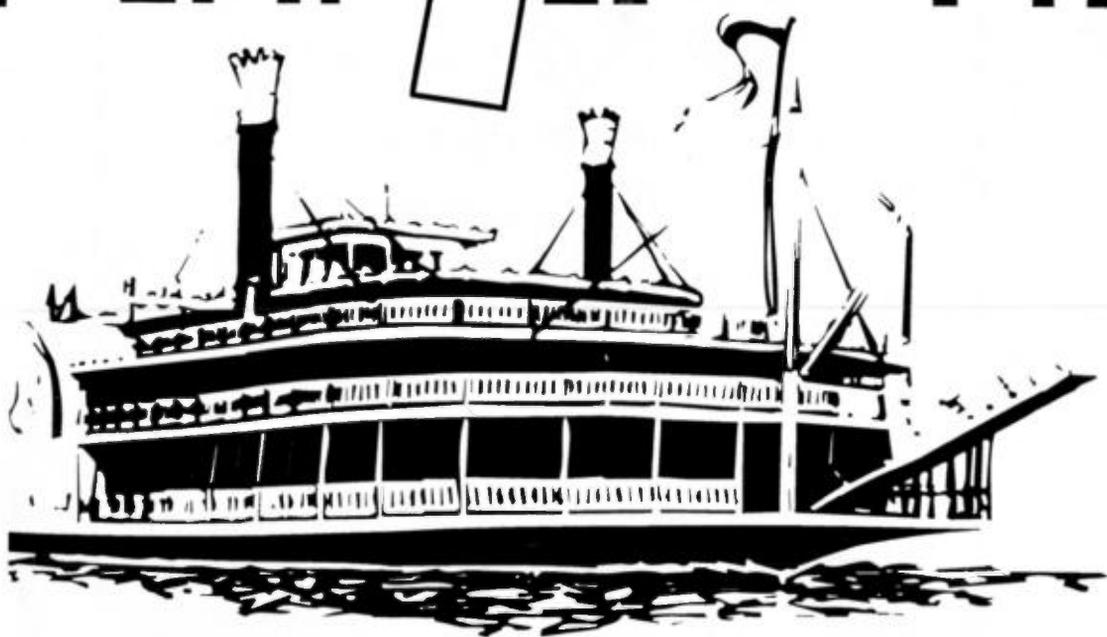


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MAY 1993



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Publishers and Editors

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American Squaredance Magazine (ISSN-091-3383) is published monthly by **Sanborn Enterprise 661 Middlefield Rd., Salinas, CA 93906-1004**. Second class postage paid at Salinas, CA. Copy deadline five weeks preceding first day of issue month. Subscription: \$20 per year U.S., \$23 per year Canada, \$32 per year Foreign. Single copies: \$2.50 each. POSTMASTER: Send address change to **American Squaredance Magazine, 661 Middlefield Rd., Salinas, CA 93906-1004**. ©1993 by Sanborn Enterprises. All rights reserved.

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Editor's NOTEBOOK

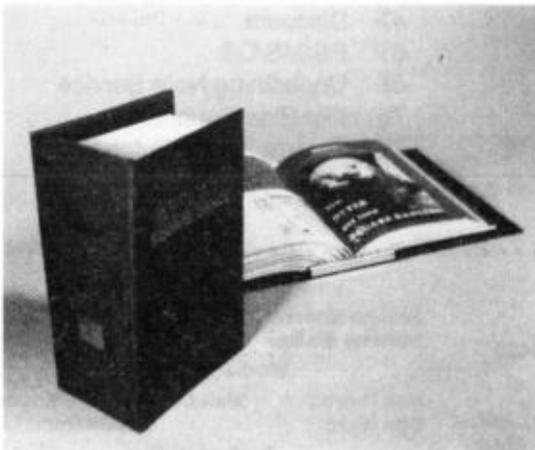
Many times we think things should be changed simply because the machinery isn't running smoothly. Well, a little oil in the form of friendliness and courtesy will do a lot for the gears. When grouping with people, it always makes for differences of opinion. But in the long run, if we all give the other guy the benefit of the doubt and listen carefully to his/her suggestions we can put the ideas all together and pick out the best for use in Square Dancing. We need to be extra careful where our activity is concerned. Square Dancing is going through a difficult time right now. The problems do not respect any particular place or section of our country. It's just a matter of the lack



of interested potential dancers. Give your clubs a boost, get the excitement back into the scene with community dances involving several clubs. It will really work! **WE NEED TO TRY!** ✓



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BY-LINE

Going on vacation? Be sure to browse through the Dateline this month. Lot's of things to do and Square Dancing too. We are proud to present this month for the first time a new article by Jim & Jean Chomondeley called The country Western Line. Try the CW Freeze!

Be sure and read INPUT-HELP. It has to do with your mailing address. Ladies, you will be especially happy to read the Dancing Tips this month. All about styling, hand holds, swings and stars. The men need to read it, also. We feel it is an exceptionally good article by Lex Dowling.

Tony Oxendine has an excellent article in What Callerlab Means To Me. Good article, you will be impressed. In Circle Right, Bill Davis discusses the Lament Of The Dropout. This is an very informative article for people coming back into the game. If you have friends who are apprehensive, let them read this article. They will be encouraged.

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NO NOBILITY; MUCH MOBILITY

Nobody ever got rich or famous as a traveling square dance caller. But who cares: The rich store of memories "on the road" are more than compensating. In my case, the beautiful people I've met in this activity around the globe provide the treasure of a full life; countless visits in every U.S. state, every Canadian province but Newfoundland and in twenty-or-so countries have given a third dimension to bland two-dimensional road maps. Never would I trade the experiences! It may sound like an oxymoron, but there's a certain stability in mobility—one's appreciation for the inherent goodness of fellow men and women grows to pyramid stability as wide encounters (especially with square dance-oriented people) are repeated over and over in so many places. (Amen.—CAB.)

Mobility seems to be my middle name. No complaints. The other day a clerk asked: "Are you 'in transit' or is this your home airport?" I hesitated before answering. "It seems as if I'm 'in transit' all the time." It's something akin to waking

up in a motel somewhere and saying "Hmm. What city am I in today?" But I love it. Hawaii for most of January (Cathie and I together). Florida and elsewhere for a week in February. Florida and elsewhere in the Southland for two weeks in March.

I must report a major mobility event that's happening in May as you read this. Cathie and I are now moving permanently from our (just-sold) Ohio home to that location so often described, in the Adirondack foothills, Silver Bay, New York. (That name and the zip 12874 will find us.) Goodbye Huron, Ohio. Hello lovely Lake George shores. ✓

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DANCING TIPS

By Lex Dowling

STYLING

Square Dance sometimes reinvents the wheel, especially in such matters as footwork, swings, twirls and hand holds. Even though Mainstream is a radical departure from traditional forms it is sensible to build upon past experience.

TWIRLS

A woman's hand held above her head in twirling invites strained shoulder muscles or a cracked cappella. Neither can be damaged by even the strongest man if she holds her right forearm and hand vertically in front of and close to the body with fingers two or three inches in front of her forehead. The man's left arm curves over her head, elbow high, wrist and fingers pointing down. The woman's head must be held upright and back. If she leans forward or "ducks" the man will have difficulty in clearing her hair.

It still needs the reminder that holding fingers tightly will screw them off.

LET'S HOLD HANDS

Hand hold is "shake hands" when facing as for example with right hand to the opposite in **Right & Left Thru**. Shake hands converts to forearm grip when two people circle using the held arms as pivot.

Lady's hand is normally palm down when beside a male partner as for example with her left hand to her partner in **Courtesy Turn** and both hands in **Promenade**. The left hand of the right-hand dancer reverses when same sex dancers are side by side, men changing to palm down, ladies to palm up. When side by side but facing opposite directions hands are palm to palm pointed up, at or a little above eye level of the shorter dancer.

A fundamental rule of square dancing and indeed of most dancing, is that broken hand holds should be re-established the instant it becomes possible. It is essential to dancing enjoyment and applies to all movements. For example: Left hands of the right-hand dancers in a Mini Wave (regardless of sex) join "while" (not "after") passing through in **Pass The Ocean**.

Partners' left hands reach for each other as the first contact in ending **Right & Left Grand**. (This debar the movement occasionally seen when followed by **Promenade Home** with the woman ignoring her partner's outstretched hand, turning her back on him in an anti-clockwise turn and walking away, leaving him to catch up and only then regain hand hold.)

Inside dancers (regardless of sex) change to their "other" hand with the end dancer in **Recycle** (to left hand if from a right-hand wave). For some undisclosed reason the handbook instructs this should be delayed until near the end of the movement. It is the only instance in



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square dancing where the "hold hands" rule is specifically overridden, and appears to have no rationality. If obeyed it feels extremely unnatural and uncomfortable.

SWINGS

Giddiness when swinging can be caused by a medical problem with the inner ear but this is very rare. More usually it results merely from lack of practice. A short period of two or three minutes daily for a week or so usually suffices to educate the brain to select only those messages from the eye that are useful, and to ignore all messages from the inner ear.

"BUT IT'S NOT ACCORDING TO THE BOOK!"

Does it matter if, in the words of the line dance, "some girls do and some girls don't"? Or if some men in **Teacup Chain** guide partners round in a courtesy turn or its clockwise equivalent instead of an arm turn? Or if some couples twirl as the last few steps of Promenade Home? Or if the left-hand couple swings during the time it has no opposite couple in **Donegal**?

Dancing is formally defined as "the physical expression of a rhythmical or musical emotion." Standardization makes dancing **look** good to an observer (including the caller) but individual interpretation makes dancing feel good to the dancer. A caller should be clear and decisive in telling his dancers **WHAT** to do, but less insistent in telling them **HOW** to do it. Excessive standardization belongs to chorus lines on a stage, not to individual couples on a dance floor.

However, some individualities as for example rushing the beat of Grand Square are definite no-nos. They advertise a dancer who has no emotional feeling for either dance or music.

PACK-SADDLE STAR

Star Promenade with men in pack saddle and "arm around your partner" welds eight dancers into a single unit.

Men traditionally change to finger star in a two-man-two-woman formation, making the change instinctively since it feels ungentlemanly to hold a partner by the wrist. The workable rule is to change from pack-saddle to fingers whenever a woman is involved, even one taking the part of a man.

Away back in my standard two school days we all promenaded in finger star but two years later in standard four the boys "wagon wheeled" in packsaddle while girls continued as before. However, our new teacher in standard five instructed finger star for everybody and created instant mutiny. None of us big arrogant eleven year-old male chauvinistic pigs would be seen dead doing anything as sissy as a finger star. That was for girls.

Today, well over sixty years later, I'm all in favour of sex equality and women's lib, since it means she can get her own coffee, but something of the ingrained feeling that finger star affronts my masculinity still lingers.

This would be a bad excuse for mutinously refusing to have any part of it but a more reasoned argument, and the purpose of these notes, is to suggest that pack-saddle in a man-only star is always no less effective than, and often much preferable to, finger star. ✓

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0501-CANADA-Rose City Festival-25th Anniversary Dance-May 1,1993-University of Windsor, Vanier Hall, Convention Center Wyandotte St. W. at Ambassador Bridge, Windsor, Ontario. Callers: various. Cuers N&A Brown. Contact G.Clark (519)252-0672-B.Penney (519)948-5078

0501-NEBRASKA-Lincoln's 53rd Annual Sq & Rnd Dance Festival, Sat.,May 1, 1993, Pershing Auditorium. Caller T.Crawford, Cuer D&T Vogt. Contact K. Study, 6112 Colfax Ave., Lincoln, NE 68507 (402)467-1645

0502-GEORGIA-DBD Advanced Week-[No Prisoners Taken] C-1 star tips. May 2-7,1993. Copecrest Square Dance Resort, Dillard, GA. D.Wilson, R.Silver. Contact Charlotte at Copecrest, (706)746-2134

0506-TENNESSEE-30th Annual Handicap Benefit Dance-May 6,1993-Mullins United Methodist Church Gym-4 N. Mendendhall, Memphis Tennessee-T.Oxyendine-R/D G&B Pinkston-Contact J&B Penne (901)373-3815.

0507-MICHIGAN-11th Annual May Weekend, Manistique High School, Manistique, Michigan, May 7 & 8. Caller L. Cole, R/D J & L Featherly. Contact B. Parks (906)341-5340 or C. Furmanek (906)341-8314

0509-CALIFORNIA-7th Annual Petticoat Hoedown, May 9th,1993. Palm Springs Pavilion, 403 S. Pavilion. O.Mathews, K.Clegg, D.Parnell, C.Masters, P.Thompson. Cuer C.Brown. Contact O.Mathews, P.O.Box 2743, Palm Springs, CA.92263-2743

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

0511-IOWA-Heartland Singles (based in Nebraska), Lewis Central Middle School, Council Bluffs, IA, May 11, 1993. Callers J. Junck, K. Bower, W. Driver (couples welcome). Contact Diane Gentry (402)334-8118.

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

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

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

0516-NORTH CAROLINA-North-South Dance Week-Callers Ted Sannella & Bob Dalsemer. Music by the Footloose: Ted Ehrhard, Pete Campbell & David DiGiuseppe. New England contras & squares,

Appalachian square and circle dances, old time couple dances.

0521-MICHIGAN-Starting May 21 thru Labor Day Weekend there will be dancing in Livonia Seniors Center in Livonia, Michigan. National and Local Callers and cuers. contact B. Peterson-1-(313) 425-8447.

0521-MICHIGAN-Every Friday, starting May 21 and running thru the Labor Day Weekend. Plus level dances are held at the Air Conditioned Livonia Seniors Center in Livonia, Michigan. These dances are called by National and local Callers and Cuers. For information contact Bill Peterson, 30230 Oakview, Livonia, Michigan 48154, (313)425-8447.

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

0522-COLORADO-Jon Jones Special Plus Dance, May 5, 1993, Colorado Springs. Contact Leo Boudreaux, 5050 Platinum Dr., Colorado Springs, Colorado 80918, (719)593-7350

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

0528-NEW YORK-Memorial Day Weekend, May 28,29,30,31,1993-Oleana Campground, West Copake, NY. R. Page, D. Koft-R/D K.Koft.Contact R&F Page, 14 Boxwood Lane, Danbury, CT. 06811-(203)794-0053

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

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0528-WYOMING-42nd Annual Cowtown Hoedown, Woodland Park School, Sheridan, Wyoming, May 23 & 29. Contact Wally Black, 655 Gig Horn Ave., Sheridan, Wyoming 82801

0529-NEBRASKA A-Singles Weekend-May 29,30,1993- Norfolk City Auditorium, Norfolk, Neb. M.Hogan, J.Kwaiser - R/D J&B Chunka, contact M. Wilson (402)371-9276

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

0604-NEW MEXICO-46th New Mexico State Square Dance Festival, June 4, 5, & 6 1993, Goddard High School, Roswell, New Mexico. State & area callers along w/callers J. Jones, W. Baldwin. Teaching cueing & rounds, J & B Bahr. Contact Dale Martin, PO Box 2668, Roswell, New Mexico 88202, (505)623-4685

0605-VIRGINIA-Plains Promenaders presents Dee Dee Dougherty, Plaines Elem. School, Timberville, VA, June 5, 1993. Contact Carroll Dickenson (703)896-7913

0605-VIRGINIA-Plains Promenaders Special Dance-June 5, 1993, Plaines Elem. School, Timberville, VA. 8-11 PM. Dee Dee Dougherty. Contact (703)896-7913

0606-English-American Week for Experienced Dancers with Helene Cornelius from Boston and Bob Dalsemer. Music by Barbara Greenberg, Bob Pasquarello, Bob Mills, & Cathie Whitesides. Chal-

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0607-CANADA-32nd International SQ & RD Dance Conv. May 6,7,8,1993-McMaster University, Hamilton, Ontario, Canada. L.Kopman, J.Priest, J.Preston, J.Lee, N.Wilcox, J.Marshall, K.VanVliet, R/D S&W Bradi, N&ABrown. Contact J.Hurley, 5170 Lakeshore Rd. Apt. 309, Burlington, Ont.L7L 1C4

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

0611-MICHIGAN-Marriner Regatta Weekend-June 11,12,1993-Evergreen Commons Senior Center-Michigan Ave. & State St., Holland, MI.-T.Marriner, R/D A. Steinke. No Contact.

0611-IDAHO-Idaho State 29th Festival, June 11 & 12, 1993, University of Idaho Sub, Moscow, Idaho. Callers SQ-B. Newman, RD-A & L Lange. Contact Jim & Zoe Cooley (208)835-3071.

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

0611-MICHIGAN-Marriner Regatta Weekend-June 11,12,1993-Evergreen Commons Senior Center-Michigan Ave. & State St., Holland, MI.-T.Marriner, R/D A. Steinke. No Contact.

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-New Dancer "Grand Square-Up", June 13, 1993, Grand Finale [Graduate's Bash,] Bonham Road Hall, Cincinnati, Ohio. Callers, M. Clausing & V. Weese. Contact Marianne C. Jackson, PO Box 15717, Cincinnati, OH 45215, (513)385-4505

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.Burchel Rd., Coupeville, WA. 98273-(206) 678-6284

0618-ILLINOIS-Dandy Dancers TRAIL IN Sq & Rnd Dance, VFW Hall, Belleville, IL., June 18, 1993. Caller T. McUmer, RD Cuer J. Keeser. Contact Joe Obal (618)632-5596 or (618)476-3685

0619-MISSOURI-Branses Weekend, June 19, 21 & 22, 1993. Callers V. Weese, F. Walker & M. Clausing. Contact North American Travel, (800)477-1600

0620-MISSOURI-Trail In Dance-June 20, 1993, Sesquicentennial Bldg, Palmyra, MO. A2 Session 4-6 pm, MS/P Session 8-10:30 pm. D. Towry, D Lipscomb. Contact G. Stowe (314) 769-3996

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

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

0621-KENTUCKY-Louisville, Kentucky, Monday Night Dance, June 21, 1993. Callers V. Weese, F. Walker & J.R. Sparks. Contact J.R. Sparks (812)949-7907

0622-ILLINOIS-Chinook Records Trail In Dance, June 22, Springfield Squares, Sherman Athletic Club-D.Cledenin, J.Junck, J.Kwaiser, contact R. Kuhn (217)632-7437

0622-ILLINOIS-Trail Thru SD - June 22,1993-Banquet Hall, 1305 S. Mercer Ave. Bloomington, ILL.Exit Veterans Parkway-N.Franklin-E.Elder-Contact (309)266-9870 or (309)828-3265

0622-NEBRASKA-Trails-In Dance, Heartland Singles (couples welcome) Rockbrook Methodist Church, Omaha, NE, June 22, 1993. Callers M. Hogan & L. Weaklend. Contact Diane Gentry (402)334-8118

0622-MISSOURI-Dance Under the Train Shed, Tuesday, June 22, 1993 from 8:00 p.m. to 10:30 p.m., St. Louis Union Station, St. Louis, Missouri. Featuring Callers from Mar-Let Records V. Weese, F. Walker, M. Clausing & J.R. Sparks. Free.

