

AMERICAN SQUARE DANCE

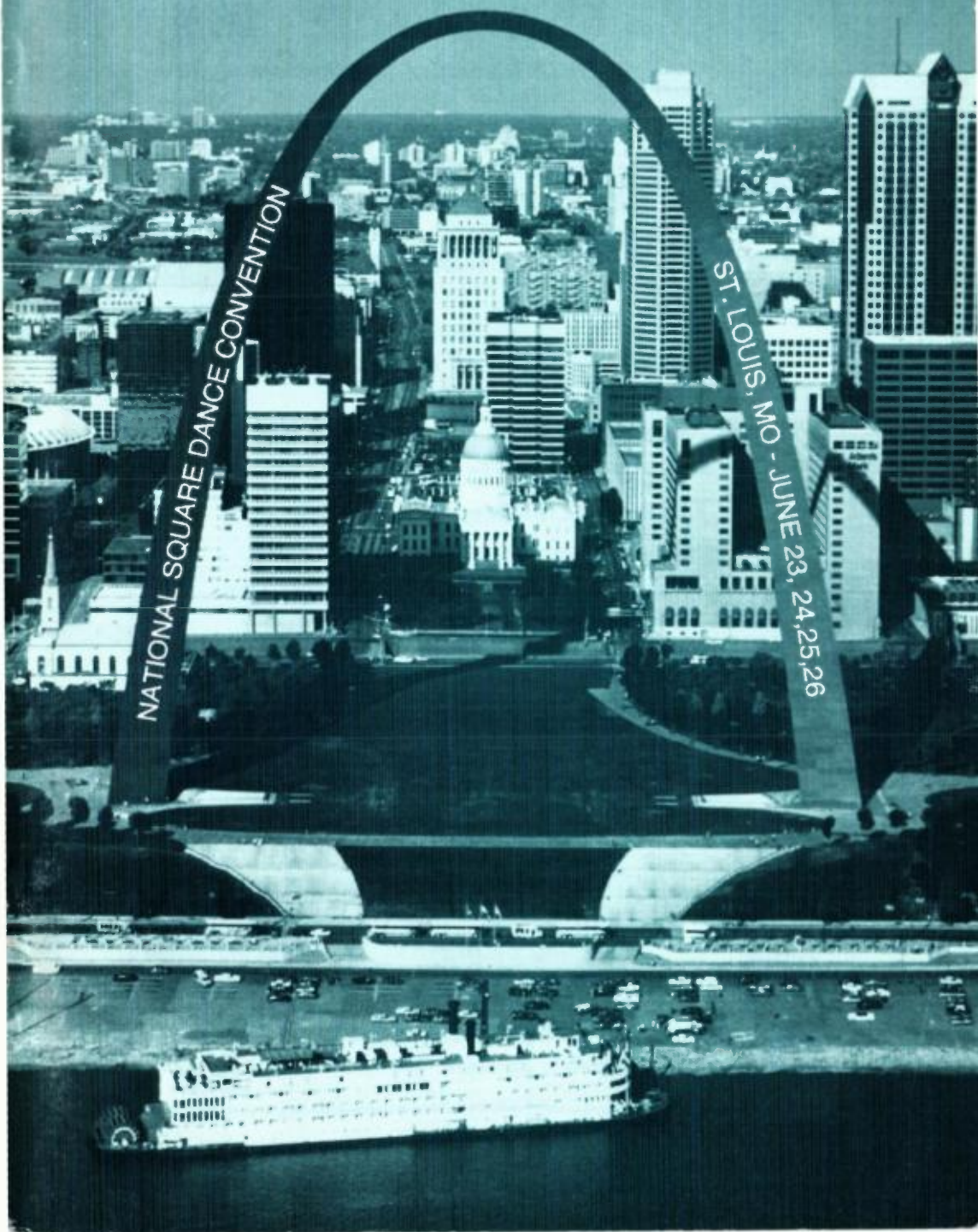
JUNE 1993

"THE INTERNATIONAL MAGAZINE WITH THE SWINGING LINES"

SINGLE \$2.00 ANNUAL \$20.00

NATIONAL SQUARE DANCE CONVENTION

ST. LOUIS, MO - JUNE 23, 24, 25, 26



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Jeanne Briscoe
Dorothy Walker

Phyllis Arthur
Dan Smith

Workshop Editors

Bob Howell
Don Ward

Walt Cole
L & S Kopman
Jim Chomondeley

Feature Writers

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Record Reviewers
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Editor's NOTEBOOK



Just like a June bride, our classes are getting ready for graduation from the Mainstream program. It is an exciting time for our new graduates to be stepping out into our beautiful world of Square Dancing. They have been having fun learning, and perhaps will always remember class time as the most fun of all.

We are always proud of our new dancers, so let's not put the pressure on them to learn a higher level of program right at this time. They have enough to worry about in Mainstream dancing, and if you club dancers have done your part helping them, they will go on enjoying the

activity for many years to come. Lots of visiting of other clubs will endeavor to put the stamp of FUN, worn like an arm band, on our new dancers. Have fun with them in the squares!

It seems as though we forgot to give proper credit to the article on Aging. It was written by Geneva Agee. The Square Dance club is the Golden Goofers of Staunton, VA and their caller is Cecil DePriest. ✓



Jeanne Briscoe
Salinas, CA

scope - big mac records



Mac McCullar
San Luis Obispo, CA

RECENT RELEASES

- | | | |
|--|---|--------------------------------------|
| BM 139 Ramblin Rose - Jeanne | BM 130 Perfect Fool - Ron | BM 120 Anniversary Song - Mac |
| BM 138 Rainbow Stew - Ron | BM 127 Is It True What They Say About Dixie - Mac | BM 118 Puka Shells - Clyde Drivers |
| BM 137 I Don't Think Love Oughta Be That Way - Wil Eades | BM 126 Oh Johnny - Mac | BM 114 Teach The World To Sing - Mac |
| BM 136 I'm Walking The Floor Over You - Ron | BM 124 Cajun Moon - Jeanne | BM 110 Cheating Heart - Mac |
| BM 132 Love Letters - Ron | BM 122 Sweet Sue - Mac | BM 107 Mr. Sandman - Ron |

PO Box 1448, San Luis Obispo, CA 93406 Tel: 805-543-2827

Oregon 'n' More In '94



43rd National Square Dance Convention

See you in St. Louis! In between tips, stop by our Oregon 'n' More in '94 registration booth and find out about our RV parking! 2000 spaces with electrical and water hookups! 20 minutes by shuttle from the Convention Center! Lots of other amenities! Come by and ask us!

BY-LINE

We hope you will enjoy this month's magazine. This issue had lots of information about our 42nd National in Missouri, don't forget to read up on it. For the Callers there is a fine article by

Nasser Shukayr concerning the "proper speed for your turntable."

Les Gotcher has written an article you will find most interesting, talking about Why Is Square Dancing On The Wane." Les has many years of experience and his article is a good one! At the same time, there are two articles in Feedback on the same subject.

Girls, don't forget to check out "Hem Line." What a beautiful dress! ✓

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42ND NATIONAL SQUARE DANCE CONVENTION JUNE 23, 24, 25, 26, 1993

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June 19, Sat. TRINITY LUTHERAN
CHURCH, 405 Rush St., Roselle, IL (10
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7:45pm, Plus level squares 8:15 to 10:30pm,
air conditioned hall, door prizes. Caller: Bob
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sored by Yellow Rockers of Medinah, IL,
call Barbara Boots for more info, phone
(708)894-3404

June 20, Sun., CONTRA DANCE and DIN-
NER, Holiday Inn, Hannibal, MO. After-
noon workshop 2:00 to 4:30. Dinner
5:00-7:00, Dance 7:30-10:00pm \$20.00 per
person for dinner and dancing, advance res-
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Red: M 6-9 1/2, N 7-9, W 6 1/2-9
Silver: M 6-10, W 7-10
White: M 5-11, N 6-10 1/2, W 5 1/2-10

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June 20, Sun., SESQUICENTENNIAL BUILDING, Palmyra Fairgrounds, PALMYRA, MO. Dave Towry and Darrell Lipscomb, A-2 Dance 4:00-6:00pm, Plus Dance 8:00-10:30pm, sponsored by Jerry Story Roadrunners of Paris, MO.

June 20, Sun., EAST CAMPUS UNION, 40th and Haldrege, LINCOLN, NE, 7:00-9:00pm, Callers - The Chinook Trio, John Kwaiser, Jerry Junck and Daryl Clendinin with Jerry Junck cueing, live music by the Liberty Band, featured performers at the St. Louis convention, donation \$6/person \$12/couple.

June 21, Mon., CROCO HALL, 1520 SE Croco Road, TOPEKA, KS, 7:30-10:00pm, Callers - The Chinook Trio, John Kwaiser, Jerry Junck and Daryl Clendinin. The Liberty Band live in concert following the dance, \$6/person, \$12/couple, sponsored by NEK-

SDA, phone Robert or Pam Been (913)862-9447.

June 22, Tues., STATE FAIR COMMUNITY COLLEGE, 16th and Clorendon St, SEDALIA, MO., featuring "The Kansas Yodeler" Bob Householter of Russell, KS, Mainstream with Plus tips, Line and Country Dances, 8:00-10:30pm, sponsored by Country Bumpkins, for information call (913)483-3861.

June 22, Tues., TIMES PAST BANQUET HALL, 1305 S. Mercer Ave., BLOOMINGTON, IL.,(between Morrsey and Lincoln ST.) (exit Veterans Parkway from I-74) M.C.'s: Novis Franklin and Ed E. Elder, Guest Callers and Cuers welcome. Profits to Heartland to build a Square Dance Facility, phone (309)266-9870 or (309)828-3265. Ask about tax deductible donation.

June 22, Tues., ADVANCED DANCE, Des Peres Baptist Church, 12308 Manchester Rd. (3 blks east of I-270) ST LOUIS, MO. Callers: Dave Towry and Darrell Lipscomb, 8:00-10:30pm.

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June 22, Tues., CIRCLE B DANCE HALL, BURLINGTON, LA, Yellow Rose Record Staff, Nick Hartley and Tom Manning, 8:00-10:30pm. For info call (319)752-4205 Free camping at dance hall.

June 22, Tues., CHATHAM COMMUNITY CENTER, 111 Mulberry (off Hiway 55), CHATHAM, IL., 8:00-10:30pm, Callers: Larry Buhler and Lloyd Sparks, sponsored by Chummy Chainers of Chatham, air conditioned hall. For more info call Karen Thomas at work phone, (800)637-8036 ext. 5713 or home (217)496-2271.

June 23, Wed., ADVANCED/CHALLENGE DANCE, HOLIDAY INN CONVENTION CENTER, 9th and Convention Plaza, ST. LOUIS, MO., C1 with C2 Star Tips 1:00-3:00pm, A2 with C1 Star Tips 4:00-6:00pm, Callers: Lee Kopman and Steve Kopman.

TRAIL-IN DANCES ST. LOUIS, MISSOURI

(You Will Remember St. Louis Forever, If You Come)

June 22, Tuesday evening, REGAL RIVERFRONT (CLARION) HOTEL (Grand Ballroom), 200 S. Fourth St. Downtown St. Louis. Time: 7:30-10:30pm; LOU-MAC RECORDS - Bill Bumgarner, Wes Dyer, Kenny Jarvus, Mac Letson, Tom Roper, Robert Townsend, Tommy Wells, and Don Wood.

June 22, Tuesday evening, MARRIOTT PAVILLION, One Broadway, Downtown St. Louis. Time: 8:00-10:30pm; SILVER SOUNDS RECORDS - Red Bates, Don Brown, Dan Guin, Mike Iavarone, Tony McUmber, Jack O'Leary, Mickey Rogers, and Bruce Williamson.

June 22, Tuesday evening, UNION STATION (Trainshed) 18th and Market St., Downtown St. Louis. Time 8:00-10:30pm;

MAR LET RECORDS - Mark Clausing, J.R. Sparks, Fred Walker and Vern Weese.

June 22, Tuesday evening, DES PERES BAPTIST CHURCH, 12308 Manchester Rd. (3 blks east of I-270), Des Peres (St. Louis), MO. Time: 8:00-10:30pm; Callers: Dave Towry and Darell Lipscomb; ADVANCE DANCE.

June 23, Wednesday afternoon, HYATT REGENCY at UNION STATION, 18th and Market St., Downtown St. Louis; Time: 2:00-5:00pm; CHICAGO COUNTRY, CROSS COUNTRY, NICKEL, GASLIGHT & CHANTILLY RECORDS - Jack Berg, Curt Braffet, Brad Carter, Mike Corns, Tom Dillander, Larry Ingber, Jack Pladdys, Bob Poyner, Berry Vestal and Bob Wilcox.

June 23, Wednesday afternoon, HOLIDAY INN CONVENTION CENTER, 9th and Convention Plaza, Downtown St. Louis; Time: C1 with C2 Star Tips 1:00-3:00pm, A2 with C1 Star Tips 4:00-6:00pm; Callers: Lee Kopman and Steve Kopman.

EDUCATION - PANELS

One of the important aspects of a National Square Dance Convention is the opportunity afforded for learning. Seminars, clinics, and panels are presented not only for time to rest from the regular program of dancing, but also to give attendees a chance to try something new or to gain information in an area in which they have genuine interest.

For those who are first-time participants in a National, there is a good chance to become acquainted with the convention workings in a panel which will help them to make the most of their first convention. To really get dancers off to a good start, the panel will be presented early on Thursday morning; a repeat session is scheduled for Friday morning for those who missed the first session.

If you are a history buff, you will not want to miss the heritage presentations. Two are scheduled, different from one another and not interdependent, so that you can choose

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one or both. Presenters plan to use a variety of media and exhibits so that the sessions will be filled with interesting bits about the heritage of square dancing.

Because there is a need for recruiting new dancers to the activity, two sessions are scheduled on marketing. Nobody has more fun than square dancers, and the Afterparty panel will provide something on the lighter side. There are two sessions, each providing something different. Some of you may be on a committee for your next big festival; get help from some real pros on "Planning Conventions and Jamborees."

Those planning on the Portland convention in '94 will want to sit in on the panel on "Oregon 'N' More in '94" to learn firsthand where to go and what to see and do while in Oregon. Round Dance leaders will be exploring the incorporation of Country Western dancing into the Round Dance program.

"Current Trends In Fashion For The Dance" is the topic that will be discussed in one panel on Thursday afternoon.

As you can see, there is something for almost everyone. Do take advantage of the panels in St. Louis. They are planned for you, and we want you to enjoy them and learn something that will be beneficial to you and your club, as well as to the other organizations. **PLAN TO MAKE THE MOST YOU CAN OF "MEETING IN ST. LOUIS IN '93."**

BITS & PIECES

The REGAL RIVERFRONT (CLARION) HOTEL and the ADAMS MARK HOTEL in DOWNTOWN ST. LOUIS still have rooms available for the 42nd National Square Dance Convention on June 23,24,25,26, 1993. Just write these hotel names in when you register. A Registration Form can be obtained by calling (314)849-2150.

EMERGENCY PHONE LINE at Cervantes Convention Center in St. Louis, Missouri is: (314)342-5500. Phone will be operational from 12:00 noon on Monday, June 21, 1993 through 11:00 pm Saturday, June 26, 1993.



Jon Jones

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LH-1022 GOODNIGHT LITTLE GIRL

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Two-Step by Art & Evelyn Johnson
1. Music only; 2. Cues by C.O. Guest

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There will be an Emergency Message Board on the first floor of the Convention Center. Please check it regularly.

