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FOR THE

Young
and the
Young
at
heart



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Editor's NOTEBOOK

THEME FOR 1994 SQUARE DANCE MONTH



Square Dancing—For the Young and the Young At Heart is the 1994 theme for September, Square Dance Month 1994. The focus of LEGACY, as well as other national square dance organizations, is on making square dancing interesting and available to younger square dancers. While younger dancers are being courted, it is important also to retain those who are now enjoying the activity.

The cover (poster) which depicts the theme shows a continuous line including both the young man and woman and the older ones. Square dancing has traditionally been an intergenerational activity where folks of all ages could have fun together. The activity will benefit by gaining the enthusiasm and energy of young dancers and mixing it with the estimable experience of seasoned dancers.

Plan now for your late summer-early fall recruitment campaign. Appoint a committee, study the materials, make plans for a blitzkrieg of publicity. The clubs that really plan a campaign and use new ideas are still teaching sizable classes.

The LEGACY Promo-Pak which contains ideas and suggestions for recruiting and publicity will be available by the time you read this. A poster depicting the theme is included. A nominal charge of \$5 is requested to cover costs. Order from and make checks payable to Stan and Cathie Burdick, PO Box 2678, Silver Bay NY 12874.

For more information on LEGACY, its purpose and its meetings, write to the executive secretaries Al and Vera Schreiner, 1100 Revere Dr., Oconowoc WI 53066, 414-567-3454. ✓

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BY-LINE

This month we would like to introduce Phyllis Murgage who will be doing our Hemline column for what we hope will be a long time. Welcome aboard Phyllis. You'll notice our center fold. ASD wishes to thank Festival Photo & Video for

letting us use their fine photos of the 43rd National at Portland. They can be contacted at (408) 266-0462. Our cover was drawn by Stan Burdick and distributed by LEGACY. It is a reminder to all of you that square dance month is next month, September. Let's all try to double our activity.

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TEMPO

by Jeanne Briscoe

By the time you read this, Jim and I will probably be in Vancouver, B.C. Our trip will be one we have talked about for a long time, finally deciding to manifest it. It seemed like a good time to just keep going after the National in Portland.

Since I'm writing this on June 1st, I don't have any input about the Convention. It will only be a fond memory for us while we are traveling.

I have retired completely from calling square dancing, but I still get people begging me to pick up the mike again. I don't know how to get through to these people. When a person stops calling, they no longer practice or research material. Thankfully, I have been able to leave that up to the active callers.

I always loved calling, but after thirty years I got pretty tired of having to keep a schedule, preparing a program, pleasing all the dancers (an impossibility) and being responsible for special promotional appearances. Life should, at some late date, become a free wheeling adventure for anyone who retires. Of course I haven't given up this work here at ASD and Jim constantly reminds me that we are supposed to be RETIRED.

We recently attended a dance where the caller didn't know when to quit. His patter

calls were so long I decided I wasn't going back unless he did something about it. I don't think callers realize the importance of considering the people who are dancing. There was a time when a caller could call a lengthy patter and get away with it. That was when we didn't have so many basics and life was at a much slower pace.

However, in today's square dancing world there are so many basics in all the programs, and many of the current dancers are "over the hill gang." Because of the lack of large beginner classes, we see more and more older people enjoying the activity. I'm including myself in this capacity.

There are many of us in that bracket who have developed problems that will not allow us to cavort around like we used to for half an hour, without paying for it. Either we have arthritis, or some other kind of problem which makes us have to slow down and not keep going till the cows come home.

I am so glad we live in a natural air-conditioned area. If we lived where it was hot in the summer, I'd have to stop dancing at that point. I guess some clubs in hot areas do stop during the summer.

I generally write the information for Underling the Note Services and I have come to expect just about anything, when it comes to new movements. It literally boggles my mind when I see so many new



things coming out and know the callers are going to use some of them. There is one thing that I know for sure; I would not want to become a square dance caller in this day and age. I guess since I have seen the activity from the late fifties to the present time, it seems to me it would be impossible for anyone to grasp the entire scope of the programs. It would take someone with an elephant's memory to absorb all of it.

I'm not bad-mouthing the calling business. It's just that I have seen a few callers who stopped calling at sometime or other, and when they decided to come back, it was like crossing the Atlantic Ocean by pole vaulting.

If the activity is so fathomlessly bound by new stuff, let alone all the old, what chance do the dancers have to digest its contents. The scenario between caller and dancer seems quite the same, but in many respects there is a vast gap between the two. Lumping the two poles of the axis together is just about as conceivable as comparing the dancers to the callers.

I truly hope that we have come full circle and callers will soon realize they must give

a bit more to the activity than just throwing new stuff at the dancers. New or experienced doesn't matter a hoot. We are all the same when it comes to learning new things. Many times people who have stopped dancing will tell you they got tired of learning something new all the time. Then having to remember it.

Hope I've made some sense with my opinions. Just Keep Truckin'. ✓



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Huntsville is considered the birthplace of the nation's space program. The Marshall Center, established in 1960, became involved in all aspects of the space program including spacecraft and experimental research and development.

This is something that not only Alabama can be proud of but all of America. A tour is planned Tuesday, June 21 through Saturday, June 25 from 8:00 AM to 6:00 PM. Cost is \$48. Don't miss it!

WHAT WILL I TAKE HOME FROM THE 44TH NSDC?

Conventions are always fun - especially the National! There's so much to see, and so much to learn. Of course, we all want to do and see it all. Some of us even want to learn it all. Some of the more energetic ones even want to dance every dance.

It's really great to meet old friends, make new friends, dance the night away and revel in the exhilaration of being in a wonderful place with wonderful people.

Think about it. What will I take away with me this time? Educational panels will be provided at the 44th NSDC to meet the interests of every square

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Educational Panels will be offered to square dancers of every level and on almost any topic which may be of interest. Thirty-six subjects will be presented over a three-day period from June 22 to June 24 from 9:00 AM until 5:00 PM.

CAMPING AND DANCING

Camping and Square Dancing go hand-in-hand! There are many dancers that know very little about camping and there are many campers that know very little about square dancing. What happens when the two groups get together? Spontaneous combustion, instant compatibility and fun for the new merged group. Is there such a group in the square dance activity? You bet!

Come to the Camping and Dancing Panel at the 44th NSDC in Birmingham, Alabama in 1995 and learn about the integration of camping and dancing. Leaders of the National Campers and Dancers Association will provide information on forming or joining an existing group. They will also provide information about their National Publication, Camping and Dancing programs in the out-of-doors. Sources of information and other pertinent facts will be discussed about the fun and festive camping and dancing activity.

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WHAT'S FOR DINNER?

The "Sweet Home Alabama" cookbook has over 650 recipes to choose from.

The cookbook was conceived under the direction of the Vice-Chairman of Ways and Means, Ralph and Viv Taylor. Fred and Lorrie Clutton, Cookbook Director, supervised and solicited the recipes.

Cover and divider page designs were solicited from Alabama dancers with the final design selection being made by the 44th NSDC Board. Bonnie Bishop, a member of the Jubilee Squares of Mobile, Alabama designed the cover, which epitomizes the cookbook title, "Sweet Home Alabama Cooking." Ray Brown, a member of the Frontier Twirlers of Birmingham, Alabama designed the divider pages. He did a fantastic job of including many facets of Alabama life and scenes into the divider pages.

Additional information may be requested from the Cluttons at the following address: Fred & Lorrie Clutton, 3536 Oakdale Drive, Birmingham, AL 35223.

