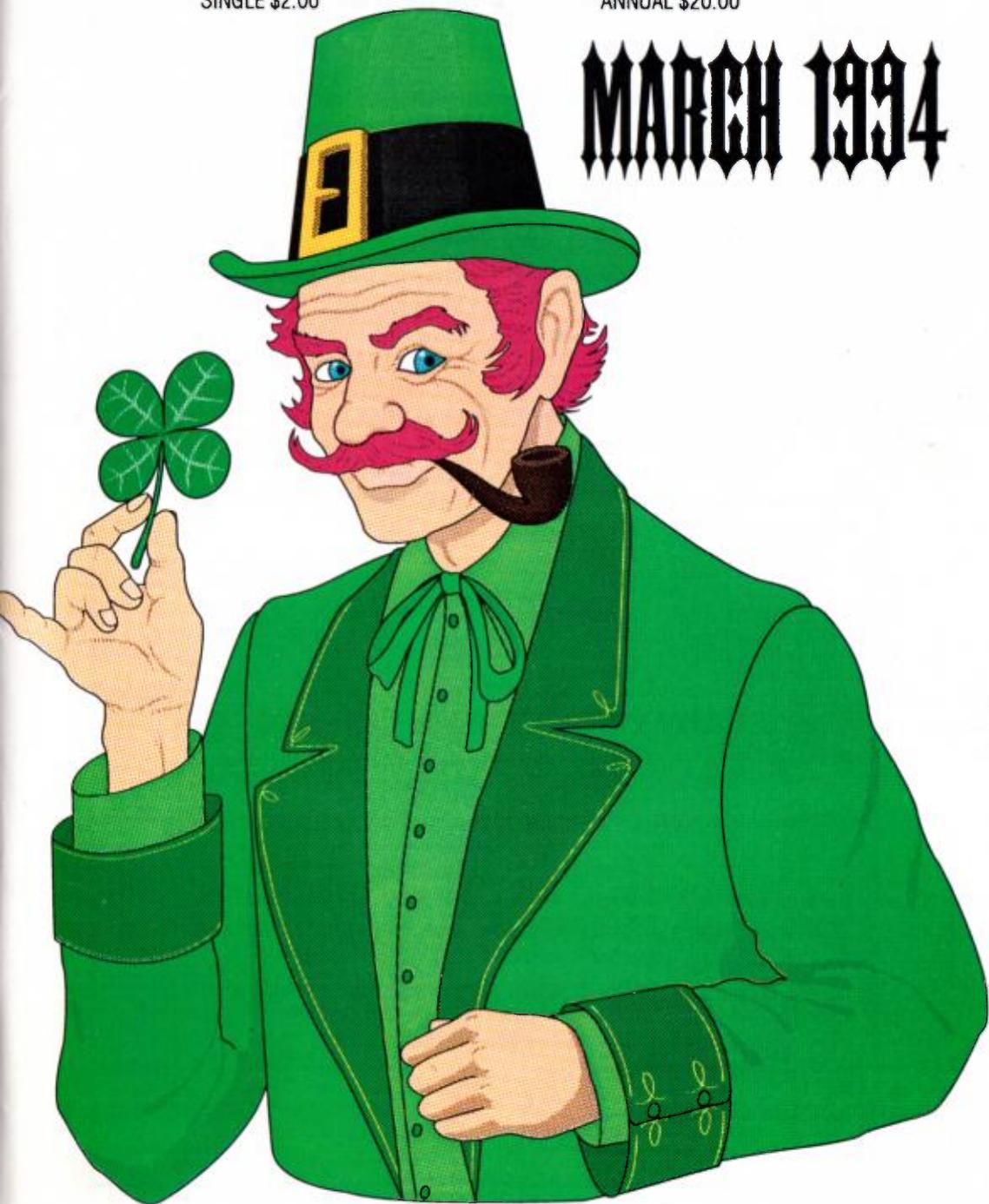


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Editor's NOTEBOOK



We are all very saddened because of the plight the earthquake here in California has caused. It seems Los Angeles was just getting back on its feet from the riots, fire and mudslides. Keep these people in your thoughts and prayers.

If you think you have an edge on Earthquakes just ask us here at ASD. First of all, we decided to remodel the office, and yes it looks great. But in the process of readjusting the computers and getting everything back to normal, SOMETHING HAPPENED. We can't really blame it on an earthquake, but it might as well have been one. If this month's magazine looks a little ragged in places, please excuse. We are peddling as fast as we can!

Be sure when sending any articles to us that your name is attached. We only publish articles that have a name informing us of the author.

When you send in your dateline be sure that it is for more than a one day event. We do not have room for one day dances. Thank you.

Since it is March already, we are hoping there are areas with new dancers getting ready for graduation. We wish all of the new-comers well in the activity. Keep dancing and keep smiling. ✓



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BY-LINE

We were saddened to receive word that long time veteran in square dancing, Bob Ruff passed away January 22. Information can be found on page 14. One of our hot articles can be found on page 8. It concerns a Continental Squares tour, directed by Nita Page and what an experience it was. A fresh look at our square dance activity is contained in

Feedback, "There Are Other Things In Life Besides Square Dancing." This article really alerted our memories of dancers fitting this pattern. ACA Viewpoint by Vern Weese, says "Square dancers are our most valuable resource." Be sure and read what he says about their organization. In Line Of Fire, Donald Wiggins takes aim at the American Callers Assoc. He brings up some interesting points.

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TEMPO *by Jeannie Briscoe*

Do you know where your children are? That has been a long time question in our society for many years. Do you know what they are doing? Another question we all should ask ourselves. Do you know what he or she has in their possession? It's difficult to find out unless you have an open communication line between you and your children.

Recently I read that smoking pot has risen in the junior high school ages. With so much peer pressure out there in the schools and in our children's social contacts, we should be aware of "what and where" - when it comes to our children. Some parents don't ever ask their children about their activities, and therefore do not have any idea of what is going on in their lives. When we don't "bird dog" their activities and actions, we can't know what's going on.

If you are a parent who puts down drugs to the child, but later you tip a glass of alcohol to your lips just to relax, where is the difference you are trying to convey to the child. If he/she sees you thinking nothing about having a beer or a cigarette, then your purpose for guidance is destroyed. Most kids look to their parents, or other family members for a guide for their own lives. If they see things like drinking or smoking, they find nothing wrong with a little pot now and then. This is a dreadful trap they are stepping into, when most authorities will tell you that smoking a little pot today may inevitably open the door for their use of other dangerous drugs such as cocaine.

We hope in our activity that there isn't anything which will be taken as a small undesirable habit, but we all know that most young people are not in our activity. The places they find drugs are far removed from square dancing, in most cases. Most teenagers don't and won't have anything to do with square dancing. Even if you start them at an early age, they will sooner or later drop out simply because their peers make fun of them. Now we can see the

constant pressure put on our kids when they are in their own social age group. We begin to understand why some of the best kids get hooked on drugs or even alcohol. Many a young life has been ruined by just following the crowd, because the example at home does not maintain a balance between good and bad. Whether or not it is drugs or drinking, we must show our kids the right way to conduct their lives, not to make destructive decisions in their behavior. Our family structure must be able to withstand the many and numerous bad examples that are always present in our kids' lives. If you can ask yourself, "Where are my kids" and not be able to answer that question, or ask yourself "What are my kids doing with their lives?" and not be able to answer THAT question, then it's time you made an effort to open that line of communication with them. Many times that is the only saving grace for them.

It's no wonder our kids think nothing of shooting someone, when they see it on our television every day, as well as observing Dr. Kavorkian administering help with a suicide patient. At this point nothing is sacred, even a human life.

Our kids' lives are worth more than just being ignored by us. If you are afraid to question them, then you will have to bear the guilt.

Perhaps our kids need to start questioning us, at least they might know what questions to ask, i.e. "Why do you drink that alcohol" or "Why do you smoke that cigarette when it will cause cancer." Did it ever occur to you that these questions are frightening to any child? Do you realize how much fear that is in our world effects our children? Their greatest fear is that you will die from cancer or some other disease when they see you abusing your own rules.

If you have been hiding you head in the sand, it's time to come up for air and for the rescue of your children.

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DANCING TIPS

by
HAROLD BAUSCH

Where do callers get help in knowing what to call, and what not to call? From dancers. The reaction of dancers to calls is easily seen by callers and they are affected by what they see and hear. This is good, but can also be misleading. Is it the whole crowd that reacted favorably, or just a small group? If we react to small groups, we can be misled into calling for a small part of the crowd (or club). This is why I remind dancers to clap vigorously for really good dances. Clap at all times of course, but really let the caller know it if you approve of certain calls - certain singing calls etc.

We callers have a tendency to move toward new calls, new fads, just as the general public does. The result is we may leave behind some good ideas. Recently one of our dancers remarked to me - "Harold, you haven't done a real HOT HASH tip for a long time." Now what he meant was a close timed Mainstream tip close timed and mostly the quick calls, calls done in four to six beats of music, one right after the other. And, he was right, I haven't done much of this lately. I shall do so soon at his club. It is nothing I would want to over use, but it has an effect and is enjoyable. Dancers feel like they have really accomplished something when they succeed in a tip like that.

We need to watch programs today, as Callerlab has suggested, but we must also keep spontaneity, and there is more of this in Mainstream than in any other program, because of shorter, quicker calls.

I have been pleasantly surprised lately when talking to dancers and also callers from different areas, to find that more and more, programs are being honored. That is, more areas are sticking close to programs. They say to me, "Our clubs do not

include Plus calls at Mainstream clubs." I even hear some say that Plus (or star) tips are fewer and fewer. I have also had dancers tell me, "Why call a Plus tip at Mainstream dances, because people who can't dance it get up and it is a mess." There is a lot of truth to that too, as a result we see a lot of "pre-set" squares, and I don't like too much of that either.

So, there are a lot of judgment calls to be made by every caller and every club president. What are we to do? Each club & each area is different and each must work to find a solution. Strong leadership is not always real popular, but boy, is it needed!

I keep coming back to the idea that this is meant to be a free wheeling form of entertainment for all. Let us not take things too seriously. Mistakes are not sins - you can laugh at mistakes, especially your own. A laugh and a smile can do much to ease tension. Growling about breaking down is not good. One tip is not a whole evening - don't let a little breakdown spoil your fun! ✓





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The King And I
The King And I
Square Dancing in the Great Pyramid

by

Eleanor
del Conte
Wilson

No doubt about it. A Continental Squares tour, ("Square Dancing Around the World") is not a tour; it's an experience. Our sojourn in Egypt is no exception.

Director Nita Page has a knack for having good friends in high places. For five generations Egypt's Fayed family has worked and directed archeological digs at Giza, Saqqara and Memphis, among others. They have also conducted a myriad of restorations and made their own noteworthy discoveries.

In Cairo, Nita's Man Friday nowadays is pre-eminent Egyptologist Ahmed Abdelmawgood Fayed. Ahmed is regarded as the world's most knowledgeable man on Ancient Egypt. His is the unique ability to distill a wealth of knowledge for visitors to the country; to impart a unique insight into its history as we cruise the immemorial Nile. Who knows, with a few more lessons each time Continental Squares comes to town, we just might make a credible square dancer out of him.

Aswan is the jumping-off place for our journey where we board the RA II. To cruise the Nile is to witness the history of man. To cruise the Nile is to witness an endless panorama along the river. Much of it appears frozen in time, for similar scenes abound in the tombs of the pyramid period fifty centuries ago.

To cruise the Nile with Continental Squares, is to dance! We do our share aboard the RA II. Caller Jon Jones from

Arlington, Texas makes it special. It isn't long before co-passengers from Britain, Spain and Italy join in the fun. Not content with just an introductory session, they ask about some extended lessons.

In typical Jon Jones fashion, no sooner said than done and we give it a whirl. It's a matter of organizing body and sign language between us and the Spanish and Italians, which under Jon's tutelage, is most successful. Once they all figure out the difference between partners and corners, it's a cinch. Amazing. With a few Right and Left Grands, we have extended the hand of friendship once again.



Jeane Melton from West Palm Beach FL
promenades with new Egyptian Friend

Excursions from the RA II offer a closer look at this country's land, history and people...

"Looks good, Luxor, yes Madame?" Saber asks. Obviously very proud, he is maneuvering his horse Subet and gaily decorated "caleche" through the heart of Luxor's ancient local souq with husband Bob and me.

Cool evening air has brought everyone out to bargain, buy and socialize. Laden-down donkey carts, honking truck drivers, careening bikers and motor-bikers, pedestrians, carriages--we all clog the narrow space between walls of mega-size displays.

Vendors try their luck to tempt us while Saber weaves in and out of the milieu. They're having a hard time of it, and with good reason, for Saber has promised faithfully at the outset that he will not stop to permit it.

The poor fellow has his work cut out for him. Saber does not mince words or hand signals as he proclaims in exasperated, dramatic fashion that he has a promise to keep. And to his credit, he does. Vendors reluctantly acknowledge defeat with aplomb, then wave us along.

Conservative women, covered from head to toe, move in a trail of black "milayas," some wear veils. My wave receives a response with smiling eyes in mutual exchange of warmth and cordiality.

The business of life here is up front, unabashedly open and basic, bursting with the same kind of life Luxor has known for three millennia.

Well, I left my heart in Dendera, never you mind San Francisco. Mona, about 5, has promised she will take good care of it.

From the RA II's open deck we can see a couple dozen barefoot youngsters making great haste from the village. Their ship has come in! Hands jammed full with "marwahas" (yam crafted fans), pottery and colorful "shaals" (turban scarves), they are hawking their wares as they run pell-mell along the muddy shore.

Mona is having a tough time of it and has fallen to the rear limping along the best she can with an injured leg. We



Egyptologist Ahmed Fayed squaring up for a lesson with director Nita Page

finally make eye contact; the bargaining session begins. But not without preliminary respectful greetings: "Welcome Madame," she shouts. "Me Mona. And you?" "Nora," I yell back, making short work of my long name. She gets down to business in a lively fashion while she juggles merchandise and finagles hand signals.

In the spirit of the thing, I bargain. It is a foregone conclusion, however, and I buy her out. PS: "Marwaha" anyone? Good price. Below cost.

Chesley, 26, and his horse Lamia are finishing up our hour's "hantour" (carriage) ride around the Giza pyramids. Lamia knows the way well Chesley says. Well he should, for together they work the territory ten to twelve hours daily.

Tall, dark and handsome, that's Chesley. And doesn't he cut a fine figure dressed in a turban with a fresh, white and flowing "gellabiyya" (long gown) that has blue pin stripes. Yes, he's still single and not counting on getting married "for perhaps another two years." No lady friend in the picture yet, "but for sure it will be a love match, not arranged as was my parents."

Lamia suddenly requires Chesley's attention while he guides him cautiously along a broad, sweeping curve close by the Sphinx. Then there it is! The splendid Sphinx: in repose, in silent contemplation

and observation, pondering the dreams of all who would pass by these five thousand years.

"I much prefer to marry a foreign girl," Chesley continuing, says wistfully. "Perhaps Swedish, Dutch, maybe American. She will be special," he declares. She surely will. We wish him well in his search then disembark and turn to take a last glimpse of the Sphinx. Yes, indeed, it's smiling too. Honest.

Samaa Makled is on board the RA II where she is tour director for the Spanish travelers with whom we are square dancing. She wears western clothes and since making a "haji" (pilgrimage to Mecca), she has chosen to wear an attractive "hgab" (turban).



*Command performance in the King's Chamber.
Darline Few and Caller Jon Jones*

Samaa, age 40, says there have been a lot of changes for Egyptian women since her grandmother's time. "Especially in the North where life is more liberal for us. Women took most rights. They are represented in most careers. The Cabinet Minister for Social Affairs is a woman. We also vote. I hope women in the South will someday obtain rights equal to those of us in the North," she says.

American business women striving for equality may have lost ground, Samaa feels. "In Egypt, men and women work together cooperatively. There is a sense

of protectionism, you might say. Certainly no sense of competition."

As we enter the 21st century, Samaa would like to see Egypt flourish alongside civilized countries of Europe. "Our land is special. After all, it is the land of the Prophets," she notes with pride. And for the world, Samaa? "Peace," she replies without blinking an eyelash.

A Continental Squares experience isn't over till it's over! A fitting climax, this one surely is. There are dance halls. And there are dance halls. Then there is the King's Chamber in the Great Pyramid.

That's right. His name was Khufu, circa 2600 B.C. His pyramid stands today as one of the last wonders of the Ancient World. Address: Giza, near Cairo. You can't miss it. Quite an impressive piece of real estate.

This September day, we Continental Square members have the chamber to ourselves for two hours. About 5 PM we leave the historic Mena House Oberoi and walk up the hill to the Giza. Our unique journey into the pyramid's central mass follows along a series of ancient passageways, tunnels and galleries. The air is close; dimly lit corridors lend an eerie gloom.

Eventually the chamber itself, illuminated with two small lights, opens out. It feels good to stand up once again and catch our breath.

An empty pink granite sarcophagus weighing over twenty four tons bids visitors silent welcome at one end of the room. Huge pink granite blocks, each weighing tons, line the room and very high ceiling. They are butted together with perfect precision. In a word, awesome.

You learn to trust your intuition in such a place. We gaze around the shadowy room; gradually the 20th century fades away. There comes an awareness that we are transcending time and distance and almost expect to hear voices in the silence.

It is caller Jon Jones who leads us with the initial step as we span the suspension bridge across the centuries to pay our respects. His pure, clear notes of "Shenandoah" engulf the room in greet-

ing from one of our beloved river valleys to that of the Nile's. Then we are soon making a bit of history ourselves, for this is the first time square dancers have danced in the chamber. We make a joyful moment of it in an extension of friendship.

Next, the acoustically perfect room re-sounds with traditional American songs and ancient chants we sing one after the other. A moving rendition of the "Lord's Prayer" is a last offering followed by silent meditation, the presence of the past full upon us.

Hopefully, the Pharaoh is pleased. We retrace our steps out again, completely engrossed in personal experiences. Beyond where the clear sky comes down to the sand, the setting sun drops behind

the horizon suffusing the sky with gold and crimson. Time is, indeed, eternal.

Egypt: Spanning the dawn of civilization to the dawn of the 21st century. We are not the first, nor will we be the last, to trod this well worn land. Its people exhibit a spirit of warm friendship and welcome us everywhere. A world apart. United in spirit.

Yes, Sabet Luxor looks good. For that matter, so does all of Egypt. "Salaam alaykum" (Peace be upon you).

Author's Note: For information on Continental Squares' tours, contact them at 3419 East Coast Highway, PO Box 98, Corona del Mar, CA 92625 Telephone: (714)251-0500, FAX: (714)673-4667 ✓

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People

IN THE NEWS

GEORGE WAUDBY

Services were held Oct. 9, 1993 for George Waudby, a prominent square dance instructor and caller who was Tucson Parks and Recreation Department's Man of the Year in 1984.

He began his square dancing career after moving to Tucson from Jersey City, NJ, in 1944. He grew up in Brooklyn.

He taught weekly lessons for the Tucson Parks and Recreation Department for 20 years. He also trained many square dance callers, and until recently, he taught dance classes at the Armory Park Senior Citizens Center.

Mr. Waudby is survived by his wife, four nieces and nephews and several cousins. Our heartfelt sympathy goes out to the family.



BOB RUFF

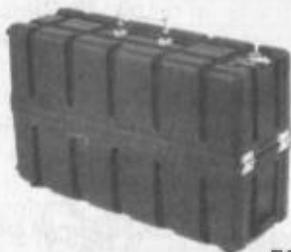
A veteran of almost a half century of calling and teaching square dancing in California and across North America, Bob passed away in his home town of Whittier, California on January 22nd.

As a long-time leader in the activity, the decision of what direction to take in the American dance activity was made years ago by Bob Ruff and his family when he chose to devote his efforts to training

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school faculties in methods of introducing square dancing to the youth of today. As a public school teacher, Bob saw the need for this wholesome recreation to fit not only into the school curriculum but to become a part of the life of today's young men and women.