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

0622-ILLIONIS-Chinook Records Trail In Dance, June 22, Springfield Squares, Sherman Athletic Club-D.Cledenin, J.Junck, J.Kwaiser, contact R. Kuhn (217)632-7437

0622-ILLINOIS-Trail Thru SD - June 22,1993-Banquet Hall, 1305 S. Mercer Ave. Bloomington, ILL.Exit Veterans Parkway-N.Franklin-E.Elder-Contact (309)266-9870 or (309)828-3265

0622-NEBRASKA-Trails-In Dance, Heartland Singles (couples welcome) Rockbrook Methodist Church, Omaha, NE, June 22, 1993. Callers M. Hogan & L. Weaklend. Contact Diane Gentry (402)334-8118

0622-MISSOURI-Dance Under the Train Shed, Tuesday, June 22, 1993 from 8:00 p.m. to 10:30 p.m., St. Louis Union Station, St. Louis, Missouri. Featuring Callers from Mar-Let Records V. Weese, F. Walker, M. Clausing & J.R. Sparks. Free.

0623-MISSOURI-42nd Natnl SQ Convention-June 23,24,25,26,1993-Cervantes Convention Center,Down Town St. Louis, MO. contact R&V Wittman, 1875 Yaqui Dr. Florissant, MO. 63031-(314)921-7582 or P.O.Box 13570, St. Louis, MO. 63138.

0624-CANADA-Festival '93-June 24,25,26,1993-Exhibition Grounds, Chilliwack, B.C. Canada-Contact S&F Zink, P.O. Box 273, Sardis, B.C. V2r 1A6, Canada. or phone (604)858-8882.

0701-ALASKA-27th Alaska State Fest. SQ & RD Dance. Mat-Su Valley Hoedown- July 1,2,3,4, 1993, Houston Jr./Sr. High School-Houston,Alaska-L.Schmidt. G.&J. Summitt RD. Contact D.Tomlin, Box 2765, Palmer, AK 99645-746-1654 or 892-7930

0701-ALASKA-27th Alaska State Fest. SQ & RD Dance. Mat-Su Valley Hoedown- July 1,2,3,4, 1993, Houston Jr./Sr. High School-Houston,Alaska-L.Schmidt. G.&J. Summitt RD. Contact D.Tomlin, Box 2765, Palmer, AK 99645-746-1654 or 892-7930

0704-COLORADO-Rocky Mountain Dance Roundup-July 4-10, 1993-La Foret Camp-w/Lloyd

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0709-CALIFORNIA-24th Monterey Area SD Weekend- July 9,10,11,1993-Santa Cruz County Fairgrounds, Watsonville, CA. 210 E. Lake Ave.-HWY 152-D.Norbye, J.Saltel, V.Kaaria, R/D C.Auria. Contact B. Fox, 610 Marvista Dr., Monterey CA. 93940-(408)375-8139

0709-WASHINGTON-25th Annual SD Leadership Seminar-July 9,10,11,1993-Central Washington University, Ellensburg, WA. Featured Speaker Ray Lindenaу-contact Mary Clerf, Chairman, and Betty Toops, Registrar. (no number given.)

0709-CALIFORNIA-24th Monterey Area SD Weekend- July 9,10,11,1993-Santa Cruz County Fairgrounds, Watsonville, CA. 210 E. Lake Ave.-HWY 152-D.Norbye, J.Saltel, V.Kaaria, R/D C.Auria. Contact B. Fox, 610 Marvista Dr., Monterey CA. 93940-(408)375-8139

0709-SOUTH DAKOTA-Dam Campout, Gavins Point Dam, July 9,10,11,1993. J.Junck, J.Kwaiser, M.Hogan. contact J.Junck-(402)585-4829.

0711-Beginners & New Dancers Week with Bob Dalsemer and live music, Contrás, squares, couple dances, dance history, regional styles for the newer dancer.

0715, 16, 17 Skagit Squares' Summer Fun Fare Festival. Mainstream and Plus workshops, camping and Badge dances. For further information contact Bev Ruuth, (206)424-9675.

0716-COLORADO-3rd Annual Weekend of the Opera-July 16,17,1993 in Manassa, CO. S.Atkinson, S.Grandy. SQ/DA, R/D, CWTY. Limited registration. Contact F&P Rendon, Box 737, LaJara, CO. 81140-(719)274-5577.

0716-TENNESSEE-Twin States Celebration SQ & RD, Viking Hall Civic Center, Bristol, TN. July 16-17, 1993. D.D. Dougherty, Cuers/W&N Dickerson - Contact J&R BROWN, 303 Arnold Way, Bristol, TN 37620-(615)878-3489.

0716-ARIZONA-White Mt. Rim Rompers 44th Ann. Dance-A-Rama, July 16,17,18,1993. White Mountain SQ,DA Hall. Show Low, AZ. S. Greer-R/D R&E Sabey. Contact W&G Clinkingbeard, 2320 W.Sylvester Cir. Show Low, AZ. 85901. (602)537-7039.

0716-COLORADO-MON CEN DEL Square Dance Weekend-July 16,17,1993-Manassa,CO.-S.Atkinson-S.Grandy-R/D K.Stills-CW J. Williams-contact F&P Rendon, P.O.Box 737, LaJara, Co. 81140 (719)274-5577

0716-GEORGIA-Thunderbird Clogging Fest.-July 16,17,1993-Valdosta, GA. Contact B&V Bennett, 2111 Hillcrest Dr., Valdosta, GA. 31602-(912)242-7321

0716-GEORGIA-Summer Sounds-Gainsville Civic Center-July 16,17,1993-D.Taylor, S.Springer-cuers R&J.Lawson-contact (706)291-4016

0716-NORTH CAROLINA-NC Rnd Dance Clinic Ph IV-VI, Winston, Salem, NC, July 16, 17 & 19. Contact Phyllis Loflin, 1002 Courtland Ave., Reidsville, NC 27320 (919)342-2573

0716-COLORADO-8th Annual Colorado Singles SD Weekend, July 16, 17 & 18, 1993, U of NC Student Center Ballroom, 29th St & 11th Ave, Greeley, CO. Callers G. Adams & J. Kwaiser, Cuers G & L Krueger & J & K Herr. Contact Ella Lusero, 1721 Centennial Dr, Longmont, CO 80501, (303)776-2567

0721-NORTH CAROLINA-17th International RD Convention-July 21,22,23,24,1993-Winston-Salem,

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0723-WASHINGTON STATE-Dog Towne Strutters Ball, Puyallup Elks Lodge, Puyallup, Washington, July 22, 23 & 24, 1993. Caller D. Smith along with guest callers & cuers. Contact Norman Harris, 23312 46th Ave CTE, Spanaway, WA 98387

0723-ILLINOIS-10th Illinois SCISDA SQ & RD Conven.-July 23,24,25,1993-Peoria Civic Center, Peoria, ILL.-contact B&M Clark,115 Carefree, Chatham, Illinois 62629-(217)483-2585

0723-TENNESSEE-19th Tennessee State Convention, July 23 & 24, 1993, Knoxville Convention Center, Knoxville, TN. Square, Round Clogging, Contra, Line & Western Two Step dancing. Contact Jack or Toby Wilson, 100 Dana Dr., Oak Ridge, TN 37830, (615)483-1631

0730-CALIFORNIA-8th San Diego Contra DA Weekend. July 30, 31, Aug 1, 1993. University of San Diego. D.Armstrong, P&M Moore, G&F Nickerson. contact P.Moore, P.O. Box 897, Running Springs, CA. 92382, (714)867-5366.

0802-CANADA-40th Annual SD Jamboree, August 2-7-Pendicton, B.C. Canada. Write C.Loiselle,Box 66, Pendicton, B.C., Canada V2A 6J9

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

0807-MARYLAND-Ocean Waves Delmarva Roundup, August 7. Wicomico Civic Center, Salisbury, MD. R.Libby, L.Kanniard, RD J&P Adcock. Contact (410)543-8976

0808-NEW YORK-Annual Cancer Ben. Dance-August 8, 1993-Johnstown Masonic Lodge, Route 30,

Johnstown, NY. W.& R. Smith-contact R. Smith-(518)863-8217

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

0808-NEW YORK-Annual Cancer Ben. Dance-August 8, 1993-Johnstown Masonic Lodge, Route 30, Johnstown, NY. W.& R. Smith-contact R. Smith-(518)863-8217

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0819-GEORGIA-29th Jekyll Island Jamboree-Holiday Inn, Jekyll Island, GA. August 19,21,1993. Contact B&V Bennett, 2111 Hillcrest Dr., Valdosta, GA. 31602 (912)242-7321

0819-GEORGIA-29th Jekyll Island Jamboree-Holiday Inn, Jekyll Island, GA. August 19,21,1993. Contact B&V Bennett, 2111 Hillcrest Dr., Valdosta, GA. 31602 (912)242-7321

0819-CANADA-18th Sq & Rnd Dance Conv. August 19,20,21,1993, Queen Elizabeth Hotel, Montreal, Canada. R.Brendzy, M.Jacobs, J.Marshall,D.Moger, J.Jestin, N.Wilcox, D.Wilson. R/D S.&W Bradt, -C&M Smarrelli-Pre-registration only-Contact MASDA, P.O.Box 906, Pointee Claire, Dorval, Quebec, Canada H9R 4Z6

0820-GERMANY-SQ. & RD Conv. of World- August 20,21,22,1993-Karlsruhe, Germany-contact-H&M Munkelt, Werrabronner StraBe 8 a, W. 7500 Karlsruhe 41-(0721-483354

0820-GERMANY-World Square & Round Dance Convention, August 20-22, 1993, Karlsruhe, Germany.

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Various callers & cuers. USA contact Marianne C. Jackson, PO Box 15717, Cincinnati, OH 45215, (513)385-4505

0821-ILLINOIS-Sq & Rnd Dancing at Illinois State Fair, August 21, 1993, Twilight Ballroom, Illinois State Fairgrounds, Springfield, Illinois. Callers W. Driver & B. Baier; Cuers G&J Kammerer. Contact Harry & Doris Jackson, PO Box 103, Ellis Grove, Illinois 62241 (618)-859-2972

0822-SOUTH DAKOTA-Gold Rush Weekend. August 22, 1993, Community Hall in Belle Fouche, SD. J.Kwaiser, G.Adams. contact J.Kwaiser (303)667-3440.

0827-CALIFORNIA-CALif. Single Squares Annual SD Weekend-August 27-29, 1993-Riverside Rain-cross Square, Riverside, CA.-L.Schmidt, D.Houston-contact- M. Branham, P.O. Box 25389, Anaheim, CA. 92825

0917-COLORADO-Pikes Peak Jubilee VII, Colorado Springs, Plus Level Squares- Callers W. Driver, G. Shoemake, Rounds-G. & L. Krueger. Contact Leo Boudreaux, 505 Platinum Dr., Colorado Springs, Colorado 80918, (719)593-7350

0917-TEXAS-10th Annual Alam Jamboree, September 17-18, 1993, Henry B. Gonzalez Convention Center, San Antonio, Texas. Callers B. Wise, S. Smith, M. Jacobs, B. Haynes & D. Dougherty, Cuers R & J Remley, Clogging C. Burns. Contact Paul & Kathy Rigsby (210)656-3846

0918-NEW YORK-Secandaga Swingers 15th An-nuv. Dance. YMCA, Gloversville, Sat. 18, 1993. Cov-

ered dish supper. Contact C. & B.Morley, RD #2, Box 308, Johnstown, NY. 12095-(518)835-4388

0919-Country Dance History & Heritage Week with Jim Morrison & Bob Dalsemer. Music by Steve Hickman & Pete Campbell. Early American dances, classic New England contras and squares, early [West-ern] and Appalachian squares, dance history.

0924-COLORADO-Fifth Annual Tri-State Tumbleweed Stampede, Sq & Rnd Dance, September 24, 25 1993, Old Town Barn, Burlington, Colorado, Caller M. Poole, Cuer E. Gross. Contact Irvin & June Page, 12612 Highway 61, Anton, Colorado 80801, (303)357-4312

0924-KENTUCKY-7th Annual Mid-America SD Jamboree, Inc., Kentucky Fair & Exposition Center, Louisville, Kentucky, September 24, 25, 1993. Callers, 17 in all. For more information write Mid-America Square Dance Jamboree, Inc., PO Box 421, Fairdale, Kentucky 40118, (502)368-1006

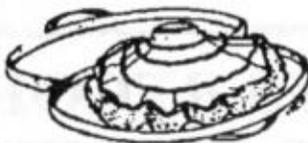
1002-DELAWARE-Levis & Lace's Octoberfest-Oct.2, 1993. Fire Hall, Hartley, DE. J.Snyder, L.Kanniard, R/D R.Lock. Contact (302)697-9711

1002-VIRGINIA-Happy Tracks Fall Dance, Rotary Field Fair Ground, Stuart Virginia Oct 2, 1993. Callers V. Parrish, F. Martin. Contact Fred Martin, PO Box 386, Stuart VA 24171

1008-NEW YORK-Empire State S/R Dance Festival '93 October 8 & 9, Albany, NY; Empire St. Plaza Convention Center; G. Shoemake, S. Kopman, B. Harrison>Contact: Dick&Joyce Reed P.O. Box 166, Ballston Lake, NY 12019.

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1015-MISSOURI-Rambling Roses' 21st SD Celebration October 15 & 16, Tyler, Texas. Friday's Pre-Festival Dance - Robert E. Lee High School Gym, Saturday's Festival - Harvey Convention Center, East Texas Fairgrounds. Callers M. Flippo, A. Garrett, Cuers L&H Neely. Contact Gary & Claudette Hogenmiller, 4617 Chad, Tyler, Texas (903)581-4136.

1015-TEXAS-21st Rambling Roses Square & Round Dance Festival, October 15 & 16, Tyler Texas. Callers, S/D A. Garret & M. Flippo, R/D L & H Neely. Contact Jim & Ida Stephenson, 8743 Pheasant Dr., Chandler, TX 75758-7011

1022-NORTH CAROLINA-Autumn Leaves-Oct. 22,23-Fontana Village, NC. D.Colc, T.Marriner, cuers R&J Lawson. contact (706)291-4016

For further information write John C. Campbell Folk School, Rt. 1, Brasstown, N.C. 28902 or phone Hanne Nielsen or Bob Dalsemer at 1-800-365-5724 (1-800-FOLK-SCH) or 704-837-2775

1022-WEST VIRGINIA-Pipestem Sq & Rd Weekend, Pipestem, W.VA, Callers W. McDonald, C. Barker, Cuer P. Loflin. Contact Phyllis Loflin, 1002 Courtalnd Ave., Reidsville, NC 27320 (919)342-2573

1231-DELAWARE-Delmarva New Year's Eve Gala, Dec. 31, 1993. Milford HS, Milford, DE. H.Ferree, R/D A.Benner. contact (302)335-5296

0127-HAWAII-29th Aloha State SD Convention, January 27, 28, 29 1994. Contact D. Martinsen, 279-D Mananai Pl., Honolulu, Hawaii 96818, (808)487-1923

0225-NEW ZEALAND-Southern Hemisphere Square & Round Dance Festival, February 25, 26 & 27, 1994, Pioneer Stadium, Lyttelton St., Christchurch, New

Zealand. For information write: The Registration Secretary, 2nd Southern Hemisphere, Square & Round Dance Festival, 49B Searells Rd., Elmwood, Christchurch, 8005 New Zealand or call (03)355-9843

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Key words in "Aging is Becoming" are humor, learning, versatility, adjustment, participation and creativity. All of these words describe DePriest and his wife, Thelma. As they approached retirement, they worked together and found enough friends to form one square (eight people) and in October of 1984, the Golden Goofer Square Dance Club was born with DePriest as its caller and leader.

All members are retirement age. Classes are given so that people are learning to dance for the first time, at ages 60 to 85.

The very name, along with the logo - Two Left Feet - describes DePriest's philosophy and the feelings of the members. As Paul Tournier wrote in his book, "Reflections":

"It's not a question of excelling, but of having a go at life."

As of October of 1992, the Golden Goofer membership has grown to more than 50. All are senior adults "having a go at life," each able to laugh at their own mistakes and each with a willingness to learn and to assist others in learning.

They are a versatile group, enjoying weekly dancing with each other and performing for groups. Under DePriest's direction, members encourage audience participation by involving those in wheel chairs and those who have never square danced before.

The DePriest's vision called for a square dance group in which all could be involved. Thus, their creativity came to the forefront to form possibly the only

square dance club in which membership does not require a regular partner. The couple realized that with aging comes loss of spouse or disability of one's life partner. And that for the first time in many, many years, persons are alone in life.

The golden Goofers welcome and include single persons with more than one-third of the membership being senior singles.