REGISTER EARLY! IT HELPS THE CONVENTION AND IT HELPS YOU!

A SOUTHERN GETAWAY

How can you describe the South? It leaves an indelible impression on visitors from its natural beauty to an abiding sense of history. North of Alabama are the Great Smokey Mountains of Tennessee. An historically enlightening and beautifully scenic drive, the Trail of Tears route, beginning 15 miles east of Chattanooga, follows the trail of some 13,000 Cherokee Indians uprooted over a century and a half ago and marched to Oklahoma.

South of Alabama, visit Florida's white beaches, Everglades, and coral keys.

Travel west to Louisiana and catch a glimpse of shrimp boats meandering across the bayou, 800 year old cypress trees, and don't pass up the Cajun delights of gumbo, jambalaya and steamed crawfish.

Mississippi best typifies the Old South if you are interested in the history of the Civil War. Vicksburg is the site of one of the most important battlefields in Mississippi. When cotton was king, Natchez became the greatest of the cotton ports. The fortunes amassed by plantation owners created some of the most beautiful mansions in the South. Among the most impressive are the Rosalie, Stanton Hall and Longwood.

Go East to Georgia and visit the Okefenokee National Wildlife Refuge, one of the most primitive wilderness areas in the United States. The state's longest river, the Chattahoochee, offers great trout fishing. It runs through the center of Helen, an ersatz Bavarian village.

While in Alabama for the 44th National, we hope you will extend your visit and tour as much of the South as possible before returning home.



GETTING AROUND TOWN

Birmingham is laid out in an orderly grid pattern which makes it fairly easy to navigate even for a newcomer. The downtown area is bounded by I-20/59 to the north, I-65 to the west and US 280/31, the Red Mountain Expressway, to the east. North-south thoroughfares are designated as streets, while east-west routes are avenues. Both streets

and avenues are numbered, although some also have names, such as University Boulevard (8th Avenue) and Birmingham Green (20th Street).

You should know that there are two of each avenues. There are First Avenue North and First Avenue South, separated by the railroad tracks which run east-west, and each set of avenue numbers goes progressively higher the farther from the railroad tracks. ✓



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MAR-902 Old Time Religion by J.R.

PARTY LINE

by Cathie Burdick

Writing this column each month was the presumed reason I was asked to moderate a panel at the Oregon National S/D Convention in June on "Decorating for the Dance." After the panelists' presentations, we and the audience had fun brainstorming ideas for themes they suggested. Both the attendees and the panelists gained more ideas to use at square dance parties.

So, this morning, we said, "Well, it's August, what's our theme?" and Stan and I did some brainstorming. We're going to suggest you wrap many ideas together and have a family square dance picnic.

The 1994 theme for Square Dance Month in September is "Square Dancing--for the Young and the Young at Heart." The square dance organizations are encouraging youth and younger people to become involved in the activity. Here's your club's chance to help--invite children, grandchildren, their friends, to a square dance picnic that is FUN. Do a variety of dances, including just circle games to include the very youngest toddlers (See *Teaching Tots to Dance*, published by ASD), country western line dances to interest teens and young adults, and easy fun square dances for everybody. Notice the emphasis on fun--not too much teaching or serious dancing but a lot of laughing and exuberance.

If you want to sneak in a little "educational" fun, center your music around the songs with state names in them. You might have a large map and let folks identify the states with pins or flags as the music is used. Samples are *Alabama Bound*; *New York, New York*; *Back Home in Indiana*; *Beautiful Ohio*; *Deep in the Heart of Texas*; *"Nothing Could be Finer than to be in Carolina in the Morning;" California, Here I Come*; *Poor Little Rhode Island*; the list goes on and on.

For picnics, you don't need much in the way of decoration--perhaps red and white check tablecloths to make the site festive. Make the menu easy, too, with food the whole family can enjoy--hot dogs, hamburgers, make-your-own sundaes (don't forget that kids like candy toppings like M & M's), lemonade.

Hope you enjoy a good, old-fashioned, family-style party where you will enjoy the dancing and have a chance to show your whole family why you like it so much! ✓



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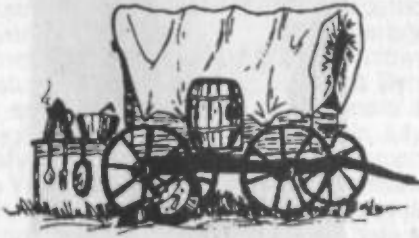


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ALONG THE OREGON TRAIL

by Dave Duff
Ravenna Ohio Circulators

More than 70 couples of square dancers across the U.S.A. are proud of the danglers that they earned on their way to the National Convention at Portland, Oregon. They enjoyed the sightseeing and the companionship of their fellow travelers for the 9 days along the Oregon Trail.

The RV8'ers S/D Club of Portland, Oregon sent Wagon Masters, Ash & Ann Veruholm; Trail Bosses, Dot & Jerry Long; and Publicity, Mary Warmoth, along with three other couples east to Independence, MO to lead the way. The RV8'ers also sponsored an after party dance at the convention campground.

The caravan was warmly welcomed by square dancers from Independence, MO, North Platt, NE, Scottsbluff, NE and Boardman, OR. At North Platt they also served a fine buffet meal.

On the ninth day the caravan was officially welcomed to the area and the convention at Oregon City, OR. Both the first day and the ninth day the campers started out in the morning single file with each unit within sight of the vehicle ahead (think, 70 in line).

There were 19 states represented in the group with 13 couples from Missouri, 7 couples from Illinois, 6 from Ohio and 5 from New Jersey. Eleven couples were traveling to their first convention while four couples had attended more than ten conventions.

At the convention campground, which set a new record with over 1,900 units, the caravan was scattered depending on the date each registered.

Many from the caravan expressed the desire to travel in a future similar caravan. It would be hard to match the many sights of the Oregon Trail.

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HEMLINE



(I spotted directions for a jacket in "Footnotes" that Phyllis Murgage had made, and I called Phyllis to ask her for a photo so we could feature it in ASD which we did in June of this year. I recently had the pleasure of meeting Phyllis and her husband Pat at the Nationals in Oregon this past June. I have been doing Hemline for quite some time now, along with Encore and Breadline, but sewing is not my forte so I asked Phyllis if she would like to take over Hemline. She graciously accepted (thank you SO



by Phyllis Murgage

MUCH, Phyllis!) and I will be forever grateful to her. Here's her introduction. Dorothy Walker)

Pat and I started dancing in 1969. In 1973 Pat took a callers class and started calling and is still at it. In 1987 I started cueing and cue for one of the clubs that Pat calls for. Pat is a past president of the Washington State Folk and Square Dance Federation, and each of us has served a term as vice president for this group. This past year I served as the sewing editor for "Footnotes," our State Magazine.

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In 1985 I started a business called *Square Bear Enterprises*, making custom Square Dance outfits and two years ago branched out into doing Custom clown Costumes. For several years Dorina Denton and I have done sewing seminars at Skagit Squares Annual "Fun Fare" in July.

My first article will be on the placement of a Yoke on a man's store bought Western shirt. So many times women will say to me, "I can't make a man's shirt," or "I hate to make a man's shirt yet I want the matching look." The following has worked well for me, however, I make most of Pat's shirts from scratch.

Lay the shirt on a flat surface (I prefer doing this on a table as you have a larger surface to work on and a firmer surface). Using pieces of waxed paper and an indelible marker (don't use an indelible marker if you are using other than waxed paper as it will bleed through onto the shirt) I trace off the yoke that is already on the shirt. I usually trace the back yoke first then the front yoke. After tracing I add 1/2 inch seam allowance all around the pattern I have just made.