While still active in the Los Angeles City School system, Bob introduced square dancing to his young students. Interest among his fellow teachers led him to develop a system that would allow others to instruct with the aid of recorded calls and text a square dance program compatible with the dancing being done in the adult dance clubs in the community. As time went on his systems improved, new recorded material was produced and Bob became involved with teacher in-service-training programs across the United States and Canada.

Over the years Bob conducted many beginners square dance classes, main-

tained a healthy home-club program, conducted on-going callers schools in his community and appeared frequently on the staff of vacation institutes, as a featured caller at many large festivals and as a leader in youth training at National Square Dance Conventions. In 1981, for all of his efforts and accomplishments, Bob was inducted into the Square Dance Hall of Fame and an oil portrait of him is on display in the Lloyd Shaw Archives Center in Albuquerque, New Mexico.

Bob is survived by Babs, his wife of 52 years, three daughters two sons and six grandchildren. He leaves behind a heritage of outstanding commitment to the world of square dancing and an ongoing system of introducing the joys of square dancing to future generations.

Submitted by Bob Osgood



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

**TRAIL DANCES LEAD
TO PORTLAND**

The Program Committee of the 43rd National Square Dance Convention would like to invite you to attend one or more of the Trail Dances being held along routes that lead toward Portland, Oregon.

Trail Dances, or Trail Through Dances, will be held throughout the region during the week prior to the convention. For more information, or to receive a list of Trail Dances, write to Trail Dance Directors Marvin & Tana Baker, 25080 Territorial Court, Veneta, OR 97487, or call (503)935-7580.

If you are traveling from the north, the Washington State Square and Round Dance Festival is being held the week-end before the 43rd National Square Dance Convention, June 17 and 18 in Kennewick, WA. Dancers in attendance there will be within one day's drive of Portland, in time for convention tours and sightseeing.

Program Chairmen Ray & Zola Jones would like to clarify that Trail Dances are different from the "Trail End" dances that will be held at the Oregon Convention Center and the RV Camp on Wednesday evening, June 22nd, as part of the 43rd National S/D Convention. Trail Dances are sponsored by local clubs and square dance councils as an activity to share with dancers traveling to Portland, but are not officially sponsored by the 43rd National S/D Convention.

The Trail Dance Committee is anticipating lots of participation at Trail Dances, judging by the number of RV's already registered. If you are planning to travel to Portland by car or RV instead of flying, why not plan to join the party?

TRAIL DANCES BECKON IN 1994

Ray & Zola Jones, Program Chairman for the 43rd National Square Dance Convention, provided the following information to clarify the relationship between "Trail End Dances" and "Trail Dances," sometimes known as Trail Through Dances.

"**TRAIL END DANCES**" are those held Wednesday evening, the first night of the convention, in halls at the convention facilities. They are hosted or sponsored mostly by national square dance record companies and their national callers, but can be put together by national groups or clubs from other states. "Trail End Dances" at the 43rd National Square Dance Convention in Portland will be on Wednesday evening June 22, from 8:00 to 11:00 PM in the Convention Center and other locations, but not in the Coliseum. Shuttle busses will operate

Wednesday afternoon and evening from 1:00 PM to 1:00 AM.

These dances are scheduled through the Convention Program Committee, 3322 Storey Blvd., Eugene, Oregon 97405 (503) 342-4093.

"TRAIL DANCES", sometimes referred to as Trail Through Dances, are dances in advance of the Convention in towns and/or square dance centers on the driving routes to the convention city. Generally they are from 1/2 day up to three driving days away. They are organized or sponsored by individual clubs or groups in the host area, often including participation by national callers who are coming through. The Convention committees do not organize these dances, however, we will advertise them on a list being compiled by Marvin & Tana Baker, Trail Dance Directors, 25080 Territorial Court, Veneta, Oregon 97487 (503)

935-7580. Get in touch with them soon if you would like to be on the list or want more information!

It is anticipated that there will be many people rolling down the highways into Portland in June 1994, judging from the large number of RV units already registered and dancers who choose to drive and leave the flying to others.

TRAIL THRU DANCES ON YOUR WAY TO PORTLAND

Friday, June 17

Washington Summer Festival, Kennewick, WA (509) 946-7039

Red Rock Squares, Crooked River Ranch, OR (503) 923-0657

Saturday, June 18

Washington Summer Festival, Kennewick, WA (509) 946-7039

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Roseburg, OR (503) 672-1652

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(503) 856-3581

Toledo 49ers, Toledo, OR (503)
(503)265-8275

Boots and Sandals, Cottage Grove,
Or (503) 895-2679

Southern Oregon Singles, Central
Point, OR (503) 482-8246

Sunday, June 19

Spares and Pairs, Boise, ID (208)344-
8374

Lords and Ladies, Medford, OR
(503)535-5670

Central Oregon Square Dance Coun-
cil, Redmond, OR (503) 548-5590

Klamath Country Squares, Klamath
Falls, OR (503) 884-1106

WyEast Twirlers, Hood River, OR
(503) 354-2686

Boots and Sandals, Cottage Grove,
OR (503) 895-2679

Monday, June 20

Clearwater Callers/L & C Sq. Assn.,
Clarkston, WA (208) 746-1266

Idaho Square and Round Dance
Assn. Boise, ID (208) 344-8374

Karrouseis Square Dance Club, Cres-
cent City, CA (707) 464-2931

Roadrunners Square Dance Club,
Springfield, OR (503) 753-8840

Lou Mac Records, Salem, OR (503)
364-4977

Tuesday, June 21

Gypsy Sqs/Charlie Brown Sqs,
Grants Pass, OR (503) 456-1643

Happy Huggers, Klamath Falls, OR
(503) 883-1428

Chinook Records, Salem, OR (503)
364-4977

Danebo Circle 8, Springfield, OR
(503) 689-4830/(503) 754-9200

Larson/Fox Round Dance, Redmond,
OR (503) 475-3047

Neil & Doris Koozer Round Dance,
Roseburg, OR (503) 440-9646

AFTER THE CONVENTION

Friday & Saturday, July 1 & 2

McCloud Dance Country, McCloud,
CA (916) 964-2252

OPENING BENEDICTION FOR THE PRE-CONVENTION MEETING MARCH 13, 1993

Held at Oregon Convention Center,
Portland, Oregon by Rev. David L.C.
Clark

Lord our God, and Giver of all good
gifts, Lord our God, and Master Caller of
our dance, we are grateful as we pause
before this meal, we are grateful as we
join in the circles of these tables, we are
grateful as we allemande right-fully.

Daily we are fed with good things: with
food that is blessed by the sun, earth and
rain. May we eat this food in a holy and
mindful manner of those less fortunate
than ourselves. May it bring us suste-
nance and strength to endure the "Ping
Pong Circulating" of our ever changing
lives. May it give us purpose in our "doe-
see-doe's" of our daily dance. May we
feast with forgiveness and under-
standing as we swing our partners and
join in your Oregon/Washington twirl.
May we be mindful of Your continuous
care as we promenade with You. You,
Oh Grand Colonel of the Spin. May Your
presence be the extra "kick of our heels."
We ask this always in the name of Your
Son, Jesus Christ the Lord. Amen.

ALASKAN CRUISE

The Social and Special Events Committee is pleased to announce that more cabins are available for the Alaskan cruise. The first block of 350 cabins has been sold out, and Cruise Directors Rick and Carolyn Ewing are hoping to fill the rest of the ship with square dancers and their friends.

The Princess Cruises Golden Princess will sail from Vancouver, B.C. on Sunday, June 26th for seven days on the Inside Passage to Alaska. The cruise is being offered at a special fare for dancers with transportation available from Portland to Vancouver. Special events on board include a Klondike Hootenanny in Juneau, a trip through Glacier Bay and stops at Ketchikan and Skagway. Cruise Holidays of Oregon has all the facts and you can call them toll-free at 1-800-848-7120, 1-800-624-7779 or 1-800-633-2732. Choice staterooms are still available: You don't want to miss the boat this time!

FASHION SHOW FOR DANCERS

When you come to Portland in June, be sure to make time for "An Oregon Odyssey," the fashion show that will be presented by the Social and Special Events Committee on Saturday, June 25th, at 10:30 AM in the Portland Memorial Coliseum. The one-hour show will intersperse hand-crafted and original garments modeled by dancers from around the nation, with stories about the Oregon Trail. The background tableaux will depict the four geographical regions of Oregon and many of the natural wonders found throughout the state.

Portland Memorial Coliseum offers comfortable, arena-style seating for several thousand people, so mark your Saturday convention schedule, take a break to rest your feet, and get lots of good clothing ideas and a little Oregon history

from the "Oregon Odyssey." For more information, contact: Fashion Show Directors Jan & Judy Schidler, 7443 2nd Avenue N., Keizer, OR 97303.

EIGHT WAYS TO HAVE FUN IN OREGON!

- Collect driftwood and seashells along the 300-mile Oregon coast
- Shop for hand-crafted items at the Saturday Market in downtown Portland
- Cruise in a sternwheeler on the Willamette or Columbia Rivers
- Tour the rolling hills of the Willamette Valley wine country
- Sleep in an Indian teepee at Kah-Nee-Ta Resort
- Go underground in the Oregon Caves near Grants Pass
- Climb the trail at Multnomah Falls in the Columbia Gorge
- Fly a colorful kite on the beach at Lincoln City

IT'S A FOUR-STAR PRESENTATION!

Portland is fortunate to have all of our convention facilities within easy walking distance of each other. We will be able to offer 18 dance halls and many meeting rooms for all the events of the 43rd NSDC in June.

The **Oregon Convention Center** on the corner of Holladay Street and Martin Luther King, Jr. Blvd., is the spot for registration packet pick-up, and the main site of the convention. The Portland Conference Center across the street will add more dance space.

About five blocks (2,000 ft., we measured it!) to the northwest is the **Portland Coliseum** with theater seating for the fashion show and similar events, and lots of dancing space. This is the home of the Portland Trailblazers basketball team.

Five blocks east of the Convention Center is the **Red Lion Hotel/Lloyd Center**, the official headquarters of the 43rd NSDC. It's an eight minute walk from the Oregon Convention Center, or you can hop aboard the MAX light rail which runs along Holladay Street. There will be a free shuttle bus looping back and forth between these locations. This is a separate service from the hotel and motel shuttles.

The **Lloyd Center Mall Ice Pavilion** (without the ice, of course) is across the street north of the Red Lion. There will be a full dance program there Thursday through Saturday from 10:00 AM until 10:00 PM. The Lloyd Center Mall has more than 150 specialty shops, several large department stores, and a "Food Court" with various cuisine offered.

Portland has it all for visiting dancers, and all within a few blocks! Come and dance with us at these fine facilities: We look forward to rolling out the red carpet for you!

REDEEM YOUR SEEDLINGS SOON!

More than 5,200 Seedling Certificates were sold to promote the 43rd NSDC, but only 4,200 have been converted into registrations. As a reminder, the Seedling Certificate is **not** a registration for the convention; it just gives you a discount price on your registration. Contact the Registration and Housing Committee, PO Box 5906, Salem, Oregon 97304-0906.

LOG TRUCKS KEEP MOVIN' ON!

The Oregon log trucks are movin' along! The **Eastern Oregon Pioneer** is rolling across Georgia, visiting the Pogo Squares, the Kountry Kickers, the Coffee Squares and the Sweet Art Squares. The **Pacific Express** has traveled all the way from California to Canada, and visited the Southminster Square and Round Dance Council of Lethbridge, Alberta.

The **Portland Rose Rambler** is traveling around Pennsylvania and has visited the Wheelers and Dealers and the Center Squares. The **Mount Hood Tracker** is trucking across Texas, and has visited the Dudes and Dolls, the Cut Ups, the San Antonio Sashayers and the committee for the 45th NSDC in San Antonio. The **Columbia River Cruiser** went to the Alabama State Convention and then traveled to Ft. Worth, Texas, where it visited the Star Promenaders. We have not yet heard from the **Rouge River Roller**, which left St. Louis headed for Canada. Be sure to send one of the postcards included with the trucks to Log Trucks Director John Shefler, if a truck visits your club.

AIRPORT TRANSPORTATION TO CONVENTION HOTELS

Almost all of the hotels that will be used by dancers attending the 43rd NSDC in Portland are served by transportation to and from the Portland International Airport. Many of the hotels offer complimentary transportation, arranged by phoning the hotel upon your arrival at the Portland Airport. Several of the hotels are served by RAZ Transportation or the Beaverton Airport, which make their rounds of the airport terminals every thirty minutes, picking up passengers. Costs range from \$7.00 to \$18.00, depending on how far away your hotel is.

We advise you to contact your hotel after you receive your confirmation and inquire about transportation prior to arriving in Portland.

Fly Delta, the official airline of the 43rd National Square Dance Convention!

THE OREGON STITCH'N POST

Come to the Oregon Stitch'n Post (Sew 'n' Save '94) and hitch up to some

new knowledge about sewing and caring for square dance apparel. Sewing seminars to be offered include: "Western Shirts," "How to Buy, Care for and Launder Your Petticoats," "How to Design Garments from Silk Border Prints and Care for Them," "Troubleshooting with the Serger" and "Putting Your Slippery Slip in a Suitcase." In addition to seminars, the Oregon Stitch'n Post will offer emergency repairs with a "Trail Boss" and "Wranglers" ready to mend those small rips and tears before they interfere with your dancing pleasure.

PATHWAY TO THE PACIFIC NORTHWEST Celebrating the 150th Anniversary of the Oregon Trail

The Oregon Trail held the promise of a better life for 400,000 emigrants. Hope and determination drove them along the 2,000 miles from Independence, MO, across the plains and over the Continental Divide to the trail's end in Oregon City, Oregon.

When the massive movement of Americans started in 1843, only a few states existed west of the Mississippi River. Reports from early frontiersmen and missionaries who had visited the Oregon Country described it in glowing terms - a land of boundless beauty and opportunity.

The pioneers who set out in search of this promised land faced extreme hardships: disease, violent weather, mountainous terrain and Indian attacks. Most of the travel took place between May and September when the weather was more favorable and forage for livestock plentiful. The trip was a four-to-five-month adventure into the unknown.

These early travelers progressed at the rate of 12 to 20 miles per day. Many walked beside oxen-drawn wagons along the trail, which was 20 miles wide

in some places and barely wide enough for a wagon to pass in other areas.

During the time of this Great Migration, the Oregon Country wasn't even part of the United States. Both British and American interests wanted control of the land and its rich resources.

The U.S. government encouraged westward emigration. Congress enacted the Donation Land Claim Act in 1850 as a reward to pioneers for settling in Oregon. Although no treaties were yet ratified to purchase the land from Native Americans, married couples could claim up to one square mile of land. A national depression, falling crop prices and a disease-ridden environment encouraged other people to venture westward.

The emigrants started out from Independence, MO, where they purchased provisions, equipment and livestock. The first leg of their journey took them 172 miles across Kansas, a two-week trip by covered wagon.

The trail extended 430 miles through Nebraska and into the rugged terrain of Wyoming. The mid-point of the trail was South Pass in Wyoming, where the trail crossed the Continental Divide. This was the only place where wagons could negotiate the mountains.

After entering Oregon Country as they passed through the Rocky Mountains, the emigrants continued across Idaho and into Oregon. The Mormon Trail (after 1847) branched off at Fort Bridger (Wyoming) and the California Trail left the main route near Fort Hall (Idaho).

The pioneers entered present-day Oregon at the Snake River Crossing near Nyssa, where they risked over-turning their wagons, damaging or losing possessions and even drowning. After struggling another 422 miles, they reached Oregon City on the Willamette River-the end of their great journey.

The completion of the transcontinental railroad in 1869 marked the end of the

era of mass overland emigration by covered wagon. However some pioneers continued to make use of the Oregon Trail into the late 19th century.

Today, the Oregon National Historic Trail, designated by Congress in 1978, is administered by the National Park Service in partnership with the Bureau of Land Management, the Forest Service, state and local governmental unities, citizen organizations, and numerous private individuals whose property the trail crosses. The trail corridor contains some 300 miles of discernible ruts and 125

historic sites. For those adventuresome individuals, an auto route can be followed from Independence, MO, to Oregon City, Oregon.

In honor of the trail's 150th anniversary, the states of Missouri, Kansas, Nebraska, Wyoming, Idaho, Washington, and Oregon are celebrating the event through special activities during the year. For example, wagon-train demonstrations, covered-wagon tours, festivals, parades and dramas depicting pioneer life will be taking place throughout the summer and fall in these states. ✓

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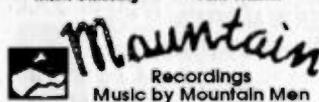


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Pat McBride



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

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Square dancers are always looking for ways to promote our activity, encourage cooperation between clubs, interact with the community, and sponsor a worthy

cause. We have found a way to do just that. Contact your local American Cancer Society and offer to hold a Country Roundup. This has been very successful in our area. Dancers set up and promote a festival. Callers, cuers and other local performers donate entertainment. Merchants donate food or products to be sold. Radio, TV, and newspapers donate advertising. Civic organizations sell tickets and help with food, etc. Hospitals set up health education booths. It's great fun and everyone benefits. See the ad in *Dateline* for our upcoming annual Country Roundup in Newport News, Virginia.

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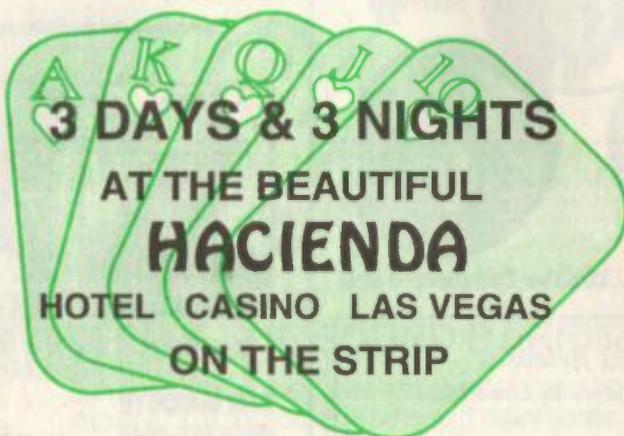
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A THEORY GONE ASTRAY

Many people in Advanced and Challenge subscribe to the following theory: that the way to improve your ability at your present level is to workshop one level higher.

The advocates of this theory say that workshoping the next level helps one understand the previous level, which therefore leads to more success on the dance floor. In addition, it builds dancers' confidence at the preceding level, because the dancers know they have already surpassed that level by doing the subsequent workshop.

This theory sounds fine on paper, but it is flawed by what is seen on the dance floor. Dancers who are workshoping the next level are not any better at the preceding level than those who are not doing this workshoping.

We are not talking here about dancers who are ready to move on because they are totally competent. We are talking about dancers who are not competent at their level moving on to the next higher

by

Ed Foote



level in the hope that this will help them. In reality all that happens is that dancers break down in their current level with more confidence. Actually, the next level workshopers often do not even realize that a breakdown is their fault, because they automatically blame those who are not workshoping ahead. "I'm workshoping C-2, so it had to be a C-1 dancer that caused this square to break down, not me."

Why do dancers moving on too quickly break down at their current level? Because all their mental energy is being put into the next level, so they are not thinking about calls at the preceding level.

Let's take a C-1 dancer that is only barely competent at C-1 who moves on to C-2 to try and become more comfortable at C-1. This dancer should be dancing C-1 material and concentrating on these calls. Instead, this dancer is concentrating on C-2 calls. So is this dancer's mind being trained to handle C-1? Of course not. The majority of calls being heard and thought about are C-2, not C-1.

I see it all the time - dancers proudly saying they are workshoping a level

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and they can not do the preceding level. Just ridiculous! In fact, whenever someone tells me at a dance that they are workshopping the next level, I watch them. About 85% are not better than anyone else, and some are worse. The 15% who are better are usually those who were already competent at their level and ready to move on.

