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Phone: (408) 443-0761 Fax: (408) 443-6402

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

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# Editor's NOTEBOOK

by Jon & Susan Sanborn



Even though the attendance at the 42nd National Square Dance Convention was only 18,800, those 18,800 individuals were very enthusiastic and had a wonderful time. Susan and I were only able to get in one tip, however it was one to be remembered. We danced under the Arch in St. Louis.

We here at ASD want to bring to your attention the "Feedback" section in this issue. We have been getting numerous letters and, yes, even calls about all the negativness in the articles we have printed. It started out as a minor thing, but has escalated into a pyramid of undesirable reading for our subscribers.

In Feedback we are bringing excerpts to you from various letters and articles we have received.

In the interest of promoting square dancing, we will no longer print articles that criticize any of our national organizations.

Our heart felt sympathies to those who have been effected by the flood of 1993.



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# BY-LINE

This month we have several articles we want to bring to your attention. In the "People" section we have a rather interesting article about the "Top Of The World Square Dancers." This square dancer group is located in Barrow, Alaska. The furthest most part of the United States. Theirs

is an informative story. Be sure and read it.

We were happy to see an article telling about the Southern California square dancers, along with Bill Kramer, who recently visited the Ronald Reagan Presidential Library. Their aim was to thank Mr. Reagan for naming Square Dancing the National Folk Dance for the U.S. in 1984.

Have you ever thought about what happens to callers who have called for many years? If not, read Tempo, by Jeannie Briscoe. It will open your eyes.

Be sure and read the Editor's Notebook. We are taking a firm stand with articles that criticize our organizations.

Happy reading. Jon and Susan are off to Germany, lucky people! (JB)

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## SQUARE DANCERS THANK REAGAN

(Information and quotes taken from the Thousand Oaks News Chronicle, June 12, 1993)

**R**ecently a group of eight square dancers visited the Ronald Reagan Presidential Library, dancing on the veranda as a way to thank Mr. Reagan for naming Square Dance the National Folk Dance in 1984.

They performed a square dance version of the song that became the anthem for the Persian Gulf War, "God Bless the U.S.A.". It was noted that this was Nancy Reagan's favorite.

After finding out no square dance group or association had ever thanked Mr. Reagan, the group presented President Reagan with a plaque making him an honorary member of the American Callers Association.

"We were pushing to get that into law for a long time," said Bill Kramer, a member of the ACA board of directors.

Even though he did not dance in the square or perhaps had never square

danced, he was still responsible for signing a bill in 1984 that gave the country a national folk dance for the first time.

Recognizing the fact that square dancing has combinations of terms coming from a myriad of international cultures, it is only fitting that it be named as the nation's "National Folk Dance." Terms coming to us through the French language as well as some forms from Greece, Israel and Ireland as well.

Among the group of dancers visiting the Presidential Library were John Otte, president of Pi-R Square, from Thousand Oaks, Andi Padrick of Wood Ranch, Minna Hudson of Leisure Village in Camarillo, Mary Ellen Kircher of Thousand Oaks and Brenda Otte, member of the Thousand Oaks group.

This deed of gratitude to Mr. Reagan from these dancers is of great value to our square dance movement. Their positive attitude and gracious expression of thanks engraved a place in the public eye that cannot be ignored.

ASD wants to thank all of you who participated in this quest. ✓



# TEMPO

by Jeannie Briscoe

**W**hat happens to callers who have put in their time for the activity, only to find out they are not on the Top Caller's list. If you are wondering what I'm talking about, just read on.

What would you do if you had held your job for twenty to thirty years and then suddenly you were told you "couldn't cut the mustard?" Unfortunately, this has happened to many in the work field when the company has gone out of business or bankrupt. But in our activity there is simply no excuse for this kind of treatment of other callers. We have an organization that is not bound by a union or strict rules as far as the ability of someone is concerned.

Take for example the situation of Joe Whosits, who has called and worked for square dancing for thirty years. He has been a caller that people enjoy dancing to and he has never been without a club for which to call. He has participated in arranging halls for festivals, conducted demonstrations of square dancing in various places to advertise the activity, and has been a long standing member of the local association as well as CALLERLAB. Wouldn't you say he was due some kind of respect?

Then take another caller whom we'll call Clyde Caller. He has put many years into the activity, not only calling square dancing, but cueing rounds as well as teaching classes in each of these areas of the activity. He too has been a member of a local callers association as well as CALLERLAB. His calling has been enjoyed over the years by many dancers, but now he is being shoved aside because of something someone thought of doing. Creating the "Top Callers."

Then there is another caller whom we'll call John Doe. He has put at least ten years into the activity and sincerely loves it. He has been a stalwart help for

handicapped people, senior citizens, and children's groups who wanted to square dance. This is something none of the "Top Callers" would ever think of doing. It might diminish them in the eyes of the dancers.

My thought on this kind of rebuke is "shame on you." If for some reason the dancers have complained, that's too bad. If any dancer who is at a dance that offers several callers and there's one they don't like to dance to then they can sit down. I'm sure there will be enough courteous people who will fill the squares. It won't even "kill 'em" to dance one tip to that caller.

What has become of our beloved activity when a few can tell some of us we are no longer capable or good enough for their program? Where has the courtesy gone from the dance floor? Where has the dancer loyalty and support gone? When the callers allow the dancers to tell them who they want on a program when it involves a callers association, then they have relinquished the reins to those dancers. If for some reason the dancers don't like what's going on, perhaps it would be a good idea for them to take a few records home and practice for the next dance night. They would soon find out that many of the dancers are so fickle, they and their efforts wouldn't last five minutes.

If you are a caller reading this article and you think it would help your area to be more courteous, then for goodness sake remember how much time and effort it takes to be a good leader as well as a good caller. Help the dancers to appreciate all callers if for nothing more than just their efforts. When we decide we are so high and mighty, then we may soon feel the solid ground beneath us when we are also not good enough and get booted out of a job! ✓

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# DANCING TIPS



by Harold Bausch

**P**icture this if you can; We just learned to square dance at a club where they took us into their squares and helped us get through the calls. After a few short months we are full fledged square dancers. We visit other clubs, go to our first National Convention, dance in other states, all with no lessons.

No, we aren't super quick learners, the time was the 1950's and the bumper stickers read - "Honk if you can Tea Cup Chain." All square dancers were considered, "Square Dancers," and invited to any club to dance. We hadn't heard of standardization, or of levels.

We were fortunate to have joined a club at about the time traditional dances were fading out. Visiting couples were a new

idea. We enjoyed the "First couple out" of the old time dance, but were thrilled to have more couples active. I remember there was a call, "Docey Do your honey in that good old Mountain style." I didn't know how to do that, so asked some of the men how. It was amusing when one man said, "Oh, that's easy," then could not explain it, but he could sure do it!

Part of the fun was learning new calls, and feeling the sense of accomplishment when we succeeded. Not all the calls were kept, but we learned them, danced them, and often just went on to other calls. If a call caused dancers to be uncomfortable or had to be re-taught too often, it was dropped. We didn't worry about that at all.

We were doing what we called "Western Square Dancing." It was not "Traditional" anymore, it was now "Western."

I recall with a laugh, I predicted the new call, "Square thru" would not last. Boy, was I wrong!

Square dancing was changing fast and we changed with it. In fact, I suppose we helped it change. We didn't realize that we were heading for trouble. The first few years that I taught square dance lessons, we taught eight nights of lessons and then

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invited them to join the clubs. I recall that my first class brought in a second group and when we finished that class, they then joined together and formed a new club. They called it "Harold's Squares." I still am the caller for that club and they will soon celebrate their 39th Anniversary. Some have been with us for nearly 30 years, and they still dance up a storm! In the last few years we have picked up a lot of young couples who blend in just great. In fact we have some of the children of our early members dancing with us now. The club has over ten squares of paid up members, and they always have a crowd, with many visiting from other clubs.

We have reached the stage now where I go back and call some of the calls that were fun "Way Back When!" "Rip N Snort" can bring a lot of laughs. Today's Plus calls are incorporated in this club, either for a Plus tip or, most everyone can do all the calls of the old Plus One program.

Square dancing isn't in trouble, but we callers had best keep everyone having fun. We are wrong to call for a "select" few. I don't even really like, "Plus Tips" or "Star Tips." I would rather keep everyone up on every tip. The dance is for all who came to

dance. I believe I can take any group of dancers and call to them all, and keep them all having fun. I may slip in a very quick teach of some unusual calls, but they are calls they can all do with a quick talk thru.

The greatest leveler of a group of different levels of experience, is a call none of them are real familiar with. If you teach all at the same time, they are all on the same level.

I recall a traveling caller at a dance that I walked in on. He was having trouble and I could hear it in his voice. I went up on the stage to visit with him, for we traveled the circuit at the same time and often announced each others dances. This was a caller with a lot of smarts - a darn good caller - but, he said to me, "These people don't know how to dance." He had the ability to make them dance, but he wouldn't make the effort.

We callers must have as much fun as our dancers, or they will not enjoy the evening. Personally, I really enjoy calling for my people. if I didn't, I'd quit.

Good fun, that's what it is all about. Relax, laugh, make a mistake, but have fun! ✓

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# Hem Line

by Bev Warner

**D**ancers love to choose fabrics that contain colors or symbols of areas where they dance most of the time, then they like to show them off in an entirely different area. Lucille Neeland is from Kalkaska, Michigan but dances in Mesa, Arizona in the winter, so cactus and desert colors are very symbolic of Arizona. Lucille found this all cotton cactus print from the Alexander Henry Collection at the Great American Square Dance Shop in Mesa. At first glance the skirt looks dull until the lights hit it then it sparkles. She has scattered fuchsia and green stone sequins randomly over the entire shirt.

Lucille and Bill are mostly round dancing now since Bill had some surgery. They are active with Kalkaska Lights, Kalkaska, Michigan and The Good Life Resort in Mesa. They round dance with Tom and Jan Kan- napel, Ray and Ann Brown, John and Norma Gordon and Bob and Mary Ann Rother. ✓



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To be sure that your square, round, clogging or other dance club is included in the 1994 Edition of the NATIONAL DIRECTORY, you need to send in a Questionnaire form. If there are no changes in your club's listing, you may send in the club name, city and state indicating "no changes in listing". If someone else is responsible for sending in information on your club, please make sure that they do so as soon as possible. Everyone in square dancing who uses the DIRECTORY appreciates your help.

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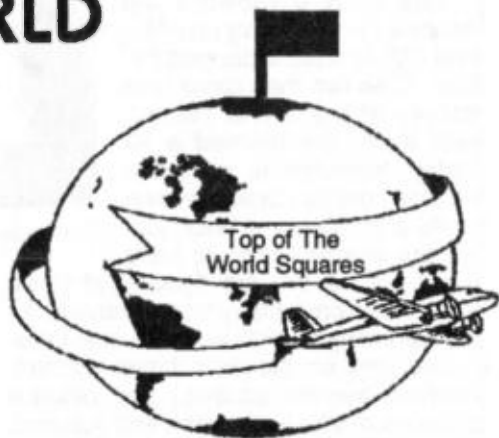
# DANCING ON TOP OF THE WORLD

By Nancy Alley

I received the April issue of American Square Dance Magazine and read with interest the letter and article by Norb Rolfsen. We do, indeed have a square dance club in Barrow, Alaska. We are the **TOP OF THE WORLD SQUARES!!**

I am very sorry they did not find any of the club members so they could dance while here. We would have asked Norb to call as much as he wanted. It would be a first for us to have a caller. We are a record club and still have a few members who have never danced to a live caller. I try to get everyone to go to Student level dances when they are out of Barrow. Several have and say they feel "alright" and had fun. This makes me feel good about what they have learned. All commented on how "different" it is to dance to a caller.

We have had visitors from 4 states. Once when I was dancing at Alaskaland Square Dance Center in Fairbanks, I announced that if anyone came to Barrow, we would have a dance. Later, I met a couple from Iowa who said, "we will be in Barrow tomorrow, on the day tour. Can we dance while there? The next morning while waiting in the airport, I phoned my daughter in Barrow and asked her to find out when the tour had free time and set



up a dance. At 3pm we had two squares at the local Lions hall, so they had their dance "On Top Of The World." We give visitors a pin-on badge that says "I DANCED ON TOP OF THE WORLD."

My name is Nancy Alley, and I 'try' to teach the club. I learned to Square and Round Dance in Albany, Oregon in 1982/83 with my fiancé. We split up in the fall of 1983 and I moved to Barrow. The first years here I only danced once or twice a year while on vacation. I had two brothers and a sister who danced in Missoula, Montana. I danced when I visited them. My sister now lives in Seattle, so I can dance every night when I visit her.

I decided that the only way I was going to get to dance more often was to start a group here. I approached the school district about it, at first

they said no. Then in the fall of 1987 they called me and asked if I would teach Square Dancing for a community education program. I said I would try, and got out some old square dance magazines and started making phone calls. I talked to Bob Ruff and Jack Murtha. I also pur-



**TOP OF THE WORLD SQUARES, Barrow, Alaska**

chased other records and some books. With these I started!!

The first 6 months we danced, I was the only one who had EVER square danced before. Then two men came who danced with a club at Palmer, with them, we learned a lot faster. Sometimes, someone who can dance comes to town to do a project or a short job; we are always happy to have them join us. We are dancing at Basic level with some Mainstream moves. As with any singles club we have also introduced one couple who have married. Another lady moved away and joined a club where she met a man and married. She said it was because I had shown her how much fun square dancing is.

Because of our transient population we have always been open to new dancers. I tried to make lesson plans at first but soon learned that we had to wait to see who was there, then dance whatever difficulty we could. We formed the club in 1990, of our original 15 members, we have 8 left. We have been dancing for 5 years now, most of that time with 1 or 2 squares, currently we have 2 to 3 squares. This winter we had some 6th grade girls who came. They had fun and brought friends the next week. They started saying we needed more boys so we told them to bring some. Now we have as many as three squares of kids some weeks. That can be a real challenge!

I almost always wear square dance dresses. We encourage it, but do not require it. I sew my own dresses, my daughters' and granddaughters', also for anyone else who wants my help. I purchased petty pants to give all the girls this winter, and I have been making skirts for them. It adds to the excitement and their attendance is better since they can dress up.

We dance at Barrow High School every Friday night during the school year. During the summer, any time we can get a group together and a place to dance. This summer we will be dancing at the Teen Center as part of the City Recrea-



On the beach - midnight July 4, 1990. Arctic Ocean in background

tion program. We have danced on the beach at midnight on July 4th, at "PEPE'S", North of the Border" a Mexican restaurant and in two of the three grocery stores here in town. One for a crazy day's sale and at the other for their grand opening celebration, first on Friday evening and again on Sunday afternoon. The local radio station advertises our dances every week. We also do a few low level round dances and Coton Eyed Joe. Some people have expressed a desire to learn more Country Dancing.

We have always been a mixed club, with dancers from 2 to 82 years old. We have three generations of my family dancing regularly. One summer my aunt danced so that was four generations. My daughter lived with me and wanted to dance but we could not find a baby-sitter so we took my two and a half year old granddaughter with us. Very soon she asked if she could dance and would get upset if we "forgot" to let her dance at least once in an evening. Sometimes we even needed her to make our 8th person to have a square. She gets bossy and tells everyone how to dance. I now have 2 daughters and 3 grandchildren dancing here.

Barrow is an Eskimo village of about 3600 people, 60% Eskimo. The others are many nationalities, including Filipino, Korean, Yugoslavian, Black, American Indian and White. The non-native population is not very large and is quite transient, so there are always new people.

Barrow is 500 air miles north of Fairbanks, and 350 miles north of the Arctic Circle. We are only reached by air, no roads lead to Barrow, but we do have streets and many cars and trucks, and a

city bus system. The farthest you can go out of town is about 17 miles to the gas wells. We have natural gas for heat and to generate electricity.

This is as far as you can go on the North American continent. It is well known for being the place where the Grey Whales were stuck in the ice in October, 1988. Also for the many Polar Bears we had in town this past winter (30 at one time).

Barrow has 67 days in winter that the sun does not rise, (11/18 to 1/24), and 84 days in summer when it does not set (5/10 to 8/1). The all time record cold for Barrow was -56 on Feb 3, 1924 and record high temp +78 on July 14, 1927. The wind blows almost all the time. Normally July temperatures are in the 40's, with lots of fog. But we still do a "Polar Bear Dip" in the Arctic Ocean every Labor Day.

In Alaska we have 'Boroughs' instead of the 'Countys' in other states. The Northern Slope Borough is approximately 77,000 square miles and has a population of just under 6000 people. Barrow is the largest village and the seat of government, also the transportations

hub for 7 villages, with two major airlines and two small commuter airlines. We have a Public Health Service Hospital, Dental and Eye care, Senior Citizens Center with meals & transportation, schools from Early Childhood Education (ECE at age 3 years) thru college level, 6 churches, 4 grocery stores and many small specialty shops, 6 restaurants, and two hotels.