Next I open the shoulder seams where sleeve joins the body from 1/2 inch below the yoke both front and back and over the shoulder area. (You can omit this step and turn the allowance under and topstitch, however I prefer this method because most people don't even realize that it is not the original yoke on the shirt.)

Cut out your new yoke pieces. Sew shoulder seams together. Press seams open and press 1/2 inch seam in the neck area and the area that will lay along the front band. Clip the curves on the portion you turned under (this makes it lay nicer). Pin this along the edge of collar stand, butting it as close as you can get it. Match the seams when you place it on, and topstitch it in place. Fold, press and pin the rest of the yoke in place and topstitch. Re-sew the shoulder seam and serge or zig-zag the edge of the seam to finish it.

This is a rather quick way to have a matching outfit and give the guy more than a matching tie look. This is fine if your guy wears a tie, but mine only wears his one specially made for him bow tie. ✓



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 - b. and anything
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- 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

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- Triple trade

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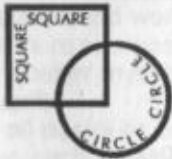
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Squared Circle

by Jeffrey A. Grossman

As the summer ends, the cuers of the world are gearing up to teach fall classes. Once again we are faced with the thought of teachers actually *competing* for students. The issue of competition between round dance cuers and teachers is little discussed and I would like to address it here. One hears that we must not care who has the largest classes or who has the largest clubs; that to think competitive thoughts is bad. This is hogwash. Do you know any teacher that *wants* small classes or *wants* clubs with little attendance? Of course not - it contradicts all we know about what makes us human. The problem is not competition, the problem is denying it exists. It is the failure to openly admit that competition exists, and the failure to openly admit that each of us has a legitimate personal

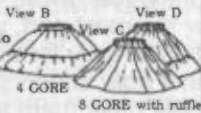
agenda, that leads to buried resentment, back stabbing, and obsessions.

Acknowledging competition still leaves the question: is competition good? I have concluded that *open and honest* competition cannot fail to help me, whatever the source. To explain, let me divide teachers into three categories: those not as good as me, those who are my equals, and those who are better than me. By better I mean by measures such as cueing ability, teaching ability, leadership ability, or popularity. In practice such grouping is not necessary, since I argue my attitude toward all teachers is the same.

Teachers not as good as me can only benefit me. The more effort they expend, the more they will expose the differences between them and myself. If I'm really better, the dancers and cueing assign-

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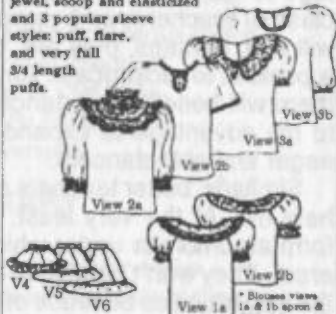
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ments will come to me, to the limit of my ability to handle them. It is to my advantage to make honest efforts to help this class of teachers, as it earns their good will and, perhaps, they are, or will be, in a position to reciprocate. Any help I give them will benefit their dancers, and it is to my advantage to expand the pool of eager and able dancers.

Similarly, better teachers cannot fail to help me. At the very least, their efforts form an umbrella under which I can operate. They won't be able to handle all of the opportunities because of time or geographic constraints. In any case, their efforts will create an expanded arena of dancing that will mean more opportunities for me. Just as above, anything I do that benefits these teachers will eventually benefit me.

More interesting, of course, is competition between myself and my peers. How can this actually help me? Let me digress a little. Every teacher has a different style, made up of cueing, teaching, dancing, personality and philosophy. In the

same way, each dancer is different. Dancers will gravitate to the teacher with whom they feel most comfortable. So then, for the most part, we are not really competing directly for dancers. Besides, we cannot *hold* dancers. Attempts to do so will only drive them away. All we can do is *attract* dancers.

For those compatible with my style, I still see no conflict because I don't accept the premise we are in a zero sum game - that for one teacher to gain, another teacher must lose. This would imply the population of dancers is fixed in makeup and constant in size, something we know is not true. Yet, if we believe it, we won't make efforts to attract new dancers and it will be a self-fulfilling prophesy. Efforts any of us make to encourage the dancer population benefit us all because these new dancers will eventually find the teacher most compatible for them.

If I'm drawing from the same pool of dancers as a peer teacher, what should I do if I'm not satisfied with my level of success? I can look into myself, find my

weak areas, and work to improve them. I will be more successful only if I improve. And if I better myself, the dancers also will benefit.

We all desire to be successful, however we each measure success. Those of us that teach enjoy the recognition and respect that comes with being a successful teacher. But this desire must be tempered with reality. As I look around, I see teachers more successful than me. Even if I disagree with some aspect of their cueing, choreography, or dancing, I still must acknowledge their successes: they have earned them. Do I want large

classes? Yes, of course I do. Do I want clubs with consistently large attendance? Yes, of course I do. Do I feel any ill will to those who have these things? Of course not. Do I have a right to the same level of success? *Absolutely not.* I have only the right to try.

If I come to fear competition, it will be because I have become lazy and complacent. It will be because I know I could do better as a teacher and cuer, but have not made the effort. Competition is not ugly. It is the best thing that could happen to me and all the teachers around me. ✓



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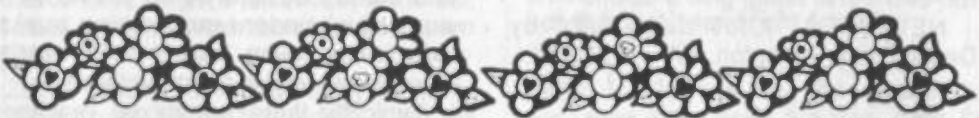
What is so peculiar about the Square Dance Movement? It is organized and run by **VOLUNTEERS!** Club and association leaders receive no pay for their management and leadership services. The National Square Dance Convention, one of the largest conventions held in the United States each year is planned, coordinated and conducted by volunteers. Sponsors of commercial conventions say that it is impossible to execute a convention program of this magnitude with volunteers as there is little or no convention expertise among the convention leaders or assurance that the event will be successful. But the "impossible" has proved to be "possible" many times. It has been accomplished by volunteers, by **SQUARE DANCERS**, by people from a total cross section of our society, by dancers with a "can do" attitude! Our dancers can do almost anything they want to do.

"Pulling together" makes the most difficult and seemingly impossible task appear so easy. It is very easy and fun to

do if the attitude is proper. How many times have you heard "excuses" instead of "let me help you" when you were a volunteer committee chairman or club leader? The attitude to "let George do it" or "I'll just want to ride" can prevail in any organization.

How do you combat this attitude problem? Everyone knows that a Square Dancer is someone **SPECIAL**. A real Square Dancer should never have a "let George do it" attitude. Every Dancer should be quick to recognize that "**THIS IS MY HOBBY, MY CLUB, MY ASSOCIATION**", and I have the responsibility to make it the best and therefore I must do my part and carry my share of the load." We must all take our turn at pulling the wagon - everyone can't ride all the time. **TAKE A LOOK!** If everyone rides all the time, you will get nowhere! Volunteer to do your part **BEFORE** being asked. That is what makes you a **REAL** Square Dancer.

