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Publishers and Editors

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

Member of NASRDS
National Association of S & R/D Suppliers

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

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Editor's NOTEBOOK



While trying to come up with an idea for this column I ran across this article by William J. Brown. I feel that he speaks for all of us that depend so much upon our partners for help and inspiration. The article was featured in *Around Squares*, Okanagan, B.C.

My Wife, My Partner

"I would like to dedicate this to a group of unsung heroes of the square dance world. They are a dedicated group of persons. They are always in the background but one of the most important factors in their callers' careers. I am talking about the caller's partner.

I will use my own partner as an example because I know the sacrifices and commitments she has had to make over the last 16 years. She has been my best critic and has kept me in line. She very seldom picks up a mike except to help set up and take down at each dance or lesson.

She is a coffee maker, janitor, secretary, bookkeeper, seamstress, equipment packer, mother and a working wife. She makes me look as good as I can look. She checks my clothes and picks up the equipment I forget. She mends and cleans. The list goes on. She is also unpaid for her services as a caller's partner.

Over the years she has given up her evenings to accompany me to dances, only to stay in the background. She participates in plays, skits, and parties. She has entertained in our home and our trailer all in the line of being a square dance partner.

Years ago we taught teens in our home town of Lloydminster. Once a week she served hot dogs, hamburgers, and Koolaid, and our home was always full of young people. Through the years she has not complained. She endured my bad nights and listened when an unhappy dancer had a complaint. She worked hard over the years to keep me on stage and trying to call a good dance.

I am talking about my own partner but I am sure I speak for all callers' partners. I know this article will bring back many

memories to all of them. As teachers and callers, round or square, I am sure we overlook their value to us once in awhile."

To all callers' partners, male or female, let me say we really do need you. We know that without you we would not be where we are today. I salute you, callers' partners, may you always be there when we need you. Thank you for being callers' partners.



Recently we received information about a breach of courtesy in our activity.

How would you react to someone telling you to leave a club because you were making too many mistakes? Not very good, I'm sure. When it comes to criticizing others and their dancing, we are forgetting what square dancing is all about. FUN!!!

Besides hurt feelings, we rob our activity of the social aspects, friendships and cooperation we all should hold dear. It is not our place to judge the ability of another dancer. It is our duty to encourage and give help to others in the square. We cannot perpetuate the activity by driving others away. We only start the decaying process - ask yourself, "What will they say to their non dancing friends about square dancing?"

Refer to Harold Panches article in *Dancing Tips*. ✓

BY-LINE

Who Done It? sounds like a murder mystery. In actuality it's an article by Bill Davis is a short discussion of the changes that have taken place over the years. Jack Murtha in Calling Tips start a three part series on the art of teaching square dancing. Should make for some very important reading and study. An interesting article

by Jean Reynolds tells about the time that dancers from the Delaware Valley Square and Round Dance Association danced with Peter Nero. The family the dances together stays together seems to be very true as we received separate articles from Roy Gotta, Why at My Club?, and Betsy Gotta, Callerlab Viewpoint. We welcome a new column this month ACA Viewpoint and the return of Hemline. ✓

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TEMPO

by Jeannie Briscoe

If you are like me, you are into getting your income tax prepared for the BIG SEND OFF! It's always amazed me that people don't make a big deal out of income tax time. Why don't we celebrate it with brass bands, parades, rodeos, conventions, etc? To be honest about this, I suppose the tax rate is something we all have to take, mostly in LARGE doses. It's true, we have no recourse, but if we have to live with it, why not celebrate it. At least we might feel a little better about giving our money away.

I grew up in a family where my parents tried to allow us to have our own ideas and decisions, to respect the authority of our elders, as well as the government, no matter what one it was. Sometimes that respect is difficult to maintain when we are put upon by our government to pay still higher taxes, when we all know it goes in one end and right out into some pockets where it should not be going. If you have been keeping up with our government's actions, you must know there are so many political bundoggals and dishonesty, it should make us all sick. The worst part is that we have no control over what is hap-

pening. Everyone says, "Just vote 'em out of office." What a joke! It seems like even when we do this and put a person whose integrity is unquestionable, into office, things soon return to the same old routine. There must be something about going to Capitol Hill that gets into the veins of every politician and makes him just "run with the crowd."

Do we have this in Square Dancing? I pray not. It's true we have cliques in clubs, but what organization doesn't? Mostly, the cliques are due to some benign and understandable situation; like class members sticking together, life long friends sticking together, etc. But, never let it be said that because of LEVEL we have cliques! Who is kidding who? This is the most dangerous clique of all. It takes away the support for our classes, (beginner) and clubs, alike. Some dancers never darken the door of a Mainstream or Plus club after climbing to Advanced. Perhaps the cliques we see in square dancing are not too far from being like the ones in Washington. That one, however, being on a much larger scale!

Keep Truckn'. ✓

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CAUGHT IN THE CROSS FIRE

It is with a heavy heart that we report the death of National Caller Mr. Kevin Bacon. Kevin was shopping with his wife and two young daughters at the Irving Mall in Texas when an argument erupted between four youths. Suddenly there was gun fire. Kevin was shot in the head by a stray bullet from a 9mm handgun as he was sitting down to dinner with his family.

Friends and relatives said that Kevin, in his spare time, could be found doing one of two things - being with his family or calling square dances throughout Texas and the South.

The 37 year old electrician began square dancing with his twin sister, Shawn, when they were 9 years old, said his step-mother, Roxie Bacon of Henderson. At 15, she said, Kevin went to school to become a caller. A year later, he was calling professionally.

"He loved to call," said Mrs. Bacon. "He had a pleasant voice to listen to, and people liked to come and hear him."

Margaret Askins, a member of the Lone Star Singles Square Dance Club of Houston, is one of those square dancers who liked to kick up her heels to his call. Kevin grew up in Houston and lived there until he moved to Dallas two years ago.

"Everybody in the Houston square dance community knows him," Mrs. Askins said. "He had such a warm personality. The whole square dance community is just in complete shock."

"The last time I saw him, he was so happy," said Mrs. Askins. "He had found the girl of his dreams, and it showed."

Jack von der Heide, past president of the North Texas Callers Association, said Kevin was a good caller. He said Kevin gave up full time work as a caller to provide a more stable home life for his family.

Kevin Bacon was the younger of twins born in Houston 37 years ago, and Bacon and his twin sister, Shawn were the youngest of six children. His twin is struggling with his death.



Kevin Bacon and his wife, Cyndi, and daughters Robyn, 2, and Amber, 4, used to take walks through the neighborhood.

"I don't know what to say," said Shawn Gallagher, who now lives in Katy, outside Houston. "It's just so terrible."

"He was one of those guys who always had a smile on his face, happy-go-lucky. He was always teasing and joking with us, and he loved kids. He was so happy with his own kids."

Bacon mostly earned his living from square dance calling and performed in 37 states through the years.

To be near his wife, Cyndi, Bacon moved to Dallas. As well as calling square dances, he had worked for Coca-Cola as a service technician. But with his marriage to Cyndi, on May 24, 1991, Bacon got a new job with better prospects at Gulf Coast Fan & Light.

The family found a home in Irving and began to build a life. Robyn was born to the couple, and Bacon became Dad to Amber, who was Cyndi's daughter from a previous marriage. They were a very close family.

Bacon didn't have life insurance; to assist the family, friends have set up a Kevin Bacon Memorial Fund. Donations can be sent to **The Kevin Bacon Memorial Fund, NationsBank Park Cities, 5500 Preston Road, Dallas, Texas 75205** -or- **The Kevin Reuss Bacon Fund, First Interstate Bank of Texas, 7098 Bissonet, Houston, Texas 77074.**

Our prayers and sympathy go out to the Bacon family. †



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THE CARE AND FEEDING OF PETTICOATS

Is it time for your petticoat to be freshened up? Were you happy with the petticoat after its last laundering? Was it a bright white or a dingy grayish white? Everybody has their favorite method of refurbishing the petticoat. Here are a few of the most popular methods of sprucing it up.

First of all, let's look at getting that netting back to a crisp color, even white. The most "tried and true" method is to use 1 Cup of Cascade automatic dishwasher detergent to one washer tub of very warm to hot water on a setting of "pre-soak." After the petticoat, waist encircling the center washer post, has completed its pre-wash cycle, rinse it thoroughly or run through a regular wash cycle.

Now the slip is ready to spread over an open umbrella which has been propped up between the pillows of the couch. Pull out the lace and layers of tulle or nylon. Allow to dry completely (usually overnight) before removing.

Nothing pulls down a petticoat faster than being hung. Add the weight of the water and before long that petticoat is truly "flat." Drying a petticoat on top of an

Hemline

open umbrella helps to eliminate or, at least, slow down the "going flat" process.

The following materials can be used to put the pouf back into your petticoats: "Future" floor wax (or any of the acrylic floor waxes which will not yellow), and a round oil pan (look for a clean, new one out in the garage) or use the bathtub or a large sink. Dip the clean petticoat into the pan into which you've poured about one quart of acrylic floor wax. Make sure the whole petticoat is saturated. Pull upward by the waistband, allowing the floor wax to drip into the pan (save the excess wax to reuse another time). When dripping has ceased, shake lightly, then spread petticoat over an old, open umbrella. Preferably dry the petticoat outside on the patio (not in direct sunlight); but if weather is inclement, spread papers on the floor under the umbrella to catch wayward drips of floor wax. Dry thoroughly before removing; your petticoat will be stiff again.

A second way of stiffening is to use powdered milk. Yep, that's right, powdered milk!! Mix 1 Cup Carnation (doesn't leave an odor) powdered milk with 3 Cups water; blend well. Dip petticoat in mixture and allow to soak up all of the mixture. Spread out to dry. The milk may tend to stain an umbrella or carpeting, so be prepared.

Here's another idea that works. Use 3 oz. of Elmer's White Glue to 3 quarts of water. Dunk the petticoat, thoroughly saturating the skirt, and allow to drip excess liquid. Spread over your umbrella and dry.

If you don't want to be bothered with the dip and dry methods, try this one. Wash and spin dry your petticoat. Lay it on a flat surface or on a hanger and spray each layer with spray starch. Quickly place in dryer and dry at low temperature for a couple of minutes. One can of spray usually does three petticoats.

The Prompter, March 1994 ✓

MILDRED BUHLER

by Bert Spinney

Like most readers of the monthly bulletin of "The British Association of American S/D Clubs," I had seen "Founder - Mrs. Mildred Buhler" on page one many times, but until recently I knew nothing about her. Now, since we had the pleasure of hosting her whilst she was in Britain for the 40th Anniversary Dance, I believe I am in a position to tell you a little about this remarkable 83 year old lady, who was teaching dancing before I was born.

In 1928, at the age of 18, Mildred decided not to become a school teacher like her parents and sisters, but started to teach Dance - Ballroom, Ballet, Tap and Spanish - but she had not heard of Square Dancing. Her classes included students of all ages, from tiny tots to senior citizens, and they gave many displays of the different types of Dancing Mildred had taught them.

In 1941 one of her sisters went on a Lloyd Shaw demonstration evening and was taken with Square Dancing, that she insisted that at the earliest opportunity Mildred should attend one of Lloyd Shaw's courses to learn Square Dancing and Square Dance Calling. The first few days of that course seemed to make little sense to Mildred, but she persisted, and very soon she had added this to her repertoire, and incorporated it into her exhibitions.

Within a few weeks she had started a Square Dance group, which, in early 1942 became known as Redwood City Docey Doe. With this group, and her regular students, she was asked to give many displays. She was also invited to appear on local radio, at one time having a scheduled program of her own.

Mildred soon became involved with the Folk Dance Federation of California, later becoming Chairman of the Research Committee. As such, she was

responsible for producing its Annual Journal. Later she became an Associated Editor of "Let's Dance" magazine.

In 1952 her husband, Jake, was offered the Managership of the London Branch of Bank of America, which he agreed to accept providing Mildred was willing and able to relinquish her commitments in California. This she naturally complied with. Her intended departure was reported in "Let's Dance" and when she joined Jake in London, he presented her with a stack of mail about three inches thick. These were letters which had been sent to her, care of the bank by English Club Leaders and Callers asking for her help with Square Dancing. Mildred felt that she did not want to get involved so she ignored them.

However, this decision was reversed in October. One evening, she and Jake went to a Folk Dance Exhibition at the Albert Hall and enjoyed the displays of Folk Dancing from many countries, but cringed with embarrassment at the display of American Square Dancing.



Next day she contacted Jimmy Morris (one of those who had written to her) and offered her help, for the good of Square Dancing in this country. They arranged a meeting for early 1953 (after Mildred's equipment had arrived), expecting 40 or so to turn up, and both were astounded when 152 actually came. This was really the inaugural meeting of the British Association. She supplied them with lists and descriptions of Calls, and future meetings were planned. At one of these, a magazine was proposed, Mildred suggesting that the word "Square" be inserted into the name of her Californian Magazine (so **that's** how we got the name!).

Late that year Mildred was asked to put on an Exhibition at the Albert Hall, and she agreed, providing it was properly planned and rehearsed. In January, 1954, three months of twice-weekly rehearsals began. Far more dancers than expected turned up, and on the 3rd of April a very polished performance was put on at the Albert Hall with 9 sets of dancers. This was followed, on October 23rd and March 1955, by further successful exhibitions at the Albert Hall, each with five sets, dancing to Mildred's high standard.

On January 9, 1955 Mildred was elected to be the first President of the

Callers Club of Great Britain, heading a list of names which are now legendary in British Square Dancing.

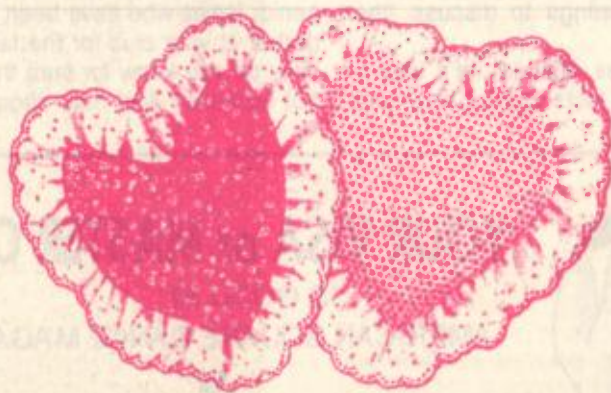
From April 1-7, 1955 at the likley Conference organized by National Association of Organizers and Lecturers of P.E., Mildred lectured and put on displays with dancers who had driven up from London; and the following year, she put on a display at the Olney Pancake Festival.

Mildred made contact with the English Folk Dance and Song Society at Cecil Sharp House, becoming friendly with Frank and Sybil Clark. She also loved to travel around England, France and Spain to observe displays of traditional dancing in their authentic settings.

By the time Mildred and Jake returned to America in 1959, this energetic and enthusiastic little lady had really put Square Dancing "on the map."

She was delighted to come back to England for our special anniversary this year and was thrilled that over a thousand dancers came to enjoy the celebrations. I now realize, as I'm sure you do, too, that but for her, we might not have the large number of Clubs and Callers in this country, providing enjoyment for so many.

Submitted by Mac McCullar - reprinted from the monthly bulletin of "The British Association of American S/D Clubs." ✓



LINE OF FIRE

Why at My Club?!?!

by Roy Gotta

"Why do they have to dance at our club? Why can't they keep to themselves? I don't mind if they want to square dance, as long as they stay in their own clubs. This used to be a nice family club. If you let one or two in then, before you know it, your club will be taken over by them."

Do the above statements sound familiar? Have you heard any of them recently at your club, or another club where you were dancing? Well, these statements were overheard back in the **late 1950's** when my father-in-law had the nerve (or was it courage) to bring a Jewish couple to a square dance club.

Is there any difference between this and the current uproar over "allowing" gays and lesbians to dance at straight clubs and festivals? I think not. Is there any difference between this and the same uproar in the sixties when Blacks entered the square dance picture? I think not. Prejudice and hatred are the same whenever and wherever they appear. I know of one major square dance festival that has actually had meetings to discuss "the problem."

Before I discuss attitude, let's take a look at a couple of facts. Barring gays and



TAKE AIM AT ANYTHING

lesbians from your club or dance, or segregating them at said affairs is illegal! It is discrimination! Also, you have been dancing with gay and lesbian square dancers for many years. You just didn't know it! Gay and lesbian dancers have been coupling up and dancing as "traditionally correct" couples. If you are concerned about coming in contact with gays, keep in mind that a week doesn't go by that you probably have contact with a gay individual outside of the square dance activity.

I have heard the argument that "I can't dance in a square with same sex couples." Two things come to mind when I hear this. One, this person probably didn't say anything in the past when two women were dancing together, and two, this person is a very poor dancer. Some men are uncomfortable swinging other men. This is not a problem if you just say so up front. It is no different than not swinging someone of either sex who has a physical problem.

Let's suppose for a moment that your club decides to break the law and ban gay and lesbian dancers from dancing as same sex couples at your dances. Do you now follow the same rules for the two senior ladies who have been dancing together at your club for the last 2 years? How do you know for sure that they are not lesbians? And how about the times



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when I have jumped into a square to be the needed 8th body? Since that 8th position was the "girl's" part, do seven people have to sit down, because the rules prohibit same sex couples? Does my 84 year old mother-in-law have to give up the activity she has been doing for over 40 years because she dances mostly the "boys" position?

Finally, whatever happened to "Friendship Set to Music"? Does this mean only my friends, by my rules, and to my music? It is not easy to change one's attitudes and feelings. It is similarly not easy to accept lifestyles and customs that are radically different than your own. Remember, you are not being asked to accept, condone or embrace anyone else's lifestyle. However, you are being asked to not deny anyone the right to enjoy their

chosen form of recreation. After all, that's all square dancing is, recreation. It happens to be recreation that involves interaction and interdependence on at least 7 other people. If your prejudices are so great that you cannot even dance in the same square with a person who believes or lives differently than yourself, then perhaps you should be looking for another form of recreation.

About the author - Roy Gotta has been dancing for 22 years, cueing rounds for 15 years and is married to square dance caller, Betsy Gotta who has been calling for 32 years. Together they are members of Roundalab, Legacy (Executive Committee), and Callerlab (Board of Governors), and charter members of the Caller's and the Square Dance Councils of New Jersey. ✓

Whaddya Say To A Guy Who's Had The Same
Job For 50 Years, Has Never Called In Sick Or
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Holiday, Never Asked For A Raise Or Got A
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- CAR-22 OH LONESOME YOU - Harold
- CAR-21 PLEASE PASS THE KISSES - Harry
- CAR-20 I'M LITTLE BUT I'M LOUD - Jerry

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**GRAND
ZIP**



Dear Editors,

The ongoing discussion as to what can be done to make the square dance experience more inviting to a larger audience should now be expanded to include, along with other reminders on square dance etiquette, a reminder that it is highly inappropriate for dancers to wear badges (such as those that have surfaced at recent dance festivals) stating which minorities they prefer not to dance with. (I would even go so far as to encourage dancers to refrain from buying ANY merchandise from vendors who market such exclusionary badges.)

The opportunity to meet and dance with people from a wide range of backgrounds and cultures, all of whom share a common interest in square dancing, is

for me one of the major highlights of this great activity of ours. Let's not allow bigotry and other divisive behaviors to interfere with the joy of what has so often been described as "friendship set to music."

Sincerely,

Ken Braidi
New York

Dear ASD,

You've sold another subscription!

Thanks for getting those round dance articles back in the magazine and published each month. You were right on target getting the Roundalab ROQ in time for most of the fourth quarter, too. I appreciate that.

I look forward to the magazine each month and read it cover to cover. I like the larger size of the magazine.

Thanks for holding on while I got my check in the mail and this letter written.

Sincerely

Judy Doane
New York

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VISA & MASTERCARD ACCEPTED

Dear Jon,

This is in reference to your Feedback column in the November issue of ASD.

It appears that Ed Foote has put foot-in-mouth again. Was all this verbal abuse really necessary just because Doris Barner doesn't care for Advanced dancing? Has it ever occurred to Mr. Foote that there are people that have no desire for Advanced dancing, just as there are ones that have no desire to Round Dance or even Square Dance?

Ed Foote is supposed to be one of the leaders of our activity. Does his letter sound like it was written by the leader?

I think Mr. Foote owes Doris Barnes and a lot of other people an apology. His attitude does little to strengthen the bond between square dancers.

Sincerely,

R.M. Gagliardi
Arnold, PA

thank all of our generous friends in the square dance world for their generosity and kind thoughts throughout our ordeal.

To all our patrons from the great states of Florida, Arkansas, Tennessee, Pennsylvania, Virginia, South Carolina and even Iowa, we wish to send out our most heart-felt thank you for the loving care, concern and friendship that accompanied the checks.

The money is being put to good use and if in the future a need should ever arise, God forbid, we only hope that we can be as quick to responding as the wonderful people of our great nation.

May you all be blessed for your generosity and kind thoughts.

See you around the square.