Thank you for doing a great job with the magazine. I feel that it helps me keep in touch with Square Dancing and other people and ideas. I plan to retire in another year or two and move where I can dance every day, take lessons and travel.

We would like to issue an invitation to everyone. If you are planning a trip to Barrow, please phone or write and we will get a group together. Please let everyone know that we are dancing her in Barrow. Feel free to edit and print any or all of my letter.

Thank You, Nancy Alley, P.O.Box 375, Barrow, Alaska 99723. (907)852-4696

Editor's note: How's this for dedication and a positive attitude? ✓



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# Creative Choreography

by Lee & Steve Kopman



## QUARTERLY SELECTION

This month let's look at the Plus Quaraterly selection *Clover &.....*. The definition is the couple looking out Cloverleaf, the other couple take the next command.

1. HEADS SQUARE THRU 2  
PASS THRU  
CLOVER & PASS THE OCEAN  
EXTEND  
EXPLODE & SQUARE THRU 3  
L/A
2. HEADS PASS THRU  
CLOVER & RIGHT & LEFT THRU  
DOUBLE PASS THRU  
TRACK 2  
LINEAR CYCLE  
STAR THRU  
PASS TO THE CENTER  
SQUARE THRU 3  
L/A
3. HEADS LEAD RT.  
CIRCLE TO A LINE  
SQUARE THRU 2  
CLOVER & STAR THRU  
CENTERS SQUARE THRU 3  
SLIDE THRU  
CROSS TRAIL THRU  
L/A
4. HEADS PASS THE OCEAN  
EXTEND 2 TIMES  
CLOVER & FAN THE TOP  
EXTEND  
RECYCLE  
SQUARE THRU 3  
L/A
5. HEAD STAR THRU  
DOUBLE PASS THRU  
CLOVER & PARTNER TRADE  
CENTERS FAN THE TOP  
EXTEND  
SWING THRU  
R/L/G
6. HEADS TOUCH 1/4  
GIRLS PASS THRU  
BOYS ON A DIAGONAL COLUMN  
DOUBLE PASS THRU  
CLOVER & PARTNER TRADE &  
ROLL  
ZOOM  
CENTERS CROSS TRAIL THRU  
L/A
7. HEADS LEAD RIGHT &  
SQUARE THRU 3  
CLOVER & PASS THRU  
CLOVER & PASS THE OCEAN  
CENTERS FAN THE TOP  
PING PONG CIRCULATE  
CENTERS SQUARE THRU 3  
L/A
8. HEADS SQUARE THRU 3  
SIDES 1/2 SASHAY  
CLOVER & SWING THRU  
EXTEND  
CAST 3/4  
BOYS TRADE  
STAR THRU  
L/A
9. HEADS LEAD RT.  
CIRCLE TO A LINE  
TOUCH 1/4  
8 CIRCULATE  
GIRLS RUN  
CLOVER & STAR THRU  
PASS TO THE CENTER  
CENTERS TURN THRU  
L/A



10. HEADS TOUCH 1/4  
WALK & DODGE  
PASS THRU  
CLOVER & FAN THE TOP  
PING PONG CIRCULATE  
EXTEND  
SCOOT BACK  
EXTEND  
R/L/G

11. HEADS STAR THRU  
DOUBLE PASS THRU  
CLOVER & CHASE RIGHT  
CENTERS WALK & DODGE  
CLOVER & SWING THRU  
EXTEND  
8 CIRCULATE 1 & 1/2  
R/L/G

12. HEADS LEAD RT.  
CIRCLE TO A LINE  
PASS THE OCEAN  
EXTEND  
CLOVER & RECYCLE  
CENTERS STAR THRU  
DOUBLE PASS THRU  
LEADS U-TURN-BACK  
SWING THRU  
CAST 3/4  
EXTEND  
R/L/G

Let's take a quick look at an extension of *Clover &.....* It's called *Cross Clover &.....* The couple looking out does a Cross Clover-leaf, the centers take the next call.

13. HEADS SQUARE THRU 2  
PASS THRU  
CROSS CLOVER & STAR THRU  
DOUBLE PASS THRU  
LEADS U-TURN-BACK  
PASS THRU  
R/L/G

14. HEADS LEAD RT.  
CIRCLE TO A LINE  
RIGHT & LEFT THRU  
1/2 SASHAY  
SQUARE THRU 2  
CROSS CLOVER & STAR THRU  
PASS THRU  
TRADE BY  
BOX THE GNAT  
R/L/G

15. HEADS SQUARE THRU 3  
CROSS CLOVER & SWING THRU  
EXTEND  
GIRLS CIRCULATE  
BOYS TRDE  
EXTEND  
R/L/G

16. HEADS STAR THRU  
DOUBLE PASS THRU  
CROSS CLOVER & PARTNER TAG  
SWING THRU  
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PARTNER TAG  
R/L/G

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# THE KOREO KORNER..... by Steve

Let's take a look at a popular figure and add one call to create some interesting sequences.

Heads Pass The Ocean  
Ping Pong Circulate

Ordinarily we would call Extend from here. Instead try adding a Swing Thru first and then Extend:

Heads Pass The Ocean  
Ping Pong Circulate  
Swing Thru  
Extend  
Then:

- |   |   |  |
|---|---|--|
| 1. Girls Trade<br>Split Circulate<br>Girls Trade<br>Swing Thru<br>R/L/G | 2. Swing Thru<br>Girls Trade<br>Pass The Ocean<br>Swing Thru<br>R/L/G | 3. Explode The Wave<br>1/2 Tag<br>Swing Thru<br>8 Circulate<br>Scoot Back<br>R/L/G |
| 4. Recycle<br>Star Thru<br>1/2 Tag<br>Girls Trade<br>L/A                | 5. Cast 3/4<br>Centers Trade<br>Boys Trade<br>Pass The Ocean<br>R/L/G | 6. Walk & Dodge<br>Boys Cross Fold<br>Touch 1/4<br>8 Circulate<br>R/L/G            |

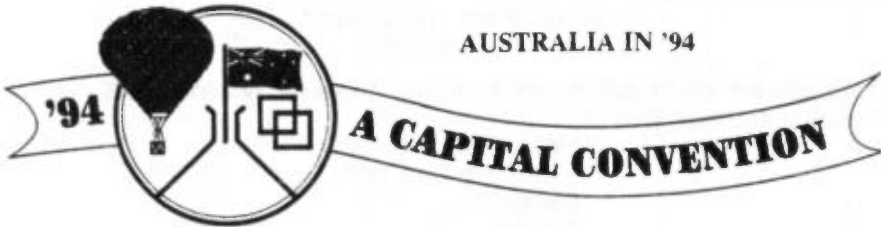
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We'll take time this month for three cursory commentaries on three special events that really charged my batteries--the LEGACY conclave in Toronto, the National Convention in St. Louis, and our sold-out Caller School in Auburn, Indiana.

But even before I go into that tremendous triad, a minor incident, fresh from last week's travels, begs to be revealed, so I'll digress. You'll remember from my opening message in the June issue, our new home is in the foothills of the Adirondack mountains of up-state New York. Thick wooded areas and hills predominate. Two lane roads shiver through the timber.

As I drove along in this region, heading for a dance, a doe and two fawns ambled across the road just in front of me. Hardly had I savored that moment properly when I came upon a beautiful black bear, similarly bounding across the highway in an unconcerned manner. What a sight! I hadn't seen a bear in the wild for over 20 years. (Shucks. For months to come I'll be hearing you brag about that deer with the bear behind, Stan!--CAB.)

**Toronto, Ontario**--The 20th assembly of trustees (leaders) of the square dance activity, the group known as LEGACY, went across the border this spring to meet for four days in Canada. Cathie and I developed the program around a theme of "Hands" with special emphasis on "Hands Across the Border" and "Hands Around the World." (Isn't it interesting that some of the fastest-growing square dance areas are now overseas? We need to be aware of what's happening outside our own borders.) It will suffice to say we felt this get-together of close to 100 leaders gave us a lift, and LEGACY continues to carry on its work admirably in the important facets of communication, coordination and promotion. (You've already read about the Toronto tete-a-tete in this and other square dance publications.) Promoting Square Dance Month in September has become a LEGACY project and we are now chairmen of that project

again, for a second run. If you are planning a promotional campaign for fall classes, send for your packet, with a theme poster and lots of ideas, from us (\$5) at PO Box 2678, Silver Bay, NY 12874.

**Auburn, Indiana**--It was our ninth Midwest Caller School in the Antique Car City with eleven new callers attending, all in Don and Bev's Promenade Hall dance/shop complex. Staff, of course, is Don and Bev Taylor, along with me, and occasionally a guest celebrity like Virg Troxwell drops in with a few good words to pass on. No international visitor came this year (past attendees have been from Canada, Denmark, England, and Japan), but we had two Mikes, two women callers and a husband-wife calling team on board. One caller repeated the school for the third time, explaining that he "needed the practice with our real live angels." We plucked those chickens until there weren't two feathers together to gather! (Did anyone win the Pullet-zer prize?--CAB.) Next year we hope to make our tenth a big one in every way--inviting all previous grads back for a day. Graduation night is always special. This year the students gave us another beautiful wall plaque, plus a couple of not-so-beautiful rubber chickens.

**St. Louis, Missouri**--Time for another June biggie. This event lasted almost a week for Cathie and me, starting with our Continental flight from Albany through Newark to the Gateway City. Contralab met on Wednesday preceding the National Convention, at the lovely historic St. Charles area, including a contra party with live music, workshops, lunch, the business meeting and a breezy open-bus tour along the old brick streets. (Bob Osgood and I both got some great stamp buys in one of those antique shops!) National Conventions are always super busy events for us, even now that we don't manage a



magazine booth for three solid days. There are old friends to meet, plenty of dancing and clinics to cover, calling assignments, displays and performances to see. Cathie and I were panelists for "Pepping Up Your Publication;" we similarly covered "A Leader, Who, Me?" for LEGACY; I led a clinic on One-Night-Stands and was a panelist for Callerlab on "Mechanics of Choreography." In addition to those assignments, we both worked with Dick & Becky Waibel briefly in the Rawhide Record booth now that I'm recording on that label, and I did a half hour Tandem Workshop in one of the big halls. There were other calling spots, especially in the Contra Hall; there was our Burdick Enterprises cartoon display to set up in the showcase of Ideas, and an amateur actor's role to perform for Dr. Lee Walker in another LEGACY panel.

Every Big Show like this has its special light moments. One emcee at a panel introduced me as a "philanthropist," as he misread the word "philatelist." (A Rooseveltian hobbyist you are, and Andrew Carnegie benefactor you're not!--CAB.) Once, when I called a tip in the Plus Hall, one set down-front waved violently to get my attention. By George, by golly, those good people had set up a special pilot square for me to key from in the hash material--caller school grads and friends who said they owed me a touch of success for the success I had given them. Bless their hearts!

Our trip ended Sunday after a LEGACY board meeting in a hotel down by the Arch.

As quick as the flip of a chipmunk's tail, the 42nd Convention had become history. And almost as swift as a woodchuck can dive into its hole, the 43rd in Portland, Oregon, will be upon us in '94.

**Youngstown, Ohio**--A couple of locations "back west" (that expression still seems unusual for us to say) were on the agenda as summer approached. First it was the Steel Valley Squares in the Steel City. That's a favorite club. Last year they made me an honorary member for having called for them annually for 25 years. It was a "casual attire night" as well as a "magazine sub special deal" occasion. Harry and Betty Myers cued rounds. Their wide variety food spread was filled with delicious dishes. (No wonder you wanted to visit them for 25 years!--CAB.)

**Erie, Pennsylvania**--Finally, on another warm night, I called at another long-tenure location for the Squaws and Paws in the Quaker State. Arrangements were by Dick and Dot Smith; lodging was through the courtesy of Glenn and Lucile Vest in their new country home. There was a choice crowd at the dance, but good fun prevailed. This fall they plan to combine beginner class efforts with two other area clubs, for better growth potential. There's a tip for other small clubs. George Wesniewske cued the rounds.

No more dance and travel news for the moment. July and August hot days are here as I pen these lines. Excuse me while I take a cool plunge in Lake George, folks. Join me?



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- GR 16002 America (God Save The Queen)//Anniversary Waltz  
Fanfare//Star Spangled Banner//Dixie  
For He's A Jolly Good Fellow
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- GR 14225 Q.T. Waltz P-2 by Chuck & Barbara Jobe
- GR 14294 Two Hearts No.2 P-2 waltz  
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---	---	---

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GR403 Rock and Roll Angel  
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GR 102 Boot Scootin' Boogie

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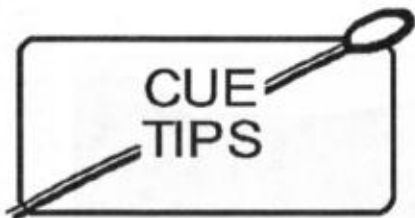
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## WEAR MY RING AROUND YOUR NECK

CHOREOGRAPHY: Jim & Adele Chico

RECORD: COLUMBIA 38-74118

DANCE: TWO STEP

LEVEL: Phase II

FOOTWORK: Open facing

SEQUENCE: Intro, A,A,B,A,B,A,End.

SLOW SPEED TO 41-42 RPM

### INTRO:

- 1-6 **PU NOTES + 2 MEASURE WT;; APT,-, PT,-; TOG,-, TCH,-;(BFY) VINE 8;; (OP)**  
 In OP Fcg wt pu notes + 2 meas;; Apt L,-, Pt R,-; Tog R to BFLY Wall,-,  
 Tch L to R,-; SdL, xRib, Sd L, xRif; Sd L, xRib, Sd L, xRif to OP LOD;

### PART A

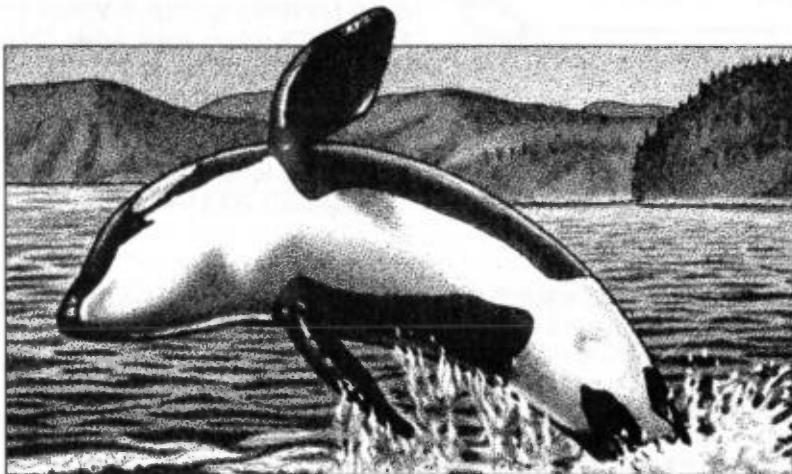
- 1-4 **DOUBLE HITCH TO BFLY;; BOX;;**  
 Fwd L, Cls R, Bk L,-; Bk R, Cls L, Fwd R bindg to BFLY,-; Sd  
 L, Cls R, Fwd L,-; Sd R, Cls L, Bk R,-;
- 5-8 **LACE ACROSS; (LOP) TWO STEP TO BFLY; (COH) LIMP; (OP) WK 2;  
 (TO RLOD)**  
 Fwd L, Cls R, Fwd L (WxifM to LOP),-; Fwd R, Cls L, Fwd R to BFLY COH,-;  
 Sd L to Reverse, xRib, Sd L,xRib; Bindg to OP RLOD Fwd L,-; Fwd R,-;
- 9-12 **DOUBLE HITCH TO BFLY;; BOX;;**  
 Repeat Part A Measures 1 - 4 to BFLY Wall;;;;
- 13-16 **LACE ACROSS; (LOP) TWO STEP TO BFLY; (WALL) LIMP; (OP)  
 WK 2; (TO LOD)**  
 Repeat Part A Measures 5-8 to OP LOD;;;;  
 (Last time thru Part A end in BFLY facing Wall)

### PART B

- 1-4 **CIRCLE AWAY 2 TWO STEPS;; STRUT TOGETHER 4;; (NO HNDS)**  
 Circling Away frm ptr Fwd L, Cls R, Fwd L,-; Fwd R, Cls L, Fwd R,-; Circling  
 twrds ptr Fwd L,-, Fwd R,-; Fwd L,-, Fwd R no Hnds jnd),-;
- 5-8 **SOLO LEFT TURNING BOX;;;(NO HNDS)**  
 (No Hnds jnd) Sd L, Cls R, Fwd L trn 1/4 LF R shldrs adjent,-; Sd R, Cls L,  
 Bk R trn 1/4 LF to bk-bk,-; Sd L, Cls R, Fwd L trn 1/4 LF L shldrs adjent,-;  
 Sd R, Cls L, Bk R trn 1/4 LF to fc-fc no Hnds jnd,-;
- 9-12 **SKATE LEFT; SD TWO STEP LEFT; SKATE RIGHT; SD TWO STEP  
 RIGHT;**  
 Swvl L, Drw R to L, Swvl R, Drw L to R; Sd L, cls R, Sd  
 L,-; Swvl R, Drw L to R, Swvl L, Drw R to L; Sd R, Cls  
 L, Sd R,-;
- 13-16 **BK AWAY 3 & KICK; TOG 3 TO BFLY; VINE 8;; (OP LOD)**  
 Bk L, Bk R, Bk L, Kick R Fwd; Fwd R, Fwd L, Fwd R to  
 BFLY,-;Repeat Intro Measures 5 & 6;;

### ENDING

- 1-4 **LACE ACROSS; (LOP) TWO STEP TO BFLY; (COH) LIMP; (OP)  
 WK 2; (TO RLOD)**  
 Repeat Part A, Measures 5-8;;;;
- 5-8 **LACE ACROSS; (LOP) TWO STEP TO BFLY; (WALL) VINE 8;;**  
 Repeat Part A, Measures 9 & 10;; Repeat Intro, Measures  
 5 & 6 to BFLY;;
- 9-10 **TWO SD CLOSES; APT,-, PT,-;**  
 Sd L, Cls R, Sd L, Cls R; (Drop Ld hnds) Apt L,-, Pt R at ptr,-;



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Dear Jon & Susan,

Thank you for the listing of the Permian Basin Square & Round Dance Festival in your "Dateline" column. We know that we had at least one couple attend as a result of reading about our festival in American Square Dance. This was a couple from Alaska, wintering in Mesa. They had danced to Marshall Flippo's tapes, so they drove to Odessa to hear him call in person. We certainly were happy to have them attend, and they said they had a wonderful time dancing "West Texas style."

