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THE INTERNATIONAL MAGAZINE
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THE ASD LINE-UP

- 2 Editor's Notebook
- 3 By Line
- 5 Tempo
- 6 New Product Line
- 8 Oregon '94
- 11 Country Western Line
- 14 Breadline
- 20 Meanderings
- 23 A Sense of Touch
- 32 Viewpoint
- 34 Encore
- 35 Barney's Corner
- 56 Cry Babies
- 63 Contra Corners
- 70 Circle Right
- 77 Party Line
- 86 Notes From A Veteran Caller
- 87 New Line of Fashion
- 92 Classified

OUR READERS SPEAK

- 16 Feedback
- 50 Straight Talk
- 59 Line of Fire

SQUARE DANCE SCENE

- 25 People in the News
- 40 International News
- 52 A/C Lines
Advanced & Challenge
- 88 Date Line

ROUNDS

- 39 Round Dance Pulse Poll
- 84 Squared Circle
- 66 Cue Tips

FOR CALLERS

- 13 Caller Outline
- 28 Caller Line-Up
- 31 Square Dance Pulse Poll
- 35 Caller Coaches
- 36 Creative Choreography
- 45 PS/MS/QS
- 54 Disc-count
- 54 Flip Side Squares
- 73 Easy Level
- 78 Calling Tips
- 80 Underlining Note Service

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Editor's NOTEBOOK

It's a brand spanking New Year, one that is filled with great promise for the world as a whole and for those who share this hobby in particular. We're often concerned with those new to square dancing, who jump in with both feet, put aside most of their other activities and go "full blast" into the realm of square dancing. We've seen it happen so many times where individuals enthralled with the joys and challenges that come with "square up" tend to "burn out" all too quickly, eventually setting aside this activity and taking on another.

A form of enthusiastic restraint is what we're looking for, a form of square dancing that will fit into the scheme of things for the average individual, allowing him and her to raise the kids, take part in church and social activities and treat square dancing as a part, but not necessarily the *whole* of living.

Lloyd Shaw customarily started the year with a special message. He wrote in January 1951:

"I sort of chuckle at the thousands of new recruits that are just learning to dance. Like the newcomers to a brand new mining camp, they feel they have to shoot up the town and paint it thoroughly red. In their first excitement, at the discovery of our new way of life, they are dancing eight nights a week. They are a little insane about going faster and faster and seeing with how many twirls and fol-de-rols they can burden each new figure.

"They compete for how many dances they can learn, and how many new costume effects they can dream up. But don't worry about them. That is the healthy mark of an amateur, of an eager beginner. It soon wears off, thank goodness. We know that it can't go on like that forever. As we steady down to our dancing with perhaps a night or two a week, we become much better dancers, and we



find a saner and much deeper joy in our dancing. We pick our dances more carefully. We know that a marriage that packs all its joy into the honeymoon isn't much of a marriage."



And so, with a saner look at square dancing and realizing that while, for many, dancing considerably more than twice a week is safe, normal and satisfying, it may not be the same for everyone. We should be on the lookout in our immediate areas for ways of providing an activity where the casual dancer, the person who can only dance once a week, can get a fair share of square dancing fun. And, let us add to this Shaw's final words that were written those many years ago, "This is the year we settle down and move in on our find. Happiness and satisfaction and deep lasting joy to you all!"



In an effort to increase subscriptions to American Square Dance, ASD will be offering the following promotion until further notice. For each new subscription obtained by a current subscriber, ASD will extend that current subscriber's own subscription by three (3) months. Tell your friends who don't receive ASD about the magazine and just have them send in their name and address and your name and address along with \$20.00. ✓

BY-LINE

This month you will be interested in reading several articles that seemingly cover just about the same thing. LINE OF FIRE, by Allen Finkenaure, has a very good article about comments made, but without solutions. He gives some solutions. Also, in an article by Buddy

Weaver, entitled CRY BABIES & BUSY BODIES, he says that CALLERLAB has been blamed for everything except perhaps the bad coffee at the dances. He suggests we channel our energy toward the positive instead of complaining.

On a more upbeat, yet almost the same idea, Mac McCullar has a neat article where he reiterates a discussion with a British caller, Ron Everitt.

Along with other good articles comes one from Tony Oxendine under CALLERLAB VIEWPOINTS. When you read it you will be better informed with what that organization is doing for the good of square dancing. ✓

- | | | |
|-----------------------------|---------------------------|-----------------------------|
| 1 94 Caller Schools 39 | 30 Jerry Sleeman 46 | 59 Shirley's 6 |
| 2 Alaska 4 | 31 JJ Manufacturing 89 | 60 Silver Bullets 90 |
| 3 Allen Finkenaure 61 | 32 John Saunders 16 | 61 Silver Sounds 60 |
| 4 Badge Holders 78 | 33 Kalox 42 | 62 Silver State 19 |
| 5 Bermuda SR Convention 81 | 34 Kirkwood Lodge 13 | 63 Sophia T's 88 |
| 6 Bill Davis 27 | 35 Kopman's Choreo 38 | 64 Square Dance Time 33 |
| 7 Blackwood Travel 90 | 36 Las Vegas 68 | 65 Square Dance Videos 25 |
| 8 Burdicks 90 | 37 Lou Mac Records 47 | 66 Square Dancers Closet 57 |
| 9 Capital Engraving 75 | 38 Mar Let 43 | 67 Stitch In Time 5 |
| 10 Cardinal 24 | 39 Meg Simkins 26 | 68 Suzie's Ruffles 22 |
| 11 Cascade 77 | 40 Memory Lane 21 | 69 Tic Tac Toes 72 |
| 12 Chaparral 7 | 41 Merrbach 82 | 70 TNT 89 |
| 13 Charmz Reaction 88 | 42 Micro Plastic 89 | 71 Tortuga Express 58 |
| 14 Chinook 29 | 43 Mike's Records 90 | 72 Travel Call 46 |
| 15 Cruise Center 47 | 44 Mikeside Management 20 | 73 Travel Systems 59 |
| 16 Dance Corral 18 | 45 Myrtle Beach 76 | 74 Triple R Western 41 |
| 17 DC CW Productions 52 | 46 New England Caller 65 | 75 Vee Gee 86 |
| 18 DJ Records 85 | 47 New Zealand 51 | 76 Walt Cole 88 |
| 19 Dogwood Arts Festival 50 | 48 NSDD 89 | 77 Western Squares Intl 91 |
| 20 Ed Fraidenburg 88 | 49 OK Callers College 17 | 78 Yak Stack 67 |
| 21 English Mtn. 48 | 50 PMDOU Records 40 | 79 Yak Stack 95 |
| 22 ESP/JOPAT 79 | 51 Ramblin Rose 12 | |
| 23 Fontana Fantasy 31 | 52 Random Sound 10 | |
| 24 Four Bar B/Quadrille 24 | 53 Rawhide 55 | |
| 25 Gold Star 83 | 54 Red Boot 71 | |
| 26 Green 74 | 55 Reeves Records 64 | |
| 27 Hi Hat 44 | 56 Rhythm Records 85 | |
| 28 Hilton 62 | 57 Royal Records 7 | |
| 29 Holland America Inc. 15 | 58 Scope/Big Mac 84 | |

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| 11 | 12 | 13 | 14 | 15 | 16 | 17 | 18 | 19 | 20 |
| 21 | 22 | 23 | 24 | 25 | 26 | 27 | 28 | 29 | 30 |
| 31 | 32 | 33 | 34 | 35 | 36 | 37 | 38 | 39 | 40 |
| 41 | 42 | 43 | 44 | 45 | 46 | 47 | 48 | 49 | 50 |
| 51 | 52 | 53 | 54 | 55 | 56 | 57 | 58 | 59 | 60 |
| 61 | 62 | 63 | 64 | 65 | 66 | 67 | 68 | 69 | 70 |
| 71 | 72 | 73 | 74 | 75 | 76 | 77 | 78 | 79 | |



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TEMPO by Jeannie Briscoe

ARIZONA IN THE FALL

During the month of November Jim and I traveled to Phoenix, AZ to take Christmas to our son and his wife and the grandchildren. It always thrills them to get to open presents a month before the DAY.

We parked our motor home in his driveway and since the next day was Sunday, we attended the church where he is Pastor. It was good to hear him deliver a sermon again. That afternoon we traveled to Mesa through the driving rain and oodles of traffic. Thank goodness we knew where we were going.

After finding the mobile home and RV park, we were allowed to park in the parking lot in front of the office because the spots for RV's were full of water. That's one thing about Arizona, when it rains it really fills up every nook and cranny.

The next morning we were told we could park in spot C112. The parking attendant told the manager my husband wasn't at the coach so we would have to locate him. Jim had gone to the lapidary studio. I spoke up, [I can park that thing.] At this the parking attendant covered his eyes with both hands, and the manager, being a woman was delighted. She had never run across a woman who could park a 34 foot motor home.

Needless to say, we got parked and settled. Jim was chompin' at the bit to go

square dancing. I do believe he had ulterior motives. I almost thought he was trying to kill me off. As many of you know, you can dance three times a day and six days a week, if you want to. That was Jim's goal!

Well, we didn't dance that much but did get our time in on the dance floor. We danced mostly to Wade Driver who had events in the park where we were staying.

We walked over to the park next to ours and danced to Dan Nordbye several times. All was very good dancing and we made several new friends.

We encountered a couple who had danced with my clubs here in Monterey, Bill & Doris Jones. They winter in Phoenix and have a summer place in Gardnerville, NV. It was fun seeing them and remembering old times.

We eventually spent Thanksgiving with my son and his family. It was a blessing, to be sure. We left the next day, but I have to tell you, I don't really like Arizona. I'm primarily a mountain gal, having been raised in the Ozarks of Missouri. But, it's ok for a little while. We had fun and delivered a bunch of American Square Dance magazines which were promptly devoured by the dancers.

Jim and I wish all of you the very best New Year and may it hold good things for you all year.

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- C-817 LIGHT OF YOUR LOVE - Scott
- C-119 SOFT PEDALING/BURN DOWN - Hoedown
- C-223 WALKING AFTER MIDNIGHT - Jerry
- C-716 OKLAHOMA HILLS - Marshall
- C-816 PENNIES FROM HEAVEN - Scott



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43rd National Square Dance Convention
JUNE 22, 23, 24, 25, 1994

OREGON: PACIFIC WONDERLAND

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We have mountain peaks, ocean beaches, high deserts and pastoral valleys. We have music festivals, summer theater, and art shows all summer long. We have many state and federal campgrounds offering fishing, hiking and boating facilities.

We have a temperate climate, with June temperatures averaging about 75 degrees in the Portland area. Cooler in the mountains and on the coast, hotter in the desert areas. We have friendly people, moderate prices and excellent facilities to accommodate tourist in all parts of the state; tourism is the third largest industry in Oregon.

So, plan a vacation around the 43rd National Square Dance Convention! Call 1-800-547-7842 (Oregon Tourism Division) or 1-800-962-3700 (Portland Convention and Visitors Association) for more information about vacation possibilities in Oregon!

OFFICIAL AIRLINE

Delta Airlines is the official airline for the 43rd national square Dance Convention in Portland, Oregon. To take advantage of Delta's special discount for convention-goers, you or your travel agent can call 1-800-241-6760 and refer to **file number D0074**. All round-trip reservations which use this file number will

qualify for a drawing for two (2) free tickets to travel within the continental U.S., or Canada, San Juan, Nassau or Bermuda.

The modern Portland International Airport is located just 11 miles east of downtown Portland. There are several major hotels located in the vicinity of the airport, which is about 10 miles from the Oregon Convention Center. Most of these hotels will be served by the convention shuttle bus system, as are others listed on the registration form. Four-day shuttle passes are available for \$15.00 until April 30, 1994, and will be priced at \$20.00 after that time.

If you are staying at a hotel or motel in another part of the city, many of them offer complimentary transportation to and from the airport. Check with your hotel before flying to Portland. There is also a airport bus to downtown, 5 am to midnight, currently \$7.00 each way.

Transportation KISS Keep it Simple: Shuttlebus!

TRAVEL THE MAX

One transportation option available to dancers in Portland will be the MAX light rail system which runs from downtown Portland east to Gresham. It makes stops at the Oregon Convention Center and at the Red Lion Hotel/Lloyd Center. Many stops on the MAX system are



within easy walking distance of hotels. MAX service is not included in the convention shuttlebus pass, but Tri-Met will be selling passes at the Oregon Convention Center.

WHEELCHAIR DANCERS WELCOMED IN OREGON

Working with the local Rollin' Squares wheelchair club, arrangements have been made for a dedicated dance hall and convenient lodging facilities in the Red Lion Hotel/Lloyd Center as part of the 43rd National Square Dance Convention in Portland. Program Chairmen Ray and Zola Jones have confirmed that wheelchair dancing will be programmed at the Red Lion Hotel from 10 am, Thursday, Friday and Saturday.

"We hope wheelchair dancers from all over the world will make a special effort to come and enjoy these terrific facilities and the whole convention," said Rollin' Squares caller and instructor Jerry Keller. Organized 17 years ago, the Rollin' Squares have over 20 members and dance every Monday with a combination of motorized wheelchairs, regular wheelchairs, and ambulatory persons who push chairs as needed. Round dances are choreographed and cued by Jerry's wife, Jean. For more information, contact the Kellers at 6132 SE Nehalem, Portland, OR 97206, or call (503)775-6107.

Mell and Eva Schwartz, Chairmen of the Registration and Housing Committee, want to remind wheelchair dancers to be sure and mark their registration forms accordingly, so that they will be assigned to the reserved block of rooms at the Red Lion Hotel/Lloyd Center.

WEDNESDAY SPECIAL EVENT: THE RONNIE MILSAP SHOW

Award-winning country-western star Ronnie Milsap will take the place of Charley Pride as the featured entertainer at the Wednesday evening Special

Event for the 1994 National Square Dance Convention. Charley Pride will soon open a theater in Branson, Missouri, and because of scheduling conflicts will not be able to perform in Portland.

Ronnie Milsap has won six Grammys and eight Country Music Association Awards. His hits include: "Smoky Mountain Rain," "Lost in the Fifties Tonight" and "Turn That Radio On."

The Ronnie Milsap Show will be presented in the Portland Memorial Coliseum immediately following the Opening Ceremonies of the 43rd National Square Dance Convention. There is no reserved seating for the concert but doors will open at 5 pm and the Opening Ceremonies will start at 6 pm. Trail End Dances will begin in the Oregon Convention Center and at the RV parking area at the Clark County Fairgrounds at 8 pm and continue until 11 pm.

Admission ribbons to the concert are being sold to dancers and their friends for \$10 each. There is a place on the registration form to order ribbons for the Special Event. New registration forms will show The Ronnie Milsap Show instead of Charley Pride, but older registration forms may still be used. For those who have already purchased ribbons for the special Event, no further action is needed: The ribbons will be waiting in your packet when you arrive in Portland.

If you have already registered for the convention and did not request ribbons for the Special Event concert, you may add ribbons for The Ronnie Milsap Show to your packet. Send \$10 per person, along with your name, address and registration number (if you have received your confirmation) to: 43rd National Square Dance Convention Registration Office, P.O. Box 5906, Salem, OR 97304-0906. Refunds for the Charley Pride concert may be obtained by writing to the same address no later than April 30, 1994. **New registration forms are**

available and show **The Ronnie Milsap** show.

LOUISVILLE MAN IS NUMBER 10,000 FOR PORTLAND

Late in October, registration number 10,000 was processed for Russ Thomas of Louisville, Kentucky. Russ and his wife, Wilma, dance with the Bullitt County Squares. They have been dancing for three years and attended their first National Square Dance convention last summer in St. Louis. "We liked it so much that we want to go again in 1994," Wilma said. Their plans include renting a car in Oregon and spending a few days as tourists, including visiting friends who have moved to Corvallis, Oregon.

CARPET TO BE COVERED WITH WOOD

It's a big request: to cover all carpeted dance areas with a material that would support thousands of dancers with the utmost in comfort and durability. And it will be accomplished, thanks to the special purchase of 65,000 square feet of high quality hardboard from Dee Forest Products of Oregon.

The dance floors at the 43rd National Square Dance Convention in Portland will include cement, hardwood and the hardboard paneling. Similar flooring has

already been used successfully at major dances in the Portland area.

Installation of the flooring will be done by Greyhound Exposition Services of Portland. After the convention, the flooring can be purchased by individuals or organizations at a reduced rate. Contact General chairmen Don & Shirley White: P.O. Box 710, Dallas, OR 97338-0710.

FIRST AID SERVICES AVAILABLE

The 43rd National Square Dance convention in Portland will have First Aid stations in the Oregon Convention Center and the Portland for emergency care. If you need assistance, contact any convention committee person and they will call for first aid assistance. There is a hospital very close by and the Portland 911 system provides quick response in case of a major emergency.

However, when you pack your bags, be sure to include a few band-aids and a bottle of aspirin to take care of a blister or a headache. That's a suggestion from Lee and Becky Roberts, Vice-Chairmen of auxiliary services, in charge of First Aid. These are common ailments at conventions and having such items on hand will save a walk to a First Aid station and keep it free to handle true emergencies.