Thank you,

John & Roberta Gray
2nd V.P. Iowa State Square &
Round Dance Federation

Dear Jon & Susan,

On behalf of the square dancers who suffered through the Floods of '93, we would like to take this opportunity to

Dear Jon & Susan,

Someone predicted that each of us would, for a day, at least, have a measure of fame. Mine came from your kindness

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Attention North Western Clubs

Jim and Jean Cholmondeley
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26 March - 31 April 1994

Jim and Jean are members of Callerlab and The Missouri Directors for the National Teachers Association for Country Western Dance.

Jim is a full time traveling caller and feature writer for the American Square Dance Magazine.

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in printing my invocation on your tasteful November cover. Thanks!, and a belated thanks again.

In a no less worshipful spirit I was moved to posey (or doggerel?) by the continuing clamor over what's wrong with our craft. Perhaps with more cheek than tongue in cheek I submit what may be a move toward the last word. Use it if you see fit. I see no harm in occasionally poking fun at ourselves.

The only thing wrong with your magazine seems to be its somewhat limited readership. What can we do to help?

Regards,

Chet Lowe
Dallas, TX

Editor's Note: Chet's poem he refers to will be published in a future issue of ASD.

Dear Jon & Susan,

Please renew our subscription for another year. We look forward to the magazine each month. We enjoy all the articles on rounds and squares, (Plus-

Advanced and some Challenge). Also, the info on the callers and cuers.

We live in Kentucky, but dance in Tennessee, Illinois, Alabama and Florida, plus other states in traveling. Have met so many good callers, cuers and nice people. It's the best entertainment we have found. Thank you.

Sincerely,

Chuck & Louise Weber,
Benton, KY

Dear Jon & Susan,

We know this isn't a complaint department, but would like to voice an opinion shared by some callers and dancers alike.

We thought that with the ASCAP & BMI licensing, which pays royalties to the artists, this would give the recording companies permission to more closely copy the original music. Unfortunately, this has not happened on most of the labels. Sometimes if you didn't know the name, the music is un-identifiable and has to be sent back.

Another thing to help prevent the need to send a record back is, if they would print the key in which the music is played on the label or jacket.

Thank you.

Novis & Evelyn Franklin,
Morton, IL

Dear Jon & Susan,

Enclosed is our check for one year's subscription to your magazine.

We find it so informative and are able to get good ideas for guiding our classes. As a fairly new caller/partner it is of great help to us, and we find class members quite often asking to borrow them to read some articles.

Especially interesting is your articles from people all over the world, and their part in this terrific activity.

Looking forward to receiving yet another year of fantastic reading.

Yours Sincerely,

Marg and Doug Harris,
Jensen Beach, FL

Editor's Note: There isn't anything wrong with your students subscribing to our terrific magazine!

Dear Jon & Susan,

After 31 years of square dancing, many nights a week, there comes a time when it's time to give up. I'm in my 80th year. I guess I've been a subscriber for at least 28 years.

I will not be renewing my subscription this time.

Keep up the good work and try to promote Square Dancing as it was in the

past. No levels, just good fun. It seems to dance people away.

Yours Truly,

Les Longpre,
Calgary, Alberta
Canada

Dear Jon & Susan,

Please get this right in. I don't want to miss one issue.

I especially appreciate the easy level line dances which I teach to senior citizens. They like to do the country western ones best. (Boot Scootin' Boogie, etc.)

My problem is finding the music. (I use tapes.) Thanks to my square dance caller, Bob Meagher, I have most of the music I need now, but not all.

You have made great progress in the printing of American Square Dance. As a classroom teacher I am proud of you!

Just one thing; it's is a contraction for it is and should not be used for the possessive form of it: its.

It's the cat chasing its tail. Your printer sometimes gets the two confused.

Keep up the good work. Yours is quite a job! Putting out a magazine is no small task.

Sincerely,

Elsie Epke
Rockport, NY



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Round Dance

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Fireman's Two Step
Mission Bell Waltz
A Beautiful Time
St Louis Blues
Little White Moon

Phase III

Die Lorelie
Begin the Beguine
Inner Harbor Waltz
Tango D'Ideas
Lazy Quickstep

Phase V

La Pura
Sweet Ida Foxtrot
Carmen

Phase VI

Amor Cha
Sam's Song
Kiss Me Goodbye

Phase IV

White Sport Coat
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Years May Come
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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 Mournie
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
Feelin'
Good Old Girls +1
Hot Lips
Houston
Hush +2
Jacalyn's Waltz
Kontiki +1
Maria 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 Finders
Very Smooth +1
Walk Righ 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
Biloxi 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
Riviere 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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by Bob Howell



EASY LEVEL

A new label in the square dance recording business appeared this past fall. Bob Shiver assists the Community Dance Program in issuing a new recording of an old timer called the

PATTY CAKE POLKA

Formation: Couples in a circle, facing, both hands joined, man's back to center. Men and ladies use opposite feet throughout.

Music: Patty Cake Polka AS101

Introduction: Four measures. Wait.

Measures:

1-4 *Heel, Toe; Heel, Toe; Slide-close, Slide-close; Slide-close, Slide.* Using opposite feet (man's L, ladies R) touch the left heel out to the side, then bring the toe back close to the supporting foot; repeat the *heel and toe*; Step sideward on the left foot in LOD, and close the right to it and repeat; repeat measure 3, except that the last *close* becomes a *touch*, ready to take weight on the closing foot.

5-8 *Heel, Toe; Heel, Toe; Slide-close, Slide-close; Slide-close, Slide.* Repeat measures 1-3, in the reverse direction, moving to man's right and woman's left.

9-12 *Patty-cake Right; Patty-cake Left; Patty-cake Both; Patty-cake Down.* Letting go hands, clap *right* hands together 3 times with partner facing you: repeat with partners' *left* hands; clap *both* hands across 3 times (L to R and R to L), and on the final *and* count of this measure, *clap your own hands together*, slap both hands on your own thigh 3 times.

13-14 *Polka Around Partner.* Hooking right elbows, circle completely around each other in two polka steps (L, close R, hop L; R, close L, hop R.)

15-16 *Polka on to the Next, And; Stamp (softly) Stamp, Stamp;* Unhooking elbows, and *each* traveling on to the *left*, do a third polka step (L, close R, hop L), coming face to face with the next person, do 3 light stamps in place (R, L, R) and join both hands with this new partner to repeat the entire dance.



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Vern Smith calls the flip uses modern backup maneuver

Seasonal SQUARE DANCES:

GR 12236 MACNAMARA'S BAND instrumental, singing call Joe Uebelacher calls the flip
GR 12239 BACK TO DONEGAL instrumental, singing call Vern Smith calls the flip

With Valentine's Day being such a part of this month, I felt it rather appropriate to feature a great toe-tapping, hot-banjo piece of music released by Mac McCullar of San Luis Obispo, CA and a routine shared by Ewey Stamper of Cleveland, OH. The name of the tune is

YOU GOT TO BE MY BABY

Formation: Square

Music: You Got To Be My Baby. Big Mac BM 142

Routine:

Head two couples forward up and back
Pass thru, separate, go around just two
Into the middle and then do si do my friend
Same lady swing her twice around
End your swing face to face with the corner
Swing the corner girl and promenade
Promenade that lady round the ring you do
'Cause she's gonna be your baby too.



Larry Warner
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Scope 51 JESSY WALTZ (Round Dance) Choroed by Larry Warner
Scope 50 RICK RACK (Round Dance) by Larry
BM 1009 SWINGING DOLLY/CINDY CLARK Hoedown



Mac McCullar
San Luis Obispo, CA

Flip Instrumentals

BM 146 New Lady Of Spain by Mac
BM 145 Trail Of Lonesome Pine by Mac
BM 144 Play Me Some Mountain Music
by Ron Mineau

BM 143 Put On Your Old Gray Bonnet by Mac
BM 142 You Gotta Be My Baby
BM 131 The Devils Eyes Were— by Mac

BM 128 Oh Johnny by Mac
BM 118 Sweet Sweet Smile by Ron
BM 106 Little Brown Girl by Mac

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

From Skippack, PA comes a contra that is most appropriate for this month of the year. Bill Johnston, who has written many fine contras, contributes this one which he calls

KING OF HEARTS

- Formation: Alternate duple. 1,3,5, active ends crossed over.
 Music: Any 32 bar jig or reel.
 Routine:
- 1-4 DSD corner (and little bit more, face them)
 - 5-12 Reel (Hey) -for-Four
 - 13-16 Swing corner (end: face down)
 - 17-20 Line-of-Four down center; Couples wheel across, face up (L-hand couple arch, for R-h woman to pass under).
 - 21-24 Up center-four-in-line; Bend the Line
 - 25-28 Men change; Women change
 (Two Men exchange places passing R-shoulder (4 steps); turn to face center (2 steps), and stamp-stamp-stamp (2 counts); Women wait 2 counts by rocking back and recover forward, then exchange places passing R-shoulder (4 steps) and turn to face center (2 steps)
 - 29-32 All Fwd./Bk.



Jon Jones

KALOX - *Belco* - Longhorn

NEW ON KALOX:

K-1326 *Who's The Blonde Stranger* Flip/Inst. by John Saunders

RECENT RELEASES ON KALOX:

K-1325 *What It Means To Be Blue*, by John Saunders

K-1324 *My Window Faces The South* by John Saunders



Ken Croft
Elena de Zordo



John Saunders

RECENT RELEASES ON LONGHORN

LH-138 *Two Timin' Blues*

LH-193 *Freedom*

LH-144 *Ballin' The Jack*

LH-1022 *Goodnight Little Girl*

NEW ROUNDS ON BELCO:

B-418-A *Cold Cold Heart* Fox Trot by Ken Croft & Elena de Zordo

1. Music Only: 2. Cues by Jack Von der Heide

B-418-B *Piano Roll Blues* Two-step by Richard & JoAnne Lawson

1. Music Only 2. Cues by Richard Lawson



Richard &
JoAnne Lawson



Bill Crowson

RECENT RELEASES ON BELCO:

B-417-A *I'm Chasing The Wind*, Two-step by Charles Brown

B-417-B *San Antonio Rock*, Two-step by Ken Croft & Elena de Zordo

NEW ON CROW:

C-002 *Oklahoma Hills*, Flip/Inst. by Bill Crowson

C-001 *Calendar Girl*, Flip/Inst. by Bill Crowson



Bill & Virginia
Tracy

2832 Live Oak Dr. Mesquite TX 75150

From Fresno, CA, Ernie Kinney shares some of his fine music with us. This little dance was written by Tom Perry and as Ernie states in his note to me this routine is "A good dance closer." The music and the routine are super smooth. It is called

HAPPY TRAILS

Record: Happy Trails - ELK 016 by the Hi-Hat Pioneers
(Set speed to about 48 RPM)

Opposite footwork - cued for men.
Start in open position facing line of dance.

PART A

Beats 1-4 **STEP; TWO; THREE; DIP**

Beginning with left foot, step forward three steps then, on the fourth, slightly flex the left knee and kick gently with the right foot taking no weight on right.

Beats 5-8 **STEP; TWO; FACE; TOUCH**

Swing the right foot back and take two backward steps with right, then left. On third step, turn to face partner and step side right then, on fourth, touch left foot to right. Do not take weight on left.

Beats 9-12 **SIDE; TOUCH; SIDE; TOUCH**

Step left foot to side and touch right to left
Step right foot to side and touch left to right

Beats 13-16 **VINE TWIRL**

Man does a grapevine (step left to side, cross right behind and step left to side again) while the lady does a right turning twirl under the man's left arm.
Blend to open position facing LOD.

PART B

Beats 17-24 **CIRCLE AWAY TWO STEPS**

Circle away from partner using two forward two steps (forward with left, close with right and take weight, then forward with left again - then forward with right, close with left and forward with right again). At this point, you should be the greatest distance from your partner. These steps are very slow.

Beats 25-32 **STRUT TOGETHER FOUR**

Starting with left foot, strut together in four steps. Note that it takes eight beats to do this (step; wait; step; wait; step; wait; step; wait). On the fourth step, blend to open position, line of dance to start over.

Progression-A-A-B-A repeated three times then part A once to finish.



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 ELK 028 - Hello Darlin' (Sing-A-Long) by Tom Perry



Tom Miller



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RECENT BEST SELLERS ON HI-HAT & ELK RECORDINGS

HH 5161 - Someone To Watch Over Me by Buddy Weaver
 HH 5160 - Heroes And Friends by Tom Perry
 HH 5159 - Sweet Pea by Tom Miller
 HH 661 - Petticoat Hoedown Flip/2cpl-Adv by Bronc Wise
 HH 660 - Molly Flip Hoedown/2cpl-plus by Ernie Kinney
 ELK 027 - Star Spangled Banner (Sing-A-Long) 2Keys by Pioneers

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BR 275 - On A Wonderful Day Like Today by Bill Donahue

RECENT BEST SELLERS ON BLUE RIBBON

BR 274 - I'm Afraid by Jason Dean
 BR 273 - Send Me The Pillow That You Dream On by Earl West
 BR 1009 - Tempted (Round) by Bob & Fran Ford
 BR 1010 - A Fool Such As I (Round) by Jimmy & Carol Griffin



Bill Donahue



Jerry Gullede

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

OVERSEAS DANCERS REGISTER FOR OREGON

Dancers from ten foreign countries have registered for the 43rd national Square Dance Convention, giving the convention a truly international flavor. Australia has 101 dances registered, followed by 57 from Canada. Other countries represented include: New Zealand, England, Germany, Japan, The Philippines, South Africa, Sweden and one dancer from Russia.

Callers from these countries will be included in the programming. Square dancing is called in English all over the world, so American dancers can enjoy dancing to these callers at the convention.

Registration and Housing Chairmen Mel and Eva Schwartz are encouraged by the many inquiries they are receiving from overseas and expect many more registrations before June. For more information, contact: Director of Overseas Hospitality, Huibert & Virginia Paul, 733 N. 72nd Street, Springfield, OR 97478, or Director of Overseas Publicity, Bob & Karen Anderson, 1982 Jentif Court, Keizer, OR 97303.

WELCOME TO THE LLOYD CENTER!

Square dancers coming to Portland can dance at the Lloyd Center Mall, located across the street from the Red Lion Hotel/Lloyd Center, one of the con-

vention facilities. The Lloyd Center Mall is built around an ice rink, which will be prepared to provide a dancing surface during the convention on Thursday, Friday and Saturday with Mainstream, Plus and Round Dancing. The public will be able to view the dancing from 10.00 AM until 10.00 PM. The Lloyd Center Mall opened in 1960 as the nation's largest indoor shopping center. Recently updated and expanded, it now has more than 150 specialty shops, several major stores and a Food Court with 15 different types of cuisine offered.

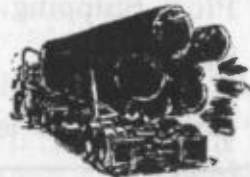
WHERE TO ENJOY CONVENTION ACTIVITIES

Red Lion Hotel/Lloyd Center

Convention Headquarters Hotel, NEC Meetings, Wheelchair Dancers, Round Dancing, Dance by Definition, Exhibition Groups, Press Breakfast (Thursday), After Parties, Restaurants.

Oregon Convention Center

Registration and Badge Pickup, Tour Sign-up / Cruise Information, Alabama 1995 Registration, Trail-End Dances (Wednesday Night), Singles Hall / Youth Hall, After Parties, Round Dancing / Contra Dancing, Mainstream / Plus / Chal-



lenge, A1 and A2 (Conference Annex), National Squares Booth, Exhibition Groups, Caller / Cuer Sign-In, Communication Center, Press Room, Overseas Hospitality, Education Sessions, Lost & Found / First Aid, Dining Area.

Portland Memorial Coliseum

Special Event (Wednesday, 6 PM), Plus / Mainstream / Rounds, Live Music - Evenings, Exhibitions, Clogging, Evening Ceremonies, Oregon Stitch'n' Post (Sew & Save), Showcase of Ideas, Vendor Booths, Publications Display, Fashion Show (Saturday), Bid Session, Dining Area, First Aid.

Lloyd Center Mall - Ice Pavilion

Mainstream / Plus / Rounds, Exhibitions, Restaurant and Food Center.

Holiday Inn

All Singing Call Hall, Restaurant.

FUN-FILLED PROGRAM PLANNED FOR YOUTH DANCERS

Four days of fun and excitement are planned for youth dancers who attend the 43rd National S/D Convention in Portland, Oregon this June.

Douglas Pederson, Vice-Chairman of Youth Activities, reminds young dancers to complete a registration form and send it in as soon as possible to help the committee in planning activities.

The activities start with The Ronnie Mill-sap Show Wednesday evening, followed by a Trail End program in the Youth Hall on the lower level of the Oregon Convention Center.

The Thursday morning program begins with a "Welcome and Get Acquainted Dance." The Youth program will be a good mix of Mainstream and Plus square

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dancing with Rounds between tips. Several workshops are planned, including western line dancing. Youth dancers will be invited to march as a group in the outdoor Parade of States on Thursday. There will be Youth after parties each night, including a sock hop.

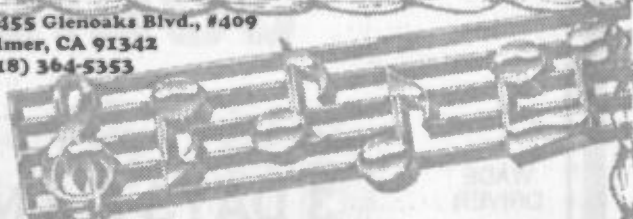
For more information, contact: Doug Pederson, 4050 Liberty Road S. #23,

Salem, OR 97302, or call (503)363-3744.

Wheelchair Dancers: Call Al Ross at 1-800-628-4985 for information on facilities and activities. Mr. Ross calls for a wheelchair group in Salem, Oregon, and will be assisting Jerry Keller of Portland during the convention. ✓



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Little Rock 'n Roll (Bill)

MAR-1101
Where the Sidewalk
Ends (Cindy)

MAR-2001 (Round Dance -
Waltz)
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MAR-2002 (Round Dance -
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PHILADELPHIA DANCERS APPEAR WITH PETER NERO AND THE POPS ORCHESTRA

By Jean Reynolds

On November 29, December 1, and for two performances on December 12, 1993 one square of dancers from The Federation of Delaware Valley Square and Round Dances with caller Jim Reynolds appeared with Peter Nero and the Philly Pops in a series of four concerts with the theme "I Could Have Danced All Night."

The two hour show featured various forms of dance and included two couples of championship ballroom dancers doing waltzes, fox-trot, and Latin American dancers, another couple doing jitterbug, a far east belly dancer, and a square of dancers demonstrating the modern western square dance with Jim Reynolds at the mike.

The square dance segment consisted of one tip (about 7 & 1/2 minutes) utilizing the Plus program. Except that the patter call was just over 3 & 1/2 minutes long the tip was just as it might have been done at any Plus dance, a patter call and a singing call. The big difference was, of course, the music provided by a 5 piece combo from the Philly Pops orchestra with Peter Nero on the piano, the lead violin (now a fiddler), a bass, drums, a small electric piano. Mr. Nero, who serves as conductor, music director, and pianist for the Philly Pops put the patter call together for the combo, using the square dance music format from a record supplied by Jim. Based on the tune "Wreck of Old '97," the result was, predictably, an incredibly good hoedown.



The Dance Troop

The singing call was likewise selected by the conductor from several provided. Perhaps because Mrs. Nero is an accomplished equestrienne, he chose "Back In The Saddle Again," claiming it to be one of his "personal favorites." The wisdom of his choice was soon evident from crowd reaction both during and after the performance.

Each performance consisted of an hour of music provided by the orchestra at which time several of the dance forms were demonstrated by the ballroom dancers. Then followed a 15 minute intermission after which three more dance forms were presented. At about three quarters through the entire show the square dancers took their turn. It seemed a high point in the overall presentation. While the combo formed to begin the square dance, Mr. Nero would tell a little about the music and this particular dance art form. First, he explained that the patter call was so named because the commands are spoken rather than sung, as in the singing call. Also that the commands would be given in "code" that only square dancers know. As an example the call "yellowrock" meant to hug (he wasn't sure with whom). Also, because the dancers don't know exactly which commands the caller will give, that sometimes "train wrecks" occur. Now it was our turn to learn that on the few occasions when large symphony orchestras go down, that is what THEY call them. Happily, no "wrecks" of any kind occurred.



On The Way

Phila Academy of Music in background



The Dance Performance

Following the square dance three more dance forms were demonstrated. Then, with the traditional Sousa March the program ended.

The choice of music and the homey explanation of square dancing as an art form was well received by the audience. The sold out crowds of up to 3000 people applauded each performance. Afterward on the street outside the Academy of Music while wending our way through the crowd of theater goers, the lyrics of "Back In The Saddle" could be clearly heard. Many, many favorable comments were directed to the highly visible dancers by members of the audience. Word like "good going," "thank you," "good calling," "enjoyed it," "looked like fun," and, of course, "yellow-rock." The square dance tip was, indeed, well received, a fact gratifying to both the dancers and the caller.