The best dancers I have seen over the years are the ones that totally learn one level before thinking about the next level. Unfortunately, in our rush to mediocrity, these dancers are in the minority today.

One final observation. Once people start workshopping the next level, then they start going to dances at that level, so now they do not even get dance time at the level where they belong. This is called being "top-heavy"; knowing a lot of names in the mind, but having no solid foundation of the preceding calls on which to build.

To those who only move on when they are ready I say "congratulations, I'm proud of you." To those who move on too fast, be aware that your weaknesses at the preceding level are readily apparent on the dance floor. ✓



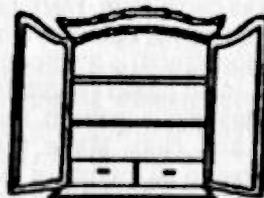
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A CALLERLAB CONVENTION several years ago included a session on square dance fashions. Chaired by Ema Egender of Aurora, Colorado, the meeting included participants from several states modeling square dance dresses suitable for a fashion show at a beginners class.

From these participants as well as from the ladies in the audience, a variety of ideas came forth. Here (with thanks to all who shared, but unfortunately with no individual credit) is a potpourri of suggestions - in no particular order.

...Maintain a pattern library for your class and club. Make these patterns available to all members to trace, either in their entirety or in parts (i.e. a sleeve, bodice, etc.). Members check them in and out much as they would a library book.

...Watch sales at your local bridal stores. When you see a particularly pretty dress at an attractive price, buy it. Cut the unwanted length from the top portion of the skirt. Gather the skirt back on to the bodice and you have a new square dance dress.

HELPFUL INFORMATION

...Keep a notebook of addresses of local square dance stores and fabric shops. Include catalogues from square dance distributors, also favorite patterns for capes and shawls. Display this at your class and club for others.

...Make a plain, white circle skirt. Attach snaps at various spots around the

Hemline

skirt. Snap on appropriate [holiday] designs for special dances. In other words, cut and stitch colorful Christmas trees, Easter bunnies, hearts, flags, turkeys, pumpkins and so on in various colors and fabrics. Sew a snap on the back of each one and attach to your skirt for an original and variable square dance outfit.

...If you use a light-weight fabric for a gored square dance skirt, add a ruffle at the bottom of the skirt to hold it in place when you dance.

...Check your local newspaper office for discarded ends of newsprint. They are generally happy to give this away and it is excellent for tracing patterns.

...Hold an [experienced clothes sale.] Let your club members sell their no longer needed square dance clothing to class members explaining, [our clothes already know how to dance!]

...Try a [trade about] night at a beginner class - used clothing at very reduced rates.

A FABRIC SAVER

...Add a fabric tab to the waistband of your square dance dress or skirt to hold your club badge. This eliminates the possibility of damaging a sheer fabric.

...Make a reversible vest, bib or pinafore top which can be worn over a solid colored square dance dress, giving two additional changes. These can be attached with buttons at the waist, ties at the sides or be pinned or snapped at the shoulder line to hold them in place.

...Is your waist somewhat changeable in size? Try a belt with your dress which can be fastened with Velcro and can adjust up or down size-wise as needed.

...Wear a skirt liner to keep your square dance skirt from dipping into your petticoat. A white liner will keep the color of your dress true; a six-gored liner can be worn either under a gored or a tiered square dance skirt.

Sets In Order - June, 1983 ✓



One of the advantages of moving from one home to another is that one gets to pack up all the mementos, plaques, photos from the walls and shelves, load them into boxes discard a few (precious few--CAB), and then relocate them in a new home, if there's room. This is the task we had last spring, moving from Ohio to New York State. I say "task," but it was memorable in a way, because as I packed these items, I had a chance to recall hundreds of good times these things represented. I confess, some haven't yet been unpacked here in our new home (there aren't enough walls and shelves), but the memories of 45 years of calling and traveling remains vivid as I continue to sort and re-sort these visual treasures.

My travels are far from being over, of course, so this is not to be considered a climactic piece, but I feel so lucky to have been to so many places and received so many items of recognition, I'm compelled to share the most noteworthy with ASD readers. No pomposity is intended; humility is what I feel; these are only tokens of achievement or happenstance equally shared by many in this ol' square dance world.

Cathie shares the most important three honor awards in our collection--sort of the "grand slam" of square dance awards--LEGACY'S Heritage Award (received at this convention in 1992), and the Sets-In-Order American Square Dance Society's Silver Spur, received in 1979. Of course, these three have a prominent place on our walls and in our hearts. As I said, many deserve these awards more than we, but maybe we "got lucky" at the right time and place.

Remember years ago when Western Union sent congratulatory messages on fancy yellow note paper, imprinted with

floral designs, with separate glued on typed lines across them? I cherish that little framed message from Arvid Olson, dated 10/30/63 (Arvid was then editor of *American Squares*, now ASD), congratulating me on my very first record, produced on TOP. That was special. Later there were to be many more records to frame for the walls, fifteen or so, produced by TOP, Grenn, Red Boot, Rawhide, and two segments on SIO premium record albums.

Other Callerlab recognition plaques and certificates take their place on the walls, in addition to the Milestone. Over there is the Quarter Century (of calling) certificate, received in 1975. (Actually I started calling in 1948.) To the right is my Accreditation certificate from June of '78, and in the center is the Award of Excellence plaque, recognizing my service on the Board of Governors ending in '79, again in '87, again in '92 (and, anticipating a future engraved addition for the present term, finally in '96). To complete the Callerlab series of certificates, there's one with all Board members' signatures thanking me for my short period as Executive Secretary in '73-74.

A beautiful calligraphy-embellished certificate appears on another wall, signed by 24 Oberlin, Ohio class graduates of 1974. (I taught S/D classes for about 17 years.) Better still, I have framed photos of many of the callers I've taught in 160 caller schools to date, including (surprise?) 502 callers during the last 25 years. Whatta bunch!

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Above that doorway hangs one of those iron eagles, given to us by the Muskegon Square Tappers, as thanks for our helping them tour and perform in Russia and former Iron Curtain countries. We had made a contact over there that led to the tour.

I was inducted into the Order of Kentucky Colonels twice—once in '69 (that certificate is signed by the governor himself) and again in '79. (I think we received this honor a third time, at a Mini LEGACY for Kentuckiana, with both our names on it. --CAB) Does anyone remember the Septemberfest events held for several years around Paducah and the Kentucky Lakes region where several of us were staff callers?

Speaking of Orders, over there hangs the Order of the Good Time, received at a dance festival in Nova Scotia. Over that window is a large wooden plaque (as wide as the window) with etched lettering to show I called for the 14th Atlantic Jamboree in 1978. And from the city of Dartmouth, Nova Scotia, hangs a yellowed hand-lettered proclamation from

'81, starting with the words, "Oyez! Oyez!"

Other framed proclamations attest to the fact that I'm an Honorary Conch (of the Florida Keys), signed by the first mayor of Key West. Certificates that create a smile are the "100% Cotton Pickin' Southerner" award (Tennessee) and the "No Bull Peace Prize" from LEGACY in 1975 (Half of that one's mine too! --CAB.) There's a Dancin' Doll Devotee Award which we'll say no more about at this time. (Hmmm. There's a story there. --CAB)

There are so many banners, emblems and pins, there just isn't room for them on any standard wall, so they will repose in a box to be examined occasionally. For instance, there's a boomerang from Australia, a March (England) banner with a cute hare (rabbit to you), a plaque from the Munchen (Munich, Germany) Dip 'n Divers, a tiny surfboard from Hawaii, a pewter emblem from Oberammergau (our Friendship Festivals sponsorship in Germany), a limited-edition silver Iditerod buckle from Alaska, a cowbell from

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Switzerland, and a 25-year-calling honorary membership pin from the Steel City Squares in Youngstown, Ohio.

On the floor under that table sits an engraved step-stool from the Oakland, Maryland, Autumn Glory Festival of 1982. On that shelf is an Indian-designed wooden plate from the Star-In-A-Circle S/D Club of the Canal Zone with festival attendees' names printed on its back-side. In the bathroom is a lovely floral mirror presented to Cathie and me when we retired as chairmen of LEGACY in '91. And that painting of the landmark lighthouse in Huron, Ohio, was given to us by our six staff members of ASD when we closed our office and sold this magazine to the Sanborns at the end of 1991. So many memories.

So much fun in so many wonderful years with ASD, with the travel-calling, with visits to 22 countries, with meeting so many wonderful people in the square dance world, with our work in square dance organizations, with the pleasure of chronicling these adventures for you now in my 26th year for this column.

Again, that sounds like a swan song. Baloney. Lots of good years left. Not so much calling--just mostly on the weekends, not so widely spread, but the fun and satisfaction of doing a job is still there, and if honors come, so be it. Not so many years ago, in November of 1980 to be exact, I called more dances in one month than ever before and ever after. I've got that calendar page framed and on the wall, too, mostly to remind me never, never to get this busy on the road again!

Take a deep breath. Here we go with a listing of locations where I called in one single month--cities in eleven states and two provinces for 30 days: Decorah, Iowa; Ogallala, Nebraska; Kansas City, Missouri; Dewey, Oklahoma; Omaha, Nebraska; Minneapolis, Minnesota; Hudson, New York; Hannibal, Ohio; Berlin, Pennsylvania; Erie, Pennsylvania; Ray, North Dakota; Minot, North Dakota; Devil's Lake, North Dakota; Salem, Oregon; Beaverton, Oregon; Portland, Oregon; Chicago, Illinois; St. Catharines, Ontario; Niagara Falls, Ontario; Rochester, New York; Pointe Claire, Quebec; Port Hope, Ontario; London, Ontario; Brantford, Ontario; Farmer City, Illinois; and four class nights in Huron, Ohio. Oops, that only adds up to 29 days. Well, I guess I had one night off, after all. Whadya know!

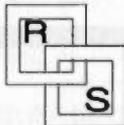
(And as folks were always saying to Stan, "I just don't know how you travel like you do and put a magazine out too." How do you suppose the January '81 issue ever was prepared? --CAB, with her tongue in her cheek.)

The month above reminds me of the fortnight --14 days-- when the British Callers scheduled me for every night somewhere in Jolly Old England in late September/early October of 1981, and when Cathie saw the schedule, Jolly Old Cathie changed plans and stayed home. (We know we're still busy now, but reading about those days brings back memories of *really* being busy, with not enough hours in the day. Those recollections make us savor the more relaxed schedule of 1994 and time to enjoy each day! --CAB.) ✓

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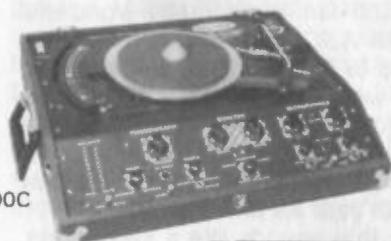


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THE BLOOMIN' DANCE

By Judy & Larry Nunn

Cooley's Gardens is the World's Largest Iris Grower. We are located in Silverton, Oregon, just 10 miles east of Salem. In 1988 we celebrated our 60th Anniversary. We grow and sell tall bearded iris only, through a mail order catalog. May is quite a sight, with our iris in bloom in the display garden and the surrounding fields.

We invited visitors through the newspaper and radio stations. Gardening expert, Ed Hume visited and helped make a video tape. Mike Darcy broadcast his garden show from our facility one Saturday. We also invited a local winery for wine tasting. Mike has returned each year since, and several wineries have taken turns during our three-week celebration.

In 1988, we asked the Red Hots to square dance on our loading dock, as another attraction for our visitors. There was very little advertising, as it was a last minute idea! Ron Lewis called. In 1989 we asked Ron back and added another dance on a second weekend. We also

What's Going On In Square Dancing

added cuers Ray Walz and Ron Novle, with Bob Anderson calling the second dance. We provided fun badges for all dancers, and of course the dance is always free. The ad on the OFN and our flyers brought many dancers both weekends. The next 2 years our callers were Jack Peterson and Les Seeley, (keeping our cuers Ray and Ron).

Attendance is up every year! There were over 200 dancers at one dance in 1991, and over 200 at one dance in 1992. The loading dock nearby overflowed. In addition to the fun badges, we give away door prizes. These prizes are groups of irises, shipped to the winners in July.

To those of you who have not had the opportunity to attend our Bloomin' Dance, keep in mind that we dance on the cement loading dock, so tennis shoes are suggested. Square dance attire is requested and preferred. Many clubs have attended our dance as a mystery trip or visitation. The loading dock is also covered, so if the weather is not co-operative and it rains, it doesn't really matter...you won't get wet! We have even danced in a hailstorm in 1988! But

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for the most part, the sun shines and the iris bloom.

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 2:00 PM to 6:00 PM, featuring 4 of the areas top callers: Red Bates, Reath Blickenderfer,

Gary Brown, and Glenn Zeno. Dancing levels for everyone's pleasure - Plus, Advance, C-1, Rounds with Pat Hagen and Carolyn Zeno, and even the Texas Two-Step. Refreshments, door prizes and 50/50. A fun program that gives all of us a fighting chance against heart disease and stroke. So mark your calendar, put on your dancing shoes and join us! For more information or advance tickets, call (813) 776-2301. *Submitted by Bill and Pauline Yannotti.* ✓

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I WANNA BE AROUND

COL 13-33062

Choreography by John & Mary Macuci

Great Tony Bennett vocal with a nice P-4+2 peabody (one step) with a loop around & a double top spin.

WHILE WE DANCED

ROPER 400 OR DAL 6107

Choreography by Ron & Ree Rumble

Pretty music & a nice P-4+2 (outside spin & curve feather) waltz.

MY HEART'S IN SAN FRANCISCO

ROPER 288

Choreography by Carl & Patsy Damneir

Good music & a nice interesting P-4+2 (contra ck & ck weave) foxtrot.

EASY COME EASY GO

MCA 54717

Choreography by Larry & Pam Wacker

George Strait vocal with a three part Phase 3+1 Rumba (Kick to a four) routine.

SHE LAYS IT ALL ON THE LINE

MCA 54717

Choreography by Larry & Pam Wacker

Good George Strait vocal with a comfortable P-4 triple jive routine.

DO YOU KNOW WHERE YOUR MAN IS

ARISTA 12606-7

Choreography by Larry & Pam Wacker

Pam Tillis vocal to be played at 49RPM - A Phase 2 waltz plus the unphased rotary box.

I FELL IN THE WATER

BNA-62621-7

Choreography by Jim & Adele Chico

A basic figures P-2+1 (fishtail) two step to a John Anderson vocal.

NEW LOVE

COL-13-33370

Choreography by Mary & J.D. Norris

Marty Robbins vocal "Don't Let Me Touch You" with a comfortable P-3+1 (in & out runs) Fox-trot & two step routine...speed.

DON'T LET ME TOUCH YOU

(SAME RECORD AS ABOVE)

Choreography Ed & Carolyn Raybuck

with a P-3 +2 Rumba/two step routine.

WHAT THE WORLD NEEDS NOW

COLL-6048

Choreography by Bob & Jackie Scott

Good Jackie De Shannon vocal with a comfortable P-3+1 (Diamond trns) waltz.

JOHNNY ANGEL

COLL-0296

Choreography by Neva & Bill Reid

Good Shelly Fabares vocal with a nice P-2 two step to popular tune.

BABY BABY CHA CHA

COLL-8692

Choreography by Nell & Jerry Knight

Good Amy Grant vocal with an interesting P-4 + 1 (sweetheart) + 1 up (dble peek a boo) cha cha.

HAUNTED HEART

MERCURY 862096-7

Choreography by Larry & Kathy Gafford

Catchy music, Sammy Kershaw vocal with a P-2+1 two step routine.

WHEN I NEED YOU

WBS 8332

Choreography by Bob & Jackie Scott

Nice Leo Sayer vocal; P-2 + 2 (X hover, spin trn) Waltz...47RPM.

HI-HEEL SNEAKERS

RCA-447-0663

Choreography by John & Mary Macuci

Good Elvis vocal with P-2+1 (fishtail) two step.

CHARMAINE WALTZ

HOCTOR 609

Choreography by Allemande AI

Good music with a comfortable P-2+1 waltz routine.

WONDERFUL RAIN

GRENN 17184

Choreography by George & Judie Mc Farlane

Good classic music with new routine - a good P-2+1 (fishtail) two step cued by George.

RICK RACK

SCOPE 50

Choreography by Larry Warner

Good peppy music & a nice P-2 two step cued by Larry.

OREGON WALTZ

MAR 2002

Choreography by Ernie & Charlotte Powell

Nice 3 part P-2 waltz to electronic music by Dwayne Tracy & cued by Ernie.

I'M CHASING THE WIND

BELCO 417 (& 268)

Choreography by Charles Brown

Good music with an interesting P-2 two step cued by Charlie.

SAN ANTONIO ROCK

BELCO 417 (284)

Choreography by Croft/De Zordo

A re-release of a P-2 two step cued by C.O. Guest.

IT MUST BE TRUE

HOCTOR 606

Choreography by Ken & Irene Slater

Good music with a good basic P-4 Fox-trot.

BLUE SPANISH EYES
CAPITOL 5542, 6108
 Choreography by Mary & J.D. Norris
 Good Al Martino vocal & a nice P-4+11 (switch) rumba.

I WILL FOLLOW HIM
RCA 447-0710
 Choreography by Nell & Jerry Knight
 Little Peggy March vocal with a P-2+1 (Susie Q) two step.

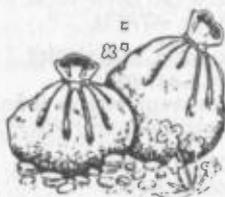
CHERISH
WB7105
 Choreography by Nell & Jerry Knight
 P-3 rumba with vocal by The Association.

MANUELA II
ROPER 145
 Choreography by Dan & Doris Sobala
 Pretty music & a good P-2 waltz.

ROMEO CHA
ARISTA 12580-7
 Choreography by Betty & Orin Voigt
 Lively music by Diamond Rio with a P-3+1 (Alemana) cha cha routine.

UNDER THIS OLD HAT
LIBERTY-17443
 Choreography by Gene & Linda Krueger
 Good Chris Ledoux vocal & a good basic P-2 two step.

GOD BLESS TEXAS
WB7-18385
 Choreography By Bob & Jackie Scott
 Real swinging music by Little Texas - with a P-5 jive routine.



Jon Jones



John Saunders



Bill Crowson

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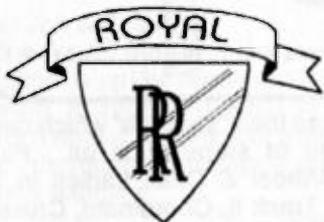
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Dear Sirs,

Please renew my subscription for 2 more years. I really enjoy the magazine and look forward to getting it every month.

I understand about the computer problems. My husband is into computers a little and I've heard him complain some, too. I sent my money in for renewal about one year ago now. Dec. 31 to be exact.

Thank you for your time.

Shirley Shaull,
Ladora, IA

Dear Jeanne,

First let me commend you on your articles published in American Square Dance Magazine, May 1993 and July 1993 issues.

My wife and I took up lessons in 1976. As was typical at that time we lasted about a couple of years. Most students have a drop out rate of two years or less. My wife and I signed up for lessons (beginners) in September, 1993, and we are presently taking square dance lessons. As we continue in square dancing, I have a feeling it's going to end up like before; a waste of time and money. I think most if not all students will fall by the wayside. As you have said, there is no place for a student to go dancing after finishing classes. I receive the Tip Topics Magazine produced by the Cleveland Federation of Square Dancers. All the clubs listed dance Mainstream to Plus. There are no dances for Basic and Mainstream level only. None of the students can dance Plus and are probably not interested in it. I've talked to several students and they would be interested in dancing at the level we are in (student) without progressing any further (at least for the present).

I don't believe there's enough effort to keep the students active. They should have that level of dancing that they have learned, weekly so as not to forget the calls that they have learned. If they wish to become more advanced they can, if they wish, go to the workshop to be better dancers.