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WESTERN LINE

by
jim & jean
chomondeley

Are you teaching line dancing in your club or do you want to but, don't want the expense of buying CD players, Cds, CW records or tapes? Your caller has the music you need to teach and dance most line dances. Square dance records are for the most part written in 4/4 time. They are at a speed of 128 to 132 beats per minute. They have 7 parts to them (Introduction, Figure 1 & 2, Break, Figure 3 & 4, Ending). Each part has 64 beats (or 16 measures). For example, the Line dance this month "Romeo" is a 32 beat (8 measures) dance. You can dance this dance 14 times to any singing call. The music at 128/132 beats may be too fast to teach a more complex dance. Your caller's turn table is a variable speed table and may be slowed down to a more comfortable speed. Try it, you'll be surprised.

On behalf of Jean and myself we wish you a very happy Holiday Season and a Happy New Year. May 1994 be the year of increased students in all dance classes.

ROMEO

GRAPEVINE LEFT, RIGHT LIFT (1-4)

Step to side with left foot,
Cross right behind left foot,
Step left with left foot,
Lift right foot cowboy fashion.

GRAPEVINE RIGHT, LEFT LIFT (5-8)

Step to side with right foot,
Cross left behind right foot,
Step right with right foot,
Lift Left foot cowboy fashion.

STOMP, STOMP (9-10)

Stomp left,
Stomp right.

SIDE STEP LEFT, SIDE STEP RIGHT (11-14)

Step left with left foot,
Touch right to left,
Step right to right,
Touch left to right.

STOMP, STOMP (15-16)

Stomp left,
Stomp right.

WALK, WALK, PIVOT, STEP (17-20)

Step fwd with left,
Step fwd with right,
Pivot on balls of feet 180 degrees,
Step in place with left.

WALK, WALK, SCOOT, STEP (21-24)

Step fwd with right,
Step fwd with left,
Lift left knee and scoot fwd on right,
Step fwd with right.

WALK, WALK, PIVOT, STEP (25-28)

Step fwd with left,
Step fwd with right,
Pivot on balls of feet 180 degrees,
Step in place with left.

WALK, WALK, HITCH AND TURN 1/4, STOMP (26-32)

Step fwd with right,
Step fwd with left,
Lift right knee and turn 1/4 to left,
Stomp right.



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BILL RYAN

Bill Ryan of Amherst, New York will be celebrating his 30th year of calling in 1994. How does one become a caller? It starts with square dance lessons and the desire. A good singing voice is an added asset. His parents started dancing and the next year (1962) Bill graduated. A "wannabe" caller, he studied and by 1964 had his first class of teenagers.

He praises Dan Dedo for his support in the early years by allowing him to call a few dances each week at Dan's Friday club over the objections of some dancers. Dan understood the need for new callers and willingly gave a helping hand. Dan Dedo leaves a big footprint for others to follow.

Bill's beautiful singing voice and talented method of calling was noticed in 1965 when he called at the Buckeye State Convention in Ohio, and he began calling in surrounding states and Canada. Bill's parents, still dancing, drove



Bill to his engagements throughout Ohio while he worked his way through college.

In 1968, he called at his first National Convention in Philadelphia and during the year found time to make a few records. On July 6th, 1993, he had heart by-pass surgery, is doing wonderful and back to work full time. He gave back his time to the art as a member of the Western New York Federation which was the predecessor of FLADA and was part of the original committee that started FLADA. Some of you may remember he was president of FLADA before the long years of devotion and hard work by Al Prell.

Bill and his friendly, smiling wife, Connie celebrate 10 years of marriage and have 4 delightful, darling boys. Bill is at home on the stage and embroiders all positions with traditional calling. He is known as a "tough" caller and challenges his dancers to listen and not rote dance. Bill calls and teaches Plus to A-2, is available for calling and can be reached at (716)691-7988.

Submitted by Mary Price, Lewiston, NY ✓

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BREADLINE

by Dorothy A. Walker

I'm going to start the New Year out by bragging on my sister-in-law's (Phyllis Arthur) Broccoli Quiche. We work together here at ASD Magazine, and we're always bringing in a dish to share with each other (Jon, Jeanne, Phyllis and myself) for lunch. This is my favorite of all the delicious things Phyllis makes. She says it's easy (which is the magic word for me!), especially if you have a food processor to mix your crust. You can make this ahead of time and freeze it, deleting the cream mixture and adding that when it's time to bake. Use the pie crust recipe provided, your own recipe, or even a frozen one will suffice.

May God bless you this New Year with health, happiness and the love of new friends.

BROCCOLI & MUSHROOM QUICHE

Ingredients for pie shell:

- 2 Cups all purpose flour
- 1 tsp salt
- 1/2 Cup (1 stick) of chilled margarine, sliced into 6 pieces
- 1/3 Cup cold water

Mix together in food processor flour, salt and margarine for 20 seconds. Slowly pour water through Food Pusher on lid of food processor until it rolls up into ball. Roll out to fit a 9" pie pan or a quiche pan. Brown pie crust, set aside.

Ingredients for filling:

- 2 bunches of Broccoli
 - 1 small can mushrooms (or fresh if you prefer)
 - 1 Lb Cheddar cheese
 - 1 Lb Monterey Jack cheese
- (Phyllis says she likes lots of cheese so she adds another 1/2 Lb of each.)
- 4 eggs
 - 1 Cup heavy cream
 - 1/2 Cup milk

Salt & Pepper to taste

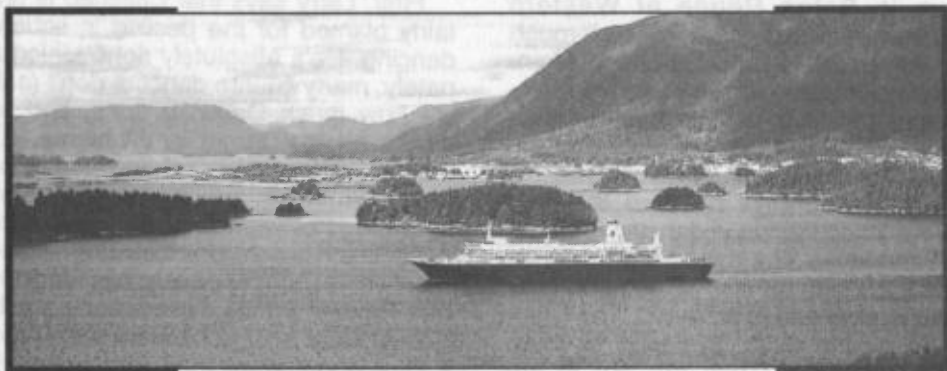
Cook broccoli until almost tender and set aside. In medium skillet brown mushrooms in butter and set aside. Blend the two cheeses together.

Layer cheese, broccoli and mushrooms ending with a layer of cheese on top.

Beat eggs, heavy cream, milk, salt and pepper. Pour mixture on top using a fork to make holes so the liquid can seep into the broccoli/cheese mixture.

Bake 40 minutes at 375. To prevent the outer edge of crust from burning, cover just the edge with tinfoil. Makes one 9" quiche. Let me know what you think. ☺

PROMENADE RIGHT. PROMENADE LEFT. PROMENADE UP ALASKA'S INSIDE PASSAGE.



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FEEDBACK

We are responding to a letter in the Grand Zip in the September issue.

We have a very successful dance program in Baton Rouge at Western Squares from beginner classes through our Advanced club. There is a Mainstream club, two clubs that dance Mainstream and Plus and a once-a-month Advanced club. It is this level that we would like to address.

We have always believed that you have to keep the fun in dancing, no matter what level. The dancers who dance Advanced with us also dance and support the activities at all levels. They simply enjoy the extra challenge of more intricate moves. They are not in advanced dancing to show off - to whom would they show off?

We are disappointed to learn that when dancers inquire about Advanced square dancing in our area that they are not informed that there is an Advanced club that dances here. In fact, there are two. Western Squares dance on the second Sunday of each month. You can visit at any time and see that it is a group of friendly dancers with smiling faces who enjoy having a good time. **Square dancing can be fun - at any level.**

Submitted by

*Andy & Algie Petrere
Baton Rouge, Louisiana*

I have never felt so compelled to respond to an article. Larry Ingber stated in his article (It Works, Folks!-November, 1993 page 37) that "Associations take the money from their dances and use it to see to it that they have a hall in which to host their big dances, and the clubs are supposed to fend for themselves." His thinking is that Associations

only worry about themselves, and not their clubs. He said, "It's time Associations helped the clubs....time for them to get to work."

First, Larry says that Callerlab is unfairly blamed for the decline in square dancing. He's absolutely right. Unfortunately, many square dancers don't realize how much Callerlab does, and so they're an easy target for the blame. But then Larry turns around and questions these same square dancers on their knowledge of what their Square Dance Association is doing for their club. Based on their responses, Larry has decided that Square Dance Associations are to blame! Most square dancers don't have a clue about what their Association is doing. It's very frustrating! So if Larry, or anyone wants to write about what Associations are doing for the clubs, they should contact the Associations directly to get the real answer!

Associated Square Dancers (A Square D) happens to be an Association that works hard for its clubs. Every time I read or hear something derogatory about Associations or square dancing, I

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CALLER COLLEGE

feel like we take one step forward and two steps back. I've been involved in A Square D for five years, and it would take too much time to list all the things we've done for our clubs. But I have to mention a few....When several of our clubs lost their hall a few years ago, A Square D leased part of a building, took care of all the city requirements, put down a wood floor, had our attorney go over the lease agreement, and paid approximately \$10,000 to get this hall ready for the clubs. We have almost 100 clubs and 8,200 members in our membership. We break the Association geographically into six Districts, and each one holds monthly meetings with club delegates and presidents to discuss and share club problems and successes. A Square D pays for the rent on these meeting rooms. We have an 800 number for people to call for a class near them. This year we've spent over \$1,200 on this 800 number, as well as bumper stickers and business cards to promote it. We provide the clubs, free of charge, many items such as the latest new Dancer Booklet,

16 pages of facts to help the new dancer understand square dancing. We have a PR Director who has spent the last year compiling a list of halls available and the rental charge, as well as constantly looking for new halls. We promote square dancing on radio, TV and newspapers, as well as educate the club leaders on year-long club promotion. Two months ago, we secured eight minutes of air time on Channel 5 Morning News, and paid the hall rent to make it happen. Our Association sponsored the 1988 Anaheim National Convention, and 50% of the profits went directly to all the many clubs that worked the Convention. Other money was placed in a fund to promote square dancing. And we have many more exciting plans in the works! So, Larry, A Square D IS an Association working for their clubs, and I'm sure we're not the only Association that works hard for their clubs and for the promotion of square dancing.

I didn't intend for this to be so long. But, I still have one more thing to mention! I recently read an article from 1988

and another from 1971....and guess what they were about? The exact same things that we're reading and hearing today about the problems with square dancing! Maybe too much time is spent on trying to place the blame. Are we going to spend another 20 years doing that, or should we open up our eyes and ears and listen to all the success stories, and act upon them? Too much time is devoted to the complainers and blamers, and not enough on the strong, fun clubs that get through their tough times and still

think square dancing is the best thing going today!

The same "problems" have been around for years...let's all look at the positive aspects. The clubs, dancers, callers and associations who show enthusiasm, are the ones who are successful!

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Wow! Good Golly, Molly! A new year--1994--has suddenly reared its unpredictable head, hardly before we mortals could get a firm grip on an illusive and ephemeral 1993. Well, new years are for pleasant speculating from a positive position--half the fun of doing what we do is the anticipation of those exciting, coming events.

Although I once said I'd "slow down" with the move to a "slower" Adirondack life, 1994 looks anything but slow. Specifically, there are two or three week-long caller schools to teach; several caller/leader weekend clinics (sometimes called Mini-LEGACIES); three weeks in Hawaii, including a staff calling spot at the Aloha Convention; two weeks in Georgia and Florida calling a dozen dances; another Elderholstel; the Callerlab Convention in Vancouver; staff calling at Fontana in North Carolina; a weekend of calling/touring in my "last province," Newfoundland; the National convention in Portland, Oregon; another long weekend in Texas and calling dates in umpteen towns and cities most every weekend. "Looks like I will be the one to enjoy the "slower" pace, at least on those weekends!--CAB

One more speculative item: anyone want to go with us to the South Pacific again (We went in '77 and '88) in January of 1995? We've heard from a few who are interested, especially with a side trip to Antarctica. (Ever danced on a polar ice-cap?--CAB)

Busy? Yeah. Enjoying it? You bet.

Memphis, Tennessee--A thousand pardons, to those who care about such things--I completely ignored a mention of spending part of five days as instructor, along with fellow caller Eddie Ramsey, for our Mid-South Caller School. It was a small one but absolutely super--far from

superfluous! (In reality, there are probably a total of only ten people who really care about such things.--CAB)

Silver City, New Mexico--Perhaps most readers have never heard of the senior-oriented educational Elderhostel programs, administered by the parent firm in Boston, started in 1974 and now presented by over 1600 colleges and universities worldwide, with 20,000 participants on a recent count. The whole idea is to offer continuing education for those over 60 without degrees, exams, homework or college credit.

It was late September, time for Cathie and me to fly to El Paso, rent a car, go on westward to Silver City (pioneer mining town) and attend the week-long Elderhostel sponsored by Western New Mexico University.

This time there was no square dance in connection with the Elderhostel program (we taught a basic S/D course at one of the three we've attended.), but some of the participants in Silver City had done many do-sa-dos and were very interested in what we do. Three courses were offered to our small group: Architecture of the city and country around Silver City environs (It is Victorian, Baroque or what?) Shall we go for Baroque?--CAB); History of the area Silver City was once a rough-and-tumble booming gold, silver and copper mining town); and Art (My favorite subject--mostly sketching scenery but a tiny bit of figure drawing and cartooning thrown in.)

We had a chance around the edges of this educational pursuit to tour the area-

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-especially to see the famous Gila (Say Hee-La) Cliff Dwellings (a national monument) in the Gila National Forest north of town. Looking at those dugout stone fortresses high on the cliffs in a remote area, built about 1,000 AD, one could only surmise how those ancient Mogollon Indians lived, fashioning artistic pottery, hunting, planting and grinding their cornmeal. For just a few generations, the sounds of their voices echoed in the canyons. Then, inexplicably, they were gone, and only the sounds of streams and birds remained.

Geneva, New York--Lots of New York state bookings have come my way since we moved to the Empire State, and from where we sit nothing is more than half-a-day's drive--easy runs even in cool winter months. My first time for Friendship Squares in the finger Lakes Region was a treat. Ten or twelve sets attended in a high school gym where I can say honestly "friendship was predominant." Linda and Dale Carnegie were cuers. Other callers attending: Bud Hands (club caller), Dick Schweitzer, in training caller

Jim Shay; other cuers: Bill and Joan Newman. Prexy-emcees: Dick and Judy Rouse. This club puts special emphasis on guest nights featuring other area clubs.

Canajoharie, New York--Just off the New York Thruway in midstate, not far from Utica, lies this town, famous for its Beechnut products plant. Lucille (S. Bay grad '86) and Earl Sanford hosted me in nearby Fort Plain. The CrossTrails, for a small club, had a lotta "gotta-go" with not a lotta nonsense. It was fun. Lovely Nostalgia grabbed me while I was there (Whos's she?--CAB) since I fondly remember the old Peach Blossom Festivals where I co-called years ago. Dennis Viscanti cued. Caller/cuer Ward/Rudi Smith came to dance.

Pittsburgh, Pennsylvania--Next day, Saturday, off I shoved across New York and then some to do my thing in the Steel City. Specifically, it was a date for the North Hills Squares in a church hall in Glenshaw Valley where they lavishly staged their Fall Ball. A large canvas backdrop on the stage featured a hand-

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painted rural scene, all surrounded by real pumpkins, apples, bales of hay and corn stalks. That club, who's regular caller is Ed Foote, does it with style, both dance-wise and production-wise. Sweet eats, too. Emcees were Dorothy and Denny Marous (Vips). Curly Jack rounded out the program. Chester and Dorothy Kletke offered lodging. Their long-time class instructor, Clarence Locke, was there. Nice to see 12 to 15 sets of smooth Plus dancers there to celebrate fall's windy wind-up.

discs; presidents are Tony and Ruth Case; I'll be back in March.

Columbus, Ohio--Just as enjoyable as calling one for the Rhythm Reelers again (a perennial treat) was being hosted this year by caller Dave and Barb Stuthard, plus little Patricia. It was the day after Thanksgiving, a raining night, and the crowd barely topped five sets, but the affection of friendly folks created an infectious effect among guests, including one couple from St. Paul, Minnesota. Instead of rounds, they go the CW two-



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North Olmsted (Cleveland), Ohio--It was good to get back to call for the Square Pairs, even though the distance from my new home is a bunch of miles. Ten sets came out and the old friends and friendliness was worth it. The club has moved from the familiar "cabin" to the City Hall Complex in Rocky River. It's a neat spot next to the police wing, and I'll wager no car has been vandalized there. Delores and Bud Miller spun the round

step/line dance route. An interesting banner stealing/retrieving gimmick in central Ohio is the cute pirate badges with attached yarn "whiskers" numbering one's personal tally of visits. Ask about it if you want an attendance enhancer. Caller Cecil Albery came to dance.