Thanks to modern computer age technology, Mr. Nero puts Philly Pops concerts together in about a week. When he decided to include some form of "Western American Dancing" to the "Dance All Night" program the only one who knew anything about dancing of this type was his secretary, Patrice Norton, who had worked with me at one time in the past. So, there it is again, "personal contact," a fact not unknown to those seeking new dancers to fill lesson classes. When first contacted, Jim had 48 hours to get the proper music to Peter Nero, contact dancers, and otherwise say "yes" we can do it or "no" there's not enough time. As it developed there was enough time and we were able to take advantage of this tremendous opportunity.

Not all the dancers contacted were able to commit to all performances. A backup couple was desired for each tip so the list of participants is more than required for one square. Many thanks to those who took

time from otherwise busy schedules to help in this very successful endeavor, --From the Snapperos Club of West Chester, PA, Gary & Barb Boyd, Don & Thalia Evons, Mike & Pat Kirby, Barry & Joy Vlad, and Michael Peluso who danced with me.-- From the Oxford Specials Club of Oxford, PA, Larry & Penny Matchen.--From the Castle Squares of Delaware, John & Marianne Ortals, and Frank & Irene Vault.

A good looking square in any combination!

Editor's note: A letter attached to this article follows:

Dear Darrell & Dottie,

On behalf of the Pennsylvania Square & Round Dance Federation we would like to congratulate The Federation Of Delaware Valley Square Dancers, and Caller Jim Reynolds, for the splendid way in which they presented square dancing recently at four, sold out performances of the Philly Pops Orchestra at the Academy of Music in Philadelphia, PA. The Federation was indeed fortunate to have the opportunity to perform at these prestigious concerts and especially to have the renowned pianist Peter Nero providing musical accompaniment along with several other orchestra members.

As members of the Federation of Delaware Valley it was personally gratifying to see square dancing, at the 3:00 PM, December 12th performance, recognized as an art form. We also appreciate all the time and effort the dancers, and caller, sacrificed during this busy holiday season to help promote square dancing. A big "thank you" and "yellowrock" to everyone participating!

Sincerely, Steve & Dorothy Musial,
PSRDF Presidents. ✓



Final Bow

Flip Side Rounds

by Frank & Phyl Lehnert

GOODNIGHT SWEETHEART TOP 26007

Choreography by Dick & Pat Winet
Good Music with a comfortable P-4+2 (hover cross & hinge) foxtrot. Nice dance to end an evening.

SLEEPING BEAUTY COL 38-04217

Choreography by Brent & Mickey Moore
Pretty Julio Iglesias vocal & an excellent already popular unphased bolero routine.

WHILE WE DANCED ROPER JH400

Choreography by Ron & Ree Rumble
Pretty music & a comfortable waltz routine P-4+2 (outside spin & curve feather)

SHE'S MY KIND COLL. 3819

Choreography by Chuck & Barbara Jobe
Good music & a nice P-3 foxtrot/two step

SHIRLEY GRENN 17183 OR 14181

Choreography by Chuck & Barbara Jobe
Good Music with a P-2 two step routine cued by Chuck.

IT SEEMS LIKE CHA CHA COLL 3105

Choreography by Nell & Jerry Knight
"Hello Stranger" vocal by Barbara Lewis with a P-3+2 (parallel chase & chase peek a boo.)

BABY I'M YOURS COLL 3105

Choreography by Nell & Jerry Knight
Easy going P-4+2 (open hip twist & sweetheart) rumba with Barbara Lewis vocal.

MONSTER MASH COLL 4395

Choreography by Mike Seurer
A novelty record with a 4 part easy P-2 two step.

MISTY MOONLIGHT RUMBA ERIC 269

Choreography by Chuck & Darlyne McDowell
Little different P-3+1+1 up rumba with Jerry Wallace vocal.

BROKEN HEARTS TWO STEP MCA 53578

Choreography by Chuck & Darlyne McDowell
Good Don Williams vocal with an interestingly different two step P-2+1 (lariat).

IT'S UP TO YOU COLL 6126

Choreography by Nell & Jerry Knight
Good Ricky Nelson vocal with a P-3 rumba routine.

TRAVELIN' MAN COL 6126 OR AMER. PIE 9059

Choreography by Nell & Jerry Knight
A fun type easy two step with vocal by Ricky Nelson - P-2+2 (cucaracha & lariat).

EVERY DAY OF MY LIFE ERIC 15-2319

Choreography by Phil & Becky Guenther
Good Bobby Vinton vocal & a good intro to the slow two step unphased.

ROCKIN JIVE COLL 6133

Choreography by Milo & Carol Molitoris
Good rockin' music with an interesting P-5 jive routine.

SHIMMY CHA COLL 153

Choreography by Dan & Doris Sobala
Lively shimmy Ko-Ko Bop by Little Anthony & the Imperials, p-3+2 (chase Peek a boo, & triple chas) cha cha.

VAYA CON DIOS COLL 6080

Choreography by Nell & Jerry Knight
Pretty music, Les Paul & Mary Ford, interesting P-2 waltz with tamaras.

SWEARIN CHA CHA SEASONS LM0010

Choreography by Nell & Jerry Knight
P-4+1 (open hip twist) cha cha with Frankie Valli vocal.

I'LL MAKE YOUR BED COL-38-74954

Choreography by Shirley & Gene Hanson
A five part P-2 two step with Dolly Parton vocal.

MORE WHERE THAT CAME FROM COL 38-74954

Choreography by Shirley & Gene Hanson
Five part P-2 two step with Dolly Parton vocal. Play at 42RPM.

MY SECOND HOME ATLANTIC 7-87312

Choreography by Susan Heala
Three part P-2 two step (part a chngng vars. sequence) Tracy Lawrence vocal.

IT'S ALL RIGHT WITH ME ROPER 305

Choreography by Steve & Judy Storm
Good peppy music with a P-4+1 (triple chas) quick step.

DANCE WITH ME HENRY COLL-4812

Choreography by Nell & Jerry Knight
Good Georgia Gibbs vocal with a fun type P-2+1 (chicken walks) two step.

SANTA CATALINA JIVE STARLINE X6030

Choreography by Larry & Joyce Stephenson
The Four Preps vocal with a basic P-3+2 (R to L & L to R) jive.



Creative Choreography

by Lee & Steve Kopman

Quite often when we call Slide Thru, if the couples don't end up facing in because they start 1/2 sashayed or are facing same sex, they turn in anyway. This month let's take a look at Slide Thru from positions you might not have considered. Remember the rule: after you pass thru, the boys **always** turn right, the girls **always** turn left!!

1. HEADS SQUARE THRU 4
TOUCH 1/4
GIRLS RUN
SLIDE THRU
CENTERS SQUARE THRU 2
ALL PARTNER TRADE
YOUR HOME
2. HEADS 1/2 SASHAY
SQUARE THRU 2
SLIDE THRU
CENTERS PASS THRU
ALL TAG THE LINE
LEADS U-TURN-BACK
L/A
3. HEADS PASS THE OCEAN
EXTEND
SLIDE THRU
TOUCH 1/4
8 CIRCULATE
GIRLS RUN
TRADE BY
SLIDE THRU
CHASE RIGHT
CAST 3/4
R/L/G
4. ZERO LINES
SQUARE THRU ON 3RD HAND
RIGHT & LEFT THRU
1/2 SASHAY
SLIDE THRU
CENTERS SLIDE THRU
OTHERS CLOVERLEAF
DOUBLE PASS THRU
LEADS PARTNER TRADE
8 CHAIN 1
L/A
5. ZERO LINES
SIDES 1/2 SASHAY
ALL SLIDE THRU
THOSE FACING PASS THRU
CENTERS SQUARE THRU 3
OTHERS CALIFORNIA TWIRL
PASS THRU
L/A
6. HEADS SQUARE THRU 3
SEPARATE ROUND 1 TO A LINE
SQUARE THRU, ON 3 SLIDE THRU
CENTERS IN
CAST OFF 3/4
SLIDE THRU
SQUARE THRU 3
L/A
7. SIDE LADIES CHAIN
HEADS STAR THRU
DOUBLE PASS THRU
PEEL OFF
SLIDE THRU
CLOVER LEAF
CENTERS PASS THRU
SWING THRU
8 CIRCULATE
R/L/G

8. HEADS SQUARE THRU 4
 RIGHT & LEFT THRU
 1/2 SASHAY
 BOX THE GNAT
 SLIDE THRU
 BOX THE GNAT
 SLIDE THRU
 TRADE BY
 SINGLE CIRCLE TO AN OCEAN
 WAVE
 8 CIRCULATE 1 & 1/2
 R/L/G

12. ZERO LINES
 TOUCH 1/4
 CIRCULATE 1 & 1/2
 GIRLS TRADE
 CENTER BOYS U-TURN-BACK
 THOSE FACING DIRECTLY SLIDE
 THRU & CALIFORNIA TWIRL
 OTHERS FACE IN
 ALL CIRCLE LEFT
 HEADS GO UP & BACK, LEAD TO
 THE RIGHT
 L/A

9. HEADS SQUARE THRU 2
 SIDES 1/2 SASHAY
 SLIDE THRU
 CENTERS PARTNER TRADE
 RIGHT & LEFT THRU
 DIXIE STYLE TO AN OCEAN WAVE
 BOYS TRADE
 L/A

13. HEADS SQUARE THRU 3
 SEPARATE ROUND 1 TO A LINE
 ENDS LOAD THE BOAT
 CENTERS BOX THE GNAT AND
 SLIDE THRU
 ALL PASS THE OCEAN
 GRAND SWING THRU
 BOYS RUN
 CROSS FIRE
 HINGE
 R/L/G

10. HEADS LEAD RIGHT & SLIDE THRU
 TOUCH 1/4
 GIRLS RUN
 SLIDE THRU
 BOYS FOLD
 ALL SLIDE THRU
 BOYS TRADE
 PROMENADE HOME

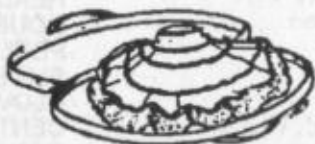
14. HEADS RIGHT & LEFT THRU
 1/2 SASHAY
 SLIDE THRU
 ALL RIGHT & LEFT THRU
 1/2 SASHAY
 SLIDE THRU
 PARTNER TRADE
 RIGHT & LEFT THRU
 DIXIE STYLE TO AN OCEAN WAVE
 BOYS CROSS FOLD
 L/A

11. HEADS PASS THE OCEAN
 EXTEND
 SWING THRU
 SLIDE THRU
 CHASE RIGHT
 SLIDE THRU
 COUPLES CIRCULATE
 WHEEL & DEAL
 L/A

15. ZERO LINE
 RIGHT & LEFT THRU
 DIXIE STYLE TO AN OCEAN WAVE
 BOYS CROSS RUN
 SLIDE THRU & ROLL
 R/L/G

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THE KOREO KORNER..... by Steve

This month let's continue the *Slide Thru* idea with the following unusual beginning:

Heads Square Thru 4
Sides 1/2 Sashay
Slide Thru

THEN:

1. Centers Run
Star Thru
Square Thru 3
L/A
2. Ends Pass Thru
All Partner Trade
Slide thru
L/A
3. All Cast 3/4
Centers Partner Trade
All Cast 3/4
Square Thru on the 4th
Hand L/A
4. Centers Partner Trade
Pass The Ocean
All Eight Circulate
Girls Run
Bend The Line
Square Thru 4
R/L/G
5. Centers Cross Run
Slide Thru
Trade By
L/A
6. Slide Thru Again
Centers Pass Thru
Bend The Line
Square Thru 4
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. Space is Limited. Write for details.1305 Whitower Dr., Knoxville, TN 37919.

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- LM 194 TEMPORARY HOME by Tommy Wells
- LM 193 REGULAR JOE by Wes Dyer & Kerry Jarvis
- LM 192 YOU CALL EVERYBODY DARLING by Mac Letson & Tom Roper
- LM 191 THE LAST THING ON MY MIND by Tom Roper & Mac Letson

CURRENT RELEASES

- LM 190 LIGHT AT THE END OF THE TUNNEL by G. Shell
- LM 189 LOVE YOU TOO MUCH by Bill Bumgarner
- LM 188 YOUR MAMA DON'T DANCE by B. Gillispie
- LM 187 ROCK THIS TOWN by Don Wood
- LM 186 WHAT A NIGHT by Tommy Wells



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BREADLINE

by Dorothy A. Walker

This month I'm going to share my recipe for **CHICKEN STRIPS**. This recipe may also be used for frying chicken pieces as well. I'm not one to measure when I cook (only when I bake) so I'll do my best to measure out the ingredients. You can adjust where needed. My favorite part of the chicken is the breast so I buy the flash frozen, skinless, boneless filet by the bag. The reason I favor buying it this way is because you can cook it without having to thaw it out. We eat a lot of chicken at our place and the strips, which my daughters like to dip in honey, are their favorite way of eating them. (It's so difficult to find things 10 year olds will eat so I tend to make this a lot!) The strips may be served hot or cold, so they would make excellent finger food for your after parties. Various dipping sauces could be served along with them to add variety.

DAWN & VALERIE'S FAVORITE CHICKEN

- 4 Boneless breast pieces, cut into strips
- 3 (approximately) Cups of all purpose flour
Seasonings such as salt, lemon pepper, celery salt,
onion powder, Italian seasoning & dehydrated onions.
- 1 Egg
- 2 Cups water
- 1 Tbsp Sesame Oil
Canola or Vegetable Oil

For the flour (as well as the egg/water mixture), I use a round 9" baking pan, but a bowl may be used. Put flour in one pan and mix in lemon pepper, celery salt and Italian seasoning to taste.

In other pan mix the egg with water until well blended. (The water is what makes the crust crispy.) Add about 4 Tablespoons of dehydrated onions (they give a sweet flavor to the chicken), lemon pepper, Italian seasoning, celery salt & salt.

Spray a large skillet with non-stick spray. Add about a half of an inch of oil (the oil should come about half way up the chicken). Add sesame oil. On medium flame, heat until a sprinkling of flour added to the oil cooks.

Dip chicken strips first in flour, then in egg mixture, then again in flour. Add to oil and cook until lightly browned on one side. Turn chicken over and cover, cooking until same color as other side. Turn once more, cover and cook until golden brown. They don't take long to cook so stay close when cooking. Drain on paper toweling. Store in zip lock baggie. Makes approximately one dozen strips. Let me know what you think.

☺



YULE GET MY DRIFT

As I write this month, the Christmas season is upon us, and for some reason I'm filled with more Christmas Spirit than ever. (Maybe you should qualify that for clarity, Stan.--CAB) One can expect more layers of snow in our new Adirondack home than in Ohio at this time of year. Ice is starting to form on the lake. Mountain tops are mottled in deep green and white. It's a bit like looking at a photo negative--white ink blots on a midnight background. Homes are sprinkled with twinkles and trinkets and linklets of garlands. I built two large electrified candles out of white sewer pipe (yes, sewer pipe) to brighten our entrance walkway. Christmas cards were sketched, printed and mailed. (This year a deer jumped off my drawing board and called for a *hart-felt* message.) Two of our three adult offspring came from New England states to celebrate with us--Bruce (our college prof) and Sue (our youngest, now teaching CWline dancing hither and yon).

Little events add up to making the season glorious for me. There were two lovely choral concerts to attend. We both sing in a church choir, so there was singing in church and carol singing outside. (Is choir participation different than square dance singing on the road? You can bet your jingle bells it is!) I attended a guest night at Cathie's Zonta (service club) and I was the only man there with 60 women! Ho, ho, ho. My stamp club had a festive, gum-licking, finger-licking party. My Rotary club, as a community service, rang bells outside stores for the Salvation Army and I froze my nose thoroughly on one shift. Enough more-or-less

personal Yuletide news. Let's get to the dance events.

I'LL REMEMBER DECEMBER EMBERS

Hague, New York - Close to home we had our own square dance Christmas party for the North Country Dancers, and the biggest crowd to date came, so we'll keep [pushing and pulling the old CDP sleigh through white and drifted snow.] Cathie made cookies and taught a couple of line dances and mixers to supplement the squares, quadrilles and contras. That's our formula for the local club--keep it easy, full of variety and fun.

Latham (Albany), New York - It's a very short run to the Albany area from our mountain/lakeside home--about an hour and twenty minutes south brings me to the Colonie Elks and Does club at the Elks Lodge, with its simply gorgeous, spacious hall. That club does it right: 2-1/2 hour dance; MS with two Plus tips; bountiful refreshments; Dennis Viscanti cueing rounds; always 10 to 15 sets in attendance; lots of visitors, and two *deer* people, Chester Markiewicz and Mary Ruskowski leading those happy hearts (*harts*) down the trail. Caller Ed Joyner came to dance.

PEEKING AHEAD--HOT DOGS!

I just can't resist a little peek into my January and February calendars, because unlike our northeastern New York wintertime weather, the opposite kind of climate will prevail for these ol' bones--I've got two weeks of calling dates in

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Florida and Cathie and I have three weeks in Hawaii during those two months. (Sounds *sunful*, doesn't it?--CAB) Our main destination in the Aloha state is Honolulu/Waikiki, where I call, with others, at the Aloha Convention (about the time you're reading this, perhaps) and I'll be working with Bill Peters also at a three day callers school just before that. (Nice way to study, huh? Sitting in the shade of a coconut palm, cool breezes on caller's faces, hot hash on their lips!--CAB)

ANOTHER FORT WORTH GALA

Fort Worth, Texas - For the eighth time Cathie and I flew to Fort Worth for the most fabulous four day annual extravaganza one could imagine, made possible for 80+ of us (pilgrims) through the generosity of Howard and Mary D. Walsh, who have an extraordinary way of mixing philanthropy, festivity, Christianity and the legacy of dance into one gala event. If you're a regular reader of this column, you know it was the 33rd time they've invited many dance history enthusiasts to

a multiple program that includes these features:

The nativity play-pageant, **The Littlest Wiseman**, written by none other than square dance revivalist Dr. Lloyd Shaw, with poems (recorded) by Dorothy Stott Shaw, and a cast of 10.

Concert by the Texas Boys Choir of Fort Worth with 45 boys.

Concert by the Dorothy Shaw Bell Choir, composed of 72 members, all in sensational seasonal sync.

A [play party] dance, ably called by ASD staffer Bob Howell of Cleveland.

A [western style] square dance, called by Bob with alternate tips by [Gib] Gilbert, Cal Campbell and me.

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INTERNATIONAL NEWS

WHITE ROSE FESTIVAL COMMITTEE

This letter is long in coming, but I had to write to tell you all what a super time we had, hot weather and all!

The dorm was very comfortable with one fan and extremely practical. The cafeteria food was very good and well set up.

We usually do not take the most economical option but this time we got lucky and everything worked well!

We did enjoy the callers very much, but we really liked the round dancing and must tell you that the Bradts were excellent dancers and teachers.

We knew some of the callers and that got us interested in zone festival.

As it turned out we had both great round and square dancing.

All the people responsible for the festival did a great job!

We hope to be back next year!

Yours truly,

Barbara & Jack Johanessen.

Editor's Note: This letter was sent to us for publication in our magazine with the permission of the Johanessens.

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1994 in Waterbury, Connecticut," said Al Rubelmann, general chairman.

It will mark the first time the Englands will be held in the Nutmeg State. "We are going all out to make this event the very best ever. We want the dancers to have a whale of a date in the Nutmeg State," added Rubelmann.

It was noted the Original Country Spice Band will perform in the Mainstream live music hall Friday, April 22, from 8:00 to 11:00 PM in the main gym at the Kennedy School, and again on Saturday, April 23 from 8:00 to 11:00 PM.

There will be free busing from area hotels and motels for the registered dancers.

A star studded lineup of 100 callers and more than 50 cuers will keep the convention moving on a high note.

Nearly 50 models, including four youngsters aged 4 to 8 years, will parade before the spectators at the Sheraton Inn at the Saturday morning fashion show with brunch. "It's an extravaganza which dancers who attend will long remember

and enjoy," Fashion Show Chairperson Gerri Borgarding said.

There will be all levels of square and round dancing, including new dancer Mainstream, Plus, Clogging, Contras, Progressive squares, a celebrity hour, special events and much more.

ANNIVERSARY PARTY FOR CORKY AND BJORG BIRT

A square dance party was held in Yorkton on October 23, 1993 honoring Corky and Bjorg Birt on 40 years of calling, cueing and working within the square dance movement.

The M.C. for the day was Earle Park who was assisted with the calling and cueing for the afternoon by those of the 22 callers and cuers in attendance from Saskatchewan, Manitoba and Alberta, Canada.

There were 235 people in attendance from Lloydminster Alberta to the west, The Pas Manitoba to the north, Deloraine Manitoba to the east and Crane Valley

Saskatchewan to the south. With special guests Corky and Bjorg's daughter Jo Ann, husband Glenn and granddaughter Glenda Fisk from Calgary, their son John and wife Nancy Birt from Edmonton and Bjorg's brother Grimur and wife Agnita Laxdal from Foam Lake as part of the gathering of family and friends.