Square dancing requires mental activity and physical movement making it a healthy recreation for both minds and body. The health of the group was evident when five couples out of the 52 members celebrated their 50th wedding anniversaries in the same year. At the end of the year, the dance group honored Hugh and Vera Harouff, Thomas and Naomi Neff, Dan and Beeni Thomas, Bill and Jeanette Van Fossen and Clyde and Eunice Wade at the Golden Goofer 50th anniversary party.

DePriest, with assistance of square dance members, drove to Charlottesville during 1992 teaching square dancing at the senior center and helping its members form their own square dance club.

Service to others was a part of the DePriest's retirement vision and has been incorporated into square dancing calling. DePriest drives to Shenandoah once a month to call for a wheelchair dance group. He accepts as many invitations as the calendar permits for the Golden Goofers to entertain for nursing homes, regularly at the retirement centers of Baldwin Park and Bridgewater, for AARP luncheon programs and for a variety of church and civic groups.

Thus, the Golden Goofer Dance club members also are given an opportunity to serve. As the members perform, they see the expressions of joy of those who no longer are able to dance, but who still smile and have twinkles in their eyes as they are watching the dancing and twirling.

"What we see in others often is what they become does not exist solely for children, but is true for any age," the lecturer on "Aging is Becoming" explained - hopefully, what DePriest has seen in his vision of square dancing. Members are becoming as they all practice humor, learning, versatility, adjustability, participation and creativity.

All of these words describe DePriest as he sings, "Swing your partner to a left allemand."

Another word that we are thankful for each time we dance is *patience* - due to DePriest's patience and humor.

We like to think that what Cecil DePriest saw in the Golden Goofer members is becoming as he has certainly become an excellent square dance caller and leader. ✓



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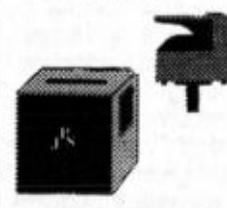
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Guy Varner - Marion, Ohio I, Guy Varner, endorse JP Slyke (JPS) sound system as one of the best in Central Ohio. It is clear and distinct in sound and voice.

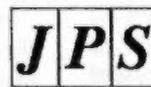
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Palmer Calihan - Westerville, Ohio I have to agree with Jim Jone's comment.

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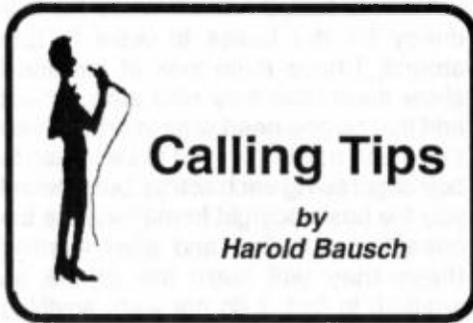
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I don't know how many thousands of people I have taught to square dance, but I know the number is over two thousand (conservatively). Still, as all callers do I am constantly searching for better ways to teach calls. With Callerlab's list of calls and definitions we have a great help, but we can not be tied to the teaching as in the definitions. We must actually go beyond this to find ways to make the calls easier to understand. I try to have two or even three ways of describing a call, for what is clear to one person is not clear to another, and the second explanation may just clear it up. If not, try a third explanation.

One call that many still have trouble catching on to is the Dixie Style to a wave. I've used the method of first teaching a touch a quarter, then a left touch a quarter and then explain that as the ladies pull by with the right, the man and lady do a left touch a quarter. Oh yes – I know this can be done with men leading – but I won't teach it that way in classes. Lately I have come up with an even better way to get this taught. I may do a square thru for the heads until they face the corners and then touch 1/4 – do a scoot back and the boys fold behind the girls – at this point I teach the Dixie Style to a wave. This is the only way I will call the Dixie Style the first night. The second night I call it that way a couple of times, then stop and explain to the men that they should remember how the lady was in the lead to do the Dixie Style, then I proceed to show them how, after a right & left thru as the ladies are moving forward at the

end of the courtesy turn, it is easy to put the lady in the lead to do a Dixie Style. This year my classes have had absolutely no trouble with the Dixie Style. Try it – you'll like it. After all, in the original call Dixie Chain we did put the ladies in the lead – so why not in the shoot call, Dixie Style to a Wave?

All this season I have been telling our beginners to use the sounds of square dancing to help them. I tell them to do the "Whee" on the Ferris Wheel; I tell them to repeat Spin the Top when the caller says it; I tell them to do the "Toot Toot" as they do the Track Two...I've even told them about the "Ugh" and the "Ahhh" when doing the Scoot Back. By the way, I enjoyed Ed Foote's "Sounds of Square Dancing" in American Square Dance. I even learned a couple more from that.

I tell my dancers that these sounds are things started by dancers, as most of them were, and that they are a help, and indeed they are.

In teaching calls like Spin Chain Thru, I find it helpful to tell the dancers just where they will end up after the call is completed. Example: In the Spin Chain Thru all dancers will remain in the same wave except the ends who were looking in at the start. In a Spin the Top I remind them that they will end up holding the same hand as they had at the start, the same person, but that as they are turning in the star or moving on the outside, they must pass one hand by, for as you know the biggest mistake is when nervous beginners grab the wrong hand.

Teaching the Scoot Back we must remind the in facing dancer to walk straight forward and not to walk to the other person, or they will use the wrong hand.

When teaching Cast off I remind the dancers to check which wall they are facing at the start and to count the walls – the third one is 3/4 around. This will become automatic in a short time, but at first they have to learn what we mean by 3/4. On a Zoom I tell the inside dancers to give a gentle, but firm push to the hand of the person who is inside with them to help each person know which way to roll. Cloverleaf – I point out the four leaves of clover that they are making. On the Wheel and Deal I teach it first from two faced lines, stressing that they turn toward the other couple. Then as we progress to the lines of four facing out, I remind them to turn first toward the other couple and then that the right hand couple leads into the center, reminding them that the two right hand couples will end up facing one another.

Pass to the center – I explain this was developed to eliminate the ladies getting their hair mussed on a dive thru and that those doing the pass thru to the outside will do a partner trade instead of the California twirl.

Circle to a line – I stress that the gent who led out will “stretch” the line toward his starting position, and that the other gent will help the end lady turn under his arm to eliminate a “Crack the Whip” type of action.

Walk & dodge – to eliminate the tendency for the ladies to want to turn around, I have them look at me and I show them how they side step. I must add that no one need write in and explain that these actions are not to be limited to boy or girl doing each action, but I remind you the basic boy/girl formations are the ones to teach first and after learning these they will learn the others as needed. In fact, I do not want anything but basic setup – boy & girl – until a later date. The one exception that comes to mind is in teaching the Square Thru – I do like to teach four boys and four girls to do this first, to eliminate the courtesy turns that we do not want, I will also teach a left square thru early to keep them concentrating on the action of a square thru so that they will not stray away from it.

It is good to tell your dancers that a touch a Quarter and Single Hinge are alike except that a Touch a Quarter is not called once hands are joined, and a Hinge is not called until the hands are joined.

On a courtesy turn teach the man to back up as the lady walks forward so that the running point is between the two of them. In the bend the line, ends walk forward as the centers back up – again the turning point is between the two with joined hands.

These are some of my ideas and I hope they might be helpful to some other callers. I can use all the help I can get – and I suppose others can too. ✓

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TEMPO

by Jeannie Briscoe

Aright already. Enough is enough! How far do we have to go with the discussion of the precarious state of square dancing? It is written in every magazine, news letter, as well as the Direction from Callertab. No one in this activity who either dances or calls, knows better than I about what is happening to the activity. (I'm not saying I know everything about it either but thirty years in the business counts for something.) It's just that when you want to get a class together you are stopped in your tracks because you are unable to get non-participants to join in the FUN. Well, there I said it. But where has all the FUN gone? Callers today are no longer free to play with the class people. They are no longer free to take as much time as they see fit to teach a class, even if it's a year or more. Why? Because so many of our callers & dancing people insist on having the new-comers out and ready to go if a festival comes along. Why do we want to be first with our beginners? How in the world do we think we can push people into doing something they are simply terrified of in the first place? Ask any new dancer how he/she felt the first time they attended a big dance or festival. Scared to death, they will tell you. Why? Because in their clubs they have been looked down upon for their mistakes. They see dancers avoiding their squares because they are NOT ready for that level.

What are you willing to do to rectify this problem? Are you willing as a dancer to hang in there and help with a beginner class for a year in order to make good new dancers out of your classes members? If not, then how do you expect to gain any ground in getting new members

into your club. There are dancers who will pledge their life to a new class all to be too busy to come and help. There was a time when being an Angel was an honored position. Today if you find one or two who are willing to go all the way. You are doing good.

Callers, are you willing to teach a class for a year in order to produce good dancers? It would seem to me that if you did and they were ready to go out and dance their level and could do it gracefully and un-afraid, you would be proud of both their's and your accomplishments. Sometimes our ego is misplaced. Sometimes we want all the rewards right now. The long time caller who goes the long mile with new dancers is the one who carries a great deal of satisfaction within himself.

Our activity doesn't have any union or rules for the people in it. The only rules are the ones that govern the dress code and the personal habits of the dancers. There is also a rule as to courtesy in the square. But what I am saying is that if we don't ALL get onto that band wagon for the benefit of our activity, we will ultimately be the losers. Various places of work are governed by strict laws that the business owner as well as the worker have to address. We don't have any such laws, we are in our own right an activity set apart. It would be a terrible thing to have to adhere to hard drawn laws. If it were so there wouldn't be so many of us fighting for square dancing's benefit.



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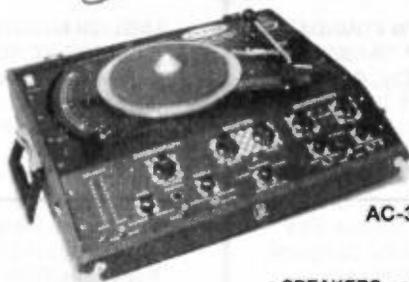
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FEEDBACK

Dear Mr. & Mrs. Sanborn:

This letter is written in response to some of the articles that have appeared indicating the demise (somewhat) of square dancing as a recreational hobby.

I am a new dancer, although I "square danced" 40 years ago as a youngster and I remember some of the calls, particularly the "grapevine twist", etc. that have fallen by the wayside. Here in Jacksonville, we have a number of clubs, and I have been fortunate to have taken my lessons under Lawton Smith and the Mandarin Marauders. I am told that I have learned well and I plan, along with my "angel," who is also my special friend, to take "Plus" lessons starting in April. I do have some comments, which you may use as you see fit.

I have been to local establishments and have learned to dance Country &

Western passably well, but I do not like having to go to C & W bars to do this so I have largely given it up. I am a teetotaler and so one of the things that appeals to me about square dancing is its lack of "spirits" and other things that I am not comfortable with. What I did hear, from a number of my C & W friends was that it was so "difficult" to learn square dancing, and it took so long, etc., all the arguments you have aired. To this I can only say "Cattle Dung." Line dancing is not my thing, although my "angel" likes it, and we do have those between club tips, usually two per evening and soon I will try.

All good things take a commitment, a period of learning the ropes, etc. and so it was not unreasonable to take 7-1/2 months to learn about 60 patterns or calls. I enjoy the fellowship, and if my relationship continues with my "angel" as I hope it does, then square dancing will be a big part of that. We will usually dance twice a week. As balanced persons (still working) we both have other things. Both of us are parents and grandparents, and both of us are active in our churches. In the period of lessons I have lost 4 pounds, my blood pressure is down, and my HDLs are up, though my total cholesterol remains at 210. My doctor tells me to keep on doing whatever it is that I am doing. Most of the time "Uncle Arther" sits in judgement on my right shoulder and so I don't do promenade ending twirls except with short gals.

All is not rosy. My gripe is: there are not enough "male angels" at the student lessons. What this means is I have to dance with a stray lady student (and there are several) and my angel has to cool her heels, or collect fees at the door so that the husband of the couple charged with doing that can "angel." I understand that you have to get the students on the floor any way you can and I don't mind dancing with another student, but if she doesn't know any more than I do, we both won't do as well that night. Also, I made a commitment to attend two classes a week, (same caller both places). I have made a commitment to myself to be at the class periods at 7 p.m., when they start next fall, and likely

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my angel will too. At least when new calls are introduced, it helps to have enough club members there to angel each student. It is a big help to have one angel couple in a square of students too. I haven't experienced any impatience from higher level dancers at my "errors," and after my class was asked to dance all the club tips, I began to pick up some Plus calls as well, having already learned the "teacup" series and the "ping pong circulate," as well as how to explode the wave and extend the wave. However, the class I will graduate with has dwindled from about 20 couples to 6-7 couples. Many of these were due to sickness, and those couples plan to start again in the fall. As yet, I have not missed any of my original class lessons and none of the other classes either, though I didn't start going to it until October. With regard to some of the published remarks about Challenge and Advance level dancers, I have not seen any of these at any Mainstream or student dance I have been to, so perhaps there is some "caste system"

involved. My "angel" and I do not plan to go beyond "Plus" because we prefer people who can giggle at their own mistakes and help others to sort out theirs, and we want to keep the competition out of it. I agree with recent remarks about changing the themes of dancing. Let's keep it "western," although I don't like cowboy boots.

One thing Lawton does that was very beneficial, was that after we had a little experience, perhaps 2 months, he would ask the class to dance the first tip with the club. Often he would introduce a new, more complex call on the last class tip and then use this call repeatedly in the first club tip. The club was very helpful to help those of us with two left feet find our right feet. It has been a pleasant learning experience. By the time you publish this, if you do, I will have joined the Mandarin Marauders and will also be, like my "angel," a "permanent visitor" at the Clay County Wheel-Arounds. The flu season was not kind to either of the clubs and so in January, Lawton began asking the



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class to dance all of the club tips. He goes ahead and walks us through the less complex "Plus" calls, as well as the "Quarterly Selections" and then the class does them with the club. From the very beginning we were encouraged to stay and watch the club as long as we liked, and this I did. Watching the club seemed at first like watching a bowl of "live spaghetti," but then it began to make sense.

Thanks for an excellent magazine.

Very truly yours,
 Jerry H. Sullivan
 Jacksonville, FL

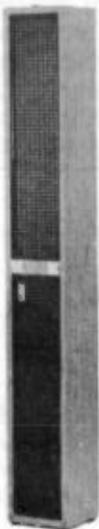
It seems to me that the major part of the articles in ASD are written by national square dance callers, but where are the articles by square dancers, the meat of the square dance society?

There are too many levels in square dancing and round dancing. I agree with Wade Driver to a certain extent. We need to take part of Mainstream basics and move it into Plus, and take the major part of Advanced level and move it down to

Plus. Then take the remaining Advanced level and Challenge level and put them together. When I was square dancing 25 years ago there were Mainstream and closed clubs, and the basics in Mainstream weren't that many. If you want to have 41 weeks in the Plus level with this method, that's fine. In other words, as Wade says, make it harder to move up. This is one of the reasons many square dance class students are dropping out before graduation. We need to make it easier to become a Mainstream dancer in order to get them out of class — after polishing their dancing ability — and into a club as soon as it is feasible. Many square dancers are leaving square dancing and turning to round dancing. The relaxed atmosphere on the square dance floor 25 years ago does not exist much today. Picked squares, in many cases consisting of Advanced and Challenge level dancers, are discouraging many of the ordinary Mainstream dancers. I blame this on the national callers who have put in so many Advanced and



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Challenge levels. At the next Callerlab meeting, I would like to see a question of how many national callers teach one Mainstream class a year. Have them raise their hands.

The officers and board of directors of the National Square Dance Convention should get together with Callerlab at least once a year – no exceptions. Why can't you form a board from the National Square Dance Convention and Callerlab – or why not have a board consisting of one local caller from each state – who will receive suggestions and feedback from the various state councils? This would give a more valid idea of what dancers think and want. I also feel that square dancing will continue to go downhill unless there is a compromise from Advanced and Challenge level callers at the next Callerlab convention.

Roy L. Burns
Colorado Springs, CO

Dear American Square Dance Magazine,

We recently read your article on "Dress Code" in Circle Right in an old Dec.'92 American Square Dance Magazine, and found it very informative. Well, our view of what is proper dress at square dances is probably quite traditional as well as somewhat uniquely conservative. First of all we both are in our 50's and long for times past, when it comes to square dancing. We love nostalgia and that means longer skirt

lengths, those popular back in the mid 50's.

We find the skirt styles now popular in dancing so very unappealing, but are literally forced to accept them, unless my wife makes her own skirts, dresses and crinolines!

Yes, we know that Country Western styles have traditional skirt lengths, but find them unacceptable for square dances! Square dance styles have always appealed to us both but not the short skirts that have become standard length during these past 25 years. In fact almost all manufacturers of square dance clothing make skirt length no longer than 23" so ladies my age or others who have a need to cover their legs, come to dances in "street" clothes. But we do feel that "proper costume" is very important in keeping the "atmosphere, mood, feel etc" at the dances.

Also, very important is that some men find the longer 50's length in skirts/styles so very "exciting", stimulating to the imagination. Some older men especially find those short styles on certain ladies very unbecoming, unattractive.

Let us pray that longer 50's styles will again become vogue at least at some club dances. Let the young dancers have their styles but not to force them on us older conservative lovers of Square Dancing.

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CONTRA CORNERS

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

Imagine a whole weekend devoted to Contra Dancing, Wow! The popularity of these retreats is increasing on the West Coast as indicated by full registrations.

The Monte-Toyon retreat near Santa Cruz California, this past March featured Contra's, Kentucky Running Sets and a sampling of English and Irish step dances. Over 150 participants enjoyed live music by Hillbillies From Mars with Bridget Edwards from Indiana leading Contras and Jim Morrison from Virginia doing squares and running sets.

Looking ahead to summer, Contra Leaders Paul Moore, Glen Nickerson and Don Armstrong will host the 8th Annual San Diego Contra weekend. Leif Hetland and Clark Elliott will be hosting the Idelwild Mountain Contra retreat. Both these events provide all the eating and dancing you can endure.