There's more, but I'm outta space again. We hope your 1994 proves to be your best year for square dance interests in many years. Have a happy one! ✓

A SENSE OF TOUCH



In square dancing we have always enjoyed the sense of touch. We "touch a quarter." We "stack the wood." We "yellow rock." Why is so much emphasis placed on touching when we dance? When we do any call, the caller taught us to touch hands with the person next to us.

Let's examine what a square of dancers really is. We can best define a group of dancers in a square as a "group of people working together for a common purpose," which is exactly how Webster's defines the word "team." How do we achieve this common purpose when we dance? As a team of eight we execute the commands of the caller to the beat of the music in the manner we have been taught. Eventually, hearing that all important call of "Allemande Left!" or "Swing and Promenade!" our common purpose is achieved when we reach our home position, satisfied that we have completed all of the calls, with no or very few mistakes. Success, right? Sometimes, yes, sometimes, no! Every call we have learned at most levels of dance requires that we TOUCH, either during the call or at the end of the call. Touching enables us to complete the call smoothly and accurately. How we touch hands while dancing is taught from "day one." Each call may have a particular hand hold or hand position. Touching helps the dancers identify their position as they complete the call.

Dancers are reminded to be aware of their position in any formation: centers, ends, leaders, trailers, out-facers, in-facers, left hand couples, right hand couples, left hand dancer, right hand dancer. Touch! Touch! Touch!

As we progress up the ladder of square dance levels, many habits - good and bad, are picked up. Callers and instructors are as much at fault as the dancers for the bad habits. NOT touching hands is at the top of any list of bad habits. Some dancers will touch hands, but will only do it as their hands hang limply at the sides. Or some, as they have become "expert" dancers, simply TAP hands instead of touching as they were first taught. Mainstream dancers, Plus dancers, and Advanced dancers, who still touch hands usually will complete tips in such a manner that very few, if any, mistakes are made, but add one couple that only taps or does not touch at all to a square and watch the failure rate of that square increase.

It may be normal for one group, say the Challenge level, to decide to dance with their hands down at their sides, or for some to only tap hands when doing certain calls. How we decide to modify touching procedures is not really the issue. What IS important is that, when we team up with dancers from other groups or levels, we should use the methods we first learned. By not confusing those dancers with our habits, we ensure the team's success.

It may be a good idea for us all to take a long look at the teaching and dancing habits and rediscover the **SENSE OF TOUCH**. The success rate of the team depends on it. We should realize that a "team dancer" TOUCHES, but an "individual dancer" does not.

Who would you rather square up with? ✓

Reprinted from Dancin News, August, 1993



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IN THE NEWS

45TH ANNIVERSARY

Silver Spur Square Dance Club, Oklahoma City, Oklahoma, will be celebrating its 45th Anniversary on March 5, 1994. The club was organized in March of 1948, and our Caller, Gerald McWhirter, was the club's first caller, and is still calling for the club.

Gerald McWhirter has many credentials and achievements for which we are very proud. Gerald Calls as well as teaches all levels of square dancing; Mainstream, Plus, Advanced and Challenge. He calls primarily in the state of Oklahoma, but occasionally Gerald calls nationally. He presently has a recording company, Cimarron Records, for which he records square dance pattern and singing calls. Gerald and Silver Spur,

Oklahoma City, have performed for local television shows, local variety shows, The National Cowboy Hall of Fame, and National Square Dance Conventions, as well as other public exhibition dances. Gerald has also served as Executive Officer on various National Square Dance Conventions, Callerlab, Oklahoma State Federation of Square Dancers and Central District Square Dance Association. Gerald is the caller for three Oklahoma City clubs, Silver spur, OKC, Advancers, and Cimarron Plus.

Gerald and his wife, Sally, reside in Oklahoma City, OK. They own and operate a very successful roofing and remodeling company. They have two lovely daughters and are proud grandparents of several grandchildren as well. Gerald and Sally are loved and respected by family and friends. Gerald and Sally are very special to us all.

Silver Spur SD Club, Oklahoma City, OK, and Caller Gerald McWhirter invites all callers, cuers, square and round dancers to attend their 45th Anniversary

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Dance March 5, 1994 at 8:00 PM at The Great Hall, Myriad Convention Center, 1 Myriad Gardens, near Robinson and Reno Avenues, Oklahoma City, OK. We do hope many of you can attend this very special dance.

Submitted by

*Don & Jan Gamble,
Oklahoma City, OK*

MEMBERSHIP GRANTS

An American Square Dance Magazine, which I have misplaced, had some discussion of when to grant membership to students.

In the early or mid 70's the Lansing Callers and Cuers Association started the Stepping Stones. It is a regular weekly dance for students which begins in mid-November. Only the calls that all callers have taught are called at each dance. The Angels are encouraged to attend with their students. A by-product is that the club can see how well their students are doing and thus decide when

they are ready to be taken in as members.

This year they added the Corner Stones, which is a weekly summer dance for new graduates, to keep their skills strong and to improve their dancing so they will be ready for club dancing in the Fall. Many clubs grant membership much earlier.

Us old timers can accept the challenge to learn to dance all positions at a weekly plus workshop.

It is fun to be a dancer in a community where the callers develop programs to meet the needs of everyone.

Oh! The Cuers also provide a variety of programs.

Sincerely,

David L. Vorhees, Lansing, MI

SIERRA HILLBILLIES RAISE FUNDS TO AID HEARING IMPAIRED DANCERS

Santa Clarita, CA...The Sierra Hillbillies Square and Round Dance Club

members will be selling See's candy bars at their dances, visitations, and in their community throughout the holiday season to raise money for the purchase of a Telex Sound Enhancement System to aid hearing-impaired square dancers at their dances.

The Sound Enhancement System consists of a base station transmitter that broadcasts the caller's voice and a personal receiver/earphone dancers wear. This personal FM sound system is designed especially for use in places such as churches, halls, and auditoriums where hearing can be difficult. For hearing-impaired square dancers, it brings the caller's voice directly to a listener's ear, so distracting noises no longer interfere with his or her ability to understand the calls. The Sierra Hillbillies intends to purchase the base system initially, and members who need the receivers will purchase personal units. When funds permit, the club will also purchase a limited number of receivers for use by hearing-impaired visitors to their dances.

Kristeen Dolan is the chairperson for the See's candy bar fund raiser. Three flavors are being offered: Toffee, almond and plain chocolate. Bars are \$1 each; fifty percent of each sale goes directly to the Hillbillie's hearing-impaired equipment fund. Roland Pacheco has taken an early and commanding lead in candy bar sales: in just two weeks time, he has sold over 500 bars.

For more information write Karen Geller-Shinn, 15006 Daffodil Avenue, Canyon Country, CA 91315 or call (805)252-2210.

A TRIBUTE TO A WELL DESERVING MAN LOU HOLLENBECK

In 1984 at the Baltimore, Maryland SD Convention, Stan Burdick had taken a picture of a couple, Ruth and Lou Hollenbeck from Pennsylvania who dressed vividly wild and danced with extreme en-

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Picture taken at the 1984 convention of
Ruth and Lou

thusiasm. Everyone enjoyed watching them both square and round dance. The story in the ASD Magazine (September, 1984, page 59) explained why the couple

danced with fun and enjoyment and how their daughter made their matched outfits. Since that time, we have seen the couple all over the United States in many square dances. They made everyone laugh, enjoy and have fun. All the people around, whether dancers or not, enjoyed watching them square and round dance. We also understood that they never had a round dance lesson, but learned by just getting up and following others, putting in their own antics. They were known in many areas of Pennsylvania, Maryland, Virginia, New York, Colorado, Florida, Washington, Washington D.C., Penticton, British Columbia and many, many other places. We and many others always looked forward to seeing this couple on the floor, laughing, enjoying one another and making everyone forget their problems. They were campers and traveled all over the United States for the last 39 years. We all enjoyed listening to their experiences and stories.

While visiting on the east coast recently we heard that Lou had passed away on July 30 after 3 years of fighting illness. Even with his problems they still traveled,

danced and made others laugh. We found out that Lou had asked that a free memorial square dance be given in his honor to remember the enjoyment of life to the utmost that he had during his lifetime.

We were fortunate to attend the Memorial Square Dance at Stanton Middle School, Stanton, Delaware on November 17. It was a terrible, rainy night, but people came from Pennsylvania, Virginia, Maryland and far away distances

in Delaware to honor Lou. Ruth had their family there and says she is still going to dance and do the things she knows Lou would want her to do. She wore the first dress her daughter made that started their wild matched outfits over 28 years ago and still fit into it.

There were almost 200 people there - 12 to 15 squares at one time and others that did not dance. Mainstream and Plus were called by Chick Stone of Drexel Hill, who taught Ruth and Lou to dance, and



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- CK-109 FREE TO BE LONELY by Daryl
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Lyle Kirkendall of Delaware, who is their club caller. David Roberts of Pennsylvania and their club cuer, cued round dances, line dances, and country dances giving everyone an opportunity to dance and have fun. Other callers that came from other areas and called to honor Lou, relating to all some funny stories, were Decko Deck and Bill Addison from Virginia, George Curry from Maryland, Elmo Triviano from Delaware, and Jim Reynolds from Pennsylvania. Everyone appeared happy, having fun, smiling and enjoying the entire evening. The quantity and quality of food was excellent.

Ruth had pictures of square dances, their travels and some of the things Lou did in her school to help the children. It was as if Lou Hollenbeck was smiling down on us knowing that his belief, (written across the front of the room):

**Life is never measured by the years through which we live,
But by the kindly deeds we do
And all the cheer we give.**

was being carried out. His motto was have fun, enjoy, share, care, relax and smile (as the ASD Magazine stated).

It was an enjoyable, fascinating evening dedicated to a man who did many things to make others happy including inter-city school children where his wife, Ruth, taught. We are always honoring well known callers and cuers, etc., but this man and his wife certainly gave us (many of us) happy, enjoyable evenings of fun and laughter. We would like to honor him in the American Square Dance Magazine.

Submitted by many square dancers who talked about doing this and honoring Lou... A tribute to a well deserving man.



SCISSORTAILS REVIVE TRADITION IN LANDMARK BARN

The Scissortail Traditional Dance Society of Oklahoma City helped turn the clock back on October 30, but they didn't stop at one hour. They went back nearly



100 years by staging a dance at the Round Barn in nearby Arcadia. The barn, built in 1898, sits just a few yards off Route 66 and was a landmark to travelers on that legendary highway. But as the road fell into disuse, so did the barn, and in 1989 the roof caved in. Interested citizens raised money and pitched in to restore the barn in 1991.

The Scissortail event started with a box social with entertainment and a medicine show by the Oklahoma Territory band "FALDERAL." While participants munched on homemade goodies, swigged hot cider, and snuggled on bales of hay, the band played old-time tunes, told tall tales and performed magic tricks, even turning a cowboy hat into a top hat. They also relentlessly pitched their snake oil, guaranteed to be "good fer what ails ya."

Then the floor was cleared for dancing, featuring PASS THE GRAVY. Because of the barn's shape, the evening featured mostly circle dances with a few squares and couple dances thrown in. The night was cold, but spirits were high among the sold out crowd of 200 which included folk dancers, two steppers, and local families as well as contra dancers. At the evening's end everyone bundled up and hit the moonlit highway for home.

TIFD NEWS NOV-DEC. 1993 issue



Square Dance PULSE POLL



CALLERLAB QS

MAINSTREAM

Single Circle to A Wave
Cross Roll To A Wave
Acey Deucey

PLUS

Transfer The Column

ADVANCED

Checkover
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 your neighbor
Grand swing thru
Linear cycle (waves
 only)
Load the boat
Peel family
 a. Peel Off
 b. Peel the top
Ping pong circulate
Relay the deucey
Remake the thar

Single circle to a wave
Spin chain and
 exchange the gears
Spin chain the gears
Teacup chain
3/4 tag the line
Track two
Trade the wave

Triple scoot
Triple trade

ASD PULSE POLL EXPERIMENTALS

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

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program

- | | |
|----------------------------|------------------|
| 1. Diamond Roll & Transfer | 5. Quick Time |
| 2. Dixie Chain To A Wave | 6. Rotocycle |
| 3. Grand Jam | 7. Run The Chase |
| 4. Grand Star Promenade | 8. Walk 'Em Back |

2nd ANNUAL

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CALLERLAB

VIEWPOINTS

by
Tony Oxendine



THE INTERNATIONAL
ASSOCIATION OF
SQUARE DANCE
CALLERS

CALLERLAB has been taking some direct hits lately. Most involve the current program policy. Some of these "hits" are justified. Most, however, are certainly not.

CALLERLAB is composed of some of the most knowledgeable callers in the activity. It is also composed of some of the most average callers in the activity. And yes, it is also composed of some of the least average callers in the activity. Most importantly, CALLERLAB is composed of the most dedicated and caring callers in the activity.

Membership in CALLERLAB requires a certain amount of dedication. A large portion of the 3500+ members of the association have cared enough about their activity to spend the time and money involved in attending one of our annual conventions.

It is easy to sit on the sidelines and criticize. It is much more difficult to "get in the trenches" and try to change things. Yes - CALLERLAB is trying to change things. Our primary goal is to try to improve the square dance activity that we all love. Knowledge is the key to improvement. Consequently, we are constantly trying to improve our knowledge of the activity in order to make it better.

There have been many rumors circulating lately about our recent survey. Some callers are wondering "Why didn't I get to participate in it?" "Is the Board of Governors trying to exclude certain members from being a part of the decision making process?" "Is this just another ploy by the 'Good Old Boys'?"

The answer to the last two questions is easy. It's a resounding NO. The answer to the first question is a little more complex.

The Executive Committee of CALLERLAB, as well as the Board of Governors, has been in a very awkward position for quite a while. We have been hearing many complaints from our members and from dancers regarding the program structure. Some want to completely restructure it. Others state emphatically that they want NO changes. Still others say that the answer may lie somewhere between the first two.

What is the right answer? I don't know about you, but I would hate to be the one person that had to make that decision. I, like most of you, have an opinion as to what the solution might be. However, I would not "bet the farm" that I am right. As I said, mine is only one opinion. In fact, I don't believe that ANY one person has the correct answer. I do believe, however, that the answer can only be gained through communication and knowledge.

The Executive Committee was saddled with trying to sort out all the confusion, and get a consensus of what the membership TRULY thought and TRULY called. At any gathering of callers or dancers, it is very easy to get caught up in heated discussions. We all tend to start our conversation with the words "Well I always do..." Any time a person starts out with the word "I," his true vision is immediately distorted. Remember, what's good for the individual is not necessarily always good for the group. But...what is good for the group (in the long run) will always be good for the individual. If we take care of our Square Dance activity, it will take care of us.

With this thought in mind, CALLERLAB's first action was to take a frequency count of the calls used in both the Mainstream and Plus halls at the National

Convention in St. Louis. Both halls were taped for four hours each night on all three days. Since then, these calls have all been counted and tabulated. The total number of calls amounted to over 12,000.

After the Nationals the Executive Committee (with several weeks thought) came up with a questionnaire to send out to CALLERLAB members. This questionnaire was composed of basically six questions. We then arranged a meeting with the director of a professional research firm (which we eventually hired to handle the survey) to discuss the logistics of a survey. We allowed this firm to redesign the questions so that the responses could be better correlated.

CALLERLAB'S only function was to supply the firm with the necessary questions and copy of our roster. They (using varied demographic methods) randomly selected almost 800 members (from all over the world) to receive the survey. The research firm handled the jobs of both mailing out the survey and accumulating the data received from it. The Executive Committee was informed that a true scientific study would need only a small

percentage of respondents to make it accurate, and that we should expect only a small percentage of these callers to respond. Boy, were they surprised!!! They received responses from over 500 callers. The research firm informed us that because of this large number of responses, their results would be extremely accurate.

The data accumulated from this survey (combined with the frequency counts) has given us a direction in which to pursue answers to many questions. However, there are still a few unanswered questions. The Executive Committee and the Board of Governors are both working very hard trying to address these unanswered questions. Complex studies, such as this, take time to be digested. Our goal is not one of speed, but rather one of knowledge. To that extent, the information gathered from both of these studies will be examined completely.

CALLERLAB has been a leader in the square dance activity for more than twenty years. Through dedication and hard work it will continue to provide positive leadership throughout the future. ✓



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Encore

by Dorothy Walker

Highlights from Past Issues of this

25 YEARS AGO JANUARY, 1969

"Variety - the word seems to keep cropping up here. Through the growing diversity in the S/D field, isn't it possible during the New Year to develop new ways of keeping dancers dancing happily, to stamp out drop-outs? For the S/D activity today, this would be the equivalent of building a better mousetrap. We invite you all to join in this project and we'll back it every inch of the way. Any ideas?"