42nd NATIONAL CAMPGROUND CORRECTION - Honeywagon Charge will be \$10.00 per service call, not \$20.00 as reported in a previous article on "exciting camping news" in St. Louis.

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NEW HOME IN THE HILLS

As you read this, Cathie and I have left Ohio completely and permanently. We have moved, bag, baggage and tons of luggage, to what was our summer place in Silver Bay on Lake George, New York. Folks at dances always ask me, "Where in the world is Silver Bay?" At one time, I would answer "...in upstate New York." I scratched that answer because to a Big Apple resident or a Jerseyite that can mean the lower Hudson, the Catskills or Poughkeepsie. So then I'd say, "...the far upstate area--Adirondacks--the big northern humpback of the Empire State." More specifically, if you'd drive north from Albany for an hour you'd come to lovely Lake George, then another half hour's drive north along the lake in hill country takes you to the hamlet of Silver Bay in the town of Hague, Warren County. Ours is the red shingled cottage. There's a white wagon wheel out front. A dancing barn sits in the rear. (This barn was made for dancing.--CAB) Oops. That may sound like an invitation. Think again. We immediately and invariably put guests to work. Right, Walt? Right, Perry? Right, Mal?

LOUISVILLE: GOOD NEWS, BAD NEWS

Depending on your attitude toward changing our square dance programs (levels, lists) you'd say Louisville (the Callerlab Convention in April) produced either a boom or a bust. If you wanted a big change, it was a bust. If you wanted to see an orderly, gradual change in our MS/Plus lists, it was a boom. At this writing, the ballots aren't all counted, so we can't report the minor changes (slated

for vote on dropping: *cross trail thru*, others) but we feel the 431 callers (683 in attendance) chose wisely. A few years down the road, the MS and Plus lists may become more equal in length. Time will tell. Other items to mention in passing: facilities and food were the best ever; partner sessions were vital and fully attended; Earl Johnston received the Milestone Award; contra, line, solo, country and CDP took the spotlight; skill sessions and committee meetings were so appealing, it was tough to attend several at once. I'm back on the Board. So much extra time was taken up with Board functions. As always, meeting and chatting in the hallways with old friends from everywhere was most interesting. Congrats and bouquets to Mike Seastrom (chairman), George White (executive) and staff planners for a great spring conclave. Did you know there are now 3,661 callers who have joined Callerlab?

FLIGHT CITY FLIP-FLOP

Eaton, Ohio--What a deal! Two dances in the Dayton area mid-point between home and Louisville while on the way to Callerlab in the Derby City. Who could ask for a better schedule? (For once, you avoided your usual zigzag calling route, Stan!--CAB) The tiny town of Eaton is actually 20 miles west of Dayton, where St. Clair Squares held their dance in a Grange Hall. Caller Phil Price was my contact there; he and Stefanie offered lodging in their home. Stuart Lewis cued rounds. Choice crowd. Barrel of fun. Refreshments galore--good eatin' in Eaton.

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Troy, Ohio--What a whopping crowd popped in at this north-of-Dayton Trojan Squares dance--over a hundredsomething in that upstairs city rec building in downtown Troy! It was as if a giant Trojan Horse were wheeled into the area and out came the legions. Actually banner raids were largely responsible for the numbers: the Englewood Grand Squares, Double H from Huber Heights, and from Greenville came the Treaty Squares. Mixed and matching marchers, color-coordinated, buoyant banner-bound bunches of boosters make it a show as well as a dance. Kenn and Mary Carol Meyer covered the round side of the extravaganza. Contact people; Paul and Juanita Suerdieck. My night was with Days; the next day four nights in Louisville were on the itinerary.

ANOTHER DAYTON PLACE

Springfield, Ohio--We were back home from Louisville, another weekend came around, and strangely enough I was due for another date in the Dayton area, this time in neighboring Springfield. One doesn't expect big crowds the night before Easter Sunday, but the S'Allemanders came to church in force--the Presbyterian church, that is. It had been a long time since I'd called for the S'Allemanders. (Sound your "S", then "Alexander.") Chuck and Barbara Jobe handled the rounds. "Club speakers are set up," Dick Heck said, "Just plug in your Hilton." Nice. Pillow pounce was at the Harmony Motel.

Middleburg Heights (Cleveland), Ohio--A foggy night driving both ways to Cleveland failed to dampen enthusiasm for anyone at the Solo Squares dance, and the crowd was wall-to-wall. It was a heel-clicking, toe-tapping party, with door prizes, friendly faces, hilarious moments and incredible edibles. Bill Hart spun the rounds. Several clubs came for banner raids, including Medina folks and others. Sometimes, it seems, solo clubs generate more fun than most--solos and couples together, of course. Thanks to contacts Robert Huebner, Mark Moorhead, Ed Siegel, others.

A COUPLE OF N.Y. STATEMENTS

Gloversville, New York--A pair of calling dates in our new home area made it handy to take another van-load of worldly goods from Ohio to that north country destination, and to spend a week with hammer and paint brush. (I thought you spent the week with me.--CAB) Caller Ward and cuer Rudi Smith had asked me to call again for the Sacandaga Swingers at the YWCA in "Leathertown," not far from the Albany/Schenectady area. Rudi cued.

Latham (Albany), New York--Back I went to the Capital City a few days later to call once again for the Colonie Elks and Does in that gorgeous, spacious Elks Lodge building. Nice crowd, ideal dance/calling situation. Round dance leaders were Walt and Mo Wall. Caller Ed Joyner showed up. So did more than 20 of his new grads, all eager to try their wings on some zings, flings, swings 'n things. Thanks to Marion V., Chester M., Len S. and other friends for a great time.

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HOOSIER HOOT/COUNTRY ROADS

Fort Wayne, Indiana--This repeat was neat. Just a four-hour drive west from home took me to the All American City where Chix 'n Chasers (a single/couples club) make a fair amount of merriment in a school gym. (Merriment is tame; hilarity is more like the mood there.) Butch Tracey rounded out the evening. Thanks to my contact, Rich Taylor.

Charleston, West Virginia--Spring had sprung in a flamboyant way, with dogwood, redbud, apple blossoms and

forsythia lining all those country roads into the Mountain State as I toiled on a diagonal route to Dayton, Ashland, Huntington and Charleston. It's always fun to call the KVSFDA area spring grad special, this year held in a school cafeteria in the village of Cross Lanes. Callers present were Fred Camp and Keith Angle. "Key-ordinator" was Leo Bode. Greg and Susan Smith stopped in. She cued a country mixer.

That's my cue. Must scoot my boot. See ya next month. ✓

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BLIZZARD OF '93

by
Ben Tyler
Madison, TN

If you were to be stuck in the Blizzard of '93, what better place than the "Smokehouse Convention Center" atop Monteagle Mountain in southeast Tennessee with forty eight C-1 dancers and two of the best callers you could want to be with - Ray Denny and Ben Rubright. It all started with Bess and I going to the airport to pick up Ben on his flight from California. It was cloudy and we had a forecast for some snow, but it was dry when we left home. Ben's flight was forty minutes late, not bad, but the snow started during this delay. After picking up Ben we headed south and into what turned out to be a blizzard. Driving got increasingly difficult, and visibility worsened. Then "bang" a blowout happened on the interstate with extremely poor visibility. We called two road services and got busy signals till I felt that, if we were to dance, we would have to change it ourselves. With an ever increasing snow fall, we finally got the spare on and headed on. Arriving at the Convention Center we found the forty eight dancers who were settling in for whatever the

storm would bring. What could have been a disaster turned into a wonderful time. Friday night we danced and when we went into the restaurant for an after dance snack, we found employees from the motel and restaurant were also stranded with us. Saturday we awoke to four and six foot drifts, snow still falling and abandoned cars blocking our parking lot. A sad thing happened at this point; one square of dancers who were at another motel about one half mile down the road were snowbound in their motel for the rest of the weekend. However, those of us at the Convention Center danced and fellowshipped like never before. The motel and restaurant staff and many others who were stranded with us became like a family. Even one of the college students danced her first western style tip with Ray Denny as her partner - started at C-1 to Ben Rubright!!! The rest of us danced a total of five sessions - laughed - learned and had fun together. Sunday morning brought an end to the snow, the sun came out, along with front end loaders, road scrapers and snow plows. The afternoon heralded opening of the interstate and a trickling flow of the snowbound couples heading home. We all agreed that this weekend was worth all the problems we had faced. We also agreed that this type of weather was VERY UNUSUAL for southern Tennessee!!! ✓



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Richard Dean Han

Life-long country resident; longtime square dance caller
Aug. 27, 1929-May 3, 1993

Richard Dean Han, 63, died at 3 a.m. Monday at his residence after a 14 year illness.

He was born August 27, 1929, in Monticello to Vergle and Doris Christiansen Han. He married Martha Jean Gay on Nov. 11, 1950, in Monticello, and she survives.

He was a member of the Monticello Christian Church, Callerlab, The International Association of Square Dance Callers and the Indiana Square Dance Callers Association.

He lived in White County all of his life. He was a 1947 graduate of Buffalo High School. He was a square dance caller in this area for 30 years.

Surviving with his mother, Doris Han of Buffalo, and his wife are a son, two daughters, four grandchildren, three step grandchildren, and two brothers. A sister is deceased.

Memorials can be made to the Monticello Christian Church.



DICK HAN

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CONTRA CORNERS

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

CLEVELAND BALLET COMPANY CHOOSES CONTRA CALLER for ballet sequence. Becky Hill was selected from among Ohio callers auditioning for "caller" in George Balanchine's ballet "Square Dance". A major criteria was the ability to call to the phrase of the music. As Becky recalls, "As a Contra caller it was a piece of cake, for square dance callers that's another story." Her performance last year in Cleveland and this year in California received rave reviews for her "vivacious performance." Becky, in addition to calling has written some great contras, many of which are included in her book "Twirling Dervish & Other Contra Dances".

The Contra's Becky has written contain many interesting movements and placement. She writes based on what she finds interesting as a dancer with an open view that "if it dances well, use it." Typical of the New England influence many of her dances contain 8 & 12 count swings. (I don't know when square dancers stopped swinging? What a pity.) Other interesting features include 1 / 2 heys, Petronella diamonds & gypsy's's along with a waltz contra. (Available from American Squares for \$7.00)

The California State Square Dance Convention, held in Fresno California, has come and gone but resulted in a significant number of dancers being introduced to Contras. Many of the dancers took printed Contra workshop materials back to their clubs and callers. Some typical comments were, "This is fun! Why don't we do these at our dances," "Contras are a well kept secret." All of these comments reinforced the validity of this column, to promote this "well kept secret" as a vital part of Square and Round Dancing. One of my observations was that Contras out drew the Cloggers and held their own with Line Dancing. Not bad considering you had to

look for the Contra room in an adjacent hall.

Much of the success of the Contra Program can be attributed to the leadership of Ted Stevenson. The decorum Ted and his wife, Doris, set dispelled any spirit of competition between callers and we were free to enjoy each other's talents and build stronger friendships. In addition to Ted, Leif Hetland, Lizz Johnson, Ron Johnson, Cecilia & Mike Lilly (from England), Paul Moore and Don Ward provided dancing from 10 in the morning to 11 in the evening.

As of June first there are still openings at the San Diego California Contra Dance weekend, July 30, 31 & Aug 1. Don Armstrong, Glenn Nickerson and Paul Moore will host this exciting weekend of contra, rounds and after parties. Last minute reservations can be made through Paul Moore, P.O. Bx 897, Running Springs California, (714-867-5366)

Here's an interesting, yet simple dance to try, it's an improper duple called "Double Grand" and makes a good basic dance using all square dance commands and movements.

- Long lines forward and back (8
- Corner swing (put her on your right)
- face across (8
- Square thru 3/4 (end facing out you will courtesy turn girl on your right) (8
- Courtesy turn twice around, sweep 1/4 more (face down in line 4) (8
- Down 4 in line - California twirl (8
- Up set - Bend line (8
- Ladies chain - chain back (16 (repeat from top, long lines, etc.)

Suggested music: "In Old Monterey" Dance Ranch #703.

Ron Johnson, Contra caller from La Verne California, was elected president (by all three squares) of a local square dance club a year ago and immediately told the club "either we grow or we fold."

What happened during the next year is worth passing along.

Ron's observation as a member was they weren't really openly friendly. So, greeting everyone at the door as they arrived became a priority and saying individual goodnights as they left. Making sure that visitors were asked FIRST to join the set and gradually restructuring the dance to always make it fun, not high level. Ron believes, as I do, that there are more people looking for fun, friendly dances than high level. The result of this


approach has been a club tripling in dancers and a beginners class that ended with as many couples as they started with.

This parallels the growth of my Saturday Contra Dance... keeping it fun and friendly continues to attract new dancers every month. Also every month is this column about Contra Dancing and related news. Let me hear from you. Don Ward, 9989 Maude Ave., Sunland California 91040. ✓




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by Bob Howell



EASY LEVEL

Ollie Mae Ray of Charleston, IL has taken a partner dance and converted it into a solo routine. She calls it the - - -

YAKETY BUMP SOLO

The original *Yakety Bump* partner dance was choreographed by Don and Mildred Williamson of Greenville, Tennessee. This solo dance is a direct derivative of that dance. There have been many occasions when I had more women than men in a presentation and could not teach the partner dance; therefore, the solo version was devised and it became an instant hit. The original movements, steps and music were used. The routine was re-arranged, and the ending eliminated.

Music: *Yakety Sax* (Instrumental)

Record No. RB 901

Red Boot Records

Or any Country Western music with a strong 4/4 beat.

Formation: Dancers in lines facing the same direction.

Dancers in double circle facing the line of dance.

Steps: Heel cross, vine, fast two-steps and walk.

DIRECTIONS FOR THE DANCE

Music: 4/4 Time NOTE: Directions are the same for everyone. Everyone should start on the same foot. Wait 4 counts and then start the dance.

Introduction: Interlude/Introduction: Hip bumps, swing hips to right 2 times and to left 2 times.

Counts: 1-4 With knees bent, swing hips to right 2 times (2 cts each)

5-8 With knees bent, swing hips to left 2 times (2 cts each)

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GR 18013 JIVE TO DIXIE P-5 Jive by Donna & Lynn Roumagoux

GR 37037 FAR AWAY PLACES P-3 waltz by Betty & Clancy Mueller

Measure:

- Part 1-4: Two right heel crosses, vine to right and to left.
Count 1-2 Touch R heel fwd to R, cross RF in front of LF
3-4 Touch R heel fwd to R, cross RF in front of LF
5 Step to R on RF
6 Cross LF behind RF
7 Step to R on RF
8 Touch LF to RF
9-16 Repeat counts 1-8 on L side.

Measure 5-6 Part 2: Four forward two-steps (quick).

- Count 1 Step fwd on RF & LF To RF
2 Step fwd on RF
3 Step forward on LF and Close RF to LF
4 Step fwd on LF
5-8 Repeat counts 1-4, RF leads.

Measure 7-8 Part 3: walk around eight

- Counts 1- Step to your R on RF as you turn 1/8 R
2 Step on LF as you continue your turn
3 Step fwd on R as you continue your turn
4 Step fwd on L as you continue your turn
(You should be half way around (180°))

- 5-8 Continue to turn (R,L,R, L) until you face the original direction in which you started the turn. No weight on the last step (LF)

NOTE: As you make the turn you should make a big sweep turn instead of a small turn. The big turn will help you to get back to where you started the dance.