As you know, square dancing is on the decline. Back in 1976 I used to subscribe to Square Dance Magazine (Sets In Or-



der). I liked their "style lab" which carried execution of steps such as : Flutter Wheel, Wheel & Deal, Ladies In Men Sashay, Track II, Coordinate, Crossfire, Teacup Chain, Ping Pong Circulate, etc. As you know, this magazine is no longer published. The only store in Cleveland area carrying square dance clothes is Terri's Western Fashion and it is going out of business as of January 8, 1994. They have been there since 1976. The only store in Akron went out of business years ago.

You may think that I'm complaining. I'm only voicing an opinion to try to keep the students of square dancing (when they get out of school) dancing at that level, until such a time as they wish to progress if they want to.

Thank you,

Chester Zmija
Garfield Heights, OH

Dear Sir,

Please cancel my subscription to American Square Dance magazine. I don't enjoy reading it anymore since it moved to the west coast. Most of the articles are the same as what is wrong with the decline of square dancing and clubs folding up due to people dropping out of the clubs. It's not fun anymore. Too many experimentals and it's hard keeping up with them. Also in the Round Dance Pulse Poll most of the dances are being done on the west coast and are not done here in the Midwest area.

Sincerely yours,

Nicholas Zelnak,
Countryside, IL

Dear Jon & Susan,

Hi! I've been a traditional square and contra dance caller for 47 years and have come very close to cancelling my long-time subscription on several occasions.

Now that you have finally "discovered" contra dance, my faith in your magazine is restored. Here's my two year renewal.

Ted Sannella
Wiscasset, ME

Dear Jon & Susan,

Thanks for the reminder that our subscription is up for renewal. Greatly look forward to receiving ASD in the mail every month. Can't think of a more enjoyable, thorough information medium for square dancing.

Thanks again,
Melody Termayne,
Williams, CA

Dear Jon & Susan,

We have pleasure in forwarding the completed renewal form for the American Square Dance Magazine. Thank you for all the information and interesting articles contained in each magazine, this keeps

us up to date with all your news. We are particularly interested in the convention news as many of our club members have attended past conventions, and four will be in Portland in 1994.

We appreciate the receipt of the magazine during 1993 for those not received in the previous year due to the change of editor.

Yours sincerely,
Beryl & Norman Hindle,
England

Dear Jon & Susan,

I like to see people "happy" and dancing. I have a helpful suggestion. A used square dance clothing store. Some good clothing is outgrown. Some people could put these clothes to good use, if they knew of them. Especially new dancers.

I have known of used stores in the past, several would love to have them again. Just an empty basement room would be a good start for one.

If you would make this suggestion in your magazine it would be a big help for



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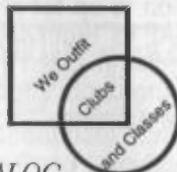
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young dancers. Thank you. You have a great magazine!

Mary Meyer,
Omaha, NE

Dear Sir,

I am an old traditional caller of 55 years and I took western style lessons, but I mainly work with schools and nursing homes, where I use the simple things. I also do wheel chairs.

I have been a subscriber since about 1974. I enjoy the easy level and the line dances. I can call with records or with a band. I have had numerous bands over the years but have out lived most of them.

Sincerely,
Carl McCurdy
Ashley, OH

Dear Sir,

We have subscribed to American Square Dance for many years and the Sets in Order Magazine before that. We have enjoyed many wonderful years of dancing and dance club level through A-2. We also are avid round dancers. We

appreciate your coverage of all of these phases of dancing. We would appreciate seeing more articles on round dancing and cue sheets on round dancing. Possibly adding a phase three cue sheet to your magazine each month.

Thank you
Dot Stout
Tuppers Plains, OH

EDITOR'S NOTE: We encourage our readers to send cue sheets and articles on round dancing.

Dear Jon & Susan,

I would like to renew my subscription again for another year because I really do enjoy reading it. I enjoy getting the American Square Dance Magazine.

Thank you
Esther Hornburg
Necedoh, WS

Hi, Jon and Susan,

An idea for an article or two: Consider finding a throat specialist at the UCLA or USC Medical Schools who might write a

column or two, or on an occasional basis, on the care of the voice and the "vocal" muscles. I've heard comments that even many full time country, or whatever, singers are not really aware of how stressful continuous performance is on the vocal process structure, especially the muscles which need conditioning, proper maintenance, and not avoidable abuse. Callers and cuers are dependent on their voice as part of their living - or totally for the full-time callers.

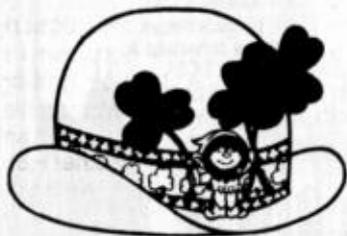
I really enjoy each and every issue of ASD - keep up the great work, and good luck with the subscription drive.

Cheers,
Dick Taeuber
Salisbury, MD

To Everyone:

It was such a wonderful surprise to see the article about my husband, Louis F. Hollenbeck (January, 1994) when I received the ASD magazine. I thank each one that had a part of it. I had many pictures of square dancers and our travels throughout the country placed out on a table at Lou's memorial square dance. I believe the "extra" picture at the 1984 Baltimore National was there, also.

One never realizes the impressions you make on others. Yes, we were known everywhere we went for our fun and antics and our "loud" costumes. Lou was a special, fantastic person and I miss him dearly. I try to do the things I know he would want. I go to square dances near home here, but it is so different. You really feel like a "5th wheel."



Lou and I never sat down, we danced every round and square dance. We had so much fun!

My best to all
Ruth Hollenbeck
Norwood, PA

Dear Jon & Susan,

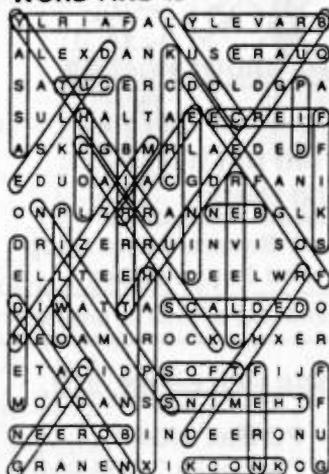
I thought you might be interested in the following story.

My husband and I were on our way home from our Sunday afternoon C-1 workshop. We were involved in an accident on a slippery bridge. Fortunately, no one was hurt, but several cars were damaged and we were unable to drive our car. We were 75 miles from home. We called upon our square dance friends, Jim and Mary Connell. Their son picked us up and we spent the night at their home. We were thankful to have a warm, comfortable place to spend the night. The next morning their son drove us home. This is another example of the fellowship that square dancers possess. Square dancers do come through for each other.

Jim Connell is a square dance caller from Davenport, Iowa. He gave us our first set of Challenge lessons.

Sincerely,
Chuck and Marie Taylor
Spring Valley, IL

WORD-FIND 48



Dear Jon & Susan,

Please list our festival in your Dateline Column. We appreciate this service and enjoy your magazine. I especially like the Round Dance Pulse Poll and Flip Side. George, of course, all the square dance news.

Thanks
Jean & George Clark
Ontario, Canada

EDITOR'S NOTE: We are pleased to list anyone's festivals, dances, etc. in "Dateline." However, because of limited space we list only those events which last 2 days or longer.



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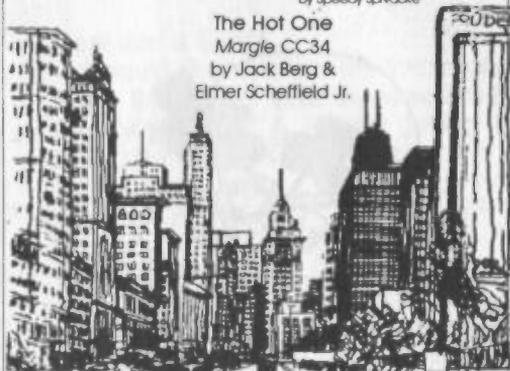
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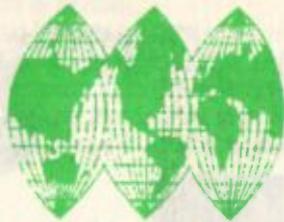


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INTERNATIONAL NEWS

SQUARE DANCERS IN RUSSIA

Recently, Lottie Buckbee of West Dundee, Illinois, visited Belgorod, Russia. Taking along a group of dancers, they performed at the International Folklore Festival celebration that marked the 400th year anniversary of Belgorod. Their thirteen hour flight from Chicago, took them to Moscow, and from there they boarded a train for the ten hour trip to their destination.

The American dancers were received enthusiastically, as well as other folk



400 years Anniversary Festival - Belgorod, Russia - Closing Concert

dancers from Italy, Japan, Spain, and Russia, who also performed.

The American dancers made a dozen performances while there at various schools, a collective farm, a cultural college and a music college.

The group exchanged lapel pins with the Russians and in turn passed out a pin designed by Lottie that read, "Square Dancing: Friendship Set to Music."

Along with caller Lottie Buckbee and her husband Bruce were dancers: Don & Donna Berlin, Quin & Nancy Butler, John Bruzenas & Sandy Hoffa, George &

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Belgorod is a sister city to Elgin, Illinois, and has a population of 300,000 and is about 350 miles south of Moscow.

Submitted by Lottie Buckbee, and news taken from The Courier-News, November 21, 1993 issue.

FESTIVAL OF COLORS

The Greater St. Louis Folk & Square Dance Federation's 46th Annual Square & Round Dance Jamboree will be held April 1 and 2, 1994 at the Belle-Clair Exposition Hall, 200 south Belt East, Belleville, Illinois.

"Festival of Colors" is the theme selected for the event which is being hosted by the 42nd National Square Dance Convention Committee headed by Bob and Karen Fleher.

The program includes Mainstream, Plus and Advanced square dances and workshops conducted by Wade Driver,

Tom Roper and Elmer Sheffield, Jr. Cueing and presenting round dance workshops will be Larry and Pam Wacker.

For more information contact Joan Keeser, 17 Cranbrook Drive, Belleville, IL, 62223-6131. (618)-234-7512.

34TH BUCKEYE DANCE CONVENTION

The year is 1994...the date is May 6,7,8... and the place to be is TOLEDO, OHIO for the Buckeye State's 34th Dance Convention... "WHEELS GALORE IN '94."

As with the first Country Western program and the re-introduction of a Youth Program - the CLOGGING™ program is shaping up to bring all cloggers a great weekend. It promises to be a weekend full of learning new routines, fun dancing and a chance to meet many new people from many different cities and several states.

There will be a full program from Friday evening through Sunday afternoon.

A beginner's teach will be held at 1:00 PM on Saturday for anyone wanting to learn the first steps of clogging. There will be a variety of teachers from Basic to High Intermediate, with a variety of music. Also, the program will include some country line dance instruction and several exhibitions. All dancing will be done on a wood floor. The host club will be "The Red Devil Cloggers" led by Randy & Dawn Malone. Look for their club exhibition on Saturday afternoon in the main square dance hall. If you have any questions regarding the "CLOGGING" PROGRAM, please write the Malones at 170 Bergin St., Rossford, OH 43460 or call (419)666-6699.

We want to remind you that the three hotels in the immediate area have covered walkway access (with adjacent parking) to the convention center in the case of inclement weather. For those of you who choose to camp, at northwestern Ohio's newest and most beautiful Maumee Bay State Park, we are hoping

for warm and sunny weather with on-going shuttle service provided to and from the park to the convention center. There are MANY restaurants to delight every taste in the downtown area.

JOIN US AS WE HOST THIS GALA EVENT. BE THERE!!!

OPENINGS FOR BUS TOUR

Places available for a Round Trip Bus Tour following the 43rd National Square Dance Convention in Portland! Dates: Monday, June 27 - Monday, July 11. Four groups of 30 dancers between the ages of 16 and 60 are planning a 15 day/night bus tour. The tour route includes Oregon's Coast, Redwoods, a winery visit, 3 days in San Francisco, 2 days in Yosemite, a night in Reno and back to Portland via Crater lake and more! Please contact Carol by April 1. Final reservations need to be made by April 23. We speak English, French and, of course, German. For more information contact Carol David-Blackman, Zed-

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HOLLAND AMERICA LINE OFFERS FOUR SPECIAL S/D CRUISES TO ALASKA IN 1994

Here's a fun way to visit a spectacular state, meet new friends and polish those dance steps, all in one week. Holland America Line is offering four square dance-themed cruises to Alaska's Inside Passage in 1994 on June 16, June 28, September 3 and September 10.

All of these seven-day round trip luxury cruises depart from Vancouver, B.C., with calls to Ketchikan, Juneau, Sitka and Glacier Bay National Park.

Aboard ship, there will be special workshops and dances. Highlighting the square dance festivities is the popular Juneau Spin, an opportunity for cruise passengers to square dance with residents of Juneau, and other areas of Alaska and Canada's Yukon Territory, at Juneau's Centennial Hall. There will be presents for all who attend: women will get garters and men will receive bolo ties.

Since the 1994 National S/D Convention is in Portland, Oregon, June 22-25, Holland America Line-Westours has arranged special transfers for cruise passengers to Portland after the June 16 cruise. Arrangements also have been made to transfer convention attendees to the ship for the June 28 sailing, after the convention. Cost of the transfer is \$69 per person.

Professional callers Mark Clausing and Phil Kozlowski will be aboard the June 16 sailing of the ss Rotterdam. Averaging more than 300 dances per year, Clausing's 20-year calling career has been punctuated with major hit recordings. He conducts ongoing classes for new dancers as well as workshops for experienced dancers.

Kozlowski has been calling for more than 30 years. He conducts classes as well as callers' clinics and was a 1983 inductee into the S/D Hall of Fame at Renfro Valley.

Confirmed for the June 28 sailing aboard the brand new ms Maasdam is Verne Weese. A veteran caller for more than 20 years, Weese has been deeply involved in the recording business, and is a partner in Mar-Let Records. Weese will be joined on board by another professional caller to be announced later.

Aboard the ms Westerdam September 3 will be Tom Miller and Bill Peterson. Miller, who regards square dancing as "friendship set to music," turned an enjoyable hobby into a full-time career. He has recorded on several labels including Lou-Mac and Kalox.

Peterson has called for 30 years and has written seven round dances. He's also a recording artist who presently calls for clubs and classes in Michigan.

The last square dance cruise departs September 10 aboard the Westerdam and features callers Mac Letson and Don Wood. Letson has several "gold records" to his credit and has traveled extensively in his 25-year calling career, while Wood has been calling and recording for more than 10 years.

Holland America Line-Westours has been the leader in Alaska travel since 1947. For further information, consult a travel agent.

A BREAK FOR THE YOUNGER SET

After three years of square dancing, mainstream, plus training with numerous work shop programs, we attended a Delaware Valley District Convention with some reservations as accommodations were eighty dollars a night plus forty dollars admission. The location was only about twenty miles away, and our square dancing friends recommended we give it a try. We ventured forth for two days over night, after phone calls for reservations and to make sure of our acceptance, paid an additional amount for admission at the door. I must say we had a great time, and

we will not be left out of future affairs of this sort.

The number of people we knew from previous dances and after the first day it seemed we knew just about everybody. I guess I don't have to explain this point to other square dancers, but we filled in a square of three young couples that were in about their late teens whom we had not seen before. They were a delight and having a fine time. My partner, a bit on the gushy side, enjoying these kids, looked at their name tags and asked them questions. I sensed a little discomfort on the part of the young ladies, but thought little of it until I looked for them after and found them missing. These youngsters had crashed the party, and maybe through our interest in them personally were scared off. This possibility caused us and those we discussed it with some annoyance.

It seems to me that any club lucky enough to have young dancers in their midst, or the groups having affairs such

as a convention should provide free admission for young dancers- under thirty years old for instance- one day or afternoon of such affair as guests. This would expose younger dancers, with limited resources to renown callers and cuers, and gala occasions much to the advantage and future of square dancing.

In my own instance I would not have taken up square dancing at this late point in my existence, but for the fact that I was a square dancer in my teens back in the early thirties. We also did what they called round dancing there, we just got up and did our thing without cuers. Current square dancers are quick to tell me that my early experience was different. Same as now, there were six or eight different callers, with different ideas and moves and were quick to swipe from one another. The difference I see is that we were all young, we danced to live music and moved two feet off the floor.

*Joseph H. Ricketts
Ambler, PA*

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BREADLINE

by Dorothy A. Walker

I'm sure you have noticed by now that I like to feature recipes from friends and family in Breadline. This month is no exception. I asked my best friend of 28 years, Lauri Lippl, for her favorite thing to prepare. We both grew up Army brats and met when our families were stationed at Fort Ord, California (which is now in the process of being closed down). We were 9 years old when we met and were immediately best friends. Lauri & I have shared a lot, and even (to the amazement of all around us) had twins 4 months apart! We haven't seen much of each other over the years because we've always lived several hundred miles apart, but we keep in close contact through the phone lines. I'm looking forward to spending some time with her when I attend the Nationals in Oregon in June. If there's such a thing as soul mates, she's mine. Let me know what you think.

LAURI'S CORN SOUP

This past summer our family relocated to the beautiful northwest Vancouver, Washington area from southern California. Never have I been subject to the weather reaching the age of my teenage son, BJ! On the bright side, I finally got to wear those beautiful sweaters and rediscover the art of soup making. I have two versions. The first version is using what's in the fridge, the second is to buy a bag of frozen, mixed vegies. I like the ones that have cauliflower, carrots and broccoli. This is so simple, my 10 year old twins, John & Chris can whip it up.

INGREDIENTS:

- 2 Cans of cream of corn soup
- 2 Cups milk (1 or 2% may be used)
- 1 Cup chicken stock
- 2 Cups cut carrots
- 4 Large potatoes cut into 1 inch cubes
- 1 Celery branch
- 1/2 Cup onions
- 1 Cup corn
- Salt & pepper to taste

To crock pot add cream of corn soup, milk, & chicken stock. Mix vegies, salt and pepper to taste. Place lid on crock pot, turn on high and give it about 2 hours. If it's too thin, pour about 3/4 Cup of instant potatoes, it's a great soup thickener. I like to let mine simmer on low all day.

By the time dinner is ready, I'm usually full because I do taste test all day. If you want protein, add 2 cups of cubed chicken breast. With a nice tossed salad, french bread and a blazing fire, this will make for a nice winter meal. ☺

own halls and dancers go to them because they want to and the callers that don't succeed have only themselves to blame.

Now, the saviors of the Square Dance movement (ACA) want to add another level which consists of a base program of square dance choreography that can be mastered in a reasonable time. Then here we are after twenty or so years of square dancing, with MS, PLUS, ADVANCED & CHALLENGE, our activity has a **BASE PROGRAM** which consist of MS & PLUS. So now, the dancers that didn't want to learn PLUS, will have to learn some PLUS to dance. And in twenty or so years, when everyone has gone through the **BASE PROGRAM**, the callers who have

fallen from grace from the ACA will form a **BCA (Better Callers Association)** and offer a solution to cure the ills of the activity that we all love. Another problem arises when we go to this base program....(What happens to the Advanced dancers, or the Challenge dancers?). Do we just leave them out to dry as we will do to the dancers that do not want to learn some of the Plus calls?

Let's not ask the callers their opinions, let's ask the dancers, who happen to dance Mainstream, and the dancers who dance Plus, and ones who dance Advance & etc., what they think of our activity. Let's ask them what they want us to do with the levels. After all, aren't we all in this for fun? I personally know some of

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and we were glad there were **callers** around willing to teach us what we wanted to learn. Some of our friends went on to higher levels, and they wanted us to go also, but we didn't, and believe it or not, they are still our friends and go **dancing** with us when we get together.