USDA News, reprinted from Oregon Federation News, June 1994 ✓

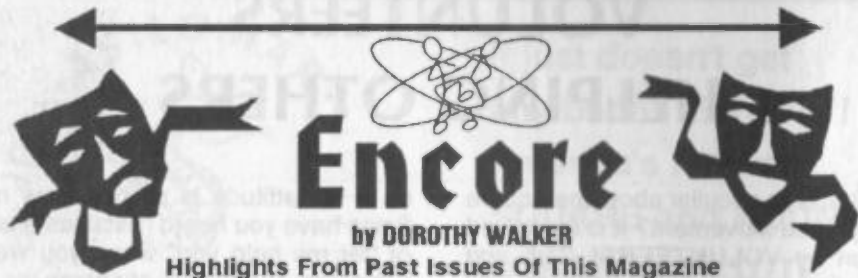


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Encore

by DOROTHY WALKER

Highlights From Past Issues Of This Magazine

25 YEARS AGO JUNE, 1969

This issue included an "After Party After-Thought." Betty Mitchell (wife of caller Sam) recently bought a cartoon book and said she plans to use it in this way-- to find funny square dance happenings that she can use in a skit that will be a take-off on the Laugh-In TV show. She plans to enact the party scene with square dance music in the background and alternately spotlight a couple saying something funny about square dancing. Thanks for the idea, Betty, and we'll try to keep the gags flowing for you.

"AN UNUSUAL RECORD" Once in a while a very unusual record comes along that, properly presented, can perk up the dancers' ears and spin a ballad, country style. A while ago we had "Nineteen Minutes To Go." Now there's "Brown Mountain Lights," on Red Boot (108) by Don Williamson. If you're looking for a non-run-of-the-mill thing, give a listen.

NEW IDEA: "Cloverleaf Turn" by Decko Deck, Arlington, VA

10 YEARS AGO JUNE, 1984

Ray and Ivy Hutchinson shared some "Helpful Hints for Cueing Rounds." Here's a condensed list: Timing, Projection, Voice control, Delivery, Watch the dancers, Give good direction, Imagine that you are the dancers, Know your

rhythms, Give cues in conventional terms, Inspire confidence by example, Cues for the woman when needed, Give extra help but don't be distracted, Try "now" cues if the rhythm becomes lost, Use the cue sheet if you must, Tell beginners that you are cueing ahead, Use terms that are in general use and Be yourself."

Bev Warner shared some hints of her own, but on the subject of "Pants Snatching." "For those of you who do not know just what this involves, let me explain. If a group decides to snatch a caller's trousers, first he *MUST* be warned, then anytime after that warning you may snatch his pants. In preparing themselves callers have worn a variety of articles of clothing under their pants. Chuck favored a pair of pink ruffled pettipants, until one club designed a pair of boxer shorts carrying out the club's name and banner design. Some callers have worn bikini underwear, bathing trunks, long johns, even boxers with hearts, flowers and yellow rocks on them.

Typically there are mixed reactions when the caller loses his pants. Some dancers are embarrassed, some find it hilarious to see this knobby-kneed fellow trying to keep his composure." ✓



P.S. MS/QS

by Walt Cole



TIMING'S THE THING:

_____	_____	_____	_____
_____	_____	_____	_____
_____	_____	_____	_____
DO	SA	DO (TO A WAVE)	_____
_____	_____	SWING	THRU
BOYS	TRADE	_____	_____
_____	_____	_____	_____
_____	_____	_____	_____

_____	HEADS	PROM	EN	ADE	HALF
_____	_____	SIDES	RIGHT & LEFT	THRU	_____
_____	_____	HEADS	SQUARE	THRU	_____
_____	_____	_____	_____	_____	_____
ALL	EIGHT	CIRC	U	LATE	_____
_____	_____	_____	_____	_____	_____
_____	_____	_____	_____	_____	_____
GIRLS	TURN BACK	PROM	EN	ADE	_____
_____	_____	_____	_____	_____	_____
_____	_____	_____	_____	_____	_____
HEADS	PROM	EN	ADE	HALF	_____

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STATIC SQUARE: Head ladies chain, sides touch 1/4, walk & dodge, right & left thru, (zero box).

STATIC SQUARE: Four ladies chain 3/4, all 1/2 sashay, heads square thru, split the outside two, separate & go around one to a line, (zero line).

ZERO LINE: Right & left thru, spin the top, ladies trade, men run, bend the line, (zero line).

ZERO LINE: Two ladies chain, roll away 1/2 sashay, center two ladies chain, all pass thru, U turn back, star thru, (zero box).

ZERO LINE: Pass the ocean, swing thru, boys run, 1/2 tag, 1/2 trade (single hinge), grand right & left.

ZERO BOX: Right & left thru, swing thru, boys run, 1/2 tag, 1/2 trade (single hinge), 1/2 circulate, 1/2 right & left grand, promenade.

THE BASIC PROGRAM:

ZERO LINE: Roll away 1/2 sashay, box the gnat, right & left thru, LA.

ZERO LINE: Right & left thru, roll away 1/2 sashay, box the gnat, right & left thru, cross-trail thru, LA.

CIRCULATES:

ZERO LINE: Pass thru, ends circulate, all 8 circulate, ends run, lines go forward & back, pass thru, U turn back, centers square thru, ends star thru, all pass thru, LA.

ZERO LINE: Pass thru, centers circulate, all 8 circulate, centers run, lines go forward & back, centers square thru, ends star thru, box the gnat, grand right & left.

TRADES:

ZERO LINE: Pass thru, girls trade, boys run, pass thru, bend the line, pass the ocean, swing thru, pass thru, U turn back, pass thru, LA.

1/2 SASHAYS:

STATIC SQUARE: Heads right & left thru, head ladies chain & rollaway 1/2 sashay, sides right & left thru, side ladies chain & rollaway 1/2 sashay, circle eight, ladies rollaway 1/2 sashay, circle left, ladies rollaway 1/2 sashay, LA.

STATIC SQUARE: Circle left, ladies center-men sashay, circle eight, ladies rollaway 1/2 sashay, LA.

THE MAINSTREAM PROGRAM:

STATIC SQUARE: Heads promenade half, square thru, swing thru, boys run, Ferris wheel, centers square thru 3/4, do sa do (wave), recycle, sweep 1/4, touch 1/4, girls turn back, LA.

STATIC SQUARE: Sides 1/2 square thru, swing thru, boys run, tag the line-right, Ferris wheel, double pass thru, first couple zoom, new leads partner trade, pass thru, right & left grand.

ZERO BOX: Touch 1/4, split circulate, boys run, touch 1/4, split circulate, boys run, pass to the center, square thru 3/4, LA.

ZERO BOX: Pass thru, U turn back, touch 1/4, split circulate, girls run right, touch 1/4, split circulate, girls turn back, LA.

ZERO LINE: Pass the ocean, swing thru, boys run, bend the line, reverse the flutter-wheel, girls lead dixie style to an ocean, boys trade (twice), girls trade (once), "slip the clutch," LA.

ZERO BOX: Touch 1/4, flutterwheel, reverse the flutterwheel, box the gnat, pass the ocean, recycle, LA.

ZERO BOX: Spin chain thru, girls turn back & circulate one spot, couples circulate, girls run, girls cross-run, boys run, wheel & deal, square thru 3/4, trade by, LA.

ZERO LINE: Right & left thru, rollaway 1/2 sashay, box the gnat, fan the top, eight circulate, boys cross-fold, box the gnat, grand right & left.

ZERO LINE: Right & left thru, dixie style to an ocean wave, boys trade, boys cross-fold, spin the top, box the gnat, cross-trail thru, LA.