The California State Square Dance Convention last month included a full time Contra program under the leadership of Ted Stevenson. Ted is one of today's leading Contra Dance proponents and writer of some of our great contemporary Contra figures. Contra callers from throughout the state enjoyed sharing an "open microphone" throughout the event. The variety of figures, calling techniques and music selection added variety and fun to the program. More about the impact that this up-front Contra program had in promoting Contra Dancing next month. Last month I introduced Bob Osgood and Courtley Contras to you. This month the dancers share their feelings, but first an anniversary announcement. Rip'n Snort Square Dance Club, from which Courtley Contras evolved, celebrated their 1035th consecutive dance in April, with Mike Seastrom calling.

"Rip's" first dance was in 1948 and Elizabeth Jensen, one of the early members and continues to be active. I asked

her what it was that held her attention so long. "I feel I am cared about." "Ray (who passed away) and I knew we belonged and were loved, we were not just another pay at the door dancer." "The whole club communicated to each other what Bob Osgood, its caller demonstrated, I care about you."

Bud and Angie Shadduck noted that because of the clubs proximity to Beverly Hills, California, there were entertainers, business executives and trades people all dancing and growing together. Bud commented, "There was no celebrity status promoted at our dance, sure we knew that (x) did this or that but together we were part of a great family."

Shirley and I feel privileged not only to enjoy dancing with Courtley Contras today but to have been one of the early members of this "family." If any one thing is missing from our activity today its the smiles, the hugs, expressed concerns about each other. What a shame that too often this reflects what is lacking in our families and communities. I'm for more smiles, hugs and fun Contra Dancing. How about you?

For "Fidgety Feet" this month a real barn burner. "The Belle of the Contra-Dance" by the Canterbury Country Orchestra. For calling or dancing this 27

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Next month more reader, dancer and caller contributions from the world of Contra Dancing. ✓

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by Bob Howell

EASY LEVEL

Since early last fall several folks have sent me routines that have been written to the tune of "Achy Breaky Heart". Lin Bradford of Golden, CO. submitted the first solo routine which has been credited to Melanie Greenwood of California.

ACHY BREAKY HEART (I)

DANCE: Solo

MUSIC: MERCURY 866 522-7, "Achy Breaky Heart", Billy Ray Cyrus

POSITION: Usual Solo, all facing Head of Hall. Each sequence will face new wall.

INTRO: Wait two measures - start with vocal.

MEASURES:

1M VINE RIGHT

Step right foot to right side, step LFXIB RF, step RF to R side, swing R hip to R side;

2m 3 HIP BUMPS

Bump L hip left, bump R hip R, bump L and HOLD;

3m 3 TAPS PIVOT

Tap R toe to R rear, tap R toe to R side, touch R toe forward at same time pivot 1/4 left, step RF bwd and pivot 1/2 turn left; (making 3/4 turn in all)

4m BACK UP TURN 1/4 LEFT

Step bwd LF, RF, lift left knee and turn 1/4 turn left, step LF to face head of hall;

5m BACKUP 3 STOMP

Step bwd RF, LF, RF, stomp L beside RF;

6m 3 HIP BUMPS

Step LF to L side and BUMP L hip, Bump R hip, Bump L hip, HOLD;

7m STEP STOMP

Step RF fwd, Stomp LF, step LF and turn 1/4 L, Stomp RF;

8m VINE RIGHT

Step RF to R side, step LF XIB RF, step RF to R side, Stomp LF beside RF and clap hands.

Jan Hurwitz of Chardon, OH. shared a much simpler rendition of a solo routine done to the same record.

ACHY BREAKY HEART (II)

FORMATION: Solo, no partner.

Music: Achy Breaky Heart, Billy Ray Cyrus. Mercury 866 522-7

ROUTINE:

INTRO: Wait two measures. Begin on the vocal.

COUNTS:

- 1-2 Shake hands over right shoulder (clasp both hands and toss them over right shoulder two times).
- 3-4 Repeat movement over the left shoulder twice.
- 5-6 Shake clasped hands beside right hip twice.
- 7-8 Shake them beside left hip twice.
- 9-10 Wave "HI" twice with the right hand. (Open hand)

- 11-12 Repeat 9-10 with the left hand.
- 13-14 Slap and hold right buttocks with right hand.
- 15-16 Slap and hold left buttocks with left hand.
- 17-20 Jump four times. (Three forward jumps, then turn 1/4 left face on the fourth jump, still holding on to the buttocks, to begin the dance again).

Here is a routine that I used last year with Swinging Angels Square Dance club, who have been dancing once a month for over the past forty years. They dance in Bainbridge, OH in a little old church that has been around for a couple of hundred years. I used the music, HEARTBREAK MOUNTAIN on BIGMAC BM 113.

HEARTBREAK MOUNTAIN

Use any standard opener, middle break and closer.

FIGURE:

The first couple separate, around the outside go.
 When you meet your partner you swing her to and fro.
 Now swing her to the center while six hands circle round.
 You swing while they circle, then it's homeward bound.
 It's allemande left your corner, a right hand to your own,
 It's a grand right and left, boys, all the way back home.
 The pain and strife have no business in your life.
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Becky Hill of Cleveland Hts., OH has recently published a book of dances entitled "Twirling Dervish and Other Contra Dances". One most fitting for this month of lovers is called - - -

HONEYMOON

FORMATION: Alternate duple. 1,3,5, etc. active and crossed over.
MUSIC: Becky calls to live music. I am using "Angeline" on BIGMAC BM119. It is a smooth piece of music with a lovely name.

ROUTINE:

- A1 Balance and swing your neighbor
- A2 Men allemande left once and a half, swing your partner.
- B1 Half promenade, star left.
- B2 Star right. (Partners are still on the same side of the set), inactives move single file up the set, meet a new couple and circle left three quarters.

TEACHING TIP: Have the couples mark their spot before they begin the first star. This limits confusion later on when they star right and move to a new couple.

The dance was written for Janice Jacobs and Dennis Daly as their wedding dance. The book may be ordered from: Ms. Becky Hill, 3392 Ormond, Cleveland Hts., OH 4418, (\$7.00 Includes mailing & handling).

Bill Johnston of Skippack, PA wrote to tell me that the YELLOW CAT JIG, which appeared in the September '92 issue of ASD was devised by Jim Gregory of Hartford, CT.



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Dear Editor,

My subscription expires April of 1993. Please renew me for another year. I really love your magazine and have encouraged some of my friends who are new dancers to subscribe. I really enjoy the articles and also the listings for all the festivals, cruises, etc. thanks.

Wendy Brock

Dear Editor

Please find enclosed a check for a 2 year renewal on our subscription.

I have been dancing now for 30 years (since the age of 9), calling for about 8 years and the wife has been Cueing for about 9 years. Jane and I both read your excellent magazine from cover to cover each month. You are doing a super job! Keep up the good work.

We look forward to many more years in the "World's Best Activity."

Jim & Jane Poorman
Mattoon, IL

Greetings Jon & Susan:

There is nothing more frustrating and humiliating than something which occurred to us at an affair.

While attending a Presidents dance at a local school and run by a name club, our caller designated an A-1 with plus tips as our final call. My wife and I positioned ourselves in a square, when to our chagrin and embarrassment a female dancer stepped in and sweetly told us this is a closed square. To prevent an incident, we stepped out and formed a new group. This lady was a total stranger and she belonged to the host club!

We were appalled by her lack of courtesy and you do not further or enhance our activity by such boorishness. Square dancing is a past time for congeniality, friendship and enjoyment. We always look forward to meeting and making last-

ing friendships whenever our travels take us to conventions or club affairs.

Our objective is to promote square dancing to the fullest by squaring with all couples, dancing to the best of our ability, being cheerful to all and respecting each others capability. Isn't that what square dancing is all about?

With no malice towards her, I sincerely hope it was an isolated incident and I wish she would examine her motif for such a response.

Your magazine is the best of its kind, very informative and knowledgeable. Incidentally, we are senior citizens and love to dance plus, A-1 and A-2.

Happy Square Dancing,

Larry Krupp
Past President of
The Crestwood Promenaders
Whiting, New Jersey

Please renew our subscription for another year. We have taken ASD since we graduated in 1989 and enjoy it so much. We can hardly wait to see what's inside once our mail carrier delivers it.

Keep up the good work.

Arlin & Carma Lee Jiriden
Moundsville, WV

Hi,

I square danced back when I was a teenager and now 20 years as an adult. The following is what I've found square dancers DON'T like:

Callers/cuers with raw, off-colored or put-down jokes, gritty floors, dirty-sticky chairs/tables drunks, heavy meals, rough-yank 'em thru it people and boredom.

Here's what square dancers DO like:

Keep it family, smooth dancing allowed— enough music beats to complete the maneuver, kindly-friendly folk, timely decorations, light finger foods/punch, the hall doesn't have to have lights so bright like floodlights, and different levels of difficulty—thinking material— gives dancers a sense of accomplishment.

Ann Carpenter
Missoula, MT

Congratulations on the fine job you're doing with the magazine. You have done an excellent job of making the transition from Ohio to California.

We really enjoy the magazine and anxiously await it's arrival every month.

Please say Hello to Jim and Jennie Brioche for me. Jennie is a very kind, gracious, and talented lady, an excellent member of your fine staff. If you ever get down south to the Central Coast give us a call and we'll get out to a dance.

Keep up the great work. You are appreciated.

Ron & Linda Mineau.

As an American square dancer who visits the USA fairly often I wonder if I can ask your help. I am at present in Texas but hope to visit California next spring.

In 1946 I took part in a Radio Program to the US called 'Junior Bridge Builders.' There were also six Californians, that I would find. Like we they will be in their early 60's. Who knows, maybe they are square dancers or some of your readers might know their where-a-bouts and it would be great to meet them after nearly 50 years!

Many thanks for anything you can do to help me.

Yours faithfully
H.J.McMahon.

(Their names are. Patricia Marie Walkers, Patsy McSweeney, Mary Lou Weir, Phyllis Hoffmeister, William Herbert Marshall, Beverly Wilson. Ed.)

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WHAT CALLERLAB MEANS TO ME

By Tony Oxendine

Had someone asked me five years ago, "What does CALLERLAB mean to you?" my answer probably would have been "Not much," Funny how things change over the years.

When I was first invited to join CALLERLAB, back in 1978, I considered it a great honor. I was absolutely thrilled to attend my first convention. I was awestruck to see "legends" in the flesh. I was overwhelmed to see multitudes of callers assembled in one building. Amazingly, it was still just Sunday night.

The "reality" crept in. I watched this multitude of callers argue at length over what I thought were very trivial matters. I watched these "legends" join in the confusion. I saw, what I thought, countless hours being wasted at the meetings that I attended. Nothing was being accomplished. People that I had never heard of were getting the coveted Milestone Award. I sat at the banquets and wondered where in the world did our Board of Governors come from. These people were so out of touch with the real world

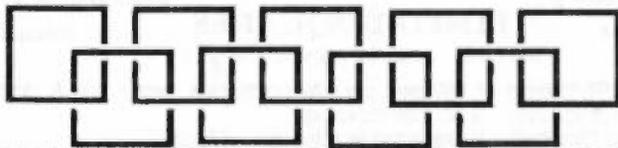
of dancing. They were only on the board to serve their own ego.

So...I did what seems to be the popular thing to do. I attended the conventions, went to the meetings and I even joined a few committees. But I didn't really participate in anything. My mission, primarily, was to complain and gripe.

Eventually, a strange thing happened. I found myself actually caring about what happened inside this organization. I decided to GET INVOLVED. Then, even stranger things began to happen. The "trivial" things that were being argued about didn't seem so trivial anymore. Many valid points, by concerned callers, were being brought up at these meetings. Time, that I once thought was being wasted, was actually being taken up constructively. Like within any large corporation, changes take time. Rash and quick decisions are usually not in the best interest of the organization. I learned about the Milestone recipients and I discovered that ALL of these people were more than deserving of this award.

Finally, the strangest thing of all happened. I ran for and was elected to the Board of Governors. On the board, I discovered, were some of the hardest workers within CALLERLAB. I discovered that serving on the board was pretty much a thankless job, so these people surely weren't in it for their egos. They truly loved both the square dance activity and CALLERLAB. To my amazement, these board members accepted me almost immediately. Having been somewhat of a

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"rogue" for most of my calling career, I was very pleasantly surprised. I could not believe that they were interested in my input.

I can truly say that it has been a humbling experience serving on the board. I am extremely honored to have served with the past and present members. I have also developed a great respect for our office staff. Their hard work ensures

that the wheels of this great organization run smoothly.

What does CALLERLAB mean to me? It is the heart and soul of our activity. To be a member of CALLERLAB means that you have to care about square dancing (even if only a little). I care. I care about both the activity and our organization. I care enough to try to make a difference. **DO YOU?** ✓



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DANDY IDEA

Here we have a photo which shows a display that was made for use at Washington, DC, area demonstrations. The display was made from foam, core board, which is light-weight and easy to cut. It was glued together and computer graphics were laser printed. The top row has spaces for three sets of standard 8 1/2 x 11" flyers. The flyers in the bottom row are a tri-fold that features all area classes. The class coordinators of the National Capital Area Square Dance Leaders Association compiles the tri-fold every year from information submitted by member callers and cuers. The whole display is set on a folding tripod from a business supply store.

Submitted by Ann Wass,
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THE COUNTRY WESTERN LINE

by
**jim & jean
chomondeley**

This is the first of what we hope will be a monthly article on Country Western Dancing. The square and round dancers' interest in CW dancing has increased in the past 3-4 years and is finding its way into the Square Dance Activity. This monthly article will address many aspects of the CW Dance Activity to include the newest and favorite line dances.

Line dances are not new to the Square Dance Activity. Amos Moses, The Hully Gully, Cotton-eyed Joe and others have been around before Round Dancing became an integral part of the Square Dance Activity.

We feel that the cuers fear that "CW will replace Round Dancing" is unfounded. It is just another tool for callers and cuers to entertain the dancers. It fills the gap for non-round dancers at a dance.

Below is a favorite Line dance that can be done to any 4/4 timed music in the 100 - 150 beats per minute range.

CW FREEZE

MOVEMENTS	BEATS)
RIGHT, LEFT, RIGHT, LEFT	1-4)
Side to side with right foot, cross left behind right foot, Step right with right foot, Lift Left foot cowboy fashion.	
LEFT, RIGHT, LEFT, RIGHT	(5-8)
Side to side with left foot, cross right behind left foot, Step left with left foot, Lift right foot cowboy fashion.	
RIGHT, LEFT, RIGHT, LEFT	(9-12)
Walk back with Right, Left, Right, lift Left fwd.	
LEFT, RIGHT, LEFT, RIGHT	(13-16)
Rock Left fwd, Rock Right back, Left fwd, 1/4 turn left on Left foot, at same time Lift Right knee	
Repeat until end of music.	

VARIATION:

The Electric Slide has two more beats. In place of the first two rocks do a "Rock Touch" (rock fwd on left, touch right behind left, rock back on right, touch left beside).✓



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by Lee & Steve Kopman



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Heads lead to the right, veer left, girls hinge, diamond circulate, CUT THE DIAMOND, 1/2 tag the line, hinge, right & left grand.

Heads square thru 2, right & left thru, veer left, girls hinge, diamond circulate, boys swing thru, CUT THE DIAMOND, bend the line, pass the ocean, 8 circulate, scoot back, right & left grand.

Heads pass the ocean, extend, girls run, boys hinge, diamond circulate, CUT THE DIAMOND, ferris wheel, double pass thru, leads trade, box the gnat, right & left thru, L. Alle.

Heads square thru 4, single circle to an ocean wave, boys hinge, CUT THE DIAMOND, left swing thru, girls circulate, boys trade, boys run, bend the line, pass the ocean, right & left grand.

Heads lead right & circle to a line, pass the ocean, recycle, veer left, girls hinge, diamond circulate, CUT THE DIAMOND, & roll girls pass thru, touch 1/4, boys trade, boys run, 1/2 tag the line, hinge, right & left grand.

Heads pass the ocean, extend, girls hinge, CUT THE DIAMOND, left swing thru, girls run, ferris wheel, dixie grand, L. alle.

Heads square thru 4, sides 1/2 sashay, swing thru, split circulate 1 & 1/2, diamond circulate, CUT THE DIAMOND, couples circulate, 1/2 tag the line, boys run, square thru, on the fourth hand left alle.

Heads square thru 2, touch 1/4, split circulate 1 & 1/2, diamond circulate, CUT THE DIAMOND, girls hinge, extend, girls trade, slide thru, L. alle.

Heads lead right, veer left, girls hinge, diamond circulate, boys trade the wave, CUT THE DIAMOND, left swing thru, all trade the wave, 8 circulate, box the gnat, right & left grand.

Heads lead right & circle to a line, right & left thru, dixie style to an ocean wave, boys hinge, girls turn back, diamond circulate, CUT THE DIAMOND, girls roll, boys walk & dodge, boys cloverleaf, girls square thru 3, star thru, wheel & deal, 1/2 sashay, pass thru, right & left grand.

Head ladies chain, heads star thru, double pass thru, track 2, girls hinge, boys 1/2 circulate, center diamond circulate, same diamond CUT it, other girls U-turn back, all promenade wrong way, all bend the line, L. alle.

Heads pass thru, separate round one to a line, pass the ocean, centers run, new centers hinge, diamond circulate, CUT THE DIAMOND, ferris wheel, center U-turn back, L. alle.

Heads lead right and circle to a line, pass the ocean, swing thru, boys hinge, girls 1/2 circulate, center diamond CUT it, others hinge, centers wheel & deal, other boys run, centers pass thru, L. alle.

diamond circulate, CUT THE DIAMOND, veer left, girls hinge, diamond circulate, boys trade the wave, CUT THE DIAMOND, left swing thru, all trade the wave, 8 circulate, box the gnat, right & left grand. ✓

Heads square thru 2, touch 1/4, split circulate 1 & 1/2, girls trade the wave,

THE KOREO KORNER..... by Steve

As I travel across the country calling square dancers, I find many dancers unable to extend from two (2) parallel ocean waves. Most dancers who end up on the outside start to turn around. How about trying these simple ideas at your next dance.