Old time square dancing before levels, from what we could gather, was all together different than modern square dancing. Visiting couples were a large part of square dancing, and trying to read and understand some of the moves of long ago, I don't think dancers who have been around for less than twenty or thirty years could dance those moves today. I've heard that many years ago, you could go from one city to another and the callers would have calls of their own, and competition was among the callers as to who could think up the fanciest moves. Well, some dedicated people got together and selected the moves the dancers liked and put them in levels, so the clubs could decide what level they wanted to be and

hired the callers to call at those levels. The dancers now knew that when they went to dance at a club that called at the level they liked, they could dance all over the world to the same moves and never have to worry about what would be called.

It seems as though the **ACA** panel reviewed tapes from more than 100 different dances and dancing time was devoted to only 45 or 50 movements 90% of the time. I would challenge the review as to how many times they heard the calls "*Load The Boat,*" "*Teacup Chain,*" and "*Coordinate*" at a **Mainstream** dance. Did the 100 different dances include **Mainstream**, or just **Plus & Advanced**? Where were the 100 different dances taped, in the **Metropolitan** areas or out in the **Rural** areas of the country where **Mainstream** is predominant? If we are going to have a review, let's have the complete survey published. Let's survey the **dancers**, not the **callers**, after all, aren't **callers** hired by the **dancers** or clubs? Granted some **callers** have their

LINE OF FIRE



TAKE AIM AT ANYTHING

WHY OH WHY ...ANOTHER LEVEL???

Donald L. Wiggins
Walla Walla, Washington

The American Callers Association seems to think it has the answer, which is "A Return to Square Dancing." The first sentence is as follows: "There is an uneasy consensus among callers today which holds that square dancing in the 1990's is neither what it used to be nor what it ought to be." I really don't think any caller would disagree with that...but shouldn't the consensus be from the **dancers** and not the **callers**? After all, I think we **callers** wouldn't be around if there weren't any **dancers** and too many organizations are forgetting to ask what the **dancers** want.

Maybe there aren't as many **dancers** around today as there were twenty years ago, but there are a lot of things that were around twenty years ago that aren't around now. There are a lot of things that *weren't* around twenty years ago that are around now also. How many video stores or VCRs were around twenty years ago? How many laser discs were around

twenty years ago? How many 3 & 4 screen movie theaters were there twenty years ago? Let's not group all of our problems against one organization. Many dedicated people put their hearts and souls into making a fantastic activity like ours. Remember all activities have their ups & downs.

My wife and I have only been square dancing since 1976, so we are relatively new to the activity compared to the people who have suddenly solved the problem. We came in at the height of the activity and all we knew were **levels**. We were new **dancers** so we learned the first level and had a great time. We decided to go higher. Because it was there, we tried a higher level and had even more fun. We then tried a higher level and had even more fun, but since we had other things to do we dropped back to the level we enjoyed and we've always labeled ourselves as **square dancers**. We, nor our friends, ever considered **levels** as **barriers**, we considered them as **pathways**, or a **freedom** to do what we wanted to do



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the Board of Directors of both organizations, and I would be willing to bet that most of the **ACA** members used to be **Callerlab** members. I think both organizations have our activity uppermost in their minds, but don't you think that instead of attacking it from a **caller's** point of view, we should solve the problems from a **dancer's** point of view?

I realize that most new **dancers** will do what their caller tells them. If you're entering the activity now, it would depend on which organization your **caller** belongs to.

I do know that **Callerlab** has offered to the **ACA** an open line of communication, but from all of the publicity the **ACA** has put out, it seems as though their solution has no discussion, they are right and to heck with the rest of the **3,000 Callerlab** members. **Callerlab** has not always been right, but they are willing to listen to all concerned. Anyone wishing to keep our present form of square dancing, call or write your Caller or Callerlab, 829 - 3rd Avenue S.E., Suite 215, Rochester, MN 55904 (507)288-5121. ✓




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| <p>JUNE 10 - 12 BIG & LITTLE ENIS Wes Dyer (KY) Kenny Jarvis (KY) Line Dance Instructor: C. D. Glock (KY)</p> | <p>JUNE 17 - 19 Ed Busbee (VA) Greg Jones (VA) Rds: Judy & Ed Jaworski (VA)</p> | <p>JUNE 24 - 26 Mel Estes (AL) Bill McVey (GA)</p> | <p>JULY 1 - 3 Nick Hartley (IN) Tom Davis (IN) Rds: TBA</p> | <p>JULY 8-10 Gary Shoemake (TN) Michael Sumpter (OH) Richard Castilon (TN) Reggie Kniphfer (NC) Rds: Peggy Broadway (NC)</p> | <p>JULY 15 - 17 Bill Everhart (IN) Dave Craw (IN) Rds: Judy Everhart-Mouton & Dave Mouton (IN)</p> |
| <p>JULY 22 - 24 GOOD OL' BOYS Sam Dunn (OH) Mike King (OH) Keith Zimmerman (OH) Rds: Phyllis & Bob Hathaway (OH)</p> | <p>JULY 29 - 31 SPECIAL "HANDICAPABLE" SQUARE DANCE WEEKEND</p> | <p>AUGUST 5 - 7 Harry Koppenhaver (OH) Bill Claywell (KY) Rds: Chuck & Margie Thompson (OH)</p> | <p>AUG. 12 - 14 ROYAL RECORDS Tony Oxendine (SC) Jerry Story (TX) Larry Letson (TX) Rds: Jim & Jane Poorman (IL) ⚡</p> | <p>AUGUST 19 - 21 SCOTTISH FOLK DANCERS</p> | <p>AUGUST 26 - 28 Gene Record (KY) Mike Alexander (OH) Rds: John & Jean Stivers (OH)</p> |
| <p>SEPT. 2 - 4 Wayne McDonald (TN) Rds: Dee Smith (TN)</p> | <p>SEPT. 9 - 11 Stan Russell (SC) Sam Lowe (SC) Rds: Larry Monday & Gladys Gunter (NC)</p> | <p>SEPT. 16 - 18 Rick Burnette (AL) John P. Bresnan (AL) Virgil Troxell (IN) Rds: Tony & Mikki Place (IN)</p> | <p>SEPT. 23 - 25 Colin Dyer (AL) Phyllis Gable (MS) C/W & Line Dancing by Phyllis</p> | <p>SEPT. 30 - OCT. 2 Jim Durham (VA) Dick Kurtz (VA) Rds: Tim Eum (VA)</p> | <p>OCT. 7 - 9 SARDIS STARS S/D CLUB Gene Baker (NC) Line Dancing by Gene & Betty Baker</p> |
| | <p>OCT. 14 - 16 Harold Kelley (GA) John Swindle (GA) Rds: Hal & Sadie Roden (GA)</p> | <p>⚡ OCT 21-23 PLUS & ADVANCED Separate Halls Steve Kopman (TN) Phil Kozlowski (IN) Rds: Glen & Rosaloe Kelly (KY)</p> | | <p>OCT. 28 - 30 George Lavender (AL) Larry Sandefur (GA) Rds: John & Martha Pritchett (GA)</p> | |

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| JUNE 26 - JULY 1 Larry Letson (TX) King Caldwell (LA) James Martin (TX) Kevin Van Vliet (CAN) Gary Shoemake (TN) Rds: Clyde Kirk (TX) | JULY 3 - 8 Marshall Flippo (TX) Elmer Sheffield (FL) Gary Shoemake (TN) Rds: Grant & Barbara Pinkston (TN) | JULY 10-15 Dee Dee Dougherty -Lottie (MN) Gary Shoemake (TN) Dale McRoberts (IL) Rds: Tom & Rosalee Clark (IL) | JULY 17 - 22 Ken Bower (CA) Chuck Peel (IN) Jim Randall (CA) Gary Shoemake (TN) Rds: Russ & Wilma Collier (IN) | JULY 24 - 29 Frank Gatrell (OH) Scotty Sharrer (OH) Gary Shoemake (TN) Rds: Dick & Pat Winter (OH) |
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dancers clearly recognize that the ends are not to move during the call should the caller introduce the idea that ends can do a different call simultaneously while the centers work. Again use a variety of calls when this idea is introduced: Circulate one place, U Turn Back, Circulate two places, Face In, etc.

Spin Chain Thru is a unique call in that by dancing through four Spin Chain Thrus one after another, every dancer will perform every part of the call. Most callers call Spin Chain Thru twice in a row from a head lead and twice in a row from a sides lead which has the same effect. Each dancer automatically gets lots of practice with all four parts of the call. This means that callers can later set up experienced dancers in any arrangement of gents and ladies for a right hand wave, call Spin Chain Thru and it will be done with virtually 100% dancer success. Each dancer has both practiced the call into overlearning and has been involved in a distributed practice schedule without the caller realizing that he or she was providing this kind of practice! ✓



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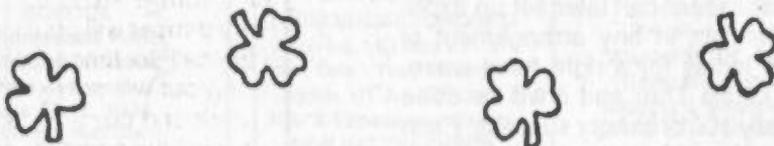
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tice the part of the center dancer facing out). If necessary, make needed changes in the after-calling patterns to be sure they properly reload for the next identical practice trial. When the sides lead to a zero box and then Swing Thru, the fourth and last part of the call will be practiced.

- Callers will find it easier to remember a variety of before-calls and after-calls if they design their own patterns using favorite call sequences that fit this use. CAUTION: 100% of the new dancers must know very well 100% of the before and after calls and figures! Don't cause needless problems by using support patterns that might cause breakdowns.

It is important to clearly define the new calls starting and ending positions by using a variety of different calls before and after the new call. It is critical that each person repeat each separate part of the call several times in succession so he or she will be able to clearly understand each part without confusion.

Further, it is important to leave out of the initial practice periods any movements which, although often used with the call, are not part of the call being learned. For example: when teaching Spin Chain Thru, never use the call "Ends Circulate" while the centers are working until the call itself is in overlearning. Only when the



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Part II

3-6-3 FORMULA

To further provide for correct practice once I have demonstrated and explained a new and complex call (for instance, Spin Chain Thru), I follow what I call my 3-6-3 Formula. The numbers mean:

3 - Mix at least 3 different calls immediately before the new call.

6 - Call 6 identical practice tries of the new call.

3 - Mix at least 3 different calls to immediately follow the new call.

For example, when I teach Spin Chain Thru, I set up a zero arrangement in a parallel, right-hand wave formation. I want the four dancers (a gent facing out, a lady facing in, a lady facing out and gent facing in) all to do their one part of the call at least six times before they do any of the other parts of the call. I want them to know exactly where the call starts and where it ends so I mix at least three different calls immediately before calling Spin Chain Thru and I use at least three different calls immediately after completion of the call—hence, the 3-6-3 Formula. For example:

- Using any one of the after-figures puts the square back in a zero box formation without first returning to a static square. The shorter the after figures, the better. The caller can reload the practice cycle several times without resolving the square.

- Continue the practice procedures by having every individual practice each discrete part of the call at least six consecutive times. When one and three lead from

a static square to a zero box, each dancer will practice one part of the call six times (the end gent facing out will do that one part of the call each time). Next, when two and four lead from a static square to a zero box every dancer will practice a second part of the call six times (the original end gent facing out will now practice the part for the other end position, facing in).

- Next, following the same practice procedures, have the heads lead to a zero box (as above) and then add a Swing Thru or equivalent. This will provide practice for each dancer with a third part of the call (original end gent facing out will now prac-

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by Bob Howell



EASY LEVEL

Jerry and Kathy Helt of Cincinnati, OH have written a solo dance that really moves to the music. It has been well received by all those that have danced it, both the young and the mature. They call it ...

SLAP CHAP

Formation: Solo. No partners necessary. All begin the dance facing the front of the hall.

Music: East Bound And Down, Jerry Reed RCA GB-11986

Routine:

Counts:

- 1 - 8 With the right foot do a heel and toe and heel and toe and then four quick sashay (sliding) steps to the right.
- 9-16 Repeat counts 1-8 with the left foot.
- 17-18 Slap the right chap (thigh) with the right hand 3 times.
- 19-20 Slap the left chap with the left hand 3 times.
- 21-22 Slap both chaps together 3 times.
- 23-24 Clap both hands together 3 times.
- 25-32 In four 2-steps, circle to the right three quarters to face the original left hand wall to begin again.

From Allendale, MI., John Cook sends along this simple circle mixer which was shared by a fellow caller at a Civil War reenactment. It is called the ...

BIG CIRCLE MIXER

Formation: Single circle. All facing partner.

Music: Back to Donegal Grenn GR 12239

Routine:

Counts:

- 1 - 8 Right hand turn partner
- 9-16 Left hand turn the next.
- 17-24 Two hand turn the next.
- 25-32 Do si do the next.
- 33-48 Swing the next.
- 49-64 Promenade the one you swung.



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One of my favorite square dances is one that was written by Ted Sannella of Wiscasset, ME., and although it may require a walk thru, it is a quick-teach routine and makes for a fine exhibition figure for anyone entertaining at a nursing home or festival. Ted calls it the ...

ALAMO SQUARE

Formation: Square

Music: Ted prefers the tune "Shannon Bells," however it fits any 64 count music.

Routine:

All balance your partner (4)

Turn by the right, go once around (4)

Four gents to the center with a left hand star (8)

Back with a right hand star (8)

All turn your partner by the left, go twice around, hold on with the left, give a right to your corner (8).

All balance forward and back (4)

Turn by the left go half way around (4)

Ladies grand chain, over and back again (16)

(Each gent has moved one place to the left and each lady has moved one place to the right)

Repeat the entire dance three times.



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From the Contralab Quarterly for the Winter '94 issue, Jim Howatt of Carlisle, KY, Editor, comes a contra written by Roger Whynot, called ...

MOLLEY'S ALLEY

Formation: Duple Improper

- A-1 Actives step into the center and, taking hands promenade down the center while the others promenade up the outside
Turn, all come back (turn alone)
- A-2 Meet the first one you passed - your corner - or - the one below
Handy Allemande - twice around
Actives swing in the center - end the swing facing up the set
- B-1 Promenade four in line up the set (with the ones below, he, he - she, she set up.
Centers wheel, outsides turn, come back
Actives arch, pop the others up
- B-2 Ladies chain, up and down the set.
Chain back

Notes: Handy Allemande - simply use the nearer hand. The dance is named for Molly who is a member of The Overacker Dance Band and plays either the bass or banjo.

Note: There was an error made in the description of the "summer of 84" contra in the October 1993 issue. The second line should read, "Men allemande right 1/2" rather than once and 1/2, as published.

Note: In the January 1994 issue two lines were omitted in Stan's Red river Valley dance. Immediately after the lines, "Swing with that one in the valley" (Center person swing the one on the right)

Please insert: Swing with that Red River Girl
(Center person swings the one on the left).

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12. A Lovely Evening (Childers)
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Buffy
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Houston
Hush +2
Jacalyn's Waltz
Kortiki +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 Awake
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
Mariyn, 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





by
Bill & Bobbie Davis

GREAT MYTHS OF SQUARE DANCING

There are several myths associated with square dancing. They propagate through articles and letters to the editors of all our magazines. As with most myths there may be some truth in them, but there is also a lot of exaggeration for effect. Let's investigate.

It is said that if you leave square dancing for a couple of years, you must start all over if you want to come back because the programs have changed. Last month we noted how the programs have indeed changed over the years. However, 1993 is the first year of change in the MS and Plus programs for over five years.

So, if there is a problem for returnees, is it not perhaps merely that of having lost some reaction time which they need to regain? Do they give themselves time to get the rust out of their mental gears and get their response time back up to par? If they have been out for several years, do they take a brush up course to refresh their memories? We find that people who are serious about coming back after a few years go back about a half level and get back up to speed. If they danced at Mainstream, and they found it too fast, they simply joined the tall end of a class in progress and soon found that they were back up to speed. Returnees who understand the game have little trouble getting it back. If you have trouble, maybe the program is not the problem.

It is said that levels, especially Advanced and Challenge, have wrecked square dancing. Before levels (or was it Callerlab) there was just **Square Dancing**. All were in the same boat dancing to the same drummer. Like all great myths

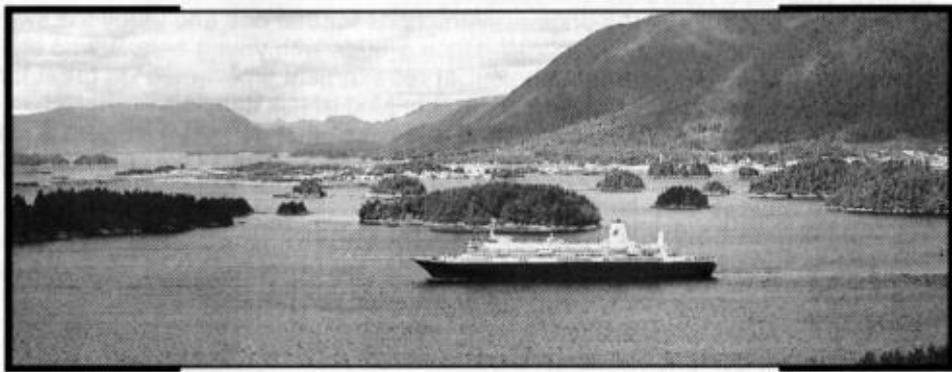
there is some truth here. There were benefits to having just one level. But things change with time. There are people now who dance several times a week. More to the point there are people who dance several times more often than other people. This contributes to a wide difference in dancer capability. The natural way to keep everyone interested and happy in this kind of environment is to have levels. We have levels in all recreational activities. We have master-point bridge players and those who play once a month and never in tournaments.

It is said that experienced (also read Advanced) dancers are snobbish and lend to exclude newer dancers - at any level - from their set squares and groups. Well, the new kid on the block has always had to prove himself. But it is our experience that square dancers are among the most tolerant there are in welcoming new people.

Helping to spread the snob myth are those who are so insecure that they must always set their squares two tips in advance. But these represent only a small portion of square dancers. At an open dance some people dance with each other more than once simply because they came together. Also, friends often meet at square dances in order to interact with each other. But most good dancers move around and dance with everyone they can. They often make it a point to seek out new people to make sure they feel welcome. If you have been dancing a long time at a level and still find it difficult to get someone to dance with you, do some homework.

Many myths are useful in teaching and conveying ideals. Avoid the negative. Use those with positive values. ✓

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Party Line

by Cathie Burdick



When we plan parties around an Irish theme for March, finding decorations and music is no problem at all. Good tunes abound, some of them the old fiddle-full music we learned to dance to in the late 40's -*Irish Washerwoman*, for example. If you want to give your club members the taste of old-time dancing, dig up the original instructions for that one and enjoy the swinging!

Many areas now have ethnic Irish dance groups with young people who are adept at the jig. A little outside entertainment at refreshment time would be great fun, and give your dancers an appreciation of another kind of folk dancing.

I found a recipe for green--yes, green--cupcakes that do not even need a mixer for preparation. No one pretends they're low-cal, but St. Patrick's Day only comes once a year.

IRISH CUPCAKES

- 1 3/4 Cups all purpose flour
- 1 4-serving size package instant pistachio pudding mix
- 3/4 Cup chocolate chips
- 2/3 Cup sugar
- 2 1/2 tsps baking powder
- 1/2 tsp salt
- 2 beaten eggs
- 1 1/4 Cups milk
- 1/2 Cup vegetable oil
- 1 tsp vanilla

Line cupcake pans with baking cups, green if you can find them, or white. Pastel ones spoil the [green] effect. Stir together first six ingredients. Combine eggs, milk, oil and vanilla. Stir into flour mixture with about 50 strokes and spoon into cupcake pans, filling cups about 2/3 full. Bake at 375° for 20 minutes. Cool and frost with green frosting. Makes 18.

Top o' the momin' to you--and top of the evenin', too! Have a great party. ✓

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THE CALLER NOTE SERVICES

UNDERTAKING

NOTES FOR EUROPEAN CALLERS, Al Stevens & Rudi Pohl, Editors, carries an interesting article in **VIEWPOINT**, entitled *Do It Again And Again-Part II*.