ZERO BOX: Swing thru, boys run, couples circulate, girls trade, girls walk & dodge, girls run, boys trade, boys walk & dodge, boys fold, girls square thru 3/4, boys courtesy turn 'em, star thru, pass to the center, square thru 3/4, LA.

ZERO LINE: Pass the ocean, scoot back, boys trade, boys run, couples circulate, boys run, boys trade, spin the top, right & left thru, dixie style to an ocean wave, eight circulate, boys trade, boys cross-fold, pass thru, LA. ✓

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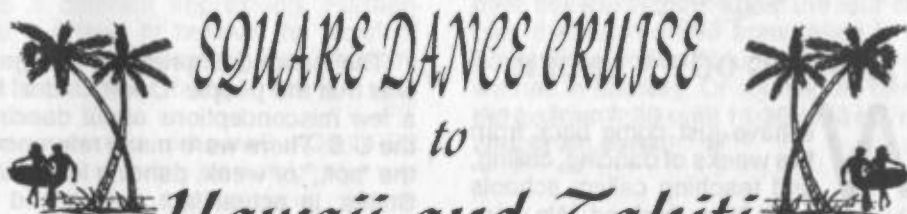
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by

Bill & Bobbie Davis

DANCING DOWN UNDER

We have just come back from five weeks of dancing, calling, and teaching callers schools in Australia and New Zealand. We were in Canberra, Australian Capitol Territory; Sydney, Wollongong, and Bomaderry, New South Wales; Brisbane and Mackay, Queensland; Adelaide, South Australia; Auckland on the north island of New Zealand; and Christchurch on the south island. Everywhere we went, the country, weather, and people were beautiful. Some of the locals worried that occasional drizzle (four days out of 36) would dampen our spirits; but after seven years of drought in northern California, any rain looks good.

We came home with several impressions as a result of our conversations and observations. First of all, square dancing is dominated by the Mainstream program in both countries, and we were told that a large percentage of the square dance population dances only one night a week, or less. On the other hand, when Bill was asked to call a Plus tip (a minimum of one at every open dance), at least three quarters of the dancers present took the floor.

The second impression we gained was that the people "Down Under" have a few misconceptions about dancing in the U.S. There were many references to the "soft," or weak, dancing levels in the States. In actual fact, we noticed very little difference in dancing between the three countries. The Aussis and Kiwis might be a bit more checked out on Do Paso and Dive Thru at Mainstream dances, and "U.S.ers" are more likely to encounter popular Plus calls such as Track II and Single Circle to a Wave. However, the general level of execution seems to be about the same.

The other misconception about the U.S. was expressed in repeated comments about "all the fighting between dancers at different levels" and "every-one being dissatisfied with the levels." Since most of the people "down there" seem to think everyone in America owns multiple guns, we almost expected to come home to armed camps fighting it out over square dance levels.

Americans in general probably do ourselves an injustice in world opinion by being so quick to write letters to the editor only when we have a gripe or complaint. All the positive thoughts from satisfied

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people rarely make print. This seems to be especially true of square dancing. Even though we, as a people, know that it is possible to disagree without disassociating and know that one group of people can encompass many ideas and philosophies and still function harmoniously, our printed rhetoric quite often gives a different impression. Furthermore, we tend to believe the worst of ourselves when these negative ideas are repeated back to us from outside sources.

In contrast, let us point out that everyone we met who had been to the U.S. thought it was a great place. They were overwhelmed with the variety and easy accessibility of square dancing (and almost everything else except hot tea). For instance, the next time you hesitate to go to a dance because it is half an hour away over freeways, think about the four couples that each drove from seven to ten hours to get to the Saturday night dance we had in Mackay. Of course, the dance did go from 6:30 until 11:30 (and not one couple left early)! ✓



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ROUND DANCE SYMBOLS & ABBREVIATIONS IN DESCRIPTIONS...

- CP - Closed Position
SCP - Semi-Closed Position
OP - Open Position
PT - Point
Ptr - Partner
Tch - Touch
Fwd - Forward - usually a progression in LOD - or to face fwd
Bk - Back - to step back - or to indicate - (example) M's bk to COH
LF - Left Face - (to turn LF)
RF - Right Face - (to turn RF)
Bwd - Backward - to move backward
Vine - Grapevine - (example) - SIDE,BK,SIDE,FRONT;
XIB - Cross in back or XRIB - cross R in back (Cue sheet will specify ftwk)
XIF - Cross in front - or cross R in front (Cue sheet will specify ftwk)
L - Left - could be L hand or L ft
R - Right - could be R hand or R ft
Ft - Foot - (example) Point R ft
Ct - Count - (example) Hold one ct
Swd - Sideward
Hgt - Height
Wgt - Weight
Manuv - Maneuver - to smoothly assume position for next pattern of dance.
Bfly - Butterfly - facing ptr with arms extended to side and palms touching
Bjo - Banjo position - Ptrs stand together so that R hips are adjacent
Scar - Sidecar position - Ptrs stand together so that L hips are adjacent
Intro - Introduction - introductory meas of music leading into dance pattern
Meas - Measures - 2/4 time (2 cts) - 4/4 time (4 cts) - 3/4 time (3 cts)
W - Woman
M - Man
Tog - Together - to step together
LOD - Line of dance (or direction) - usually to face CCW around hall
RLOD - Reverse line of dance (or direction) - usually to face or step CW around hall
CW - Clock-Wise - or a movement in RLOD around hall - or a turning movement
CCW - Counter-Clockwise - the opposite to CW
Thru - Through - to step thru
Ack - Acknowledge - to face ptr and bow or SMILE while stepping apart
/ - Symbol splitting a meas or ct - example - STEP/CLOSE,STEP,STEP/CLOSE,STEP;
;- Dash, meaning a hold ct
;- Semicolon - indicates end of measure
, - Comma divides measures into cts
M's - Man's - example M's L hand
W's - Woman's - Woman's R hand
Twd - Toward - example - to step toward LOD or together
Pos - Position - example - take Closed Pos
Diag - Diagonal(ly) - to face or move diagonally
COH - Center of Hall
Pas de Basque - (example - Step side L, in bk of L on R, step in place L, hold 1 ct;)
Bal - Balance - a movement more or less in place
S - Slow - to indicate movement or kind of step (as in Latin Rhythm)
Q - Quick - to indicate movement or kind of step (as in Latin Rhythm)
Prog - Progress - to move either fwd or bk
Hitch - A change of direction step - (example - FWD,CLOSE,BK,-;)
Check - Also a change of direction step - either fwd or bk (example - FWD,BK,BK,-;) to stop mvmt
1---4 - Numbers at L hand of description indicates amount of meas in pattern
The Valley Circle, April 1994

DANDY IDEA

We have attended many conventions, meetings and clubs across the country in our travels. When talking about the square dance situation, the story seems to be about the same at many clubs: "We are not doing very well."

A few years ago our club "Butler Squares," in Fairfield, Ohio, was not doing well. We remember our president (at that time) Mike Edwards, at break time announcing, "We must have a class to help our club." (A couple of years had gone by with very small classes or none at all.

Publicity was started by talking to the local newspaper. We took out a small ad. A week or so later a student reporter and

photographer were sent to one of our dances. The result was a nearly full page article with pictures.

Two by four inch flyers were handed out at demonstrations. Club members passed out these flyers to friends and in the neighborhood of our hall. Several were stapled to 8 1/2 x 11 attention-getter flyers at restaurants, banks, etc.