Heads Pass Ocean
Extend
Extend Again
Outsides Trade
THEN:

1. Centers Right & Left Thru
Dixie Grand
Left Allemand

2. Centers Fan The Top
Recycle
All Circle Left
Ladies In, Men Sashay
Ladies In, Men Sashay
Left Allemande

3. Centers Explode The Wave
Those Looking Out Cloverleaf
Centers Square Thru 3
Left Allemand

Replace the OUTSIDES TRADE with: Those Looking Out CLOVERLEAF, Then

1. Centers Recycle
Sweep 1/4
Square Thru 3
Left Allemand

2. Centers Explode
the Wave
Left Allemand

3. Centers Fan The Top
Extend
Left Swing Thru
Right & Left Grand

I hope this helps expand your horizons. **REMEMBER** - Steve & Lee Kopman's Callers School, August 23 - 28 in Knoxville, TN write me at 1305 Whitower Dr., Knoxville, TN 37919.

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AS THE YEARS ROLL BY

CHOREOGRAPHY: Art and Louise Allen
 RECORD: EAGLE- EAG-2903-B (SIDE A
 Called by Dick Duckham/Eagle Enterprise)
 (You Call Everybody Darlin)

RHYTHM: Two-step

PHASE: II

SEQUENCE: INTRO, ABC, ABC, D, END

INTRODUCTION

- 1-2 WAIT TWO NOTES- APT. PT- TOG TCH TO (SCP/LOD)
 1 - 2 OFF/WALL; WAIT TWO NOTES bk apt L, pt R twd ptr,; sd tog R
 blendg SCP, tch L in SCP/LOD;

PART A

- 1-4 TWO FWD TWO STEPS;; TWO TURNING TWO STEPS (CP/LOD)
 1 - 2 SCP/LOD fwd L, clo R, fwd L; fwd R clo L, fwd R
 3 - 4 sd LOD L, cl R, bk L trng rf; sd LOD R, cl L, fwd R trng rf to CP/LOD;
- 6-9 TWO FWD TWO STEPS;; SCIS SCAR; SCIS BJO (CK);;
 6 - 7 CP/LOD fwd LOD L, cl R, fwd L; fwd R, cl L, fwd R;
 8 - 9 sd L, cl R, XLIF (WXIB) to SCAR fcg DW; sd R, cl L, XRIF to Bjo fcg
 LOD and ck fwd motion;
- 10-12 FISHTAIL: HITCH/HITCH SCIS
 10 XLIB, sd R, fwd L, lk R;
 11 - 12 fwd L, cl R bk L; bk R, cl L, fwd R (W sd L, cl R, XRIF) end SCP/LOD
- 13-17 TWO FWD TWO STPS;; SLO OP VINE 4;; WALK 2:
 13 - 14 SCP/LOD fwd L, clo R, fwd L; fwd R, clo L, fwd R to FC Wall/Bfly
 15 - 16 SLO Side L, XRIB trn to LOP,; Side L- XRIF to SCP/LOD
 17 fwd L, fwd R to SCP/LOD;

PART B

- 1-6 TWO FWD TWO STEPS (FC);; FULL BOX- REV BOX
 1 - 2 SCP/LOD- fwd L, clo R, fwd L; fwd R, cl L, fwd R to FC, CP/Wall
 3 - 4 sd L, cl R, fwd L; sd R, cl L, bk R
 5 - 6 sd L, cl R, bk L; sd R, cl L, fwd R
- 7-10 TWO SIDE CLOSES: SIDE THRU; TWO TRNG TWO STPS (SCP)
 7 sd LOD L, cl R, sd L, cl R
 8 sd L- thru R to CP/Wall
 9 - 10 sd L, cl R, turn L; sd R, cl L, trn R; to SCP/LOD
- 11-16 TWO FWD TWO STPS;; HITCH 6;; SLO TWIRL VINE 4 (OP/LOD)
 11 - 12 fwd L, clo R, fwd L; fwd R, clo L, fwd R
 13 - 14 fwd L, cl R, bk L; bk R, cl L, fwd R,
 15 - 16 slo sd L, XRIBL, sd L, XRIFL, (W twirls RF under lead hnds
 R, L, R, L) (OP/LOD)

PART C

- 1-4 LACE ACROSS; FWD TWO STP; LACE ACROSS; FWD TWO STEP;
 (OP/LOD)
 1 - 2 fwd L, cl R, fwd L (W crosses diag in front of M under joined
 lead hnds); fwd R, cl L, fwd R;
 3 - 4 fwd L, cl R, fwd L (W crosses diag in front of M under joined M's R
 and W's L hnds); fwd R, cl L, fwd R to OP/LOD;
- 5-10 HITCH 6;; BASKETBALL TRN;; HITCH 4; WALK TWO; (SCP/LOD)

- 5 - 6 fwd L, cl R, bk L, bk R, cl L, fwd r
 7 - 8 fwd L trn in twd ptr, rec R continue rf (Wf) trn fc RLOD; fwd L cont. rf (Wf) trn, rec R to OP/LOD
 9 - 10 fwd L, cl R, bk L, cl R; fwd L, fwd R; SCP/LOD
 11-16 TWO FWD TWO STEPS;; TWO TRNG TWO STEPS;; SLO TWIRL VINE 4 (SCP/LOD)
 11 - 12 SAME AS MEAS 1 AND 2 PART A
 13 - 14 SAME AS MEAS 3 AND 4 PART A end, FCNG WALL
 15 - 16 SAME AS MEAS 15-16 PART B-end SCP/LOD

PART D

- 1-7 TWO FWD TWO STPS (FC);; TRAVELING BOX;;; WALK TWO (FC/BFLY)
 1 - 2 SAME AS MEAS 1-2 PART B
 3 - 6 sd L, cl R, fwd L to RLOD/SCP fwd R, fwd L; sd R, cl L, bk R trn to SCP/LOD; fwd L, fwd R
 7 fwd L, fwd R BFLY/WALL
 8-13 FC TO FC; BK TO BK; BASKETBALL TRN;; HITCH 6
 8 - 9 Bfly/wall- sd L, cl R, sd L trng half lf to bk to bk position;
 10 - 11 SAME AS MEAS 7-8 PART C TO OP/LOD
 12 - 13 SAME AS MEAS 5-6 PART C end SCP/LOD
 14-19 TWO FWD TWO STPS;;(CP/WALL) FULL BOX; BK HITCH 3; SCIS THRU
 14 - 15 SAME AS MEAS 1 AND 2 PART B;;
 16 - 17 SAME AS MEAS 3 AND 4 PART B;;
 18 - 19 bk L, cl R, fwd L; sd r, cl L, XRIF to CP/WALL;

END

- 1-2 TWO SIDE CLOSES; APT PT;
 1 SAME AS MEAS 7 PART B
 2 bk COH L, pt R twd ptr, SMILE

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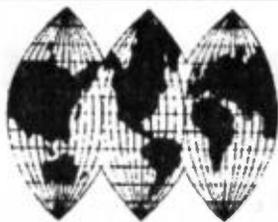
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N



INTERNATIONAL NEWS

SQUARE & ROUND DANCE CONVENTION OF THE WORLD

August 7, 8, & 9, 1992

What a thrilling experience it was to dance with people from all over the world! Dancing became our universal language, and there was seldom a communication problem. All callers called in English, and the only one who was slightly difficult to understand was Japanese, but dancers soon became acclimated and were dancing smoothly, with lots of chuckles!

The Opening Ceremony with the Parade of Nations was truly impressive and emotional! (We felt like UN holding hands). Each country received enthusiastic applause as they marched into the huge Congress Center carrying their National Flag – imagine how our hearts swelled with pride to be among 350 dancers from the USA! The Netherlands was the only country to have a few more participants than we did!

Approximately 1,400 people from 17 countries in 4 continents enjoyed continuous dancing to the smooth calling of Tony Oxendine, Jerry Story, Larry Letson, Kip Garvey, Johnny Preston, Paul Bristow, Buddy Weaver, Dave Whittington, Decko Deck and several others.

It was a grand vacation, and we want to encourage all our friends to plan to attend an International Convention soon! It will be held in Karlsruhe, Germany, August 20, 21 & 22, 1993 and in Copenhagen, Denmark, August, 1994.

Submitted by:
Bill and Goldie Pontius
Castle Paws & Taws
New Castle, PA

Approximately 340 dancers, callers and cuers representing 45 clubs throughout the Tar Heel State attended the Winter Dance of the North Caroling Folk, Round, and Square Dance Federation in Shelby, February 20. Wagon Wheelers of Shelby served as the host club, with President George Elliott welcoming visiting dancers to the host city.

Afternoon activities included 2-1/2 hours of Mainstream with announced Plus tips interspersed with Round Dances.

Bill McKinnis of Indian Trail, chairman of the 1993 State Convention committee stressed the need for all members to attend the 4th Annual State Convention in Charlotte, May 14-15, 1993. A sizeable delegation of South Carolina dancers is expected to attend this year's convention.

The evening program consisted of a 30 minute round dance workshop led by cuer Chris Hicks of High Point, and a brief workshop conducted by caller Ralph Kornegay of Wilmington.

The Sardis Stars of Charlotte received the trophy presented at each Federation Dance, to the club with the highest number of dancers attending – 35.

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I'm A Swinger, Andy Petre	CD 257
My Heart Still Belongs To You, Gary Bible	OR 45
City Lights, Bob Huff	O 894
A Beautiful Place To Be, Ron Everhart	MR 100
Two Good Reasons, Mike Huddleson	CARD 15
Till There Was You, Johnny Preston	GRAND 403
A Better Love Next Time, Daryl Clendenin	CK 112
Don't Rock The Jukebox, Stan Cole	RWH 183
Boogie & Beethoven, Richie Burkhardt	LBR 107
Ocean Front Property (rerelease), Steve Sullivan	BUC 1223
Walking After Midnight, Jerry Haag	C 223
Rainbow Stew, Ron Mineau	BM 138
Do You Believe In Magic, J.R. Sparks	MAR 901
My Sweet Baby (original release-1991), Kip Garvey	EUR 1017
Troubled Times (original release-1991), Kip Garvey	EUR 1018

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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 Shoemake (TN) Rds: John & Valerie Pinks	MAY 31 - JUNE 4 CHAPPARRAL CALLER SCHOOL Ken Bower (CA) Jerry Haag (WY) Scott Smith (UT) Gary Shoemake (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 Shoemake (TN) Rds: Clyde & Evelyn Kirk (TX)
JULY 4 - 9 Marshall Flippo (TX) Alan Schultz (KS) Gary Shoemake (TN) Rds: Den & Linda Prosser (PA)	JULY 11 - 16 Larry Letson (TX) Guy Adams (IL) Gary Shoemake (TN) Rds: Bill & Martha Buck (LA)	JULY 18 - 23 Ken Bower (CA) Chuck Peel (IN) Jim Randall (CA) Gary Shoemake (TN) Rds: Sonny & Charlotte Ezelle (TX)	JULY 25 - 30 Frank Gatrell (OH) Scott Sharrer (OH) Gary Shoemake (TN) Rds: Dick & Pat Winter (OH)	AUGUST 1 - 6 Jim Park (MI) Cindy Whitaker (MI) Gary Shoemake (TN) Rds: Chuck & Sandi Weiss (MI)	AUGUST 8 - 13 Tony Oxendine (SC) Jerry Story (TX) Larry Letson (TX) Gary Shoemake (TN) Rds: Jim & Jane Poorman (IL)
AUGUST 15 - 20 Tony Oxendine (SC) Jerry Story (TX) Larry Letson (TX) Gary Shoemake (TN) Rds: Jim & Jane Poorman (IL)	AUGUST 22 - 27 Ramon Marsch (OH) John Charman (CAN) Gary Shoemake (TN) Rds: Russ & Wilma Collier (IN)	AUG. 29 - SEP. 3 Dave Walker (MI) Gary Shoemake (TN) Rds: Ted & Evelyn Petz (MI)	SEPT. 5 - 10 A2 - C1 Darryl Lipscomb (TX) Dave Towry (MI) Gary Shoemake (TN)	SEPT. 12 - 17 Larry Prior (FL) Gary Shoemake (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 Shoemake (TN) Rds: Cliff & Marilyn Hicks (MI)	OCT. 3 - 8 Ken Bower (CA) Jerry Haag (WY) Gary Shoemake (TN) Rds: Chuck & Voncille Murphy (MS)	OCT. 10 - 15 Dick Duckham (MI) Woody Ussery (AR) Gary Shoemake (TN) Rds: Neale & Arthurlyn Brown (CAN)	OCT. 17 - 22 Tony Oxendine (SC) Jerry Story (TX) Gary Shoemake (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 Shoemake (TN)

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1993 WEEKEND (TWO-DAY) SCHEDULE

APRIL 30 - MAY 1 TBA	MAY 7 - 9 TBA	MAY 14 - 16 Wayne Smith (MS) Andy Boed (TN) Rds: Harold & Eselle Leach (TN) Country & Western Dancing with Dianne McNeese (TN)	MAY 20 - 23 C2 & C3 Darryl Lipacomb (TX) Ray Deany (TN)	MAY 28 - 30 Drew Sorce (VA) Cleo Barker (NC) Rds: Lucy & Eric Smith (VA)	JUNE 4 - 6 CHAPARRAL REC. * Kea Bower (CA) Gary Shoemaker (TN) Jerry Haag (WV) Marshall Flippo (TX) Scott Smith (UT) Rds: Ray & Bea Dowdy (WV)
JUNE 11-13 BIG & LITTLE ENINS Wes Dyer (KY) Kenny Jarvis (KY) CW Dancing With George Bradford & Daisy Alford (GA)	JUNE 18 - 20 Roy Hawes (GA) Ray Donohoo (TN) Rds: John & Mary Lynn (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 Suivers (OH)	JULY 9 - 11 Bill Bungamer (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 Kieg (OH) Keith Zimmerman (OH) Rds: Phyllis & Bob Hathaway (OH)	JULY 30 - AUG. 1 Mel Estes (AL) Bill McVey (GA)	AUGUST 6 - 8 Chuck Myers (AL) Jack Plakdys (OH) Rds: Althea Plakdys (OH)	AUGUST 13 - 15 ROYAL RECORDS * Tony Oxendine (SC) Jerry Story (TX) Larry Letosa (TX) Rds: Jim & Jane Poorman (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: Dee Smith (TN)	SEPT. 10 - 12 Stan Russell (SC) Sam Lowe (SC) Rds: Larry Monday & Gladys Gunter (NC)	SEPT. 17 - 19 Rick Burnett (AL) John P. Brennan (AL) Virgil Tronell (IN) Rds: Jerry & Barbara Pierce (AL)	SEPT. 24 - 26 TBA	OCTOBER 1 - 3 Ros 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 Swindle (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 Sanderfur (GA) Rds: John & Martha Pritchett (GA)	NOVEMBER 5 - 7 Buck Hastedit (SC) Rds: Dewey & Lib Parnell (SC)		

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What's Going On In Square Dancing

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. The library is a free library open to all. It was formally created in 1887. 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. 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. 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 the Crossing Trails Square Dance Heritage Society Collection, contact: Diana Haskell, Curator of Midwest Manuscripts Collections, The Newberry Library, 60 West Walton Street, Chicago, IL 60610



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Jolly Baldwin

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| RBS 1342 | PUT SOME DRIVE | S. Dunn |
| RBS 1343 | COUNTRY BOY | W. Short |
| RBS 1344 | THAT'S THE WAY LOVE GOES | S. Myrick |
| RB 3030 | THIS OLD HOUSE | RBB |
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A SEARCH IS ON

by Donna Rodgers

On Thursday and Friday mornings, at the 1993 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, "Show and Tell" where folks show items of historical value or interest, prominent people who have played major roles in promoting our activity are giving interviews, other collectors and historians will share some of what they know.

For those who feel they have something to contribute, contact Donna Rodgers, 631 West Richton Road, Steger, IL 60475. If you cannot make it to the convention, put your presentation on a video or cassette tape and send it along.

TRILLIUM MERIT AWARD

President Couple Ray and Marion Quirk and The Ontario Square and Round Dance Federation are pleased to announce the presentation of the 1993 Trillium Merit Award to six Ontario dance couples:

Bea & Charlie Bodfish, London - Southwestern Ontario Association
Ken & Mary Brennan, London - Southwestern Ontario Association
Dick & Trudy Flemming, Green Valley - Eastern Ontario Association
Ian & Joan Fraser, Don Mills - Toronto & District Association
Bert & Marjorie Smeeth, Fort Frances Pairs 'N' Squares
Lew & Laura Wiffen, Toronto - Toronto & District Association

The Trillium Merit Award is the highest award that can be conveyed by the square and round dance movement in Ontario. It is given to dancers, callers and leaders in the Province of Ontario to recognize Excellence, Dedication and Outstanding Achievement in the advancement of the square and round dance activity.



Booth 1116 at the National



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YR 340 - SOME KIND OF TROUBLE
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TENNESSEE STATE SQUARE AND ROUND DANCE CONVENTION July, 1993

"A FESTIVE AFFAIR"

All kinds of dancing; Square, Round, Clogging, Contra, Line, Western Two Step, you name it, we got it; mountain and/or city food of all kinds, music, fun, friendship and the culture of the mountain life in East Tennessee will be featured in Knoxville during the 19th Tennessee State Convention. The dates are July 23 & 24, 1993.

Come visit with us for the weekend or a week. While with us take a trip to Gatlingburg, the Great Smokey Mountains, (most visited park in the U.S.) and Dollywood, an outstanding entertainment complex featuring all kinds of shows, rides, crafts and features the top stars of country music.

