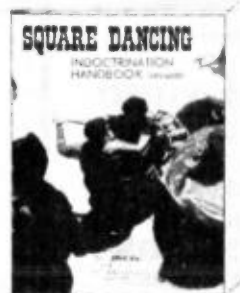
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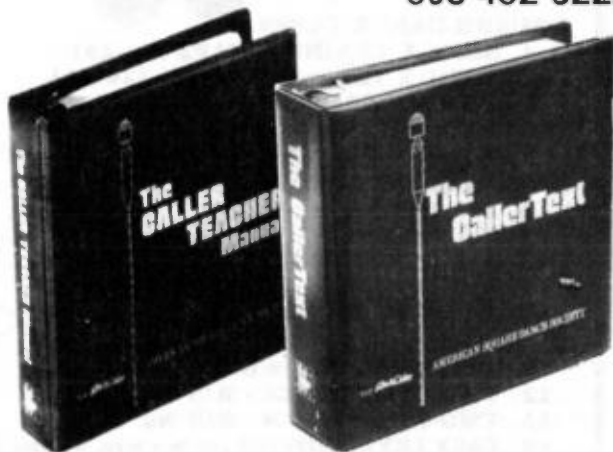
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We would like to renew our subscription to your fine magazine for another 3 years. We have subscribed to this publication since I first started calling and cueing in 1962. It has made many changes over the years and your taking over has been another of the positive things that have happened. Stan and Cathy did a great job for many years, but the change has brought about a new concept to the magazine and it certainly is great. Shirley and I call and teach full time and need something to keep us up with the rest of the world. We average about 18 to 20 sessions per week so we don't get much of a chance to get to other peoples dances. Your magazine let's us at least know what is going on in the rest of the square dance world.

Again, thank you for your fine publication. Incidentally if I had not noticed your ad of rate increase I would have been without the next issue as it runs out in December but I was not aware until I checked the label so I could add to it and found it had expired. I wonder if some others have expired without their realizing it. If you have some way to note this you might put it on their last issue so they could renew.

Thank you for your great effort for square dancing.

Bob & Shirley Barnes
Zephyrhills, FL

(Editor's note We do send out notices to subscribers who are about to terminate. Sometimes they do not get to you on time. This is something we are working to correct.)

We are thinking about starting a square dance clothing shop and wondered if you would know where I could get a list of where to buy shoes, petticoats, shirts and dresses? We really enjoy our square dancing but we have to

travel to find nice things to wear. Thank you for any help you can give us.

Ed & Carol Pabst,
R.D.#1, Box 142,
Marietta, Ohio, 45750

My renewal of American Square Dance Magazine is early (for the savings). We have been subscribers since 1970 and really like the new size and print.

We are R/D teachers and cuers who are semi-retired (from 5 clubs to 1) and the Flip Side Rounds and Pulse Poll were the very first pages we turned to.

We still square dance but not every tip. When you're in the mid 70's you gotta take it slower.

May you have continued success with this magazine.

Steve & Helen Kisha

I would like to subscribe to your magazine for 1993. I am enclosing a check for \$15.00 to cover the cost. I have been a dancer since 1971 and have been calling since 1976 and I find your magazine to be very informative. I often quote articles from your publication to my classes. I would like my subscription to begin at once.

Thank you very much for your help.

Sincerely,
Dan Jenkins

I am pleased to enclose a subscription request for our new club caller together with a bank draft for US\$ 25.

As secretary of a club here in England and with my husband as Treasurer we have always found your magazine full of useful, sensible, down to earth thoughts and information. We personally, have been subscribers for a considerable number of years - I think it must be at least 6 and before that to the "other square dance magazine". Thank you for continually testing the water and keeping us well informed.

It is a relief to discover that here in England clubs face the same problems as those in the USA. We sometimes feel

rather alone when things get difficult, but invariably only have to look at your magazine to realize that others have been there before and so often come up with sensible and (unfortunately at times) very obvious solutions.

We have had the pleasure of dancing both in the USA and Canada and loved every minute of it. What a fantastic family we belong to as square dancers. Definitely worth continually spreading the gospel of square dancing so that others may enjoy what we hold dear.

Thanks once again for a great magazine. Oh, yes, and Merry Christmas and a Peaceful New Year to all your staff!!!

Yours sincerely,
Mrs. Eve Dean,
Secretary Running Waters SQ/DA
Club, Brentwood, Essex, England.

Thank you for a very informative magazine.

I've been dancing over a decade now. I used to think "6 years of dancing! What an old-timer!" and it's good to keep in touch with our nation-wide - outstanding world wide family.

I enjoy the puzzles - would like more articles on sewing. "Hem line" doesn't quite cover it. The Caller and Cuer articles, as I like to Round Dance, but mostly dance Plus, A and C1, occasionally.

Thanks for all the hard work you do to keep us all in touch. I love the biographical data, too.

Thanks.
Elaine Aktel



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