We were successful graduating three squares that year. Retention was nearly 90%. During the latter part of lessons we encouraged our new dancers to attend student level dances in the area. The angels and teacher went with the class. Student dances are excellent for that all important floor time. We all had a good time, often stopping for a snack and yack afterward.

Around holidays special treats, singing calls, etc. added a little spice to the lessons. The students even had a baby shower for an expectant couple.

The club has become more active in banner raiding. This had helped to bring more people to our dances. It has been



great fun raiding other clubs in the Cincinnati area which we may not have visited had it not been for the raids. Many "Banner Bandits" have also started working on their "Friendship" badges, made new friends and have become better dancers.

We are still having classes, graduating two or three squares every year. We have grown about 150%. Our roster now has 105 members. As a result of more active members we are able to give more back to our members, such as: an annual steak picnic, home made ice cream party and USDA insurance paid by the club.

Our officers and members try to make visitors welcome by greeting them at the door and dancing with them during the evening.

We continue to promote square dancing throughout the year. Our latest en-

deavor is "Adopt-A-Highway." This idea was mentioned at a general meeting of the club. There was a lot of interest. Our secretaries, Mel and Betty Hesse, called the Ohio Department of Transportation. The first time out 14 members collected 30 bags of trash. The next time out we had 16 highway adopters. The job took less than an hour. We are proud of our dancers and our "Butler Squares Square Dance Club" Adopt-A-Highway sign.

What is our secret? Get active! Try almost anything suggested! It might be the suggestion that works for you. Get involved! We shall not give up. It is an on-going process which can be rewarding and fun.

Norb and Mary Rolfsen
Fairfield, Ohio ✓



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Dear Friends,

Enclosed is a bank draft to renew my magazine subscription for another two years.

I look forward to receiving each issue. The constructive and thought provoking articles and the choreographic items have been very helpful as a caller at club level calling both Mainstream and Plus.

May I suggest an article or articles outlining the basic steps for country & western and line dancing? When taking "Jean Nights" I am often asked if I did line dancing.

I look forward to receiving my next copy of your great magazine.

Yours through Square Dancing
Terence J. Woodward
Hamilton, New Zealand

Dear ASD,

Ervin E. Gross has been Research and Development Sound Manager for Yak Stack since 1961. For over 30 years he and his wife of 57 years have been attending Callerlabs and the Nationals together. Our thoughts and prayers go



to our friend Ervin E. Gross in the recent loss of his wife, Priscilla Gross.

Gary & Cindy Johnston,
Yak Stack
Tolland, CT

Dear Jon & Susan,

We have received the magazine for several years now, since Stan Burdick was in New Zealand and "sold" us on the investment.

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It is great now to be able to recognize names of a lot of the callers who have been to New Zealand, and the places they come from.

Art Shepherd, the "father" of New Zealand square dancing recently announced his retirement from active dancing and calling. Many of us here have been influenced by Art's enthusiasm for the activity and have enclosed for you to print (see below), our tribute to the man who has put us on the road to a lot of fun and pleasure.

Keep up the good work.

Jo Geary
Timaru, New Zealand

TO ART & BLANCHE

Dance is the thing
That makes us zing
You really brought it to us

You cajoled and growled
Sometimes we scowled
But the effort's been good for us

You gave us the dancing
And now in your wisdom
You're leaving the whole scene to us

Good luck Art & Blanche
The love of the dance
Thanks to you will always be with us.

From The Galaxy Gang

Dear Friends,

We are overwhelmed with the fantastic concern from so many, many friends - the cards and letters just keep rolling in. Of course, this is in part due to the Nixon's including our progress reports in the Legacy log, Coulthurst's Notice in the club leadership journal - all square dance outlets for our non-dancing friends. We can only say thanks for all your support and encouragement.

One really never knows how many survivors (of cancer) are out there, though we have an inkling now. The only other ones one reads about are in the obituaries.

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Walt has just finished his 5th chemo session and the doctor reports the tumor is either on its way to remission or is in remission. One more chemo to go and then a complete cat scan to see if there is any in the liver and/or kidneys. If the cat scan picks up the Bronchial tumor, then there will be a radiation session. Our biggest concern now, with this news is, "How far do we uncross our fingers?" and then sweat it out for the next five years! The doctor also said monthly checkups after all this, though Walt can get these done in Yuma, too.

The 6th chemo session will end just before Roundalab meets June 19-21, so we will not be able to attend that one, but do plan on getting to the National Square Dance Convention, June 22-25.

We continue to do our round dance thing twice a week here in Ogden and Brigham City, golfing, walking, yard work and grandkids.

We have picked up several spots at the Yuma Square Dance Hall, have our space reserved in the RV park and are definitely planning on returning in the fall.

Once again, we just can't give enough thanks for your wonderful response, support, prayers and concern. You all are truly the best. How can we ever repay such friendship?

Our very best to each of you,
Walt and Louise Cole
Ogden, Utah

Dear Jon and Susan,

Having just received the May issue and flipping over a page, we came to the reminder of advising address change. Please see ours (enclosed).

May we join in with so many of your readers in saying how much we do enjoy this publication and look forward each month to its arrival. We like the balance of Squares and Rounds, and, of course, appropriate space for Contras and Lines.

Sincerely,
Geoff Hinton
Christchurch, New Zealand

Dear Sir,

This is with regard to the article Mr. Donald Renner placed in the June ASD magazine entitled "The Squared Circle."

I am a single lady dancer. I dance square dance, round and western dancing. I am saying to Mr. Renner I thank him and all the men who dance with the single dancers. I appreciate your courtesy, time and attention.

I have noticed in the western couple dances, the couples do not trade partners at all or as much as in round dancing.

I feel one dance will not ruin a relationship. I am trying to be sociable, nothing is more disappointing than to go dancing and not be asked by a man. I consider being asked to dance a common courtesy.

When I have a partner I am going to ask that he dance once with the single ladies of the club. We have three single ladies.

I have been square dancing for 20 years, round for five and western for three. I am in my early forties.

To you Mr. Renner, I say thank you and keep it up. Thank you.

Linda S. Spearing,
Starkville, MS

Dear Susan and Jon,

Someone needs to address a problem that is arising in many of our clubs before it becomes prevalent. It's the lack of proper attire being worn to square dances. More and more I'm seeing shorts, T-shirts, western outfits, blue jeans, and every imaginable type of street dress. It is not a charming sight.

Our callers seem reluctant to comment about it lest they offend someone. Yet, we do have a prescribed dress code which is indicative of our dance. During the course of the lessons, students are made aware that the customary apparel is expected after graduation. If they were not told this, then they were not properly instructed. Square dancing is not just ANY dance. It's a tradition; a proud one. Do we want to see it eroded?

When I first became a square dancer, no one would come to a dance in anything other than proper square dance

clothes. Now anything goes, it seems. Please, will someone take a stand on this? It's extremely important to our particular style of dance.

Blue jeans are not what we wear. Street clothes are an abomination. If you find square wear too expensive, there are resale shops. Clubs in your area will have recycled garments for sale from time to time. One outfit is all that is really necessary.

When we do "demos," folks enjoy seeing our outfits every bit as much as the dance itself. Let's not spoil our unique dance style by dressing casually. Costuming is an integral part of what we are about. Let's keep it special. If we're going to waver every time some "Johnny-Come-Lately" wants to redefine our program, then what will we sacrifice next? These folks don't really have our best interests at heart. I would far rather we would lose a dancer here and there, than to relax any of our standards.