The '93 Convention will feature dancing for new dancers, Mainstream, Plus, Advanced, all levels of Rounds and the other popular dancing including Folk. Several education sessions and workshops will be held. Vendors will also be on hand to show off the latest in square dance attire and supplies. Callers and Cuers from throughout the great "Volunteer" state of Tennessee to lead us in this "Festive Affair!" Singles and youth will receive special attention. A fashion show is planned. In the spirit of the old South "Y'all Come."

More information is available from George Roberts, General Chairman, PO Box 922, Clinton, TN 37717.



SHOW ME HOW/Sew and Save

Here she is again...Howie, the Sewing Missouri Mule! She's really been busy as we start down the home stretch. June 23, 24, 25 and 26 are the important dates to remember.

We are all busy getting things together for a terrific SEW & SAVE Program.

There will be enough patterns to use to make yourself a whole new Square Dance wardrobe, and seminars on how to make garments fit beautifully, make them quickly and wear them with style.

St. Louis seamstresses will show you their clever, unusual ideas that they have created for themselves.

We'll have things to give you...a sewing machine, sergers, dresses, a coat and goodies for everyone.

When you get to St. Louis, make your first stop the SHOW ME HOW rooms. Howie and all of her helpers will be waiting to meet you.

Barb and Clyde Moore
Directors, SEW & SAVE

EMERGENCY TELEPHONE LINE

There will be a dedicated telephone line to the 42nd NSD Convention Services office for family emergencies. The **EMERGENCY TELEPHONE NUMBER IS (314)342-5500**. It will be operational from 12:00 noon on Monday, June 21, 1993 through 11:00 p.m. Saturday, June 23, 1993.

All dancers should inform their families as to when they plan to arrive in St. Louis, where they will be staying and the names of other dancers with whom they are traveling. That information may be very valuable in locating someone if an emergency should arise.

There will be an **Emergency Message Board** on the first floor of the Convention Center. Be sure to check it regularly.

"SHOP 'TIL YOU DROP" IN ST. LOUIS AT THE NATIONAL!!!

Plan to go on a great, big shopping spree in St. Louis where over 130 vendors occupying 286 booths will display their "dance attire" and all the accessories. Records, badges, jewelry, T-shirts, petticoat carryalls, foot helpers, and many other items will catch your eye as you wander down aisle upon aisle of interesting merchandise.

For all the dancers who dance "UNDER THE ARCH" on Wednesday evening from 8:00 - 10:30 p.m., St. Louis will have dangles and T-shirts available as mementos.

ATTENTION: SQUARE DANCERS

Have your feet been itching to dance to the music? Would you like to dance up to the middle to the tune of the fiddle? Then come to the Contra Hall (B & C) every morning at 10:00 a.m. for an hour's introduction to Contra Dancing. Contra Dancing for ALL will continue throughout the day and evening hours. There will be additional afternoon workshops for new and veteran dancers alike. Make ST. LOUIS the place where you discover Contra Dancing.

ATTENTION: VETERAN CONTRA DANCERS

Are you longing for another chance to dance Petronella or the Market Lass? Every evening there will be a hall (Room A) for experienced Contra Dancers. This is your chance to dance to the old favorites and some new favorites that the outstanding lineup of Contra Callers have planned for you. The evening will begin with a special workshop followed by several hours of "CALLERS CHOICE."

More than 30 fine Contra Callers from around the world have registered to call. In addition to the aforementioned workshops, there will be Seminars sponsored by **CONTRALAB** to assist Contra Callers.

Other special treats include a "WELCOME TO ST. LOUIS" Trail-End Contra Dance at the Cervantes Convention Center on Wednesday, June 23 at 8:00 p.m. The other three nights, Thursday, Friday and Saturday will all feature late night after parties for your Contra pleasure.

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"ST. LOUIS IS THE PLACE TO BE FOR CONTRA DANCING IN JUNE 1993."

EXCITING CAMPING NEWS

The 42nd NSDC Campground WILL NOW HAVE LIMITED ELECTRICITY. A company that specializes in portable utilities will furnish as many quiet running diesel generators as we need. Each generator will be 100 KW and be able to furnish electricity to furnish each trailer 15 amps at 110 volts. There will be two units on each 30 amp 110 volt circuit, so you will have to be considerate of each other.

For this extra service of electricity, there will be a charge of \$5.00 per day. Anyone not paying the fee will be parked in a different area of the Campground, but since there is plenty of space, this is no problem. The fee for camping with electricity is now \$20.00 per day or \$80.00 minimum for the four day stay. The fee is still \$15.00 per day or \$60.00 minimum for those who do not need electricity. Extra days will be \$20.00 per day with electricity and \$15.00 per day without electricity. The grounds will open Sunday, June 20 at twelve noon and close Sunday June 27 at twelve noon. It is recommended that you have at least a 100 foot extension cord (heavy duty) because some units will be that far from the hookup.

The Campground will have shower trailers...one for women and one for men, and a toilet trailer which has one section for women and one for men. Portable johnny's will be positioned around the Campground. Honeywagon service will be provided for \$20.00 per service call; water is available. There will be around-the-clock off-duty County Police security...two officers between sunset and sunrise.

For those using the 42nd Campground, you may pick up your packet at the Campground. This is the only Campground that will have 42nd NSDC shuttle bus service to Cervantes Convention Center. Bus passes are \$10.00 per person until May 1st; after May 1st they are \$12.00 per person.

So...register NOW! Send in your fees. Get your RV ready and we will see you at this park-like setting in June - "THE PLACE TO BE IN '93."

42nd Camping Committee

PETTI-PACS MAKE IDEAL GIFTS

LEGACY International's Petti-Pac sales were excellent in 1992, reports Bernie and Carolyn Coulthurst, LEGACY Ways and Means Committee Chairmen.

The Petti-Pac is an easy-to-use modified garment travel bag designed to hold up to four petticoats. It keeps petticoats clean and condensed while traveling to state, province and national conventions.

Petti-Pacs make ideal gifts for the ladies. The men like them because a Petti-Pac makes it easy to carry all the petticoats up to the hotel room in one easy trip.

The Petti-Pac project, headed by Bob and Dottie Elgin, LEGACY trustees, is a LEGACY ways and means project. The profit from Petti-Pac sales are primarily used to underwrite LEGACY's dancer surveys and census activities.

The Petti-Pac sells for \$30.00 including U.S. postage and handling. For more information, write Bob and Dottie Elgin, PO Box 398, Harrison City PA 15636, (412)744-2015.

LEGACY OFFERS MARKETING AIDS

LEGACY International announces that the 1993 Edition of LEGACY'S "Baker's Dozen" Display Ads are now available for \$5.95 plus \$1.00 shipping and handling. The thirteen display ads were created by LEGACY'S Club Leadership Journal Editorial staff. Most of the ads have appeared in past issues of the Journal.

The display ads are camera ready 8-1/2" x 11" copy with space provided for clubs to enter their specific information before having the ads printed at a local copy center.

The ads are all different with emphasis on the benefits of square dancing, namely FUN, FITNESS and FELLOWSHIP.

The 1993 Edition of LEGACY'S Baker's Dozen Display Ad kit can be ordered by writing: LEGACY, 1100 Revere Drive, Oconomowoc, Wisconsin 53066. Checks are to be made out to: "LEGACY" in U.S. Dollars. The Baker's dozen kit is a LEGACY Ways and Means Project with funds used primarily to finance future dancer census projects and dancer surveys. ✓

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- ESP-213 COCONUTS Guest Artist Peter Richardson



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●● NEW HOEDOWN

- ESP-411 RAMBLIN Called by Bill Harrison

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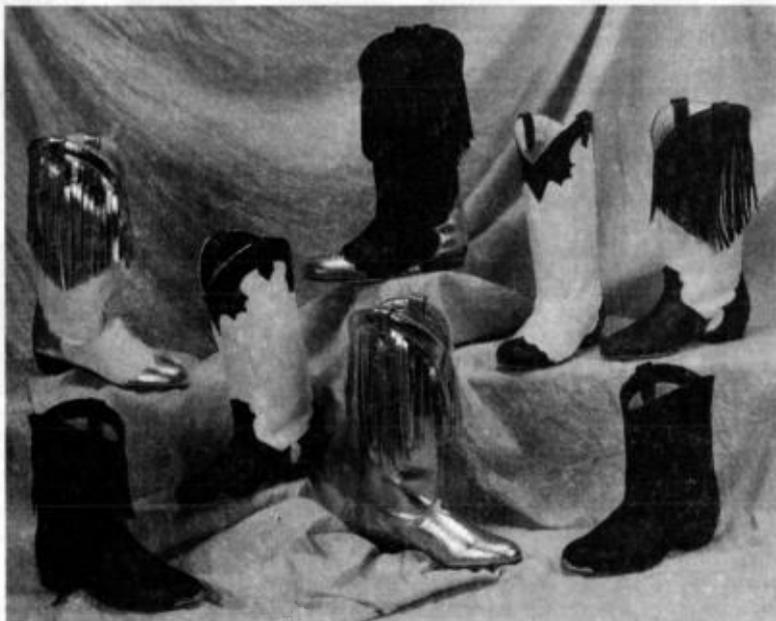
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 RWH-180 THANKS FOR THE MEMORIES by Larry



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Tuesday, June 22, 1993

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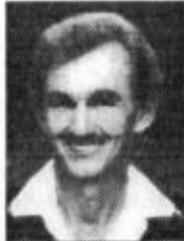
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wave, boys trade, girls cross-fold, box the gnat, hang on to a grand right & left.

Run To A ?:

Zero Line: Pass thru wheel & deal, double pass thru, cloverleaf, double pass thru, leads partner trade, slide thru, right & left thru, rollaway 1/2 sashay, turn thru & courtesy turn, slide thru, eight chain thru, do sa do to a wave, all eight circulate, swing thru, boys run, ferris wheel, sweep 1/4, square thru, right & left thru, touch 1/4, girls run, grand right & left.

Just Dancin':

Zero Square: Sides star thru, right & left thru with a full turn to the outside two, pass to the center, pass thru, right & left thru, pass thru, trade by, pass to the center, pass thru, touch 1/4, split circulate, boys run, pass thru, wheel & deal, right & left thru with a full turn to the outside two, veer left, ferris wheel, centers veer left, veer right, LA.

Standards:

Zero box: Spin chain thru, girls circulate double, boys run, tag the line-right, boys

cross-run, girls trade, ferris wheel, centers pass thru, swing thru, turn thru, LA.

Zero Box: Eight chain four, swing thru, girls circulate, boys trade, boys run, couples circulate, bend the line, right & left thru, flutter-wheel, sweep 1/4, square thru 3/4, LA.

Zero Square: Heads pass the ocean, girls trade, recycle, sweep 1/4, pass thru, cloverleaf, centers pass thru, swing thru, boys run, couples circulate, bend the line, pass thru, wheel & deal, zoom, pass thru, swing thru, turn thru, LA.

Zero Square: Heads slide thru, pass thru, touch 1/4, split circulate, boys run, reverse the flutterwheel, dixie style to an ocean wave, boys cross-run, girls trade, recycle, veer left, couples circulate, bend the line, square thru, trade by, LA.

Have you enrolled in one of Walt Cole's Cues or Caller Schools? May, 1993 in Hannibal, MO & July, 1993 in Ogden, UT. Write for information. ✓



Jon Jones

KALOX-Belco-Longhorn

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K-1321 RIGHT OR WRONG, Flip/Inst. by Jon Jones
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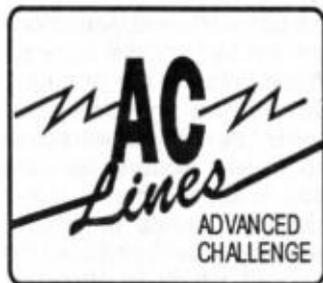


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by
Ed Foote

REACTION TIME

Reaction time refers to the amount of time it takes a dancer to react to a call once it is heard. It is considered essential for dancers at Advanced and Challenge to have good reaction time, meaning that they react quickly to all commands.

Reaction time is not learned overnight – it is not a new call which can be taught in a few minutes. Rather, it is an acquired talent which must be practiced over and over at countless dances. The skill to react quickly is best enhanced by dancing short, quick calls, one after another. Long drawn-out calls do little to improve reaction time.

If people coming in to Advanced dancing have good reaction time, they can learn the program much easier than someone who has weak reaction time, and they will have much greater success in Advanced dancing. But this skill must be learned at Mainstream and Plus. If one waits until their arrival at Advanced dancing to begin improving their reaction time, the resulting struggle is often frustrating.

Reaction time in square dancing has been in slow decline for the past 10 years. Why? Because reaction time is best enhanced by doing a series of short, quick calls in succession. Where do such calls exist? On the Mainstream list. Has Mainstream been emphasized in square dancing for the past 10 years? No. Dancers are rushed through Mainstream in order to get to Plus. What kind of calls are on the Plus list? Long, lengthy calls, which are fine to dance but do little to improve reaction time.

The result is that the reaction time of today's Plus dancer is considerably weaker than it was 10 years ago and significantly weaker than 20 years ago. In general, Plus dancers today do not do well with a series of Mainstream calls and are very weak at reacting to directional commands which use everyday language. Example: Directional commands which callers could use 10 years ago on a Plus floor with total success are now a gamble and thus often not used.

Example: The call Peel Off. This call has been a standard for 30 years, first at Mainstream and then moved to Plus. It is a quick call requiring good reaction time. In the late '70's and early '80's Peel Off could be called successfully anywhere. Today it is not danced well and callers consider it a gamble. Since callers do not like to use calls which cause problems for the dancers, callers are using the call less and less, with the result that Peel Off will likely be dropped from Plus and moved to Advanced.

A final example are the calls Run and Trade. These are quick calls requiring good reaction time, and 15 years ago these could be done by most dancers from a variety of positions. Today these calls will cause big problems unless used only from a few memorized positions. I am amazed to see graduated Advanced and Challenge dancers break down on Run and Trade, but it is uncommon.

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The emphasis on lengthy Plus calls and the deemphasis of short, quick Mainstream calls has caused the reaction time of dancers in general to decline. (See article by Brian Dowling, ASD 11/92.) This has made entry in to Advanced dancing more difficult and has also resulted in a lowering of the standards expected from graduated Advanced dancers.

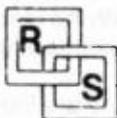
The long term outlook for Advanced dancing as a result of this lowered reac-

tion time is both bad and good. Advanced dancing will be hurt by the lowered reaction time of those entering the program. But Advanced dancing and Challenge dancing will benefit by being an attraction to those who desire square dancing based on good reaction time – a trait which attracted thousands to square dancing in the heavy growth period of the 1970's and a trait which is attracting thousands to square dancing today in Europe. ✓

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THE CALLER NOTE SERVICES

On the March issue face page of **MINNESOTA CALLERS NOTES** is a very informative article by **Russell Berquam**. (Could it be he is related to Warren, editor of that note service?). This article deals with the many aspects of rough dancing in our activity. He points out the injuries are not life threatening but do stop many dancers from finishing the evening. From bruised hands and arms and twisted shoulders to bruised feet from being stepped on or run into. There are probably some dancers out there who know exactly what this is all about. A very good article dealing with common courtesy, taught by the callers!

The rest of the note service is chuck full of good material covering levels from Mainstream through Advanced.

Warren always puts out a great note service for all you callers.

MECHANICS Of Choreography: Wayne Morvent, in the March issue covers use of STAR THRU, RIGHT & LEFT THRU, showing it's good body flow 'even though the men have to use the right hand twice. There are a number of good figures covering this aspect of those movements.

Wayne also features 'Formations inside Formations' and has lots of good figures for your use, including a singing call.

His coverage of Plus and Advanced 1 and 2 are chuck full of excellent material.

THE NEW VIEW, Bill Davis, introduces an interesting new idea called Single Dixie. "From a single 8 chain thru: All Right Pull By, centers Left Touch a Quarter as outsides (ends) Face Right to end in a right-hand ocean wave."

This new idea is Bill's own creation and he presents many good figures with which to use it.

PEEK-A-BOO, by Joe Ubelacker, gets some more good coverage as well as **DOUBLE HINGE AND FLIP**, (Paul McNutt). Not to leave out **EXCHANGE** by Bill Callahan. All interesting experimentals and good choreography to go with them.

MIKESIDE MANAGEMENT, Stan & Cathie Burdick, editors, has an informative article on **THE CALLER'S INCOME TAX**. If you are wrestling with this problem you might take a look at this article for next year. It covers a lot of information as to what you can deduct. Thank goodness callers are not like movie stars who deduct lots of stuff that is NOT deductible.

One article by Walt & Louise Cole entitled **Fixing Bad singing Calls**, caught my eye. How many times have you bought a record, taken it home and tried to call it to your clubs all to find out it doesn't fit the music. This article covers timing for singing calls that will be valuable to you in your calling. A good piece of music should not go to waste just because the timing is not there. Some can be fixed.

Stan also covers the Callerlab Quarterly Selection, Transfer The Column with some good figures. Movement and choreography by Lee Kopman.

Taking a look at Toronto and District SQ & RD Assoc, Inc. Caller Notes: editor Norm Wilcox, we find interesting and enlightening information in CREATIVE CHOREOGRAPHY AND FIGURE CONSTRUCTION, page 79 of the April issue. The Overuse of Call Combinations discusses the redundancy of many basics or combinations of basics used together. Many sight callers are sometimes unaware of this problem in their presentation of figures and will go uninformed unless someone tells them. This article gives you helps in how to solve this problem.

I have always been interested in the use of TURN THRU in the Mainstream Program. This basic has been one of my pet projects in teaching it from an ocean wave. Position,

position, position!. Good material for your use.

In the March issue of The CANADIAN CONNECTION, there is given a good bit of coverage concerning the Community dance Program (Callerlab). Joe Uebelacker, editor writes a very interesting article covering this phase of our activity. If this is the way for you to go in your calling, just read this article. It will enlighten you about the gratifying results of this program.