The Editor's Page

Questionnaire results from a survey of members from the **National Advisory Board**:

Among current favorite singing calls were listed: *First Thing Every Morning*, *Rinky Tinky Piano*, *Yankee Doodle Boy*, *Baby's Back Again*, *How Come Blues*, *Mental Journey*, *Bubbles*, *Three Ways To Love You*, *Something Stupid* and *I'll Come Running*.

The newest basics being taught are Cross the Top, Socket to Me, Here Comes the Judge, Spin a Web, Barge Thru, Follow your Nabor and Que the Barge.

"Any dancer, of course, has a right to be selective about whom he squares up with, or even whom he talks to...It comes with the price of his admission to the dance. But a spirit of good fellowship should be an integral part of square dancing, and any dancer who misses out

on it is also missing out on a lot of the fun that goes with good feelings for his fellow dancers."

Caller Fred "Chris" Christopher, Florida

10 YEARS AGO JANUARY, 1984

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To look at the sunny side of everything and make your optimism come true.

To think of only the best, to work only for the best and expect only the best.

To be just as enthusiastic about the success of others as you are about your own.

To forget the mistakes of the past and press on to the greater achievements of the future.

To wear a cheerful countenance at all times and give every living creature you meet a smile.

To give so much time to the improvement of yourself that you have no time to criticize others.

To be too large for worry, too noble for anger, too strong for fear, and too happy to permit the presence of trouble.

-Optimist International ✓

The View From Barney's Corner

by Barney Munyan

As an appointed USDA director from Minnesota, I've heard the surveys first hand. My interest in everyone's thoughts in the ASD Magazine has influenced me for a long time. I've taken every workshop possible at every National Convention I could possibly make. Nowhere have I ever thought that someone was doing something for their own gain only. Every decision, whether by Callerlab, Roundalab or whomever, has been made honestly and for the interest of the majority in every level.

So, why is it I now see one segment of our society blaming another segment? Why aren't we thinking about the 40 years of continuous teaching in the schools of the 4-3 time music and the old time language used in the schools. This has left a bad experience in the minds of

every student which has gone through our school system. Why aren't we working just as hard to educate every teacher in every state at their required workshops about our modern American Square Dance by getting them in squares and dancing them at their very own workshops? The kids love this new 4-4 time music of today and they aren't disgustingly called "Maids," etc. as they are now in the schools.

If anyone doubts this information, take your own survey of people that have gone through the school system and learned Square Dancing there from that experience.

We have the only dance in the world that is specialized for everyone in the levels they enjoy the most. So why aren't we all uniting to educate what has put our dance in such a disgusting light to everyone who has not been educated about it yet? The Square Dance revival occurred 40 years ago when the schools picked it up and began teaching the students, didn't it? It won't happen over night, but think what it will be if we continue blaming each other. ✓

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Creative Choreography

by Lee & Steve Kopman

Happy new year to all! We hope your holiday was great. This month let's take a look at 3/4 tag the line and hopefully give you some ideas you hadn't considered:

1. HEADS LEAD RIGHT & VEER LEFT
3/4 TAG THE LINE
GIRLS TRADE
BOYS RECYCLE
DOUBLE PASS THRU
BOYS TRADE
TOUCH 1/4
EXTEND
R/L/G
2. HEADS SQUARE THRU 2
SWING THRU
BOYS RUN
3/4 TAG THE LINE
GIRLS CLOVER LEAF
BOYS FAN THE TOP
EXTEND
CAST 3/4
BOYS TRADE
TURN THRU
L/A
3. ZERO LINE
PASS THE OCEAN
GIRLS RUN
3/4 TAG THE LINE
GIRLS FAN THE TOP
BOYS HINGE
EACH OCEAN WAVE FAN THE TOP
SPLIT CIRCULATE
EXPLODE BOX THE GNAT
CHANGE GIRLS
L/A
4. SIDES RIGHT & LEFT THRU
HEADS SQUARE THRU 3
SEPARATE AROUND 1 TO A LINE
STAR THRU
DOUBLE PASS THRU
TRACK II
5. HEADS STAR THRU & SPREAD
PASS THRU
3/4 TAG THE LINE
CENTERS RECYCLE
ALL TRADE BY
SWING THRU
ALL 8 CIRCULATE
R/L/G
6. HEADS TOUCH 1/4
GIRLS PASS THRU
PARTNER TAG
3/4 TAG THE LINE
WAVE SWING THRU
OTHERS SEPARATE, MEET &
SINGLE
CIRCLE TO AN OCEAN WAVE
TRIPLE TRADE
SPIN THE TOP
GIRLS RUN
COUPLES CIRCULATE
WHEEL & DEAL
PASS THRU
R/L/G
7. HEADS RIGHT & LEFT THRU
AND TURN 1/4 MORE
SIDES 1/2 SASHAY
HEADS 3/4 TAG THE LINE
SIDES WORK THRU HEADS &
TOUCH 1/4
HEAD GIRLS TURN BACK
ALL EXTEND
BOYS RUN
CENTERS PASS THRU
SWING THRU
TURN THRU
TRADE BY
L/A

8. HEADS LEAD RIGHT AND RIGHT &
LEFT THRU
VEER LEFT
3/4 TAG THE LINE
BOYS EXPLODE THE WAVE
ALL CLOVER LEAF
ALL CIRCLE LEFT
GIRLS SQUARE THRU TWO
TOUCH 1/4
BOYS TRADE
SCOOT BACK
SPLIT CIRCULATE TWO TIMES
R/L/G
9. ZERO LINES
PASS THRU
3/4 TAG THE LINE
ALL BOYS RUN
CENTER 6 CIRCULATE
(two-face line) BEND THE LINE &
SQUARE THRU 4
OTHER BOY RUN LEFT
SWING THRU
SPLIT CIRCULATE
GIRLS RUN
SQUARE THRU TWO
R/L/G
10. HEADS SQUARE THRU TWO
SLIDE THRU
RIGHT & LEFT THRU, TURN 1/4
MORE
COUPLES CIRCULATE
3/4 TAG THE LINE
BOYS SPIN THE TOP
GIRLS HINGE
EACH OCEAN WAVE SPIN THE TOP
GIRLS TRADE
SPLIT CIRCULATE
R/L/G
11. ZERO LINES
RIGHT & LEFT THRU
DIXIE STYLE TO AN OCEAN WAVE
BOYS CROSS RUN
GIRLS RUN
3/4 TAG THE LINE
GIRLS SWING THRU
BOY U-TURN-BACK
- EXTEND
GIRLS RUN
PASS THE OCEAN
EXTEND
R/L/G
12. SIDE LADIES CHAIN
HEADS STAR THRU
DOUBLE PASS THRU
TRACK II
GIRLS TRADE
GIRLS RUN
3/4 TAG THE LINE
GIRLS RECYCLE
BOYS U-TURN-BACK
GIRLS SQUARE THRU 3
BOYS COURTESY TURN THE GIRL
DIXIE STYLE
ALL 8 CIRCULATE
L/A
13. ZERO LINES
SQUARE THRU 3
3/4 TAG THE LINE
THE WAVE, LINEAR CYCLE
OTHER TRADE & ROLL
(check lines of 4)
TOUCH 1/4
GIRLS RUN
DOUBLE PASS THRU
TRACK II
R/L/G
14. SIDES RIGHT & LEFT THRU
& TURN 1/4 MORE
SIDES 3/4 TAG THE LINE
HEADS WORK THRU SIDES &
RIGHT & LEFT THRU
SIDE BOYS TRADE
SIDE GIRLS TURN BACK
SIDES EXTENT TO BOX OF 4
& WALK & DODGE
THOSE LOOKING OUT
CLOVERLEAF
OTHER PASS THRU
SQUARE THRU 4
3/4 TAG THE LINE
R/L/G

THE KOREO KORNER..... by Steve

Welcome back to the new year!!! I had an interesting idea with Veer to the Left that I tried last month that I've never seen called even though it's quite popular. It really took the dancers by surprise. I hope you find it creative but simple.

Heads Square Thru 2
Slide Thru
Right & Left Thru
Veer Left (end result is a grand two-face line)

THEN:

- | | | |
|---|---|---|
| 1. 1/2 Tag The Line
8 Circulate
Boys Run
Pass Thru
L/A | 2. Cross Fire
Girls Trade
Box The Gnat
Square Thru 4
R/L/G | 3. Wheel & Deal
Touch 1/4
Coordinate
Bend The Line
Pass The Ocean
8 Circulate
Box the Gnat
R/L/G |
| 4. Bend the Little Line
Swing Thru
8 Circulate 1 & 1/2
R/L/G | 5. Girls Trade
Wheel & Deal &
sweep 1/4 More
Pass To The Center
Slide Thru
Your Home | 6. 3/4 Tag Each Line
Boys Trade
Girls U-Turn-Back
Extend (to a column)
Boys Run
Square Thru 3
Trade By
L/A |

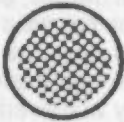
I hope this helps expand your horizons. Don't forget Steve & Lee Kopman's callers school August 26-28, 1994, Knoxville, TN. Write for details.1305 Whitower Dr., Knoxville, TN 37919.

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Round Dance

PULSE POLL



PHASE I & II

1. Oh Yeah
2. Alright Already
3. Key Largo
4. Twilight Time

PHASE III

1. She's My Kind
2. Tango For Strongs
3. Blue Side of Lonesome

PHASE IV

1. Amigos Guitar
2. Dance With Me Rumba
3. Verida Tropical

4. Don't Be Mean

PHASE V & VI

1. The Children
2. Charade
3. The Music Played
5. Maria Elena

CLASSIC

1. Dream Awhile
2. Gazapacho Cha

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1. Castles & Kings (Slater)
2. Jean (Lambert/Morales)
3. Picardy Foxtrot (Slater)
4. If I Could Write A Book (Childers)
5. Are You Still Mine (Blackman/Goss)
6. Penny For Your Thoughts (Slater)
7. Charade (Kemmerer)
8. Strange Music (Esqueda)
9. In The Still of The Nite (Slater)
10. South Of The Border (Bahr)
11. Waltz at Sunset (Childers)
12. A Lovely Evening (Childers)
13. Just a Tango (Childers)
14. How He Did Foxtrot (Goss)
15. Someone Must Feel Like a Fool (Collier)
16. Fiesta Tango (Palmquist)

Roundalab ROQ:

- Phase II—Manuela II
Phase III—South Padre
Phase IV—Mountains of Mourne
Phase V—Love Potion #9
Phase VI—The Children
Classic — A White Sport Coat

ROUNDALAB Golden Classic List —1993

- Phase II**
- A Taste of the Wind +2
 - All Night
 - Baby O'Mine
 - Birth of the Blues
 - Buffy
 - Could I have this Dance +1
 - Dancing Shadows
 - French Brown
 - Feel'n'
 - Good Old Girls +1
 - Hot Lips
 - Houston
 - Hush +2
 - Jacalyn's Waltz
 - Kontiki +1
 - Marfa Rumba +1
 - Mexicali Rose
 - My Love +1
 - Neapolitan Waltz
 - Pearly Shells
 - Piano Roll Waltz
 - Roses for Elizabeth
 - Shiek of Araby
 - Spaghetti Rag
 - Street Fair
 - Take One Step
 - Tips of My Fingers
 - Very Smooth +1
 - Walk Right Back
- Phase III**
- A Continental Good Night
 - Alice Blue Gown +1
 - Answer Me
 - Apres L'Entriente +1
 - Autumn Leaves +2
 - Beautiful River
 - Butterfly
 - Crazy Eyes +2
 - Dance
 - Desert Song +2

- Dream Awhile
 - Elaine +1
 - Folsom Prison Blues
 - Games Lovers Play
 - Hallelujah
 - In the Arms of Love +1
 - I want a Quickstep +1
 - Lisbon Antiqua
 - Moon Over Naples
 - Patricia
 - Pop Goes the Movies
 - Tango Mannita
 - That Happy Feeling
 - Third Man Theme
- Phase IV**
- Adios +1
 - Blind Lady
 - Gazpacho Cha
 - Hooked on Swing
 - Lazy Sugarfoot +1
 - Marilyn, Marilyn +1
 - Rainbow Foxtrot +2
 - Three A.M. +1
 - Til Tomorrow
- Phase V**
- Caress
 - Hawaiian Wedding Song
 - Lovely Lady +2
 - Maria Elena
 - Para Esto +1
 - Riviera de Lune +1
 - Send Her Roses
 - Sugar Stomp +1
 - Tampa Jive +1
 - The Singing Piano Waltz
 - Waltz Tramonte +1
 - Wyoming Lullaby +2
- Phase VI**
- Cavatina

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INTERNATIONAL NEWS

The Philippines consists of over 7,000 islands with 65 million people, but to date could only manage ten squares for Mainstream, of which two squares are Plus level. It is not at all an impressive figure, but surely is a worthy achievement considering that square dancing was practically zero by 1987, with only one of the two squares of Filipino square dancers (Mainstreamers) left remained active. Now on our regular Saturday sessions,

MANILA HOEDOWNERS TO THE SQUARE DANCERS OF THE WORLD

I believe only a few square dancers in the world know there are square dancers in the Philippines. We are in no way compared to any square dance countries, not even to the smallest state in the U.S.A. in terms of size, but square dancing is definitely alive after a re-birth IN 1988. In fact, we have now surpassed the level of square dancing when foreigner friends used to be the majority of square dancers (I am referring to the 1960's and 70's).



Mark Clausing



Tom Trainor



Kim Hohnholt

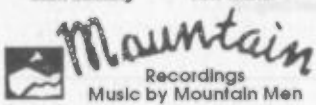


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MR 105 CORNERED ALL AROUND - Don
MR 99 BIRTH OF ROCK & ROLL - Mark
MR 100 BEAUTIFUL PLACE TO BE - Ron
MR 90 I RECALL A GYPSY WOMAN - Kim
MR 5008 MY TOWN/HOLDING ON - Hoedown



Kent Nyman



Mike Dabling



Wayne Crawford



Bob Main



Fred Trujillo



Pat McBride



UR 20 MOON SONG - Wayne
UR 26 SO IN LOVE WITH YOU - Mike
UR 25 HANNAH, VAMP OF SAVANNAH GA - Bob
UR 25 GONE AWAY, GONE AWAY - Kent
UR 28 COWGIRLS GET THE BLUES - Fred
UR 23 STANDING ROOM ONLY - Hash with Mike

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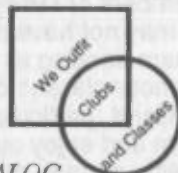
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we always manage to have a minimum of four squares.

Square dancing in the Philippines had a revival all because of Peter and Mercy Lee (Lee is listed in the National Square Dance Directory) who are square dancers since the 1960's, and believe that square dancing should not die.

Peter and Mercy are the pillars of Philippine square dancing. Every year since 1987 they have never missed to attend the yearly U.S.A. National Square Dance Conventions.

Dancing to a live caller is yet a dream for us. Few of our members have danced to a live caller and at present we do not have one.

As a Plus dancer who has had the chance of attending the 41st NSDC in Cincinnati in 1992, together with my wife, is now again planning to attend the 43rd in Oregon next year. I am seriously considering to attend a square dance caller class so that our club will have a caller.

I would also like to mention that my whole family, my wife and I and my three children ages 18, 21 and 23 years of age,

happened to be the first recruited members since Philippine square dance was revived in 1988 and became the core of the new Manila Hoedowners. All of us are now Plus dancers. How we learned to dance Plus is yet another story.

The point I would like to share to all square dancers all over the world is the clear factor to our relative success as a new group is our "family factor."

Our group of 24 couples, the regular active members, attending at least thrice a month includes seven families. Families consist of all the children, aged seven to early twenties and the parents, of course.

All of us parents realize that square dancing is one sure way of keeping the family intact as we maintain our close family relationships which is a very prominent value in Filipino culture. Thus, the possibilities of our children engaging in undesirable activities is greatly minimized or totally prevented. Incidentally, all our children are still students. Almost half of them are now in college, pursuing education in the fields of medicine, law,

engineering, business and architecture, among others, while the rest are in high school and elementary levels. Most of the parents are in their 40's and are working professionals and businessmen. We love to square dance because it gives us a chance to be closer as a big family and have fun at the same time.

Every once in a while, we start beginners' class. We always make it a point to recruit families to join these classes. Our new members are either relatives of the old members or family friends.

We may not have the solid foundation on square dancing as those who finished the 60 hour classes done in other parts of the world, particularly the U.S.A., but we learn and enjoy our regular Saturday date with square dancing despite our limited resources, relying solely on records and tapes, plus our desire to learn new techniques. Every time we are visited by square dancers of other nationalities, we improve. Those who happened to be in Manila and have had the experi-

ence to dance with us could attest to who we are.

In case any square dancer is in Manila, and you feel like square dancing, do contact us, the Manila Hoedowners. We welcome new friends to join us. And yes, we can do up to Plus level.