Many thanks. Keep up the good work.

Regards,  
Pat & Owen Tyler  
Odessa, TX

Dear Jon,

The Contra articles are beginning to get a response. They are getting mentioned at the Contra Dances in the area and even A

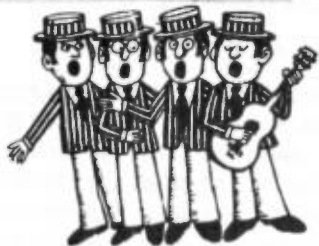
Square D has noticed and commented on them. Also got a letter from Sheffield, England.

American Callers Association enjoys their perspective as did John Saunders, member ACA. He is developing a new Callers Note service and asked me to do a page for callers with some in depth "how to's." Guess you know what this means.....The Contra book you mentioned at the State Convention is about to get started. You will get first option to add it to your "Caller Aid" series.

My articles have caused some "traditionalists" to question my loyalty to "Contra Dancing" since I do not use all traditional music or figures. In their eyes I'm making it just like square dancing and degrading it. So I guess my book title will have to be something like, "Contra Dances for Square Dancers" (TM).

Again I want to thank you for the opportunity to share my love for Contra Dancers through the magazine and regardless of what other doors open, you and American Square Dancing have my loyalty and first consideration..thanks again!

The latest from Contra Corners...Oh! One last tidbit. A Square D First District has invited me to do a Contra in the middle for their July Fund Raising dance. I feel like I'm about to



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cross the Red Sea. Now I know how editors must feel when they test the water.

Here's to more fun dancing.

Don Ward  
(Contra Corners) Dear Editors,

A couple of comments while I'm renewing my subscription.

Your march '93 issue contained an article on Charles Thomas, founder of "American Squares." While he did not know me I knew of him as I was just entering Square Dancing in '45 in the Philadelphia area. In my collection of square dancing stuff I have a few issues of American Squares.

Since "those days," square dancing has changed so much and yet so much has been said as to "what is wrong today in the square dancing world". More is not better. I for one would love to return to those nights when square dancing was not a chore keeping up, no levels to worry about who would accept you in their club (or square.) Overrun with classes, dressing up or you won't be admit-

ted. I could go on but it won't change things. So now I sit on the side lines, thinking of the fun I used to have. I'm not asking to return to the old way of dancing but that Square Dancing should still be fun regardless of your ability (level.) And there should be a place for you at a Square Dance.

Thanks for listening.

Don Wersler

Dear Jon & Susan,

Your "help" column was a help to me, as I wondered why my label on my magazine was incorrect.

I really like the larger print in a larger magazine and I've been a subscriber since 1971. We are avid square dancers - tho' we have retired from teaching classes in all level of rounds.

Hope your mailing list is back in shape - keep up your good work.

Steve & Helen Kisha,  
Chicago, IL

vvv

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 HH 661 PETTICOAT HOEDOWN Flip/2cpl-Adv by Bronc Wise  
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 HH 5153 COME A LITTLE CLOSER by Marty Firstenburg  
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## 1993 FIVE-DAY SCHEDULE

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

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## 1993 WEEKEND (TWO-DAY) SCHEDULE

APRIL 30 - MAY 1 TBA	MAY 7 - 9 TBA	MAY 14 - 16 Wayne Smith (MS) Audy Bond (TN) Rds: Harold & Estelle Leach (TN) Country & Western Dancing with Dianne McNeese (TN)	MAY 20 - 23 C2 & C3 Darryl Lipcomb (TX) Ray Deany (TN)	MAY 28 - 30 Drew Seare (VA) Cleo Barker (NC) Rds: Lucy & Ernie Smith (VA)	JUNE 4 - 6 CHAPARRAL REC. * Kea Bower (CA) Gary Shoemaker (TN) Jerry Haug (WY) Marshall Flippo (TX) Scott Smith (UT) Rds: Ray & Bea Dowdy (WV)
JUNE 11-13 BIG & LITTLE ENINS Wes Dyer (KY) Kenny Jarvis (KY) CW Dancing With George Bradfield & Daisy Alford (GA)	JUNE 18 - 20 Roy Hawes (GA) Ray Dosohoo (TN) Rds: John & Mary Luan (TN)	JUNE 25 - 27 Jim Durham (VA) Dick Kurtz (VA) Rds: Judy & Ed Jaworski (VA)	JULY 2 - 4 Gene Record (KY) Mike Alexander (OH) Rds: John & Jean Suivers (OH)	JULY 9 - 11 Bill Bumsgrner (OH) Gary Shoemaker (TN) Rds: Ray & Bea Dowdy (WV)	JULY 16 - 18 Bill Everhart (IN) Dave Crav (IN) Rds: Judy Everhart (IN)
JULY 23 - 25 GOOD OL' BOYS San Duan (OH) Mike Kiag (OH) Keith Zimmerman (OH) Rds: Phyllis & Bob Hathaway (OH)	JULY 30 - AUG. 1 Mel Eates (AL) Bill McVey (GA)	AUGUST 6 - 8 Chuck Myers (AL) Jack Pladdys (OH) Rds: Althea Pladdys (OH)	AUGUST 13 - 15 ROYAL RECORDS * Tooy Ouzelise (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 Buruette (AL) John P. Bressan (AL) Virgil Tronell (IN) Rds: Jerry & Barbara Pierce (AL)	SEPT. 24 - 26 TBA	OCTOBER 1 - 3 Ron Meisl (PA) Tom Rudebeck (OH) Rds: Pa Meisl (PA)	OCTOBER 8 - 10 Harry Koppenhaver (OH) Bill Claywell (KY) Rds: Lorraine Koppenhaver (OH)
OCTOBER 15 - 17 Harold Kelley (GA) John Swindle (GA) Rds: Hal & Sadie Roden (GA)	OCTOBER 22 - 24 ESP RECORDS * Elmer Sheffield (FL) Bob Newman (TX) Steve Kopman (TN) Craig Rowe (MD) Rds: Barb Stewart (NC)	OCTOBER 29 - 31 George Lavender (AL) Larry Sandefur (GA) Rds: John & Martha Pritchett (GA)	NOVEMBER 5 - 7 Buck Hastedt (SC) Rds: Dewey & Lib Farnell (SC)		

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by Bob Howell



# EASY LEVEL

While attending the Legacy meeting in Toronto last May Bud & Betty Garrett of 29 Palms, CA did a session on Solo Dancing. They introduced me to a waltz solo that really struck my fancy. It is called - - -

## WALTZ ACROSS TEXAS

Formation: Solo No partners necessary.

Music: Waltz Across Texas, Ernest Tubs. MCA-53593

Routine:

Meas: Begin with weight on Rt Foot

- 1 Cross waltz to the right. (LRL)
- 2 Cross waltz across to the left. (RLR)
- 3&4 Waltz Fwd. Waltz Fwd. (LRL) (RLR)
- 5&6 Waltz Back (LRL) (RLR)
- 7 Left Waltz Roll (360 degrees) (LRL)
- 8 Vine 3 (R in front-L to side-R Behind)
- 9 Balance L R L
- 10 Right Waltz Roll (360 degrees) (RLR)
- 11 Vine 3 (L in front-R to side-L behind)
- 12 Balance R L R
- 13 Waltz Fwd with a 1/2 Lt turn (LRL)
- 14 Waltz Back (RLR)
- 15 Waltz Fwd with a 1/2 Lt turn (LRL)
- 16 Waltz Back (RLR)

Begin again with the cross waltz to the RT.

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Stew Shacklette of Brandenburg, KY has sent along several real fine trio dances. Following is one that he calls - - -

### STAR ON THE ENDS

Formation: Trio face Trio

Music: Any 64 count tune

Routine:

1-8 All dosado opposite

9-16 Centers RH star on the ends

17-24 Star L

25-32 Centers turn 1 & 1/2 by R in center to end facing opposite end

33-40 Star L

41-48 Star R to original lines

49-56 Fwd and back

57-64 Pass thru on to the next

Try this little break on a warm summer evening. I have been using it for several of my outdoor dances. I call it - - -

### SPLIT YOUR CORNERS

Formation: Square

Music: Hoedown

Routine:

Head two coupled go fwd & bk

Fwd again on the same old track

Split your corners, go around one.

Then head for home and hustle son

Meet your partner, left shoulder dosado

Right elbow swing on the corner Joe

Left hand round your own sweet maid

A right to your corner and all promenade

(Gents take a new comer home each time).

Tony McUmbler of Hannibal, MO has written and recorded a smooth flowing contra which he has entitled - - -

### SLA CONTRA

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

Music: SLA Contra. Silver sounds SSR 163

SLA= St. Louis Arch Contra. An original modern contra dance written by Tony & Becky McUmbler in honor of the 42nd National Convention

Routine:

Intro (8 beats)-- ---- Left hand lady swing)

— — — — — put her on right go down in  
fours

— — — — — Dixie Twirl — — — — —

— — — — — Come Back — — — — — Cast Off

— — — — — Half Promenade

— — — — — Ladies Lead, Hey for Four

— — — — —

— — — — — Lines Go Forward & Back

— — — — — Brand new Left-hand Lady Swing

The music on this record makes a super recording for a Grand March.



# Party Line

by Cathie Burdick

Things don't always come out as planned, not only for your parties but for this column. Originally, we make notes for each month and scheduled "Morning" for August, as part of our nature/weather theme this year. However, no great ideas came for morning, except for some "morning" records, so we went one step farther, What sings in the morning? Birds. Let's try Birds as a theme...

Almost every record label has put out Snowbird. If your caller can use this, dedicate it to any returned "snowbirds." Every square dance club seems to have a few couples who fly south every winter. Welcome them back; give them a little recognition.

Probably in August, you want a minimum of time and energy put into decorations and refreshments. Some of your members may have bird figurines, especially the little blue glass/crystal bluebirds of happiness. These would dress up the refreshment table and set your theme. If you have a buffet-type snack then be sure to include deviled eggs. If your refreshments are minimal, how about the speckled bird egg candies or just plain



old jelly beans? If you want to take the time, you might fashion bird's nests from cellophane grass or shredded paper.

Include your caller in the plans. If your club likes a change of pace, ask him to include **The Birdie** (a simple circle dance) or **Birdie in the Cage** a traditional oldie that's lot's of fun for club dancers who might not have ever danced it before.

Other music dealing with birds includes: **Red Red Robin, Yellow Bird, Blue Bird Waltz** and **Blue Birds Singing**. "Morning" music includes **First Thing Every Morning, Sugar Time** (Sugar in the Morning), **Good Morning, Early Morning Rain, Wake Me Up Early in the Morning and Sunrise**.

Concentrate on the "happiness" in **Bluebird of Happiness**. Be sure to greet all visitors and make them feel welcome. Include all club members in your smiles. Remember, "square dancing is happiness set to music." Make it come true at your August party! ✓

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McAllen proudly invites you to dance in the **Texas Square Dance Jamboree, Saturday, February 5, 1994**. Held at the McAllen Civic Center, this day long Jamboree features calling by Haag, Story, Letson, Hutchinson, Lipscomb and Baier. All levels of Square Dancing are included PLUS Rounds with one of the Valley's leaders. This popular Jamboree is followed by a Country & Western After-Party with refreshments hosted by the McAllen Chamber of Commerce.

The coupon will bring you a **Free Square Dance Program** for 1993-94 and information about McAllen.



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MAASD/ 6/93



# Square Dance PULSE POLL



## CALLERLAB QS

### MAINSTREAM

Single Circle to A Wave  
Cross Roll To A Wave  
Cross The Track

### PLUS

Clover & Anything  
Transfer The Column

### ADVANCED

Checkover  
Follow To A Diamond  
Shakedown

### TRADITIONAL

Allemande Gee

### CONTRA

Virginia Reel

### ROQ

Boulevards of Old New  
York

## PLUS PROGRAM

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

## Relay the deucey

Remake the thar  
Single circle to a wave  
Spin chain and  
    exchange the gears  
Spin chain the gears  
Teacup chain  
3 tag the line  
Track two

## Trade the wave

Triple scoot  
Triple trade

### © ASD

Not a Callerlab  
program

## ASD PULSE POLL EXPERIMENTALS

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

1. F# 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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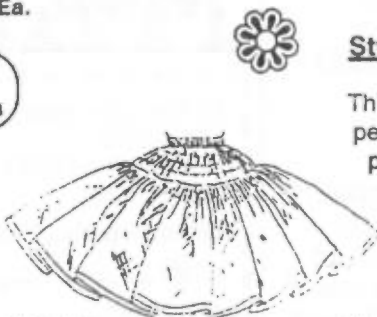
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# People

IN THE NEWS



BILL DODD

Stepping down after 36 years as director of the Jersey Shore Promenaders didn't mean Bill Dodd was hanging up his dancing shoes.

Far from it, say Dodd and his wife, Rose. The Ocean Township couple helped bring square dancing to the Jersey Shore nearly 40 years ago.

The Dodds were honored with a buffet dinner May 26 at the First Presbyterian Church of Manasquan, where the club dances twice a month.

"He has been the glue that held the club together all these years," said Bob O'Donnell of Neptune City, who is vice president of the Promenaders and of the Central New Jersey Square Dance Association.

The Dodds were still in their 20's when they started going to monthly barn dances in a Middletown Township fire house back in 1950.

"It was a mixture of folk dances," he said. "That was our first introduction to do-si-dos."

Bill ticks off a list of reasons he and his wife stayed involved so long: "People, friendship, and love of square dancing and the enjoyment of teaching other people to have fun."

(Taken from the Asbury Park Press, Neptune City, N.J.)



## SQUARE DANCING AT 70

Alcester couple Joy and Marshall Smith have a marriage that can't be beaten - the square dancers celebrated 50 years of wedded harmony on Saturday, May 8, 1993.

Marshall is the Caller for his club "Marshall's Rangers." They dance on Wednesday nights in the Stratford-upon-Avon area in England. In New Jersey they danced with "Brookdale Country Dancers" and "Chalkboard Squared" in Lincroft and Toms River.

Originally from Warwick, Joy, 70 and Marshall, 71, started courting when they were 14.

They married after Marshall proposed to Joy one wartime night when she came to keep him company while he was on fire watch duty at the factory where he worked.

When the recession hit their engineering pattern making business in the early 1970's, Marshall accepted a job in Canada.

The couple sold everything they had and went to live first in Canada and then in America, where they made many friends.

Friends and family, including the couple's two children and four grandchildren, helped them mark their golden wedding anniversary with a celebratory meal.

*Submitted by  
Peter Andreatch,  
Tinton Falls, NJ*

## MONTANANS KNOW HOW TO HAVE FUN

This was the entertainment theme at the American Academy of the Achievement's 32nd annual "Salute to Excellence" conference held at the Glacier Park Lodge in East Glacier Park, Montana, June 24-26.

Caller, Wayne Thompson, and a square of dancers from the Columbia Falls Fast'n8ers Square Dance Club were lucky enough to be part of that entertainment.

The dancers--Bette & Ken Schultz, Joyce & Don Bryant, Gerry & Don Smith, & Sue & Steve Stapely--put on an exhibition with Wayne's calling and live music from the Prairie Mountain String Band (PMS for short).

I walked down the lobby to check on music/vocal balance. It sounded good and the dancers looked great. However, just then Johnny Cash walked in and I found myself following him down the hall, forgetting all about the dancing.