You are now ready to repeat Part 1, 2 and 3 on the left side. Do not do the interlude at this time. After completing the dance on the left side then go back and start the dance with the interlude/introduction. Dance the dance in the following manner until the music ends.

Introduction/Interlude

Part 1, Part 2, Part 3 then repeat on Left side

Part 1, Part 2, and Part 3

Then go back to introduction interlude.

Last month's issue of ASD Magazine featured an advertisement for RED WING DIP & DIVE. Hugh Macey, owner of TOP records forwarded a copy of the called version (Brian Hotchkiss) as well as the traditional version on the instruction sheet. Traditional visiting couple square as called by Billy Lewis, Dallas, Texas.

RED WING DIP & DIVE

DANCE: Squares

MUSIC: TOP 25347

POSITION: Squares

OPENER & ENDING

Join hands and circle left, circle around that ring
Allemande left with your old left hand
Weave the ring, don't just stand
Weave go in and out, until you meet your own
Do sa do, it's back to back, step right up & swing

Then you swing, swing tonight, oh pretty red wing
Then promenade her and serenade her
Yes you swing, swing tonight, oh pretty red wing
While red wing cries her heart away.

FIGURE

First old couple lead out to the right and circle 1/2 round
You dip and dive and away you go
The inside high and the outside low
Hurry, hurry. Let's go, it's over and then below
You dive right thru and on to the next, circle 1/2 round
Then dive right thru and on to the next, circle 1/2 round
You dip and dive and away you go
The inside high and the outside low
Dip and dive across that track
You dip and dive a coming back
Dive right thru and home you go and everybody swing
Then you swing, swing tonight, oh pretty red wing
Then promenade her and serenade her
Yes, you swing, swing tonight, oh pretty red wing
While red wing cries her heart away.

RED WING DIP & DIVE

(Modified Traditional square)

By BRIAN HOTCHKISS

SEQUENCE, Figure, Figure, Middle Break, Figure, Figure, Closer.

INTRODUCTION, MIDDLE BREAK & CLOSER

Side couples ready, GRAND PROWL or GRAND SQUARE

- - - - four ladies chain

Hey you chain the girls across the ring and turn 'em
(Chain 'em) back home, turn your girl and you promenade the world
Far away beneath the stars her brave lies sleeping
While Red Wing's weeping her heart away.

FIGURE:

(Couple) number one (two, three, four)

Lead out to the right and circle half, the inside couple arch

Now dip 'n dive and away you go, wind 'em up like an old yo-yo

(The indicated couple leads to their right and circles four, half way round until they are outside looking in. The inside couple now arches up while the active couples dive through into the center - active man is now facing his corner. The active couple now arches while the outside couple dives through to the center where they now arch for their opposite couple to dive through. This couple now forms an arch for the active couple to dive through, the active couple forms an arch while the outside couple dives in and forms an arch for the opposite couple to dive through. During this action, the couple originally opposite the active couple remains idle.)

Hurry on let's go move over and below

Now dive thru to the right hand two and circle half way round

Then cross trail thru (*) and find the corner, (left allemande)

Then do sa do and promenade you know

Promenade, the breeze is sighing

While Red Wing's crying her heart away.

During the figure it is always the inside couple that makes an arch to let the outside couple dive through, after which the arching couple does a Frontier Twirl or a Courtesy Turn.

There is no change of partner during this dance.

(*) The active couple and the couple they are facing pass thru each other then the men walk to the right and the ladies walk to the left to face original corner for a left allemande.

Last month's ad for Grenn, Hugh offers another record that can be adapted very easily to a one-night-stand or CDP program. He includes a simple figure by the late Dick Jones and an easy version by Bruce Welsh in the instructions of - - -

GOODNIGHT SWEETHEART

Simple figure For Goodnight Sweetheart

Opener, Break, Closer:

Join hands, circle left, 'Round the ring don't sorrow,

We will meet, and Dance again tomorrow;

Face partner, dosado, right shoulder round you go.

Same lady swing, Then all four men

Star left you travel, go home and find your lady

Swing that lady, Promenade and maybe

Whisper softly, as you cuddle near her

Goodnight Sweetheart, Goodnight.

Figure:

Head couples promenade, half way round and maybe

Same ladies chain now, tum this pretty lady

Side two, right and left thru, turn your girl and then

Same ladies chain,--then once again

All join hands, circle left, half way round you travel

Face corner, swing now, swing and promenade her

We'll walk together, through all joy and sorrow

Goodnight Sweetheart, Goodnight.

GOODNIGHT SWEETHEART

Easy Version

Break:

Join eight hands and circle left and may be,

(you'll) go all the way around there, dancin' with your baby,

Girls star right, three quarters and then,

Left allemande, go right and left grand

Goodnight sweetheart, we'll meet again tomorrow

Do sa do and promenade don't sorrow

Whisper softly, as you promenade her

Goodnight, Sweetheart, goodnight

Figure:

Four ladies promenade, go once inside the ring

Swing with your man, yes, you give that man a swing

Four men star left, it's one time you go
Same girl do sa do, to the corner go
Left allemande that corner girl and - walk by your baby
Swing the next one waiting there and promenade that lady,
We'll walk together, thru all joy and sorrow
Goodnight, Sweetheart, Goodnight.

Les Henkel of Tobias, NE has sent along several dances which he terms the Traditional/Party type. I plan on featuring them during the year. The first one to be offered he calls the - - -

O.N.S./PARTY MESCOLANZIA

FORMATION: If done in lines, four dancers facing toward caller, four dancers facing away from caller, the lines going up and down the floor. Each group of four dancers facing the other group of four dancers. If dance is done in big circle, have the fours, one going CW and the other CCW around the circle. **ANY SEX COMBINATION!!**

MUSIC: Any suitable 64 count tune. I like Merry Oldsmobile - TNT 148 Hilton speed setting 43 = 124 BPM

ROUTINE:

INTRO: (All Eight)
1-16 Circle left (Full around)
17-32 Circle right (to home)
33-40 Partner dosado
41-48 Right hand star
49-57 Left hand star
57-64 Lines pass thru, go on to the next

* If dance is done in lines up and down the floor, remember to inform the dancers that when they finally PASS THRU and no one is in front of them, they must wheel around to face back in. If you have even numbers of fours there will be someone to dance with immediately, odd numbers will have to wait out a sequence. If done in a circle, I always want even numbers of couples, otherwise it just blows the dancers' minds if they have to wait a sequence...they think they messed up and they are liable to go looking for someone to dance with!

**In measures 57-64, I've given 8 beats to PASS THRU, GO ON TO THE NEXT. I find it takes a little longer on the previous 8 beats to get back with the LEFT HAND STAR and get it untangled to make the LINES to be able to PASS THRU, etc.

From Hannibal, Mo comes a solo dance choreographed by Becky McUmber. She calls it - -

HILLBILLY ROCK

DANCE: Solo

FORMATION: Line

MUSIC: ESP 166 [Hillbilly rock]

ROUTINE: Intro, wait 8 beats

1-4 Vine Right 3 and touch (R to side, L behind, R to side, L touch)
5-8 Left heel and toe; Left heel and toe
9-12 Vine Left 3 and touch
13-16 Right heel and toe; Right heel and toe
17-20 Slow Forward two step diagonally to the Right (R,L,R)
21-24 Slow Forward two step diagonally to the Left (L,R,L)
25-32 Hitch 6 (R forward, L beside, R back and hold 1 beat; L back, R beside,

L forward, turning a quarter R on the last beat with a stomp/touch on the right foot)

Now that we have a president from the state of Arkansas, who certainly is doing a lot of traveling, try this quadrille routine, written by Al Brozak of Oxford, CT. It is yet another variation of the - -

ARKANSAS TRAVELER

FORMATION: Square

MUSIC: Arkansas Traveler or any 32 bar piece of music.

ROUTINE:

- A1 Heads forward and back. Turn opposite right hand around
Turn partner left hand.
- A2 Turn corner by the right. Turn partner by the left.
Right to corner, pull by
- B1 Allemande left next corner. Grand Right & Left - go
forward 3. Swing the third person.
- B2 Promenade.

Carl Brandt of Fort Wayne, IN has produced for the Indiana Square Dance Callers Association a fine manuscript entitled, *The One Night Stand*. In it he gives some real good information on the basics of calling a one-night-stand and offers several pages of sample one-night-stand squares. I feel that he would be happy to share with you a copy of his *Mini Notes* if you were to give him a call at (219)432-1677 and cover his postage.

Here is a sample of one of his squares.


BRANDT'S SQUARE

FORMATION: Square

MUSIC: Any good hoedown.

ROUTINE:

- Heads promenade 1/2, Sides pass thru &
Do a "U" turn back, all circle "L".
- Four men go forward & back
- Men dosado & back out
- Four ladies go forward & back
- Ladies dosado & back out
- All join hands & circle "L"]
- Ladies swing the nearest man, promenade home.



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A name that has been associated with Contras for many years is Don Armstrong, who hails from Canon City, CO. He has been prompting as well as writing interesting contras for as long as I can remember. Here is one that he called while on a junket in Cleveland last spring, one that gets us in the mood for our traveling vacations this summer. He has named it the --

RAMBLING ROVER

FORMATION: Duple improper. 1,3,5, etc. active and crossed over

MUSIC: Don likes Jimmy Shand's album [English Folk dances],

OU 2015, Irish Rover medley, side 2, track 6, 8X32
reel.

ROUTINE:

Do Sa Do comers to a wave
Double balance
women pass left shoulders to hey for four

Women turn left to original comers and swing

Circle left
Star left

Try it. You'll like it!

JUNE 22, 1993

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Follow To A Diamond
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Bluebonnet Star

CONTRA

Becket Reel

ROQ

Why Marie

PLUS PROGRAM

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

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

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Not a Callerlab
program

Trade the wave
Triple scoot
Triple trade

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Caution: Not recom-
mended for dancers prior
to Plus program activity.
EXPERIMENTALS
(Priority order)

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

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

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THE CALLER NOTE SERVICES

Steve Turner & Rohan Clark, editors for **CALLERLINK** from Australia, present some really good material for the Feb. 1993 issue. In the section of "My View, Steve presents some interesting information about getting new people into the activity as well as keeping the ones already there. He tells us it is best for callers to teach from the same "Order of Teaching for the benefit of the visiting dancers."

Also, in the Public Relations section Jeff Seidel discusses why callers should use note services from other callers for embellishing their own ideas for material. It really works well!

There is a rather new emphasis put on zoom. It is authored by Tony Alessi and it is called Zoom By To An Ocean Wave. From double pass thru all zoom, new centers pass thru, step to a wave, "six beats." Interesting idea.

Mainstream QS "Cross Roll To A Wave" is also given good coverage. Good material from Down Under!

NOTES FOR EUROPEAN CALLERS, (Al Stevens & Rudi Pohl, April), features in **MAINSTREAM MATERIAL 2** Ladies Chain 3/4. This is a call that is not utilized very often, perhaps because the caller is not aware of it's end result. There are lots of good figures for your use. Also featured is Crossfire on the Plus Page. Good material for any caller.

In the May issue, you will find an excellent article in the **VIEWPOINT** (front cover) page. "Changes in The Teaching Methods," a very suitable bit of information for the caller/teacher. It talks about getting ideas from other people, perhaps not even in the Square Dancing field, but being able to apply those ideas to the realm of our classes. Pointing out that we all have our own individuality. "Being ready for an evening of calling means more than simply putting the records into the car and hooking up the P.A. system." This information is advantageous to all callers, a must read.

The workshop pages are full of material using Walk & Dodge, along with some excellent singing call material. Also featured is 3/4 Tag, good examples on that basic!

THE CANADIAN CONNECTION, April issue, (Joe Uebelacker) starts out with some wisdom about teaching new dancers. Pointing out "that it just takes time, patience and good planning, etc." He provides the caller with some very good material for teaching.

If you are still having trouble getting the dancers to do Fan the Top, just read what he has to say about that movement.

In the Advanced & Challenge section, Joe presents us with a "new call," "Dominate." He also provides us with a lot of good material for its use.

Joe presents us with Flip the Line in a valuable article that uncovers its secrets in execution.

UNDERLINING

In the April issue of **MIKESIDE MANAGEMENT** (Stan Burdick) many good articles are presented, but the one that caught our eyes was "PLANNING FOR DANCER SAFETY," by John Sybalsky. This article covers "When things go wrong in the square" "It's too hard, I can't hear," etc. Are these thoughts new to you callers? He emphasizes "Properly planned material can do a lot." "Fixing things," a point he expounds on with, and we quote, "Arrange your material so they're doing the right thing."

On page 9, Stan presents some modules of wisdom "Modules Worth A Million," (Gene Trimmer). A whole page of usable material for "lead right" as well as "circle to a line."

Stan has an excellent article on the face page of the May issue of **Mikeside Management**. "How to Achieve Maximum Dancer Enjoyment." Lots of good information for any caller.

The April issue of **AUSTRALIAN CALLER'S FEDERATION**, has designated most of this edition to Caller Entertainers. It points out the important aspects such as "Stage Presence, Choreography," etc. As well as "Program-

ming R/D to Complement A Square Dance Evening." Also an article on "How to Improve Our Creativity," defining what a caller should know in connection with his being an entertainer. Don't forget to read on page 10, Leadership Styles. This April issue is chucked full of interesting and "very informative" information.

MINNESOTA CALLERS NOTES, (Warren Berquam) in the April issue, front page, information on suspected changes in the income tax for next year. It is beginning to sound grim, READ IT!

Again we find "Fan The Top" being used with lots of good figures for you to try. Mainstream QS Cross The Track is also presented for your use. From where we sit, it looks like several Advanced figures are creeping into the Plus QS. We wonder how good that is for our activity. But thanks to Warren we have some good material for our use. Transfer the Column is presented with some "Helpful Hints."

You will always find good figure material in this note service. ✓

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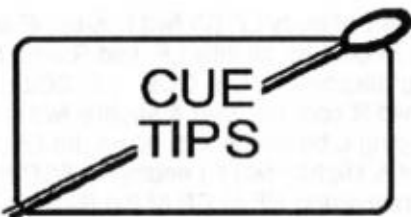



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JOSEPHINE FOXTROT

CHOREOGRAPHY: Ken Croft & Elena de Zordo

RECORD: Josephine - Windsor 473

DANCE: Foxtrot

LEVEL: Phase III

FOOTWORK: Opposite except where noted.

SEQUENCE: Intro A B A B

POSITION: Intro & Dance: CP M fcg LOG.