So, the next time your club starts new classes for beginners, try the tested "family factor" if you have not tried it yet. Good luck and happy dancing.

Submitted by Andy F. Benigno, The Philippines

SILVER SPUR SD CLUB

In celebration of our 45th Anniversary, Silver Spur SD Club, Oklahoma City, Oklahoma invites all of their friends to join them for an evening of good square dancing, fun and fellowship, March 5, 1994, Myriad Convention Center, The Great Hall, Oklahoma City, OK. Silver Spur, Oklahoma City, was organized 45 years ago. We not only have been in existence for 45 years, but have also had



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LH-193 Freedom

LH-144 Ballin' The Jack

LH-1022 Goodnight little Girl

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B-417-B San Antonio Rock Two-Step by Ken Croft & Elena de Zordo

1. Music Only 2. Cues by C.O. Guest



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RECENT RELEASES ON BELCO:

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the honor and privilege of having the same great caller, Gerald McWhirter. Please mark your calendar now, and plan to attend this festive occasion. Our Anniversary Dance is free of charge; do come and enjoy an evening of excellent calling with our own caller, Gerald McWhirter,

and the calling of many other fine callers as well as the friendship and fellowship of friends, old and new. Looking forward to seeing you this spring! For more information write Don or Jan Gambel, 9602 Warringer Court, Oklahoma City, OK 73162 or call (405)721-4631. ✓



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by Walt Cole



TIMING'S THE THING:

INTRO

RIGHT & LEFT THRU
COUP LES CIRC U LATE
BEND THE LINE

: HEADS PROM ENADE HALF-WAY
 : SQUARE THRU
 :
 : VEER LEFT
 : GIRLS TRADE
 : SQUARE THRU 3/4
 : PROM EN ADE
 :
 :

FOR THE MODULAR CALLER:

THE BASICS:

Zero Square: Four ladies chain 3/4, four ladies chain across, heads turn thru & separate around one to a line (zero line).

Zero Box.: Spin the top, spin the top, swing thru, boys run, wheel & deal, pass to the center, square thru 3/4, LA (zero box).

Zero Box: Spin the top, swing thru, right & left thru, slide thru, LA (zero box).

Zero Box: Touch 1/4 (wave), centers circulate, swing thru, scoot back, boys fold, girls square thru 3/4, boys courtesy turn 'em, (zero line).

Zero Line: Centers box the gnat & fan the top, ends star thru, centers extend, right & left thru, do sa do (wave), recycle, (zero box).

Zero Line: Pass the ocean, boys circulate, all eight circulate, girls trade, recycle (zero box).

THE BASIC PROGRAM:

Zero Line: Touch 1/4, centers box circulate, all split circulate, all eight circulate, boys run, centers square thru 3/4, do sa do (wave), girls trade, swing thru, turn thru, LA.

CROSS-RUN:

Zero Box (wave): Girls cross-run, girls circulate, boys trade, boys run, bend the line, star thru, LA.

Zero Box: Swing thru, boys cross-run, boys circulate, girls trade, girls cross-run, grand right & left.

Zero Box: Swing thru, boys run, couples circulate, girls cross-run & circulate, boys trade & U turn back (wave), boys run, wheel & deal, square thru 3/4, LA.

Zero Square: Heads pass thru, separate around one to a line, pass thru, wheel & deal, double pass thru, girls U turn back, touch 1/4, boys trade, girls trade, girls run, bend the line, touch 1/4, boys run, LA.

THE MAINSTREAM PROGRAM:

A BIT OF POSITIONING:

Zero Line: Pass thru, boys trade, girls trade, box the gnat, right & left thru, dixie style to an ocean wave, boys trade, left swing thru, boys trade, girls trade, girls cross-run, turn thru, LA.

Zero Box (wave): Scoot back, girls circulate, boys trade, boys run, wheel & deal, pass thru, U turn back, touch 1/4, split circulate, walk & dodge, partner trade, cross-trail thru, LA.

Zero Line: Pass thru, wheel & deal, double pass thru, peel off, bend the line, pass thru, wheel & deal, double pass thru, cloverleaf, girls square thru 3/4, pass thru, U turn back, star thru, couples circulate, half tag, walk & dodge, partner trade, fan the top, spin the top, turn thru, LA.

TAGS:

Zero Line: Pass the ocean, swing thru, boys run, tag the line-in, pass thru, wheel & deal, centers only left allemande, all right & left grand.

Zero Line: Square thru 3/4, courtesy turn & rollaway 1/2 sashay, pass thru, tag the line, ends only left allemande, all right & left grand.

Zero Line: Square thru 3/4, courtesy turn & rollaway 1/2 sashay, pass thru, tag the line, leads U turn back, grand right & left.

Zero Line: Flutterwheel, pass thru, tag the line, leads U turn back, swing thru, grand right & left.

Zero Box: Square thru 3/4, trade by, swing thru, boys run, tag the line, leads U turn back, star thru, couples circulate, wheel & deal, LA.

CHAIN DOWN THE LINE:

Zero Square: Heads lead right, veer left, girls circulate, couples circulate, chain down the line, right & left thru, dixie style to an ocean wave, boys trade, left swing thru, girls circulate chain down the line,

flutterwheel, star thru, pass thru, trade by, square thru 3/4, LA.

Zero Square: Sides lead right, veer left, couples circulate, chain down the line, flutterwheel, pass thru, wheel & deal, swing thru, boys run, chain down the line, touch 1/4, boys run, circle to a line, pass thru, partner trade, LA.

Zero Square: Heads cross-trail thru & separate & go around one to a line, pass the ocean, girls trade, swing thru, boys run, chain down the line, pass thru, bend the line, right & left thru, pass the ocean, girls trade, swing thru, boys run, chain down the line, slide thru, LA.



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Sleeman*

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MAY 15 - 20 Bob Barnes (FL) Ramon Marsch (OH) Gary Shoemaker (TN) Rds: Bob Barnes (FL)	MAY 22 - 27 Wayne McDonald (TN) John Metcalf (MO) Wayne Mervent (TX) Gary Shoemaker (TN) C/W & Line Dancing	MAY 30 - JUNE 3 CHAPPARRAL CALLER SCHOOL Ken Bower (CA) Jerry Haag (WY) Scott Smith (UT) Gary Shoemaker (TN) ⊙	JUNE 5 - 10 TBA	JUNE 12 - 17 EMPHASIS ON ROUNDS The Adcocks (VA) The Whetsells (SC) The Guenthers (KY)	JUNE 19 - 24 Dennis Humpherys (FL) Harry Taylor (FL) Mike Doughty (FL) (Guest Caller) Rds: Larry & Aleta Dunn (FL)
JUNE 26 - JULY 1 Larry Letson (TX) King Caldwell (LA) James Martin (TX) Kevin Van Vliet (CAN) Gary Shoemaker (TN) Rds: Clyde Kirk (TX)	JULY 3 - 8 Marshall Flippo (TX) Elmer Sheffield (FL) Gary Shoemaker (TN) Rds: Grant & Barbara Pinkston (TN)	JULY 10 - 15 Dee Dee Dougherty -Lottie (MN) Dale McRoberts (IL) Rds: Tom & Rosalee Clark (IL)	JULY 17 - 22 Ken Bower (CA) Chuck Peel (IN) Jim Randall (CA) Gary Shoemaker (TN) Rds: Russ & Wilma Collier (IN)	JULY 24 - 29 Frank Gatrel (OH) Scotty Sharrer (OH) Gary Shoemaker (TN) Rds: Dick & Pat Wister (OH)	AUGUST 1 - 6 Jim Park (MI) Harold Rowden (MO) Gary Shoemaker (TN) Rds: Frankie & Johanne Wynn (MI)
AUGUST 7 - 12 Tony Oxendine (SC) Jerry Story (TX) Larry Letson (TX) Gary Shoemaker (TN) Rds: Jim & Jane Poorman (IL)	AUGUST 14 - 19 Tony Oxendine (SC) Jerry Story (TX) Larry Letson (TX) Gary Shoemaker (TN) Rds: Jim & Jane Poorman (IL)	AUGUST 21 - 26 Wade Driver (AZ) Tim Marriner (VA) Gary Shoemaker (TN) Rds: Eric Jaworski (VA)	AUGUST 28 - SEPT. 2 A-1 / A-2 with Special C-1 Sessions Two Halls Bill Harrison (MD) Kevin Van Vliet (CN)	SEPTEMBER 4 - 9 Dale McClary (FL) Skip Smith (FL) Rds: Jeannette & Leo Chauvin (FL)	SEPTEMBER 11 - 16 Larry Prior (FL) "Decko" Deck (VA) Gary Shoemaker (TN) Rds: Conras, Lines - Prior & Deck
SEPTEMBER 18 - 23 PLUS AND MORE Johnnie Wykoff (TX) Jerry Helt (OH) Gary Shoemaker (TN) Rds: Lines, Conras - Helt & Wykoff	SEPTEMBER 25 - 30 Lem Gravelle (LA) Gary Shoemaker (TN) Rds: Marilyn & Cliff Hicks (MI)	OCTOBER 2 - 7 Ken Bower (CA) Jerry Haag (WY) Gary Shoemaker (TN) Rds: Chuck & Voncille Murphy (MS)	OCTOBER 9 - 14 Dick Duckham (MI) Woody Ussery (AR) Gary Shoemaker (TN) Rds: Jerry & Barbara Pierce (AL)	OCTOBER 16 - 21 Tony Oxendine (SC) Jerry Story (TX) Gary Shoemaker (TN) Rds: Jim & Priscilla Adcock (VA)	OCTOBER 23 - 28 TBA

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JUNE 17 - 19 Ed Busbee (VA) Greg Jones (VA) Rds: Judy & Ed Jaworski (VA)	JUNE 24 - 26 Mel Estes (AL) Bill McVey (GA)	JULY 1 - 3 Nick Hartley (IN) Tom Davis (IN) Rds: TBA	JULY 8 - 10 Gary Shoemaker (TN) Rds: TBA	JULY 15 - 17 Bill Everhart (IN) Dave Crow (IN) Rds: Judy Everhart-Mouton & Dave Mouton (IN)	JULY 22 - 24 GOOD OL' BOYS Sam Dunn (OH) Mike King (OH) Keith Zimmerman (OH) Rds: Phyllis & Bob Hathaway (OH)	JULY 29 - 31 SPECIAL "HANDICAPABLE" SQUARE DANCE WEEKEND
AUGUST 5 - 7 Harry Koppershaver (OH) Bill Claywell (KY) Rds: Chuck & Margie Thompson (OH)	AUG. 12 - 14 ROYAL RECORDS Tony Ozendine (SC) Jerry Story (TX) Larry Letson (TX) Rds: Jim & Jane Poorman (IL)	AUGUST 19 - 21 SCOTTISH FOLK DANCERS	AUGUST 26 - 28 Gene Record (KY) Mike Alexander (OH) Rds: John & Jean Strivers (OH)	SEPTEMBER 2 - 4 Wayne McDonald (TN) Rds: Dee Smith (TN)	SEPTEMBER 9 - 11 Stan Russell (SC) Sam Lowe (SC) Rds: Larry Monday & Gladys Guster (NC)	SEPTEMBER 16 - 18 Rick Burnette (AL) John P. Brennan (AL) Virgil Troxell (IN) Rds: Tony & Mikki Place (IN)
SEPTEMBER 23 - 25 Colin Dyer (AL) Phyllis Gable (MS) C/W & Line Dancing by Phyllis	SEPT. 30 - OCT. 2 Jim Durham (VA) Dick Kurtz (VA) Rds: Tim Eurn (VA)	OCTOBER 7 - 9 SARDIS STARS S/D CLUB Gene Baker (NC) Line Dancing by Gene & Betty Baker	OCTOBER 14 - 16 Harold Kelley (GA) John Swindle (GA) Rds: Hal & Sadie Roden (GA)	OCT. 21 - 23 PLUS & ADVANCED Separate Hall Steve Kopman (TN) Phil Kozlowski (OH) Rds: Glen & Rosalee Kelly (KY)	OCTOBER 28 - 30 George Lavender (AL) Larry Sandefur (GA) Rds: John & Martha Pritchett (GA)	

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STRAIGHT TALK

J.B. Barnell
Texas

SQUARE DANCING AS I KNOW IT

I learned to square dance in 1964. I had three lessons and then went to my first Saturday night dance. In 1966 our club could no longer afford to pay our caller \$300 per week, and I was asked if I would learn to call. I called in a couple of homes for several months, or should I say tried to call.

Dave Taylor of Naperville, IL had a callers school that year and I was encouraged to attend. That man taught me so much. Later on Ken Bower taught me a lot more unknowingly, but I never forgot Dave Taylor saying, "When you get on stage never call anything you are not prepared to teach." Another statement I remember is "If it cannot be called directionally, avoid it." Both of these statements I use as my guide today.

In 27 years I have seen so many changes and different attitudes. Some I like, some I don't. I ask my peers to assess my progress regularly, and expect dancers to express their opinions honestly. The main thing that hooked me on square dancing was the happy music. Today a lot of that has gone. We are loading up with "downers", cry in your beer type music and rock and roll. Some of the rock and roll numbers are great but not a whole program of it please, guys.

Music plays a great part in our activity but there is not enough emphasis on moving to the rhythm of music and after all, that is what dancing is, isn't it?

The caller is the old time dance master but if he does not teach well then all is lost. Callers fall into categories, some of them I will list; LEADER, TEACHER, DIPLOMAT, CLOWN, COUNCILOR, ENTERTAINER, SHOWMAN & CALLER. It is very difficult to have all of

the above qualities. To a small degree they can be learned, but most of us are born with the ones we excel in. In 1980 I was ready to quit square dancing because of boredom, but I met two of the finest callers who changed my mind.

Those two guys had most of the qualities above and let the crowds know that they enjoyed calling by the sound of their voices and certain looks and phrases. The dancers heard and felt their enjoyment and responded by doing their best. Every dancer helped, not pushed and pulled the others. This was the real teamwork that was missing, who cares about levels? Let's dance.

I put that wrongly, bring the levels down so that people off the street can join us with minimal instruction, and have fun moving to the music. I still lack diplomacy and showmanship but I like to see people HAPPY and DANCING". ✓

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by
Ed Foote



This month we conclude our 3 part series by Barry Clasper, Canada. Previously he has given the definition of a good dancer and discussed the three phases of ability level at every program. He pointed out that rushing to a new program denies the new dancers at the previous program of experienced people to help acquaint them with the program. If everyone is rushing to new programs, this results in a watering down of all programs, which is what we have in many cases today, because there are

few experienced dancers at any program.

The rest of this month's article is Barry's concluding remarks.

"We must acknowledge the fact that when we join other dancers in a square, we incur an obligation. That obligation is to dance our fair share of the material. To the extent that we cannot dance our fair share, we represent a burden on the other dancers, one which we impose upon them unilaterally by arriving in their square. What is our fair share? I believe that it varies according to our experiences at the level:

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1. Phase 1. When we first attempt a level, our fair share will be relatively low, perhaps 75% to 80%. Our mistakes however, should not be due to ignorance of the documented list material. They should result only from a lack of experience in executing the material at dance speed, experience which can be gained only on a dance floor.

2. Phase 2. With experience, our fair share increases to 100%. Other dancers have a right to expect us to dance our own part virtually error free.

3. Phase 3. With a great deal of experience at the level, our fair share again increases to something beyond 100%. It is now our responsibility to help those who are novices at the level and compensate for their inexperience.

It is important to recognize that while we are in the first phase we are imposing

on the strength of others. The justification for doing so lies in the premise that, in time, we will progress from phase 1 to phase 3 and, in effect, pay back the help we were given.

If we move on without repaying the help we were accorded, we are short-changing the people who follow us into the level. If we move on before we are competent at the level we currently inhabit, then we are short-changing both the level we leave and the level to which we move.

But most important of all, when we move on prematurely we short-change ourselves. There is no feeling quite like the rush of exhilaration that comes with the dawning realization, "Hey - I can actually dance this stuff." ✓

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PACK UP YOUR TROUBLES
ESP 906

Caller: Steve Kopman
FIGURE: Heads square thru 4, do sa do the corner, touch 1/4, follow your neighbor and spread, swing thru, boys trade, corner swing, promenade.

SUGARTIME
ESP 531

Caller: Bob Newman
FIGURE: Heads lead right circle to a line, touch 1/4, coordinate, bend the line, right & left thru, put lady in lead, but follow her, double pass thru, face left & promenade.

STANDING ON THE EDGE OF LOVE
JP/ESP 327

Caller: Mark Turner
FIGURE: Heads promenade. 1/2, down middle square thru 4, right & left thru, veer left, ferris wheel, square thru 3/4, swing the corner & promenade.

SECOND HOME
CIRCLE D 263

Caller: Brad Caldwell
FIGURE: Heads promenade. 1/2, pass the ocean, recycle, pass thru, right & left thru, veer left, couples circulate, bend the line, touch 1/4, circulate one time, boys run, swing and promenade.