Then the guests were invited to join in and they did. Wayne was concentrating on calling with live music and a TV camera in his face and didn't recognize anyone.

Excitement--Television--Celebrities--Dancing--. Yes, it was fun for us Montanans!

The following week-end we did this all again at the Montanafest on the Big Mountain near Whitefish. One dancer was overheard saying, "hey, this is easy after last week at East Glacier."

*Submitted by  
Joan Thompson,  
Ronan, Montana.*

## SISTER CITIES

In 1990, a group of square dancers from Ogden, Utah travelled to Hof, West Germany, Ogden's Sister city, to attend a square dance festival. They were hosted by local families and were treated like royalty. In June, 1993, we were able to pay them back for their hospitality by hosting them in the U.S.A. when Ilse & Fritz Lippert, leaders of the Border U Turn Back Square Dance Club

in Hof, brought 12 dancers from the white Magpies Square Dance Group in the former East Germany city of Plauen, to Utah.

The highlight of the week was a dance to welcome our Germany friends. Featured caller was Ilse Lippert with the assistance of Al Horn, Renny Mann and Billy Ragsdale calling and Donna Horn cueing. There were 25 squares of local dancers in attendance.

The big surprise of the evening was a square dance wedding. One of our guest couples wished to be married in America, and we obliged. The best part was that their travelling companions didn't know anything about the wedding plans! We had a wonderful time with these new friends. As we said, Auf Weidersehn, we look forward to hosting them and others some other time.

submitted by  
Lee and Lois Hatchell



Jack O'Leary

Caller, Jack O'Leary, has received his Master's Degree in Education, with distinction, from American International College in Springfield, MA. Relatives and friends honored him, at his home, for his accomplishment. Jack is club caller for Glastonbury Square Dance Club and Longmeadow Square Dance Club and is owner/producer of Silver Sounds Records. He lives in Glastonbury, CT with his wife, Kathy, and sons, John and Brian.

## DIXIE SQUARES OF ATLANTA PROUD OF LEGACY CHAIRMAN

This has been a good year for Dixie Squares of Atlanta, GA. March 5th our caller Bud Whitten was married with

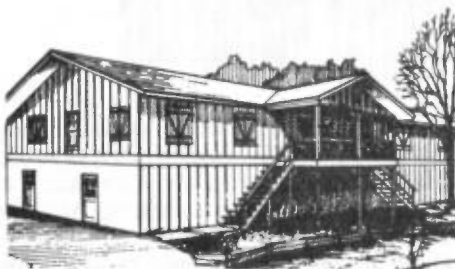


a square dance wedding, a square dance followed the ceremony with friend Michael Hughes and Bud both calling. June brought us the great news that Hardy and Kathryn Nixon had been made Chairman of Legacy World-Wide. No need to say we are very proud to have them as members of our club.

**WILLIAM H. MORRELL**

**W**illiam H. Morrell, 82, of Pottstown, died on Monday, June 21, 1993, in the Pottstown Memorial Medical Center.

He was an avid square dance caller and had been active in square dancing since 1945. He called dances at the Downingtown Senior Center and the senior centers in Reading and Boyertown. He was a member of USDA, CALLERLAB



and the Federation of Delaware Valley Square and Round Dancers.

**J.I. "BUS" JONES MEMORIAL DANCE**

**A** memorial dance honoring "Bus" Jones, one of the organizers and the first president of ALLEMANDE HALL in Chattanooga, Tennessee will be held at ALLEMANDE HALL August 28, 1993 at 8 p.m. during which a permanent memorial will be installed.

The successful completion of Allemande Hall, a widely known two story, 7,400 square foot facility believed to be the first to be designed and built by square dancers, is due in large part to Bus' love of square dancing, square dancers and his leadership.

For more information call (615)899-9913. ✓

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**C**ountry Western Dancing has been changing its face for the past few years. The pump handle style of CW dancing that was so common a few years ago has gone by the wayside. In its place a smooth dance with many turns, and flowing movements. CW dancing is moving toward the "Ballroom" style of dancing. As in Ballroom there is competition and therefore it has created interest in such areas as sponsors and TV. Sponsors and TV want to be involved in events where there is competition. They like to crown champions and then use them in promotions. CW has universal interest whereas activities that do not have competition have very little interest to the majority of the public.

However, the CW activity is aware that everyone is not able to compete nor do they want to. It takes a real commitment and hours and hours of practice. Most CW dancers do not feel left out or jealous of the ones that do compete, in fact they look up to them and watch to see how they dance so that they may pick up some pointers and emulate them. There are many who dance just for the fun of it, much as square dancers do.

The CW Activity has sold CW dancing to the general public through Cable TV. The cable programs, such as "Club Dance," have been credited with a large part of the popularity of CW dancing, as has the change in CW music. The newest line dance is always the talk around the CW Dance Halls but equally discussed are the newest turns, tunnels, twirls, etc. of the CW Two Step and Waltz. The Dancing Cowboy News Newsletter lists about 50-60 contests each year.

Many of the professional CW teachers do not have variable speed turn tables as square dance callers and round dance cuers have. One of the most common problems for teachers is finding music on 45 RPM records. The two best locations I have found are Now and Then Records, St. Louis, MO, (314) 351-8606 and Don's Record Shop in Bellaire, TX, (713)667-5701. We find that we like to teach using 45's so we can slow them down. Once the dance is learned then we can use CD's and Tapes for the dances. ✓



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- CAR 16 TAKE AN OLD COLD TATER AND WAIT – Jerry
- CAR 15 TWO GOOD REASONS – Mike
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# FEEDBACK

I would like to take exception with articles published in the ASD. I am tired of reading on how bad square dancing is. Why can't we find out how good square dancing is. In the June 1993 issue of ASD there were over 6 feature articles that had to deal with what is wrong with square dancing.

I was extremely offended by the article by Les Gotcher (June 1993, Line of fire). I am a member of Callerlab and I have been for 6 years, I realize that I don't have the vast experience that Les does, but I surely would never refer to the Callerlab's Board of Governor's as the "big boys over at Callerlab". He may be the inventor of "Sight Calling," but he shows no respect for other callers. I feel that his article was just a way to sell his book without having to pay for an advertisement. This is the type of article you usually read from callers who have lost touch with the heartbeat of this great activity.

I personally would like to see the feature section "People in the news" be increased. I would like to see more articles from clubs across the country to see what fun things they have done.

I feel that it is important to see how splendid this activity is. Won't you please start publishing your magazine with a brighter outlook on square dancing. We will all feel better if we can see things in a cheerful setting instead of a dark and gloomy setting.

Submitted by Guy Adams

*Editor's note: We would be glad to print more positive articles as well as more club activities in "People" if the vast square dancing clubs would send it in. Perhaps your article will generate some positive reaction. Thanks for your input. (JB)*

*The following are excerpts from a few of the letters we received about various*

*negative articles we have printed in the past.*

From Bob McVey, San Antonio, TX.

In 1978 I joined Callerlab and have been a strong advocate and supporter of it since.

I cannot sit still while a fellow caller, who feels that he has no peers, tears down Callerlab and places the blame on our shoulders, as Mr. Gotcher did in his articles, without a reply.

Today I received an advertisement from Les Gotcher trying to sell his latest book on sight calling. He probably got my name and mailing list from a Callerlab roster.

Callers should keep "caller stuff" amongst ourselves and not air them among the dancers in our only national square dance magazine as Mr. Gotcher and I have done.

*The next excerpt is from a letter by Fred Barnett, Winnipeg, Manitoba, Canada.*

"Why is Square Dancing on the Wane?" The author (a Mr. Gotcher) appears to have all the answers to what many other people believe to be a temporary situation. Mr Gotcher feels he has put his finger directly on the cause of all the problems he sees with Modern Square Dancing. According to Mr. Gotcher, Callerlab is the culprit.

He takes a cheap shot at one of the more respected members of the Square Dance calling community, and refers to some members of Callerlab as being "youngins...still wet behind the ears."



*Jerry  
Sleeman*

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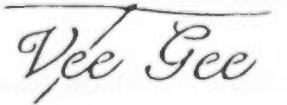
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Couples today are looking for a different form of recreation than couples were 45 years ago. If this activity is to continue, we need to make it attractive to the people who will carry it on for the next 45 years.

Yes, I'm a member of Callerlab, and yes, I'm proud to be able to work with a very large group of people who believe in trying to make a difference.

From Stan Burdick.










We "ought to take another look at what Callerlab has done to standardize many elements of our hobby. We're in a different age - a different time - comparing "how it used to be" in the boom days of the activity, and pointing to Callerlab as the scapegoat for changing situations is unfair." ✓

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Tim & Jan Kannapel, Carl & Pat Smith  
September 19-26 **Golden Leaves** - Dee Dee Dougherty, Tim Marriner, Hoss & Kit Waldorf  
Ed & Carolyn Raybuck  
September 26-29 **Fontana Two-Step & More** - Mike & Andy Davis, Bud Whitten  
September 30-  
October 3 **Mountain Memories** - Bud Whitten, Bob Price, Trent Keith, Jack &  
Nell Jenkins  
October 3-10 **Fall Jubilee** - John Barrett, Jerry Dews, Freeman Pettus, Tony DiGeorge,  
Terrie Medlin, Bob & Lynn VanAtta  
October 22-24 **Autumn Leaves** - Damon Coe, Tim Marriner, Richard & JoAnn  
Lawson  
October 28-31 **Smoky Mountain Magic** - Dave Lightly, Norm Poisson, John Steckman  
Dave Wilson  
November 4-7 **Smoky Mountain Challenge Classic** - Steve Kopman, Mike Jacobs,  
Ann Uebelacker, Lee Kopman

### 1994:

- April 14-16 **Springtime in the Smokies** - John Marshall, Tim Scholl, Ray Denny  
and Steve Kopman  
May 22-29 **Accent on Rounds** - Ed & Carolyn Raybuck  
June 2-5 **Fontana Fantasy** - Steve Kopman

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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 the ASD office.

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

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

0807-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 (Daffodil Festival)-August 8, 1993-Johnstown Moose Lodge, Route 30-A & 67, Johnstown, NY. W.& R. Smith-contact R. Smith-(518)863-8217 for dinner reservations

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

0813-WISCONSIN-34th Wisconsin SQ/DA & RD Convention, August 13,14,15, 1993. MECCA, N. 4th St. & W. Kilbourn Ave. Milwaukee, WI. Callers, various-contact B&S Timmler, Reg. Chairmen, P.O.Box 28822, Greenfield, WI. 53220-8822, (414)541-1354.

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

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

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

0820-GERMANY-World Square & Round Dance Convention, August 20-22, 1993, Karlsruhe, Germany. Various callers & cuers. USA contact Marianne C. Jackson, PO Box 15717, Cincinnati, OH 45215, (513)385-4505

0821-ILLINOIS-Sq & Rnd Dancing at Illinois State Fair, August 21, 1993, Twilight Ballroom, Illinois State Fairgrounds, Springfield, Illinois. Callers W. Driver &

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

0827-ALABAMA-16th Annual ASARDA State Conv.-August 27-28, 1993-Expo Hall, Mobile, AL. Alabama/callers, cuers & instructors. Contact E & L Linderwell, 207 Roosevelt, Dothan, AL. 36301 (205)792-8542

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

0828-TENNESSEE-Memorial Dance for J.I.[Bus] Jones, August 28, Allemande Hall, 2548 Gunbarrel Rd. Chattanooga, TN. Contact B.Brandfast, 109 Amhurst Ave. Chattanooga, TN. 37411 (615)698-0872

0902-MICHIGAN-Mich. S/D Leaders Assoc. Labor Day Dance-Sept. 2, 1993-Rittmueller School. Frankenmuth, MI. Michigan Callers & Cuers. Contact C.Cullings, 10680 E. Townline Rd. Frankenmuth, MI. 48734 (517)652-3122

0903-CALIFORNIA-Square Affair, Sept. 3,4,5,1993-Santa Maria Fairgrounds, Stowell & Thornburg. Callers & cuers, various. Contact T&K Chrisman(805)466-4845 FAX (805)466-0961

0904-CALIFORNIA-Labor Day Square Dance Jubilee, Sept. 4&5, 1993-Silver Dollar Fairgrounds, Chico, CA. J.Story, T.Oxendine, B.Baier, K.Garvey. R/D K. Reid. Contact C.Andrews, c/o Ridge Runners', P.O. Box 23, Paradise, CA. 95967 (916)872-0361

0905-MICHIGAN-Annual Mich. S/D Leaders Assoc Labor Day Dance-Sept. 5, 1993-Rittmueller School, Frankenmuth, MI. D. Taylor - Cuers F. & P.Lenher. DAVE'S LAST DANCE-HE'S RETIRING.Contact C. Cullings, 10680 East Townline Rd. Frankenmuth, MI. 48734 (517)562-3122

0909-WISCONSIN-Rapid 8's, Sept. 9th, 8-10:30, Lowell Center, 330 Eighth Ave. South, Wisconsin Rapids, WI. Jerry Murray. No contact.

0910-MINNESOTA-Saints & Swingers Fall Kick-off Dance-Friday, Sept. 10, 1993. Sara Park, Tomahawk, MN. Jerry Murray. No contact.

0910-PENNSYLVANIA-Castle Paws & Taws, Sept. 10, 1993. Votek School, New Castle, PA. The Red Boot Boys. Contact (412)654-2526 or (412)658-0414.

0912-OHIO-Dance Of Colors-Sept. 12, 1993. Kent State University Ballroom-1:00pm-6:00pm-L.Cole, R. Marsch, T.Rudebock-R/D D&B Miller-E&D Risley-contact G.Oravec, 2501 Primewood Rd., Akron, OH 44305 - (216)794-1272

0916-GEORGIA-22nd Annual GSSDA Convention, Sept. 16,17,18,1993, Macon Coliseum, 200 Coliseum Drive, exit 4 off I-16. Program by GSSDA. GRDTA, CUERS, GCLA INSTRUCTORS. Contact: M. Flack-404(979)-2128 or (404) 934-2920

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

0917-CANADA-Charlie's Angels Annual Fall R/D-Sept.17,18,19, 1993.-Moncton, NB, Canada-Phase II-IV - N.&A.Brown - contact C. & R.Ross-388 McLaughlin Dr. Moncton, NB Canada, E1A 4R4-(506-383-7188

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0918-NEW YORK-Secandaga Swingers 15th Annu. Dance. YMCA, Gloversville, Sat. 18, 1993. Covered dish supper. Contact C. & B.Morley, RD #2, Box 308, Johnstown, NY. 12095-(518)835-4388

0919-Country Dance History & Heritage Week with Jim Morrison & Bob Dalsemer. Music by Steve Hickman & Pete Campbell. Early American dances, classic New England contras and squares, early [Western] and Appalachian squares, dance history.0917-TEXAS-10th Annual Alamo Jamboree, Henry B. Gonzalez Convention Center, San Antonio, TX, September 17 & 18, 1993. Callers B. Wise, S. Smith, M. Jacobs, B. Haynes, D. Dougherty. Rounds R. & J. Remy. Clogging C. Burns. Contact Paul & Kathy Rigsby, (210)696-5665 or write Alamo Jamboree, PO Box 5187, San Antonio, TX 78201.

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

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

1001-CANADA-A2 Dance Weekend-Oct.1,2,3,1993, Drop-In-Center-619 Bay Street, Sault Ste Marie, Ontario, Canada - T. Crawford-contact A. Gasparetto, 476 Leighs Bay Rd., Sault Ate Marie, Ont. P6A6K4 - (705)253-4549

1001-CANADA-A-2 Weekend, Oct. 1,2,3,1993, Drop In Center, 619 Bay Street, Sault Ste, Marie, Ontario. T. Crawford, contact Amy Gasparetto, (705)253-4549

1002-DELAWARE-Levis & Lace's Octoberfest-Oct.2, 1993. Capitol Grange Hall, Dover, DE. J.Snyder, L.Kanniard, R/D A.Banner. Contact (302)697-9711

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

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

1009 PENNSYLVANIA-Western Penn. SQ & RD Fed. Anniversary Fall Festival, Saturday, Oct. 9, 1993. West Mifflin Area High School, West Mifflin, PA. M.Hoose, J.Jones, D.Williamson, M.McCall, J.Yoest, P.Johnston, RD R. & A Lock. Contact P&H Roofl, 143 Castle Drive, W. Mifflin, PA. 15122 (412)466-7092

1010-OHIO-10th Ashtabula County Covered Bridge Fest. SQ/DA-Ashtabula County Fairgrounds-Jefferson, OH. Oct. 10,1993-2:00pm-5:00pm FREE-D.Stevenson - contact S.Jewett, 451 Footville Richmond Rd. Jefferson, OH. 44047

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

1015-TEXAS-21st Rambling Roses Square & Round Dance Festival, October 15 & 16, Tyler Texas.