The program for the day consisted of an afternoon of square and round dancing followed by a delicious beef dinner served by the people of St. Mary's Parish. Next was the cutting of the anniversary cake which was then served by couples from each of the clubs that Corky calls for on a regular basis. Next came some words of congratulations from each of the clubs Corky calls for, the Saskatchewan and Manitoba Square and Round Dance Federations and daughter Jo Ann on behalf of the family.

Corky and Bjorg were presented with an engraved serving tray, an engraved plaque and a crystal vase filled with roses

on behalf of their local and square dancing friends.

The evening concluded with words of thank you from Corky and Bjorg to their family for being so supportive of them during their early years of calling and cueing and to all their square dance friends for being there to allow them to continue their calling and cueing for 40 years with the hope of being able to continue for several years to come.

JOHNNY PRESTON AND RANDY DOUGHERTY IN HAMBURG

After a short stay in Germany in the last year for the second time Johnny Preston calls C1 on the club night of the TALLY HOs. On the following day of "Himmelfahrt," May 20, 1993, he calls another 3 hours of C1. Almost 3 squares have come and with much ease Johnny takes care that this day becomes a real experience for everyone.



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The next day, May 21, 1993, Johnny calls for the Western Swingers MS, certainly many of the dancers that had shown up had never seen a caller of this class and therefore also had not expected that. After a few tips all were fascinated by him.

On Saturday, May 22, 1993, with his patterns and singing calls Johnny excites about 120 basic - and MS- dancers from the Braunschweig area.

On Sunday morning, May 23, 1993, there is something quite special for the TALLY HOs. For the first time in Germany a Square can dance C2 after a live-caller. The tape-class, that had just been gone through, with this two hour dance finds its worthy end. On the same evening Johnny then calls for the Plus-punkte in Hamburg, the "Grand Ending" of his stay in Germany in '93. Thirteen squares with plus-dancers enjoy his enormous musical achievement. As in the days before one is impressed with the wonderfully sung singings and the demanding patterns.

Directly following this, on Monday, May 24, 1993, Randy Dougherty and his young wife, Pam, arrive in Hambrug. The same night more than 50 dancers come together to dance A1. They are surprised that there are still new combinations possible. Time passes by much too quickly. On Tuesday, May 25, 1993, he calls MS for the Flora Sweepers in Elmshorn. Certainly many dancers were surprised, that Randy, being in Germany for the first time, calls so pretentious. His singing "Champagne" I found unique. On the club night of the TALLY HOs on Wednesday, May 26, 1993, Randy could show his challenge choreography. For this nice evening and all the many others in Germany we warmly thank Randy Dougherty and Johnny Preston and look forward to another time.

Submitted by Steffen Mauring, TALLY HOs



CHUCKWAGON 8'S CONTINUING AMAZING GROWTH

The Chuckwagon 8's Square Dance Club was an arranged marriage of two clubs, the Wooden Wheels and the Centwirlers. As the two clubs were both having difficulty, they joined together in September, 1969. The Centwirlers had lost two callers in two years and the Wooden Wheels had lost their caller too. Chuck Jordan, became the Chuckwagon 8's founding caller. He had learned to dance with the Wooden Wheels in 1960, and he continued to be a club member until he went to call and teach school in Germany, in 1966. Upon his return from Europe in 1968, the Centwirlers asked him to become their club caller. As you can see, he had close ties to both clubs and it was not surprising that as a compliment to Chuck, they named the new club the Chuckwagon 8's.

In the 1970's, the club had a steady growth. In 1980, the club gave Chuck a leave of absence for a year. He went to Australia to teach for a year. While he was there, he started a new club, the Twin City Twirlers, in Albury/Wodonga, on the border between new South Wales and Victoria. During that time, the club went through some difficulties. The club caller, Vic Graves was transferred to another area. Thanks to a hard working executive, who had to have garage sales to raise money to keep the club going, and to two fine callers, Burt Harvey and Al Maertz for coming to the rescue, the club made it through these difficult times.

For the next few years, we had steady growth. Then for a number of years, we had wonderful new dancers classes, of ten to twelve squares. Chuck talked the executive at the time, into keeping the class together on that night and forming a new level in the club, and we became a club with new dancers, Mainstream and Plus nights, a novelty in our area at that time.

The club continued to grow, and in September, 1989, they decided to extend to another night and incorporate Advanced dancing into our program. After a

two year A teach, A became a full program in the club, with an A teach night and a full A2 night. Ray Brendzy, an excellent Advance caller was hired.

In the mean time the club had decided to become a full square and round dance club by adding two nights of rounds: one with phase 1 and 2, and one with phase 3 and 4. Round dance teaching and cueing was done by Jean and Ted Lewis and Anita and Dan Adams.

The club dances weekly on week nights and has special party nights on weekends during the year. Their International Night, called by Dave Harry and Chuck Jordan, in May, 1993, had more than 52 squares in attendance. A club with this many nights in progress, some on the same night, requires quite a lot of structure, and a hard working executive. We have been very fortunate to have so many excellent executive members in the past.

The club executive consists of:

President, Past President, 1st Vice President (Operations), 2nd Vice President (Administration), A Co-ordinator, A Teach Co-ordinator, Plus Co-ordinator, Mainstream Co-ordinator, New Dancer Co-ordinator, Round Dance Co-ordinator, Secretary, Treasurer, Social Convevor, Visitation Chairman, Dancers Association Representative.

The Chuckwagon 8's have a membership of well over 450. Recently the club executive through research, found that we were the largest square dance club in Canada. There are many benefits of being a member. A full membership allows a dancer to dance at all levels of his competence for the one price, i.e. a Plus dancer could dance Mainstream and new dancers for free. This encourages dancers to bring their knowledge and dancing strengths to help dancers of other levels. It also gives dancers who could benefit from extra dance time to come and get more experience. Having so many levels in one club, gives dancers a place to dance, no matter what their time or life-style restrictions are. There is not the great pressure to move to the next level. It is easier to return to our favorite activity after health, family or work related prob-

lems. There is a level and friends ready to welcome these dancers back.

The Chuckwagon 8's and the Swinging of British Columbia, the other club which Chuck was the founding caller and which he still calls for, are both celebrating their 25th Birthday in 1994. Both clubs dance weekly in Burnaby, (Vancouver, B.C. Canada).

We hope that others may benefit from some of the above experiences. To all, Happy New Year and happy dancing.

~~Yours sincerely, Chuck & Marguerite~~
Jordan. Thirty years of calling in 1994.

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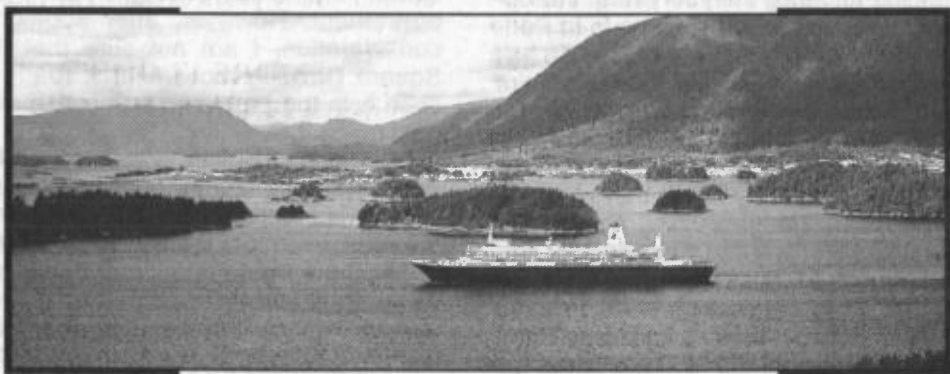
The officers of the Rochester, New York Square and Round Dance Federation contacted the Square Dance Federation in St. Louis, Missouri, and asked how we could help the flood victims. They suggested a donation to the Salvation Army because they were doing so much to help everyone in the flooded areas. The Salvation Army has spent over 100 million dollars on the flood relief so far.

The Rochester Federation asked its members for donations to help the flood victims in the Midwest. Through the effort of the 30 clubs in the area, money was collected. The Salvation Army representatives, Richard and Zillah Ostrander, and Charlotte Bly-Magee, were invited to attend the November Federation meeting and were presented a check by the Federation Presidents, Walt and Sally Baechle, for \$1,000 towards their effort to help the flood victims.

The presentation of the \$1,000 check to the Salvation Army from all the dancers, was covered by a local television station and was shown on the 6 o'clock news in their "Bright Spot" segment, which highlights special events. There was also coverage in the local newspapers.

Submitted by Walt & Sally Baechle, Rochester, NY. ✓

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



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FEEDBACK

LET'S DISCUSS IT

Here is some things we have been thinking about. We have been dancing for more than 30 years. We operate a Square Dance Hall here in Portland, Oregon. We spent a year and a half in San Diego dancing with the clubs there in a broad area. Basically, what we learned is that the clubs with a strong emphasis on rounds as well as squares held the people because they were all having fun. The one thing that would stimulate the activity, and simplify this activity, would be a UNIVERSAL Round for the different levels, mainly Mainstream. Thus, making it easier to bring new dancers into the full activity; as full fledged square and round dancers.

If all of who are interested to preserving and promoting Square and Round dancing would express a desire to try this, then CALLERLAB & ROUNDALAB would respond.

Another idea being talked about is going back to SQUARE DANCING, eliminating Plus and Mainstream. Just call it SQUARE DANCING. Maybe others have thought about this too and may have some good ideas.

I challenge everyone who reads this to respond one way or another.

As a person who has been dancing for many years, all the calls in Plus and others, were all called, but DIRECTIONAL. And everyone was doing it and having a ball, and with the rounds simplified, they were all dancing. Maybe someone else will write in some of their ideas.

Submitted by Jesse & Stells Tufts, Portland Oregon.

I read with interest the article in the November issue of ASD concerning frequency counts by Bill and Bobbie Davis. After initial reading, I was in full agreement. However, after additional consideration, I am not sure that the Square Dancing movement is ready to cope with the problems associated with "just doing it."

The impression left by the article was that frequency counts conducted were from Plus level dances only. If this was the case, one must ask if it is appropriate to eliminate Basic/Mainstream calls because they are not used at higher level dances? Often a caller will substitute higher level calls for lower ones according to the program. During the last two years we've belonged to two clubs, the Whidbey Whirlers, a Mainstream club, and the Fidalgo Fogcutters, a Plus club, and traveled to many clubs at both levels in Washington. I would not expect to do a Grand Square at a "Plus" dance, but its substitute call Teacup Chain, (same number of beats, same choreographic effect) however, that should not make





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grand square irrelevant at Basic/Mainstream level dances.

Before we make an attempt to pare all lists, we need to determine the reason for doing so. Is our goal to shorten the teach or mobility? We can only accomplish both by reverting to all Mainstream. If our goal is maximum mobility using "popular Plus" as the criteria, it will still require close to a one year teach and we are no further ahead than we are now.

There are other problems in "just doing it" that need to be addressed. One is the potential loss of long time dancers. Why should someone who has been dancing at a level they enjoy (Mainstream) be required to learn additional calls to remain in an activity that they have been a part of for years? If they wanted to dance "Plus" they would have taken Plus lessons before.

Another question is...how many clubs would be lost? Using the Washington State/Oregon area as an example, there are more Mainstream clubs than Plus clubs. A Plus club in that region would normally consist of members from sev-

eral different Mainstream clubs. If every one danced at the Plus level, then there would be no need for the separate Plus clubs and they would either fail or some of the Mainstream clubs would merge with them.

So, what do we do with the frequency list that was drafted from the most recent national convention? Use it to determine the length of the Plus program. All Plus calls that were not used or used infrequently should be dropped and the sooner the better. There is no logical reason to teach something next year that will be dropped the following year. It is a waste of time for both the caller and the student.

When do we pare the Mainstream list? Since this year's National will be held in Oregon, a largely Mainstream area, it is logical to assume there will be more Mainstream dances than in previous years. A separate frequency count should be done for the Mainstream program. That list should determine what the Basic/Mainstream program should

consist of, not a frequency count conducted at a Plus level dance.

We will have to approach this in the same manner as the Base Closure Commission. Cut all or nothing. If we start debating every single unused or infrequently used call we will still be having this discussion twenty years from now.

Ideally, we will have a shortened Plus list by September, 1994 and a shortened

Mainstream list by September, 1995. The Basic/Mainstream program should remain the entry level program. It should be able to be taught in fifteen weeks or less. This will enable a student beginning in September to join a club in January.

Submitted by Ted & Sharon Nichols, Ocala, FL. ✓



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WHO DONE IT?

by
Bill & Bobbie Davis

Square dance action "choreography" has changed over the last 25 years. Who changed it? Well, if there was a conspiracy, we missed it. If there was some particular leader, we don't know who it was. Was there even intent? Not that we know of. How could this happen? Maybe it is just the nature of a folk activity. But, wait a minute, just what has changed? **The flow has changed! Really? We think so.**

In 1964 twenty-five commands accounted for 96% of the calls used. About 64 were in use at that time at club-level dances. The top 25 calls included Square Thru but did not include Swing Thru "it was #27 in frequency-of-use."

By 1973 club-level dances included 114 calls. The first 38 calls accounted for 90% of the uses. The first 38 were Swing Thru, Crosstrail Thru, California Twirl, and Circle to a Line. Box the Gnat was #38.

By 1993 over 141 calls were in use at club-level "plus" dances "e.g. at the large halls at the National Convention". There were 53 calls in the first 90%. Crosstrail Thru, California Twirl, and box the Gnat were not in the group. Circle to a line just made it in the first 53 "90 percent group."

Analysis of the frequency-of-use statistics show several things have happened. In 1964 one out of every 7 calls was Swing Thru. In 1993 the most frequently used call was Promenade, and it was used once every 14 calls - just one half as often as Swing once was. Second, there are more calls. But the interesting thing is that today there is a higher percentage of calls that are really not used "poor flow." We are carrying more deadwood.

However, the significant change is the **type** of calls - especially at the top. The

top calls today have better dance flow. Swing Thru, run, Couples Circulate, Ferris Wheel, Recycle, Veer. These calls have all dancers moving in a forward flowing action. About the only top call that does not fit with the flowing style and that has survived is Do Sa Do. But most dancers have changed that call so that it does flow. They execute it with a waist swing.

Now who do we blame for this change? Or should we say "give credit to"? Because we think that today's dance style is better. "I'll have to say I did like to Swing; and we do much less these days - we were younger then." Clearly, the flow of dancing today is different. It's smoother.

The answer is **no person or group is to blame!** Surprise. Many authors wrote new calls. **Lee Kopman did not write them all.** And just the offering of a new call did not mean that everything changed.

We have over 5,000 calls on the books. Most of them are not in use. Thus, there is a filter action involved. All of the 5,000 calls were tried by someone at some time. The ones that survived the cut passed the test of both caller acceptance and dancer approval. If a call like Spin Chain & Exchange the Gears was thought to be too complicated by some caller(s) "me," but others used it and the dancers clearly liked it - they remembered how to do it from one week to the next - then the caller had to learn to teach it. If a caller likes a particular call and uses it, then dancers learn it. They may even end up liking it.

There is chemistry at work here. It is called folk action. The callers feed the dancers and vice versa. It's a great system. Everyone gets the credit. ✓

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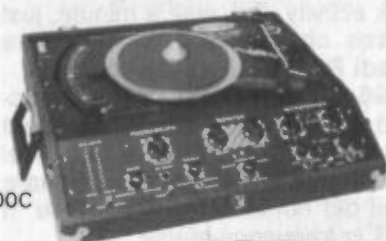


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THE COUNTRY

WESTERN LINE

by
**jim & jean
chomondeley**

Many, many people have asked [How Do I Learn A New Dance?] The procedure is very simple, but often not followed. Listed below are some hints:

1. Learn the Name - Many dances look similar, but have slight differences.
2. See it demonstrated or get an audio tape with clear instructions, or if you are very experienced read the instructions.
3. Walk through the dance, if you have a problem with any part, break that part down to each count and practice just that part until you have it down.
4. Check your posture during the walk through and see if you are obeying the rules.
5. Walk through the steps in rhythm of the music. If you can slow the music down, do so and practice with it.
6. When you know the routine put on the music at normal speed and try to dance it. If you are having problems go back and repeat 3 & 5, above.

When learning routines, master the individual steps before combining them in the line dance. If this procedure is followed, learning will be that much easier.

The dance for this month is the Hillbilly Jittery, a 32 count dance done to the song of the same name by Mike Henderson on his RCA album [Country Music Made Me Do It.]

Hillbilly Jittery

Kick Right Fwd, Kick Right Back (1-4)

Kick slow fwd with right (2 counts), Kick slow back with right (2 counts.)

Two Kicks Fwd, Twist Right, Twist Left (5-8)

Kick right fwd twice, Step with right twisting both heels to the right, Twist both heels to left, (Put weight on Left foot when finished).

Step Fwd, Close, Step Back, Close (9-12)

Step right fwd diagonally to right, Step together with left foot and clap.

Step left back diagonally to left, Step together with right foot and clap.

Step Back, Close, Step Fwd, Close (13-16)

Step right back diagonally to the right, Step together with left foot and clap.
Step left fwd diagonally to left, Step together with right and clap (End facing original wall).

Grapevine Right Stomp (17-20)

Step to right with right, step behind to the right with left foot, Step to right with right foot, close with left foot and stomp.

Hop, Hop, Body Roll (21-24).

Hop to the right twice (with feet together), Keeping your knees bent after the last hop straighten your body in two counts (body wave/roll).

Step Shimmy, Step Shimmy, (25-28).

Step to left with left foot and Shimmy (2 counts) Step together with right and shimmy (2 counts).

Step Shimmy, Step Shimmy (29-32)

Step to left with left foot and shimmy (2 counts)

Turn 1/4 to left on left, close right and shimmy (2 counts). ✓

2nd ANNUAL

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RHYTHM: Foxtrot and 2 step blend, Phase III + 1 (In & out
runs.)

SEQUENCE: Intro - A - B - Bridge - B (1-15) - Ending.
Recommended speed 49-51 rpm.