WHAT'S IT TO YOU
CIRCLE D 262

Caller: Andy Petrere
FIGURE: Heads promenade. 1/2, square thru 4, right & left thru, pass thru, trade by, swing thru, spin the top, slide thru, swing corner, promenade.

PROP ME UP BY THE JUKEBOX
ROYAL 512

Caller: Larry Letson
FIGURE: Heads square thru, do sa do, swing thru, boys trade, boys run, bend the line, star thru, dive in, square thru 3/4, swing corner & promenade.

THANK GOD FOR YOU
ROYAL 122

Caller: Jerry Story
FIGURE: Heads promenade. 1/2, square thru 4, right & left thru, veer left, circulate, ferris wheel, pass thru, star thru slide thru & swing, promenade.

YOU ARE THE ONE
4-BAR-B 6122

Caller: Bill Volner
FIGURE: Heads promenade. 1/2, right & left thru, flutter wheel, sweep 1/4, pass thru, square thru 4, partner trade & roll, swing corner & promenade.

YOU'RE MY SOUL AND INSPIRATION
QUADRILLE 899

Caller: Guy Adams
FIGURE: Heads square thru 4, do sa do corner, swing thru, spin the top, right & left thru, square thru but on third hand slide thru, swing the corner, promenade.

ACROSS THE ALLEY FROM THE ALAMO
4-BAR-B 6123

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

NICKELS AND DIMES
QUADRILLE Q 900

Caller: Sam Lowe
FIGURE: Heads promenade. 1/2, right & left thru, square thru 4, make a right hand star, heads star left in the middle, full around, swing corner, promenade.

LITTLE LONG-HAIRED OUTLAW
CARNIVAL 23

Caller: Mike Huddleson
FIGURE: Heads square thru 4, do sa do corner, swing thru, boys run, couples circulate, chain down the line, star thru, pass thru, trade by and swing corner, promenade. ✓



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CRY BABIES AND BUSYBODIES

by Buddy Weaver
Hilo, Hawaii

Having been around Square Dancing for most of my life, it is my opinion that many folks within our activity have grown extremely critical of other dancers, callers, organizations, levels (programs) and are particularly vocal in this magazine's feature articles and/or letters to the editor. Criticism, as a study on form and effect concluding with a commentary on how something could be made better seems to have disappeared from national publications.

For example, so many of our problems, from dancer dropout to poor beginner enrollment is being blamed on CALLERLAB and/or its programs. About the only thing CALLERLAB has not been blamed for is bad coffee at a dance! Let's realize CALLERLAB does not advertise your lessons or your dances, nor does it call your dance for you; what it does is, give programs like Basics and Plus the same catalogue of calls in California, Texas, Hawaii, Sweden, Japan, etc. It gives you the research and development of proper definition, styling, timing, etc.

What you chose to do with these tools in your presentation is a direct reflection on your education, not CALLERLAB's; your ethics, not CALLERLAB's. When you step up to a mike, CALLERLAB does not expect you to preach its gospel to the dancers; likewise if a caller decides to call everything on the Mainstream list

from every formation and arrangement then more power to him or her, but CALLERLAB is **not** forcing you to do this. CALLERLAB promotes success through a professional caller's continuing education and use of proper judgment.

Proper judgment is best exercised by the caller who makes you feel better at the end of a tip than when you started - not vice versa. It is not holding a program or teaching order like a rigid commandment, rather as a useful guideline. It is finding what is good and strong in a group and building upon it, whether that be level ability or in recruiting new dancers. Let's realize too that each geographic area has success and problems different from other areas; Europe's success with Basics only or Mainstream only CALLERLAB programs are a prime example.

Yet another bitter criticism of our present system, refers to pre-CALLERLAB days being better for our activity. Well no one can turn back the clock to what some believe was the good old days before dancers wanted to progress; that never existed! Forty to fifty years ago traditional callers fought the Les Gotcher types because they were teaching dancers more than the memorized visiting couple routines. The argument then was that new "hash" calling would ruin Square Dancing; history shows us that you can't stop progress. Square Dancing has evolved to what it is today because decades of

dancers and callers have been striving to make it better. Most would agree trying to undo twenty or more years of evolution would not make it better.

It seems that much of the fault-finding is based on lack of understanding. Most who say CALLERLAB programs don't work, probably have never used the programs and don't even know what's in any given program. Anyone who feels CALLERLAB is an unconstrained entity, probably is not an active voting member, because CALLERLAB is initiative and referendum controlled by over 3,600 voting callers worldwide. A club or caller who blames CALLERLAB for their own failure to thrive, probably would never

give CALLERLAB full credit if there ever were success.

Instead of being crybabies and busybodies, why not channel this energy into something positive like setting and attaining goals and self improvement. My mom told me when I started out - "if you can't say anything nice about somebody, don't say anything at all," kind of live and let live. While we don't have a perfect system don't you think a positive, well thought out solution to a perceived problem is more beneficial than just griping about failure. This is ethical behavior that more folks should incorporate in their lives; if this is impossible for you then perhaps you would enjoy something else besides Square Dancing. ✓

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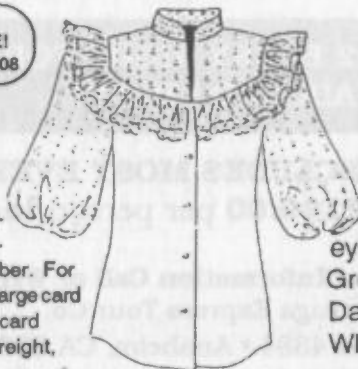


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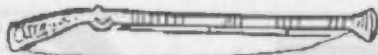
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LINE OF FIRE

*Allen Finkenaur, Caller/Teacher
Trumbull, Connecticut*

We are reading many opinions about how square dancing might be changed to make it more appealing to more people. All clubs and all callers would like to have larger classes and more club members. Since others are commenting, here are some comments about the North east and how we might begin to work toward a solution.

In the North east part of the country there are very few Mainstream clubs, most clubs are Plus. These clubs have classes from September through June and teach Mainstream and Plus to their students over that period. Because of the size of the two lists, it is very difficult to



TAKE AIM AT ANYTHING

make all of the students good dancers in this length of time. In addition, the long class training time makes it harder and harder to get new people to commit themselves to the class program.

These North east clubs, if they only teach Plus to their new dancers, have no Mainstream source from which to draw potential new members. The clubs don't have the membership nor the financial resources to run two clubs, one Mainstream and one Plus. Since there are very few Mainstream clubs there would be no entry level places for new dancers to learn to dance. I also believe these same Plus club problems exist in more than the North east which makes it more of a national problem.

A problem without a suggested solution does not make us move forward with

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our fun hobby. Over a period of time I have been corresponding with CALLERLAB and others asking that the Mainstream and Plus lists each be shortened and suggested that they be combined into one dance program.

In AMERICAN SQUARE DANCE magazine, November 1993, issue an article "Frequency Counts" by Bill and Bobbie Davis states that National Convention callers, through the Plus level, do not use quite a number of the listed calls at these dances, or use them only once during the evening. These are fun, well attended dances and perhaps show that some of our calls really could be moved off the lists. There are also a number of listed calls that do not need a special name. They can be executed by dancers very easily by directional calling. You might be surprised by how many calls there are that can be called directionally. As examples:

Right and Left Thru = Pass Thru & Courtesy Turn

Swing Thru = Partner Trade & Centers Trade

Turn Thru = Right Allemande

Acey Ducey = Ends Circulate & Centers Trade

There are also two kinds of square dancers within all the programs. Those dancers that take their dancing very seriously. These dancers are usually in the Plus and higher programs. Those dancers that dance for the social fun and are not real serious about their dancing. They are usually found in the Plus and Mainstream programs. There is nothing wrong with either of these groups. This same division occurs in golf, bridge, tennis, etc. Each of these kinds of dancers finds their fun, but in a different way.

SUGGESTIONS:

1. Delete calls from the two current lists that are used infrequently and also delete those calls that can be done easily by directional calling. These current lists would be substantially reduced and this should produce a reduced teaching time.

2. Those calls remaining on the lists would be called "SQUARE DANCING," no other designation, no level, no program, etc. New people would be invited to learn "SQUARE DANCING." This one list of calls would be called the Square Dance List.

3. All other calls would be considered "experimental," "challenge" or by any other designation that is appropriate. If advanced dancers wanted to divide these calls into several programs, this could be done.

4. No other call could be added to the Square Dance list unless both dancer organizations and callers organizations agreed to the addition. At the same time the caller and dancer organizations would

also need to agree to delete a call on the Square Dance list. An addition to the list would really be a replacement.

5. If one of the calls on the Square Dance list began to fall into disuse, a combined vote by the dancer and caller organizations could remove it.

6. CALLERLAB would only designate emphasis calls from the Square Dance list where they found dancers were not proficient in executing them.

7. Callers could teach a call from any list at a dance and use it that evening. All calls not on the Square Dance list would have to be taught if they were to be used at any dance. ✓



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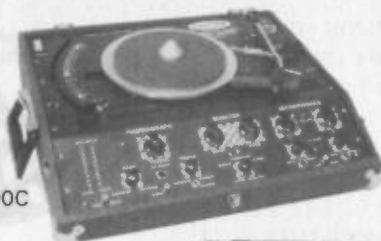
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CONTRA CORNERS

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

Thank you, thank you, thank you! As we begin this new year these six words hardly seem adequate to acknowledge how much I appreciate each of the readers of American Square Dance who have taken the time to respond to "Contra Corners." Gripes and accolades, each have contributed to making this column, and American Squares an outstanding magazine reflecting our activity.

One of the results from my contra survey indicated that a large number of callers want more new Contra dances with contemporary music, especially those outside the U.S. So each month I will devote at least half of the column to this, here goes.

"Callers Choice" is a square dancer's "Contra" when used with Silver Sounds "Why Don't You Love Me" (SSR128) Form on alternate duple. 1) Corner do sa do. 2) Swing same one. 3) Line 4 down the set, Calif Twirl. 4) Up the set, Bend line & face across. 5) Right & left thru. 6) Ladies chain. 7) Flutter wheel. 8) Long lines forward & back. 1) Repeat dance.

"Studio Reel" is a more traditional figure with a Cast Off 1/2 to make a new line of four to face down. My dancers enjoy this dance with "Holdin' A Good Hand" Quadrille 873. Form on alternate duple. 1) Active couple down center, turn alone. 2) Up the set, Cast off 1/2 (make line of four

facing down set) 3) Down four in line, California twirl. 4) Up the set, bend the line. 5-6) Ladies chain across and back. 7) Pass thru, turn alone, face across. 8) Lady on right 1/2 promenade. 1) Repeat.

For experienced dancers "Midnight Missionaries" is a high energy, every body moves dance. "Steppin Out" EPS's new hoedown adds to the excitement (EPS 412). Form on alternate duple. 1) Active couple in the center (with next below) line of four down set. With corner Wheel as couple. 2) Up the set, bend the line. 3) with couple across circle left once around. 4) Allemande right with corner, turn 1 1/2. 5) Next in line Allemande left, go back. 6) Original corner swing, face across. 7) Long lines forward and back. 8) Active couples swing in center, face down. 1) Repeat with actives in center of a new line four.

Thanks to Carol David-Blackman in Wurselen, Germany for sharing how he uses Contras in his beginners Square dance class. "...(they) are a good way to teach Square thru, stars, Ladies chain, Right & left thru with the dancers being able to really move to the musical phrase". In response to growing interest in Contra's, Caroll will be starting a Contra only group this year. If you are going to the National Convention, look for him and a couple of dozen other dancers who will

be there Friday and Saturday, and make sure they enjoy the warm hospitality only Square & Contra dancers know how to do.

In closing, think about this for 1994...
Envyng somebody else's achievements

only absorbs time and energy we can use in developing our own unique talents and personalities. If we don't, when they're gone we will be also. Happy New Year. ✓



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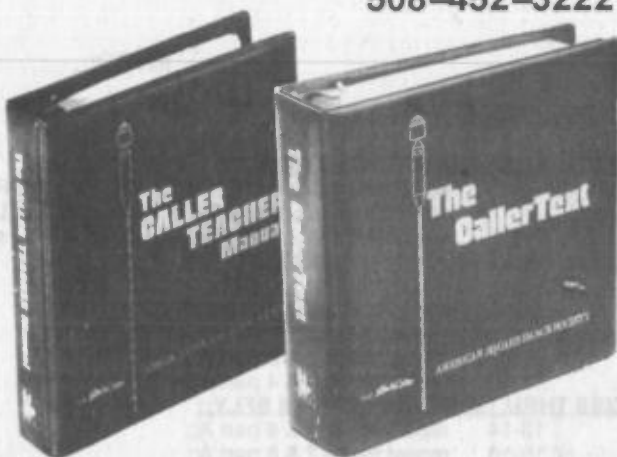


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INTRO:

CP WALL. WAIT 7 INTRO NOTES

PART A

CIRCLE BOX:: 2 TRNG TWO-STEP::

- 1-2 sd L, cl R, fwd L (trn Rf wall fwd R, cl L, fwd R) ,;-
sd R, cl L, sd R (trn Rf COH fwd L, cl R, fwd L) cp,-;
- 3-4 sd L, cl R, sd L trn Rf 1/2 COH ,;-; sd R, cl L, sd R trn Rf 1/2 wall,-;

SCISS THRU TWICE OP:: HITCH 6 CP::

- 5-6 sd L, cl R, thru L,-; sd R, cl L, thru R op,-;
- 7-8 fwd L, cl R, bk L,-; bk R, cl L, bk R cp wall,-;

CIRCLE BOX:: 2 TRNG TWO-STEP::

- 9-10 repeat meas 1 & 2 part A;;
- 11-12 repeat meas 3 & 4 part A;;

SCISS THRU TWICE OP:: HITCH 6 BFLY::

- 13-14 repeat meas 5 & 6 part A;;
- 15-16 repeat meas 7 & 8 part A;;

PART B

FC TO FC: BK TO BK: BBL TRN BFLY::

- 1-2 sd L, cl R, sd L trn Lf 1/4,-; sd R, cl L, sd R trn Rf 1/4 bfly,-;
- 3-4 rk sd L,-, rec R trn Rf 1/4,-; cont Rf trn sd L,-, cont Rf trn rec R bfly,-;

LACE ACROSS: TWO-STEP ARND PU: 2 FWD TWO-STEP::

- 5-6 fwd L, cl R, fwd L cross LOD beh W (cross in front M passing under M's L & W's R raised joined hands)-; fwd R, cl L, fwd R (fwd L, cl R, fwd L trn Rf 1/2 cp LOD)-;
- 7-8 fwd L, cl R, fwd L,-; fwd R, cl L, fwd R,-;

SCISS SCAR: WK OUT 2: SCISS BJO: WK IN 2:

- 9-10 sd L, cl R, thru L scar ,;-; fwd R,-, fwd L diag Wall,-;
- 11-12 sd R, cl L, thru R bjo,-; fwd L,-, fwd R diag COH,-;

FWD LK FWD TWICE :: HITCH/HITCH SCISS OP (2ND TIME CP WALL)::

- 13-14 fwd L, lk RIB, fwd L,-; fwd R, lk LIB, fwd R,-;
- 15-16 fwd L, cl R, bk L,-; bk R, cl L, bk R (sd L, cl R, thru L) scp(2nd time cp wall) ,;-;

PART C

STEP KICK 4 TIMES:: CIRCLE AWAY & TOG 2 TWO-STEP FC, NO HANDS ::

- 1-2 fwd L, kick R, fwd R, kick L; fwd L, kick R, fwd R, kick L;
- 3-4 trn Lf 1/4 COH fwd L, cl R, fwd L trn Lf 1/4 RLOD (trn Rf 1/4 wall trn Rf 1/4 RLOD)-; fwd R, cl L, fwd R trn Lf 1/4 wall (trn Rf 1/4 COH) fc no hands,-;

SOLO LF TRNG BOX BFLY:::

- 5-6 sd L, cl R, fwd L trn 1/4 Lf LOD(sd R, cl L, bk R trn 1/4 Lf RLOD)-; sd R, cl L, bk R trn 1/4 Lf COH(sd L, cl R, fwd L trn 1/4 Lf wall)-;
- 7-8 sd L, cl R, fwd L trn 1/4 Lf RLOD(sd R, cl L, bk R trn 1/4 Lf LOD)-; sd R, cl L, bk R trn Lf 1/4 wall(sd L, cl R, fwd L trn Lf 1/4 COH) bfly,-;

OK VINE 8 OP:: WK 2 FC : SD DR CL:

- 9-10 sd L, Beh R, sd L, thru R; sd L, beh R, sd L, thru R op;
- 11-12 fwd L,-, fwd R cp wall,-; sd L, dr R to L, cl L,-;

2 TRNG TWO-STEP BFLY:: LIMP 4: SD THRU:

- 13-14 repeat meas 3 & 4 part A;;
- 15-16 sd L, XRIB bend L knee, sd L, XRIB bend L knee; sd L,-, thru R bfly,-;

TWO-STEP FROM RUSSIA (WITH LOVE) - CONTINUED

PART D

BROKEN BOX:::

- 1-2 sd L, cl R, fwd L,-; rk fwd R,-, rec L,-;
 3-4 sd R, cl L, bk R,-; rk bk L,-, rec R,-;

SLOW OPEN VINE 4 OP :: HITCH 6 CP::

- 5-6 sd L,-, XIB op RL0D,-; sd L,-, XRIF op lod,-;
 7-8 repeat meas 7 & 8 part A cp wall;

CIRCLE BOX :: 2 TRNG TWO-STEP::

- 9-10 repeat meas 1 & 2 part A;;

- 11-12 repeat meas 3 & 4 part A;;

SCISS THRU TWICE:: TWIRL 2: APT PT:

- 13-14 repeat meas 5 & 6 part A;;

- 15-16 sd L,-, XRIB(sd R trn 1/2 Rf wall,-, sd L trn 1/2 Rf COH,-); bk L,-, point R twd Ptr,-;

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by *Bill & Bobbie Davis*

LEVELS

It seems that never a month goes by but what some article or letter to the editor decries the levels or level system in square dancing. We believe that the level system, or something like it, is a necessary part of any established activity that has a game aspect. And we believe that square dancing is a game. A square is a team playing to win.