Callers, S/D A. Garret & M. Flippo, R/D L & H Neely. Contact Jim & Ida Stephenson, 8743 Pheasant Dr., Chandler, TX 75758-7011

1022-INDIANA-37th Annual Hoosier SQ & RD Festival, October 22,23,24, 1993. Executive Inn Convention Center, Evansville, Indiana. D. McMillan, B.Baier, RD/P&J Robertson. contact B.& S. Boughton, 3144 Logan Dr. Newburg, IN. 47630 or O.& D. Williams 2801 Williams Rd. Wadesville, IN. 47638

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

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

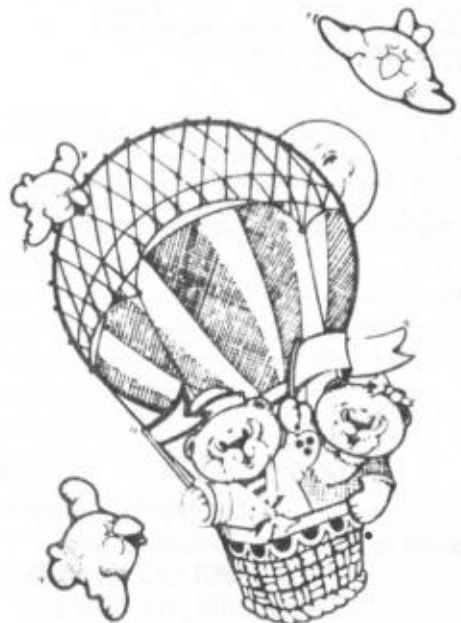
1022-WEST VIRGINIA-Pipestem Sq & Rd Weekend, Pipestem, W. VA, Callers W. McDonald, C. Barker, Cuer P. Loflin. Contact Phyllis Loflin, 1002 Courtland Ave., Reidsville, NC 27320 (919)342-2573

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

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

0225-NEW ZEALAND-Southern Hemisphere Square & Round Dance Festival, February 25, 26 & 27, 1994, Pioneer Stadium, Lyttelton St., Christchurch, New Zealand. For information write: The Registration Secretary, 2nd Southern Hemisphere, Square & Round Dance Festival, 49B Searells Rd., Elmwood, Christchurch, 8005 New Zealand or call (03)355-9843

1231-CALIFORNIA-Carnival of Music & Dance, December 31, January 1 & 2, San Jose, California. For more information call (800)959-4028 or write Carnival of Music & Dance, 10 El Paso Place, Salinas, CA 93901.



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## THE CALLER NOTE SERVICES

As John Saunders ushers in his very first issue of **JOHN'S NOTES**, we welcome him to our publication. "The Note Service For The Caller Who Cares."

John's comments cover the question of whether it is useful to keep using the Quarterly Selections. This opening article to the note service is most enlightening.

Some of the items from which to glean lots of good wisdom are "HELPER HINTS, CALLER'S PARTNER, DANCING THE BASIC, MAINSTREAM, PLUS as well as ADVANCED 1 & 2 and a smattering of CHALLENGE. All good material and is certainly at your finger tips when you subscribe to this note service.

Write John's Notes, 101 Cedar Dunes, New Smyrna Beach, FL. 32169

In the May issue of **MECHANICS** "Wayne Morvent" presents on page 2 & 3... "EASY ENTRY DESTINATION PROGRAM FOR THE NON-SQUARE DANCER." This article deals with the one year class. It is authored by Wayne McDonald. You will find many good items for a successful class. It has an outlined program for the caller/teacher. He says, "It is imperative that all dancers support all programs they are capable of dancing for the survival of the activity."

Wayne Morvent also introduces a new concept, authored by himself, "DOUBLE WHEEL." (Starting formation: Two lines facing. Infacer Couples Circulate then Wheel and Deal as the outfacers Wheel & Deal and take a step forward. Ends in a starting double pass thru formation.)

In Bill Davis' **THE NEW VIEW** we came across a full page of interesting ideas about **ZOOM**. Whether to "centers Zoom" or not to Zoom. Bill says, "We sense more callers are using Centers Zoom in situations where they mean **JUST THE CENTERS Zoom**. This use must still be treated as challenging material." Read why in the June 1993 issue of the note service.

From his Advanced corner he presents Three Quarter Thru as well as Cross Clover, with good material for your use.

Bill also has printed with permission, **CALLERS ANGELS ABBREVIATIONS**. If you are looking for an answer to abbreviations for writing material this will help you greatly.

In the June issue of **MIKESIDE MANAGEMENT**, by Stan & Cathie Brudick, Stan writes an article about "How To Change Course In Mainstream." Stan suggests a number of options for the caller to use when he is faced with a floor of dancers of "mixed" ability. Interesting for any caller to pursue.

We noticed a short in-put article by Stan talking about the **CALLERLAB Mainstream** list as well as **ACA (American Callers Assoc.)** who have announced the formation of a new list called **Square Dance**. He brings out the fact that these lists are different

UNDERLINING

in several ways and gets us to wondering what will happen when callers use one or the other when teaching classes. "Can CALLER-LAB and ACA reps come to some sort of common agreement?" Stan says he foresees real problems ahead if this is not resolved.

Along with diagrams for the CALLER, MS QS, Stan features "Single Circle to an Ocean Wave" as well as "Checkover" for the Advanced programs.

*RECRUIT-PROMOTE-MAINTAIN* is the name of an article from Warren Berquam, MINNESOTA CALLERS NOTES. From it we quote, "Look for the organizations in your area where all the people are going to; try to follow their methods of recruiting people.

"The new prospective members should be informed of what they are getting in to, what

they can expect and how long it is going to take."

Rather than lead new dancers on-"Do you sell them on the idea of learning Mainstream, then when they have completed Mainstream tell them that they have got to learn Plus before they can dance at club level?"

Warren points out that "Country dance uses the approach that you can learn a dance on the first night and there is no further commitment. The dancers "can continue at their own pace."

On page 63 he presents a good supply of conversions for the caller who needs help resolving the squares. Good Plus material using Spin Chain The Gears as well as Track II.

Good material for Advanced 1 & 2 is included in the notes for June 1993. ✓



**New Releases**  
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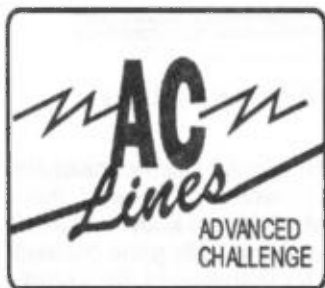


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**Hope You  
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 Nationals**





by  
Ed Foote

It is always disappointing to see people writing negative comments about Advanced and Challenge who are uninformed about these plateaus and do not know what is going on there. While it is true that this lets us be aware that these individuals make comments based on lack of knowledge so we can take this into account on subsequent statements they may make, nevertheless their comments may influence others who are not familiar with these dance programs.

It is acknowledged that problems exist at Advanced and Challenge, as they exist at all programs, and these problems have been discussed in this column. But false and misleading descriptions of any programs are unacceptable.

In ASD, May 1993, Jerry Sullivan of Jacksonville, FL, who admits he is a new graduate, says: "With regard to....Challenge and Advanced level dancers, I have not seen any of these at any Mainstream or student dances I have been to, so perhaps there is some 'cast system' involved."

Obviously, Jerry does not think before he speaks, because there are perfectly logical acceptable reasons why Challenge and Advanced dancers are not often present at Mainstream classes, student dances and Mainstream dances. The primary reason is that these people are already helping classes at other levels and also dancing at other levels, and there are only so many days in the week.

The basic rule for Advanced and Challenge is that you help out at one level prior to where you are dancing. So C-2 dancers assist at C-1 classes, C-1 dancers assist at Advanced classes, and Advanced dancers help at Plus classes. But they will likely assist at a class at their own level too. In addition, an Advanced or Challenge dancer will tend to dance their own program twice a week.

So let's track a typical C-1 dancer. This person dances C-1 twice a week, assists at a C-1 class, and attends an Advanced dance or assists at an Advanced class. That's 4 nights in the week for square dancing. Should they also be expected to contribute a 5th night for a Plus class, a 6th night for a Mainstream class, and a 7th night for a student dance? Jerry Sullivan would say yes. But there are other things in life beside square dancing.

It should also be noted that Advanced and Challenge dancers have likely paid their dues by helping out at Mainstream classes and student dances for years. Are they expected to keep doing this for life? Are they not allowed to move on and help elsewhere?

By the way, this is the same way life works - in sports, industry, etc. You train and help those at your own level and the next previous level, but you are not expected to help train every previous level thru which you have passed, including entry level.

Jerry Sullivan also says he does "...not plan to go beyond 'Plus' because we prefer people who can giggle at their own mistakes and help others sort out theirs, and we want to keep the competition out of it."

Since Jerry is a new dancer, it is doubtful if he has ever seen Advanced or Challenge. If he had, he would realize that people laugh about mistakes there, and that help is offered to others far more often at these programs than ever occurs at Mainstream or Plus. There is no competition at Advanced or Challenge and never has been; Jerry's comment about this is mere supposition with no basis in fact.

Finally, it is amazing the number of dancers who say "I would never go on to Advanced" and two years later there they are; likewise the numerous A-2 dancers who say they would never go on to C-1 and two years later are doing C-1. Ditto for callers who said they would never call these programs and then do begin calling them.

It is a universal law that if you hold a negative thought toward something, then you are bound to it and attract it to you, so that hopefully you can overcome your judgement of it. So we should all be careful what negative thoughts we hold. ✓

# LINE OF FIRE

## IS THE GLASS HALF FULL OR HALF EMPTY?

by Ken Ritucci

I read with interest the June edition of "Line of Fire" by Les Gotcher. For those callers who have been calling for some time, or those that know the history of square dancing, it was refreshing to see one of the legends of our activity taking the time to voice his concern.

I had the pleasure of meeting Mr. Gotcher at the CALLERLAB Convention in Las Vegas in 1991. He was introduced to the entire convention and received an ovation. I remember him sitting at a table signing autographs and greeting people. I also shook his hand.

Here was an individual that I had heard about, and I finally got to meet him. It was a special moment for me. I guess that is why it was more disturbing for me to read his article from the June magazine. He starts out by attacking CALLERLAB for all the problems we have concerning the decreasing attendance of square dancing.

He further accuses the members of CALLERLAB of being "money hungry" and "publicity hungry." I have been actively involved with CALLERLAB for the past ten years, currently serving on its Board of Governors. I have not seen any one individual getting personally rich within the organization.

Mr. Gotcher talks about levels, stating that they are no good and have done great harm within our activity. I believe many would agree with that comment. This is not a new argument. But to blame CALLERLAB or any other organization for all of the problems today is not being fair or realistic for that matter. There are many who believe that creating the levels was the best thing for the activity.

His comment that "Everyone knows that no caller has ever gone out and rounded up a class of beginners" is in my



TAKE AIM AT ANYTHING

opinion way off base. As I further read his article, I began to wonder if he was making any sense at all. I have known several callers who have personally gone out and started classes for themselves, thus starting new clubs. I am sure there are hundreds of callers across the nation, or the entire world for that matter that have recruited their own class.

Mr. Gotcher is correct when he does mention that callers are rushing dancers through the various levels. This is not a secret. In fact, it is one of the major reasons for the dancer drop-out rate we are experiencing today. But then he dives right back into an attack on CALLERLAB regarding a caller being brought up on "ethical charges" for calling whatever he/she wants to. Well, if that was the case, there wouldn't be a room big enough to hold all the thousands of callers who call whatever they like each and every day of the year. CALLERLAB's Ethics Committee does entertain letters on unethical behavior by one of its members, but does not have the time nor the interest to handle such trivial matters as to what an individual caller actually calls at a dance.

Whether Mr. Gotcher was talking about CALLERLAB or any other organization, I thought it was in poor taste that he mentioned a certain individual for something that might have happened years ago. This individual happens to be a friend of mine, and since we have only heard Mr. Gotcher's side of the story, who is to say what happened twenty years ago is the truth?

Through my research within the activity, and from my experience, I have come to realize that Les Gotcher was truly active in the early days regarding "Sight Calling." He was able to take ideas and calls and expound on them. He was truly a "Hash Caller." However, I believe that "Sight Calling" was not invented by any one individual, rather it was an idea that was passed around and improved with



many other callers who we will never know. Only years later did more modern day leaders actually put names to the various sight calling methods we use today.

Finally, Mr. Gotcher talks about his new book that he has written. By reading his book, "No caller will ever have to attend a Callers School or class again." I found this to be a very bold statement. I never realized that learning to call can be so easy. Where was this book when I wanted to start calling? Well, I have purchased the book. I found it to be informational at times and at other times it is intertwined with Les's personal likes/dislikes about certain


calls that he still favors. Calls that are no longer prevalent in today's activity.

Perhaps it would be great if there truly was "One Book" that we could all read to learn any activity, hobby or profession. But, life is not that easy. Despite the bitter under-tone of his article, I still have the respect for the man that was very influential in the early days of the activity. I, for one, want to look the other way and remember him for what he did, not for what he said in haste during his remaining years. Our activity will survive. So ask yourself, is the glass half full or half empty? ✓

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# NEW DANCER LONGEVITY

## 1992 - LEGACY SURVEY

Walt & Louise Cole, Chairman, Survey Committee

### INTRODUCTION

This is the first nationwide attempt to get a handle on the new dancer longevity during their first year of class/dance. One objective was not necessarily to learn anything new, but to get answers directly from the new dancers from a broad base.

The survey conducted was a 10 percent sample of the club contacts listed in the National Square Dance Directory. There are 6,079 U.S. and 660 Canadian club contacts listed in the National Square Dance Directory; a total of 6,739. We sampled 612 U.S. and 74 Canadian contacts; a total of 686. In the 1990 S/D Census there were 6,209 U.S. contacts; 490 Canadian contacts; a total of 6,699 -- down in the U.S., up in Canada. These club contacts were asked to give names and addresses of new dancers who dropped out of class in December, January and April -- 3 different samplings.

The follow-up requests in January and April were nailed to only those December contacts that submitted names, addresses and/or zero drop-outs at that time. The rationale was if these contacts reported the club folded, no class was being conducted, no names submitted or no information given, then there was little reason for a follow up.

A form was then sent to all drop-outs, named by the respective club contacts, asking three questions: 1. Why did you enroll in a square dance class? 2. Why did you not continue in this class? and 3. Comments. Each club contact and each drop-out received an addressed, stamped envelope for their reply. All drop-out data are individuals, not couples.

A couple of interesting comparisons with the 1990 Census: In 1990, 34% of the clubs did not offer classes; in 1992, 30%. In 1990, 4% of the clubs had folded; in 1992, 5% -- an apparent consistent rate for both categories.

Thus, we might assume that we failed to gain 35 percent of our potential growth each year. The positive indication is that

16.1 percent had no drop outs during the early months of class (December report).

### DATA BASE

December: The average starting class size was 18; average drop out by December was 5; or 27 percent. 1.5 percent of the classes had zero drop-outs.

The Canadian clubs had less than half the drop-out rate than the U.S. clubs and twice the percent of clubs who had zero drop-outs. Is this food for thought in how we in the U.S. conduct our entry into square dancing?

January: The Average class size by January was 12; average drop out between December and January was 1; or 8 percent. During this interim 69 percent of the classes had no drop outs. By January the drip-out rates more or less equalize between the U.S. and Canada.

April: The average class size by April was 12; average drop out between January and April was 1; or 8 percent. During this interim 71 percent of the classes had no drop outs.

An interesting point in the above data, backing up what most of us suspected, is that after December the drop-out rate decreases dramatically - from 28% to 8% indicating if the new dancer "survives" the first three months there is a good chance he/she will continue in square dance. There were three clubs that reported NO DROP OUTS over the three sampling times! We have tracked each club contact's response and possibly we should ask these clubs what they are doing right!

### PART B: DROP-OUT RESPONSES

#### REASONS TO START SQUARE DANCING

In each sampling time the primary reason for starting to square dance was for fun, followed by exercise and to meet people. Advertising and getting the word out remains a critical problem. Word-of-mouth and friends are still the primary advertising mode. From this we can assume our product is being sought for the age-old reasons: fun, fitness and fellowship. It was also obvious that many new dancers are new to their respective areas and joined the class to meet people.

## REASONS FOR QUITTING SQUARE DANCING

### December Drop-Outs:

In each sampling time the top two reasons for quitting square dance were illness and change of schedule – these we have no control over. The third most frequent reason was “too much to learn in too short of time” and “too much commitment” – this we do have control over.

Of those dropping out the “too much commitment” reason rose from 12% in December; to 22% in January; to 50% in April. The “daily grind” took its toll increasingly through time.

### COMMENTS BY RESPONDERS

A bright spot was almost 40% of the drop outs said they would consider rejoining a class in the future. And, 25% commented on the friendliness of the “regulars” and other class members. Six percent were even complimentary of the teaching, but

this was balanced by 5% who thought the teaching was inadequate.

Other comments of note and of less than 10% were: did not like the dress, club was uncomfortable, unfriendly, too complicated, but by and large needing a partner lead this list of comments.