Ruth Ann Leithoff
Belles and Beaus S/D Club
Pittsburgh, PA

Dear ASD,

I am writing to tell you and all your readers about a great square dance facility in Sweden on the island of Oland.

It is run by two of the most loving and hard working people I have ever seen. Bodabaden is primarily used for square dancing, although they do have activities planned for tourists and people that live on the island.

Square dancers are there for a week at a time, doing anything from Basic, MS, DBD to Challenge. All of Sweden's top callers perform there as well as Steve Edlund from Canada to Randy Dougherty and Bronc Wise from the U.S.A.

The amount of energy that Inger and Gosta Toreld, the owners put into this place is incredible!!! They have a deep love for square dancing and square dance people.

They are celebrating their 10th anniversary on August 10th, 1994. I would personally like to wish them a great one! They are two people that deserve recognition!

There are three basic areas where USDA can offer assistance at this time. This assistance would consist of obtaining and reviewing materials currently in use, developing additional materials and modifying available adult materials where applicable. The materials will be compiled in booklet form for printing and distribution. The three basic areas of assistance are:

PROMOTION/EDUCATION - Materials would include methods to encourage youth participation in the square dance movement. The materials would include such things as how to set up a youth club, how to approach their local school district or park and recreation department or other organizations regarding a hall, how to locate a caller, how to make and distribute flyers, etc.

FINANCIAL GUIDANCE - Materials to explain how to raise funds for club operation and club events.

DIRECTORY - Provide a line of communications between the youth organizations.

Youth Liaison Representatives are being appointed in each of the four USDA Regions. If you desire more information or would like to work with the USDA YOUTH ADVISORY COMMITTEE, contact the USDA Youth committee chairmen.

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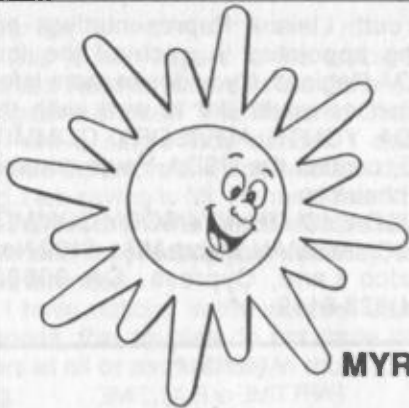
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THE COUNTRY

WESTERN LINE

by
*jim & jean
cholmondeley*

Summer is here and we are all enjoying the season. CW dancing like many other inside activities have slowed down a bit except where there is good air conditioning. These places seem to be drawing just as large a crowd as they did in the cooler months, if not more.

The dress, however, has changed a bit for the Summer. The dresses are lighter and cooler and the men are wearing short sleeve shirts.

We have also seen several hats coming off inside as the weather gets warmer. I really enjoy this, as I have always been taught that it is impolite to wear a hat inside in the presence of a lady. I know that it is traditional in CW but that was because most of the cowboys had no place to put their hats when they danced. Not the case now.

In Square Dancing we have seen, much to our disappointment, the CW trends bleeding over as far as the short sleeve shirts and the wearing of hats. We should remember that they are two different activities. If the men must wear their hats while CW dancing, we encourage them to take them off when Square Dancing. Of course short sleeve shirts are against Square Dancing tradition because the ladies don't like to grasp a sweaty arm during arms turns.

This month's dance is an easy dance to *Everybody's Line Dancin'* by Bubba James Hudson on Quality From the Album *Do You Want To Dance*.

LINE DANCIN' by jim cholmondeley

- 1-4 **GRAPEVINE RIGHT, SCUFF**
Step Right with Right, Cross Left, behind Right, Step Right to Right,
Scuff Left heel.
- 5-8 **GRAPEVINE LEFT, TOUCH**
Step Left with Left, Cross Right behind Left, Step Left to Left,
Touch Right to Left.
- 9-12 **KICK BALL CHANGE (Twice)**
Kick the Right foot forward, Step on ball of Right foot,
Step on Left (Repeat)

- 13-16 **STEP TURN, STEP, KICK BALL CHANGE**
Step fwd with Right turning 1/4 Left, Close with the Left, Kick the Right foot forward, Step on ball of Right foot, St
- 17-20 **PIVOT 1/2 TWICE**
Step forward with Right, Turn 1/2 to Left, Shift weight to
REPEAT
FORWARD THREE and LIFT
Step forward with the Right, Left, right. Lift Left Knee.
- 21-24 **FORWARD THREE and LEFT**
Step Forward with the Right, Left, Right, Lift Left Knee.
- 25-28 **BACK THREE AND TOUCH**
Step Back with the Left, Right, Left, Touch Right to Left
- 29-32 **STEP, CLAP, STEP, CLAP**
Step forward with Right, Clap hands Step Forward with
Touch Right to Left and Clap

Repeat until end of music ✓



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St. John's, Newfoundland - Boyohboyohboy! I did it. A calling career goal finally accomplished. A few years ago I finally had called in every U.S. state, including Hawaii and Alaska. The next goal was to call a dance (by invitation) in every Canadian province. This was tougher, because for a long time nine provinces had been chalked up, but the island province of Newfoundland seemed elusive and remote. Chances were that western style square dancing was non-existent there. But then Pam Kipnis (Bless her heart!) came to my rescue. The invitation came and plans were made in May for Cathie and me to fly to St. John's (halfway out into the Atlantic, it seemed) to call two dances and sightsee around the peninsula for a long weekend. The recently formed Newfoundland and Labrador Callers Association acted as sponsor for both dances. What a memorable visit it turned out to be! Pam and Norm opened their home to us for five days and gave us a first class tour.

Newfoundland is not a small island province. It's an all day drive to cross it east to west, with wildlife (even moose and caribou) to be seen in remote areas. The puffin is the provincial bird. A bit of history: John Cabot discovered the land in 1497; here was the beginning of European settlement in North America; Sir Humphrey Gilbert established the first colony of the British Empire in St. John's in 1583. The first trans-Atlantic flight (eight years before Lindberg!) left St. John's and landed in Ireland in 1919. St. John's is point zero (0) of the Trans-Canada Highway.

We visited Signal Hill (where the French battled the British for control in

1762); we saw where Marconi first set up wireless Manche Park and Witless Bay, observed the wide harbor where the once flourishing cod fishing industry is at a standstill; ate at the Captain's Table and The Cellar, and listened to good rhythmic Newfie sea chanties, jigs and reels.

The dancing both nights was interesting to me, since only the Basic program was scheduled on Friday, with nine sets attending, and I called Mainstream on Saturday with less of a crowd, but dancers were downright eager to do it all correctly. Most dancers are newly-taught; most of the nine callers are women. Bill and June Titford were program coordinators. At their suggestion, we had an informal meeting with the callers on Sunday afternoon in the Kipnis nest--just the best talk-fest that could add the crest to the rest of our chest of delights, expressed in a little test, a little quest, and lots of jest! Here's a hope that we get to return to that colorful, most easterly point in North America.

Erie, Pennsylvania - June was well underway when the long trail beckoned again. This time it was to be a road rendezvous west across New York, a stop in Pennsylvania, on to Youngstown, all across Ohio, a week-long callers school in Indiana, three dances in Indiana and straight home just in time to fly out with Cathie for our flight to Portland, Oregon, for the National Square Dance Convention. (He even came home with clean laundry ready to repack!--CAB) A year ago, when Ohio was home, that same itinerary was duck soup; now this old turkey from eastern New York was

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obliged to put more warble, more wattle, and more waddle into the effort. Still, I felt great calling again for the Squaws and Paws of Erie for the umpteenth time after a seven hour drive. That group always makes a caller (in their multi-caller program) feel welcome. Rounds and lines were handled by Bob Wood (Covington grad of '84). After a few more miles to the Miracle Motel that night, no sheep needed counting.