It surely looks like Transfer The column, (Lee Kopman) is getting lots of good coverage since it has arrived on the Plus Program QS list. Joe uses some very good material covering this movement.

You will find lots of good material for the Challenge Program, as well. ✓



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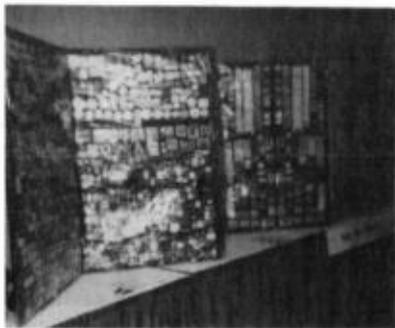
MAC LETSON



DON WOOD

People

IN THE NEWS



KING & QUEEN OF BADGES

Lawrence (Larry) & Alice Richardson of Castaic, CA are truly the King and Queen of Badges of the square dance activity. They possess 3,132 badges and 776 dangles or swingers as of March 6, 1993.

Larry started square dancing in August, 1945 at the Armed Services YMCA in Bremerton, Washington. Alice started class in 1962 with the B&B International, Los Angeles Chapter, Los Angeles Chapter, Lost Angeles, CA. They started collecting and earning their badges and mounting them on 32" X 48" badge boards. They now have ten badge boards. Each badge board contains between 145 and 629 badges consisting of badges of past clubs, associations, National Conventions, State, Area, Local Conventions and festivals, Fun, Callers Fans, Visitations, plus convention trades or host after parties. There are a few badges over 38 years old, vintage of 1954. But most have been attained in the past 30 years. Their badges have been displayed in the National Square Dance Convention Show Case of Ideas in 1976, 1978, 1988, 1989, 1990, 1991 and 1992 as well as 1990, 7th Canadian National.

If you have missed seeing this badge collection, you have really missed a treat. It makes you feel very proud to see the badges, meet Larry and Alice Richardson, and talk of their memorabilia. Oh,

yes, they square dance twice a week or more and a special "USDA MEMBER" badge has been sent to them for their badge board. (Badge #2,920"

Bill Peterson of Livonia, Michigan will be calling dances in Copenhagen, Denmark, Oslo, Norway and Stockholm and Gottenborg, Sweden during May and visiting the Swedish Convention.

Karlheinz (Karl) E. Boehm

Karl Boehm of Lyons, Colorado died Wednesday, February 10, 1993 in Denver. He was 69.

Mr. Boehm was the owner and manager of the Peaceful Valley Lodge (operated by his family for 41 years) in Lyons, a guest ranch and conference center.

"Karl was a great man who made it his business to know about all there was to be known about the Peaceful Valley area, and he shared his knowledge with his guests. I guess Karl was one of the most impressive people I have ever met. I feel very blessed to have known him," caller Art Matthews said.

Mr. Boehm is survived by his mother, his wife, a son, two daughters, a sister and several grandchildren, nieces and nephews.



Few Americans are square dancing regularly at age 87 but Garlon Orlando (Buck) Mann is doing just that. A charter member of the Carolinians, a Greensboro, N.C. club, Buck together with his wife Ruth, celebrated their 60th wedding anniversary February 25.

They began square dancing in 1970 and have enjoyed the activity for 23 years.

The Manns have two daughters, as well as seven grandchildren and four great grandchildren. At one time both daughters and three granddaughters were active members of the Carolinians.

Barring health problems, Buck intends to continue square dancing with his fel-

low Carolinians "at least until I'm 90, maybe longer", he says with a twinkle in his eye.

*Al Stewart,
Greensboro, N.C.*

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- CK-1102 MY CUP RUNNETH OVER by Ray & Virginia

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- HD-126 LONESOME FOR YOU by Doug
- HD-125 WHY DO THEY LOOK BETTER by Loren



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STRAIGHT TALK

by Larry Young, Caller & Dancer
Portland, Oregon

I have been taking square dance magazines for many years and am always taken aback at articles and letters stating that square dancing is having trouble staying alive. I have been active in the activity for over 30 years and find that not to be the case. Perhaps the clubs and callers that are having trouble are the ones who do not have what I call "Knowledge of Product." I am a small business man who has been reasonably successful and I understand that I cannot please everyone who I deal with, however those I do deal with, I understand my product and how I sell it.

I got into square dancing and calling and stayed with it because it relieves my stress, gives me the exercise I need and allows me to be with fun loving people who I do not have to compete with. When I teach my classes I tell the people who attend that square dancing movements are the least important things in the class. While I want them to learn the movements and become good dancers I tell them the most important thing is to have fun, forget your troubles and make sure the people in your squares have fun. I make sure they get to do a singing call in about one half. We have beginners dances every week until the time they can come and dance in a more serious group, but the product I sell is "forget your troubles and relax with fun loving people

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for tonight." The last class I started had just over nine squares and graduated seven. I must have lost 2 or 3 squares to other callers who did not care for my style but I picked up some who did. While I know many callers are more successful than I and most of them are better callers than I am, I'm very pleased that my dances are usually well attended and there is a party feeling at every dance which is what I try to sell.

Please do not get the idea that I am against any program, I am in favor of all of them. When I am not calling a dance somewhere and I am home, after I do my work, I try to figure out and study movements that make my dances interesting. This is also helpful to me as I can take my mind away from my work and get rid of stress on those nights. I do not wish to let you know that I think I have all the answers or that I am a super caller. I know I am not. However, I feel that if more dancers and callers in the areas that are having trouble getting dancers, become aware that there are many people out there who are lonely or maybe just

want to have fun and forget their troubles for a while.

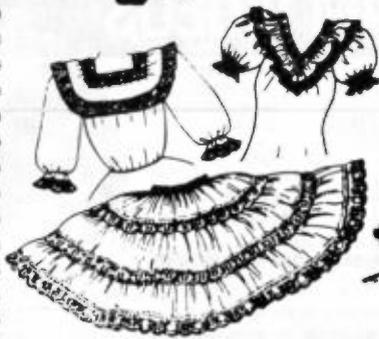
I know it is hard to get the word out to those people, but I have found out if some people get what they want they do tell others, and if it is in business or square dancing, give the public what they want and you have more than you can handle. We offer something that is hard to get, a place to relax with fun loving, caring people who are not always trying to use you or get something from you. Maybe some of them would, but if they listen to the caller there is no time.

Anyway, isn't it wonderful we are lucky enough that we are healthy and have been invited to and stay with such a wonderful activity.





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BE NOBODY'S DARLING-ROUND DANCE 103

Choreography by Vaughn & Jean Parrish

Good music (new label), easy waltz cued by Vaughn.

DOES ANYBODY TWO STEP ANYMORE ROUND DANCE 104

Choreography by Vaughn & Jean Parrish

Joseph Davis vocal with an easy two step routine-cued by Vaughn.

NO ONE ELSE-CURB MCA S7-54449

Choreography by Lloyd & Joyce Goode

Good vocal by Wyona Judd with a P-3 +2 (unphased) cha cha

NO ONE ELSE ON EARTH-CURB MCA S7-54449

Choreography by Phil & Jane Robertson

Same music as above but with a P-6 (+4 unphased) west coast swing.

DON'T TURN YOUR BACK

SPEC PRESS-920912

Choreography by Ken & Irene Slater

Good music & a good P-4+2 (Amer. spin & stop & go) slow jive.

IN THE STILL OF THE NIGHT

SPEC PRESS-920912

Choreography by Ken & Irene Slater

Pretty music & a nice P-5+2 (traveling contra check & throwaway oversway) foxtrot.

CUI ZAS (PERHAPS)-HOCTOR 650

Choreography by Ken & Irene Slater

Good music with a good P-6 bolero rumba.

AT THE HOP-MCA 2411

Choreography by Jim & Carol Elder

Real jumping music with an easy two step routine.

SLIPPIN AWAY-MCA S7-54489

Choreography by Pris & J.C. Collins

Music with a good beat (Vince Gill) P-2 two step.

ENCHANTMENT-GRENN 17174

Choreography by Jim & Carol tucker

Nice music with a little different 3 part P-2+2 (crab walk & figure 8) waltz cued by Jim.

ARE YOU LONESOME TONIGHT-RCA 447-0629

Choreography by Roland & Betty Hill

Good Elvis vocal & a good P-3 +1 (telemark to BJO + unphased).

WHISPERING CHA CHA-HOCTOR H-637

Choreography by Mike & Toni Auriene

Good music & a good P-4 +1 (kick to a 4) cha cha.

RIVER OF GOLDEN DREAMS-BELCO 410

Choreography by Jack & Lee Ervin

Good music & a comfortable little different P2 + Waltz cued by Jack.

EASY DOES IT-BELCO 410

Choreography by Lou & Mary Lucius

Repress of B-263 of an easy two step cued by C.O. Guest

SOUTH OF THE BORDER-MCA 53628

Choreography by Jim & Bonnie Bahr

Good Patsy Cline vocal & a nice different rumba/cha cha P-5 (unphased half moon, telemark turns & trng SD rocks).

HONEYMOON WALTZ-GRENN 17173

Choreography by Barbara & Jim Connelly

Good music with a nice little different P-2+2 (hover, cross pivot) cued by Jim.

PROBLEMS-ERIC 2044

Choreography by Rich & Herry Little

Good Everly Bros vocal with a nice P-4+1 (she go he go) jive.

HEY BABY-SMASH 872-810-7

Choreography by Nell & Jerry Knight

Good music & a good jive P-4+1 (catapult) some solo parts.

MY KIND OF GIRL-COLLECTABLES 3819

Choreography by Wayne & Barbara Blackford

Good music & a good 4 part P-5 foxtrot.

SHE LIKES IT TOO-ARISTA 12463-7

Choreography by Ed & Gloria Kilner

Good Alan Jackson music with a P-2 two step.

SHE'S GOT RHYTHM-ARISTA 124637

Choreography by Chuck & Barb Jobe

Good alan Jackson music with a P-4 jive & cha.

RUDOLPH THE RED NOSE REINDEER

COLUMBIA 13-33165

Choreography by Milo & Carol Molitoris

Good seasonal music & a good P-2+1 two step for that season.

THAT'S THE WONDER OF YOU-RCA 447-0676

Choreography by John Parker

Pretty Elvis vocal & a nice P-6 rumba (unphased adv hockey stick).

I'D REALLY LOVE TO SEE YOU TONIGHT

ATLANTIC 15037

Choreography by Jim & Adele Chico

Good music with an interesting combination foxtrot, cha cha & rumba P3+1 (alemana)

DO YOU BELIEVE-COL 3505

Choreography by Chuck & Sandi Weiss

Music by the Lovin Spoonful --P2+2 two step.

WHEELS 93-COLLECTABLES 3819

Choreography by Frank & Phyl Lehnert

Catchy music with an easy P-3 cha cha routine.

LADY IS A TRAMP-ROPER 416

Choreography by Ray & Ann Brown

Good music with a good P-5+1 quickstep.

CUI ZAS-HOCTOR 650

Choreography by Ken & Irene Slater

Pretty music with a good P-6 Bolero rumba.

BY THE LIGHT OF SILVERY MOON

BELCO B-411

Choreography by Richard & JoAnne Lawson
Good music & a nice P-2 two step (some in escort)
Cued by Richard.

GOODBYE MY DEAR-BELCO 411

Choreography by Croft/DeZordo

Good peppy music & a good P-2 two step cued by
Jack Von der Heide.

NIGHT OF LOVE-GRENN 17175

Choreography by Bud Parrott

A little different P-4 +2 (cucarachalift, Spanish leg
crawl) tango with nice music cued by Bud.

SUMMER WINE-COLLECTABLE 0332

Choreography by Jan & Bob Farnell

Nice music (Sinatar & Hazelwood) with a 3 part
P-2+1 (whaletail) two step.

WITH YOU I'M BORN AGAIN

REXEL SPEC PRESS

(Flip of Orchids in The Moonlight)

Choreography by Richard Lamberty

Pretty music P-6 waltz.

BLUE SUEDE SHOES-SUN COL CTB 3088

Choreography by Jerry Knight

Good music (Carl Perkins) with a good P-4 single
swing jive.

HONEY DON'T-SUN COL CTB 3088

Choreography by Jerry Knight

Good peppy music with a P-4 single swing jive.

LOVER PLEASE

COL COLL 4237 or MERCURY 872856-7

Choreography by Ed & Elvra Glenn

Peppy music (Clyde McPhatter) with a P-3 two step
routine.

LAST TEAR DROP-LIBERTY S-757768

Choreography by Jim & Bonnie Bahr

Good music with a good P-5 (5 unphased) west
coast swing.

IF YOUR HEART AIN'T BUSY TONIGHT

LIBERTY S-757768

Choreography by Roger & Kathy Wright

Good Tanya Tucker vocal with a four part P-3 two
step routine.

QUEEN OF MEMPHIS-ATLANTIC 7-87404

Choreography by Lloyd Joyce Goode

Good peppy music with a three part P-2 + 1 (fishtail)
two step.

JUST CALL ME LONESOME-ARISTA R448-7

Choreography by John & Norma Becker

Good Rodney Foster vocal & a comfortable P-2+2
(side stairs & Lariat) two step.

TAKE IT BACK-MCA54544

Choreography by Richard & Joanne Lawson

Good Reba McEntire vocal with a good P-4+2 (sailor
shuffles & mooch) jive.

WE'VE JUST BEGUN-AM 8549

Choreography by Doug & Vi Hooper

Good Carpenters vocal with a P 5+1 3 part cha cha
routine. ✓

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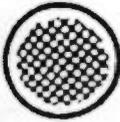
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1. Lady in Blue II
2. Sassy Too
3. The Stripper
4. Chasin That Neon Rainbow
5. A Million Tomorrow

PHASE III

1. Someone Must Feel Like a Fool Tonight
2. Peg O' My Heart
3. Tulsa Jive
4. Jealous Love

CLASSIC

1. A Beautiful Time
2. Die Lorelei

PHASE IV

1. Sugar, Sugar
2. Tuxedo Junction
3. Boot Scootin Boogie
4. Shadows In The Moonlight

PHASE V & VI

1. Picardy Fox Trot
2. Charade
3. Acky Breaky Jve
4. And I Love You So
5. Maria Elena

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5. A Lovely Evening (Childers)
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7. Noche de Amor (Goss)
8. Are You Still Mine (Blackman/Goss)
9. If I Could Write A Book (Childers)
10. Fiesta Tango (Palmquist)
11. Penny For Your Thoughts (Slater)
12. Strange Music (Esqueda)
13. Sugar Sugar (Worlock)
14. If You Forget Me (Anderson)
15. On A High Mountain (Rother)
16. Lolita (Esqueda)

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- Phase II—Canadian Shuffle
- Phase III—Tennessee Rock
- Phase IV—Don't Turn Back Jive
- Phase V—My Kind of Girl
- Phase VI—Lovely Evening
- Classic — St. Louis Blues

A Continental Good Night		Maria Elena	V
A Taste of the Wind		Maria Rumba	
Adios	IV	Marilyn, Marilyn	IV
Alloe Blue Gown	+1	Mexicali Rose	
All Night		Moon Over Naples	
Answer Me		My Love	
Apres L'Entriente	+1	Neapolian Waltz	
Autumn Leaves	V	New York, New York	+1
Beautiful River		Paro Esto	V+1
Birth of the Blues	+1	Patricia	+1
Buffy		Pearly Shells	+1
Butterfly		Piano Roll Waltz	
Could I Have This Dance		Pop Goes The Movies	IV
Crazy Eyes	+2	Rainbow Foxtrot	V
Dance	IV	Riviere de Lune	V+1
Dancing Shadows		Roses for Elizabeth	
Desert Song	+2	Send Her Roses	IV+2
Dream Awhile		Shiek of Araby	+1
Elaine	IV	Spaghetti Rag	
Feel'n'		Street Fair	
Folsom Prison Blues	+1	Sugarfoot Stomp	V
Frenchy Brown		Take One Step	+1
Good Old Girls	+1	Tango Mannita	
Hawaiian Wedding Song	V+2	That Happy Feeling	
Hold Me		The Singing Piano Waltz	V
Hot Lips	+1	Third Man Theme	
Houston		Three A.M.	+1
Hush		Till Tomorrow	IV
I Want A Quickstep	IV+1	Tips of My Fingers	
In The Arms of Love	+1	Very Smooth	+1
Jacalyn's Waltz		Walk Right Back	+1
Kontild	+1	Waltz Tramonie	V
Lazy Sugarfoot	IV+1	Wyoming Lullaby	V+1
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Caller: Curt Braffet

FIGURE: Heads promenade half way, right & left thru, square thru four, do sa do, single circle, star thru & roll, swing corner, promenade.

**THE DISTANCE BETWEEN YOU AND ME
RAWHIDE RECORDS 181**

Caller: Stan Cole

FIGURE: Heads promenade travel half way, square thru, right & left thru, veer left, circulate, square thru, swing corner, promenade.

**THANKS FOR THE MEMORIES
RAWHIDE RECORDS 180**

Caller: Larry Cole

FIGURE: Heads promenade half way, right & left thru, sides square thru, right hand star, right sides star left, sides star left, swing corner promenade.

**CITY LIGHTS
QUADRILLE RECORDS 894**

Caller: Bob Huff

FIGURE: Heads promenade halfway, sides right & left thru, square thru, 8 chain 5, left allemande, promenade.

**TWO GOOD REASONS
CARDINAL RECORDS 15**

Caller: Mike Huddleson

FIGURE: Heads square thru 4, do-si-do, swing thru, spin the top, boy move up, right & left thru, roll away half sashay, touch 1/4, boy run right, swing corner, promenade.

**I'M A SWINGER
CIRCLE D RECORDS 257**

Caller: Andy Petre

FIGURE: Heads promenade halfway, walk in & pass the ocean, extend, swing thru, boys run, tag the line, face right, wheel & deal, pass thru, U-turn, swing corner & promenade.