INTRODUCTION

MEASURES

1-4 **WAIT;; FOXTROT BOX;;**

1-4 In Cp M fcg LOD wait 2 meas;; fwd L twd LOD,-, fwd & swd R twd wall, cl L; bwd R twd RLOD,-, bwd & swd L twd COH, cl R;

PART A

1-8 **(CP)FWD,-,RUN,2; (DRIFT APT) FWD,-,RUN,2; TWINKLE THRU (TWD WALL); TWINKLE THRU (TO CP); 2 LF FXTRT TRNS;; SLOW HOVER 3 & PICK UP;;**

1-8 Fwd L twd LOD,-, fwd R,L; fwd R drifting apt to LOP fcg,-, fwd L,R; XLIF (W XIF) to fc wall in Lop,-, swd R twd wall, cl L; XRIF to fc COH momentarily in Hf-OP,-, swd L twd COH blending to CP M fcg LOD,cl R; fwd L trng 1/4 LF to fc COH,-, swd R twd LOD, cl L; bwd R twd LOD trng 1/2 LF to fc wall, swd L twd LOD, cl R; fwd L twd wall,-,fwd & swd R rising slightly,-; rec L to SCP fcg LOD,-, thru R picking up W in CP M fcg LOD,-;

9-16 **(CP) FWD,-,RUN,2; MANUV,-,SD,CL; SPIN TRN; 1/2 BK BOX(TO SCAR); CROSS HOVER(TO SCP); PICK UP,-,SD,CL; STAIRS 8;;**

9-16 Fwd L twd LOD,-, fwd R,L; fwd R diag twd LOD & wall maneuvering RF to Cp M fcg RLOD,-, swd L twd wall, cl R; bwd L twd LOD pivoting RF,-, fwd R twd LOD heel rise to toe & continue trng to fc diag twd LOD & wall, rec bwd L (W fwd R pivoting RF,-, swd & bwd L cont trn, brush R to L & stp fwd R); bwd R diag twd RLOD & COH trng LF to fc LOD,-,swd L twd COH, cl R blending to SCAR pos fcg diag twd LOD & wall; XLIF (W XIB),-, swd R twd wall rising slightly, rec L to SCP fcg LOD; thru R twd LOD picking up W in CP M fcg LOD,-, swd L twd COH, cl R; fwd L twd LOD, cl R, swd L twd COH, cl R; fwd L twd LOD, cl R, swd L twd COH, cl R;

PART B

17-24 **(CP)LF TRNG BOX;;; FWD,-,RUN,2; TRN 1/4 RF,-,SD,CL; QUICK VINE 4; 2 QUICK SIDE CLOSES;**

17-28 Fwd L twd LOD trng 1/4 LF,-, swd R twd LOD, cl L; bwd R twd LOD trng 1/4 LF,-, swd L twd wall, cl R; fwd L twd RLOD trng 1/4 LF,-, swd R twd RLOD, cl L; bwd R twd RLOD trng 1/4 LF,-, swd L twd COH, cl R; fwd L twd LOD,-, fwd R,L; fwd R trng 1/4 RF,-, swd L twd LOD, cl R; swd L twd LOD, XRIB (W XIB), swd L XRIF (W XIF); swd L cl R, swd L, cl R;

25-32 **(CP)WHISK; WING; TELEMARK(TO SCP); MANUV,-,SD,CL; IMPETUS (TO SCP); FC,-,SD,CL; SLOW OPEN VINE 3 & PICK UP;;**

25-28 Fwd L twd wall,-, fwd & swd R twd RLOD rising slightly, hook LIB of R shifting wt to Lft ending in SCP fcg LOD; thru R twd LOD,-,

draw L twd R, & tch trng upper part of body LF (W fwd L X-ing IF of M trng slightly LF,-, fwd R armd M cont trn slightly LF, fwd R armd M cont trn slightly LF) to end M fcg diag twd LOD & COH in SCar pos; fwd L starting to trn LF,-, swd R cont trn, swd & slightly fwd L (W bwd R starting to trn LF bringing L beside R with no wt, trn LF on R heel & chg wt to L, stp swd & slightly fwd R) ending in SCP fcg diag twd LOD & wall; fwd R maneuvering RF to CP M fcg Rlod,-, swd L twd wall, cl R;

- 29-32 Bwd L twd LOD bringing R beside L (no wt) starting RF heel trn,-, chg wt to R cont (about 3/8) RF trn, fwd L (W fwd R pivoting 1/2 RF,-,swd & fwd L armd M cont pivot bringing R ft back to brush L, fwd on R) to end in SCP fcg LOD; fwd R twd LOD trng 1/4 RF to CP M fcg wall,-, swd L twd LOD, cl R; swd L twd LOD to LOP fcg diag twd RLOD & wall (W diag twd RLOD & COH),- XRIB (W XIB),- swd L twd LOD,-; blending to SCP fcg LOD,-, thru R picking up W in CP M fcg LOD,-;

ENDING

Last time thru Part B replace meas 31-32 with SLOW OPEN VINE 3 & APT, PT.

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STRAIGHT TALK

Has Square Dancing improved since 1954? Big question. In some ways yes and other ways no. In 1954 it cost 50 to 75 cents per couple to dance. Also in 1954 a hospital room was \$5.00 a day, a new car was \$2,000 and a new home was \$12,000 and for \$20 you could buy more groceries than one person could carry. Also crime was very low compared to today. Some of this nostalgia is only to point out that in 39 years lots of our economy is much worse now than in 1954 and so is Square Dancing in some aspects.

In 1954 Square Dancing was simple with less than one hundred basics. Now there are in the neighborhood of 5,000 basics. Is that good or bad?

I do not want to see Square Dancing go back to one couple leading to the right and working while two couples stand. However, in 1954, give or take a few years, somebody sponsored a Square Dance in Los Angeles, CA. Over 5,000 dancers showed up. This was when basics were simple and dancers didn't have to go to class over 8 weeks. The number one couple would lead to the right and work with number two couple while the other two couples stood. I like to see square dancing progress but there is a limit. How many times have you seen 5,000 square dancers at a dance except at a National Convention?

The point I am making is this; is Callerlab an asset or a liability? I am sure we like to think of it as an asset. However, there is a dark side to it. In the last 15 years I have probably talked to 75 people in shopping centers that had square dance emblems on their cars and I start talking to them and find they have dropped out because of the Mainstream or Plus and the Challenge. They say they missed a couple weeks work shop and couldn't keep up and were snubbed by other dancers.

Any caller that is a caller can take the 50 or 75 basic and keep a floor standing all evening. That is not my ideal of dancing. A real caller can call a challenge and keep the floor moving without calling something that came out yesterday or was dropped 30 years ago. Most basics that were called in the 60's and 70's were easy to teach and call and to take off from them to a similar basic such as square thru, then a split square thru or an arky square thru. Also in those days the call daisy chain was popular. So from that it was easy to teach a dixie chain, a dixie daisy and so on. Much easier than teaching load the boat, cross the diamond or follow your neighbor. Not that these were difficult but more so than the square thru and dixie chain figures.

I wrote a lot of calls in the 50's and 60's and I wrote a book on sight calling and teaching in 1969. I was president of two different callers associations for four years. I started calling in 1954 and in the 70's I taught a lot of would be callers to call.

I wrote an article similar to this in 1980 and both Sets In Order and American Square Dance refused to print it. So if the new owner of American Square Dance Magazine, Jon Sanborn, prints this I sincerely thank him. I really like the magazine.

*Larry Brockett
Temecula CA*

I read American Squaredance with great interest every month. We seem to have a lot of trouble agreeing whether or not we have a problem in square dancing, and if so, what to do about it.

Mr Roy Taylor/Wheeler offered an interesting solution for which he was soundly thrashed in the April issue. This, of course, causes me to wonder, "Do we really have a problem?"

I think we do in Kansas city. We are losing 5 or 6 clubs this year.

In 1972 Kansas City had 10,000 square dancers. In 1993 Kansas City has 3500, more or less.

Each year it seems harder to recruit new dancer students. Some folks do not want to commit the time for lessons, some do not like the costumes, others simply say they can't do it, "I have two left feet" and on and on.

I have often wondered, "How many of these folks have had friends or relatives that are former square dancers?" I suspect quite a few.

So, while we continue to argue and row with each other, the ship continues to sink.

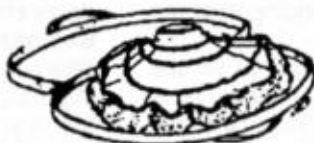
Who is at fault? The CALLERS. They are the ones behind the microphone. Not Callerlab, not the people who write such convincing articles that all is well. The CALLERS. Look around you. Fortunately, the problem, if there is one, is self resolving. It is somewhat like the fellow who left the lights on on his car. One fellow said someone should find him and tell him. Another fellow said, "Don't bother, it's ok. They will go out by themselves in a couple of hours." WHAT SHALL WE DO WITH OUR LIGHTS??

*Milton Bennett,
Kansas City
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IN THE NEWS



Our "Birthday Boy" has been celebrating again, through 5 birthday cakes. On March 20th the Valley Silver Squares of Bay City, Michigan had a beautiful cake. The Yellow Rockers of West Branch came on a Banner Steal and to help Fred celebrate his birthday. On March 26th the Caro Rocking Eights had a birthday cake and all sang "Happy Birthday" to Fred.

On March 27th the Grand Squares of Midland had another beautiful cake, made by our own Dorothy Leonard. The refreshment table was also adorned with balloons. Again we all celebrated. On this night Jim and Beth Davis did the calling and cueing, so caller Fred Minster and Ruth could kick up their heels, and this they did. The Wildwood Whirlers of West Branch, and several couples from the Valley Silver Squares were also on hand to help celebrate again. On Sunday evening, March 28th the Paws & Taws of Saginaw had a very original and unique cake. All of these are Fred and Ruth's clubs, and we do this each year. On Monday evening, March 29th the Merry Go Rounds and the Intermediate group in round dancing had another cake and ice cream. Ruth is the cuer for these groups. Would you believe, Fred still admits to only being 39 years of age. This is all evidence of the many friends Fred has in dancing, and what better way to show you care. So now, until next year!

Many, many more Happy returns of the day, Fred.

Caller Fred Minster is the Club Caller for Valley Silver Squares of Bay City, the Rocking Eights of Caro, the Grand Squares of Midland and the Paws & Taws of Saginaw. Ruth cues rounds for all the clubs. On Sunday, April 25th the Paws & Taws of Saginaw celebrated their 22nd Anniversary. Fred and Ruth started this club 22 years ago. Quite a track record I'd say.

Submitted by:

*Jane Bierd
Bay City, MI*



HOWARD WINS BIG!

Howard Cowles is a caller who has been in the business for 32 years. He recently was a guest on the T.V. show "The Price Is Right." Howard was in California on a calling assignment for a Family Motor Coach Assoc. Convention and decided to see if he could get on the very popular game show. He stood in line from 3:30 a.m. in order to get a seat. After getting a ticket and being interviewed he took a seat in the studio. To his amazement his name was called to be one of the contestants.

Howard must have been a good player because he won for himself a Ford Aerostar Mini Van and an 80CC Honda Bike.

Way to go, Howard!

OBITUARIES

The square dance community lost a devoted dancer January 25, 1993 with the death of John R. Howell. At the time of his death, he and his wife Etta were living in Seymour, TN. John, who was a retired Lt. Col, USAF, was buried

at Arlington National Cemetery with full military honors on March 22. He had been dancing for about 25 years, both in this country and Europe. He and Etta had been to Fontana 35 times and 10 times to Copecrest. At Fontana Village Resort he was known as the "Original King Nut." John and Etta attended numerous conventions, special weekend and workshops, making many friends. He will surely be missed.

There are many dancers outside our area who knew John and a note about his death in your magazine will let them know.

Yours truly,

*Ben Tyler
Madison, TN*



Dave Crissey, Square Dance Caller from Mason, Michigan, age 59, died February 24, 1993 after a long illness with A.L.S. (Lou Gehrig's disease). Dave had been a caller since 1979 and with his calling, had called in Canada, many mid-western states and Europe. He is survived by his wife Mary Lou, 3 daughters, 2 sons and 6 grandchildren. Dave's motto was, "Live, Love and Laugh." He is missed by dancers, friends and family.

Submitted by

*Dave Magee
Lansing Area Callers &
Cuers Association*

Square Dancers of London and South-western Ontario were saddened to hear of the sudden passing of Perry Stuart, long time caller and friend of square dancing, at the age of 63. Perry taught modern square dancing for the recrea-

tion Department of the City of London for many years. He was caller for the Princess Elizabeth Square Dance Club. In April, 1981, Princess Elizabeth Club sponsored a special dance to celebrate Perry's twenty-five years as a caller. Perry and his wife Mary, (who passed away in Feb. 1993) served as presidents of South Western Ontario Square and Round Dance association during 1970-71. In 1989 Perry and Mary Stuart were recipients of the Trillium Award presented by the Ontario Square and Round Dance Federation in recognition of their outstanding contribution and dedication to the square and round dance movement in Ontario. The Stuarts promoted square dancing and organized many evenings of entertainment for seniors groups, in malls, hospitals and nursing homes in the London area. Perry was a master at One Night Stands, with a special knack for combining square dancers and non-dancers for fun evenings throughout the community. Our sympathy is extended to the Stuarts' three daughters and their families. Perry's dedication and enthusiasm for square dancing will be greatly missed by square dancers and all his friends in and around London, Ontario.

Submitted by

*Estella Miller
Westminster, Ontario, Canada.*



A 1953 photo shows the original TV Jamboree dance group. Billie Mills is the second lady from the left; husband Harry, is at the left end.

Billie and Harry Mills have been Honorary members of the Paw - Taw Square Dance club (Huntington, WA) since his retirement Jan. 5, 1993. The club is sad to announce Billie passed away after knee replacement surgery. This sad news came on the heels of

Harry's heart attack and surgery. However, he is recovering and was released from the hospital on Feb. 18th.

Harry & Billie for many years contributed much to dancing in this area. Billie

will be missed by all the club members and dancers throughout the Huntington area. ✓



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Hem Line

by
Doris Stevenson
Modesto, CA

I think more important than what I did with the 8-gore square dance skirt and wedding dress bodice pattern pieces, is what I used to create this formal Contra gown worn at the California State Square Dance Convention in April. By studying the picture you will see the obvious results.

I first selected print sheets that featured large medallions of Russian roses, leaves and a filigree patterns on a pure white background. The floral patterns were in various shades of blues ranging from deep blue to almost a grey.

The next step was the companion fabric. There isn't a blue on the face of this earth that even came close to matching any one of the various hues. Until, that is, I put it next to some chambray Palencia.

When I did this something very interesting happened. The chambray and print created an optical illusion that blended all the colors in the print to form the color of the chambray.

The next question then obviously was what kind of lace do I use? As I was walking out of the fabric store, I spotted a display of the lace valances that have become so popular in the "Country" decorating look.

The lace was just the right density of design and color and had almost exactly the same flower. The tassels were an added bonus. Since the valances were on sale, I snatched up the last of the bolt, hoping it would be enough because it suddenly occurred that the perfect way to tie the skirt and blouse together was to use the lace on the sleeves and create a yoke effect on the bodice.

The final touch was the addition of 1/4 inch dusty rose ribbon woven through white lace beading around the cuffs, bottom ruffle and to secure the top ruffle of the skirt in place.

If there is anything to be learned from this little demonstration ladies, it is this:

Be brave enough to experiment.



Don't get trapped into looking strictly in the ply/cotton section OR the fabric store...you can get an awful lot of dress out of a set of twin sized sheets and pillowcases!

And finally, let your fabric talk to you. Pay attention to patterns and designs. If they are delicate, use a delicate lace. If they are bold use a bold lace.

And let me give you one more little tip; if you find a gathered lace you like but you can't find it's counterpart in flat lace...guess what? Gathered lace is simply flat lace that was gathered. Buy about two thirds of the original amount you need and un-gather it!