### SUMMARY

We will try to amalgamate the thoughts, impressions and comments given by the reviewers of the data. Too much to learn! Too much commitment required! Again, the cry comes forth from our “customers” that we do need a slower entry pace into square dance and a more casual approach to learning square dance....perhaps a teaching program that lets new dancers get their feet wet without a heavy commitment of time. Let the dancers pace their progress and once they decide that square dance is their recreation, then let them govern when, where and how often they will dance. The commitment should be on the part of the club and the instructor to do just this. ✓

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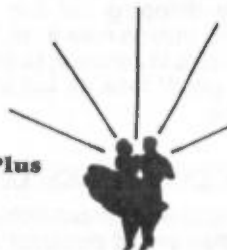
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# What's Going On In Square Dancing

## NURSING HOME PROGRAMS

*By Hayes Herschler*

I have been presenting programs at nursing homes for almost twenty years. The most conventional program has been taking along a square of square dancers and doing exhibition dancing. I use joyful types of singing calls that have music familiar to the residents. I start this each year when my class has progressed far enough to dance reasonably well. I find the experience of dancing to an audience gives the class members a marked increase in dancing confidence. Activity directors have told me numerous times that the residents enjoy the square dancing and

square dance music more than any other program.

One way I include the residents in the actual dancing is wheel chair dancing. Four residents in wheel chairs are pushed around by four staff members to constitute a square. Pushing wheel chairs is strenuous exercise and only simple figures are used. With participants acting as partners I use circle left (wheel chairs pushed clockwise), promenade (wheel chairs pushed counter clockwise), Number 1 couple only promenade inside, heads forward and back, heads pass thru and U turn back, grand square (all pushers and their partners do the men's part), and weave the ring (#1 and #2 couples face each other as well as #3 and #4). This program allows the most physically and mentally handicapped residents to take part. Their expres-

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sions show they really enjoy this type of square dancing.

A third program is Sitdown Dancing. This program reaches wheel chair residents who are physically and mentally able to follow simple instructions and ambulatory residents who can "dance" sitting in chairs. I have the residents form a circle with available staff members interspersed to help the dancers visually while I am cueing. As a rule music tempo must be reduced considerably.

(Editor's note-Callers interested in obtaining "Choreography" for this type of dancing may write to Hayes Herschler, 224 Cecilia Court, St. Augustine, FL. 32086.)

### HERITAGE DANCERS

The exhibition group which call themselves the "California Heritage Dancers" performed four times at the California State Convention in April. The dancers traveling to Fresno for the weekend in order to perform were: Tutu Anderson, Linda & Jerry Dotson,



Charlotte & Bud Hill, Ruth & John Walker, Pat & Dave Walter and Rosalie & Bill Wygant. All are from the north San Diego county area. While at the Convention they performed a sampling of the many different historic dances in their repertoire including a Plains

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These dancers are dedicated to preserving the old time historic dances which have contributed to the creation of the American folk dance called Square Dancing. We live at a time in a country where change is rapid. Yet amid all the change there are some things which remain unchanged. Dancing has always been a favorite form of socializing for people everywhere. As favorite dances were handed down from one generation to the next, each adding their own variations, certain common threads remained constant. The California Heritage Dancers' purpose is to preserve these distinctive dances of our past and to show the variety of these common threads which have been woven into the fabric of our beloved modern square dancing activity, creating the truly unique American folk dance.

The group was organized six and a half years ago by their director, Ruth Walker. Since that time they have performed for TV, hundreds of festivals and club events, six State Conventions and will be performing for their third National Convention this June in St. Louis.

For information on bookings, call Ruth Walker (714)676-3343

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It is with particular pleasure that Supreme Audio announces that the recipients of partial scholarships for 1993 are: **Bobby Croteau**, Ashburnham, MA, **Robert Fiddes**, Lower Onslow, Nova Scotia, Canada, **Brad Alle-**

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grezza, Evergreen, CO, Chuck Rice, St. Petersburg, FL.

They will all be attending Caller's Colleges taught by highly-qualified caller coaches during the summer of 1993.

New and experienced callers may apply for this scholarship next year by requesting an application in May, 1994.

### USDA HANDICAPABLE COMMITTEE

The idea of a HANDICAPABLE COMMITTEE was formed in 1983 at the National Square Dance convention in Louisville, KY. A handicapable square dance club from Pensacola, Florida had just finished their exhibition and Frank & Nancy Cherry, Caller for the Pensacola Special Steppers, and Mac & Chieko MacKenzie, club President, had the opportunity to observe a wheelchair club perform the intricate movements of square dancing.

Recognizing the fact that there is a place within the square dance movement for the handicapped and disabled, the Committee for

Handicapable Dancers was accepted by the USDA as an integral part of the national organization.

The USDA Handicapable Committee works to assure that handicapped dancers have an opportunity to enjoy square dancing. The committee coordinates the dissemination of information concerning other groups which serve the disabled.

Through the creation of the USDA Handicapable Dancers Committee, the USDA is very proud to have taken the initial step in recognizing that a place exists for handicapable dancers within the square dance movement.

For additional handicapable dancer information contact the Cochairmen of the USDA COMMITTEE FOR HANDICAPABLE DANCERS.

Mac & Chieko MacKenzie, P.O. Box 280, Gulf Breeze, FL 32562, (904)923-6367. Frank & Nancy Cherry, 257 Man-O-War Circle, Cantonment, FL 32533, (904)478-0754

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## USDA EDUCATION PROGRAM

### LEADERSHIP EDUCATION

Square dancing has become a very important form of recreation to many people in all walks of life. It has to compete with a great number of other forms of entertainment available to the average person today. The success of any club, area, state or national association can be directly attributed to the competence of its management or leadership. Moreover, it is not just the expertise of the leaders of the higher organizations, but the expertise of all levels from committees of a club to the top leaders of the national and international association. All of us are either in a leadership position now or will soon be approached for a position of leadership at some level within the square dance activity. Therefore, everyone should know something about leadership. Likewise, things do not just happen in the wonderful world of square dancing, they are brought about and made to happen! Examples: National Square Dance Convention, State Conventions, Area Festi-

vals, Club Specials, regular dance nights, classes, after parties, etc. To make these square dance events happen requires the appropriate knowledge, skill and attitude. How does an individual obtain these three attributes? Universities and colleges provide the necessary education for people entering the business world, but how about the square dance world?

USDA has compiled and developed many information sheets related to square dance leadership; club operations; club management; duties and responsibilities of leaders, callers, delegates, members; code of ethics; good listening; checklist for club functions & responsibilities; why have organizations; attributes of leaders; good leadership; ten commandments of human relations; club announcements; club newsletters; meeting agenda; caller contracts; ideal club atmosphere; fun ideas; seminar subjects; recruiting new dancers; the class plan; typical class plan; answers to questions people often ask; why join a club; why do we lose dancers; plan to keep dancers; contributions to a no-fun club; and others. These items have been suc-

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cessfully utilized in many USDA "Leadership." "Recruiting and Keeping Dancers," "the Organization" and "Square Dance Fun" seminars.

The USDA Education Committee is presently working to develop educational Information Sheets and Pamphlets for use by the dance community. For more information about the USDA Education Program or single copies of the existing information sheets, please contact the USDA Education Chairman and specify the subject of the articles you desire.

Joe & DeAnn Hutchinson, CHAIRMAN, USDA EDUCATION COMMITTEE, Rt. 2, Box 469, Salina, OK 74365 (918)479-6117

### Follow the Leaders

*LEGACY ELECTS  
HARDY & KATHRYN NIXON*

Hardy and Kathryn Nixon have been square dancing since 1956 and round dancing since 1971. They have served in many capacities in both their square dance club and round dance club, including serving as presidents twice for each club. They are presently serving as Vice President of their square dance club. From 1977 to 1990, they served on the Board of Directors of the Georgia State Square Dancers Association and were elected presidents of this organization for 1981-1982. While serving on the Georgia State Board of Directors, they participated as panelists on Mini-Legacy seminars throughout the State of Georgia, and also have participated in educational programs at state and national conventions.

Their hobbies include camping and boating and, of course, square and round dancing. Hardy enjoys fishing and hunting and woodworking. Kathryn loves to sew and makes most of her square dance clothes. She also enjoys crafts and helps Hardy design and paint some of his woodworking projects.

Hardy and Kathryn became trustees in LEGACY, International in 1985 and were elected to the LEGACY Board of Directors in 1989. They were Program Chairman of LEGACY's Biennial meeting in 1991 and were elected Vice Chairmen of LEGACY for 1992-1993. At the May, 1993, LEGACY Biennial Meeting, they were elected Chairman of LEGACY for 1993-1995.

## MIKESIDE MANAGEMENT

by Stan & Cathie Burdick



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## THE HERITAGE AWARD

In May, 1993 in Toronto, Ontario, Canada at the regular biennial meeting of LEGACY International, Stan and Cathie Burdick received the extremely prestigious Heritage Award. In its twenty year history, LEGACY has granted this award on only one other occasion.

To receive the Heritage Award Stan and Cathie Burdick were found to have given unselfishly for the betterment, promotion and preservation of the square dance movement as required for the nomination for this award.

They are well known as the former editors and publishers of American Square Dance magazine. They have been deeply involved in many ways and in many square dance organizations over the years - CALLERLAB, ROUNDALAB, LEGACY - calling, publishing and square dance marketing. Stan has been on CALLERLAB Board of Governors for several years and they are presently publishing and editing a caller note service entitled MIKESIDE MANAGEMENT.

Stan was one of the three founders of LEGACY, which is composed of people from all aspects of the square dancing world - including, but not limited to - dancers, callers, cuers, teachers, editors, publishers, manufacturers and merchants of attire, as well as music and sound equipment.

LEGACY is committed to the solving of problems within our activity and to the continued communication between all different aspects of the square dance world and was also established to teach the rudiments of leadership through seminars to potential and actual club, association, council and federation officers in a continuing desire to help promote, progress and organize square dancing.

The Burdicks were Executive Secretary of LEGACY for a time and are immediate past Chairman of the organization. They served as Program Chairman for this most recent biennial meeting.

Stan and Cathie were recipients of the "Silver Spur" award from SIO in 1979 and CALLERLAB's highest award, the "Mile-



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stone" award in 1992. The Trustees of LEGACY are proud to honor them with their highest award.

The **CARNIVAL OF MUSIC AND DANCE** is holding their first musical extravaganza in San Jose, California, America's eleventh largest city, this coming New Year's weekend at the Red Lion Hotel, Holiday Inn, and two ballrooms in the Civic Center Auditorium Complex.

There will be thirty bands playing in ten locations featuring Country Western, Big Band, Dixieland, Zydeco Klesmer and Blue Grass music. Barbershop Quartets, Sweet Adelines, Fiddlers Association, Children Music Ensembles, Folk Music, Exhibition Ballroom Dancers, Line Dancers, Cloggers, Keen Country Dancers and others will entertain during band breaks.

Benefits go to collecting, repairing and recycling unused music instruments to handicapped youth, musically inclined kids, support youth bands and set up music workshops.

For more information write to Carnival of Music and Dance, 10 El Paso Place, Salinas, CA 93901 or phone (800)959-4028. Donations of unused musical instruments may be sent to the same address.

### HABITAT FOR HUMANITY

The Western Michigan Area square dancers met at the Grand Haven, Michigan YMCA on Saturday, June 19, 1993, to raise funds for the Tri-Cities Area HABITAT FOR HUMANITY cause. Jim & Elaine Griswold headed up the business end of the dance and arranged for the 102 donated raffle prizes. The following callers and cuers donated their services at the mike: Cures: Lois Passage (Fremont, MI), and Beth Luna (Muskegon, MI). Callers: Gordy Baldus (Coopersville, MI), Charlie Benkert (Nunica, MI), Jay Bruischat (Holland, MI), Marv Christensen (Marcellus, MI), Jack Cook (Wayland, MI), Ann DeBow (Mecosta, MI), Emcees Ron & Lin DeWaard (Holland, MI), Roger Nichols (Wyoming, MI), Dick Passage (Fremont, MI), Johnnie Quinn (Ludington, MI) and C.J.(Jr.) Searles (Sheridan, MI).

Habitat volunteers and ladies from the Grand Haven, Michigan Methodist Church circles provided a smorgasbord of finger

foods and plenty of willing workers to make the event run smoothly.

144 dancers came from miles around. Some folks came from as far as 100 miles away to share in the great time and dancing.

The best part of all is that this generous group raised a total of \$750.00 for the Habitat for Humanity group. When it comes to a worthy cause, our square dancers have very big hearts!!

Submitted by Ward & Judy Kortz,  
Dockside Square Dance Club of Holland, MI

### OREGON 'N' MORE IN '94!

#### TOUR SCENIC OREGON

The Special Events Committee is offering a variety of reasonably priced tours for visitors to the 43rd National Convention. From Portland to the Oregon Coast, from the Oregon wine country to Crater Lake National Park, you will be able to see some of the most beautiful parts of our state in half-day, full-day, and 4-day bus tours.

A highlight of any stay in Portland is a city tour. Offered every morning and afternoon from Wednesday, June 22 through Saturday, June 25, this 3-hour guided tour will take you all around the city. Your first stop will be Washington Park and the International Rose Gardens. The roses will be at their peak of bloom in late June, and you will have ample time to stroll through the gardens, enjoying the flowers and the view of the city and Mt. Hood. You will then visit the historic Pittock Mansion, with its turn-of-the-century decor and a view of the city. You will travel through the downtown business and shopping district, past Waterfront Park, the Willamette River and many other sites as you return to the Convention Center. The cost of the tour is \$18.00 and includes your admissions into Washington Park and Pittock Mansion. Stop by the Oregon registration booth at St. Louis to find out about other tours being offered, and get ready to sight-see all around beautiful Oregon! ✓



# Encore

by Mary Fabik

Highlights from PAST Issues of this

## 25 YEARS AGO JULY 1968

SQUARE DANCE magazine was not published June through September, 1968.

## TEN YEARS AGO AUGUST 1983

We have heard almost all our leadership say that we should be putting more emphasis on smoother dancing. This is impossible unless we have smoother calling, reports Dick Leger.

Neither is possible without the proper use of music! We need to commit ourselves to bring music to the forefront again and to start teaching our callers of tomorrow how to call to the music.

Music is the key for this to happen, just as it has been the key to all dancing.

Russ and Nancy Nichols, authors of Challenge Chatter report the 32nd National Square Dance Convention in Louisville, KY, wound up with 30,902 dancers. Russ and Hilda Harris and their committee did a superb job in handling the Advanced and

Challenge program, starting with the Trail-End dance Wednesday night with wall to wall Advanced dancers and well over 100 squares in attendance.

Jerry Junck, from Carroll, NE., who has been calling since 1965 is featured in "Steal A Peek." A member of Callerlab since 1976, Jerry calls for four clubs regularly and teaches three classes a year. His basic philosophy is that "Square Dancing is Fun." "You'll Be Back" was the singing call topping the list of favorites in Jerry's record case.

**PULSE POLL:** 1. Spin Chain & Exchange The Gears. 2. Relay The Gears. 3. Shadow To A Diamond. 4. Patch. 5. Ripple.

**NEW IDEA:** Trap A Diamond/a Line/a Wave/the Set. By Phil Kozlowski.

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**BLUE SUEDE BLUES**

**CHAPARRAL 530**

**Caller: Ken Bower**

FIGURE: Heads promenade half way, square thru 4, right & left thru, veer left, ferris wheel, left square thru 3/4, swing corner, promenade.

**BE MY ANGEL—HI HAT 5154**

**Caller: Tom Miller**

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

**WON'T YOU WEAR MY RING**

**DJ RECORDS 105**

**Caller: Joe Saltel**

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

**SUGAR BLUES—BLUE RIBBON 271**

**Caller: Bill Stone**

FIGURE: Heads square thru 4, corner do sa do, touch 1/4, walk & dodge, partner trade, right & left thru, pass the ocean, recycle, pass to the center, pass thru, touch 1/4, scoot back, scoot back, swing corner & promenade.

**I'LL GET ALONG SOMEHOW**

**BIG MAC 141**

**Caller: Ron Mineau**

FIGURE: Heads square thru four, right & left thru, touch 1/4, split circulate, boys run, right & left thru, dixie style to a wave, trade the wave, swing corner, prom.

**RAMBLIN' ROSE**

**BIG MAC 139**

**Caller: Jeanne Briscoe**

FIGURE: Head ladies chain right, turn 'em, send 'em back dixie style to a wave, girls circulate, swing corner, left allemande, weave the ring, do sa do, prom.

**LOVE'S GOT A HOLD ON YOU**

**JO PAT 235**

**Caller: Joe Porritt**

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

**KANSAS CITY**

**ESP 905**

**Caller: Steve Kopman**

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

**ASTRO/CHASE**

**ROYAL 405**

Hoedown

**YOU CALL EVERYBODY DARLIN'**

**4-BAR-B 6121**

**Caller: Lee Main**

FIGURE: Heads square thru 4, do sa do, swing thru, girls fold, peel the top, right & left thru, square thru 3/4, swing corner, prom.