**BIG DADDY
GRENN RECORDS 12240/12035**

Caller: Johnny Davis

FIGURE: Heads to the right, circle a to line, pass thru, wheel & deal, double pass thru, first couple go left, next one right, square thru, corner swing, promenade.

**YELLOW POLKA DOT BIKINI
ROYAL RECORDS 803**

Caller: Randy Dougherty

FIGURE: Heads square thru, right & left thru, veer left, couples circulate, chain down the line, star thru, pass thru, trade by, corner swing, promenade.

**SOONER OR LATER
ROYAL RECORDS 217**

Caller: Tony Oxendine

FIGURE: Heads Square thru, do sa do, swing thru, boy run right, bend the line, right & left thru, flutter-wheel, slide thru, swing corner, promenade.

**CHANGE MY LOVE
ROYAL RECORDS 119**

Caller: Jerry Story

FIGURE: Heads promenade half way, lead right circle to a line, right & left thru, pass thru, wheel & deal, swing thru, turn thru, corner swing, promenade.

**WHY GET UP?
DJ RECORDS 104**

Callers: Dan Nordbye & Joe Saltel

FIGURE: Heads square thru, do sa do corner, swing thru, boy run right, tag the line, cloverleaf, girls square thru 3, swing girls, promenade.

**COME A LITTLE CLOSER
HI HAT RECORDS 5153**

Caller: Marty Firstenburg

FIGURE: Heads promenade half way, lead right, swing thru, girls circulate, boys trade, boys run right, ferris wheel, centers pass thru, touch 1/4, split circulate, corner swing, promenade.

**RAINBOW STEW
BIG MAC RECORDS 138**

Caller: Ron Mineau

FIGURE: One & three square thru four, do sa do, make wave, ladies trade, recycle, veer left, ferris wheel, pass thru, touch 1/4 scoot back, swing corner, promenade.

**I DON'T THINK LOVE OUGHT TO BE THAT WAY
BIG MAC RECORDS 137**

Caller: Will Eades

FIGURE: Heads promenade 1/2, down middle, right & left thru, square thru 4, right & left thru, swing thru, swing thru, boys run, promenade.

**WALKING AFTER MIDNIGHT
CHAPARRAL RECORDS 223**

Caller: Jerry Haag

FIGURE: Head couples promenade 1/2, down the middle, pass the ocean, extend, swing thru, boy run, couples circulate, ferris wheel, double pass thru, first couple partner trade, swing corner, promenade.

**YOU CAN'T RUN FROM LOVE
Chicago Country 32**

Caller: Brad Carter

FIGURE: Heads square thru 4, split the sides around one make a line, touch 1/4, boys run, swing thru, spin the top, slide thru, swing corner, promenade ✓



Jerry Story



Tony Orendine



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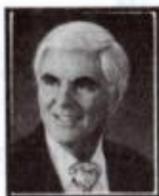
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| C-527 | KINDA KEEP IT COUNTRY - Ken |
| C-528 | CHRISTMAS MEDLEY |
| C-814 | I WANNA WANNA LOTTA LOTTA LOVIN' - Scott |
| C-815 | LET'S DO IT RIGHT - Scott |
| C-222 | DOWN AT THE TWIST AND SHOUT - Jerry |
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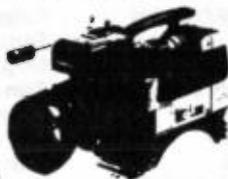
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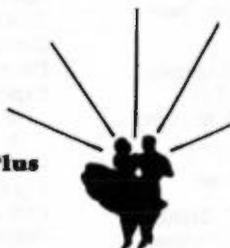
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 b. and anything
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Flip the diamond
Follow hour neighbor
Grand swing thru
Linear cycle (waves
 only)
Load the boat
Peel family
 a. Peel Off
 b. Peel the top
Ping pong circulate

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Remake the thar
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Dropping out is not a big problem. It may be traumatic, but it is easy. Getting back in is harder. But wait a minute, it is not much harder — especially if you take it easy and use your options.

We have had many people drop out over the years. Very few dropped because they did not enjoy the game. People drop out because their priorities change. Usually something happens that requires or causes a basic change in lifestyle. Sometimes it is permanent, sometimes temporary. Where the change was temporary, the drop outs often decide to get back in. They are apprehensive because things have changed since they were last involved.

Now drop outs coming back in have a big advantage over new recruits. *They understand the concept of the game.* This is no little thing. First of all, they know where to go. They know the kind of group to get involved with. They recognize that their skills have diminished but they know that with practice they can recover most if not all they once had. [In Bjorn Borg's case the change in the racquet and ten years of age may be too much to overcome.] You thought we were talking about square dancing.

Actually I was thinking about handball. But the situation with square dancing is no different. The concept of the game has not changed. The concept has been the same for over forty years now. New calls have not changed the concept. New calls may have changed the flow of the dance — or it may be that the flow changed the use of particular calls. It is probably some of each.

Say you were in square dancing for five years and dropped out for three. What would you face coming back in? Well, one thing that you would not face is a new scheme of things. The concept and general rules would be the same. Say you had been an advanced player. So you come back into a mainstream group. You find that you are weak on a couple of moves. You remember the name but not the action. Because you know the big picture you know that all you have to do is ask. In between sets you get another player [or caller/coach] to go over the action. *They are happy to do it — and you knew they would be.* Furthermore, if you ask the caller or if he notices that you are

working the problem, you can be sure that he is going to purposely use the call and he is going to make sure that you are successful at doing it.

There may even be a couple of new moves on the list, but not many. *The lists just do not change that much in a few years.* Furthermore, you know that with a few uses you will learn the moves. Both the caller and the other dancers will probably know you have been away for a time. If they don't know, tell them. They are glad to have you back. They accept your uncertainty. They will give you whatever help you want or need. They will give it willingly, even enthusiastically,

never grudgingly. We have never seen anyone coming back be embarrassed by failing to live up to the expectations of others. Any embarrassment felt is self-generated. It will pass.

The point is you can come back into the program at whatever point you feel comfortable. You have the advantage of knowing what it is all about. You know that you are not going to be defeated because of a couple of new calls. For one thing there is always someone uncertain about some call. The group helps them out. Square dancing is a team sport. Square dancers are always looking for a good corner. Be there. ✓

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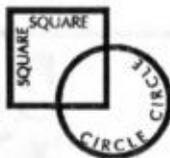
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SQUARED CIRCLE

The first month we received several letters asking for help, but as yet no one has offered to write an article. It may take time to get the word out and time to put thoughts on paper.

One of the letters received and the answer follows. Hopefully it might be of value to others.

ASD Magazine containing your column alerted me to a recent problem I encountered. Two suppliers I have used regularly do not have available "Papa Loves Mambo." I was told by one that only choreographers sell it, so how does one find that out, and where can it be bought?

Also, many times at square dances, the Rounds in-between are a higher level than square dances.

Glad to hear someone is taking up this torch.

Thank you, D. Burns, Cape May, NJ

Dear Dorothy,

Thank you for your letter concerning the problem of special press records. When these choreographers write a dance to music that is unavailable to them, they actually purchase a quantity of records from a special pressing source. They sometimes choose to sell these records themselves and other times do supply dealers with a supply of

records to resell. Obviously, if they sell them themselves, they are reimbursed faster than if they sell them thru a dealer. In this case Irv Easterday, I assume decided to sell them himself. It is their investment and therefore their right to choose how they sell them.

As for the rounds between squares...that depends a great deal on the club and who is there. Many areas play 2 rounds between tips, one of a higher level and the other a square dance level. How high a level played depends on the round dancers there. But the other should be a square dance level round. A good cuer tries hard to get the most dancers on the floor, no matter what the level of the program. This is even a tougher job to satisfy all dancers if there is only one round between tips.

Hope this helps and thank you for writing.

Happy Dancing, Frank Lehnert

Many of you have wondered about the missing record reviews. We did send them in, but someone did a snafu...sorry! also, we have several inquires about the Pulse Poll. We have nothing to do with the Pulse Poll and inquires should be directed to the Editor. Keep the letters coming!

Frank Lehnert

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Party Line

by Cathie Burdick

Let's hand out seed packets or small plants as favors for our special May Dance, celebrating May flowers. As we suggested once before in this column, you might pick a favorite color and tie all the flower favors and decorations into this one color—a bright spring one, like pink or yellow. (If you have a vocational high school in your area, you may be able to buy seedlings in quantity at very little cost and replant them in paper cups as favors.)

When I was a child in Rhode Island, May Baskets were common. On May 1, we made baskets filled with flowers or candy and hung them on doorknobs as surprises. I found recently that this custom was unknown to a group here in Ohio. If it's unknown in your area, why not adopt it and adapt it to square dancers? Another favorite fund raiser back east was a breakfast on May 1 or close to it. If your club needs extra funds, think about this one, open to the public, and decorated with May flowers that you can use or have used at your May Dance.

Tie in your refreshments with your color scheme, if you pick one. How about cupcakes? Seems like they may be another old favorite that we don't see very often, but they're the right size (no



cake cutting) and no waste (leftovers can be frozen for another time). Cupcakes can look like flowers on trays if you frost them in pink or yellow. Also, gumdrops on toothpicks can be arranged in a variety of ways to look like clusters of flowers.

Our music suggestions are just "starters"; check your caller's record case for all the releases that include flowers. A few might be: *Edelweiss*, *Wildflower*, *Orange Blossom Special*, *Primrose Lane*, *Apple Blossom Time*, *Lotus Blossom Waltz*, *The Flower Road*, and a whole spate of "rose" songs, mostly rounds: *Mexicali Rose*, *Ramblin' Rose*, *Room Full of Roses*, *Bed of Roses*, *Rose Garden*, *Red Roses For a Blue Lady*, *Rose Room*, *One Rose* and *Rose of Washington Square*.

We try not to suggest anything too elaborate in these columns for clubs that want fun without a lot of work, but any of these themes can be extended and used for festivals or weekends too. Just delegate the work, share the committees, so that all have a small part in the preparation and a large part of the dancing fun! ✓

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BOOK NOOK

Book Review by Corliss Kelly

LET'S HAVE A CEILIDH THE ESSENTIAL GUIDE TO SCOTTISH DANCING

by Robbie Shepherd

Music selected and arranged by
Jim Johnstone

Robbie Shepherd has performed a wonderful service to Scotland and the dancing world by putting together this informative book. **Let's Have a Ceilidh** accomplishes three tasks—gives a history lesson, outlines the basic steps for popular dances and includes the music necessary to put on an old-fashioned Ceilidh.

In the first section of his book, Shepherd gives a perspective on how this music came about. Ancient Scottish instrumental music and dance combined

with music from England and the continent to form what is now called "Scottish Old-Time" dances. Did you know that Bonnie Prince Charlie supposedly inspired the "Eight Men of Moidart?" Or that the "Reel of Tullock" was born when the congregation of a tiny church danced to keep from freezing?

Using diagrams and simple instructions Shepherd explains *Dos E Doh*, *Right-Left Hand Reel*, *The Travelling Step*, *Pas De Basque*, *Ladies Chain*, *Rights and Lefts*, *Corners*, *Reel of Three*, *Figure of Eights* and *Grand Chain*. Then he incorporates these basic steps into instructions for twenty popular country dances.

The book ends with, veteran Scottish musician, Jim Johnstone's music selections and arrangements to get you going. He includes suggestions for alternatives to each selection.

This book is for beginners as well as those who want to expand their dancing horizons to include the fair isles of Scotland. You don't have to be a master to try these steps. As Shepherd says, "After all, the roads are full of motor cars and we're nae a'Grand Prix winners!" Available from Trafalgar Square, North Pomfret, Vermont 05053. \$11.95. ✓

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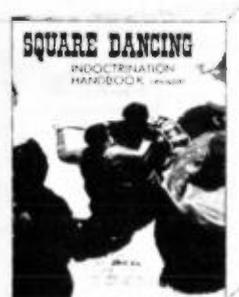
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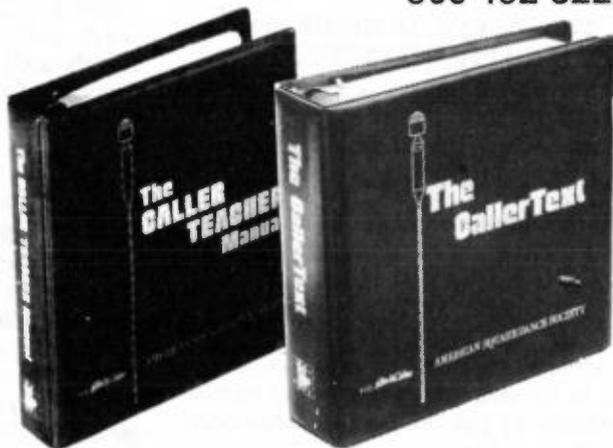
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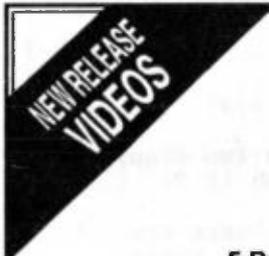
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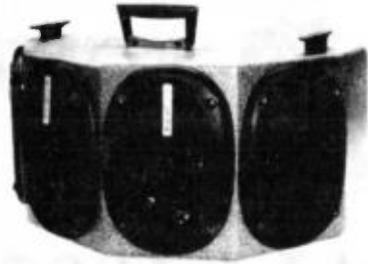
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Encore

by Mary Fabik

Highlights FROM PAST ISSUES of this

MAY 1968 25 YEARS AGO

"A good swing is relaxing, exhilarating and non-tiring and would be demanded by dancers if they ever are exposed to proper teaching and proper timing of the movement. True, the bull-whip swing and the one armed variety should be outlawed as dangerous, but if folks are taught the proper hold and angle of the body while swinging they will welcome the call every time they hear it and take full advantage of music allotted to its completion. Don't sell swinging in the proper manner short." —Ed Woody

Nora and Archie Murrell of Detroit, Michigan says, "More callers would teach rounds if they didn't have to learn so many. This is what we encourage the callers we work with to do in their clubs as we believe it is better to do fewer rounds but to do them well and for a longer period of time. They also tell us they now have a full floor for the round dance portion while they used to have only a half dozen couples on the floor."

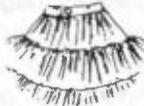
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A new R/D is "Happy To Hear You're Sorry" choreographed by Norma and Wayne Wiley. Good music. Frankie Lane belts it out again. An interesting two-step.

Spin a Web is the New Idea of the Month, by Bob Kent of Warwick, RI. This is a take-off from the spin chain thru idea.

MAY 1983 10 YEARS AGO

"Styling really starts during the first night of lessons when the caller shows the new dancers how to do the "shuffle" step: the graceful sliding of feet with soles of shoe touching the floor and the heel very slightly raises, short gliding steps to the best of music. Styling is the proper handhold in the promenade, the placing of the gentleman's hand in the small of the lady's back as they do the courtesy turn.

"Styling is the proper handhold in a right and left thru. Styling is smooth assistance by the men on a twirl, not a forceful twist of the arm. Styling is a smile as you dance."
-Dancing Tips

Regrettably some dancers fail to have an enjoyable time. Here is a little test from Al Eblex, Pharr, Texas.

1. Do you find fault with other dancers, yet never see your own faults?

2. ...You think you know it all and no person can tell you anything?

3. Do you do as little as possible and yet want the best of everything?

4. Are you deceitful? Are you friendly to the other person's face and then stab him/her in the back?

5. Can you recommend a caller for a calling engagement (for which he is qualified) when you happen not to like him personally?

Change your attitude so that you can truthfully say, "No" to all the questions. When you can, you will enjoy square dancing much more.

LEGACY was conceived in 1972 by the editors of three S/D publications: Charlie Baldwin, Stan Burdick and Bob Osgood. Their goal was to form a service leadership organization for the purpose of developing better communication among people in the many facets of the S/D activity.

New Idea: Run Wild. ✓

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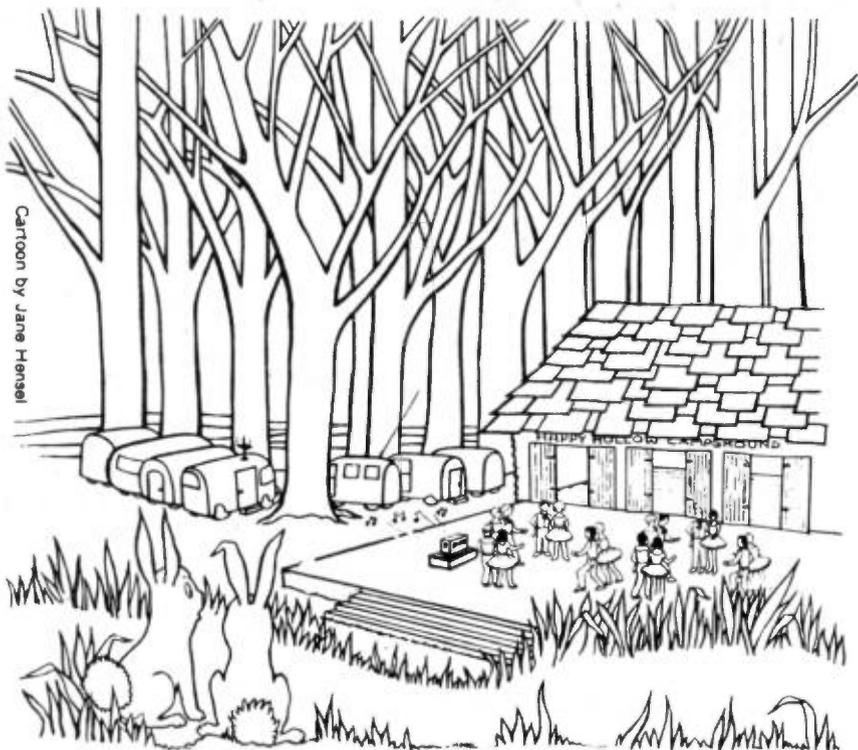
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