Happy sewing! ✓

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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: Dan & 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 Gattrell (OH) Scotty 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 Charnan (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) Lein Gravelle (LA) Gary Shoemake (TN) Rds: Cliff & Marilyn Hicks (MI)	OCT. 3 - 8 Ken Bower (CA) Jerry Haag (WY) Gary Shoemake (TN) Rds: Chuck & Voucille 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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JULY 23 - 25 GOOD OL' BOYS Sam Duan (OH) Mike King (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 Pladdys (OH) Rds: Althea Pladdys (OH)	AUGUST 13 - 15 ROYAL RECORDS * Tony Oxendine (SC) Jerry Story (TX) Larry Letson (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 Ouster (NC)	SEPT. 17 - 19 Rick Burnett (AL) John P. Bersman (AL) Virgil Tronell (IN) Rds: Jerry & Barbara Pierce (AL)	SEPT. 24 - 26 TBA	OCTOBER 1 - 3 Roa Meisl (PA) Tom Rudebock (OH) Rds: Pat Meisl (PA)	OCTOBER 8 - 10 Harry Koppenhaver (OH) Bill Claywell (KY) Rds: Lorraine Koppenhaver (OH)
OCTOBER 15 - 17 Harold Kelley (GA) John Swiadle (GA) Rds: Hal & Sadie Roden (GA)	OCTOBER 22 - 24 ESP RECORDS * Elmer Sheffield (FL) Bob Newman (TX) Steve Kopman (TN) Craig Rowe (MD) Rds: Barb Stewart (NC)	OCTOBER 29 - 31 George Lavender (AL) Larry Sandefur (GA) Rds: John & Martha Pritchett (GA)	NOVEMBER 5 - 7 Buck Hastedt (SC) Rds: Dewey & Lib Parnell (SC)		

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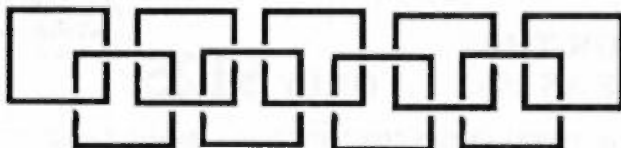
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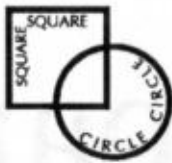


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SQUARED CIRCLE

“A BIRD’S EYE VIEW”

by Robin and Bob Young
Boise, Idaho

As a Round Dance teaching unit of Square Dance Level Rounds, and as a Caller’s Partner, Bob and I have included “Cowboy” line dances in our clubs’ programming; our clubs are small, two to six squares. The solo dancers, young people and not yet Round/Square Dancers, seem to catch on quickly to the combinations repeated in these “Cowboy” dances. We resource (1) ASD Magazine’s column “Easy Level” by Bob Howell, (2) various video tapes, (3) local Country/Western dance classes where large groups of young dancers are taking free lessons, and, of course, (4) Roundalab’s new Country/Western choreography.

A few other cuers/instructors in our area are aware of the popularity of “Cowboy” dances. They are fun dances to lead a group into automatically moving to various musical rhythms. These dance routines allow the instructor to teach a “Complete Dance” that is easily mastered by new dancers. We do the “Cowboy Dance” that is easily mastered by new dancers. We do the “Cowboy Stomp” to *Don’t Rock The Jukebox*, a Cowboy Cha Cha to *One Man woman*, and a wonderfully smooth and easy

Cowboy waltz to *Old Paint*, the flip side of *Blue Bayou*, by Linda Ronstadt. We share this waltz with you and can send other line dance routines.

The Cowboy waltz, mentioned above, can be done in a line, all facing front, or as facing couples. (Men in a line facing the women in a line, about three feet apart, hands on hips or thumbs in belts.) All participants start with the Left foot lead. In round Dance terminology, the dance proceeds as follows:

- 1-2 Balance Left; Balance Right;
- 3-4 Repeat 1-2;;
(Turning to the Right, the tricky part...)
- 5-6 Thru Twinkle to the Right; to the Left;
- 7-8 Repeat 5-6;;
- 9-10 Waltz balance Forward Left; Back Right;
- 11-12 Forward Left with a Left face Pivot;; (180° changing places with partner when facing lines are used) Balance Back Right;
- 13-14 Repeat 11-12;;
(Repeat to the end of the record)
(In facing lines, the men and women exchange places twice.)

On the 180° pivots steps, couples have been noticed to kiss, wink, or flirt with each other as they pass-by! This particular waltz routine will prepare non-round dancers for balances, twinkles and pivots. ✓



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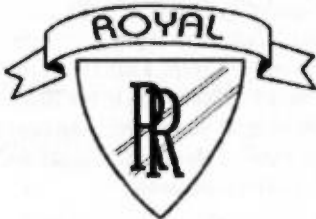
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DATELINE

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

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 Special Dance-June 5, 1993, Plains 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. Challenging English Country, contras, squares, no walk thru dances, etc.

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 Bradt, N&ABrown. Contact J.Hurley, 5170 Lakeshore Rd. Apt. 309, Burlington, Ont.L7L 1C4

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 McCnaddless Dr., Wexford, PA. 15090.

0618-MICHIGAN-Friday Nigh Special/National Trail In Dance, Livonia, MI June 18, 1993 - Livonia Seniors Center, Livonia; B Weaver. Contact B. Peterson, 313-425-8447.

0618-WASHINGTON-42nd Washington State Sq & Folk Dance Fest.- June 18,19,1993-Lynden Fair-

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

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

0619-OHIO-National's Trail In Dance, Cincinnati, OH, June 19, 1993 - Bonham Bonham Road Hall, Eincinnati, OH; B Weaver, J Pladdys: Contact J. Pladdys 513-351-6653.

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.

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

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.Clendenin, 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.Clendenin, J.Junck, J.Kwaiser, contact R. Kuhn (217)632-7437

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.

0627-MISSOURI-Hi Hat Records Trails Out Dance, Laurie, MO, June 27, 1993 - Sunrise Skateland, 2 miles S. of Laurie on Hwy 5; B Weaver, E Kinney, W McDonald: Contact N&B Denier, 314-376-6470

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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 Shaw Found. Professionals-contact: D.Ortner, 419 NW. 40th St., Kansas City, MO 64116

0704-MAINE-Annual July 4th Sunrise Dance-Emerson School-Bar Harbor, ME. Dancing on Cadillac Mt. till dawn-SQ & RD: R. & V. Thibodeau-contact (207) 223-5721

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 Lindenu-contact Mary Clerf, Chairman, and Betty Toops, Registrar. (no number given.)

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.

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, N.C.-contact B&E Johnson, 1166 N.Parkway, Memphis, TN. 38105

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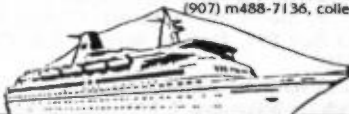
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0722-WASHINGTON STATE-Dog Towne Strutters Ball, Puyallup Elks Lodge, Puyallup, Washington, July 22, 23 & 24, 1993. Caller D. Smith along with guest callers & cuers. Contact Norman Harris, 23312 46th Ave CTE, Spanaway, WA 98387

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 Weeknd. 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.Loisselle,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-ILLINOIS-1st Annual Tutty Baker Days Make A Wish Jamboree-Aug. 7, 1993-5pm- Downtown Freeport, IL., M.& L.Koester, MC-contact (815)235-3021

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

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

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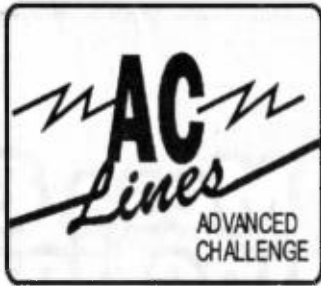
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JULY 9, 10, 11, 1993

Featuring

DAN NORDBYE VIC KAARI
JOE SALTEL CLAUDINE AURIA

For Info: Ben Fox, 601 Mar Vista Dr.
Monterey, CA 93940 (408) 375-8139



by
Ed Foote

HINTS FOR DANCING A-1 CALLS

EXPLODE THE LINE. This call often appears awkward when danced, and yet it is really a smooth call. There are two reasons why the call may look awkward: (1) the centers do not step forward enough and (2) the ends may inadvertently step ahead. Thus, when it comes time to face in and pull by, there is not enough room and the dancers bump into each other.

There is a simple solution which smooths out the entire call: **the ends rock backward 1/2 step** before doing the face in. This guarantees that the ends will be far enough away from the centers to enable the pull by to be done smoothly.

Whenever a floor looks awkward in doing Explode the Line, I explain the ends rock backward idea and immediately the floor smooths out. Because this dancing hint has worked successfully for so many years with so many floors, I would encourage callers to consider showing this idea in A-1 classes and workshops.

Of course, it is also important for the **centers to take a giant step forward** before facing in for the pull by.

FRACTIONAL TOPS. Two things are vital for this call: (1) the star must form in the center and (2) dancers must not turn someone until they hear the next "Top" or other command.

The center star is the most important item for the success of the call. The **hands must touch** in the center, preferably holding the wrist of the person in front if there is time to achieve this. Dancers who do not touch hands in the star

invariably drift outward, thereby forcing the outside dancers outward, which expands the square and causes people to lose orientation. If two of the four dancers do not touch hands in the star, the odds are great that the square will break down.

In addition, the basic rule for touching hands must be remembered: **Whenever hands are touching, elbows must be bent.** This keeps the square small, which makes for smoother dancing and fewer breakdowns. So the center four should have their elbows bent at the arm which is in the center star.

Once dancers are doing Fractional Tops, they tend to stop listening and assume one "Top" will be followed by another "Top." So if the caller is the slightest bit off in his timing (such as allowing an extra beat or two for slower squares to recover), or if the caller gives another call which does not involve an arm turn, some dancers will arm turn whoever they have met which will immediately break down the square. In other words, the dancers are part way into the next "Top" call even though it has not been given. Dancers must keep themselves under control and only arm turn if appropriate. In fact, a good teaching technique for callers to teach dancers to stay in control is, in a workshop environment, to intentionally pause after each "Top" command and see if the dancers do indeed stop after each "Top." ✓

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FEEDBACK

It is disappointing to see in the March issue that Harold Bausch has insulted all the dancers of Sweden and Germany. He states: "We read that Sweden and Germany are better square dancers than we are. I maintain they are misguided and do not realize the free wheeling spirit square dancing is meant to be."

In actual fact, a "free wheeling spirit" is exactly what describes dancers in these countries. Dancers are lively, upbeat and often more vocally enthusiastic than many dancers in the U.S. To say that these dancers are "misguided" is to insult the intelligence and wonderful dance form of these people.

Bausch also states: "Some of our challenge advocate callers were the first to travel to Sweden and Germany. They gave the unfortunate idea to those good

people that this is a drill, not a dance. Too bad they had to represent this as American Dancing, **it isn't.**"

Naturally Harold is referring to myself, as I was the first caller to report on the exceptional abilities in Sweden, and subsequently reported on the exceptional abilities in Germany. His statement says that what dancers in these countries are doing is "a drill, not a dance." This is absolutely wrong! Everything they do is "dancing." In fact, in terms of dance styling, they are better than most dancers in the U.S. One of the things that is so impressive is that those dancers have better styling **along with** better ability than many U.S. dancers.

Of course, they had already achieved this excellence in dancing before I or other callers visited there. I merely reported on what I saw, and can take no credit for their having become such good dancers, or for having influenced their dancing in any way. In actual fact, it was Callerlab which is responsible for their success. The Swedish and German dancers followed all the Callerlab guidelines and proved that they worked. At the recent Callerlab convention it was interesting to hear a number of traveling callers who had been to Sweden or Germany give high praise for the dancing abilities there. Time after time at various meetings the dancing situation in these countries was used as an example of how square dancing should be today.

So why would Harold make this blatant attack on dancing in Sweden and Germany? He has never called in Sweden, nor (to my knowledge) in Germany during the past 6 years when this sharp upturn in dancing ability occurred. So how can he criticize the dancing there when he hasn't seen it? The third paragraph of his article gives a good clue, where he blames Challenge dancers for what he perceives as the ills of square dancing today. Harold has never been comfortable with the fact that Challenge dancing exists, as can be seen from his past writings. Thus, if a challenge caller says something is good, even if referring to Mainstream and Plus, in Harold's mind this means it is bad. This is disappoint-

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ing, but understandable once one understands where Harold is coming from.


Hopefully those in Sweden and Germany who were upset by Harold's comments will understand now how they came to occur. It is hoped they will also understand that this isolated opinion is in no way compatible with the admiration that the vast majority of callers and dancers who have seen dancing in Sweden and Germany have of the abilities of dancers in those countries.

Ed Foote

I realize that controversy generates interest and is often good for the promotion of ideas, but it is my belief that far too often we give more thought to the negative than to the positive. I am referring to the many articles written as to "what is wrong" with square dancing. There is nothing wrong with square dancing! Dancing is an activity that is stimulating, pacifying, intriguing, relaxing, challenging, satisfying and all the other adjectives that give us pleasure.


What IS wrong is the fact that we have turned a very fun activity into a business that over the years has become expensive to operate and increasingly more difficult to make ends meet, thereby we become concerned when dancers become fewer. To the caller it becomes disconcerting when contemplating the investment we have in all the time and equipment, but it is not "panic time," rather it is a time for an honest evaluation of the situation. Keep in mind, "THERE IS NOTHING WRONG WITH SQUARE DANCING."

We must answer three important questions; 1. What have I done to "turn off" the enthusiasm of the dancers; 2. Do I give the dancers a program that is interesting and enjoyable; 3. Do I give the dancers proper instruction and enough time to become at ease with one's self when answering and be able to recognize whether or not we have performed to the best of our ability or have we become complacent and unwilling to change. When we reach the point of




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complacency, it is time for a short sab-
batical.

The club dancer also must share in the responsibility of keeping the dance night FUN. We must ask ourselves to arrive at the dance hall with the same enthusiasm we had upon entering this activity; with our happy faces aglow, ready for a fun-filled evening of dance and visiting with some wonderful friends. We must always keep foremost in our minds that club dances were never intended to be displays of greatness and the only displays should be of how much we are enjoying dancing in the manner which we were taught.

There is nothing "wrong" with square dancing and we must expound upon what is "right" with square dancing when with friends who do not enjoy, I should say participate, in this wonderful activity. Do not be timid; voice your enthusiasm with the activity and they just may become interested also. This is the manner in which I was introduced to "Square Dancing" in 1939, and to this day remember the genuine enthusiasm displayed on the faces of those friends.

Please, let us read more about the wonderful times we have experienced through SQUARE DANCING.

Submitted by Lew Garner

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Calling Tips

by
Nasser Shukayr
Shreveport, LA

IS YOUR RECORD PLAYING AT THE PROPER SPEED

It is a proven fact that the proper tempo for square dancing is between 128 and 132 beats per minute (bpm). The only problem is that our turntables are calibrated in revolutions per minute (rpm). Well, there is a very simple way to convert beats per minute (bpm) into revolutions per minute (rpm).

And why on earth would a caller want to go to all this trouble? Personally speaking, I have found that square dancers are the best people in the whole world. The dancers are more than deserving of a caller's best efforts, and it doesn't take much time or effort for us to make sure that every record will always be played at the proper speed.

What you'll need is a stopwatch. Set your turntable for exactly 45 rpm. Then, put on a record. On your stopwatch, time out 32 beats. I like to time each record twice, once near the start of the record and once near the end. Anyhow, you'll get an answer that will be in the neighborhood of 15 seconds. In this example, let's pretend that your stopwatch told you it took 14.86 seconds for the 32 beats.

Now multiply your answer by three. In this example, multiplying 14.86 by three gives 44.58. Round it off to 44.6. 44.6 is the slowest speed at which this record should be played. Playing this record at 44.6 rpm will give a tempo of 128 bpm.

Now take your last answer and multiply by 33, then divide by 32. In this example, multiplying 44.58 by 33 and dividing by 32 will give you 45.97. Rounding off to

the nearest tenth, you get 46.0. This is the fastest speed at which this record should be played. Playing this record at 46.0 rpm will give a tempo of 132 bpm.