**CAJUN BAYOU BLUES**

**CIRCLE D 259**

**Caller: Dean Crowell**

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

**HONKY TONK WALKING**

**CIRCLE D 260**

**Caller: Andy Petre**

FIGURE: Heads square thru 4, right hand star full turn, heads star left to corner, touch 1/4, scootback, boys run, pass thru, chase right, corner swing, prom.

**SEMINOLE WIND**

**GRAND 302**

**Caller: Kevin Robinson**

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

**RING AROUND YOUR NECK**

**GRAND 202**

**Caller: Jimmy Robison**

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

**WINGS OF A DOVE**

**ROYAL 804**

**Caller: Randy Dougherty**

FIGURE: Four ladies chain across, heads promenade 1/2, lead right, circle to a line, star thru, 8 chain three, swing corner, prom.

**LET'S ALL GO DOWN TO THE RIVER**

**ROYAL 509**

**Caller: Larry Letson**

FIGURE: Heads square thru 4, do sa do, swing thru, spin the top, right & left thru, roll away 1/2 sashay, star thru Calif. twirl, swing corner, prom.

**PEACE TO THE WORLD—ROYAL 312**

**Callers: Jerry Story/Tony Oxendine**

FIGURE: Heads square thru 4, do sa do, swing thru, boys run, tag the line, cloverleaf, girls square thru 3/4, swing the corner, prom.

**OKLAHOMA HILLS**

**CHAPARRAL 716**

**Caller: Marshall Flippo**

FIGURE: Heads promenade 1/2, square thru 4, right & left thru, veer left, circulate, 1/2 tag, scoot back, swing corner, prom.

**PENNIES FROM HEAVEN**

**CHAPARRAL 816**

**Caller: Scott Smith**

FIGURE: Heads promenade 1/2, 2 & 4 right & left thru, square thru 3/4, separate around one make a line, star thru, zoom, centers square thru 3/4, swing corner, prom.



## INTERNATIONAL NEWS

### WESTERN CONTRA

May 21,22,23, 1993. Fifty one enthusiastic contra dancers and leaders gathered in Idyllwild, California for the "First Annual WESTERN CONTRA DANCE WEEKEND." Activities began on Friday afternoon and ended on Sunday afternoon. Dancing, housing and meals all took place on the campus of the mile high Idyllwild School of Music and the Arts (I.S.O.M.A.T.A.) in the beautiful San Jacinto mountains two hours driving time from Los Angeles and San Diego. Western Contra and Round Dancing with sessions on Traditional Contras, Quadrilles,

and Lancers were the weekend fare. Contra Callers were Leif Hetland and Clark Elliott. Rounds were cued by Ailene Elliott. Special features were a Western BBQ and an after party on Saturday night M.C.'d by Anna Lee Hetland. The weekend provided Contra enthusiasts within the western square dance activity the opportunity to get together for a weekend of Contras and Rounds. The weekend was declared a success by participants and leaders alike and plans are under way for the "Second annual WESTERN CONTRA DANCE WEEK-END." Submitted by Leif Hetland, Cherry Valley, CA.

### NATIONAL ADVANCED & CHALLENGE SQUARE DANCE CONVENTION

The 27th National Advanced and Challenge Square Dance Convention was held in Louisville, KY this past June. 1500 dancers from 40 states, 3 Canadian Provinces, England, Germany, Japan

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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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Size: 18-19 \$33.95

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Lt. Blue/Lt. Blue.

Size: 15-17 1/2 \$28.95

Size: 18-19 \$34.95



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36	38	40	42	44	46
38	40	42	44	46	48
40	42	44	46	48	50
42	44	46	48	50	52
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and Sweden attended the three-day event. Half of the dancers were present for the Wednesday night Trail-End Dance and Thursday morning Non-Staff Caller Dance.

Dancing was held in the Commonwealth Convention Center in downtown Louisville with five halls of continuous dancing: A-2, C-1, C-2, C-3A, C-3B and also a part-time C-4 hall.

Staff Callers were Ed Foote, Dave Hodson, Ross Howell, Mike Jacobs, Lee Kopman, Steve Kopman, Ron Libby, Ben Rubright, Anne Uebelacker and Dave Wilson. Associate Callers participating during the Convention were Sandra Bryant, Vic Ceder, Dave Lightly, Norm Poisson and Tim Scholl. Callers are selected by vote of the dancers at the preceding year's Convention. Nine additional callers participated in a special Non-Staff Caller dance.

John and Glayds Clark, formerly of Dayton, Ohio and now living in Sarasota, Florida were recognized for being the only couple to have attended all 27 Conventions.

Herb & Monica Seitz, chairmen of the dancers' Advisory Board, stated in the Convention program book that the NACC is unique in many ways: 1. Most of the top names in Advanced and Challenge are present as Staff Callers; 2. It is the only Convention which allows dancers to vote on Staff Callers for the following year; 3. It is the only convention which uses an advisory board of dancers to help make decisions of importance to its success; 4. It is the only convention which allows for the programming of callers not on staff, thereby recognizing upcoming and on-going talent.

The 28th Convention will be held in the air-conditioned Pavilion Convention Center in Virginia Beach, VA. June 16-18, 1994, with a Trail-End Dance June 15. For information write; Ed & Marilyn Foote, 140 McCandless Dr., Wexford, PA 15090

**JAWS OF LIFE "SQUARE-DANCE-ATHON"** to benefit the Marina Volunteer Fire Department Rescue Tool Fund was held on Sunday, June 13, 1993 at the

Marina Civic Center in Marina, California. We are happy and proud to report that over \$1,700 dollars were raised at this event which was sponsored by the Tri-Club clubs; Sage Stompers, Doe Sa Does and Dudes & Taw Twirlers. With our help, the Marina Fire Fighters are now in possession of the "Jaws of Life" rescue tool. Our Club callers, Vic Kaaria, Lou Auria and Herold Fleeman, who donated their time and talents kept dancers on the floor continuously with all levels of square dancing. Rounds and line dances were cued by Claudine Auria.

Thank you Callers and thank you dancers from near and far who donated. Thank you Vicky Lewis and Astrid Lang for getting the most pledges and ladies who donated baked goods for the silent cake auction.

Amongst distinguished guests from the City of Marina were Mayor Edith Johnston, Councilwoman Linda Homing, members of the police and fire departments Brad Hinckly and Karl Kline. Tri-Club committee members Billy & Astrid Lang, Dave & Penny Prier, Elmo Griffith and Glenn Low were in charge of the event. Submitted by Astrid Lang

**The Prairie Shuffler Square and Round Dance Club, Tri-Cities, Washington,** hosted thirteen German student and their coordinator/chaperone April 22, 1993. The students were introduced to American Square, Round and Line Dancing.

The German and American students are members of the German American Partnership Program and travel to the others' country to learn about life in that



country. The square, round and line dance night is one of the highlights of their trip of the U.S.

Mr. Helmut Mutschler, pictured at the left (with the beard), was the German

coordinator and Kay Dubois, seated on the floor at the right, was the American program coordinator. *Submitted by Floyd W. Gates ✓*



Jon Jones

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### NEW ON KALOX:

**K-1325 What It Means To Be Blue**, Flip/Inst. by John Saunders  
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**K-1322 Can't Stop Now**, Flip/Inst by Jon Jones  
**K-1323 Mojo/Dandy**, Hoedown, Harmony by Ray Savell



John Saunders

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3	Slices	Bacon
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1	16oz.	can whole tomatoes, undrained & chopped
1	cup	chopped onion
1	large	green pepper, chopped
1	clove	garlic, minced
1	teaspoon	ground cumin
1	teaspoon	dry mustard
1/2	teaspoon	curry powder
1/2	teaspoon	chili powder
1	teaspoon	salt
1/2	teaspoon	pepper
	Chopped, fresh parsley	

Cook bacon slices in a large skillet until crisp. Remove bacon; crumble and set aside.

Stir next 11 ingredients into bacon drippings in skillet; bring to a boil. Reduce heat and simmer 20 minutes, stirring occasionally. Pour mixture into serving dish; sprinkle bacon and parsley over top.

Yield: 6 servings.

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by

*Les Gotcher*

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I have lived in all ten decades of the twentieth century, having been born in the first decade, and now here we are in the tenth!

The autobiography starts with my earliest memories of sitting on my father's shoulders and watching the first airplane ever to fly across the country; how I became interested in square dance calling as a child; my early years as a cowboy and rodeo bronc rider; how I finally came to be a full time square dance caller and the troubles that followed my attempts to enact changes in Square Dancing.

I wanted to move it out of the barn, with a jug around every corner and see it get the recognition it deserved. So I made it as public as I could, bringing it to night clubs and hotels, rodeos and public events. I taught paraplegics to dance in their wheel chairs and eventually I began choreographing period dances for movies. I worked with such stars as Clark Gable, Spencer Tracy, Barbara Stanwyck, Gregory Peck, Jennifer Jones, Van Johnson, Van Heflin, Eleanor Powell, Red Skelton and Ray Milland. I even worked with Nancy Davis, who is Nancy Reagan today.

This naturally caused some conflict, as changes in anything often do. The amount of conflict I ran into however, was astounding. An entire organization, the Southern California Caller's Association, was apparently organized as a means of stopping me from bringing about the changes I eventually wrought in the Western Style Dance movement. I'm finally coming out with the entire story of my battle with Lloyd & Ray Shaw. How it was their personal persecution of me, that challenged me to "*out do 'em all*," and led me to develop sight calling.

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RIGHT & LEFT THRU

FERRIS WHEEL

VEER RIGHT

: HEAD LADIES FLUTTERWHEEL  
 : SQUARE THRU  
 : VEER LEFT  
 : LEFT SQUARE THRU  
 : RIGHT & LEFT THRU  
 : MEN-- CIRCULATE & PROMENADE  
 :  
 :  
 :  
 : HEAD LADIES FLUTTERWHEEL

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Zero Box: Swing thru, ends circulate, single hinge, scoot back, walk & dodge, partner trade, (zero line).

Static Square: Head men and corner girl, pass thru, separate around one to a line (zero line = lead to the right and circle to a line).

Static Square: Four ladies chain 3/4, head men and corner girl, pass thru, separate around two to a line, right & left thru, slide thru, (zero box = square thru).

Zero Line: Centers box the gnat, centers square thru, ends star thru, all star thru, right & left thru, (zero line).

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

### THE BASIC PROGRAM

#### Runs:

Zero Line: touch 1/4, boys run, centers square thru 3/4, outsides partner trade, do sa do, star thru, cross trail thru, LA.

Static Square: Heads pass thru, separate around one to a line, pass thru, U turn back, touch 1/4, boys run, centers pass thru, right & left thru, zero box.

#### Trades:

Zero Line: Touch 1/4, single file circulate, centers only trade, all circulate (1), girls trade, all circulate (2), boys trade, all circulate (1), boys run, zoom, square thru 3/4, LA.

Zero Box (Wave): Boys trade, swing thru, girls trade, boys run, wheel & deal, dive thru, square thru 3/4, LA.

Zero Box: swing thru, boys run, boys trade, bend the line, right & left thru, pass the ocean, girls run, girls trade, wheel & deal, pass thru, U turn back, LA.

## THE MAINSTREAM PROGRAM:

### Lefties:

Zero Box: Swing thru, boys run, tag the line-left, couples circulate, boys run right, recycle, veer left, ferris wheel, zoom, square thru 3/4, LA.

Zero Square: Heads star thru, pass thru, swing thru, boys run, tag the line-left, couples circulate, boys trade, boys run right, fan the top, recycle, slide thru, LA.

Zero Line: Pass the ocean, scoot back, boys run, couples circulate, tag the line-left, boys trade, boys run right, girls trade, spin chain thru, girls circulate, spin the top, recycle, LA.

### Strictly Novelty-Think About It!

Zero Square: Heads pass thru & separate go around one to a line, lines go forward & back, girls only bend the line, couples circulate, boys only bend the line, ferris wheel, boys zoom, girls square thru 3/4, star thru, couples circulate, boys trade, boys run right (wave), all eight circulate, girls trade, recycle, LA.

Zero Square: Heads pass thru & separate & go around one to a line, pass thru, tag the line-right, couples circulate, boys only bend the line, ferris wheel (all facing in, in square) circle eight, boys square thru, touch 1/4, boys circulate, girls trade-twice, recycle, LA.

### 1/4 Tag Formations:

Zero Square: Heads pass the ocean, girls trade, recycle, double pass thru, peel off, pass thru, wheel & deal, boys only swing thru, then turn thru, split the girls & separate & go around one to a line of four, pass thru, 1/2 tag the line, walk & dodge, partner trade, cross trail thru, LA.

Zero Square: Heads star thru, zoom, centers swing thru, same four single hinge, box circulate, walk & dodge, cloverleaf, center four swing thru, spin the top, single hinge, same four walk & dodge, pass to the center, centers square thru 3/4, LA.

## A Get Out:

Zero Line: Pass thru, partner trade, reverse the flutterwheel, touch 1/4, in your own foursome-walk & dodge, LA.

### A Bit Different:

Zero Line: Pass thru, wheel & deal, double pass thru, boys run, single file circulate, boys box circulate, all single file circulate, centers single hinge & fan the top & recycle, outside boys run right, double pass thru, lead pair U tum back, touch 1/4, split circulate, girls trade, recycle, pass thru, trade by, LA.

Zero Line: Pass thru, tag the line-in, touch 1/4, single file circulate, center four box circulate, all single hinge, boys run, center four wheel & deal & sweep 1/4, outside couple bend to face in, all double pass thru, lead pair partner trade, swing thru, tum thru, LA. ✓

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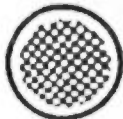
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3. You Always Hurt  
The One You Love
4. Millionair Cha

### PHASE IV

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Tonight
2. Tuxedo Junction
3. Boot Scootin Boogie
4. Sugarshack

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Adios	IV	Marilyn, Marilyn	IV
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All Night	II	Moon Over Naples	III
Answer Me	III	My Love	III
Apres L'Entrite	III+1	Neapolitan Waltz	II
Autumn Leaves	V	New York, New York	II+1
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Birth of the Blues	II+1	Patricia	III+1
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Could I Have This Dance	II	Pop Goes The Movies	IV
Crazy Eyes	III+2	Rainbow Foxtrot	V
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## **BREADTH OR DEPTH**

**W**hich is better? Which is more virtuous? Is it better to be able to dance all the Mainstream calls from all the allowed arrangements and formations or to be able to dance the high frequency Plus and Mainstream calls from only the so-called standard set-ups. The answer is, of course, very subjective. It depends upon where you expect to dance.

Callerlab has made certain recommendations vis-a-vis programs. At one time Callerlab recommended that the MS program be taught in 41 weeks (or sessions). Because of the length of the nominal teaching season it was very difficult for many to follow that recommendation. Callerlab now recommends that MS be taught in 60 hours. This is clearly a shallower program than a 41 week (100 hr) program. But it tells you something about the depth. Are those who opt to teach the MS program for 120 to 200 hours deviating from Callerlab's recommendation less than those who opt to use a second 60 hour session to teach Plus calls? Is one camp better than the other? We think not.

The answer is tied to the concept of mobility. That is, only by invoking a mobility argument can you judge the relative appropriateness of either camp. In an environment in which no one moves about, the content of a program is immaterial. If a teacher-caller for a group of ten squares can keep them coming and

dancing, and if it is a given that they will never dance anywhere else, the content of the program the caller uses is not important. A program consisting of 16 calls from each of the five Callerlab programs would be just as good as any other group of calls. If they were only used from two of the six possible arrangements, that would also be fine.

Callerlab's recommendations are structured to maximize the mobility of U.S. dancers. That is as it should be. The best that Callerlab can do is try to see what a mobile dancer needs to know and then recommend teaching and training programs to best give dancers the requisite mobility.

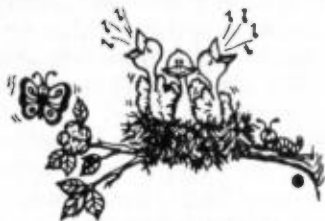
From a practical standpoint the dancer who can dance what is commonly referred to as Popular Plus is probably the most mobile dancer in the world. That is, he can dance more places. He can dance at all state conventions and weekend festivals. He can dance in any state of the union. He might have a low success probability at dances in Europe.





There are two points of interest here. First, the Callerlab recommendation of 60 hours for Mainstream tells you about the depth of the program. Second, what you should do with the next 60 hours is a function of the kind of mobility you want. If you want dancers to be able to dance in large metropolitan areas of the U.S. and at festivals, then popular Plus should be the next destination. If you want dancers to be able to dance at open dances in Europe, then the next 60 hours would best be spent in gaining an in depth MS capability. Clearly, neither course is bet-

ter than the other. One is simply more appropriate than the other depending on the environment.