They talk about "how important repetition is to the teaching and learning process." They point out that sometimes the speed of the record can make a difference to the new dancer, as well as the experienced dancer, when learning something new. They say, "Give the dancer a good chance to understand how a basic works."

The first two or three nights are supposed to be fun for the new dancer as well as a time to make new acquaintances. They bring out the fact that new dancers are not conditioned for the speed of square dancing, so take it easy. "Reassure them that no one is going to judge their ability to dance or to be part of the group." A good adage is "If time were money, we would all be millionaires."

Al & Rudi offer some very good and interesting material in this note service.

In the January '94 issue of **MECHANICS**, Wayne Morvent addresses the reasons for some basics being moved or discontinued. Either for lack of use by callers, or dislike for the movement. He says, "Many callers are opposed to any changes in the programs. I do believe that changes are necessary and usually are good for the activity. The fact that we drop a movement from a program does not necessarily mean that we have lost the use of that movement within the level. We can often continue to use the movement directionally." Wayne presents material for **CROSSTRAIL THRU, LEFT TURN THRU & PARTNER TAG**.

He also presents some very good material using **FERRIS WHEEL**, as well as **WHEEL & DEAL**. He points out that **FERRIS WHEEL** is becoming more popular and is often being used where **WHEEL & DEAL** would work much better." He discusses why these movements would be better when used in a more discrete manner.

In the **PLUS** Program he presents some **CUT THE DIAMOND**, (a new addition to that program). Good material for that as well as the **Advanced Program**.

January 1994 of **MIKESIDE MANAGEMENT** offers some very good tips for the caller in an article by Stan Burdick (Editor) entitled **SUBLIMINAL CHOREO COMPOSITION**. In it he discusses the art of "hash calling" and says "In hash calling, one must have a world of knowledge, understanding, good reaction time, an acute feeling for the needs and abilities of the floor, etc... Situations to be dealt with change from minute to minute, a long practiced feeling for the flow of material (is a must)... Instant floor situations observed, demand instant response..." Good suggestions for any caller in the article.

As callers, we are always happy to see that someone takes the time to address the "styling" area of square dancing. Orlo Hoadley has some good pointers and suggestions for proper handholds. In his article **HANDHOLDS**, he shows us the styling correctness for the activity.

In the A-1 section, Ed Foote presents some very good material for the Advanced call, **CAST A SHADOW**. He also offers a couple of singing call figures for your use.

In the January issue of **THE CANADIAN CONNECTION**, Joe Uebelacker, Editor,

Joe discusses how to approach teaching basics so there will be a degree of security involved. Using **SQUARE THRU & HALF SASHAY**, he points out that when the men do a square thru and end facing the girls, you should be wary of calling "Swing Your Partner." The first impulse is for them to swing their original partner in front of them, not the partner that is beside them. Give it some thought the next time you call it that way, even for the ladies dancing together.

Joe points out various problems with **HALF SASHAY** and the basics following it. Here is some very good material for you callers, especially in your classes.

Joe goes on to discuss the problems you might run into with **AND SPREAD**. "Some combinations just don't work, i.e. Heads Square Thru and Spread, or calls that end in and **EIGHT CHAIN THRU** formation." He presents some good material for your use in these situations.

A new call, **WRINKLE "ANYTHING,"** by Joe is included in this issue in the Advanced section. You might want to give it a try. "From facing couples: Beaus Wheel Thru, Belles take the *anything* call. From Mini-Waves: In Facers Wheel Thru, Out

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Facers take the anything call. It can also be done from 3 and 1 lines."

Norm Wilcox, Editor for **TORONTO AND DIST. SQ & RD ASSOC., CALLERS NOTES**, February issue, covers the new Plus call, **ACEY DEUCEY**. He presents a full page of interesting and very good material for that movement. Also, in presenting each of the calls that have been assigned to the Plus program he offers some neat material for **CUT THE DIAMOND**.

In the Plus Quarterly Selection section, Don Higgins presents material for **CONNECT THE DIAMOND**. Good stuff for any caller.

Perhaps you have been having trouble using **CLOVER & ANYTHING**, if so you will find helpful suggestions and lots of good

material in the Advanced section of this issue.

DANCETIME NOTES FOR CALLERS by Brad Carter, Editor, offers some very good material for your use in the January issue. He includes material which are equivalents for heads, sides, square thru four. He also offers some Box 1-4 Getouts. These are always handy items to have in mind when calling a dance.

Brad suggests instilling in the dancers that slide thru is a **POSITION** call. One reason it gives the dancers so much trouble is because they are not made aware of this fact.

Brad also includes some singing calls featuring material presented in that issue. Very good stuff! ✓

This is the last ad About sold out HURRY!!!

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Mark Turner

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ESP, 2213 S. Adams St., Tallahassee, FL 32301



Creative Choreography

by Lee & Steve Kopman

This month, let's take a look at the call **Partner Tag**. Hopefully, there will be some positions you haven't considered. None difficult.

1. HEADS SQUARE THRU 2
TOUCH 1/4
SPLIT CIRCULATE
PARTNER TAG
TRADE BY
SWING THRU
ACEY DEUCY
RECYCLE
R/L/G
2. HEADS PASS THE OCEAN
EXTEND
PARTNER TAG
CENTERS PASS THRU
PEEL OFF
TOUCH 1/4
CIRCULATE
BOYS RUN
SWING THRU
DOUBLE PASS THRU
LEADS U-TURN-BACK
L/A
3. HEADS STAR THRU
DOUBLE PASS THRU
PARTNER TAG 2X
CENTERS SQUARE THRU 3
OTHERS U-TURN-BACK
L/A
4. SIDES FLUTTERWHEEL
HEADS LEAD RIGHT &
CIRCLE TO A LINE
PASS THRU
PARTNER TAG 2X
CHASE RIGHT
SPLIT CIRCULATE
5. SIDES FLUTTER WHEEL
HEADS SQUARE THRU 3
SEPARATE ROUND 1 TO A LINE
SQUARE THRU 3
PARTNER TAG
TRADE BY
TOUCH 1/4
SPLIT CIRCULATE
R/L/G
6. ZERO LINE
PASS THE OCEAN
PARTNER TAG
BOYS SQUARE THRU 2
GIRLS PARTNER TAG &
CROSS FOLD
STAR THRU
TAG THE LINE, GIRLS GO LEFT,
BOYS RIGHT
L/A
7. HEADS SQUARE THRU 4
TOUCH 1/4
CENTERS TRADE
BOYS PARTNER TAG
GIRLS TRADE & ROLL
ALL PARTNER TAG
1/2 TAG THE LINE
HINGE
PARTNER TAG
R/L/G
8. HEADS LEAD RIGHT &
SQUARE THRU 3
PARTNER TAG
ALL PARTNER TRADE & ROLL
SWING THRU
SCOOT BACK
SWING THRU 2X
R/L/G

9. HEADS TOUCH 1/4
GIRLS PASS THRU
ALL PARTNER TAG
GIRLS PARTNER TAG
BOYS PARTNER TRADE & ROLL
ALL PARTNER TRADE & ROLL
STAR THRU
TRACK TWO
SWING THRU
EXTEND
R/L/G

13. SIDES RIGHT & LEFT THRU
HEADS TOUCH 1/4
GIRLS PASS THRU
CENTERS SQUARE THRU 2
ENDS PARTNER TAG
ALL TAG THE LINE
LEADS PARTNER TRADE
TOUCH 1/4
ACEY DEUCY, CENTER GO 2X
HINGE
R/L/G

10. HEADS SQUARE THRU 4
SIDES 1/2 SASHAY
ALL SQUARE THRU 2
PARTNER TAG
ENDS CLOVER
CENTERS PARTNER TAG
PASS THRU
R/L/G

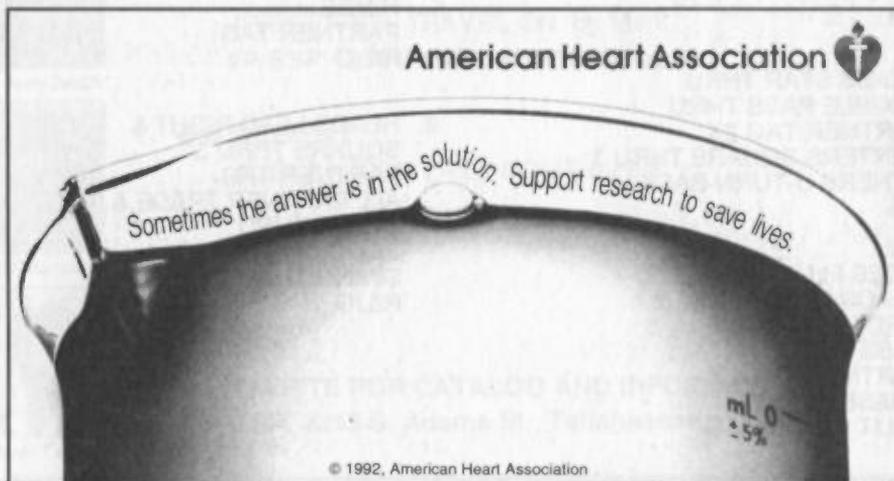
14. HEADS LEFT TOUCH 1/4
BOYS PASS THRU
CENTERS PARTNER TAG
ENDS TRADE & ROLL
SAME SEXES PARTNER TAG
TRADE BY
SWING THRU
FOLLOW NEIGHBOR
L/A

11. HEADS LEAD RIGHT & TOUCH 1/4
SPLIT CIRCULATE
CAST 3/4
PARTNER TAG
GIRLS SQUARE THRU 3
BOYS PARTNER TRADE
STAR THRU
FERRIS WHEEL
CENTERS SWING THRU
TURN THRU
L/A

15. HEADS PASS THE OCEAN
EXTEND
GIRLS RUN & ROLL
BOYS PARTNER TAG
STAR THRU
FERRIS WHEEL
SQUARE THRU 3
L/A

12. ZERO LINES
SQUARE THRU 2
PARTNER TAG 3X
CHASE RIGHT
CAST 3/4
R/L/G

16. 4 LADIES CHAIN
CHAIN BACK, FULL COURTESY
TURN (FACE OUT)
PARTNER TAG
L/A



THE KOREO KORNER..... by Steve

Looking over the mainstream list for ideas to "expand" on, I thought I'd try the controversial CROSS TRAIL THRU. Give it a try.

Zero Lines
Cross Trail Thru
THEN:

1. Centers California Twirl
Ends Fold
Centers Square Thru 3
Slide Thru
Pass The Ocean
Scoot Back
R/L/G
2. Boys Trade (in same line)
Hinge
Acey Deucey
Spin The Top
Grand Swing Thru
Spin The Top
Split Circulate 2X
R/L/G
3. Boys U-Turn Back
Cast 3/4
Girls Trade
Swing Thru
R/L/G
4. Tag the Line
Face In
L/A
5. Centers Partner Tag
Ends Cross Fold & Roll
Any Hand Trade & Roll
(centers and ends)
Pass Thru
L/A
6. Girls Fold
Touch 1/4
Split Circulate 2X
R/L/G

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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FEEDBACK

THERE ARE OTHER THINGS IN LIFE BESIDES SQUARE DANCING

Come the end of May, and you ask some dancers: "Coming to our summer workshop?" Do they give you an astonished stare and then reply: [Heck no! We're going to be busy with our boat/garden/camping, etc." then they add somewhat indignantly: "Hey, there are other things in life besides square dancing ya' know!"

Yes, there certainly are other things in life besides square dancing. So off those people go to do those [other things." Meanwhile us square dancing lunatics are sweating it out in hot summer workshops, but by the time the cooler weather moves in we've honed a keen edge on our square dancing and are looking forward with eager anticipation to a new

season of interesting and enjoyable dancing.

But when we square up for the first tip of the fall season, who should come out of the woodwork but Mr. and Mrs. There-Are-Other-Things-In-Line-Besides-Square-Dancing. They give us sheepish grins as they step into the square and say: "We haven't danced since last May and we're -uh- a little rusty." Then we have to drag them through one move after another to keep the square from breaking down.

It seems that when it's square dancin' "plowin' and plantin'" time, people tell us: "There are other things in life besides square dancing." But when it's square dancin' harvest time, those people are Johnny-On-The-Spot to share in the fruits of our labors!

Submitted by Gus Mirsalis, Richmond Heights, Ohio ✓

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P.S. MS/QS

by Walt Cole



TIMING'S THE THING:

| | | | | | |
|------------------------|----------------|----------------|---|--------------|------------------------------|
| _____ | _____ | _____ | : | <u>HEADS</u> | <u>SQUARE THRU</u> |
| _____ | _____ | _____ | : | _____ | <u>WITH THE OUTSIDE TWO</u> |
| <u>RIGHT HAND STAR</u> | _____ | _____ | : | _____ | <u>INTO THE MIDDLE HEADS</u> |
| <u>STAR</u> | <u>LEFT</u> | _____ | : | <u>SAME</u> | <u>TWO STEP TO A WAVE</u> |
| _____ | <u>RECYCLE</u> | _____ | : | <u>VEER</u> | <u>LEFT FERRIS WHEEL</u> |
| _____ | _____ | <u>CENTERS</u> | : | <u>PASS</u> | <u>THRU CORNER SWING</u> |
| _____ | _____ | _____ | : | _____ | <u>PROM EN ADE</u> |
| _____ | _____ | _____ | : | _____ | _____ |
| _____ | _____ | _____ | : | _____ | _____ |
| _____ | _____ | _____ | : | _____ | _____ |

FOR THE MODULAR CALLER:

Ten ways to circle to a line from a static square:

1. Sides half sashay, Heads lead right, swing thru, boys run
2. Heads lead right touch 1/4, split circulate, boys run
3. Heads half sashay, lead right, swing thru, girls U turn back
4. Heads touch 1/4, walk & dodge, all lead right, bend the line
5. Heads pass the ocean., slide right nose to nose, left swing thru, left turn thru, touch 1/4, split circulate, boys run
6. Heads rollaway, pass thru, both turn right, around 2 to lines of four
7. Sides lead right, pass the ocean, recycle
8. Sides lead right, touch 1/4, walk & dodge, partner trade
9. Sides swing thru, slide thru, swing thru, boys run, bend the line
10. Sides touch 1/4, walk & dodge, touch 1/4, split circulate, boys run

THE BASIC PROGRAM:

STATIC SQUARE: Allemande left, come home & box the gnat, wrong way grand,

box the gnat, men star left, do sa do at home, LA.

ZERO BOX (WAVE): Boys trade, girls trade, swing thru, girls trade, boys trade, boys run, LA.

STATIC SQUARE: Walk around the left hand lady, see saw partner, men make a right hand star, pick up corner & star promenade, girls backtrack, men keep going, same girl LA.

STATIC SQUARE: Walk around the corner, partner left for a do paso, four ladies chain, circle left, ladies in, men sashay, ladies in, men sashay, LA.

ZERO LINE: Right & left thru, rollaway 1/2 sashay, pass thru, boys trade, girls trade, lines go forward & back, star thru, pass thru, LA.

THE MAINSTREAM PROGRAM:

ZERO LINE: Pass thru, 1/2 tag, swing thru, girls trade, slide thru, pass thru, trade by, slide thru, flutter wheel, pass thru, 1/2 tag, swing thru, boys run, partner trade, zero line,

ZERO LINE: Pass thru, wheel & deal, centers swing thru, spin the top, single hinge, walk & dodge, square thru 3/4, LA.

ZERO LINE: Pass the ocean, boys circulate, girls trade, recycle, veer left, couples circulate, boys run, boys trade, boys run, bend the line, slide thru, LA.

STATIC SQUARE: Heads pass the ocean, swing thru (double), boys run, veer left, circle to a line, pass thru, wheel & deal, swing thru, single hinge, boys run, right & left thru, pass the ocean, boys run, veer left, circle to a line, right & left thru, pass thru, partner trade, face partner, turn thru, LA.

ZERO BOX (WAVE): Girls trade, swing thru, split circulate, centers trade, scoot back, boys run, square thru 3/4, courtesy turn, ladies lead, dixie style to an ocean wave, LA.

ZERO BOX: Spin chain thru, girls circulate double, boys run, tag the line-right, boys cross run, girls trade, ferris wheel, centers pass thru, swing thru, turn thru, LA.

ZERO LINE: Pass thru, wheel & deal, centers swing thru, spin the top, single hinge, walk & dodge, square thru 3/4, trade by, LA.

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

STATIC SQUARE: Heads star thru, double pass thru, cloverleaf, zoom, centers pass thru, touch 1/4, split circulate, scoot back, walk & dodge, partner trade, star thru, pass to the center, square thru 3/4, LA.

ZERO LINE: Dixie style to an ocean wave, left swing thru, eight circulate, fan the top, left swing thru, boys cross-run, fan the top, eight circulate, slide thru, LA.

ZERO LINE: Pass thru, wheel & deal, double pass thru, centers in, centers fold, swing thru, boys run, cross-trail thru, LA.

ZERO LINE: Pass thru, boys fold, touch 1/4, boys trade, boys run, bend the line, pass thru, girls fold, touch 1/4, girls trade, recycle, veer left, couples circulate, boys run, box the gnat, pull by, LA. ✓

2nd ANNUAL

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CONTRA CORNERS

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

Contra Dancers around the world were introduced to Tony Parkes via "Shadracks Delight" a little over five years ago and now "Shad" has a son. The contra's in Tony's new contra book are every bit as enjoyable as the original publication. If you have enjoyed "Scout House Reel" or "The Callers Wife", "Tony's Micro Medley", based on these dances, will be a great addition to any caller's book. One of my favorites is "Menotomy Reel" which has couples going down 4 in line, bend line, pass thru and up 4 in line, they really enjoy this subtle change in movements. "Son of Shadrack" can be obtained from Tony Parks c/o Hands Four Publications, P.O. Bx 641, Bedford, MA 01730.

My evening with Tony and several friends resulted in taking a nation wide view of our contra and square dance activities. The drop in dancer attendance has been universal and some groups that were previously stable are now experiencing a 5% a year loss in attendance. We continue to point fingers, maybe justly so in some areas, but what came out of our dialog was that we have overlooked the influence of today's culture on all activities. Most of our dance thinking and planning has been done from a 50 - 60's mentality of Ozzie and Harriet couples, unfortunately they are not the majority any more.

An observation of the Country Western dance scene reveals this. Western line dances are singular activities, which do not require the nice couple participation we are used to. In today's culture men and

women have their own life styles, even when married most do not require the participation of their partner. Where does that leave us? Our observation that evening was that we either have to modify our thinking in regard to being couple orientated or make our activity more compatible with the Ozzie and Harriets that are now senior citizens. Any comments?

For our dances this month, first a correction to last month's "Dance Gypsy." I left out the command at the end of line 1 to - wheel as a couple; 2) up the set... Two of this month's figures come by way of Ron Johnson who was faced with just 4 couples showing up to his dance the weekend after L.A.'s earth quake. They worked great by having dancers work across the set at the ends, making them almost circle contra's. This was also a good time for some of Ted Sanella's triplets. "Becket Reel" by Herbie Gaudreau in Beckett formation. 1) CORNER ALLEMANDE LEFT; 2) PARTNER SWING; 3) LADIES CHAIN ACROSS; 4) CHAIN BACK; 5) SLANT LEFT, RIGHT & LEFT THRU; 6) COUPLE ACROSS RIGHT & LEFT THRU; 7) COUPLE ACROSS STAR LEFT; 8) STAR RIGHT, NEXT IN LINE, or across the ends, ALLEMANDE LEFT, to repeat. For music I like *Copcrest Contra*, Lloyd Shaw E41 or *Mocking Bird Hill*, TNT 207.