INTRO

Measures

- 1-4 **WAIT CP WALL 2 MEAS;; SD 2 STEP LEFT & RT TO SCP;;**
1-4 wait 2 meas cp wall;; sd L, cl R, sd L,-; sd R, cl L, sd R blend to scp lod,-;
- PART A**
- 1-4 **SCP FWD, RUN 2; PKUP TO CP LOD, SD, CL; FOXTROT BOX;;**
1-2 fwd L,-, fwd R, fwd L; fwd R (W fwd L trng lf to fc M) to cp lod,-, sd L, cl R;
3-4 fwd L,-, sd R, cl L; bk R,-, sd L, cl R;
- 5-8 **FOXTROT PROG BOX;; THREE STEP; MANEUVER;**
5-6 fwd L,-, sd R, cl L; fwd R,-, sd L, cl R;
7-8 fwd L,-, fwd R, fwd L; fwd R btwn W's ft trng 1/2 rf with W (W bk L trng rf) to cp
lod,-, sd L, cl R;
- 9-12 **SPIN TURN; BK 1/2 BOX; 2 LEFT TURNS TO CP WALL;;**
9-10 bk L pvt 1/2 rf,-, fwd R rising (W bk L/brush R), rec bk & sd L (W fwd R); bk R,-,
sd L, cl R;
11-12 fwd L trng 1/4 lf,-, sd R trng lf, cl L; bk R trng 1/4 lf,-, sd L trng lf to cp wall, cl R;
- 13-16 **SD, CL, SD, LIFT; BHD, SD, THRU; 2 RT TURNS (2 STEP) TO WALL;;**
13-14 sd L, cl R, sd L,-(rising); sd R xib of L, sd L, thru R to cp wall,-;
15-16 sd L, cl R, sd & bk L trng 1/2 rf,-; sd R, cl L, sd & fwd R trng 1/2 rf to wall,-;
- PART B**
- 1-5 **HOVER; MANEUVER; IMPETUS TO SCP; IN & OUT RUNS TO SCP;;**
1-2 fwd L,-, fwd & sd R rising, rec L to scp; fwd R trng 1/4 rf to cp fcg lod,-, sd L, cl R;
3 bk L,-, cl R to L trng 3/8 rf on R heel, fwd L to scp; (W fwd R pvt 1/2 rf,-, sd &
fwd L trng rf, fwd R);
4-5 fwd R trng rf,-, sd & bk L to cp, bk R to cbjo; bk L trng rf,-, sd & fwd R trng rf,
fwd L to scp; (W fwd L,-, fwd R, fwd L to cbjo; fwd R trng rf,-, fwd & sd L trng rf,
fwd R to scp);
- 6-8 **PKUP TO CP LOD, SD, CL; 2 LEFT TURNS TO CP WALL;;**
6-8 in plc R (W fwd L trng lf to fc M & r lod),- sd L, cl R; repeat meas 11-12 of Part A;;
- 9-10 **FOXTROT TWISTY VINE 3; FWD, FC, CL;**
9-10 sd L,-, xR bhd L (W xlf), sd L; thru R (W xL bhd R),- sd L to cp wall, cl R;
- 11-12 **FOXTROT TWIRL VINE 3; RK THRU, REC, CL CP WALL;**
11-12 repeat ms 9 (W sd & fwd R trng 1/2 rf,-, sd & bk L trng rf, sd R); rk thru R,-,
rec L to cp wall, cl R;
- 13-16 **HOVER; MANEUVER; IMPETUS TO SCP; (1st time) THRU, FC, CL CP WALL;
(2nd time to ending)**
13-16 repeat meas 1-3 of Part B;; (last time to Ending) thru R,-, sd L to cp wall, cl R;
- BRIDGE**
- 1-2 **SD 2 STEP LEFT & RIGHT;;**
1-2 repeat meas 3-4 of Intro but stay in cp;;
- ENDING**
- 1-2 **STEP THRU, SLIDE TO SD CORTE; HOLD;**
1-2 thru R,-, sd L with sliding action to a corte,-; hold until vocals end;

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1994 FIVE-DAY PACKAGE

MAY 22 - 27 Wayne McDonald (TN) John Metcalf (MO) Wayne Morvent (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) Gary Shoemaker (TN) 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 Gatrell (OH) Scotty Sharrer (OH) Gary Shoemaker (TN) Rds: Dick & Pat Winter (OH)
AUGUST 1 - 6 Jim Park (MI) Harold Rowden (MO) Gary Shoemaker (TN) Rds: Frankie & Johnnie 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) Gary Shoemaker (TN)
SEPTEMBER 4 - 9 ADVANCED & PLUS Dale McClary (FL) Skip Smith (FL) Gary Shoemaker (TN) Rds: Jeannette & Leo Chauvin (FL)	SEPTEMBER 11 - 16 Larry Prior (FL) "Decko" Deck (VA) Gary Shoemaker (TN) Rds, Contras, Lines - Prior & Deck	SEPTEMBER 18 - 23 PLUS AND MORE Johnnie Wykoff (TX) Jerry Helt (OH) Gary Shoemaker (TN) Lines & Contras 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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1994 WEEKEND (TWO-DAY) PACKAGE

WEEKENDS MARKED WITH A Ⓞ HAVE SPECIAL PRICING. CALL FOR PRICES. ALL WEEKENDS ARE PLUS LEVEL UNLESS OTHERWISE INDICATED.		MAY 13 - 15 ROUND DANCE WEEKEND Dutch & Nancy Tracey (IN) Judy Everhart-Mouton & Dave Mouton (IN)	MAY 20 - 22 Buck Hastedt (SC) Rds: TBA	MAY 27 - 29 Ron Meisl (PA) Tom Rudebock (OH) Rds: Ron & Pat Meisl (PA)	JUNE 3 - 5 CHAPARRAL REC. Ken Bower (CA) Gary Shoemaker (TN) Jerry Haag (WY) Marshall Flippo (TX) Scott Smith (UT) Rds: Rose & Glenn Warner (KY)
JUNE 10 - 12 BIG & LITTLE ENIS Wes Dyer (KY) Kenny Jarvis (KY) Line Dance Instructor: C. D. Glock (KY)	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) Michael Sumpter (OH) Reggie Kniphfer (NC) Rds: TBA	JULY 15 - 17 Bill Everhart (IN) Dave Craw (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 Koppenhaver (OH) Bill Claywell (KY) Rds: Chuck & Margie Thompson (OH)	AUG. 12 - 14 ROYAL RECORDS Tony Oxendine (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 Stivers (OH)
SEPT. 2 - 4 Wayne McDonald (TN) Rds: Dee Smith (TN)	SEPT. 9 - 11 Stan Russell (SC) Sam Lowe (SC) Rds: Larry Monday & Gladys Gunter (NC)	SEPT. 16 - 18 Rick Burnette (AL) John P. Bresnan (AL) Virgil Troxell (IN) Rds: Tony & Mikki Place (IN)	SEPT. 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 Eum (VA)	OCT. 7 - 9 SARDIS STARS S/D CLUB Gene Baker (NC) Line Dancing by Gene & Betty Baker
	OCT. 14 - 16 Harold Kelley (GA) John Swindle (GA) Rds: Hal & Sadie Roden (GA)	Ⓞ OCT. 21 - 23 PLUS & ADVANCED Separate Halls Steve Kopman (TN) Phil Kozlowski (OH) Rds: Glen & Rosalee Kelly (KY)		OCT. 28 - 30 George Lavender (AL) Larry Sandefur (GA) Rds: John & Martha Pritchett (GA)	

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THE CALLER NOTE SERVICES

MINNERLINING UNDERLEAFING

MINNESOTA CALLERS NOTES, Editor Warren Berquam has a November issue chucked full of good material ranging from Mainstream thru Advanced II. We noticed some interesting arrangements and execution of Cloverleaf. Also some very good set ups for Load The Boat. Using just the centers Load The Boat and just the ends Load The Boat. While in the Advanced I section, we see Warren has included some Quarter Out material. This particular movement is not always easy for the dancers. However, there are lots of good figures for your use.

Along with all this he has presented you with the Advanced II movement Pass The Sea. Starting it from not only a normal position, he has some material where he used the half sashay position. We believe this is one of the more difficult movements for the dancers, especially when the starting points are mixed. All good material

In the December issue Warren writes an excellent article concerning the "upper level classes" in our midst--we are all aware of how higher level (excuse the pun) dancers don't support the base of square dancing. He says, "If the advanced dancers cut off their roots, their tree of dance structure will fall and there won't be any more Mainstream/Plus level dancers to support the advanced level dancers. ALL DANCERS MUST SUPPORT THE NEW DANCERS AND THEIR CLUBS." Good food for thought.

How long has it been since you workshopped LEFT SQUARE THRU? Warren presents some very good material using this basic.

POINT TO POINT DIAMONDS can get a little wild and many callers don't use this basic enough. Sometimes the dancers have trouble "flipping" them! But, Warren gives us some very good material for you to cut your teeth on. Try it!

In doing PASS OUT (Adv. I) from various positions, the dancer must be able to understand what constitutes OUT in the square. With Warren's excellent material you will have a good time with your dancers.

In **TORONTO & DIST. SQ/RD ASSOC. CALLERS NOTES**, Norm Wilcox presents some very usable material including the Basic and Mainstream programs. So many times callers fail to look for good material in these programs. One of the basics covered is **GRAND SQUARE**, where he uses this maneuver from many various arrangements. Another interesting inclusion is his material by Mac Marcellus, covering the teaching of **FOLLOW YOUR NEIGHBOR**. Also covered in the Plus section is some material with set ups for diamonds and then get-outs.

If you are into the C Program you will find some interesting stuff using **PASS THE AXLE/ANYTHING THE AXLE**, by Andy Chong.

In the December issue of **THE NEW VIEW**, Bill Davis, we were suprised to see there are only two new calls reported. Bill says it's an all time low! **SLICE - Any Call** by Don Kinnear looked interesting to us, another one of those that can be used with just about any other call to finish. **COUNT DOWN TO A COLUMN** by Paul McNutt, allows the dancers to get into a column quickly. Bill has presented some good ma-

terial for you callers using both of these calls.

Another gem from Bill is some material using **SPIN CHAIN AND EXCHANGE THE GEARS** that allows the caller to move the dancers into their home position or in a stirred position. Interesting to say the least.

JOHN'S NOTES from John Saunders, November issue, has some very good information in **JOHN'S COMMENTS**. He discusses Caller's attitudes about opinions of others and how some of them fail to encourage new dancers with the whole picture of the activity. He gives us some ideas and correct attitudes for everyone in the activity, including the dancers.

John covers one of the most missed basics in our Mainstream program, **TURN THRU**. He includes lots of good material for the caller, using **TURN THRU & LEFT TURN THRU**.

John also includes some good material using **FOLLOW YOUR NEIGHBOR & FOLLOW YOUR NEIGHBOR & SPREAD**. He warns that the dancers should know and understand **Extend, Cast Off 3/4 and Run & Roll** before you try to teach this movement.



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PENNY ARCADE by Irene
I DON'T KNOW WHY by Bill
UNDERSTAND YOUR MAN by Bill

Also, included in his notes is material for the Advanced I & II as well as the Challenge I program.

In the December issue John discusses teaching new dancers. Sometimes callers rush dancers into graduation, either by the pressure from his club members or his own ego. He says, "I know callers who brag that they have taught their new dancers everything through Plus in one season and done this using the DBD concepts." He refers also to a caller who workshopped a C-1 call at the early workshop for a plus level open dance when the dancers had problems with the individual calls which made up the C 1 call. This is a serious problem, people. It's time to listen. "It is our job, as the caller, to make these people have fun."

John has a good section in the Plus Program covering Acey Deucey. Interestingly enough, Acey Deucey was introduced a good 20 years ago in our area by a well known caller. Back then it was all but banned because the name was connected to a gambling term. Now here it is in our Plus program.

If you are wondering where CROSS TRAIL went to when it was booted off the Basic List, into Advanced II!

A.C.F. CALLERLINK, from Australia edited by Howard Cockburn and Keith Lethbridge sends out a very good set of notes. It is interesting to note that Australia does not recognize the A I and II dancing. However, the editor of CALLERLINK says there will be a section of Advanced I for your workshops.

We found a nice section, including Get Outs Instead Of Square Thru 3/4. Using several movements that can take the dancer out of the figure with something besides the usual get out.

The PRESENTATION SKILLS on page 11 covers how to use the microphone, how best to hold one, how to use projection, diction/clarity and voice levels. The complete article covers many other aspects of calling and would be good for all callers to read.

From THE CANADIAN CONNECTION by Joe Uebelacker we found an interesting reference to a video teach tape. He says, "It has some, not all, calls with totally incorrect definitions. Incorrect calling/dancing occurs as well as calls being introduced in a non-standard formation. We have to monitor these things more closely." The company putting out this video is Rio Pro-

ductions of Hamilton, Ontario. We want to thank Joe for bringing this to our attention.

In the Basic, Mainstream, and Plus there is a very good in-depth article with material about "Where does a star begin and end." Joe's comments and material will help you understand this very illusive basic.

Also in the Advanced II, he offers some good material for Mini Busy.

In Viewpoints from NOTES FOR EUROPEAN CALLERS, Al Stevens and Rudi Pohl, discuss "a control knob that is not found on the equipment." "It is called the Degree of Difficulty knob," and they refer to it as the choreo puzzle with which callers often drive their dancers. It's a good article and should be read by every caller.

In the Mainstream section they have presented material using Ferris Wheel as well as Dixie Style to a Wave.

In the Plus section they have covered Peel The Top extensively. Good material for you callers.

In the January issue we were interested to read their discussion of the tediousness of the new dancers learning ability - Talking about how repeating a basic enough times so they will be able to dance it correctly, instead of taking for granted their ability, and rushing them into club dancing. Here are some good points of information for the caller/teacher.

Included in both the Mainstream and Plus, is some very good material using DIXIE STYLE TO A WAVE. You will enjoy using this note service.

MECHANICS OF CHOREOGRAPHY, Edited by Wayne Morvent, in Favorite Getouts & Routines we found a few gems, using some unusual combinations that will please your dancers.

In the Plus section STRETCHOUT TO A WAVE, by Paul McNutt has some very good material for your use.

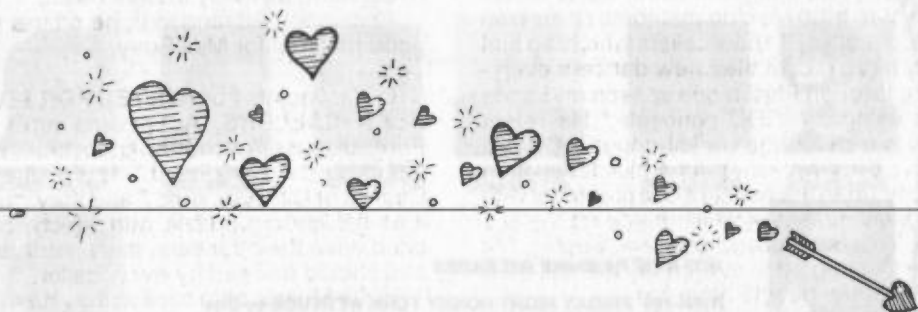
Also, in the Advanced 1 section we found some good material covering TRIPPLE STAR THRU. This one always seems to bring the giggles out of the dancers. It's fun, but catchy!

Fill Patter Galore, found in **MIKESIDE MANAGEMENT**, by Stan & Cathie Burdick, has an abundance of fill in for your patter calls. Such good stuff to amaze your dancers.

Stan offers some singing calls using DIXIE GRAND. This movement is not too often used in singing calls, but it is a good one.

Under **LITTLE GEMS**, by Jerry Mitchell, you can pick up some "attention getters for grand square." But, if you like unusual material for your dancers, take a peak at **THE**

ODD BALL CHOREO by Heiner Fischle, as well as left hand choreography by Ed Foote. ✓



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P.S. MS/QS

by Walt Cole



TIMING'S THE THING:

INTRO	:	_____	HEADS	FLUT	TER	WHEEL
_____	:	_____	SWEEP ONE-QUARTER			
PASS	THRU	SPIN	CHAIN	THRU	_____	_____
GIRLS	TURN	BACK	AND	CIRC	ULATE	:
_____	_____	_____	_____	_____	_____	TWO
_____	_____	_____	_____	_____	_____	PLACES
_____	_____	_____	_____	_____	_____	_____
_____	_____	_____	_____	_____	_____	BEND
_____	_____	_____	_____	_____	_____	THE
_____	_____	_____	_____	_____	_____	LINE
_____	_____	_____	_____	_____	_____	_____
COR	NER	SWING	_____	_____	_____	PROM
_____	_____	_____	_____	_____	_____	EN
_____	_____	_____	_____	_____	_____	ADE
_____	_____	_____	_____	_____	_____	_____
_____	_____	_____	_____	_____	_____	HEADS
_____	_____	_____	_____	_____	_____	FLUT
_____	_____	_____	_____	_____	_____	TER
_____	_____	_____	_____	_____	_____	WHEEL

FOR THE MODULAR CALLER:

ZERO LINE: Square thru 3/4, courtesy turn & A 1/4 more, girls trade, girls cross run, girls fold, star thru, zero line.

ZERO BOX: Right & left thru, pass to the center, square 3/4, centers in, centers run, touch 1/4, boys run, zero box.

ZERO BOX: Swing thru, boys run, couples circulate, wheel & deal, pass thru, trade by, LA

ZERO BOX: Split the outsides go around one to a line of four, all eight circle left, LA

ZERO BOX: Split the outsides go around one to a line of four, all star thru, partner trade, LA

ZERO BOX: Swing thru, boys trade, girls circulate to a grand right & left.

ZERO BOX: Right & left thru, dive thru, star thru, cross trail thru, LA

ZERO SQUARE: Heads right & left thru, pass thru, around one and into the middle, pass thru, zero box.

THE BASIC PROGRAM:

ZERO BOX: Swing thru, boys run, couples circulate, boys trade, girls trade, couples trade, ferris wheel, zoom, square thru 3/4, LA

ZERO LINE: Centers box the gnat & square thru, ends star thru, do sa do (wave) swing thru, girls circulate, boys trade, boys run, bend the line, star thru, LA

PROMENADE: Heads wheel around, right & left thru, cross trail thru, men right hand star, girls promenade, pass partner, LA

ZERO LINE: Pass thru, wheel & deal, double pass thru, lead couple U turn back, do sa do (wave), swing thru, boys run LA

GETOUT:

STATIC SQUARE: Heads rollaway, circle eight, boys square thru, star thru, couples circulate, boys run, grand right & left.

THE MAINSTREAM PROGRAM:

ZERO LINE: Pass thru, bend the line, pass thru, wheel & deal, double pass thru, cloverleaf, centers pass thru, split those two & separate & go around one to a line, ends only box the gnat, all pass thru, wheel & deal, double pass thru, cloverleaf, four girls pass thru, touch 1/4, girls circulate, boys trade, boys run, ferris wheel, centers square thru 3/4, LA

STATIC SQUARE: Sides touch 1/4, walk & dodge, circle to a line, pass thru, tag the line-in, box the gnat, right & left thru, pass thru, wheel & deal, veer right, veer left, circle to a line, pass thru, tag the line, leads U turn back, box the gnat, grand right & left.

STATIC SQUARE: Heads swing thru, slide thru, circle to a line, pass the ocean, boys run, couples circulate, boys run, swing thru (double), slide thru, pass thru, wheel & deal, slide thru, pass thru, partner trade, reverse the flutter, swing thru, slide thru, circle to a line, pass the ocean, swing thru (double), boys run, promenade.

ZERO BOX: Sides rollaway, pass thru, outsides cloverleaf, centers star thru, spin chain thru, girls circulate (double), boys run, 1/2 tag the line, walk & dodge, partner trade, LA

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

ZERO LINE: Pass thru, tag the line-in, touch 1/4, all 8 circulate, girls run, touch 1/4, scoot back, walk & dodge, partner trade, pass thru, wheel & deal, zoom, square thru 3/4, LA

ZERO LINE: Pass the ocean, ladies trade, recycle, veer left, couples circulate, tag the line-right, girls run, fan the top, right & left thru, flutter wheel, sweep 1/4, pass thru, trade by, pass thru, LA

ZERO LINE: Star thru, pass thru, trade by, touch 1/4, split circulate, boys run, reverse the flutter, pass thru, wheel &

deal, centers star thru, then lead to the right, pass thru, trade by, LA

STATIC SQUARE: Heads pass thru & turn back, circle eight, boys touch 1/4, then walk & dodge, pass thru, trade by, touch 1/4, boys trade, boys run, bend the line, star thru, dive thru, square thru 3/4, LA

A THINKER:

STATIC SQUARE: Heads pass thru & turn back, circle eight, four boys pass the ocean, swing thru, boys spin the top, boys pass thru & turn back, circle eight, four girls pass the ocean, girls swing thru, spin the top, girls pass thru & separate go around one to a line, circle eight, boys



1/2 square thru, do sa do to a wave, boys run, LA

CAST OFF (WAVES):

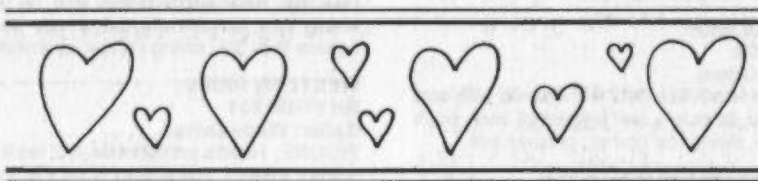
ZERO BOX (WAVE): Cast off 3/4, new centers trade, swing thru, cast off 3/4, new centers trade, swing thru, balance, change hands, LA

STATIC SQUARE: Head gents & corner go forward & back, star thru, circle four with outside two & go full around, ladies break to a line, pass thru, wheel & deal,

centers pass thru, centers in, cast off 3/4, ends trade, center two right & left thru, ends star thru & California twirl, all 1/2 sashay, LA

CAST OFF (ALLEMANDE THAR):

STATIC SQUARE: Allemande left go forward two to an allemande thar, boys back up a right hand star, stop the star, cast off 3/4 to an Alamo ring, left swing thru, LA ✓



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**A LOT LESS SHOVIN' AROUND
ROCKIN M 601**

Caller: John Chavis

FIGURE: Heads promenade 1/2, lead right & do sa do, swing thru, boys run, tag the line, lady go left, gent go right, allemande left with corner, walk by one, swing the next, promenade.

**CHATTAHOOCHEE
ROCKIN M 502**

Caller: Glen Green

FIGURE: Heads square thru 4, do sa do with corner, swing thru, boys run, half tag, scoot back, boys run, slide thru, swing the corner, promenade.

**CHET HOEDOWN/JOE HOEDOWN
ROCKIN M 004**

(TILL) WHEN THE MONEY'S GONE
DJ RECORDS 107

Callers: Dan Nordbye & Joe Saltel

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

**SWEET PEA
HI HAT 5159**

Caller: Tom Miller

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

**GYPSY FEET
HI HAT 5158**

Caller: Ernie Kinney

FIGURE: Four ladies chain, chain the ladies back, put ladies center back to back, men promenade all the way, do paso, swing the corner, promenade.

**IT'S MY PARTY
HI HAT 5157**

Caller: Bronc Wise

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

**TRASHY WOMEN
CHAPARRAL 328**

Caller: Gary Shoemake

FIGURE: Heads promenade 1/2, in middle pass the ocean, extend, girls trade, swing thru, boys run, tag line, girls turn around & swing that man, promenade.

**BIG FOOT STOMP
CHAPARRAL 532**

Caller: Ken Bower

FIGURE: Heads square thru 4, make a right hand star, heads star left in middle, to the corner right and left thru, star thru, slide thru, swing corner, promenade.