If time were not a factor, and if mobility were not the primary driver, we would have a different world. Some other measure of virtue would be needed in order to judge the relative merits of a particular program.

Those who now teach MS in 60 hours are following Callerlab's recommendation (consensus opinion) on what and how to teach. They owe no apologies for their dancers. Those who stray from Callerlab's recommendation by using more than 60 hours to teach MS have simply elected to put a higher priority on local environment. ✓



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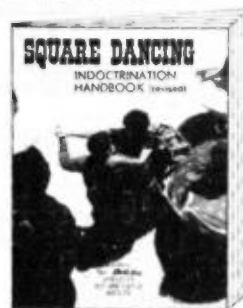
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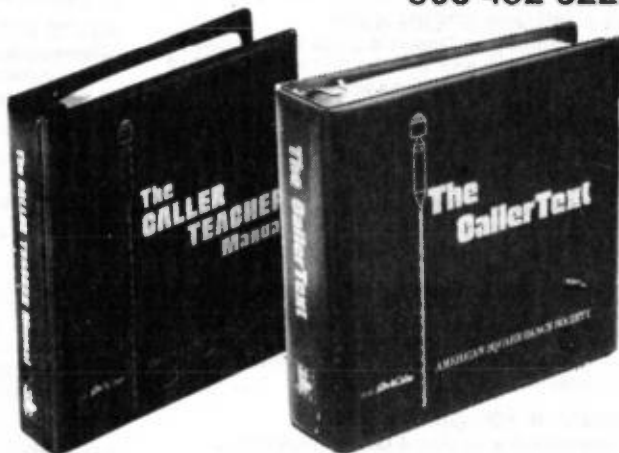


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Choreography by Ted & Luella Floden  
Good music & a good P-2+2 (Susie Q & hover) two step cued by Ted.

## DIXIE MELODY-GRENN 16013

Choreography by Donna & Lynn Roumagoux  
Good music with an interesting 5 ct two step P-2+2 (kick ball change & rock the boat).

## JIVE TO DIXIE-GRENN 16013

Choreography by Donna & Lynn Roumagoux  
Same record as above with a P-5 +1+1 jive routine

## GOLDEN EARRINGS-GRENN 14236

Choreography by Donna & Lynn Roumagoux  
Pretty music with a 64 measure P-2 waltz routine.

## GREEN GREEN GRASS OF HOME-GRENN 14121

Choreography by Joe & Grace Micketti  
Pretty music 50rpm with a comfortable P-2+2 (whaletail & strolling vine) two step.

## DREAM OF YOU-GRENN 14121

Choreography by Joe & Grace Micketti  
Good music 41rpm with a flowing 3 part P-2+1 (fishtail) two step

## FAR AWAY PLACES-CEM 37037

Choreography by Betty & Clancy Mueller  
Good music & a good P-3+1 (weave) waltz.

## YOU LOOK SO GOOD IN LOVE-BELCO 413

Choreography by Bill & Virginia Tracy  
Nice music & a good interesting P-2+1 waltz cued by Bill.

## TAKE TIME OUT-BELCO 413 (B-333)

Choreography by Art & Evelyn Johnson  
Good music with an easy P-2 two step cued by C.O. Guest.

## JOSEPHINE FOXTROT-WINDSOR 473

Choreography by Croff/De Zordo  
Good music and a good interesting P-3 fox-trot

## PEEPIN-GRENN 14215

Choreography by Barbara & Jim Connelly  
Good music with a little different P-2+1 (chase) two step.

## TANGO WITHOUT WORDS-REXL SPEC PRESS

Choreography by Lamberty/Swain  
Good music (flip of You Stepped Out Of A Dream) P-5+2 tango

## HEARTACHE-LIBERTY 56972

Choreography by Larry & Pam Wacker  
Suzy Bogguss vocal with a P-2 waltz routine.

## REET PETITE-COL 3046

Choreography by Holger Pauly  
Jackie Wilson vocal a 4 part P-2+2 (figure 8 & kick ball change) two step.

## LET'S TWIST AGAIN-COL 3857

Choreography by Mike Seurer  
Chubby Checker vocal with a four part P-2 two step.

## THE TWIST '86-COL 3857

Choreography by Jim & Carol Elder  
Chubby Checker vocal with an easy two step routine plus a twist sequence.

## ALIBIS-ATLANTIC 7-87372

Choreography by Larry & Pam Wacker  
Good music (Tracy Lawrence) with a comfortable P-2+1 (cross wrap) waltz.

## HITCHHIKE-MCA S7-54544

Choreography by Mary & J.D. Norris  
Good Reba Mcintire vocal (Take It Back) & a good P-3+2 (alemana, chase Peek a boo) cha cha.

## WANT YOU BAD-EPIC 34-74786

Choreography by David & Sherri Brown  
Collin Raye vocal with a flowing 3 part P-3 two step with a whaletail & Suzie Q.

## HEROS & FRIENDS-WB 7-19469

Choreography by Joe & Jennie Frisella  
Good Randy Travis vocal with a comfortable P-2+1 (whisk) waltz.

## LOOK HEART, NO HANDS-WB 7-19709

Choreography by Jennie Frisella  
Randy Travis vocal with an easy going basic two step P-2

## SOMEDAY-SILVER SOUNDS 803

Choreography by Carole & Joe Landry  
A comfortable basic two step P-2+1 (fishtail) cued by Carole.

## I COULD FIND A CLEAN WHITE SHIRT-EPIC 34-73832

Choreography by Gary Daniels/Charlene Saly-cis  
Walyon & Willie vocal with a P-3+1 (chase peek a boo) rumba & cha cha.

## TAKE MY BREATH AWAY-COL 13-68719

Choreography by Joachim Kersten Bradl (from Germany)  
A little different music (Love Theme from Top Gun) with a P-3+2 (alemana & underarm turn) rumba.

## EAST OF THE SUN-GRENN 17179

Choreography by Dick Taylor/Mary Winkler  
Good music & a good P-4+1 (hinge) combination fox-trot & jive cued by Mary.

## WEST OF THE MOON-GRENN 17179

Choreography by Eddie & Audrey Palmquist  
Same music as above & a previous hit dance (Grenn 14299) Intermediate fox-trot & jive.



# CONTRA CORNERS

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

To the sounds of a dozen or more fiddles, banjos, a piano and the calling of Steve Zakon and Erik Hoffman, several hundred Contra Dancers gathered as part of the 13th Annual Solstice Folk Music and Dance Festival, held at the picturesque Soka University in the Malibu Mountains of Southern California.

Sponsored by the California Traditional Music Society this annual event is so popular that a 40' by 90' portable hardwood dance floor is installed making for great dancing on what would otherwise have been concrete. Dancing began at 10:30 Saturday morning with 80 couples of early birds, and by days end over 100 couples were dancing on every inch of the floor.

One of the mid morning portions was devoted to Contra Dancing with children drawing 52 "kids" from 8 to 50 years old enjoying the fun of contra dancing for the first time. Which only proves Contra Dancing for the whole family can attract new participants. As a side note about this "family" weekend, with several thousand in attendance, was the absence of security guards, rowdy or disruptive groups or individuals. The California Traditional Music Society is to be complemented on this outstanding event and the attendees who were responsible for their own and their children's actions. Thanks for a most enjoyable weekend.

Leif Hetland, Contra Caller, from Cherry Valley California along with Clark Elliott and their wives were hosts to 51 enthusiastic dancers the weekend of May 21-23rd at the First Annual Western Contra Dance Weekend held in the San Jacinto Mountains of Southern California. The weekend featured Western and Traditional Contra's, Quadrilles, "Lancers" and some favorite round dances. The event was declared such a success by all that plans are already under way for the "Second Annual Western Contra Dance weekend."

Al Green, from Sheffield England, writes that he and others are exploring Contra Dancing via the Community Dance Program. It seems that records and dance instructions are scarce so if you have Contra material you can donate send them to: Al Green, 100 Charlotte Rd., Sheffield S1 4TL England. According to Al Square Dancing is experiencing some of the same "problems" in England that we are experiencing here. New dancers are looking for F.U.N. and American Square Dance Magazine through Bob Howells Easy Level and Contra Corners is becoming a resource world wide. (Thanks to Jon Sanborn's vision and dedication).

While on the subject of weekends and "problems" Shirley and I attended a "sold out" performance by "Yani," the number one new age artist today at the outdoor Greek Theatre in Los Angeles, California. This amazing composer and keyboard artist along with a full symphony orchestra wove the rhythms of jazz, calypso and classical into an evening that brought the capacity audience to their feet for standing ovations. The audience diversity was interesting to observe. They came in shorts, tanktops, casual wear and evening wear, from their 20's to senior citizens, all united by this artist and his music. Yani concluded the evening with a harmonious composition embodying all of the evenings musical feelings, however before this closing selection he challenged his fans with the premise that "how much more meaningful all our lives would be if we concentrated on our commonness rather than our differences." How appropriate when I again observed the diversity of the audience.

Isn't it about time we started concentration on all the things in Square, Round and Contra Dancing that we have in common instead of all our individual "problems." What is it about hand holds, dress, teaching sequence, etc., etc., that is so

important to let it become disruptive to our great "common" activity? I'm for a more commonness and less division.....

This month's feature Contra is called, "Al's Safeway Produce." It is a duple, actives x-over.

- Actives with couple below star left (once) 8 cts
- Cornet allemande left (you have by hand in the star) 8 cts
- Ladies center turn by right (once around) 8 cts
- Partner swing - 8 cts
- Circle left / couple across (once) 8 cts
- Swing your corner (next below, not in your star) end facing across - 8 cts
- Long lines forward & back - 8 cts
- Couple across right hand star (once around) next below repeat, star left

The music I like best is "Dance Around Molly" Sunny Hills 149 but "Arkansas Traveler" on Lamon # 10120 works well when slowed down. Till next month, try

having fun dancing with some new "kids" at your summer dances. They could be the foundation for revitalizing your group. ✓

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# NOTES FROM A VETERAN CALLER

by Mac McCullar

In our world of square dancing there are many great local callers who never receive the credit and applause they deserve, but you will notice that most national callers traveling throughout the world never fail to acknowledge these hard working local teacher/callers who in many cases give their time, and talent and spend their own money to teach a class or appear at churches, schools, and other public functions to call a tip or two.

One such caller was Peggy Rentz and her ever present partner/husband Jimmy. In 1954 I was urged (told) to join a square dance class which was taught by Peggy (all ten lessons). I found that both Peggy and Jimmy had great personalities and seemed to love people, and square dancing, as well as teach unpredictables like me.

Peggy was a California Central Coast Pioneer Square Dance Caller/Teacher

with great rhythm, timing and a feel for the music. She exhibited a lot of exuberance while performing. When she did pat her foot it was a real pat. Her enthusiasm was ever present.

Peggy not only taught us to dance and showed us the proper square dance attire to wear but she also emphasized courtesy. To quote her, "If a stinker drifts into our group they won't stay long because stinkers can't stand to be around nice, happy square dancers." She got me started calling and gave me my first singing call "Tweedle Dee" which I updated on "Big MAC Records" recently.

Peggy and Jim are gone now, they will be missed and remembered by the many dancers they taught in the California Central Coast. If there is square dancing in heaven, they will have them swinging. ✓



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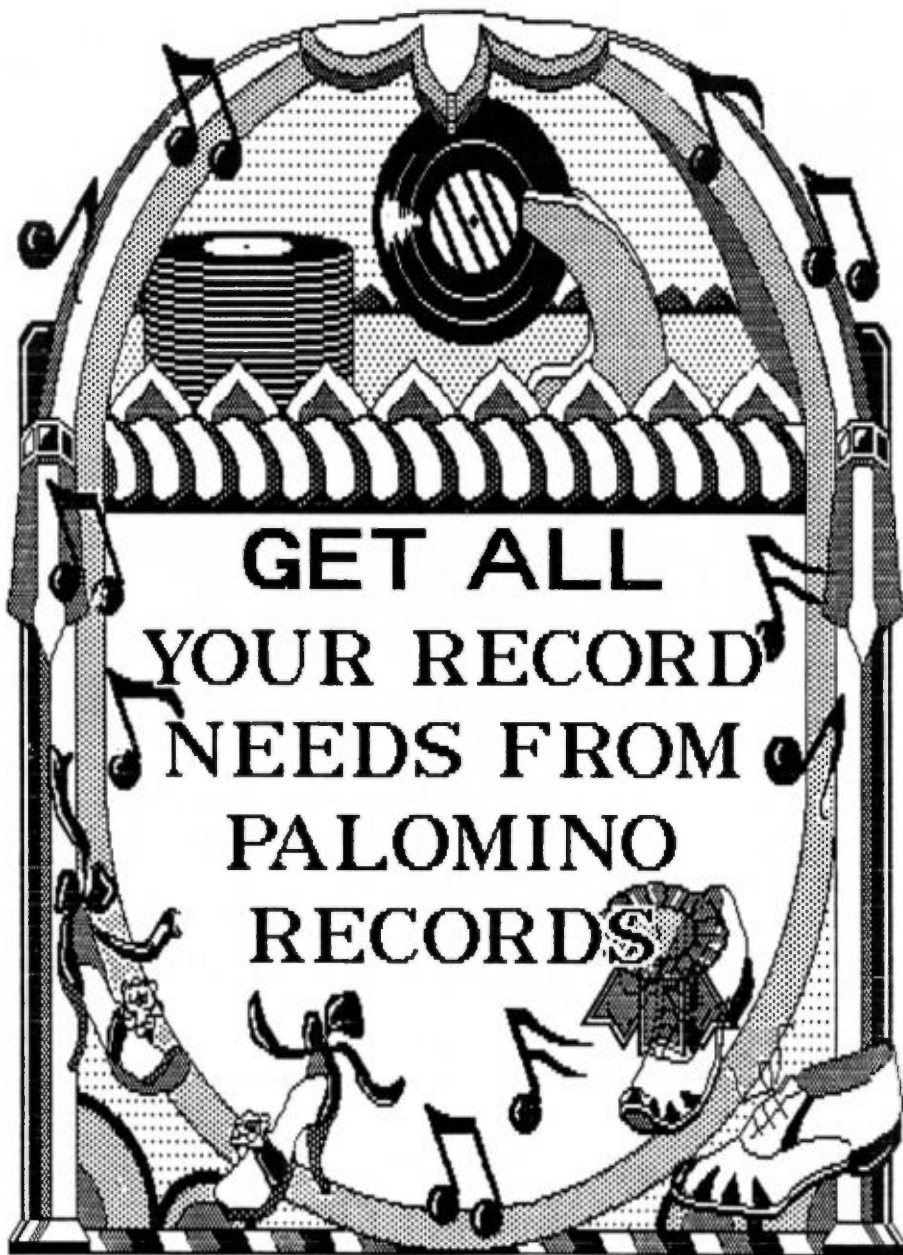
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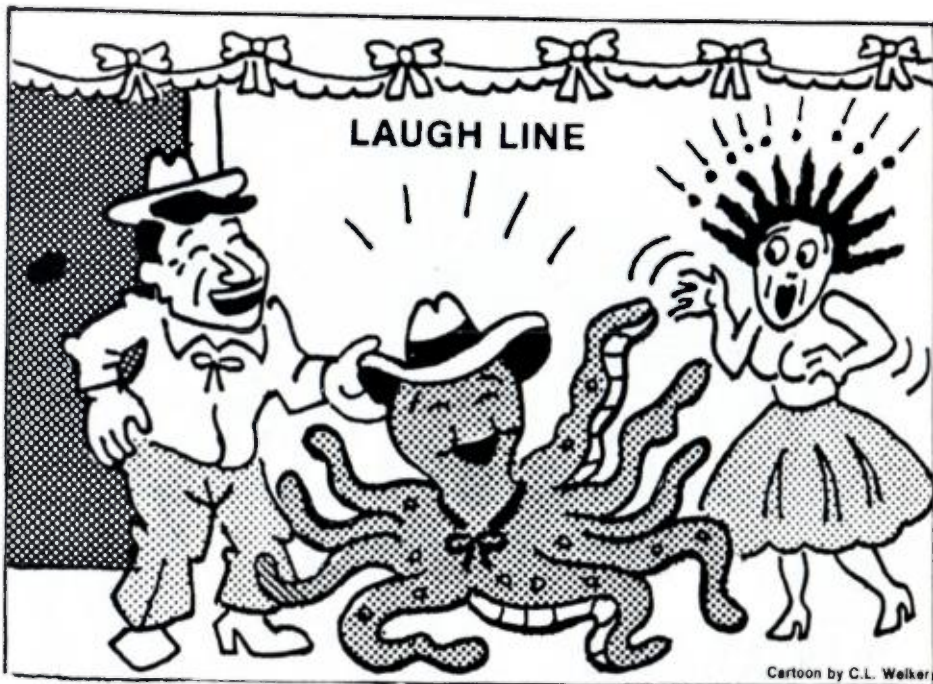
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