There are pros and cons to levels. The cons get a lot of press. The main one is that friends with different degrees of interest drift apart because they dance at different levels. Another is that levels cause peer pressure stress. They cause people to strive beyond what they "should." But from a pragmatic point, we have levels, and they are not going to go away. So let's look at the pros.

All organized sports and games that we can think of have levels. They go from the Pop Warner leagues to the NFL. Levels arise from two basic facts of life in participation sports. First, is the different capabilities of individuals. Second, is the different priority "degree of participation" that is given to the game. These facts apply to square dancing.

Dancers who decide to dance three times a week have clearly assigned a higher priority to square dancing than those who dance three times a month. If they have about the same basic aptitude, then the more frequent dancer is going to

become more proficient. He is going to seek out others with similar priorities. He may have friends that place square dancing at a lower priority. The chances are that he might exert some influence on his friends to elevate their square dance priority. That's life.

Time spent at the game is not the only factor. Some have a greater talent for the game than others. They are naturally going to gravitate towards others with similar capability. In many cases the two factors of time and talent feed on each other. Special talent for the game brings rewards. The rewards foster higher priority. The good get better. We see no way of stopping this in a free society. We would not even want to.

Now, a negative aspect of the level system is the unwarranted peer pressure. Levels tend to be associated with basic capability. Several articles have been written that point out that there are good dancers at all levels. There are also bad dancers at all levels. However, on the average, the higher-frequency dancers are better. And usually higher-level dancers are higher-frequency dancers. Thus, there is undoubtedly some correlation between levels and capability. But remember, time "priority" and talent feed on each other. The time part is by choice. The talent part is not.

The beauty of levels is that they provide a place in square dancing for a wide range of both commitment and talent. Furthermore, all levels have a common umbrella. Callerlab elected to treat all levels through C-2 equally. Each level has committees, definitions, and reviews. This was a bold and, we believe, enlightened step by Callerlab. But levels existed before Callerlab. To credit Callerlab with creating levels is ludicrous.

Most dancers don't complain about levels. They recognize that levels offer the opportunity for them to optimize their

own personal goals. They don't have to feel frustrated that their desires are not being accommodated.

Finally, there is that bugaboo competition. Levels foster it they say. But is competition inherently bad? We think not. How many have realized greater potential in themselves because of extra effort? Many we're sure. Achievement is a very rewarding experience. Many proverbs paraphrase the idea that those who are afraid to fall miss a lot in life. Levels are good. They allow trying with little, if any, significant risk. ✓



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by Bob Howell



EASY LEVEL

Let's start off the new year with a real hot number. Nell Preamble of Wickliffe, OH shared the following with the members of the Cleveland Callers Association this past fall. This simple routine is made most enjoyable by the music and the embellishment added by the use of all of the participants' arms. It is a real fun dance. Try this number that is being danced from Maine to California. It is called

CORNELL CRAWFORD

Formation: Solo/line. No partners necessary.

Music: Cornell Crawford, K.T. Oslin. RCA 62053-7

Routine:

Counts: Begin on the vocal.

1-4 Vine right and brush. (Step rt with the rt foot, step lt behind rt, step rt with the rt turning 1/4 rt to face the right hand wall and brush the lt foot forward).

5-8 Vine left and brush. (Repeat counts 104 to the left, but with no turn.)

8-12 Step/brush to right, then step/brush to left. (Step on rt, brush lt forward, then step on lt, brush rt forward.)

What adds to the fun of this dance is the fact that when it begins, all dancers place hands on the shoulders of persons on either side while doing the first three steps of the vine to the right. As each turns right face on the 4th count, they place both hands on the person's shoulders in front of them. On each sequence of the routine, all dancers have their hands on either the person's shoulders next to them or both hands on the person's shoulders in front of them.

Stan Burdick of Silver Bay, NY puts out a note service to callers entitled, "Mikeside Management." Last August he featured a slick trio routine which should be shared with the dance world. He called it

STAN'S RED RIVER VALLEY

A Good O/N/S or CDP Threesome Mixer

(Adapted from an old Play Party Dance)

Formation: In threes, mixed sexes, all ages, alternate facing groups (Sicilian) around the hall.

Record: Red River Valley (Chaparral 415) (Grenn 12234)

Word & Action:

(First, explain that the center person in each threesome is the leader, the key, the "chairman.")

NOW YOU PASS THRU, GO ON AND YOU CIRCLE TO THE LEFT AND TO THE RIGHT...

(Circle six with new group, briefly, left and right)

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GR 12234 STAN'S RED RIVER VALLEY TRIO LINE DANCE
by Stan Burdick, music is "Red River Valley"

GR 16018 T.B.C. TRIO LINE DANCE
by Bob Howell, music is "Auld Lang Syne"

SWING WITH THAT ONE IN THE VALLEY

(Center person swings the one on the right)

NOW YOU PASS THRU, GO ON AND YOU CIRCLE

CIRCLE TO THE LEFT AND TO THE RIGHT

OUTSIDES MAKE A STAR IN THE VALLEY...

(Four ends of the threesomes star right once and come back to place)

INSIDES DO-SA-DO SO POLITE...

NOW YOU PASS THRU, GO ON AND YOU CIRCLE

CIRCLE TO THE LEFT AND TO THE RIGHT

LOSE YOUR "GIRL" IN THE VALLEY

(Right hand persons cross diagonally, change places)

LOSE YOUR RED RIVER "GIRL"...

(Left hand persons cross similarly)

Repeat all to end of record.

The fun really starts when suddenly in the third verse "exchange," three boys together face three girls, and other unusual mixtures develop.

I opened my card index this past week and out fell a file card with a simple dance that I have used for many years. Don't know where it came from, but if you happened to have sent it to me at some previous date, please drop me a line and let me know if it has a name. It fits a record that has a perfect title for the first issue of 1994. Let's call it

NEW WORLD IN THE MORNING

Formation: Square

Music: New World In The Morning. Wagon Wheel WW-209.

Routine: Four men star right.

Pass your partner, tum your corner left hand round.

Turn partner right hand round.

Corner again, left hand around.

All four ladies chain across.

Chain them back again.

Roll promenade with the new maid.

At the National Square Dance Convention last June, Len Cannell of Kettering, OH gave me a contra that I believe was inspired by a dance that Mary and Bill Jenkins of Olmstedville, NY had shared on these pages a few years back called the Peek-aboo Square. Len converted the movement into a smooth moving contra. He said that the large arch that spans the highway as you enter the Buckeye State and the arch in St. Louis, both seen from Interstate 70 inspired his crating. He calls it the

INTERSTATE 70 ARCHES

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

Music: Any 32 bar music.

Routine:

Count: Intro: 1's (actives) arch over the two below. (Active couple joins inside hands and arches over lady #2's head, slides to the right and backs over #2 gent's head.) Same four circle left once around.

2's arch over the two above. (Repeat action done previously by 1's.)

Swing the one below. (Corner).

Pick up the two below and go down the set in 4's.

Wheel as a couple, come on back and cast off.

Same 4 slow square thru.



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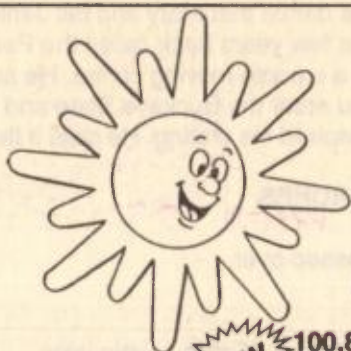
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Party Line

by Cathie Burdick

This year we are going to take an ethnic or regional food and build a party theme around this for each month. With the popularity of Cajun food and the fact that hot food is welcome on cool January evenings, we suggest a Cajun party. Now, you know we are not experts on authentic Cajun food, but collectors of recipes and ideas, so if you or a club member has a better, more authentic recipe, use it. You might enlarge the meal and add "blackened" entrees and special desserts, too.

JAMBALAYA

- 4 Cups diced boiled ham
- 2 Tbsp minced parsley
- 4 onions, chopped
- 1 tsp leaf thyme
- 4 stalks celery, sliced
- 4 whole cloves
- 1 green pepper, diced
- 4 Tbsp salad oil
- 2 cans whole tomatoes (28 oz.)
- 2 Cups raw long-grain converted rice
- 1/2 Cup tomato paste
- 6 cloves garlic, minced
- 2 Lbs shrimp

Thoroughly mix all ingredients except shrimp in crock-pot. Cover and cook on low setting for 7-10 hours. One hour



before serving, turn crock-pot to high setting. Stir in uncooked shrimp. cover and cook until shrimp are pink and tender. Makes 12 servings.

We know shrimp are expensive. Perhaps enough for the whole club might be purchased at a discount food store. Or perhaps you might substitute canned shrimp or reduce the amount slightly. Whatever works for your budget is fine. French bread would be a great accompaniment. If you want to be simple, just cookies might be a good follow-up treat.

For music, try *Jambalaya*, *Crawdadd Song*, *Louisiana Fais Do Do*, *Louisiana Man*, *Battle of New Orleans*, *Delta Dirt*, *Piroque Joe*, *Back to Louisiana* and *Cajun Moon*. For rounds, try the ever-popular *Blue Bayou*.

Most Cajun parties we've seen have a "country" decor, so try checkered tablecloths, shirts and skirts. Candles in bottles on the tables will add a fine touch.

Kick up your heels, put on some great fiddle music, and pretend you're dancin' on the bayou. ✓



C-1001 WANTED MANby Jerry

C-1002 SOMETHINGby Bill



Bill Peterson



Jerry Abbey

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Calling Tips

by
Harold Bausch

Each of us forms our opinions by our own experiences - therefore when I or anyone else, expresses an opinion, it should be remembered that this is just that, an opinion.

After 38 years of calling and traveling as far east as Germany, north into Canada, and having called in all but two states, it is easy to get the feeling I've seen it all! Of course, I realize I haven't. I do have strong opinions and am not afraid to express them. I have gained from the opinions of experience of others, and I hope I may have helped others with my own opinions and experience.

Since the mid 1970's I have not traveled as extensively as I did before, though I still cover a few states. I also try to keep in mind that those who live in an area with a million or more people, have a different outlook than I, when I now cover an area with probably 600,000 population.

Keeping all this in mind, we are still dealing with clubs of approximately the same size. We are still dealing with dancers who are there to be entertained. It may be that larger population areas feel less concerned about losing dancers - but I doubt it. I do know rural areas must be very careful not to lose dancers because with a small population they have fewer people to draw from.

It would be wrong for us to remain silent when we see things we feel are wrong. That is why I speak up, and that is why you should also speak up. It's not that I (or you) have all the answers, but it is how we discuss and decide what is right, and what is wrong.

IT'S AN OPINION!

I recently spoke to a well known caller who offered some words of wisdom. I asked him to express himself in writing, but he refused. Perhaps he felt that he couldn't afford to antagonize anyone. But someone must bring into the open problems and solutions. We can not afford to "Hide our heads in the sand," like an Ostrich. Let's not argue and call names, but let's discuss and resolve. Let's share ideas. If one thing doesn't work, maybe something else will.

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- JP/ESP-7003 REMEMBER ME by Bill
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Bill Harrison

● RECENT

- JP/ESP-7002 YA'LL COME by Bill
- JP/ESP-235 LOVES GOT A HOLD ON YOU by Joe



Mark Turner

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THE CALLER NOTE SERVICES

UNDERLINING

JOHN'S NOTES, produced by John Saunders, for the month of October, leads us into a few ideas in his Comments section. Discussing what should be done to encourage new people into the activity. He acknowledges that square dancing is down in many areas, "maybe we should quit looking for things to blame and start working together to stop the decline and begin the rebuilding." He presents a few ideas on how to advertise for new classes.

John also presents some very good material covering 1/2 ZOOM. Your dancers will get used to the idea and want more!

In Dancing The Mainstream Program he profiles SLIDE THRU from various positions. Good material.

His Advanced section starts with interesting material covering TURN & DEAL. Now that's one we could all work on.

Thanks, John.

The November issue of **MIKESIDE MANAGEMENT**, by Stan & Cathy Burdick, starts with a very good article by Jim Mayo. In it he discusses several reasons why we should go easy on changing the existing programs. He says, "Past practice has been to teach many different ways of using every call (All Position or dance By Definition). Many of those "applications" are useless. The time could more profitably be used to give more practice with the way the dancers will actually encounter the calls."

In Cole's Commentary, Walt & Louise Cole, he discusses what makes the difference when calling for Snowbirds. That's an interesting idea to evaluate. He says, "Be prepared to work day and night and be capable of "changing gears" from one program to another."

Ed Foote is accredited with some excellent material covering ACEY DEUCEY 1&1/2. Good Advanced material for your use.

Wayne Morvent's **MECHANICS** for November, is again chucked full of good material. Many callers need material for the Mainstream program, and Wayne has some very good material utilizing Half TAG.

In the PLUS section of his notes he covers EXPLODE, and what is good to follow in it's wake. He presents some good interesting material and to be sure, very smooth.

In the ADVANCED section he covers HALF BREED THRU. This movement has always been a good organizer to equalize the floor. As usual he present some very good material for your use.

THE CANADIAN CONNECTION, by Joe Uebelacker, November issue, lists several new calls. CROSS SCOOT TO A DIAMOND, by Wayne Morvent, looks somewhat interesting to pursue.

Among other things in his notes, he covers RECYCLE. He says, "Dancers have to know CROSS FOLD with their eyes closed and in every possible situation." Thusly, Joe has included a very interesting and good article about CROSS FOLD. He says, "It should be obvious that the dancers should know Fold completely before doing Cross Fold." He suggests you use

visual aids to teach the more complex basics. A good way is to place masking tape on the dance floor in order to show what happens when executing the calls. He also covers CROSSFIRE as another movement utilizing Fold.

In Brad Carter's **DANCETIME NOTES FOR CALLERS**, November issue, he talks about how to put Courtesy Turn back into your program. In this day and age we do hear something like this, "girls square thru 3/4, Courtesy turn her". Brad presents some very good material using the Courtesy Turn, and if you decide to outsmart the caller, you'll find it a little difficult to do so.

If you are looking for some new Stir The Bucket get-outs, you will find several on page 291. Interesting and GOOD ones.

Many callers are now using Square Thru But On The Third Hand material. Brad had included some interesting and a little unusual material for your use with this maneuver.

A full coverage of the latest Plus Emphasis Call can be found on page 296. Dixie Grand is coupled with "But On The Third Hand", etc. which gives it a different twist. No just the same old thing with Left Allemande at the end.

One thing Brad does is offer good singing call material using the movements in his notes. ✓

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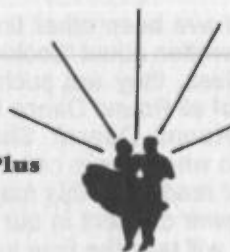
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SQUARED CIRCLE

MAKIN' THE ROUNDS

Square Rounds By Phyllis Williams

(From the Bow & Swing Oct. '93 issue)

There have been other times when I have written about "Looking Circles". Nevertheless, they are such an important part of all Round Dance Events that EVERY Round Dancer Should Know what to do when one is called for. So for the newer readers of this magazine and for the newer dancers in our circles, we hope you will take the time to read this.

The basic fundamentals of a Looking Circle should be taught along with the Basics of Round Dancing because dancers would then be prepared for their first venture to a weekend of rounds. The need for a Looking Circle is understandable when people realize that EVERYONE in the room must be able to see the couple who is doing the teaching.

When forming a Looking Circle each individual takes a position forming a "side by side and shoulder to shoulder stance" beside the next individual. But wait! If each couple stands one in front of the other with the shortest in front and then

stands side by side with the next couple - Wham! The circle is only half as big and there is a good view of Center where the teaching couple is working.