So, our example record should be played between 44.6 and 46.0 rpm, and you will be completely confident that the record is at the proper speed for comfortable dancing.

Sometimes there are extenuating circumstances which would cause you to override your calculations and play the record at a speed outside the proper range. If the room is hot and the dancers are tired and the floor is sticky and everyone is just plain worn out, then you would probably drop your speed down a little bit. Instead of 44.6, you might try 44.3. On the other hand, if everyone is wild and eager and enthusiastic and the dance conditions are ideal, then you might want to play the record just a little bit faster. Instead of 46.0, you might be able to get away with 46.3.

Perhaps you are thinking to yourself. "Oh Yeah? Well my turntable can't be set to exactly 44.6, so why bother?" Well, if your turntable has a scale that shows you where 44 is and where 45 is, then you can set your turntable to a speed that is awfully close to 44.6. And, once again, the dancers are more than deserving of a caller's best efforts.

Here is a quick step-by-step review of the needed calculations:

- (a) Set your turntable at 45 rpm, and play a record.
- (b) Time out how many seconds it takes for 32 beats.

(c) Multiply that number by 3. This gives you the slowest speed to play the record.

(d) Multiply that slowest speed by 33 and then divide by 32. This gives you the fastest speed to play that record.

The "magic numbers" you need are easy to remember: 32 - 3 - 33 - 32.

After calculating the speed range for a record, you might want to write the numbers down on a little sticker and attach the sticker to the record. The sticker I use looks like this: 44.6-46.0 N Shukayr

The major benefit is that you will always have total confidence in knowing that record speed is not too fast ... not too slow ... but just exactly right. If the danc-

ers are having problems doing your calls, then the problem must be something else besides tempo, because it is a scientific fact that your record is playing at the proper speed.

A secondary benefit is that if you have a sticker on every record, then you will always look for that sticker before playing the record. Just think ... never again will you have to suffer the embarrassment of accidentally playing the wrong side of a record during a big important dance. Unless, of course, the sticker somehow gets stuck to the wrong side of the record. Oh, well, science does not yet have the cure for everything. ✓



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Encore

by Mary Fabik

Highlights from Past Issues of this

25 YEARS AGO

ASD magazine was not published June through September, 1968.

10 YEARS AGO

Come to the National Convention and really enjoy it. Some tips from Betty Stark.

Before you go to bed at night, sit down with your program book and decide what things you must go to the next day and circle them; then choose the things you might like to do and underline them.

Allow yourself some wandering time to visit the hundreds of S/D shops that will be set up for your browsing (and buying) pleasure.

When you're getting ready to start out for the day a tote bag with the following will be convenient: sweater, change of shoes, cosmetic bag (with mad money), handi wipes, program, note pad and rain gear.

What to be sure and see: the Fashion Show, the Exhibition Groups - be sure and see one of the wheel chair groups. The round dance demo groups are super.

Don't miss the educational panels and the Showcase of Ideas.



Jack O'Leary



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You might like to join the Parade of States on Saturday evening. Every state's delegation marches into the auditorium - this is similar to the Olympics Grand March.

Good Luck! Have Fun!

"Did you ever notice a ballerina or a tap dancer perform to music? They use their whole bodies. Even when walking and to hit our stride, we use our whole selves. Should round dancers be different? Our legs should move from the hip, not the

knee, our arms from the shoulder, not the elbow, and our bodies should be carried over the dancing foot. It must be remembered that a good carriage and the ability to move easily are of utmost importance. And being yourself - gracefully, rhythmically - is the whole secret of good dancing."
- Jack Agler in Toronto and District Notes

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Creative Choreography

by Lee & Steve Kopman

This month we're going to focus on a move we probably call at every Mainstream and Plus dance even though it's on the Advance list. The call is Acey Deucey. The definition is: Ends circulate, centers trade. Let's try putting the call into some positions you haven't considered (at the Mainstream & Plus level).

1. Heads square thru 4
Single circle to an ocean wave
Acey deucey
Boys run
Acey deucey
1/2 tag the line
Acey deucey
Split circulate 2 times
Cast 3/4
R/L/G

2. Heads star thru
Double pass thru
Peel off
Pass the ocean
Acey deucey
Centers go 2 times
Extend
Girls trade
Extend
Boys run
Cross trail
L/A

3. Heads lead right, circle to a line
Pass thru
Acey deucey
Touch 1/4
Coordinate
Bend the line
Square thru, on the 4th hand, L/A

4. Side ladies chain
Heads pass the ocean
Extend
Acey deucey
Load the boat
L/A

5. Heads square thru 2
Touch 1/4
Acey deucey
Centers run
New centers walk & dodge
Acey deucey
Centers run
Acey deucey
Girl looking out run left
All square thru 3
1/2 tag the line
R/L/G

6. Heads square thru 2
Slide thru
Right & left thru
Dixie style to an ocean wave
Acey deucey
Left swing thru
Girls run
Acey deucey
Ferris wheel
Centers right & left thru
All 1/2 sashay
Centers pass thru
R/L/G

7. Heads lead right, & circle to a line
Touch 1/4
Coordinate
1/2 tag the line
Acey deucey 1 & 1/2
Wave of 6, grand swing thru
Center diamond flip it
Others cast 3/4
4 girls pass thru

Centers wheel & deal
Others trade
Centers pass thru
L/A

8. Side flutter wheel
Side pass the ocean
Extend
Acey deucey
Boys go 1 & 1/2
Girls circulate 1 & 1/2
Boys big diamond circulate
All box the gnat
R/L/G

9. Sides flutter wheel
Heads star thru
Double pass thru
Track 2
Acey deucey 1 & 1/2
Centers diamond circulate
Girls diamond circulate
Line of 6 bend the line
All circle left
All 1/2 sashay
L/A

10. Sides right & left thru
Heads square thru 4
Side 1/2 sashay
Swing thru
Acey deucey
Follow your neighbor
And spread
Acey deucey
Explode touch 1/4
8 circulate
Boys run
Swing thru
R/L/G

11. Heads touch 1/4
Girls pass thru
Ends partner tag
Centers pass thru
Acey deucey
All star thru
If your looking out clover leaf
Centers swings thru
Extend
Centers trade
Girls trade
L/A

12. Heads lead right, & circle
To a line
Centers touch 1/4
Acey deucey, centers 1 & 1/2
Ends cross fold
Extend
Acey deucey
Girls trade
Explode & star thru
Dixie grand
L/A

13. Sides right & left thru
Separate round 1 to a line
Pass thru
Acey deucey
Ends go 1 & 1/2
Centers swing thru
Each ocean wave, fan the top
8 Circulate
Girls trade
Swing thru
R/L/G

14. Heads pass the ocean
Ping pong circulate
Extend
Acey deucey 1 & 1/2
Wave of 6 grand swing thru
Save hinge
Boys bend the line
Girls face in
All pass thru
Boys fold
Touch 1/4
R/L/G

15. Heads lead right, circulate to a line
Pass the ocean
Girls run
Acey deucey 1 & 1/2
Center 2 boys hinge
Center ocean wave swing thru
Ends bend
Extend
Girls trade
Split circulate
R/L/G

THE KOREO KORNER..... by Steve

CROSS FIRE is a little used call on the Plus list. I think callers don't call it often, thus dancers don't execute the call well. Since dancers don't execute Cross Fire well, we are afraid to call it because the dancers may break down. It's a good call, with good body flow with different endings (depending on the starting formation) and amazingly enough, Lee did not write it. Here are 2 positions you might not have considered: (Be prepared to walk the dancers through this new positioning.)

Heads square thru 4
 Pass the ocean
 Girls run
 Cross fire

Then:

- | | | |
|---|---|---|
| 1. Boys run
Square thru 3
Left allemand | 2. Scoot back
Hinge
Extend
R/L/G | 3. Boys turn back
Square thru 4
R/L/G |
|---|---|---|

Heads square thru 4
 Do-sa-do to an ocean wave
 Girls trade
 Girls run

Then:

- | | | |
|--|---|---|
| 1. 8 circulate
Girls turn back
Swing thru
R/L/G | 2. Boys run
Right & left thru
Swing thru
Extend
R/L/G | 3. Boys turn back
Single circle to an OW
Recycle
Left allemand |
|--|---|---|

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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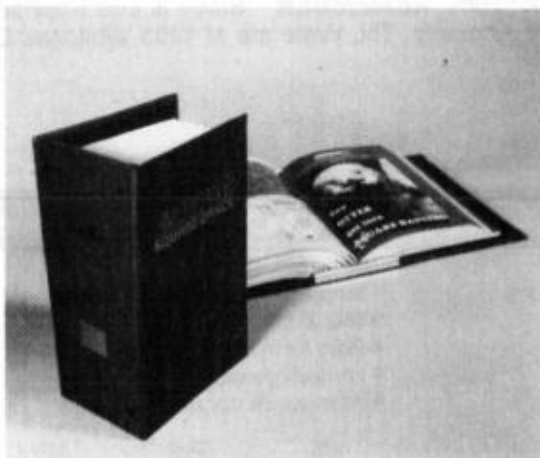
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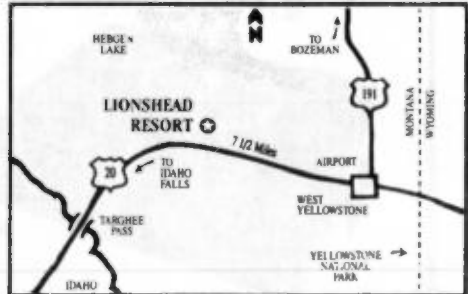
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LINE OF FIRE

WHY IS SQUARE DANCING ON THE WANE?

by Les Gotcher

That seems to be the big question today. They are not asking *is* there a wane in square dancing. They know that there is. All the callers who have a background of fifteen or more years in the business knows that something has happened. They are not sure what it is, so they are asking; trying to get answers.

In my opinion the leaders, callers or committees over at Callerlab are responsible and they should be smart enough to own up to it. Here is how they did it, and why they did it. We do not have to go to a lot of trouble finding out why. That's greed, pure and simple; money hungry; publicity hungry. They started the backward movement when they came up with all the levels of dancing they could think of.

Levels - what good do they do? None whatsoever. What harm do they do? The types of harm they are doing are so numerous you could write a book about it. Number one is the fact they turn dancer against dancer. Those who are dancing advanced and challenge do not want anything to do with beginners. They feel that they are so superior that they don't even want to be friendly to the beginner square dancer and this goes right on down to the beginner dancer who is made to feel inferior from the beginning. They themselves feel this and many of them just drop out so they can find some other kind of entertainment. This is why line dance craze has been going over so good. They can dance solo, not depending on anyone and no depending on them. If they make a mistake they laugh about it and everyone else laughs with them, not *at* them.

Everyone knows that no caller has ever gone out and rounded up a class of be-



TAKE AIM AT ANYTHING

ginners. The dancers who are having fun dancing are the ones who bring in the beginners. They are enjoying themselves and they want to get their friends into square dancing so that they can enjoy it too.

With all the levels we have today the callers are pushing the dancers as fast as they can, pushing them into the level that is just above



the level they are dancing at, thus, bringing in more cash to the caller. Callerlab itself suggests that you list the level your dance will be, and keep it at that level, suggesting to the dancers that, if you are not dancing at this level, don't attend. You are not wanted. This also aims the goal of square dancing as advancing to the next level, when the only real goal should be to have fun. Also, if an advance dancer wants to invite a friend along, to share the evening. They can't do it. Their friend would be at beginner and have to start in another class, thus this compartmentalization of square dancing also serves to sever the bond of friendship which is why many people dance in the first place - socialization.

I've been told that Callerlab doesn't try to force callers to call anything that they don't want to call. I've also been told that callers who try to go out and call whatever they want can be charged, by a member, of unethical behavior, and thus has a strangle hold that you cannot see, but you know that it is there. So, you are held down all the time. They tell you that you will be tried by a panel of your peers, whatever or whoever that is.

A number of years ago, when Callerlab first started out I was told that it was an organization to help callers. I said that this was good and I backed it one hundred percent. "However," I said, "if it ever turns into an organization that wants to control callers, then count me out." This is exactly what happened. They are telling callers what to do and how to do it. There are committees making up the rules and you'd better obey those rules or you will be charged with some infraction of the rules.

At one time I thought that I might join Callerlab and see if there was anything I could do to help other callers. I was told by John Kaltenthaler that I would have to join as a beginner caller, then I would have to sit in a meeting with a group of my peers, and these so called geniuses would listen to me call and they would decide whether I was good enough to be a member. My peers? Who decides whether they are my peers or not? I am not ready to admit that anyone in Callerlab qualifies as my peer. I started the type of Western Style Square Dancing that we are doing today and I refuse to take a back seat to anyone when it comes to calling square dances. Furthermore, classifying me as a beginning square dance caller is ludicrous, since I invented Sight Calling and have over fifty years of experience. And they think I'm going to be tested by a bunch of youngins' still wet behind the ears? What are these people thinking about? Are they wasting everybody's time like this?

I have a book coming out in July that covers every angle of Sight Calling. If a caller will take this book and learn the

sight calling method that I describe, you will be able to handle a floor and do your own set ups and everything else about calling. You will not have any reason to go to a caller or coaching class, or any kind of callers institute, college, etc. It's all in there, and it costs so little you won't believe it.

Now, let's get back to levels...they are the worst thing that has ever happened to square dancing. Dancers hardly get through the beginner class, nearly a year of it, and they are pushed into a plus level class. They are in that for a long spell and then they are hurried into an advanced level of dancing. Then A, B, and Challenge, etc. It never ends. If the dancers knew what they were getting into they would never start it.

There is an answer to this, but the big boys over at Callerlab will never admit it. A lot of them refuse to even admit that there's a problem at all. They do admit that there are very few beginner classes and they admit that some clubs have not had a beginner class in more than two years. This, to me, is a problem.

I know dozens of dancers who went from beginner class and through all of the other classes, including challenge, then they had burn out and quit altogether. The same thing will happen to the line dance craze. They are getting so advanced that they too will have a burn out and the craze will go out of existence. Anything that ceases to be fun will soon come to the end of the road. People will drop out and look for something else that is easier and a lot more fun. That's your answer. **Fun - Fun - Fun!** ✓

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TIMING'S THE THING:

INTRO	:	<u>HEADS</u>	<u>SQUARE</u>	<u>THRU</u>
DO SA DO	:			
	:		<u>TOUCH A QUARTER</u>	
	:		<u>PARTNER TRADE</u>	
	:	<u>WALK & DODGE</u>		
	:	<u>RIGHT & LEFT THRU</u>		
PASS THE OCEAN	:		<u>RECYCLE</u>	
CORNER SWING	:		<u>PROM EN ADE</u>	
	:			
	:	<u>HEADS</u>	<u>SQUARE</u>	<u>THRU</u>

FOR THE MODULAR CALLER

Zero Box: Pass thru, outsides cloverleaf, centers square thru, right & left thru, dive thru, square thru 3/4, LA.

Zero Line: Pass thru, wheel & deal, centers touch 1/4, walk & dodge then cloverleaf, new centers right & left thru, zoom, square thru 3/4, LA.

No Square thru's - Get Ins:

Zero Square: Heads fan the top, recycle, pass thru, zero box.

Zero Square: Heads flutterwheel, reverse the flutter, pass the ocean, extend, zero box.

Zero Square: Heads turn thru, separate around two to a line, star thru, centers pass thru, zero box.