**SWEET MISERY
RHYTHM 230**

Caller: Mike Seastrom

FIGURE: Heads square thru four, do sa do corner, swing thru, boys trade, boys run, bend the line, square thru 3/4, swing corner, promenade.

**WESTERN SKIES
RHYTHM 231**

Caller: Wade Driver

FIGURE: Heads promenade 1/2, walk in pass the ocean, extend, swing thru, spin the tip, right & left thru, square thru 3/4, swing corner, promenade.

**FEELIN' KINDA LONLEY TONIGHT
RHYTHM 232**

Caller: Dee Dee Dougherty-Lottie

FIGURE: Heads square thru 4, do sa do corner, swing thru, boys run, half tag, scoot back, boys run, right & left thru, full turn and a little bit more, promenade.

**SCOTCH AND SODA
RHYTHM 233**

Caller: Bob Fisk

FIGURE: Heads square thru 4, make right hand star, heads star left, one time, do sa do corner, swing thru, boys trade, swing & promenade.

**ROCK MY BABY
ROYAL 123**

Caller: Jerry Story

FIGURE: Heads square thru 4, right & left thru, swing thru, boys run, half tag, scoot back, boys run, square 3/4, swing & promenade.

**AIN'T THAT A SHAME
ROYAL 219**

Caller: Tony Oxendine

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

DANDY IDEA

This month we have two great ideas that we wish to share with you.

We had a beloved dancer become seriously ill and in searching for a get well card we came up with an alternate. We purchased a jigsaw puzzle, put it together, turned it upside down, and took it to club night where everyone had plenty of room for their personal get well messages (several different colored pens were provided). We then broke it into pieces and sent it to our much missed dancer. We hoped they would have fun putting it together to get our personal well wishes. It was so well received that it has now been framed using double sided glass.

We all wish that it had been strong enough medicine to get lovely Joyce back to dancing again.

Yours Sincerely,

Donald L. Edgar
Chairman, Thames Tidal Waves
London

Through the efforts of Bob and Dottie Elgin, Pennsylvania was the first state to offer an official square and round dance license plate for their dancers. Pennsylvania issues only one official plate per vehicle and it is placed on the rear. We now have a companion plate that can be used legally on the front of any motor vehicle. We now advertise square and round dancing 24 hours a day both coming and going.

Anyone wishing more information about either plate can contact Bob and Dottie Elgin, Box 398, Harrison City, PA. 15636 ✓

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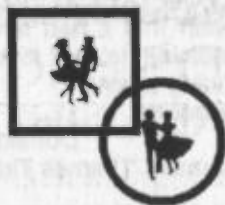
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What's Going On In Square Dancing

SQUARE DANCING IS ORGANIZED!

29 PALMS? If you've ever heard of it, it was probably because of the Marine desert training base nearby.

But every October the town of 29 Palms, California puts on its Pioneer Days. In near-perfect weather, folks from all over the desert, and snowbirds on their way south enjoy the festival with its rodeo, parade, carnival, etc.

In conjunction with Pioneer Days, the 29 Palms Sandshufflers host a 3 session square dance called "The All States Square Dance Weekend." There is a Friday night dance, Saturday afternoon workshop, and a Saturday night dance. A marvelous buffet is served at all sessions. The 1993 event featured three Southern California callers: Paul Moore, Monty Montgomery, and Verne Weese.

1994 should be really special with Paul Moore teaming up with Desert Recording artist Grace Wheatley of Gallup, New Mexico. This year's dates are October 14 & 15, 1994. For more information, call Gerrie Montgomery, 72276 El Paseo Drive, 29 Palms, CA 92277 or call (619)367-3917.

Submitted by Paul Moore, Running Springs, CA

Do You know how organized the Square Dance Community has become? Here are some of the organizations and their purpose.

AMERICAN CALLERS ASSOCIATION - A newly formed professional organization for the modern western square dance caller. With the advent of the BMI/ASCP LICENSING REQUIREMENT, many callers throughout the U.S. have indicated a desire to have an alternative organization that could provide the required license. ACA is just that, and can provide you with group BMI/ASCAP licensing while keeping costs to a minimum. ACA is founded by callers who have many, many years of experience in the Square Dance Industry.

CALLERLAB - The International Association of Square Dance Callers. It was established to assist its members in all aspects of the square dance activity. It is a non profit organization with membership of about 3,900 callers from all parts of the world...its purpose is to provide leadership and direction for the calling

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profession in order to strengthen the square dance movement.

ROUNDALAB - The International Association of Round Dance Teachers - is an incorporated, non profit professional organization of Round Dance teachers, open to all who are actively teaching and/or cueing round dancing at any Phase, anywhere in the world. It was founded in 1977 to promote, protect and perpetuate the general round dance movement as a complement to the overall square dance picture. Its primary purpose is to make round dancing more enjoyable and understandable for the teacher and the dancer.

CONTRALAB - was established to assist contra callers in improving their skills and to act as a forum for the exchange of ideas. CONTRALAB is a non profit organization with membership in the U.S., Canada & Europe. It is an organization for contra callers who desire to retain, maintain and further contra dance.

LEGACY - was founded as a service-leadership organization to develop better communication among the many facets of the square dance activity. There have been ten general meetings since its inception in 1973. Trustees representing every facet of the activity (dancers, callers, cuers, leaders, suppliers, publishers, special interest groups, etc.) meet biennially to exchange ideas and formulate recommendations for the promotion, protection and perpetuation of the activity. Presently over 170 Trustees and over 100 affiliate members represent 39 States, three Canadian provinces and two countries.

UNITED SQUARE DANCERS OF AMERICA - serves to represent the Square Dancer in decisions which are made relative to the development and growth of the square dance activity. As a united voice the USDA is able to express the views of the dancer on a National level so that they might be relayed to the

other National and International groups with whom the Dancers interact.

SINGLE SQUARE DANCERS U.S.A.

- Is a national organization of single square dance clubs and single dancers. The objectives are to promote and stimulate square dancing among unmarried adults of all ages by assisting any group who wished to start a new singles square dance club.

INTERNATIONAL ASSOC. OF SINGLE SQUARE DANCERS

- The purpose is to promote square dancing as a singles activity and to encourage international friendship. To this end an annual festival is held on Memorial Day weekend at the University of Windsor, Windsor, Ont. Canada. It is open to all single square dancers and their friends. The IASSD will also provide loans or grants to groups wishing to establish a singles square dance club or to help existing clubs to hold beginner lessons, workshops etc.

NATIONAL ASSOC. OF SQUARE & ROUND DANCE SUPPLIES - The objective is to improve the development of Square & Round dance activities. Members are commercial business which provide apparel, equipment, records and many other specialty items which dancers require for the enjoyment of the activity.

NATIONAL SQUARE DANCE CAMPERS ASSOC. INC. - The purpose is to provide an opportunity for and to encourage those interested in both modern western square dancing and camping to combine those two activities.

INTERNATIONAL ASSOC. OF GAY SQUARE DANCE CLUBS - Purposes are to promote square dancing, to enhance the image of gay people, especially in the square dance community, to provide an opportunity for the social and dancing interchange of our members, to provide a forum for the exchange of ideas and to support the growth of our membership.

WANTED

SQUARE DANCE CALLERS ROUND DANCE CUERS

American Square Dance magazine is looking for help with the monthly Square & Round Dance Pulse Polls. To make the Polls more viable we need your input each month telling us what you are dancing. If you are interested in participating, please let us know.

Thank you, ASD staff.

American Square Dance Magazine
661 Middlefield Road
Salinas, CA 93906-1004

THE LLOYD SHAW FOUNDATION - a non profit organization formed in 1964 to preserve and promote all forms of American and associated folk dance. To that end it produces records, books, dance curriculum kits, sponsors university workshops to train teachers to teach dance, maintains an archives designed to provide access to many important and historical references, sponsors recreational dance weeks for the pleasures of dancers and the enrichment of dance leaders, and publishes for its members a quarterly magazine, THE AMERICAN DANCE CIRCLE.

DANCE FOR HEART

On Sunday, March 6, 1994, The South Bay Division of The American Heart Association will have their second annual square and round dance event at the Manatee R.V. Park, 6302 U.S. Highway 41, South, Ruskin, Fl. from 2 p.m. Dancing levels for everyone's pleasure, Plus, A-1, A-2, and C-1 with top callers and rounds with 2 cuers. Refreshments will be served plus door prizes and 50/50.

Plan to attend and help in the fight against heart disease and stroke. For more information call Pauline and Bill Yannotti, (813)776-2301.

Submitted by Pauline & Bill Yannotti, Parrish, FL 34219.

MICHIGAN SQUARE DANCE LICENSE PLATES AVAILABLE

Due to the efforts of the Michigan Council of Square and Round Dance Clubs, special organizational license plates for square dancers are now available at local Secretary of State Branch offices.

The dancers in the decal of the license plate are wearing the Michigan state costume - navy blue sailor dress with bright yellow stripes and petticoat. The man's bright yellow vest has the state in outline and the square dancer lettering is in bright red. This stands out well on the license plate and is recognizable as be-

longing to not only square dancers but represents all forms of folk dancing.

These can be requested at the local Secretary of State's office by filling out a form for the special non-profit license plates. The cost is \$25.00 in addition to the normal license plate costs. But this is a one time only charge and there is only the normal renewal tabs each year after that until the State changes the license plates and everyone has to start over. You also get two license plates instead of one for the extra \$25.00 cost.

Michigan Council of Square & Round Dance Clubs

CALLERLAB MEMBERS HONORED

The Square Dance foundation of New England is proud and honored to include Al and Bea Brundage in its New England Hall of Fame. Their pioneering spirit has truly left its mark on the New England scene in the promotion, preservation and perpetuation of our dance heritage. Their boundless energy and devotion to the activity has resulted in the encouragement of many new callers and pioneering in the field of recorded calling. They are recognized throughout the square dance world for outstanding achievement and contribution.

CALLERLAB congratulates Al and Bea on being chosen for this prestigious award.

CLUB EROSION PAMPHLET

This pamphlet was developed by the education Committee of the USDA (United Square Dancers of America) and provides an insight into the definition, causes, effects and cures of club erosion.

First, it asks questions about what your club may or may not be doing to alleviate the things that are causing club erosion. Then, it explains some of the problems and gives some suggestions that may help in preventing further erosion and rebuilding the club on a better foundation. Many of the suggestions are also applicable to a healthy club.

This 16 page pamphlet is available by writing to Joe & DeAnn Hutchinson, USDA Education Chairmen, Rt 2 Box 469, Salina, OK 74365. Ask for pamphlet P-070-92, "Club Erosion."

LEGACY HOT LINE

Did you know that this problem solving service has been available for approximately ten years? Although it is seldom used. The LEGACY Hot Line is available for you, and you do not have to be a LEGACY trustee or affiliate to take advantage of this service.

We will be more than happy to work with you on what you feel is a catastrophic detriment to square dancing in your area. Although we cannot guarantee that we can offer solutions to all of your problems, it is possible that another group has had the same problems in the past, and if we are aware of these, we can offer the advice of their success or failure in this area.

The following are members of LEGACY'S Hot Line. Feel free to use it as you see fit.

Hardy and Kathryn Nixon, Georgia:
(404)396-5804

Pres and Kay Minnick, Colorado:
(303)422-3371

Stan and Cathie Brudick, New York:
(518)543-8824

Al and Vera Schreiner, Wisconsin:
(414)567-3454

For information on LEGACY, write to Al and Vera Schreiner, Executive Secretaries, 1100 Revere Dr., Oconomowoc, WI 53066

CALLERLAB REPORTS

MAINSTREAM QUARTERLY SELECTION COMMITTEE

In the most recent keep/drop balloting of the Mainstream Quarterly Selection, **CROSS ROLL TO A WAVE**, the vote was to drop it as a Quarterly Selection.

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Send your orders to American Square Dance, 661 Middlefield Rd., Salinas, CA 93906. Phone (408) 443-0761. (Visa or MasterCard accepted.)

The current Mainstream Quarterly Selections are:

SINGLE CIRCLE TO A WAVE and **ACEY DEUCEY**.

Walt Cooley, Chairmen of the Mainstream Quarterly Selection committee, announces **NO NEW MOVEMENTS** for the period January thru May 1, 1994.

ADVANCED QUARTERLY SELECTION

Steve Minkin, chairman of the ~~Advanced Quarterly Selections committee~~, is pleased to announce that the committee has selected **CHISEL THRU** as the Advanced quarterly Selection for the period of January 1, 1994 - May 1, 1994.

STARTING FORMATION: Facing lines.

THE ACTION: Ends Pass Thru and Ends Bend and then Pass In, while Centers Pass In and Pass Out. Then all pass in.

ENDING FORMATION: Facing lines.

TIMING: 10 beats.

DANCE EXAMPLE: Zero Box: Swing Thru double, Explode and **CHISEL THRU**, slide thru = Zero Box.

Zero Line: **CHISEL THRU** = Zero Line.

NEW NON-MEMBER CATEGORY

The CALLERLAB Board of Governors is pleased to announce that CALLERLAB will begin offering BMI/ASCAP licensing and group liability insurance coverage to non-member callers effective with the 1994-1995 dues year. This decision was made after many hours of study and discussion by a committee established by Chairman Seastrom at the 1993 CALLERLAB Convention. The committee felt that this offering would be an appropriate and responsible action in light of the continuing need for copyright infringement protection for clubs, organizations and associations in the square dance activity.

George White, Executive Secretary, advises that complete details will be available for release to square dance publications in February, 1994.

From USDA NEWS comes the following articles.

WRITE OR CALL FIRST

Going to visit a club in a neighboring city or state? To save endless disappointment, it is recommended that a club be contacted prior to visiting. Club dance schedules and locations often change. Clubs also go visiting or on mystery bus rides and banner-stealing raids and may not be at home. Depending on availability of their facility, some groups meet more frequently in the summer months, while others go dark (no dancing at all). There are many reasons for a club to be away or at a different location than their normal scheduled dance facility.

Most clubs and their point of contact are listed in the National Square Dance directory. The contacts in the National Square Dance Directory have also volunteered to help visitors find a dance in their area.

To meet new friends and go visiting, why not write or call ahead first? It will save wear and tear on YOU! Also the club may want to do something special - just for YOU!

From National Square Dance Directory

Editors Note: Wise advice! It's happened to us a couple of times. We took a van full of dancers 70 miles away to dance with a club and found the hall dark! We ate, socialized and drove home - another 70 miles. Later on we found out they moved to another hall a couple of miles away that night while the floor of their scheduled hall was refinished. Lesson learned!

Here is yet another article from USDA NEWS talking about Square Dance Attire:

("Huggy Bear" of the Bear Facts magazine provides the following in response to a question - "When a club or festival states in their advertising that square dance attire is required at all events, what do they mean?")

What is probably meant is that street clothes and casual attire are not acceptable on the square dance floor. Surely, when clogging or even western dancing workshops are advertised, gals are not

expected to have to wear their square dance dresses, pettipants and full petticoats at those events.

It is a foolish club that tells their newer dancers that if they don't wear pettipants instead of dance tights under their petticoats, or if they continue to wear their full skirts three inches below the knee rather at or slightly above the knee, that they will not be allowed to continue coming to workshop. After a survey of Square Dance dress shops, I find many sell dance tights to be worn in lieu of pettipants; and many, many gals wear them to dance. Most clubs accept western dresses or skirts. One shop owner told me that at the 1991 California Reno meeting they changed the definition of "Square Dance Attire" to include western dress. Men's attire is a bit more flexible. Essentially, he must have on a long sleeved shirt, preferably western, and full length pants. Denims are still very acceptable, although in the minority.

The name of square dancing game is **FUN**, not a grumpy legalistic attitude. Look your loveliest and you will be admired for it.

CONNECTICUT'S GREATEST SHOW

More than 100 callers and 47 cuers have registered to perform at the 36th New England Square & Round Dance Convention April 22-23 in Waterbury, Connecticut.

"From the looks of things, this Convention, the first ever to be held in the Nutmeg State, will be quite an extravaganza," said Al Rubelmann, General Chairman.

"Callers and cuers from all of the New England states and some from other

states will be at the convention to entertain the dancers," stated Rubelmann.

Eleven clogging instructors have signed up to lead various levels of clogging at the Westside Middle School.

Forty-five exhibitors have reserved space to sell square and round dance apparel and accessories.

The Saturday morning fashion show, which begins at 10:00 AM at the Waterbury Sheraton Inn, has attracted 40 different models. The breakfast will launch the festivities at 9:00 AM Door prizes will be presented as well.

All levels of square and round dancing will be featured at the convention. Square dance levels include Mainstream, Plus, Advanced I and II and Challenge. Rounds include phases two and three, three and four, and five and six.

The Original Spice Band will entertain at the Mainstream live music hall at the Kennedy School. There will also be a hall with singing calls only.

Four churches have been contacted to provide delicious home-made dinners.

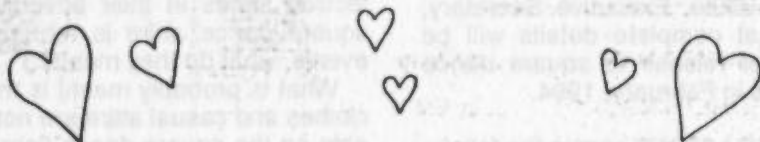
Other special attractions include contras, progressive squares, celebrity hour and special events with afterparties.

A trail-in dance will be held Thursday, April 21 from 8:00 to 11:00 PM at Crosby High School, and a trail-out dance is scheduled Sunday, April 24 from noon to 4:00 PM at the Wilby High School for the benefit of the New England Foundation of Square Dancing.

Camping facilities are available. Buses will transport dancers to the various halls.

Registration forms are available from Hank Katten, Publicity Chairman, 205 West Walk, West Haven, CT 06516

Submitted by Hank Katten, West Haven, CT. ✓



COMPUTERS MODEMS AND SUCH

SQUARE DANCERS COMPUTER USERS GROUP (SDCUG)

Hope all you SDCUGers (we must do something about that name - yuk!) received some nice computer oriented presents. I had an early Christmas present from and to myself. Bought and installed a 245 meg hard drive. With the 130 meg I already had this makes 376 meg, and with DOS 6.2 and DoubleSpace (DBLSPACE) - it equates to about 750 megabytes of storage. Wow! and I remember when I did not believe I could use a whole box of 10, 360K floppies. I guess that is the second thing you cannot get too much of - storage space in your computer.

Speaking of DOS, as you may (or may not) know, DOS 6.0 has a little problem. As I understand it, there is a conflict between DOS 6.0 and Windows. No one knows when it will happen, but eventually they will clash and you will loose everything on your hard drive. For you Country Western fans, this is like coming home and finding that your wife, your pickup, and dog have disappeared.

The good news is that DOS 6.2 Upgrade is now available and it is **supposed to take care of this problem.** If you bought

DOS 6.0 after September 1st, the upgrade is **FREE!** (with proof of purchase). If you bought it before September, it will cost about \$8.00. It is a good value, because it contains at least two utilities that are well worth the cost. Besides the DoubleSpace file compression program, there is a DEFRAG utility that will (obviously) de-fragment your hard drive and let it work faster. There is also a utility named SCANDISK which will check your hard drive for bad areas and mark them so they will not be used. If data is stored there already, the program will move the data to a good area, and if the data is damaged - the program will try to fix it. What more could one ask?

We have had some requests for a recommendation for a program to take care of club/Council/personal finances. I am not any sort of an expert on financial programs. I have had some experience with Quicken which is a commercial program - should be able to find it for under \$40. It seems to be a very good program for this sort of record keeping. It may be used simply as a check-book register, or it may be used for business applications. It will even work with some Tax programs to transfer data to help prepare your tax returns. Try it - you'll like it!

*Don Blanchard, Computer Coordinator
"Footnotes Magazine"*



C-1001 WANTED MANby Jerry

C-1002 SOMETHINGby Bill



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CALLERLAB

VIEWPOINTS



THE INTERNATIONAL
ASSOCIATION OF
SQUARE DANCE
CALLERS

by
Betsy Gotta

We had such a good class, but they never came back. What happened to all those people? I was welcoming! I didn't set squares! I put my hand up! I helped when they needed it! What went wrong?

How many times have you wondered where the new class went while feeling sure that you did the right things to keep the new class members in the club? But, are you really sure you are new dancer friendly or are you just living in a dream world?

Recently a friend of mine was talking about a newer dancer who had told him that she had never felt that he welcomed her into his group. [Joe] was upset because he had always prided himself on not dancing in closed squares, but had taken care to put his hand up and let others come to dance with him. He said that she told him, [you never invited me into your square.] He couldn't get her to understand that he had made a policy to be welcoming by NOT inviting specific people to dance in his square.