Ted Senella's "Patriots Jig" is a nice dance, often overlooked, that also worked well going around the ends in this small group. Formation: Duple / Actives crossed. 1) CORNER ALLEMANDE LEFT; 2) PARTNER SWING; 3) LONG

LINES FORWARD & BACK; 4) CIRCLE LEFT 3/4, PASS THRU; 5) SWING NEXT face across; 6) RIGHT & LEFT THRU; 7) SAME LADIES CHAIN; 8) RIGHT & LEFT THRU (or 1/2 promenade); REPEAT, next in line allemande left. For music try *Grandma's Feather Bed*, *Ocean OR 28*, or *Funky Joe*, *Eureka 2003*.

Lastly I would like to thank all my readers who expressed concern if I was close to the L.A. earth quake. Though we are only about 6 miles from Northridge every-

thing is okay after a lot of shaking around. However, some of our local callers and dance facilities suffered damage and loss. Thanks again for your concern. Next month some news about a new caller's "association" in Southern California and their view of how contras can bring new fun to our activity. If you have contributions or comments, send them to Don Ward, 9989 Maude Ave., Sunland CA 91040. ✓



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Acey Deucey

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Pass To The Center

PLUS
Connect The Diamond

PLUS EMPHASIS CALL
3/4 Tag The Line

ADVANCED
Chisel Thru

TRADITIONAL
Samsonville Quadrille

CONTRA
Two For The Show
ROQ
Boulevards of Old New
York

PLUS PROGRAM
All eight spin the top
(Anything) and roll
(Anything) and spread
Chase right
Coordinate
Crossfire
Diamond circulate
Dixie grand
Explode family

a. waves
b. and anything
Extend
Flip the diamond
Follow your neighbor
Grand swing thru
Linear cycle (waves
only)
Load the boat
Peel family
a. Peel Off
b. Peel the top
Ping pong circulate

Relay the deucey
Remake the thar
Single circle to a wave
Spin chain and
exchange the gears
Spin chain the gears
Teacup chain
3/4 tag the line
Track two

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program

Trade the wave
Triple scoot
Triple trade

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Caution: Not recom-
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to Plus program activity.
EXPERIMENTALS
(Priority order)

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

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,

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G R A N E N X I K C O N K O G

Word List:

- | | |
|--------------------------------|-----------------------------|
| 1. ASSAY, calling attention | 2. BOREEN, country lane |
| 3. BRAVELY, doing well | 4. CARRICK, rock |
| 5. CLEG, horsefly | 6. CLEVER, neat |
| 7. COUL, wintry | 8. CRACK, lively chat |
| 9. CUT, insulted | 10. DEAD ON, exactly right |
| 11. DINGLE, dent | 12. DIP, fried bread |
| 13. DITHER, slow | 14. DULSE, edible seaweed |
| 15. FAIRLY, excellent | 16. FERN, foreign |
| 17. FIERCE, unacceptable | 18. FOG FEED, lavish meal |
| 19. GUFF, impertinence | 20. HARP SIX, tumble |
| 21. KNOCK, hill | 22. LOCH, lake |
| 23. MENDED, improved in health | 24. MIZZLIN, rained gently |
| 25. NEB, nose | 26. OWLIP, argumentative |
| 27. QUARE, unusual | 28. RARE, educate |
| 29. RIGHTLY, prospering | 30. SCALDED, vexed |
| 31. SKIFF, light rain | 32. SOFT, rainy |
| 33. SPITTIN, starting to rain | 34. TERRIBLE, extreme |
| 35. THEMINS, those persons | 36. THUNDERGUB, loud person |
| 37. WAIN, child | |

THE COUNTRY

WESTERN LINE

by
**jim & jean
cholmondeley**

Last month we discussed how to learn a Line Dance. I guess from the mail and the phone calls I should have discussed how to teach a line dance. The teaching of line dances is easy if you remember a couple of things; the dancers do not know the dance as well as you do...you must go slow and you must repeat the movements several times before you assume that the dancers can do it.

Never teach more than 16 beats at a time, elements of 8 are even better. After you teach a sequence and want to go over it again go back to at least the sequence you taught before. If the dance is less than 32 beats go back to the first of the dance each time.

Know the correct terms for the movements, i.e. know that a "Vine" is really short for a "Grapevine," don't refer to a Vine four when you really mean a Vine three and a touch. (A vine four ends with the feet crossed.) The first volumes of the new teaching manual for the National Teachers Association is now in print. I would suggest you order it from the NTA by calling (702)735-5418.

There is a new book being published on how to teach combined Square and Country Western Dance Classes (call 800-333-7349), and an information session at Callerlab this year on how to teach combined classes. CW is being integrated into Square Dancing more all the time.

SOUTH SIDE SHUFFLE

(Two Wall Dance)

(36 Count)

TWO FANS (4 COUNTS)

Fan your Right toes out to the Right side 90° keeping heel on the floor, Bring back together. Repeat

DOUBLES (4)

Tap Right heel fwd twice, Tap Right toe back twice

HEEL, TOE, POINT AND LIFT (4)

Tap Right heel, Tap Right Toe, Point Right toe out to Right Side, bring Right foot (lifting up) crossing in back of Left leg.

VINE RIGHT AND TOUCH (4)

Step Right to Right, Cross Left in back of Right, Right to Right, touch Left foot next to Right

VINE LEFT AND TURN (4)

Step Left to Left, Cross Right behind Left, Step Left to Left, turn 1/4 on Left foot

VINE RIGHT AND TOUCH (4)

Step Right to Right, Cross Left behind Right, Step Right to Right, Touch with Left foot

VINE LEFT AND TOUCH (4)

Step Left to Left, Cross Right behind Left, Step Left to Left, Touch with Right foot

VINE RIGHT AND BRUSH (4)

Step Right to Right, Cross Left behind Right, Step Right to Right, Brush or Lift with Left foot

3/4 TURN AND STOMP (4)

3 step 3/4 turn to Right (LRL) and stomp with Right

REPEAT UNTIL END OF MUSIC

(Usually danced in facing lines passing back to back.)



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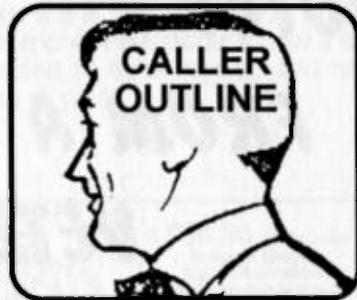
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A SQUARE DANCE CALLER

Marv Linder was born in Advance, Missouri. His first experience with square dance calling came by chance when a high school teacher, knowing Marv's fine singing ability, asked him to fill in at a square dance when the scheduled caller was sick. He only knew 3 calls at the time, but everyone had a great time so he called the dance once a month.

Marv later moved to Southern California in 1960, where he sang in night clubs with Gene Davis. Then one day he picked up a flyer advertising a square dance class in Long Beach, California. He went and after 4 weeks was encouraged to do a singing call by instructor Jim Fairchild. From this Marv received his first booking, a year in advance, for the "Spurs & Hens," square dance club. Not knowing how to call fully, Marv went out and bought some used equipment for \$100 and practiced with 4 couples from his beginners class. Later, Marv started a class at his church in Garden Grove, California. He graduated 4 squares and formed a club called the "2 x 2's." From there Marv started calling for the "Santana Squares" in Orange, CA, and the "Lace and Leathers" in Huntington Beach, California.

Then a small group in a community called Sleepy Hollow asked Marv to teach a class that couldn't seem to get off the ground. Although small in size, the group grew and grew, so it was decided to form a new club called the "Ichabod Squares". A hobby had suddenly grown into a full time profession. Marv's success with the "Ichabods", combined with his good dancing material, great showmanship and enthusiasm catapulted Marv into square dancing's lime light. From there he went on to become one of the most sought after callers both nationally and internationally. He was club caller for some seventeen square dance clubs from 1953 to the present. He averaged over 200 dances yearly and called



an average 10 three day festivals a year. This does not include sometimes daily classes starting in the morning and ending in the evening with a dance. He went on to include New Zealand, Australia, Tahiti, Fiji, Mexico, Canada, and Sweden on his international tours for some 10 years.

He became resident caller for 10 R.V. resorts in Arizona, Idaho, and California and guest caller at R.V. resorts in Washington, Montana, and Colorado. Marv has called in every state but a few, racking up to a hundred thousand miles a year during his travels. Marv's Winter Cross Country Tour covered 30 cities and 14 states alone.

Marv also has to his credit twenty five 45rpm records (three were #1 nation wide) and 2 albums. He was widely known for his recordings "Louisiana Man", and "San Antonio Stroll."

After spending time in Northern California, Arizona, and Idaho, Marv now resides in peaceful Pine Valley, California with his wife, Marlene, his daughter Melea and grandma. Although his calling career is winding down, he is working hard as a successful local business man. Marv plans to retire March 26th, 1994 calling his last dance where his career began, for the Ichabod Squares in Anaheim, CA. His cry "Never fear, Linder's here" has rang out across the country for 30 plus years. We will miss you Marv. God bless you. ✓

Submitted by Bill Markham, President, Timber Twirlers.

NOTES

FROM A

VETERAN CALLER

by
Mac McCullar

In my article discussing Hoedowns, I forgot to mention that in the earlier days of recording all Hoedown records came out with two Hoedowns, one on each side, and a few singing call records did likewise. There were also 33-1/3 long play, especially in rounds, where the music and cuer were on the same side. This didn't seem to go over so well for many reasons.

A couple of things changed the way the current Hoedown records were designed. First of all, dancers ask to have a caller on the flip side which was great for callers to show off their talent, and gain a lot of national publicity. Secondly, the cost of recording each piece of music kept increasing which made it very unprofitable to use two pieces of music on one record, unless of course we doubled the price to the distributors and then on to you, the caller or dancer. Callers as a group did not like getting just one tune on the record, unless of course they were the recording caller.

Now on to singing call records, or music you readily recognize. The producer goes into the studio with the musicians and engineer where the music is recorded on a master tape kept by the producer. A tape copy or a disc dub is taken from the master tape and sent to the recording artist (caller), he in turn composes a dance to fit the music and at a home club preferably, he/she can work out any problems of timing or choreography. After the caller is satisfied with the dance he/she may ask one of his/her buddies to try it, and of course, he/she confers with the number one adviser in the family. When the caller is satisfied

with the dance it is sent to the producer who will use his own methods of testing the dance.

When all looks okay, the caller will go into a studio and do the voice side of the tape using the master tape for the music or a studio level copy, and his voice tape along with the music tape separately goes on to a mastering studio who will cut the stamper for each, voice and music. This will then be sent to a processing plant where the disc is toughened and will stand up for the number of pressings required. Most of us use the two step processing.

From the processing plant the stamper goes to the pressing factory for pressing the number of records the producer thinks will sell using his standing orders as a guide, very often a crystal ball wild guess.

In the meantime, the producer has ordered labels from the record label printing company and sent them on to the factory, and during this time the recording artist has furnished the producer a written copy of the dance from which the appropriate number of copies were made.

After several weeks everything comes together. The producer receives the records, he stuffs the cue sheet into the sleeves and ships the standing orders to the distributors. Mine are *Astec*, in the east, *Palomino* in Ohio, *Eddie & Bobbie* in Texas, *Merrbach* in Texas and *Sundance* in California. By now you have advertised the record in the ASD magazine, among others. Hopefully all the tape services have the record on tapes they distribute all over the world.

We will need to sell about 1,000 records to break even. Now perhaps you can understand why more than 90% of the new labels coming into the business

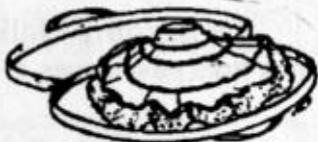
are for such a short time. Scope-Big Mac Records are in our 27th year.

Next month I will discuss how a caller is selected to do a record, and happy dancing to you!! ✓

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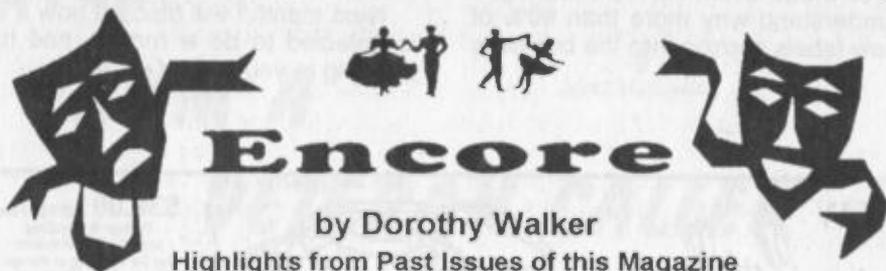
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Encore

by Dorothy Walker
Highlights from Past Issues of this Magazine

10 YEARS AGO MARCH, 1969

In "Calling Tips" Gene Trimmer writes: One sad conclusion has been creeping into our dancer and caller conversations with regard to "who" is better than someone else. This seems to infer that Plus dancers are better than Mainstream and Advanced dancers are better than Plus dancers. This simply is not true, for there is equal enjoyment in dancing to a good caller within all of those programs. Therein lies the "Key." If you are to be a good caller or dancer you should be always searching for improvement while using your known basic fundamentals. Be like mercury which seeks out the lowest spot where it comfortably "rests" while seeming to be sitting up above that spot and looking for another comfortable spot to "rest."

DANDY IDEA: One caller in the Cleveland area has come up with a creative answering machine on his telephone. Instead of the usual "This is the

residence of...." Gus Guscott's message greets the person calling with a few notes of *Ragtime Annie* music and then Gus' voice in square dance calling style says: "Gus Guscott is my name.

Square dance calling is my game.
Allemande left and do-sa-do,
Chicken in the breadpan picking up dough.

Now stay right there and don't you roam,

Leave your message, name and number when you hear the tone."

This is a good free way to publicize square dancing (if you already have an answering machine, that is).

NEW IDEA: TOP THE DIAMONDS, by Gene Trimmer, Paragould, Arkansas.

25 YEARS AGO MARCH, 1969

NATIONAL NEWS: WHO ATTENDS A NATIONAL CONVENTION?

To start with there are those who never miss a National and run out of

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fingers counting the number of these great events they have attended. A few have attended the seventeen previous Conventions and are registered for their eighteenth. These are the people who line up at the registration booth at one Convention to register for the next. Then there are those who have joined the Convention trail the past four and five times. These couples attend to renew old acquaintances and to enjoy the atmos-

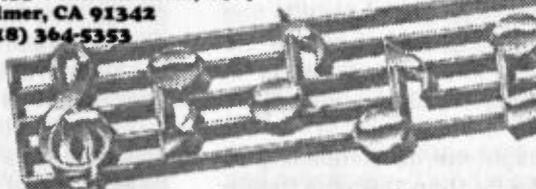
phere that only a large event can generate.

There are the locals and the dancers from adjoining states who seize the opportunity to attend a Convention close to home. Many of these will become addicts and will hit the Convention trail.

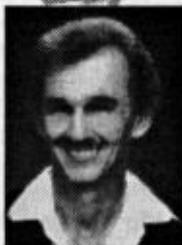
Yes, reasons for attending a National are as many and varied as the reasons for anything else. One thing is certain, attend one and you'll want to attend them all. ✓

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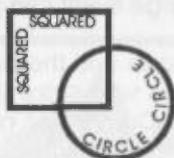
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- MAR-901 Do You Believe in Magic (J.R.)



SQUARED CIRCLE

by Jeffrey A. Grossman

Learning to round dance can be a frustrating experience, at any phase level. All dancers can get upset with themselves or their partners when trying out new material. Let's talk about some ways to reduce this tension and make your learning experience a little more enjoyable.

If you are having a problem with a figure and think you understand it and are doing it correctly, take a look at the prior figure. There are three ways in which the prior figure could create problems.

First, you might not be completing all of the steps in the prior figure. For example, if you were doing forward two-steps followed by a box, and you were always on the wrong foot to start the box, it might be because you rushed into the box and did not do the last step of the forward two-steps. Second, you might not be in the correct position at the end of the prior figure. This is common for maneuvers or pickups. If those two figures do not end in good closed position, the next figure will not be smooth. If you do not end a basketball turn facing (as it is defined), a twirl two which follows will feel very awkward. Third, you might be doing the prior figure incorrectly. Frequently beginners will do double hitches without the proper number of closing steps. But it feels just fine until the next figure when they're on the wrong foot.

If you are having a problem in a figure with rotation (turning two-steps, pivots, etc.), there are some things to look at. Most rotating figures are done in closed position. Are you in good closed position? Are you looking left? Looking left in turning figures is not style, it is technique, since it has a real effect on how well you do them. In pivots, are you stepping strongly with a heel lead, down line of dance on your right foot? Another common problem with rotating figures is forgetting in which direction you started or

should end. At the easy level, all rotating figures (turning two-steps, pivots, left and right waltz turns) end facing the wall, unless you are given a different position.

Another important point to keep in mind is that when you are learning something new, your own assessment of what is causing a problem will not always be correct. This is true particularly if it is at the current limit of your abilities. When you are arguing with your partner about the source of a problem, it is time to get your teacher involved.

All these things are guaranteed to solve all your problems, right? If you believe that, I've some land in Florida... One more way to smooth the process even more is to agree, in advance, who is going to make all the mistakes during a given class. Of course, it would be fair to alternate! This way, when there is a problem, the one with the assigned blame can say, "Oops! That was my fault. Let's try it again." Since you've already agreed who's making the mistakes, you don't need to spend time arguing about who is at fault. Instead, you can concentrate on doing better. Besides, very few problems are really caused only by one person.

I know these techniques work because I have used them over the years. A recent problem is a good example. Workshoping a Phase VI (advanced) fox-trot, we spent an hour a week for three weeks trying to learn a section only three measures long. We had a lot of problems - we were out of position after the first measure, our heads were not far enough left, we were not moving together as a unit, we even were not doing part of it correctly. It was a real struggle. Eventually we did the figures, though not as well as we would have like. We know it will improve with time. You, too, can survive your class workshop, learn a lot, and still smile at your partner. ✓

STRAIGHT TALK

J.B. Barnell
Texas

EUROPEAN CALLERS TREAT SQUARE DANCE CALLING AS A COMPETITION!

The above statement has been made by many U.S. callers. The statement is not true. In 1972 the Dancer Association in Europe did not allow dances outside the Mainstream level. This encouraged callers in Europe to do something different with Mainstream. It was decided that Callerlab was working for the good of our movement and they knew what they were doing. Callers in Europe decided that dancer education and fun were to be foremost in our minds. We taught as best we could but forty-two hour lessons seemed too short a period to teach Mainstream well. A group of East Anglian callers got together and decided to try and teach Basics one year and Mainstream the next year. That group of five callers found the system worked well. Not only did the students enjoy themselves, the area drop-out rate went from 40% down to 0%, and students enrolled the following year. That group of callers are still working the two year pro-

gram with great success. There is a problem coming because most traveling callers do not or cannot call below the Plus level, or they just lack discipline. Dancers in Europe, more and more will not support a traveling caller at two dances because they use the same program over and over again. Club dances there are no better attended than they are here in the U.S., but the variety is far greater. There is a much greater sharing of ideas between European callers and they are not afraid to experiment. "Left handed, half sashayed and mixed sex material is the norm." Even things like half Zoom, boys Scoot Back, girls All Eight Circulate, Heads Arch, Sides Dive Thru from lines of four is common. So often a European caller goes to the states to call a Plus dance. He ends up workshoping; Do Paso, Wheel Around, Half Circulates, and Spin or Fan The Top.

Teaching should not be "drilling, and should not be by hand or sex." This is where we have gone wrong, we have

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rushed our classes and cheated the dancers out of a fun experience.

If a subject is taught with sufficient care and enough preparation is done, the knowledge will stick. Teach incorrectly or let the dancers see a call executed differently from the way they were taught, their teacher gets a bad name. Dancers will not stay in the movement if they are rushed thru class.

Joke about all position material, but use it all the time from the first student lesson. The students will not know the difference. As a caller, you may have to work harder, but getting familiar with different formations and arrangements will enhance your ability.

TO HEAR OR NOT TO HEAR

By Nelson & Kadie Reeme

How well do you hear the calls or the cues on the floor? You don't have to have a hearing deficiency to experience this problem. Failure to hear what the caller or cuer is saying is more often circumstances other than your personal hearing ability.