Zero Square: Heads Box the gnat, touch 1/4, box circulate, walk & dodge, partner trade, pass thru, zero box.

Zero Square: Heads touch 1/4, cast off 3/4, girls trade, swing thru, boys run, bend the line, pass thru, zero box.

THE BASIC PROGRAM

Static Square: Circle left, turn corner left to an allemande thar, slip the clutch, do paso, four ladies chain, circle left, left allemande, turn partner right to a wrong way thar, turn 1/4 right to an alamo wave & balance, left swing thru, LA.

Static Square: Heads square thru, touch 1/4, ends circulate, swing thru, ends circulate, swing thru, ends circulate, swing thru, boys run, reverse the flutter, star thru, pass thru, trade by, square thru 3/4, LA.

Zero Box: Touch 1/4, all 8 circulate, boys run, star thru, pass thru, trade by, LA.

Zero Line: Pass thru, girls trade, centers trade, boys trade, girls trade, centers trade, boys run, pass thru, wheel & deal, double pass thru, leaders partner trade, square thru 3/4, LA.

Zero Line: Right & left thru, flutterwheel, pass the ocean, boys circulate, girls trade, swing thru, boys run, ferris wheel, square thru 3/4, LA.

THE MAINSTREAM PROGRAM:

Spin Chain Thru:

Static Square: Heads lead right & spin chain thru, spin chain thru again, right & left thru, rollaway 1/2 sashay, turn thru, outsides cloverleaf, centers slide thru, pass thru, right & left thru, swing thru, turn thru, LA.

Zero Box: Spin chain thru, turn thru, trade by, slide thru, pass thru, bend the line, pass the ocean, spin chain thru, girls circulate, spin chain thru, boys circulate, turn thru, trade by, turn thru, centers turn thru, centers in, cast off 3/4, lines forward & back, allemande left, to an alamo style, balance, spin chain thru, boys run left, all partner trade, LA.

Turn Thru:

Static Square: Heads turn thru, separate around one to a line, right & left thru, rollaway with a 1/2 sashay, turn thru & courtesy turn, dixie style to an ocean wave, boys cross-run, all turn thru, all turn with partners, LA.

Static Square: Heads rollaway with 1/2 sashay, circle left, boys forward & back, boys turn thru & separate go around one to a line, circle 8, girls forward & back, girls turn thru & cloverleaf, all double pass thru, boys U turn back, star thru, boys trade, boys run, recycle, square thru 3/4, LA.

Zero Line: Right & left thru, rollaway with a 1/2 sashay, turn thru, boys run, scoot back, boys fold, girls turn thru, star thru, couples circulate, boys trade, bend the line, slide thru, swing thru, turn thru, LA.

Ferris Wheel:

Zero Box: Right & left thru, veer left, ferris wheel, centers sweep 1/4, & square thru, pass the ocean, recycle, cross-trail, LA.

Cloverleaves:

Zero Box (Wave): Girls trade, recycle, veer left, couples circulate, boys run, fan the top, single hinge, 8 circulate, center boys turn, centers touch 1/4, walk &

dodge then cloverleaf, new centers walk & dodge, grand right & left.

Static Square: Heads rollaway 1/2 sashay, circle 8, boys pass thru & cloverleaf, girls square thru 3/4, pass thru, girls cloverleaf, boys square thru, do sa do (wave), boys run, star thru, pass thru, LA.

Half It:

Zero box: Swing thru, boys run, 1/2 tag the line-right, swing thru, recycle, veer left, couples circulate, 1/2 tag the line-right, swing thru, recycle, square thru 3/4, trade by, LA.

Zero Square: Heads right & left thru, flutterwheel, pass the ocean, girls trade, 1/2 tag the line-right, pass thru, swing thru, boys run, bend the line, pass the ocean, girls trade, girls run, 1/2 tag the line-right, touch 1/4, scoot back, boys fold, double pass thru, girls trade, star thru, couples circulate, 1/2 tag the line-right, grand right & left. ✓

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INTERNATIONAL NEWS



Another demonstration of the spirit which prevails among square dancers occurred when retired Chiropractor, Ransom Goins was married to retired Nurse, Shirley Johnson before over one hundred square dancers at a Valentine Dance held in the Ala Wai Palladium, Honolulu, Hawaii, February 7, 1993.

The couple met at a square dance at the Waikiki bandstand last May. Their relationship progressed from being dance partners, to being friends, and then to a romance which climaxed at their wedding. The Aloha spirit of Hawaii prevailed at the wedding which was performed by a minister who is also an active square dancer. After the ceremony the lei-bedecked couple joined their American and Canadian friends to enjoy an evening of refreshments and square dancing.

The newlyweds, Randy and Shirley are active in four square dance clubs on the island of Oahu. Shirley has served as the presiding officer of two clubs in Kailua, Hawaii. They plan to take their honeymoon in their motorhome this Summer

and Fall, travelling through western states and provinces. They are looking forward to dancing in squares with readers of ASD along their way.

Submitted by

*Randy 'n Shirley Goins
Kailua, Hawaii*

On April 18th, 1993 the 4th Annual Harry McColgan Memorial Dance was held at Beckley, West Virginia.

Harry McColgan had been calling for clubs in the Southern West Virginia and Virginia area for more than 25 years. In 1992 he passed away after being diagnosed with cancer in 1989.

This year's event was sponsored by the Calico & Jeans S/D Club of Beckley, West Virginia.

The dance was a huge success which could not have been possible without the support of the other clubs in our area and the callers and cuers.

There were 11 callers and 3 cuers who donated their time and talents: (callers) R.McMullen, Lansing, WV - B.Huffman, Mt. Nebo, WV - J.Taylor, Corrine, WV - R.Dunbar, Beckley, WV - G.Shell, Roanoke, VA - R.Necessary, New Castle, VA - J.Allen, Princeton, WV - K.Rollins, Shelby, NC - F.Stacy, Kingsport, TN - H.McCombs, Huntington, WV - E.Pabst, Marietta, OH - (cuers) K.Dix, Summersville, WV - B.Coleman, Lynchburg, VA - J.Viscup, Roanoke, VA.

Through everyone's combined efforts we were able to raise \$1,523.50, which we proudly donated to the Beckley, WV Chapter of the American Cancer Society.

Submitted by

*Ed Centers, President
Calico & Jeans S/D Club
MacArthur, West Virginia*

January was a very special month for the square dancers of upstate South Carolina. One of the Piedmont's favorite callers, Frank Thomason married Gail Owens at a special square dance wedding. Their vows were exchanged at Landmark Hall in Taylors, South Carolina to a packed crowd. Four area callers - Glenn Walters, Don Franks, Tom Godfrey and Terry Campbell - donated their time. Attending square dancers gave do-

nations to Hurricane Andrew relief in lieu of admission.

A halfway dance was also held for the local students in January. The dance contributions were designated to go to Hurricane Andrew relief.

Both events generously combined in sending \$1,161.68 to support roofing for houses in south Florida. By forwarding these funds to the Methodist Church, 100% of the money was used for needy victims.

Submitted by

*Mac & Sue McClure
Greenville, SC*

THANKS TO ED FOOTE AND TO OTHER AMERICAN CALLERS

At the end of the year 1991 I have got a letter from Ed Foote with the message that he prepares a big trip to Europe in the second half of the year, 1992 and he wants also to visit Prague at that time. It was a fantastic offer for us. In 1991 we were still "greenhorns" in Square Dance. I exchanged several letters with Ed and the precise term of his stay in Prague was prepared. Ed called for us the whole weekend and we showed him and his wife Marilyn our well-known capital. I think that the biggest award for Ed was the enthusiasm and pleasure of our dancers.

Ed also prepared for us a very interesting Callers' Clinic. We spent more than three hours in very deep dialogues about calling techniques, about preparation of lessons and club nights, about materials, books, callers notes, about callers' behavior on the stage, etc. I went on in these dialogues even in the evening. Ed was tired but he wanted to hand over us many important and interesting pieces of information. Thank you, Ed for this nice weekend.

The time was running very quickly, we spent much time with preparing and forming of our own association and at the beginning of November, 1992 we could celebrate the birth of the Czechoslovakia Callers and Teachers Association (CSCTA). At that time I was very busy not only as the first President of CSCTA and as the caller of the Prague club M-Sepa-

rate but also privately in my new job. How was my surprise when I received the letter from Ed with a short message: "You need help in your Square Dance activity therefore I organize a collection of SD records among American callers." This letter was really a nice present for me and I again realized that people active in the Square Dance are real friends.

Therefore, allow me please to thank to all callers those answered Ed's call: "All join hands and help," and those contributed to this collection. But the biggest "Thaaank Youuu" belongs to Ed. Thanks for his calling in Prague, thanks for his Caller's Clinic, thanks for his initiative in this collection. Hearty thanks without any other words.

Submitted by

*Jiri George Rogalewicz
Prague, Czech Republic*

The second "Southern Hemisphere" Square & Round Dance Festival is being held over the weekend of 25th, 26th & 27th February 1994 in Christchurch New Zealand. This is the 20th Anniversary of the first "Southern" held in 1974 which is still to date the largest square and round dance function ever held in N.Z. However from enquiries and registrations received so far, 1994 is going to be bigger, brighter and better.

To register for this event write: The Registration Secretary, 2nd Southern Hemisphere Square & Round Dance Fest., 49B Searells Road, Elmwood, Christchurch, 8005 New Zealand, or phone (03) 355-9843. ✓





SUKIYAKI

CIRCLE D 258

Caller: Mac O'Jima

FIGURE: Heads promenade 1/2, square thru 4, right & left thru, pass thru, trade-by, touch 1/4, scoot back, scoot back, swing corner, prom.

A BETTER LOVE NEXT TIME

CHINOOK-112

Caller: Darly Clendenin

FIGURE: Heads promenade 1/2, pass the ocean, extend, swing thru, spin the top, right & left thru, square thru 3/4, prom.

DON'T WAKE ME UP

CHINOOK-111

Caller: Jerry Junck

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

SUNSHINE

CHINOOK-114

Caller: Dave Crow

FIGURE: Heads promenade 1/2, sides right & left thru, square thru 4, dosado, 8 chain four, swing and promenade.

SHE'S A COOL DRINK OF WATER

CHINOOK-113

Caller: John Kwaiser

FIGURE: Heads square thru 4, dosado, swing thru, spin the top, right & left thru, square thru 3/4, swing & prom.

TIME CHANGES EVERYTHING

HOWDOWNER-128

Caller: Doug Davis

FIGURE: Heads promenade 1/2, pass the ocean, extend, swing thru, boys run, right & left thru, pass the ocean, recycle, swing corner, prom.

RED WING

TOP-25347

Caller: Billy Lewis

FIGURE: First couple lead right & circle 1/2, dip & dive & away you go, inside high & outside low, it's over & then below, dive right thru, on to the next, circle 1/2, dive right thru, on to the next, circle 1/2, dip & dive away you go, inside high, outside low, dip & dive coming back, dive right thru, & home you go, everybody swing & promenade.

I FALL TO PIECES

CARDINAL

Caller: Harold Halley

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

TOO OLD TO CUT THE MUSTARD

CARDINAL-17

Caller: Dr. Jerry Routh

FIGURE: Heads square thru 4, dosado, swing thru, boys run, ferris wheel, right & left thru, swing corner, prom.

SHINDIG IN THE BARN

STAMPEDE-101

Caller: John Blessing

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

DON'T YOU EVER GET TIRED OF HURTING ME

STAMPEDE-201

Caller: Drew Searce

FIGURE: Heads square thru 4, right hand star, heads star left, all the way, dosado, swing thru, boys trade, swing corner, prom.

WHY BABY WHY

ROCKIN M-501

Caller: Glen Green

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

GUESS IT DOESN'T MATTER ANYMORE

ROCKIN M-110

Caller: Wayne Morvent

FIGURE: Heads promenade 1/2, sides right & left thru, square thru 4, relay the deucey, swing corner, prom.

FRIENDS IN LOW PLACES

RHYTHM-228

Caller: Tim Marriner

FIGURE: Heads promenade 1/2, square thru 4, swing thru, spin the top, right & left thru, roll away, star thru, trade-by, corner swing, prom.

CUP OF TEA

RHYTHM-229

Caller: Bob Fisk

FIGURE: Heads square thru 4, swing thru, boys run, 1/2 tag, scoot back, boys run, slide thru, pass thru, left alle., come back & prom.

SOMEBODY STOLE MY GAL

ESP 184

Caller: Elmer Sheffield, Jr.

FIGURE: Heads promenade 1/2, star thru, double pass thru, track II, make a wave, boys circulate, girls circulate, all 8 circulate, swing & prom.

AFTER YOU'VE GONE

ESP 904

Caller: Steve Kopman-Lee Kopman

FIGURE: Heads square thru 4, right & left thru, roll away 1/2 sashay, touch 1/4, boys run, square thru 3/4, partner trade & roll to face, swing, prom.

YOUR MEMORY

DANCE RANCH 723

Caller: David Tausworthe

FIGURE: Heads promenade 1/2, square thru 4, right & left thru, veer left, couples circulate, ladies trade, bend the line, square thru 3/4, swing, prom.

**ONE ROCK AND ROLL TOO MANY
BLUE STAR 2416**

Caller: John Aden

FIGURE: Heads promenade 1/2, sides right & left thru, square thru 4, do sa do, 8 chain four, swing, prom.

LIGHT AT THE END OF THE TUNNEL

BLUE STAR 2412

Caller: Johnnie Wykoff

FIGURE: Heads promenade 1/2, sides right & left thru, square thru 4, do sa do, 8 chain 4, swing corner, prom.

**HAPPY BIRTHDAY
BLUE STAR 2411**

Caller: Jerry Helt

FIGURE: Sides face, grand square, four ladies chain, chain back, circle left, L. allemande, right & left grand, prom., sides face, grand square.

CAN'T STOP NOW

KALOX 1322

Caller: Jon Jones

FIGURE: Heads promenade 1/2, right & left thru, flutter wheel, sweep 1/4, pass thru, do sa do, swing thru, boys trade, swing corner, prom.



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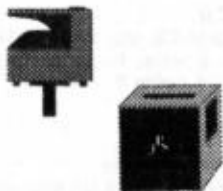
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Dear Jon & Susan,

I am just writing to you about a small item that may or may not be of interest to you. I am a full-time caller and have been for about 10 years. I have been calling for 33 years.

One of my home clubs is in Sun City West, Arizona. When I started with the Westerner's they had 3 squares. This was about 10 years ago. On April 26th, I am going to be graduating 128 new dancers into the Westerner's Club. This will be the second year in a row that we will be graduating over 100 dancers into the club membership. The Westerner's Club will be over 600 members strong.

I thought that there has been so much negative talk about square dancing and classes lately you might be interested in some positive projects that are still hosting success.

I would be happy to talk with you further if you think this would be of interest to your readers.

Thank you for your time.

Best Regards,

Larry Ingber,

How about an article telling our readers about this outstanding news? ED.

Glendale, Arizona

Dear Jon and Susan,

Just a note as I get our subscription off to you. We enjoy your magazine very much, reading it almost cover-to-cover every month. The articles you receive about Canadian dancing and the fine comments made about articles in our Canadian Callers' Notes are very much appreciated.

We may be a little late for receiving the April, 1993 issue, but ask that you send it to us (as a part of our subscription), because we have a complete file since we started receiving the magazine in

1987. We often refer to back issues in offering guidance to other couples in square dance practices.

Thank you very much, and happy dancing.