I'm not just talking about closed squares. I'm talking about a difference in perception. New class members can't read your mind, or you theirs. You need to talk to the people to find out how to make them welcome. Seek dancers out at the refreshment table and ask where they live, do they have children, and all the other questions you ask new friends. Too often we see the new class as a product, not as individuals and potential new friends. Long term members of the club are already bound by a web of shared experiences which can exclude new dancers. Share the background of a story when you talk about it with a class member.

Another way to welcome class members is to specifically include them in any

social customs. If a group goes to the diner (before or after the dance), invite the class members along. Having a family night and/or a pot luck supper for the class part-way through lessons on a club night, instead of just a graduation dance. Invite the class members to the club picnic and other social activities while they are still in lessons. The class should feel that they are a part of the club as soon as they have made the commitment to learn.

Perception of the class members as dancers and a part of the group is an attitude which needs to be encouraged in long term club members. Too often, as class teacher, I have heard the angels say, [When you graduate and become a dancer...] I have always felt that class members were square dancers from their first commitment to learn. Dancing Basic or Plus or Mainstream doesn't make a square dancer. Dancing on a regular basis and a love of the activity make a square dancer. We can encourage the feeling of belonging by including the price of the badge in the lessons and promoting the wearing of the club badge at all lessons and other club/class functions.

This brings me to a discussion of [Program Pride.] Many dancers and leaders have blamed the Callerlab Programs (levels) for the problems in square dancing. I think that many problems come from human nature and the individuals' need for competition. Before the Callerlab lists, dance [levels] were identified in other terms such as [Easy, Relaxed, Club, Fun, Experienced, High.] The current program lists allow for a more exact knowledge of what to expect at a dance. They do, however, lend themselves to labeling and pride of accomplishment.

Experienced dancers should be aware of the impression they create by the phrase, [We lowered our level for you.] The club member intends to be welcoming, but their pride of program could increase a feeling of inferiority in the newer dancer. As a class teacher, I can say that class dancers have their own inferiority feelings built in. The class members are the most unforgiving of their own mistakes and lack of knowledge. We club members do not need to mention what vocabulary we left out to make the class welcome. I feel that it is a welcome guarantee to backfire.

Finally, I want to talk about [helping.] Do you help so that your square won't break down, or do you help to make the new dancer have a good time? Often, we experienced dancers have another pride, that we can keep a square moving no matter how weak the other dancers. We pull, push, direct, shove, shout, and feel good that [they got it.] How much better it might be if we learn how to relax and quit gracefully. Square up with your part-

ner and a Smile! If you make a joke, new dancers will relax and do better. They are already blaming themselves and will read frustration from you as more blame for them. You are not being tested as a dancer, but as a friend.

In conclusion, we need to find out how new dancers see the experienced club members, so we can help them to feel a part of the group. Become [new dancer friendly] and the class may not go away. Seek feedback to find out how your welcome is perceived, not to reinforce your self image as a [good guy.] We are not just losing members of our activity when we lose class graduates, we are losing new friends.

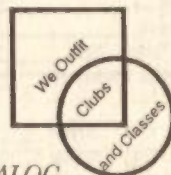
(Betsy Gotta has been calling for 32 years and dancing for 41. She is a member of the Board of Governors of Callerlab and an Accredited Callerlab Caller Coach. With her husband Roy, whom she met square dancing, Betsy serves on the Executive Committee of Legacy and the Square Dance Council of NJ.) ✓

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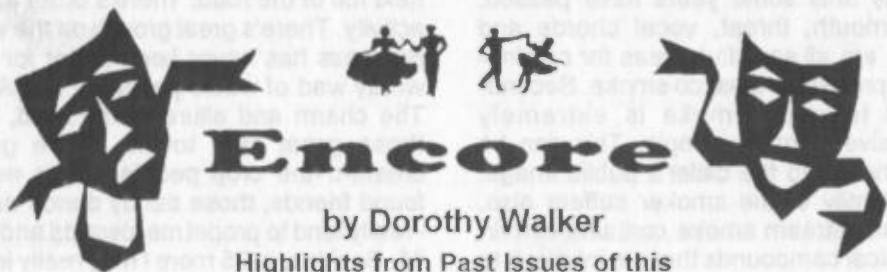
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Encore

by Dorothy Walker

Highlights from Past Issues of this

25 YEARS AGO FEBRUARY, 1969

When we look at what makes a group "creative," we are convinced that square dance clubs need this quality in order to survive. And looking the other way 'round, at clubs that have continued over the years, we see that they are "creative."

We all agree that square dance clubs are formed for the purpose of dancing, and many members shy from being "involved" or serving in an administrative capacity. But we also can see that unless "someone" steps in to be an officer or program chairman or hostess, there will be many nice touches lacking at the dances.

First, we expect creative groups to attract active recruits as members. Secondly, a creative organization will produce income, over and above the average. Translated to terms of a square dance club, this means a healthy treasury built by attendance close to capacity


at regular as well as special dances. The attendance figures are built by dancers who are made to feel welcome at dances, who enjoy a variety of programs and callers, and who find the members of the creative group fun to be with. These latter reasons are the third thing we expect from a creative group - something worth while to offer to individuals and the community.

What can YOU do to help make yours a "creative" club in every sense of the word?

TEN YEARS AGO FEBRUARY, 1984

SDCASC Caller's Note Service explores a "timely topic," which may be a "hot" one but timely, nevertheless.

"The square dance caller who smokes stands a good chance of impairing his voice and his breathing function. One alarming fact relating to smoking is that sometimes there are no apparent bad



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effects until some years have passed. The mouth, throat, vocal chords and lungs are all sensitive areas for carcinogens present in tobacco smoke. Second-hand tobacco smoke is extremely offensive to many people. This can be detrimental to the caller's public image. The family of the smoker suffers also. The sidestream smoke contains certain chemical compounds that are injurious to those exposed to it. Children and elderly people are especially vulnerable."

Stan's "Meanderings" "To chalk up thirty five years behind the mike is no great feat. Many have done the same. So what's the bottom line? What conclusions can be drawn? Just this. To me, those 35 are a prologue. The best years are now, and better ones are just over the

next roll of the road. There's order in the activity. There's great growth on the way. Business has never been better for this wordy wad of waste paper we call ASD. The charm and allure of the road, and those great little towns, those great cream-o'-the-crop people, those newly found friends, those dandy dance dates - really tend to propel me towards another 35. Besides, in 35 more I may really learn how to call!" (You said it, Stan!-CAB)

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People

IN THE NEWS



SANTA CLARA VALLEY DANCERS SUPPORT THEIR FUTURE

In the Santa Clara Valley (California), the mature Club dancers actively partici-

pate in activities that support their square dancing future--Two examples are: 1. The newly-elected President and First Lady of the Santa Clara Valley Square Dancers Association (Arnold & Carol Rose) and many of the new Board members were in attendance at a class-level Newer Dancer Hoedown; and 2. This same Dancers Association is currently helping the United Square Dancers of America in their effort to establish a current roster of all YOUTH Square Dance Clubs in the United states. Remember, the newer dancers and the Youth are the future of Square Dancing!!

Submitted by Jay & Millie Klassen, Sunnysvale, CA.

LEIF HETLAND

Leif Hetland of Cherry Valley, California will again be calling western contras at the Second Annual Western Contra Dance Weekend. The weekend will be held on the campus of The Idyllwild School Of Music And The Arts (ISO-MATA) in Idyllwild, California two hours

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SKIRT #2



Black background with three coordinating shades of pink to rose, black lace trim, elastic waist, very full skirt, peasant blouse with coordinating ruffle and lace trim. Available colors, blue, purple, green, beige, rainbow. Sizes: P, S, M, L, XL. Length to 24" \$74.95; add \$4.50 p/h, KS residents add \$4.05 sales tax.

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Leif is one of the founders of CON-TRALAB and served as president during the formation of the association. He has also served as Chairman of CALLER-LAB Contra Committee, member of the Board of Directors of the LLOYD SHAW FOUNDATION, and many capacities at National and California State Square Dance Conventions.

Leif is a native of Norway and emigrated to the United States at age six. He was director of a Norwegian folk dance group that produced educational films for the Los Angeles Board of Education, a 16mm commercial film on Norwegian dances, and had the honor of dancing for the late King Olav (then Crown Prince) of Norway on his visit to America.

Leif has taught and called square dances, taught and cued rounds and some years ago added Western Contra to his dancing and calling activities. Leif and his wife, Anna Lee, are no longer involved in the Norwegian Folk Dance scene, but with a little coaxing they can

be persuaded to do a Hambo or Scottische for an after-party or special event.

The calling staff for the Second Annual Western Contra Dance Weekend includes Clark and Aillene Elliott of San Diego, California. Information and registration forms are available from Leif and Anna Lee Hetland, 9331 Oak Creed Rd., Cherry Valley, CA 92223, phone (909)8145-6359 or Clark and Aillene Elliott, 3344 Quimby St., San Diego, CA 92106, phone (619)222-4078.

FOLLOW UP AN FLOOD VICTIMS DANCE

Once again Square Dancers of America have answered the "Call Of Need." A nation-wide effort to benefit the mid-west square dance flood victims was held on Thursday, October 21, 1993 At Fulton-dale Community Center. Seventeen squares attended this dance, with local area callers. The dance was sponsored by "Curly Q's" Club of Odenville, Alabama and other Birmingham area clubs.

Callers were Ronnie Purser, M.C., John Paul Bresnam, Paul McNutt, Roy Kirkland, Jamie Stewart, Wayne Short & Bob Calvert. Rounds by Jackie Smith, Hal Clark & Jerry Pierce. We are hoping more clubs will also take part in this needed effort for our fellow dancers in need!

Submitted by Paul McNutt.

DAVID L. HUSSEY

David L. Hussey, Square Dance Caller for Twin City Squares-Marinette, Appleton, Wisconsin for 15 years died unexpectedly December 22, 1993.

At the time of his death Hussey was commissioner of the Fox Valley Christian Conference. Hussey was also a former teacher and track coach at Appleton East High School. He officiated at area athletic events for many years.

"Dave Hussey was the definition of a class act," said Brad Garvey, Hussey's

former neighbor and a former girls' basketball coach at Xavier.

"He helped so many people. The community of Appleton education and sports has suffered a great loss. It really shakes you up. It is so unexpected and so hard to accept."

Submitted by Frank & Hazel Bayee, Stephenson, MI



Pictured here is JACK BERG and friends. "WHO SAYS JACK BERG DOESN'T CALL TO BIG DANCES!"



Mark Clausing



Tom Trainor



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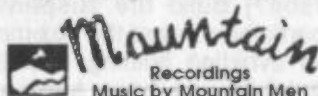


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Party Line

by Cathie Burdick

Remember that Valentine's Day is not just for sweethearts. It's a great day to say [I love you] to anyone. It's also a great time to reach out to club members who may not be able to dance with you because of illness or other problems, and let them know the club members still care. When we belong to couples' clubs, we tend to think of programs in terms of couples only. Here's a good time to break that habit and reach out to everyone.

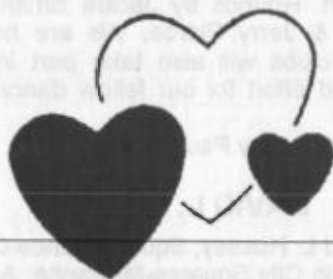
Send an early Valentine to those who haven't been attending and say, [We hope to see you at our Valentine Party. We've been missing you.]

A magazine article suggested making heart shaped chocolate chip cookies; these would be excellent for a Valentine's Dance. (I just finished making some for Christmas, so my super-easy recipe is fresh in my mind. Guaranteed to work. They've been enjoyed by at least two generations of Burdicks for over 30 years.)

EASY CHOCOLATE CHIP COOKIES

- 1/2 Cup butter
- 1 1/2 Cups brown sugar, packed
- 2 eggs
- 2 2/3 Cups Bisquick
- 1 Cup walnuts
- 12 oz. package chocolate chips

Mix softened butter, sugar and eggs well. Stir in Bisquick and mix. Add nuts and chips. Shape spoonfuls of dough into hearts on ungreased baking sheet.



(You might use a heart-shaped cutter.) Bake for ten minutes. Remove from cookie sheet and let cool.

Heart shaped sugar cookies with pink frosting make a big hit, too.

In February 1993, we published a long list of Valentine type music, so we won't repeat it here. Look for a CD or tape of romantic music and play it before the dance and at refreshment time.

A stunt for the entire crowd is this: Put two flowers in a box. Wrap the box and pass it from hand to hand in a large circle of dancers while music plays. Let it go quite a time while you say, [In the box is a pair of [bloomers.] The person holding the box when the music stops has to put on the bloomers. Who's going to be the lucky person?] Build the suspense, while the participants pass the box more quickly (no avoiding holding it at the end). Eventually you have someone who is not watching the crowd stop the music. The final person has to unwrap the box and put on the [bloomers.] (This stunt will only work, of course, if your whole club has *not* read this magazine.) It's quick, it's fun and everyone can participate--a good stunt for a party night!

Happy Valentine's Day--we love you!



STRAIGHT TALK

NATIONALS

We feel compelled to speak out about two concerns dealing with the National Convention. The St. Louis Convention was held in a great facility, our housing was comfortable and convenient, convention and hotel and restaurant staff were courteous and helpful. We enjoyed our trip to St. Louis, with its side jaunt to St. Charles for Contralab, very much.

Our first appalling disappointment came when we happened to be in the hall where the styling session was offered. The caller teaching it demonstrated the Hungarian swing, taught the holds and then proceeded to call it for a practice session. First of all, we wish the square dance organizations such as the convention planners and Callerlab could work together so that teaching is consistent. Callerlab has styling points published for many of its legitimate figures. Why spend time teaching something that is not on any list, when there is much that could be done to help dancers dance with grace, style and smoothness?

Our second point is that we think the National Executive Committee has done

*Stan & Cathie Burdick
Silver Bay, NY*

a great disservice to the square dance activity in scheduling so many conventions in a row in the eastern part of the country. We heard suggestions that the western states run their own conventions, and, frankly, we would not blame the planners for making this move. Conventions are an expensive proposition these days. We cannot expect dancers to pay the greater costs of traveling across the country year after year without rotating the conventions from coast to coast and north to south. Another point to make is that if St. Louis, in the middle of the country, could only draw 18,000+ dancers, can we expect to have a record crowd in Orlando, when Florida's only other convention was one of the lowest on record. Perhaps Disney World will be a draw, but remember, the average age of square dancers is not the average age of Disney fans.

We would appreciate seeing some rationale from the NEC for these decisions on Birmingham, Orlando and Charlotte as future sights, all within a few years of each other. Please understand, we don't have anything against any of these cities as a possible site, just the sequence in which they are scheduled. Is there an answer? ✓

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DANCING TIPS

by Harold & Lill Bausch

Square Dancing brings us so many good things, good fellowship, good friends, and good exercise, both physically & mentally. I am reminded so often of these things. We started dancing in 1953, I started calling in 1954. Just think, forty years of fun!

Recently I heard from Wayne Janssen of California who would be traveling through our area next summer, and may call here. I heard from Eldon Graham, father of Matt & Ame, young callers from last year's callers college, they are both calling now. Heard from Gloria Roth of Canada, she and I have called together at festivals and we did a callers college there in her "House of Roth" in Nova Scotia. Gee, Lill and I enjoyed Nova Scotia and Gloria's hospitality! That's another story.

Years back, about 13, had a young fellow named Elliot Krutzfeldt at our school, he built a good dance area in south Nebraska until he had an accident and had to give up calling for a time, moved to Texas, now returned to Omaha, Nebraska and is calling up a storm again. Glad to have him and Sue back here. Chuck Veldhuizen of Sioux City Iowa was at our school about 20 years ago and probably teaches more new dancers than any other caller in his area.

Gosh, I shouldn't start naming names, or I will go on forever as there have been about 500 callers through our schools, here, there and everywhere. Many now "Name" callers and many having made records. But hearing from Gloria after such a long time I'm reminded of how we callers do our best work, for she told how she has cut her traveling time, as I have, and is now devoting a lot of time working more on a local area. That is our main

purpose, building and maintaining a square dance program.

We have dancers who have danced with us - and been our friends for over 35 years. Long time friendships are so valuable - almost a second family. We just can't get that by meeting and leaving dancers on the road. I would not give up the fun we had while traveling, for it was great, but the real rewards are at home. While on tours we got to see America, Canada and even some of Europe, such memories. But, after you have done that a few years the memories go well as you cut your traveling circle down and see familiar faces on a regular basis, it also makes a closer family life.

So the whole idea of this article is to say - local callers are the real backbone of square dancing. Without them, there would be no traveling callers like me and the hundreds of others. Without the local callers there would be no clubs, no festivals, no Nationals. Let us declare 1994 as "Local Caller Appreciation Year." Have you thanked your area callers lately? ✓



AMERICAN CALLERS ASSOCIATION



Viewpoint

It should be of interest to all those who square dance and not just those having the responsibility of engaging the services of a caller, round dance cuer or contra leader just what it means for that person to be a member of AMERICAN CALLERS ASSOCIATION. Of equal importance to anyone interested in the dance activity in the U.S.A., American Callers is a national professional organization founded by callers, round dance and contra leaders and is dedicated to the promotion and perpetuation of the dance activity in America. American Callers Assoc. is run by a executive board and a general board. The general board is made up of a board member from each state and is elected by the members from that state, ONLY!

This gives a democratic voice to all. We believe that all members are important to our organization and should have a voice in this association. Therefore we have only one class of membership, **FULL MEMBERS** with all the rights and privilege being equal. Members of American Callers Ass'n are licensed for music performance through BMI/ASCAP to perform copyrighted music thereby absolving the dance clubs of the need to obtain a music performance license. Members are covered by a \$3 million dollar liability insurance. Also available to our members is equipment insurance and health insurance. American Callers Association will hold our annual membership meeting at the SHOWBOAT HOTEL in Las Vegas NV July 9 & 10, 1994. The Code of Ethics for American Callers is the golden rule.

We do not believe that a person can have ethics given to them by an organization if parents, church, education, and society has not covered this area, then our Peers will. They are called SQUARE DANCERS and they can influence me and keep me in line. The American Callers Ass'n. believes that square dancing should be ONE FLOOR below advance and challenge and should be called SQUARE DANCING.

For the past two years we have been working on this concept that will condense the CLASS and DANCE into a single sensible and manageable program and can be taught in 25 lessons. No longer will dancers be forced to spend inordinate lengths of time in class to master the necessary choreography to survive on a dance floor. No longer will dancers be labeled and categorized in a divisive manner. The proposal that we offer will not take anything away from the dancer but will simply change the way we teach square dancing. American Callers has written a letter to LEGACY and UNITED SQUARE DANCERS of AMERICA, requesting that they run a survey of the dancers to get their thoughts on this Proposal. We ran surveys of our members and have an 86% positive response to the ONE FLOOR concept to reunify and add growth to the activity. Remember, this was callers we asked. If you would like more information on the one floor concept contact American Callers Ass'n. P.O. Box 2406, Muscle Shoals, AL 35662 or phone (205)383-7585. ✓



Calling Tips

by
Jack Murtha

Every person who teaches square dancing must deal with some important questions about practice. We hear a lot of advice about practice, but unfortunately most of it is faulty.

PRACTICE MAKES PERFECT - Wrong!

The correct statement is practice makes permanent.

Only correct practice leads toward perfection. Remember the stereotype of how girls throw balls? That is the result of years of incorrect practice.

YOU DON'T KNOW A CALL UNTIL YOU'VE DANCED IT 1000 TIMES. Wrong!

Some people may reach overlearning* after one trial with a given call while others may need 20 trials to reach the same level of learning. There is a tremendous range in the number of correct practice tries needed by different individuals - there is no magic number.

First it needs to be clear that teaching and learning are two very different human behaviors. Academic graveyards are littered with students whose teachers were convinced they taught well, but whose students failed.

Square dance classes are no different. There are many, many people who joined a square dance class to learn to square dance and found only frustration when they tried to move from the class to club dancing. Professional teachers are trained to recognize the symptoms when learning problems exist and to know how to adjust their teaching to help individuals, each of whom is experiencing a different

CORRECT PRACTICE AND QUALITY LEARNING

learning problem. Most callers need to learn how to do that. Keep in mind that just because the caller taught something, there is no assurance everyone (or even anyone!) learned what he or she intended to teach.

THE MOST PRECIOUS MINUTES FOR LEARNING

Each class night there are some minutes which are more precious to learners than others. Research tells us that when more than one new idea is to be taught during a class session the one taught first will be best remembered. Surprisingly, it was found that the second best remem-

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bered item will be that presented *last*. This means the most precious time for learning during each class period is the first few minutes after class starts and the next most precious time is the last few minutes. What is taught during these two time periods is more likely to be remembered than anything else introduced during that class session.

The worst time to learn something that must be remembered is just past the middle of the class period. Whatever is taught at that time becomes the number one candidate to be forgotten or confused.