When you are dancing you have become accustomed to listening for the calls and cues out of the "side of your ear," much like you see something out of the corner of your eye.

So what happens when someone else in the square asks you a direct question, such as, are we going to A&W for coffee tonight? This diverts the side of your ear away from what the caller or cuer is saying.

It is important to remember that the success of the square depends on the sum of its 8 dancers.

No one expects everyone to be as quiet as church mice while dancing and this is evident by the amount of laughter and gaiety coming from the dancers. But this type of noise does not seem to cause the hearing problem in your square, it's the direct question causing a person to

have to stop and make a mental decision that will cause a square to go down. We must, of course acknowledge the fact that some of us do have a genuine personal hearing problem.

Hearing can be quite a problem for round dancers. I'm sure you've heard the expression, "Boy, it sounds like a bunch of chickens out there tonight." Although the time to visit and chat with others is during the break, please remember that the break does not include the time during the round dance. So if you hear the sound of "SHHHH" at the beginning of the round dance your courtesy will be appreciated.

One of the big problems in our activity is that most of the halls we dance in were not constructed with sound and acoustics in mind. It seems that there are always some areas of a hall where the sound is just not clear. If you encounter this, move your square a few feet either way (if not too crowded) and you will sometimes be amazed at the difference in sound and how much better you can hear.

It's a fact that the caller increasing the volume will not necessarily mean that you will hear better.

I would like to close this column with the reminder that the round dance cuer appreciates your applause for his/her efforts and even those of you sitting and watching, may put your hands together showing you have enjoyed the cueing and the presentation of the round dancers.

Reprinted from Dec. 1993 issue of Around the Squares. British Columbia.

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CALLERLAB

VIEWPOINTS

by
Mike Seastrom

CALLERLAB will hold its 21st annual convention in Vancouver, Canada, on April 11 - 13, 1994. This will be the first full convention held outside the continental United States.

This year's theme will be "Reach Out and Teach Someone." Educational sessions such as Teaching, Smooth Dancing, Successful Choreography in Class, Teaching Examples, Square Dance Promotion, Timing and Phrasing, Formation Management in the Class Setting, and Teaching in Schools will be offered. Additional sessions such as Working With Music, Showmanship, Sight Resolution, Sounding Problem Halls, People Skills, One Night Stands, and How to Use the Community Dance Program will also take place. Dance sessions are scheduled using Contras, the Mainstream and CDP programs and Line/Solo dancing. An excellent program will be offered as well for callers' partners, and over thirty committee meetings will take place dedicated to the betterment of calling and square dancing.

Since its inception, CALLERLAB has emphasized continuing caller education. By sharing ideas and information, its members can regularly increase their teaching and calling skills and renew their enthusiasm for the activity.

Active CALLERLAB members have a requirement to attend a convention once every four years or once in eight years for members outside the North American continent. Due to the time and costs involved, attending a convention takes effort and personal sacrifice. CALLERLAB callers are truly the most dedicated callers in square dancing. In fact, over 80% of the callers on the program of last year's National Square Dance Convention in St. Louis, attending at their own

**THE INTERNATIONAL
ASSOCIATION OF
SQUARE DANCE
CALLERS**

expense, were affiliated with CALLERLAB.

Much has been said over the past few years about having a single program called "Square Dancing." This idea was proposed many years ago in CALLERLAB. An ad hoc committee worked for a year to come up with a list of calls that could be taught in 25 weeks. The membership approved and used this list for a one year trial in 1987-88. Because of all the negative feedback from callers and dancers, this concept failed to pass a majority vote at the 1988 CALLERLAB Convention.

Dancers and callers resented being told that they had to change their dancing and would only have one choice if they wanted to square dance. Dance leaders and callers, running local programs, were upset that they were not allowed to choose an accepted program that would fit the needs and conditions of their area.

CALLERLAB offers dance programs that are already accepted world wide. The following programs offer callers and dance leaders the flexibility to decide the type of dance program best suited for recruiting, promoting, and retaining new dancers in their area.

Community Dance Program - The CDP can be taught in 6 lessons. It includes squares, rounds, contras, mixers, solo and country western dancing. This program is growing in popularity and allows an area to start dance lessons many times each year. It is designed as a destination program where participants can dance for many years or go on to other programs, if they so choose.

Basic Program - This program, with only minor changes, is the same "Sets In Order" program danced by many clubs before CALLERLAB was formed. The 49

basic calls take only 15 to 20 lessons to teach. Many dance leaders agree that our numbers would grow, if local areas would include easier and shorter entry programs. This program has great potential.

Mainstream Program - This is a popular program used as the destination for new dancers entering club dancing today. CALLERLAB suggests 60 hours to teach. It takes real dedication on the part of the new dancers to complete, but is still a realistic one year program.

Plus Program - This program contains the 66 calls on the Mainstream program, plus 30 additional calls. It is a very difficult program to teach and learn in one dance season. The "one floor square dance program" being debated today contains almost all the calls on the Mainstream and Plus programs.

In my opinion, using the Plus Program or the similar "one floor program" as an entry level, severely limits our ability to retain new dancers. It's too many calls to learn in too short a time. LEGACY dancer surveys have told us this.

If your area only starts classes once or twice a year, and new dancers can only join in September and/or January, you

have severely limited your recruiting potential. Several independent market research firms have told us this very same thing.

If your area only offers classes that are over 20 weeks in length, your chances of retaining more than 50% of these new dancers past graduation is very slim. The 1992 LEGACY new dancer survey, mentioned above, indicated this very clearly.

Callers and dance leaders in each area need to work together to offer new dancer classes several times each year. We need to run classes and hold dances using the CDP and/or Basic programs. One night stands count, too. If these foundation programs grow, our club programs will soon flourish.

With declining amounts of leisure time, and increased competition for recreation, we need to offer an easier product, at more frequent intervals. The fun, sociability and exercise are already built in. We just need to make it easier for people to join and stay involved. Let's target the youth in schools, young families and the baby boomers, or anyone else who wants to have fun. The potential is tremendous...can we meet the challenge?



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Thanks to our CW and Square Dance friends for

encouraging us to create a dance. Have fun with it.

DESCRIPTION: Facing Couples Dance. Footwork is
for man, opposite for lady.

MUSIC: "There Goes My Dream" on Born & Raised in
Black and White by Mark Collie. "Oh Girl" on
"When I Call Your Name" by Vince Gill

Forward basic:

- 1-2 Step forward left, right
- 3 & 4 Forward Shuffle Step (L R L) (Man leads first turn by raising left arm and gently tugging on ladies right shoulder).
- 5-6 Step forward right, left (Lady turns 1/2 right under man's left arm ending on man's left side).
- 7 & 8 Forward Shuffle Step (RLR) (Lady finishes her turn. Man prepares to cross in front of the lady by extending his right hand across to her left to meet the ladies left hand, both turn slightly toward each other).
- 9-10 Step forward left, right (Touch hands and Begin crossing to your left in front of lady and under your right arm. Releasing your left hand from her right).
- 11 & 12 Forward Shuffle Step (L,R,L) (Finish crossing in front of the lady. End with her on your right.)
- 13-14 Slight Step Forward right, left (Raise the right arm for lady to turn right, backward, under man's left arm. Using full steps).
- 15 & 16 Forward Shuffle step (R,L,R) (The lady finishes her turn in front of the man. Holding hands.)
- 17-18 Step forward left, right
- 19 & 20 Forward Shuffle Step (L,R,L) (Man Face LOD during steps 21-24, while Lady turns 360° to her left).
- 21-22 Step right on right, step left behind right.
- 23 & 24 Slight shuffle to right (R,L,R)
- 25 Rock to outside on left foot. (Both turn 1/4 right, facing wall, extend left foot toward wall and dip).
- 26 Rock back on right.
- 27 & 28 In place shuffle step (L,R,L) (Both turn 1/4 left to face each other during these steps).
- 29-30 Step Forward Right, Left.
- 31 & 32 Forward Shuffle Step (R,L,R) (During steps 33-36 man faces forward while lady turns 360° to her right).
- 33 Step left on left foot.
- 34 Step right behind left.
- 35 & 36 Slight shuffle to left (L,R,L).
- 37 Rock to inside on right foot. (Both turn 1/4 left, right foot extended toward center of hall and dip).
- 38 Rock back on left foot.
- 39 & 40 In place shuffle step (R,L,R) (Man turn 1/4 right to face forward while lady turns 180° to face line of dance her back is to the man).
- 41-42 Step forward left, right.
- 43 & 44 Forward Shuffle Step (L,R,L).
- 45 Step Forward Right. (Both pivot 1/2 to RLD, man to right and lady to left).
- 46 Step forward Left.
- 47 & 48 Forward shuffle step (R,L,R).
- 49 Step Forward Left. (Man pivot 1/2 to face lady).
- 50 Step Forward Right.
- 51 Forward Shuffle Step (L,R,L).
- 52-53 Step forward right, left.
- 54 & 55 Forward Shuffle Step (R,L,R)

AMERICAN CALLERS ASSOCIATION



Viewpoint

by Vern Weese, California Representative, & Bill Kramer, Executive Board Member

The American Callers Association (ACA) will be moving forward on several initiatives in order to meet the challenges ahead:

- Defining and articulating our visions and values.
- Developing a strategy to help us achieve our vision.
- Assessing our market in a more focused manner in order to develop future arrangements.
- Re-engineering ourselves to provide increased value to the square dance community.

Three years ago, three callers got together to compose an alternative method for BME/ASCAP licensing. The development of vision and value is a journey that requires intense discussion and consideration. As a team of three, we developed a business strategy on how to achieve our vision.

We considered how it would impact our activity. We also defined where we want to go, where square dancing would be in five years, and created an overall strategy for realizing this vision.

Once our vision was articulated, a window of opportunity existed. Choices became available to all dancers and callers alike. We must do something ourselves to retain and attain additional [Critical Mass] to assure square dancing's continued survival.

American Callers Association Membership includes:

- BMI/ASCAP Licensing
- Membership fee offered at a reduced rate, which includes full voting privileges.
- Two million dollar Liability Insurance.
- Equipment Insurance.
- Major Medical Insurance under a Group Plan and Dental Insurance available through ACA.

As a community oriented organization we have a responsibility to provide the very best at the lowest possible cost to our members. We do that by being an effective organization. Competition is tough and getting tougher. Therefore, our concept is vital. We are seen as innovators and creative problem solvers in our new world.

Often, leaders are left behind when the rules of the game change. (Think about IBM or the American Automotive Industry.) We will be setting ambitious goals, but the complex nature of our business in the nineties and beyond demands that we face the challenges and meet these goals. The market place of the nineties will demand several things from the American Callers Association.

We understand who our customers are - square dancers - and their needs, the services they value and for which they are willing to pay. We must strive to increase our quality. This means focusing our business on those things which matter to the dancer and questioning any activity which does not. We must add VALUE, FUN and TIMELINESS. We must enhance the caller's ability to serve the dancers in a fun, cost effective and quality way.

Finally, we want to change the organization and culture of the American Callers Association to one that encourages risk taking, innovation, and a passion for results. Success is achieved when everyone is a part of the solution - both dancer and caller. Teamwork is a philosophy we must embrace.

Square dancers are our most valuable resource. We cannot lose sight of this as we work to change. We must recognize that change is difficult, but we are a culture of proud people! We will deal fairly and openly with you on the importance to these changes.

The more involved, the better our success will be. The response to the American Callers Association is overwhelming. Our membership continues to soar. It's exciting to us, and there is no doubt in my mind that we have the desire and ability to make this undertaking a success.

American Callers Association is attempting to be a positive force on the square dance scene. If you think we are on the right track, or even if you don't, we need your input. Please write to us at:

The American Callers Association, PO Box 2406, Muscle Shoals, AL 35662

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HI-HAT 5160

Caller: Tom Perry

FIGURE: Heads promenade 1/2 way, down middle right & left thru, pass the ocean, ping pong circulate, extend the tag, swing thru, boys run right, ferris wheel, zoom, pass thru, swing corner & promenade.

IT'S SO NICE TO BE WITH YOU

SILVER SOUNDS 170

Caller: Lori Morin

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

MRS. RIGHT

CHAPARRAL 717

Caller: Marshall Flippo

FIGURE: Heads promenade 1/2, down middle right & left thru, square thru 4, make a right hand star, heads star left to the same two, swing corner, promenade.

BLUE RIDGE MOUNTAINS

BIG MAC 145

Caller: Mac McCullar

FIGURE: Four ladies promenade to partner and star thru, promenade with your man, one and three wheel around, right & left thru, (slide thru) star thru, eight chain 5, swing the corner, promenade.

PLAY ME SOME MOUNTAIN MUSIC

BIG MAC 144

Caller: Ron Mineau

FIGURE: Heads square thru 4, do sa do corner, make a wave, ladies trade and recycle, veer left and chain down the line, slide thru, swing the corner, left allemande, promenade.

LET ME CALL YOU SWEETHEART

BIG MAC 147

Caller: Mac McCullar

FIGURE: Heads square thru 4, with corner swing thru, boys run, ferris wheel, pass thru, do sa do, touch 1/4, scootback, swing the corner, promenade.

SOMEONE TO WATCH OVER ME

HI-HAT 5161

Caller: Buddy Weaver

FIGURE: Heads square thru 4, do sa do, star thru, pass thru, tag the line, face right, ferris wheel, single circle to a wave, extend, ladies trade, swing this man and promenade.

BOURBON STREET PARADE

HI-HAT 5162

Caller: Bobby Lepard

FIGURE: Head couples promenade 1/2, into middle pass the ocean, extend, swing thru, boys run, bend the line, right and left thru, pass the ocean, recycle, swing corner, promenade.

WOOLY BULLY/CAJUN JON

SILVER SOUNDS 169

HOEDOWN

PETTICOAT HOEDOWN

HI-HAT 661

Caller: Bronc wise

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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 (two days or longer) in the next issue please contact the ASD office.

0304-OREGON-10th Annual Webfoot Jamboree, March 4,5,6,1994, Mt. Hood Community College Gym, 26000 S.E. Stark, Gresham, OR. SQs D. Clendenin, B. Sstutevoss; RDs R. Walz. Contact (530)287-7765.

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

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

0324-VIRGINIA-WASCA's 35th AQ & RD Festival, March 24,25,26, 1994. Hyatt Regency & Sheraton, Reston, VA. Callers various, Cuers Various. Contact D&B Mlynar, 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-GEORGIA-Country Western Dance Festival, March 25,26,27,1994. The Country & Western Social Club, Atlanta, GA. Contact B.Robinson & L. Hembree (404)325-0098. Or write L. Hembree, 2739 White Fox Court, Morrow, Georgia 30260

0325-ALABAMA-Alabama Jubilee, [Just A Swing-ing], March 25,26,1994. Birmingham-Jefferson Civic Center, Birmingham, AL. SQs A.Tipton, M.Seastrom. RDs M&B Buck. Contact P.Brasfield & F. Williams, 107 28th Avenue, East, Tuscaloosa, AL 35404, (205)553-3596

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-ILLINOIS-46th Annual Jamboree Greater St. Louis Folk and Square Dance Federation Festival of Colors, April 1,2, 1994. Belle-Clair Exposition Hall, St. Clair Fairgrounds, 200 So. Belt East (IL. RT. 13) Belleville, IL. W.Driver, T.Roper, E.Sheffield, Jr. R/D cuers L. & P. Wacker. Contact F. & J. Keeser, 17 Cranbrook Drive, Belleville, IL 62223-6131, (618)234-7512.

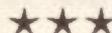
0401-AUSTRALIA-Northern Rivers Easter Fest. April 1-4, 1994. Lismore City Hall. B. & M, McHardy, J. Dean, W. Flannery. Contact Wilma at (066)62-6647

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0408-KENTUCKY-Derby City C/W Dance Championships, April 8,9,10,1994. Dance Of The roses, Louisville, KY. Contact R. Drollinger (812)282-4651

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. Kentucky Fair & Exposition Center, Louisville, KY. SQs J.Jestin, S.Kopman, E.Sheffield, M.Turner; RDs P&J Lefeavers. 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.

0408-INDIANA-Weekend at Potawatomi Inn, Angola, Indiana. April 8,9,10,1994. R. Allison, J.Sleeman & Millers.

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.

0423-NEBRASKA-25th Annual Spring Fest. April 23,24,1994. Gothenburg, NE. Community Bldg. 1415 Ave. I. Caller, D&V Tenant, Cuers T&S Vandeventer. Contact B.& J. Lauer, Rt I Box 17-B, Gothenburg, NE. 69138 (308)537-2786

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

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 Deleware 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.

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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

0429-WEST VIRGINIA-4th Annual Dance Weekend, April 29,30, 1994. Pipestem State Resort Park, West Virginia. Squares B.Helms, B.Hartsell. RDs by D&L Hichman. Contact L. Hichman, 2336 Pine Forest Dr., Gastonia, NC28056. (704)824-2821

0501-GEORGIA-DBD Advanced Week, [No Prisoners Takes] C1 * tips. May 1 thru 6, 1994. D.Wilson, R. Silver. Contact Copecrest Square Dance Resort, P.O. Box 129, Dillard, Georgia 30537 (706)746-2134.

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.

0506-WASHINGTON-Apple Blossom Weekend, May 6,7,8,1994. SQs D.Cochrane, W. Sewell, RDs B. Berka. Contact (509)662-0765 or (509)663-4491.

0506-NEW MEXICO-New Mexico SQ & RD State Festival, May 6,7,8,1994, Farmington Convention & Visitors Center, Farmington, New Mexico. SQs G.Shoemake, RDs A&C Brownrigg. No contact.

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. I-(204)837-8355.

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

0522-CANADA-Montreal SQ & RD Fest. May 23 thru 29,1994. Queen Elizabeth Hotel. Callers & Cuers: various. Contact: California only 1-(800)-285-6606, Los Angeles (818)885-7092, Montreal (514)626-8109

0522-OREGON-The 7th Annual Bloomin' Dance, May 22*, and May 28th+, 1994. *L.Seeley, caller. Cuer, R. Walz. +J. Peterson, caller. Cuer R. Ball. Coley's Gardens, 11553 Silverton Rd. NE, Silverton, OR 97381. Contact J. Nunn (503)873-5463.

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

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27,28,29, 1994. Contact R&D Anderson, Rt. 5, Box 1853-A, Palatka, FL 32177

0527-CALIFORNIA-Golden State Roundup, Oakland Convention Center, Oakland, California. May 27,28 & 29, 1994. Contact Dennis & Dorian (707)557-0357 or Ed & Diana (510)881-0643. For pre-registration write Sue Lafferty, 163 Newton St., Hayward, CA 94544.

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.Whitehides & others. Contact B. Dalsmer (800)365-5724.

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. Contact B.&J.Clevett, Box 246, Souris, Manitoba ROK 2C0. (204)483-2365 or 483-3153

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, Beryrton, 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.

0603-NEW ZEALAND-28th National SQ/RD Convention, June 3,4,5,1994. ASB Stadium, Kohimarama, Auckland. Contact S. & J. Russell, Unit 8 Bishop Court, Cook Street, Howick, Auckland, New Zealand. (09)534-3081

0605-NORTH CAROLINA-English and American Country Dance Week, June 5-11, 1994. John C. Campbell Folk School, Brasstown, NC. H.Cornelius, B.Dalsemer. 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.

0610-MINNESOTA-43rd Annual Minnesota State SQ & RD Conv. June 10,11,12,1994. Mayo Civic Center, 30 Civic Center Drive SE, Rochester, Minnesota. Contact S&J Severance, 633 12th St., Windom, MN 56101. (507)831-4417

0610-IDAHO-30th Idaho State SQ & RD Festival, June 10,11,1994, Snake River Jr/Sr. High School. SQs W. Morvent, RDs D&D Sidell. Contact M.&C. Parsons, 741 Ash, Pocatello, Idaho 83201.

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.Dalsemer (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.

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