Suppose there are two dancing circles in the hall. No problem. Those dancing in the inner circle move to the outer circle and then everyone takes the original shoulder to shoulder Looking Circle. What if the hall has so many dancers that 3 dancing circles have been needed. Again no problem. When a Looking Circle is called for, those dancing in the outer circle nearest the wall and those dancing in the inner circle nearest the center of hall just join the Middle circle taking that original shoulder to shoulder stance and make one compact Looking Circle.

These courtesies assure all of seeing the teaching couple and so one is left out in the boonies wondering what is taking place. If we teach these courtesies at the home club then no dancer is confused. Confused dancers are not happy dancers and we strive to avoid that. We want round dancers to be comfortable and have fun while learning. ✓



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NOTES

FROM A

VETERAN CALLER

by
Mac McCullar

Recently Ron Everitt of Bramford, Ipswich, Suffolk, England, who is an American square dance caller, was visiting a friend in our area of California, so he and his wife and friends came to my home to talk square dancing. After about an hour we concluded that both in England and the U.S.A. square dancing is by far the best couple recreational activity available. We discovered that our clubs, associations, level of dance, and other organizational square dance activities problems were about the same in both countries. Everyone has a solution, no one works on them. Mouthing and writing solutions "DON'T GET IT." I really like their dance ads which read "Mainstream, with announced Plus tips." Perhaps some of you are doing this now.

Ron visited one of our local clubs and delighted the dancers with his English accent as he called a great fun tip. He was warmly accepted and applauded.

My square dance education was broadened when Ron gave me a copy of the monthly bulletin of "The British Association of American Square Dance

Clubs" in which a very interesting and historical article by the magazine editor, **Bert Spinney** revealed to me, and perhaps many others that a lady from **California, Mrs. Mildred Buhler**, organized the "Callers Club of Great Britain" and became its first president. Our "ASD Magazine" editor, Jon Sanborn will have more on Mrs. Buhler in a future article.

Kudos to **Chet Lowe** for a terrific Thanksgiving prayer for square dancers and to Jon and his staff for presenting it in the magazine in beautiful taste.

I am corresponding with a lady who lives in **Flat Woods, Kentucky**, who says square dancing in Flat Woods is different. Maybe more old fashioned, maybe not. My curiosity is aroused so I will do my best to visit Flat Woods in the coming year with permission of my Taw and Flat Woods, of course. This lady has purchased almost every fiddle Hoedown I have produced on Sunny Hills, Scope and Big Mac labels. Good taste!

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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 other special dances in the next issue please contact the ASD office.

0114-PENNSYLVANIA-17th Annual January Jubilee, January 14, 15, 16, 1994, Adam's Mark Hotel, City Ave. & Monument Road, Philadelphia, PA. D.Hodson, M.Jacobs, L.Kopman, S.Kopman, A.Uebelacker, R.Libby, J.Marshall, B.Rubright. R/D R&R Rumble, C&M Smarrelli. Contact L.Kopman (516)221-5028 or J.Marcus (215)275-8255.

0115-GEORGIA-Jekyll Island Sqs. 6th Anniv. Dance, January 15, 1994. Comfort Inn-195 & US 374 exit 7B. D. Heins, B.Chesnut, E.Rollen. Contact D. Heins (912)265-1504

0114-TEXAS-Second Ann. Reunion Dance, Sharpstown Park, Houston TX. Jan. 14, 15, 1994. Georgann, Prows, Reads. Contact J.B. & F.Sneider (713)947-6704

0115-NORTH CAROLINA-Pot-Of-Gold Dance, January 15, 1994. Athens High School. Squares by S. Lowe, Rounds by N. & K Glover. No contact provided.

0116-CANADA-10th Ann. Internat. Winter Fest., Banff Canada. Jan. 16, 17, 18, 19, 20, 21, 22, 23, 1994. L.Schmidt, M.Hansen, J&B Jorritsma, E&G Bice. Contact Tortuga Express Tour Co. (714)774-3121 or (800)521-2346.

0120-ARIZONA-46th Annual Southern Arizona SQ., RD, & Clog Festival, January 20, 21, 22, 1994. Tuscon Convention Center, 260 S. Church, Tuscon, AZ. Callers, Cuers, & Prompters various. Contact C&J Parker, 6491 N. Burro Creek Place, Tuscon, AZ. 85718 (602)299-4068

0120-TENNESSEE-Dance Worlds '94, The Championships of Country Western Dancing, Nashville, TN. 4 full days of world class workshop & competition, 4 nights of open dancing. For more information write Steve Zener, Director, PO Box 4274, Fresno, CA 93744, call (209)486-0200 or Fax (209)486-1556.

0121-FLORIDA-Super Winter Special, Jan. 21, 22, 1994, Lakeland Civic Center, Lakeland, FL. K.Bower, G.Shoemaker, J.Haag, L.Letson, T.Ozendine, J.Story. R/D C&T Worlock & J&C Griffin. Contact info. (813)754-3602

0122-CALIFORNIA-Winter Snow Flake Hoe-down, January 22, 1994, Walters Jr. High School, 39600 Logan Drive, Fremont, CA. K.Kenmille; R/D chuck McDowell. Contact R&F Miller (510)521-0601

0123-OHIO-New Dancer Grand Square-Up, January 23, 1994. Bonham Hall in Wyoming, Cincinnati, Ohio. Callers J. Helt & D. Trader. Contact M.C. Jackson, PO Box 15717, Cincinnati, OH 45215 or call (513)385-4505

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

0128-FLORIDA-36th Annual SQ & RD Fest. January 28, 29, 1994, Grand Square Hall, 1105 Bob Little Road, Panama City, Florida. T.Marriner, R/D F&G

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0128-MARYLAND-Royale SQ & RD Winter, Jan.28,29,30,1994. Princess Royale Hotel, Oceanfront & 91st Street, Ocean City, MD. T.Crawford, D.McBroom. R/D T.Pilachowski. Contact (410)239-7987 Register before Dec. 15, 1993.

0128-OREGON-Oregon Mid-Winter Fest. Spring In January, Jan.28,29,30, 1994. Lane County Fairgrounds, Eugene, OR. D.Dougherty, J.Saltel, E.Sheffield. R/D B&M Buck. Clog. Inst.C.Burns. Contact D&S Fleming (503)689-1306 or D&B Cameron (503)747-1323.

0128-OREGON-Spring in January, Jan. 28,29,30, 1994. Lane County Fairgrounds, Eugene, OR. D.Dougherty, J.Saltel, E.Sheffield, R/D B&M Buck, Clog. C.Burns. Contact D.&B Cameron, Co-Chairpersons, (503)747-1323

0128-TEXAS-Lone Star Round-A-Rama, San Antonio, TX. Jan. 28,29, 1994. I&B Easterday. Contact D&P Hickman, 12118 Los Cerdos, San Antonio, TX 78233, (512)656-6268

0204-CALIFORNIA-Jamboree By The Sea, Del Mar Fairgrounds, Del Mar CA (near San Diego) Feb.4,5,6, 1994. Callers - various. Contact pre-regist. C&J Briggs, (619)747-5531.

0204-TEXAS-Ixe Breaker 94, Beaumont, TX. R&J Lawson. Phases IV, V, VI. Contact B&B Herbst, P.O.Box 8476-LRS, Beaumont, TX 77711, (409)755-4332

0204-CALIFORNIA-Jamboree By The Sea, Feb. 4,5,6,1994. Del Mar Fairgrounds, Del Mar, CA. (near San Diego) Callers, Cuers, & Clog Cuers various. Contact C&J Briggs (619)747-5531

0205-ALABAMA-Groundhog Day Dance, Beracha Gym, Huntsville, 7:30 pm, G. Tidwell, J Hydrick; Contact Lysle Shields 205-837-6253

0206-OHIO-Joe Chiles & The Country Gentlemen-Eastland Career Center, Groveport, OH. Contact E. Faye (614)875-5082 additional info.

0211-TEXAS-Cotton Ball Classic, Feb, 11,12,13,1994. Brazos Center, Brazos, TX. B&C Goss. Phase V. VI Clinic. Contact D&K Fisher, 3415 Parkway Terr. Bryan, TX, (409)845-5000

0218-WASHINGTON-February Frolic, Cottontree Inn, Mount Vernon, WA. February 18,19,20, 1994. For information call (206)743-3671, (206)387-9005 or (206)678-6154.

0218-CALIFORNIA-37th Annual Kross Roads SquarRama, Tulare Fairgrounds. Feb. 18,19,20,1994. Callers: various. Contact D&J Cosby (209)268-8298

0218-HAWAII-Spring Fling Fest. Feb. 1&19,1994. Hilo Elks Lodge, Hilo, Big Island of Hawaii. B.Weaver, B.Peterson; R/D J&K McNamee. Pre-registration required - call (808)959-5464

0218-HAWAII-Hawaii Caller's School, Hilo, Big Island of Hawaii. Held in conjunction with the Spring Fling Fest., at the Hilo Elks Lodge. Instructor, B.Weaver; pre-registration required. Call (808)959-5464

0225-TEXAS-30th Annual Permian Basin Square & round Dance Fest. Feb. 25,26,1994. Ector county Coliseum, Barn G. Odessa, TX. M.Flipppo, S.Dawson,J&N Becker. Contact Permian Basin SQ/RD Fest. P.O. Box 13351, Odessa, TX 79768 (915)367-9067.

0225-NEW ZEALAND-Southern Hemisphere SQ & RD Festival, February 25,26,27, 1994, Pioneer Stadium, Lyttelton St., Christchurch, New Zealand. For information write: The Registration Secretary, 2nd

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Southern Hemisphere, Square & Round Dance Festival, 49B Searells Rd., Elmwood, Christchurch, 8005 New Zealand or call (03)355-9843

0227-OHIO-New Dancer Grand Square-Up, February 27, 1994. Bonham Hall in Wyoming, Cincinnati, Ohio. Callers M. Clausing & E. Owens. Contact M.C. Jackson, PO Box 15717, Cincinnati, OH 45215 or call (513)385-4505

0294-CALIFORNIA-8th Annual Sundance Country Boogie Dance Festival, February 18, 19 & 20, 1994, Buena Park CA, Buena Park Hotel. Dancing, workshops & competition. For additional information write Tom Mattox, Sundance Dance Club, PO Box 1287, Norwalk, CA 90651.

0294-VIRGINIA-Atlantic Sea Shore Country Western Dance Fair, February 4, 5 & 6 1994, Virginia Beach, VA, Hampton-Coliseum Hotel & Convergence Center. Line dancing, free workshops, special classes & competition. For more information contact Atlantic Seashore Country Dance, PO Box 62492, Virginia Beach, VA 23462 or call (804)473-BOOT.

0305-OREGON-10th Annual Webfoot Jamboree, March 4,5,6,1994. Mt Hood Community College Gym, 26000 S.E. Stark, Gresham, OR. D.Cledenin, B.Stutevoss; RD's by R.Walz. Contact 1-(503)287-7765

0304-CALIFORNIA-20th Annual SQ & RD Festival, March 4,5,6,1994 Palm Springs Pavilion, 403 S. Pavilion Way, Palm Springs, CA. Nationally Known Callers. Contact (619)323-8272

0318-CALIFORNIA-26th Annual Redding S/D Jamboree, March 18-19, 1994. Shasta District Fairgrounds, Anderson, CA. Callers M. Sikorsky, J. Saltel, J. Osborne. Rounds by T. & D. Hankins. Contact Lin Velasquez, 3867 Bluffside Ct., Redding, CA 96002, (916)221-5366 or Harold & Emma Underwood (916)378-1643.

0324-VIRGINIA-WASCA's 35th AQ & RD Festival, March 24,25,26, 1994. Hyatt Regency & Sheraton, Reston, VA. Callers various, Cuers Various. Contact D&B Mylnar, 8803 23rd Ave. Adelphi, MD. 20783, (301)434-1659.

0325-CALIFORNIA-Southern Calif. Sunshine Fest. March 25,26,27,1994. Oxnard Community Center, 800 Hobson Way, Oxnard, CA. D.Mee, D.Parnell, B.Weaver, Jorritsma, Hoefler, Elder, A.Mee. Contact(909)945-3420 or (909)351-1729 or (714)534-6469

0325-LOUISIANA-25th Annual SQ/DA Convention, March 25,26, 1994. Pontchartrain Center, 4545 Williams Blvd. Kenner, LA. J.Jones, B&L Van Atta, contact M&S Miccio, Chalmette, LA 70043, (504)271-3327.

0327-OHIO-New Dancer Grand Square-Up, March 27, 1994. Bonham Hall in Wyoming, Cincinnati, Ohio. Callers J. Pladdys & S. Creech. Contact M.C. Jackson, PO Box 15717, Cincinnati, OH 45215 or call (513)385-4505

0401-AUSTRALIA-Northern Rivers Easter Fest. April 1-4, 1994. Lismore City Hall. B. & M. McHardy, J. Dean, W. Flannery. Contact Wilma at (066)62-6647

0408-ARKANSAS-Jamboree, April 8,9,10,1994. Pine Bluff Convention Center, Pine Bluff, Arkansas. Callers and cuers various. Contact W&S Parsons, P.O. Box 23242 Oklahoma City, OK 73123 (405)721-5811.

0408-IOWA-Iowa State Convention, April 8,9, 1994. Dubuque, Iowa. No contact provided to us.

0408-KENTUCKY-34th Derby City SQ Dance Fest. April 8,9,10, 1994. Louisville, KY. Contact J&P

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0408-NORTH CAROLINA-Spring Dance Weekend, April 8-10, 1994. John C. Campbell Folk School, Brasstown, NC, B. Foster. Contact B. Dalsemer (800)365-5724.

0414-CALIFORNIA-Trail In Dance, April 14, 1994, on Thursday before the Dance Of The Roses, Pasadena Convention Center, Conference Room-7:30 to 8:00 P.M. T.Mosier & D.Rensberger, RD's K&L Milligan.

0415-CALIFORNIA-Dance Of The Roses, April 15,16,17, 1994. Pasadena Convention Center, 300 E. Green Street, Pasadena, CA. Callers & RD Cuers various. Contact D&J Standley, P.O.Box 4612, Riverside, CA 92514.

0422-UTAH-Spring Break '94, Glendale Community Sch, Salt Lake City. April 22-23, 1994. T.Oxendine, J.Pladdys, S&J Storm. Contact: Pat maltsberger (801)569-8843.

0422-CONNECTICUT-36th New England SQ & RD Convention, Crosby High, Waterbury, CT, April 22,23, 1994. Callers & Cuers various. Contact H.Katten, 205 West Walk, West Haven, CT. 06516

0425-OHIO-A Really Big Shoe, Monday, April 25, 1994. Wyoming Civic Center, Cincinnati, Ohio. Caller/Cuer G. Shoemaker & M. Freking. Contact Marianne Jackson, PO Box 15717, Cincinnati, OH 45215 or call (513)385-4505.

0429-NEVADA-47th Silver State SQ & RD Fest. April 29,30, May 1, 1994. Reno-Sparks Convention Center.Callers and cuers various. Contact Sil at (702)322-0027 or Bob at (702)359-1250

0429-MISSISSIPPI-6th Annual Tupelo Sq. Trace Fest. April 29,30,1994. ICC Campus, Tupelo, MS. A.Petrere, R/D M&K White. Contact Tupelo Squares, P.O. Box 976, Tupelo, MS (601)844-1967

0429-TENNESSEE-Music City SQ Dance Fest. April 29,30, 1994. Boyd Garrett Center, Woodbine Cumberland Presbyterian Church, 3016 Nolensville Rd. J.Story, T.Ozendine. RD B&G Pinkston. Pre-registration only. Contact R&B Young, 213 Wauford Dr., Nashville, TN 37211 (615)834-2238 or (615)822-1286.

0429-HAWAII-NO KA OI Dance Festival, April 29-30, May 1, Up Country Rec Center, Pukalani, Maui, HI. B.Peters, J.McNanee. Contact: Steve Strong, 910 Waianae St., Lahaina, HI 96761 (808)661-7400.

0430-PENNSYLVANIA-Squaws & Paws 32nd Annual SQ & RD Carnival, April 30, 1994, Harborcreek High School, Harborcreek, PA. T.Crawford, W.Johnson, RD R&J Bloom. Contact D. Perry, 3752 Gable Court, Erie, PA.16506 (814)838-9750

0513-MANTOBA-Manitoba Festival, May 13,14,1994, University Center, Winnipeg, MB. C&C McCullough, R&D Baba, T&M Sigurdson. Contact D.Baba 89-381 Westwood Dr. Winnipeg, MB. R3K 1G4. I-(204)837-8355.

0520-NORTH CAROLINA-5th State Convention-Folk, RD SQ DA Federation, May 20,21, 1994, Charlotte Convention Center, Charlotte, N.C. Callers & Cuers various. Contact B&N McKinnis, 4420 Faith Church Road, Indian Trail, NC 28079 (704)822-1014

0522-MISSOURI-Contra and Dinner, May 22, 1994, Hannibal Holiday Inn, Hannibal, MO. Advanced registration required. W. & L. Cole, T. & B. McUmer. Contact T. McUmer, 1601 36th St. Hannibal, MO.63401 (314)221-6199

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