For this reason the most important new call or idea to be taught during a given

class should be scheduled for instruction immediately after a very short warm up. The warm up should not take more than five minutes of these first precious minutes. During this learning time it is important that no errors be allowed to creep into the learner's performance of the new movements. Each new dancer should leave the session with a very clear and correct understanding of the call that was taught.

Any other new calls or ideas scheduled for the class session should be taught soon after the first new concept has been taught or near the end of the class. About half way through the class period the



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teacher should schedule something quite different. For instance, the instructor can practice calls previously learned, or teach a circle mixer, or dance a no-partner dance... This time period will be more productive if the teacher uses it to present a variety of uses for calls previously learned and to introduce other popular types of dances.

OVERLEARNING

When a learner reaches the point that he or she performs a skill correctly 100% of the time, each time the skill is used again past that point is part of overlearning. If a dancer learns Left Allemande and after three tries does it correctly each time, from then on the Left Allemande is in overlearning. Overlearning is a very important and powerful factor. Skills that are substantially overlearned and practiced correctly are virtually never forgotten. For example, a young child receives a new bicycle for Christmas. As he learns to ride the bike, someone walks beside him helping him stay up or puts training wheels on the bike, or helps him hold onto a fence rail, etc. There is a learning period during which this new rider is shaky. (Incidentally, as in learning to square dance, the number of correct practice tries needed to learn to ride a bike is very different for each learner.) When the child masters riding the bike, each ride after that point is part of overlearning.

As the child grows into adulthood, he puts the bike away and rides it no more. He could stay off bikes for 40 years, but one day when he decides to again get on a bike--surprise! Neither training wheels nor fence rail is needed. One short practice and the skill is again available. However, any skills not practiced correctly and not substantially overlearned (standing on the seat) have been lost and the re-learning process will require almost as many correct tries as if it had never been learned.

Remembering square dance calls works the same way. Those calls practiced correctly and extensively overlearned will be available forever. A

chance to try the call years later will bring back the Left Allemande, Right and Left Grand, Ladies Chain, Star Thru--all calls that were practiced correctly and overlearned.

Article continues next issue. ✓

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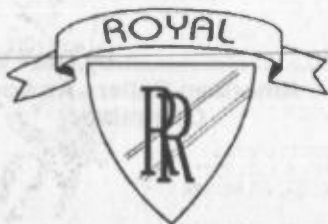
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CONTRA CORNERS

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

Here it is February and the glow of the holidays is still with us. The festive parties visiting, callers and dancers that we haven't seen since the last party. Maybe there's a lesson to be learned here?

I would like to acknowledge Courtly Contras annual Christmas party hosted by Becky and Bob Osgood as it marked the 20th year for this event and perhaps the last regular calling that this patriarch of modern square dancing will be engaged in. Over 100 dancers attended this event featuring live music and guest callers Leif Hetland, Paul Moore and Mike Seastrom and Bob Osgood, the founder and host. Many of the dancers have been dancing with Bob for 20, 30 even 40 years. We hear a lot about disappearing dancers from our clubs and in light of Courtly Contras longevity one might ask, "what's the secret?"

Elizabeth Jensen paid tribute to Bob with these words. "Because of you, Bob and Becky, you have given hundreds of hours of pleasurable dancing to thousands of Square and Contra Dancers, some of us being fortunate enough to have been with you from the beginning, and so we are reluctant to see you retire. "Thank you from the bottom of our hearts for your infectious enthusiasm, your hours of preparation, your patience with our mis-

takes and for all those incredibly happy hours of dancing." To this Shirley and I say, Amen!

This month's dances take a slightly different form as they will be in "Beckett" formation. In place of the man's partner being across from him, in this formation she will be along side the man. Each couple facing another couple across the set.

I jotted this dance down at the end of a tip and don't have a name or author so any one knowing its source update me so proper credit can be given. Formation: Contra Lines, Mans partner on his right, facing a couple across the set. Calls are 8 counts each. Music; "Do What You Do Well" Mac Gregor 2402 or "Little White Lies" Big Mac 104.

1) With couple across CIRCLE LEFT; 2) STAR LEFT, ladies turn out into starting position; 3) MEN STAR RIGHT -1-; 4) PARTNER SWING face across; 5) LONG LINES FORWARD & BACK; 6) LADIES CHAIN ACROSS; 7) COUPLE ACROSS STAR THRU; 8) CIRCLE LEFT 3/4 as a couple SLIDE LEFT to next couple & repeat, circle left.

"Dance Gypsy by Gene Hubert provides nonstop movement and is one of my favorites to dance. Formation; "Beckett." Music; "Shame On You" UTE UR 4 or for

a traditional feel "Granny's Pearls" Lloyd Shaw 323.

1) With couple across face down DOWN SET 4 LINE; 2) UP THE SET 4 LINE, BEND LINE; 3) with COUPLE ACROSS CIRCLE LEFT 3/4; 4) SWING LEFT HAND LADY, face diagonally to couple to your right (your corner is now beside you) 5) diagonally right LADIES CHAIN, turn and face across set; 6) COUPLE ACROSS RIGHT HAND STAR; 7) PARTNER DO SA DO (she's in another

star up or down the set); 8) PARTNER SWING, face down with a new couple down set 4 line.

I hope you have fun with these variations. Next month some new dances from Tony Parks, with whom I had the pleasure of spending an evening with recently. What he had to share should be of interest to dancers and callers alike.

Your contributions are always welcome so send them to Don Ward, 9989 Maude Ave., Sunland CA 91040. ✓

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A TRIBUTE TO RONALD E. RAY

Ron Ray, a major contributor to the development of square dancing, died July 25, 1993. He left a great and lasting impression on square dancers in the Northwest Florida area and elsewhere around the country. Ron started his calling career some 25 years back when Mr. Mike Litzenberger gave him a record and told him to learn it and perform at one of the Amateur Nites they used to have periodically. Ron did just that and when he called, the dancers applauded and Ron was hooked!!



In his great capacity to help others, Ron afforded the same opportunity to two of his dancing students, to get started calling; they were Darryl McMillan and Jack White.

Ron has been an active member and supporter of Callerlab since 1976 and also active in the Northwest Florida Callers Assn., The Florida Callers Assn., and at all times was an inspiration to the other callers in these organizations.

Words are unable to convey the deep feeling of loss at his passing. In his 25 plus years of calling he touched an untold number of lives with his great love for teaching and warm regards for his fellow man. He will be greatly missed by all his friends and loved ones. Our deepest sympathy goes out to his wife, Jeri and his family in their loss.

Submitted by Jeri Ray. ✓

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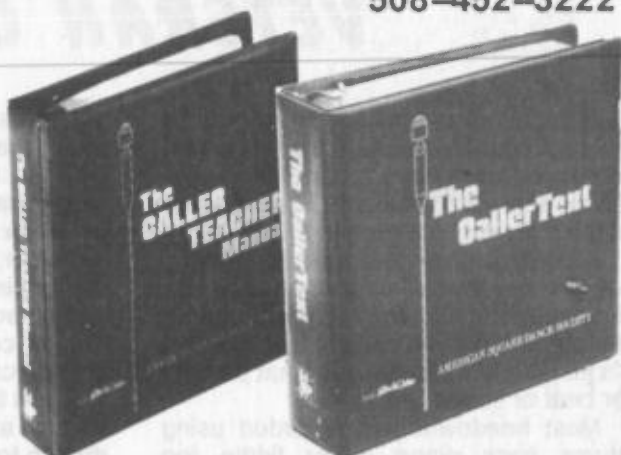


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NOTES

FROM A

by
Mac McCullar

VETERAN CALLER

Hoedown records have no formula for successful sales. I am sure that most producers have a barn full of hoedowns that didn't make it. Maybe some of the following will explain this:

All callers have their own measuring rod for hoedowns, and when you ask them their formula, they will beat around the bush, but it will usually turn out that it's just the feel you have for that particular beat or sound.

Most hoedowns are recorded using drums, bass, piano, guitar, fiddle, (no violins please), and various other fill rhythm instruments. Sometimes the mix will feature a heavy drum or bass beat and other recordings will have no feature instrument, but will have all instruments playing, and generally no one is playing the song melody because it distracts the pater caller. With all the electronic help, fine musicians, and know how, a producer just can't get the right feel of a hoedown and will spend big bucks in the attempt. The combinations are just not right. C.O. Guest, the former great caller from Texas, once told me his hoedown formula secret, quote, "Texas musicians are born with that certain rhythm." Was he pulling my leg? At the risk of hearing a lot of "Boos" in rhythm, I would tend to agree, although I would change it to say, "All great musicians from any place in the world are born with this feel."

In the early years of recording it was tougher still to capture that certain rhythm and feel because the studios used open microphones, stand up bass instruments, single and two track tapes, with all hands playing, and chance of mixing, and no overdubbing. Today there

are virtually no open mikes. Twenty four track tapes with lots of room for overdubbing, so if any instrument doesn't suit, simply have that instrument alone play again on one of the vacant tracks. The producer, with cooperation from the studio engineer can then mix the entire taped recording to their specifications. This of course is a simple explanation, but basically correct.

If you listen closely to a hoedown you may be able to identify the song that the rhythm track is taken from. In fact some producers have used rhythm tracks from a released singing call as a hoedown. Nothing wrong with that if the track appeals to you. We must concede that some mighty fine recordings are emanating from our modern studios.

When I started calling there were very few studios recording hoedowns, and like many of the callers today, I had my favorite label, and had a standing order with my dealer to send me all of the hoedowns from that label. Now again like today, I missed some of the very good music by not listening to all releases. If you subscribe to one of the many tape services available now, you will not miss out on any great release. I would have saved a bundle with this opportunity.

For many years hoedowns were recorded at 132, 134, 136, beats per minute. Play one of these and try to keep up, it will leave you breathless. How did I do it? Today we stick to 128, 130 beats per minute which seems to fit our modern choreo and efforts toward smoother dancing. Also, in the past years of recording, producers would place the music key and beats per minute on the label.

This leads to many callers passing up really good hoedowns because the record was not recorded in their key. You and I both know that speeding up or slowing down the turntable will change the key.

When we removed the printed key and beats per minutes from the record label, there was a loud wail which soon subsided, and the key was no longer a major

measurement of a record's worth to the caller.

One more idiosyncrasy of some, "I just can't call to a record with a fiddle in it." On the other hand I have standing orders from callers who say, "Send me all hoedowns you produce with a fiddle in it." I guess it just boils down to each his own. Go get 'em! ✓



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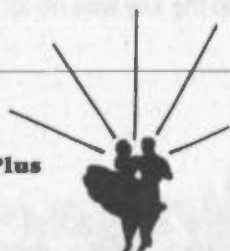
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by
Ed Foote



It is with regret that we report the passing of caller Art Fricker of Canada a few months ago. He was 73.

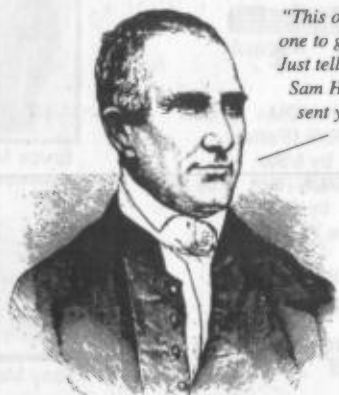
Art was born in North Bay, Ontario and began calling in the 1940s. During the 1950s and '60s he and his wife Betty pioneered the introduction of modern western square dancing in to the region.

Art and Betty were always interested in the technical side of square dancing and were in on the ground floor of Challenge dancing as it developed in the mid 1960s. Art was Canada's first Challenge caller. They moved to Toronto in 1968 and established Metrognomes, a multi-

level club which met 3 times a week, covering Mainstream thru Challenge. For 10 years it was one of the few Challenge clubs in Canada.

Art retired from calling in 1978 and moved back to North Bay, but resumed his calling in 1980. Recently he and Betty had been wintering in St. Petersburg, Florida where they were active in Challenge dancing.

I was involved with the Frickers from the outset of my calling career. Art and Betty supported the National Advanced & Challenge Convention, having attended for 11 years, and Art was a Non-



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Staff Caller at the event for 8 of these years. They were instrumental in encouraging dancers from Canada to attend the Convention. Art and Betty also had me call for Metrognomes in Toronto.

The Challenge community will long remember the hard work and pioneering efforts of Art Fricker.



Note the full page ad elsewhere in this issue for the National Advanced & Challenge Convention, to be held June 16-18,



1994 at the Pavilion Convention Center in Virginia Beach, Virginia. A Trail-End dance will be held Wednesday, June 15. The convention will feature 12 Staff Callers and 3 Associate Callers, and there will be full-time hall for A-2, C-1, C-2, C-3A, C-3B, with a part-time hall for C-4. You can register on the form with the ad in this issue, or for a 4 page descriptive brochure write: Ed Foote, 140 McCandless Dr., Wexford, PA 15090. ✓



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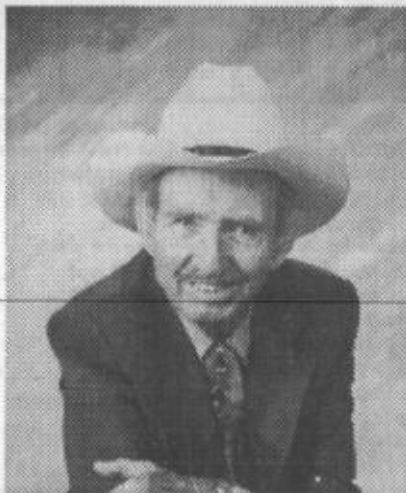
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DATELINE

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

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. 18&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, Bam G. Odessa, TX. M.Flippo, 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 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.

0204-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.

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

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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.

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-CALIFORNIA-15th Annual Pear Blossom Square Dance Fest. April 8-9, 1994. Lake County Fairgrounds, Lakeport, CA. J.Saltel, N.Bliss, J.Murtha. R/D P&L Croisant. Contact M.& B. Chirco, P.O. Box 684, Kelseyville, CA 95451 (707)277-7629.

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 Worcklage, 3252 Ellis Way, Louisville, KY 40220, (502)452-9273

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.

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

0422-SOUTH CAROLINA-Annual So. Carolina Educational Retreat, at New Heritage USA, 3000 Heritage Parkway, Fort Mill, South Carolina 29715 April 22,23,24, 1994. Callers various. Contact J.& P. Seagraves, USDA Firectors of Information, 8913 Seaton Dr., Huntsville, AL.35802 (205)881-6044.

Deadline Feb.

0427-FLORIDA-41st Florida State SQ & RD Conv. May 27,28,29,1994. Lakeland Civic Center, Lakeland, FL. Callers & Cuers: various. Contact Roy & Doris Anderson, Rte 5, Box 1853-A, Palatka, FL. 32177

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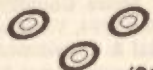


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0429-NEVADA-47th Silver State SQ & RD Fest. April 29,30, May 1, 1994. Reno-Sparks Convention Center. Callers and cuers various. Contact Sil at (702)322-0027 or Bob at (702)359-1250

0429-NEW JERSEY-10TH Annual Delaware Valley Fed. Wildwood Weekend, April 29,30, & May 1, 1994. Convention Hall, Wildwood, New Jersey. W.McDonald, B.Harrison, R.& A. Lock. Contact B&E Williams, 2159 Palimino Dr., Warrington, PA.18976 - (215)343-2969

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 Wainee St., Lahaina, HI 96761 (808)661-7400.

0506-MARYLAND-2nd Annual Square & Round Dance Conv. May 6&7, 1994. Convention Center, 4001 Philadelphia Ave. Ocean City, MD. Various callers. Contact Harden, 6802 Parsons Ave. Baltimore, MD 21027. (410)483-2226 or (410)661-8443. Pre-registration required.M.S. thru Adv. RD/Cty West.

0512-CANADA-33rd Internl. SQ & RD Convention. May 12, 13, 14, 1994, Mc Masters University, Hamilton, Ontario, Canada. Callers & Cuers: various. Contact L. Johnson, 51 Glynn Road, Ajax, Ontario L1S 2C5

0513-MANITOBA-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. 1-(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-CANADA-Montreal SQ & RD Fest. May 23,24,25,26,27,28,29,1994. Queen Elizabeth Hotel. Callers & Cuers: various. Contact: California only 1-(800)-285-6606, Los Angeles (818)885-7092, Montreal (514)626-8109

0527-ALASKA-Annual Buffalo Wallow Square & Round Dance, May 27-30, '94; Delta Jct. Dave Walker, Weggs; Telephone: 907-895-4644.

0527-WASHINGTON-Northwest Folklife Fest. May 27,28,29,30,1994, Seattle Center, Seattle, Washington. Features music, dance, food, crafts, demos, workshops, etc. Contact David Mandapat (206) 684-7300.

0527-FLORIDA-41st Florida State SQ & RD Convention, Lakeland Civic Center, Lakeland, FL. May 27,28,29, 1994. Contact R&D Anderson, Rt. 5, Box 1853-A, Palatka, FL 32177

0528-NORTH CAROLINA-Appalachian Music Week, May 28-June 3, 1994, John C. Campbell Folk School, Brasstown, NC. R.Schwarz, G.Hawker, H.Bradley, L.Boosinger, C.Whiteides & others. Contact B. Dalsmer (800)365-5724.

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0529-OKLAHOMA-O.K. Callers College May 29 to June 3, 1994 Ramada Inn Oklahoma City, OK. W.Morvent, J.Woolsey. Contact J.Woolsey, 1200 S.W. 97th, Oklahoma City, OK 73139, (405)691-1251

0602-CANADA-Fun Galore in '94 - SQ/RD Convention, June 2,3,4, 1994. Keystone Center, Brandon, Manitoba. Callers: various. No contact listed. Co-Publicity: Gerry & Marg Anderson - Gerald & Lorraine Sproule.

0603-KANSAS-Kansas State SQ/DA Conv. June 3&4, 1994, Bicentennial Center, Kenwood Park, Salina, KS. J.Jones; R/D L&P Wacker. Contact J.W.&H. Rutledge, 1900 Dakots ST., Leavenworth, KS 66048 (913)682-7926, or D.Schirmer, 7931 Croco Road, Ber-ryton, KS 66048 (913)862-1192.

0603-CALIFORNIA-2nd Annual Western Contra Dance Weekend, June 3,4,5, 1994. Idyllwild School of Music And The Arts (ISOMATA), L.& A.L. Hetland, C.& A. Elliott. Contact L. Hetland, 9331 Oak Creek Road, Cherry Valley, CA 92223 (909)845-6359 or C.Elliott, 3344 Quimby St. San Diego, CA 92106 (619) 222-4078.

0605-NORTH CAROLINA-English and American Country Dance Week, June 5-11, 1994. John C. Campbell Folk School, Brasstown, NC. H.Cornelius, B.Dalsmer. Contact B.Dalsmer (800)365-5724

0610-COLORADO-40th Annual Colorado SQ & RD Fest. June 10,11,1994. Gunnison, Colorado. State Callers & Cuers. Contact B&E Dawirs, (303)249-6929.

0616-VIRGINIA-28th National A/C SD Convention, Pavilion Convention Center, Virginia Beach, June 16, 17, 18, 1994. Contact Ed & Marilyn Foote, 140 McCandless Dr., Wexford, PA 15090.

0618-NORTH CAROLINA-Shaped Note Singing School, June 18-19, John C. Campbell Folk School, Brasstown, NC. L. Boosinger. Contact B.Dalsmer (800)365-5724.

0619-NORTH CAROLINA-Dance Callers' Week, June 19-25, John C. Campbell, Brasstown, NC. B.Dalsmer. Contact B.Dalsmer (800)365-5724.

0626-ENGLAND-13th Annual Season Holiday, June 26, thru July 2nd. 1994.Beau Sejour Centre, St. Peter Port. K.Reid, M.Brunham. Cuer J.Preston. Contact Send S.A.E. to G.S.D.V., 1 Church Hill, Finchingfield, Essex CM7 4NN, England, or call 0371 810637

0630-WASHINGTON-D.C.-Square Dance Explo-sion-June 30-July 3, 1994. Omni Shoreham Hotel, Washington D.C. 11th annual conv. of the Internat. Assoc. of Gay Sq/DA Clubs. Callers-various. contact Stars & Squares Forever, 1331-A Pennsylvania Ave. NW, suite 470, Washington, DC 20004

0703-NORTH CAROLINA-New England Contra & Square Dance Week, July 3-8. John C.Campbell Folk School, Brasstown, NC. T.Sannella. Contact B.Dalsmer (800)365-5724

0715-IOWA-1st Annual Heartland Doedown, July 15,16,17,1994, Ramada Inn, Brulington, Iowa. G.Adams, S.Greer, cuer: W.&D.Hochhalter. Contact Heartland Hoedown Weekend, 1634 Muldoon Drive, Rockford, ILL. 61103. (815)654-1061.

0720-NORTH CAROLINA-18th International Round Dance Conv. July 20-23, 1993. Winston-Salem, North Carolina. Contact A&J Friedman, 52 Charwood Circle, Rochester, NY 14609



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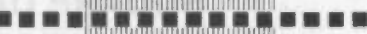
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