Sincerely,

Ron and Betty Roe
Ontario, Canada

In response to April's **Straight Talk**, by Cecil Snodgrass

Dear Cecil,

To your complaints as aired in ASD, April-1993, pages 43ff, there is an obvious answer:

Organize your own club.

Hire a caller.

Tell him what program to call.

Fire him, if he does not stick to it.

Square dancing has for everyone something to offer, but not the same thing for everyone, same date, same place. There is a chance for clubs who dare to be different.

Yours Squarely,

Heiner Fischle
Clubcaller of Happy Squares
Germany

Dear Jon & Susan:

This letter is in response to your plea for help on Page 87 of the May, 1993 issue of your magazine, and to protect our subscription. I have enclosed a copy of our mailing label.

I felt certain that just about the time the extension to our subscription was made, the computer took revenge on us mere mortals. So if you would please tell the computer to adjust the subscription, all will be well with our account.

Having recently retired after dealing with computers as a programmer-analyst on large-scale systems for over thirty years, I can sympathize with your predicament. I have had:

1. the operator copy Tape B to Tape A rather than Tape A to Tape B, which took two additional months before a new Tape A could be obtained,

2. had a hard disk experience a "head crash," before much of the week's activity had been backed up, and

took over a day to reenter since my program notes were sketchy.

These are only the experiences that come to mind readily. The really grim ones I have tried to forget.

However, now that I have retired, besides square dancing I spend time with the Desktop Publisher handling our correspondence. This lets me avoid "Keyboard Withdrawal," an occupational hazard.

Sincerely,

James G. Felske
Goleta, CA

Dear Friends,

I am greeting you from Prague. Maybe you know or you have heard that the Czech Republic and the Slovak Republic (former Czechoslovakia) are the areas with a very quickly developing SD activity. But from the beginning.

We have a five years long history of SD in our countries. In 1988 we did our first steps in squares. At that time there were about five clubs of us interested in SD. But besides these clubs there were ten country clubs dancing old time country dances. During the first two years we could watch a big boom of SD in Czechoslovakia. Many country clubs have changed their interests to the SD. We knew a little about dancing but almost nothing about SD philosophy - philosophy of friendship. We didn't know that SD is a very nice way how to gather with our friends, etc. We had to learn it all. After the iron curtain had been broken we have got wholly new opportunity to travel abroad and to learn SD among you, among real skilled square dancers.

Now I can say that our SD situation is stabilized. We have 45 SD clubs, we have also our own SD bulletin "ZOOM" issued six times a year (only in the Czech language). On one side we have dancers dancing on the level of a good European standard and on the other side we have many beginning clubs. The similar situation is as to callers. Therefore we have established the Czechoslovakia Callers and Teachers Association (CSCTA) at the end of last year. This organization joins all our callers and cuers who want

to support SD and RD in the Czech Republic and in the Slovak Republic. From the beginning of SD in Czechoslovakia our biggest disadvantage was an absolute absence of SD materials and information. Now the situation is better. We have good contacts to the ECTA and callers especially from Germany. Many of them regularly come to call at our events. Ed Foote from the U.S.A. and Al Green from England also visited Prague last year. They helped us very much not only with caller seminars, but they also collect materials and records for us.

Our new association wants to support all these contacts not only unofficially but on an official basis. The CSCTA wants to be a partner to other SD organizations like the ECTA and SD clubs associations not only in Europe. We also want to create good contacts with Callerlab and Roundalab. We cannot do good Square and Round Dances without them. We want to be a valid part of SD world. If we are successful in this effort, the visitors of the European summer Jamboree 1993 held in Prague can judge it. We must learn many things not only from the SD life, but also generally from the democratic life that was hidden to us for many years. I hope that you, together with Square and Round Dances will help us on this difficult way to the democratic world.

Jiri George Rogalewicz
President of CSCTA
Prague, Czech Republic

Dear Jon & Susan,

We read with interest the opinions of different people on different subjects. We indeed are not all alike, we do not all think the same, what works for you may not work for me, etc.

What is wrong with Square Dancing? When I have a little more time I'll write it down. I too feel I know the answers. Thank God we don't all think alike. My opinion on most anything is if you are not happy doing something, don't do it. That seems to be what a lot of people are doing about Square Dancing. They don't Square Dance anymore.

The main reason we still subscribe to your magazine is we need all the Round Dancing information we can get. Please keep expanding in that area.

Try Round Dancing. You won't break down a square if your partner forgot their

deodorant, just remind him/her; if they ate garlic, so did you; if you want to practice, it only takes 2 and a tape. I even get to hold her all night long.

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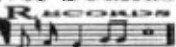
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THE COUNTRY WESTERN LINE

by
jim & jean
chomondeley

THE LINE DANCE LINE

It is so nice to see CW Dancing being counted as part of the National in St. Louis. If things go as they did in Cincinnati, everyone will have a good time. St. Louis has had time to advertise the CW Hall and have some non-square dancers interested in attending to hear instructors from different parts of the country.

Hopefully they will be teaching the CW Two Step (formally called the Texas Two Step). This is a very easy dance that is done in Closed position (the woman in front of the man with man's left hand and woman's right hand joined at shoulder height and the man's right hand on her left shoulder and her left hand in the crook of his arm). The basic step is a Slow, Slow, Quick, Quick (or a Quick, Quick, Slow, Slow). Each Slow step is 2 beats and each Quick Step is only 1 beat. The man always starts on his left and the Woman always starts on her right..

Various turns can be executed with the easiest ones being the right and left underarm turns. Some turns are easier done on the slow counts (lady's left turn), some are easier done on the quick counts (lady's right turn). Start all turns the same way until you progress to the point where you fully understand that ANY turn can be done on either the slow or quick count.

Right Turn: On the lady's Underarm Turn Right the man executes a basic step forward while he turns the lady. Couple ends facing. It is very essential that the lady is lead into her turn while her weight is still on her left foot. She will pivot 1/2 turn right on her left foot.

Left Turn: The man executes a basic step forward as he turns the lady.

LADY'S COUNT

Step	Beat	Movement
Slow	1	Step back on right
	2	Pivot 1/2 turn to left
Slow	3	Step forward on left
	4	Pivot 1/2 turn to left
Quick	5	Step back on left
Quick	6	Step back on right

WRAP: From "open position" (couple facing holding hands R/L and L/R) the man executes a basic step down LOD as he turns the lady left under her right arm on count 1. Finish counts 2-6 in a wrapped position. To "unwrap" man does a basic forward as he turns lady under her right arm to her right on the count of 1. They end facing.

Jean and I hope you have a good time in St. Louis. Just try CW Dancing and I'm sure you will like it. ✓

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Pretty music - a little different P-4 waltz cued by Pete Metzger

PURE LOVE-BELCO 412 (B-333)

Choreography by Woody & Kay Woodward
Good music-interesting P-3 two step & jive cued by Woody

NEW ORLEANS CHA-BELCO 412

Choreography by Richard & Jo Anne Lawson
Good music-P-3 cha cha with umbrella cued by Richard

FOR SALE ONE BROKEN HEART-COLLECT- ABLE 4512-DPEI-1012

Choreography by Molly Halsall
Elvis vocal, P-2+1 (rock the boat) two step

A DEVIL IN DISGUISE-COL 4512-DPEI-1012

Choreography by Molly Halsall
Peppy Elvis vocal with a P-2 two step

THE REAL FADED LOVE-MCA 60087

Choreography by Jerry & Bee Leavelle
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EL MERINERO-ROPER 212

Choreography by Del & June Wilson
Good lively music with suggested P5/6 routine

SUNRISE WALTZ-SPEC PREC

Choreography by Pete & Mary McGee
Pretty music & a nice little different P-4+1 (hinge) waltz

JUST A TANGO-SPEC PRESS(OLD FASH- IONED GIRL)

Choreography by Jim & Bobbie Childers
Good lively music & a good intro to English tango P-5

DON'T BE MEAN-WINDSOR 4778

Choreography by George & Joyce Kammerer
Pretty music-a good P-4 fox-trot & swing

BEAUTIFUL LADY-GRENN 17176

Choreography by Walt & Estalee Liggins
Good music & a nice P2+2 (hover & spin turn) waltz cued by Walt

LINDA CHA-GRENN 37021(POCO PELO)

Choreography by Don & Linda Hichman
Good music & an interesting P-5+1+2 (cont nat top) 2 unphased

DANCING IN DREAMLAND-GRENN 14280A

Choreography by Dick Taylor/Mary Winkler
Good music with a peppy P-2 two step

DANCING UPSIDE DOWN-GRENN 14161A

Choreography by Audrey & Loren Hildebrand
Good music with P-2+1 (rock the boat) two step

MERENGUE MARIA-ROPER 508

Choreography by Bill & Lee Howell
Good music and a nice merengue P-3+1+1 (bk break to open) unphased-merengue box

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- CAR 16 TAKE AN OLD COLD TATER AND WAIT – Jerry
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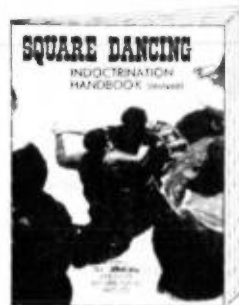
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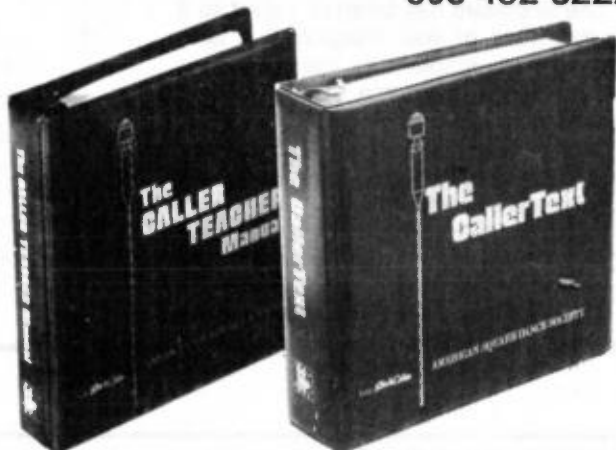
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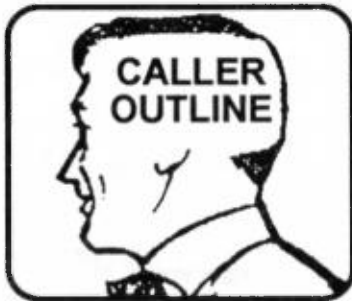
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CHET JAZAK

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Chet and Olga took western style square dance lessons and received their diplomas in March of 1971. Chet began teaching western style to his children, nieces, nephews and children in the neighborhood. They enter-



tained and performed many demos. Chet has been the club caller for Daisy Dancers, Square Dealers, Independence Squares and at present Brecksville Squares. He now has an advance workshop. Chet is a very kind, friendly and down to earth person. When teaching caller for Medina Squares was forced to take his wife to a warmer climate for health reasons, in the middle of lessons - Chet came to their aid and finished out the year. You can find Chet and Olga at many club dances in the area when he isn't calling.

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TEMPO *by Jeannie Briscoe*

During the month of February and into March, my husband, Jim, and myself did a bit of traveling. We first went to Phoenix to visit my son who is pastor of a church there, and we stayed with them a week, until our black water tank got full. We had been using his car to run around in (he didn't want us to rent a car). We finally took up residence in a Mobile Home park in Mesa.

We found square dancing in Mesa at almost every RV park and Mobile Home park. We were in our glory. We danced to Jerry Junck the first morning and had such a good time. Jerry has been in our area calling dances for the club I used to call for, before I retired. We felt like we were home.

During the time we spent in Mesa, we danced to numerous callers and at numerous levels, but Jim and I really enjoyed the Mainstream dancing the best. Of course the emphasis is put on Advanced and there is some Challenge, however there are Plus dances that are very well attended.

We found that many of the people there were repeat visitors, naturally, and each person sought out his/her favorite level of dancing. Most of the dancers were very well versed in the activity and it was a joy to mingle and dance with everyone.

The constant lambasting of the "illness" of square dancing gets one to feeling negative about the whole thing. But let's face it, we can't have a Mesa in our own town. If we had something to attract the masses we wouldn't be worrying about the outcome.

But God made the Snowbird and that has been a saving factor for square dancing in Arizona alone. There was quite a few people attending these dances and it was obvious that the

weather had a lot to do with it. It didn't unnecessarily hinge on the caller/round dance cuer. If you lived in Minnesota where they were at that time shoveling six feet of snow, you'd probably seek out a more pleasant place to spend the winter. Let time take care of your sidewalk.

I think it takes something that is unique to entice new people. Square dancing was at one time unique when it came into the dancing field and shoved Folk dancing aside. Square dancing took over and the Folk dance groups all but vanished. Now Country Western/Line dancing is rearing it's head and we have no reason to complain. It seems to be the unique thing people are looking for. It not only is easy and quick to learn, as opposed to a couple of years in the square dance class, but a person can go just about anywhere and find that kind of dancing. Another thing that we fail to realize is the costume Country Western/Line dancing people wear. In fact they can wear anything they want to, but I have had women say to me, "If I could wear my slacks to square dancing, we'd come back tomorrow." Somehow I don't quite believe them. I think if we changed the rules they still wouldn't come back to square dancing. For what ever reason I do not know.

Jim and I found that the main thing in Arizona was the cooperation from the Mobile Home and RV parks. They have huge, lovely club houses where the square dancing is held. I know in this area there is not a Mobile Home park that will even talk to you about the use of the club house, to the extent they are used in Arizona. It is a shame, because the schools are charging the square dancers and most clubs don't have that kind of money.

There is no quick or easy answer. All we can do is to "Keep on Truckin'" and trying. ✓

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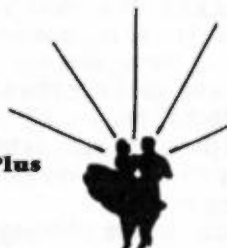
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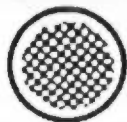
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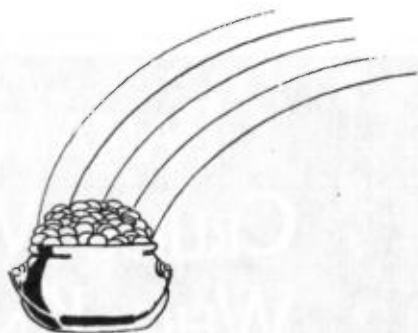
Party Line

by Cathie Burdick

In keeping with our year of themes from nature, we suggest a Rainbow Romp for your June party. If creating rainbows for decorations just isn't practical, how about using pastel streamers and/or scarves.

A pot-of-gold door prize, located at the end of one of your decorative rainbows, would seem to be in order. If you can't afford a money prize, how about those gold-wrapped chocolate coins?

For refreshments, I'd fall back again on those almost forgotten cupcakes, which can be frosted in a variety of pastel colors. Perhaps even those children's favorites, Jello cubes, could be made up in rainbow colors. (Try the new blueberry-flavored blue Jello--it's not bad!) In my mind's eye, I can see the refreshment table now and it looks scrumptious. Don't forget to use a pastel



tablecloth, or if a large one is not handy, how about a sheet?

Music we located included: *Wish Me A Rainbow*, *Rainbow Ride*, *Each Day Is A Rainbow*. There's another that has a line "Rainbow Round My Shoulder." And if you're into line dancing or country-western, be sure to include the *Neon Rainbow*.

Of course, when you announce the theme of this dance in advance, everyone will come dressed in their prettiest pastels.

Have a rainbow of June fun with this one! ✓

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