Youngstown, Ohio - Less than half dozen clubs have ever made me an honorary member. (One club once made you an omery member!--CAB) Steel Valley Squares is special for that and other reasons. Good management has produced longevity. Tonight they created a come-as-you-are casual dance, including strawberry shortcake and other goodies, in their new church hall in Poland. Jim Hume (a caller in his own right) cued rounds. Caller Ray Miller was also there. So were the Cleveland Federation prexies, Floyd and Bonnie Leyde (pronounced as an Englishman would say

"lady.") Good showing. Good show. Stay "young," in Youngstown!

Auburn, Indiana - One of the most deeply satisfying things I do at this particular stage of my life is to teach callers at our various callers schools, and the Midwest Callers School in the Antique Care Capital of Auburn is no exception. This year we worked for six days with eight newer callers from six states. Staff included Don and Bev Taylor, who've worked with me in their Promenade Hall every year for ten years. Since it was our tenth anniversary year, we invited all former students Dave Gipson '90, Jody Sorlick and Marianne Jackson '91, Bob Miller '92, and Mike and Louise Koester (both callers) of '93. In fact, they all showed their calling expertise very nicely at the conclusion of our graduation party Thursday night. The magic word this year was "Attaboy," and the standing joke all week was "Where's the brick?" Good spirits prevailed each day, Merrill saw to that. Good progress was very evident the final night, as each guy *plucked, wind-milled, moduled* and *sighted* his way

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through a maze of material. In previous years at this school, we've taught callers from Japan, Denmark, England and Canada, so it was no surprise when Bob Joy flew all the way from Washington in the northwest U.S.A. to be with us. Others were John Blaylock and Jackie from Ohio, Del Landfried and Marilyn from Pennsylvania, Marty Weil from Illinois, Ken Larson from Illinois, Merrill Grile from Indiana, Gordon Baldus with Frieda from Michigan and Bob Olge with Darlene from Michigan. Don Taylor and I topped it off with a Skirts & Flirts dance Friday night in his hall.

New Albany (Louisville area) Indiana - Some of you may wonder how a caller gets booked in all these assorted places at the right times. Well, it's a progressive process. In this case, I met Fred and Norma McKinley at a dance last winter in Florida, and they asked me if I'd be in Indiana soon. I said yes, I'd be doing a caller's school in June and had Saturday night open after that. So they checked with the Rebel Square Dance Club officers. Soon I received a confirming note from George and Mary Jean

Popp and the deal was sealed. These "Rebels have a cause." They like plenty of good, old-fashioned FUN in their MS/Plus dancing and it shows. Informality reigns. Dee Beaty (English Mt. grad) came to this one, and I innocently picked his ticket for the door prize. (A likely story.--CAB) After the dance I made an Econo-Logical move.

Monticello, Indiana - Final leg on my lengthy safari was straight north through Hoosier farm country to little Monticello, where the Four Seasons Club meets in the Redman's Lodge Hall, center of town. Originally caller Jack Naylor set this one up, but he moved to Florida (in time to avoid your dance, I'll bet.--CAB) Would you believe--scrumptious food that filled a pool table? Prexy/emcees were Bob and Tottie Overton. Cuer was Shirley Heiny. Tour friend Wade Louthain attended, as did Martha Han (wife of deceased caller Dick Han) and Auburn grad '90, Gene Welk. They say "All's well that ends well," and after an enjoyable dance, I took a deep breath, slept a bit, and drove twelve hours back home to the mountains of New York! Whew! ✓

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BREADLINE

by
Dorothy Walker

I had the experience of attending my first National Square Dance Convention in Portland, Oregon (and visiting with my best friend, Lauri who just happens to live close by the convention center. What a fun visit we had!). Phyllis and I were there with ASD's booth as vendors, not dancers. It was wonderful meeting some of our subscribers and putting faces to names. We enjoyed meeting the callers and business owners who advertise in our magazine, as well as those who write monthly features for us. Phyllis and I couldn't get over how friendly, pleasant and down right family-like square dancers are. I'm glad to have had the experience and may just do it again next year!

I ran across the recipe for this month in one of our many newsletters we receive. It was taken from January, 1990's *Cues & Tips*, a newsletter out of the Central Ohio area. I thought it appropriate, for this recipe describes what it is to cook at my house. It is called...

RECIPE FOR ANY CAKE

by *Jim & Ginny Seman*

Light oven. Get out bowl, spoons and ingredients. Grease pan, crack nuts. Remove 18 blocks and 7 toy autos from kitchen table.

Measure 2 Cups of flour; remove Johnny's hand from flour; wash flour off him. Measure one more Cup of flour to replace flour on floor.

Put flour, baking powder and salt in sifter. Get dustpan and brush up pieces of bowl which Johnny knocked on floor. Get another pan and grease it. Answer telephone.

Return to kitchen. Remove Johnny's hands from bowl. Wash Johnny. Get out egg. Answer phone. Return, take out greased pan. Remove 1/4" salt from pan. Look for Johnny. Get another pan and grease it. Answer telephone.

Return to kitchen and find Johnny, remove his hands from bowl. Wash shortening, etc., off him. Take up greased pan and find 1/4" layer of nut shells in it. Head for Johnny, who flees, knocking bowl off table.

Wash kitchen floor. Wash table. Wash walls. Wash dishes. Call the bakery. Lie down. ✓

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LINE OF FIRE

DO WE NEED APD FROM THE BEGINNING?

(Why Not Standard Applications?)

A recent article in ASD (May 1994) titled "APD From The Beginning" has prompted me to write with several concerns about some of the points raised in the article. The author, Russ Ashworth, brings out some very good points about poor teaching. Inadequate, and in some cases, incompetent teaching seems to be widespread throughout the activity. I believe many of the problems facing our



TAKE AIM AT ANYTHING

activity can be traced directly to inadequate teaching. I also believe that if more callers would undertake an indepth study of how people learn and how to teach people to dance, we would have fewer dropouts during classes and we would retain more of our new dancers. One way to achieve both goals is to employ the tools contained in the Standard Applications books available through the Callerlab office.

Even though I agree with most of what Russ has written, I must take exception with a couple of points in the article. The general idea in the article seemed to indicate a basic misunderstanding about the concept of STANDARD APPLICATIONS and the purpose of the Standard Applications books published by Callerlab. These

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books do not designate nor establish what is "Standard," they merely report what is being called most frequently throughout the activity. The definition of "Standard Applications" is: "applications (Formations/Arrangements) from which a caller using a call may reasonably expect close to 100% success." This definition applies to calling at an open dance or festival. (NOTE: Formation is the shape of the square, i.e. ocean waves, two-faced lines, columns, etc. while Arrangement is a description of how the men and women are arranged around the square, i.e. women on the right side of the men, 2 women together and two men together, half sashayed couples, etc.)

With this definition in mind and with the tools provided in the Standard Applications books an instructor can concentrate on the applications, i.e. Formations & Arrangements (F/A), which the dancers will hear and be expected to dance most often. There is nothing in the definition, books, nor in the concept of Standard

Applications which suggests that non-standard applications should not be used. In fact, most callers agree that a dance program consisting entirely of Standard Applications could, in a short time, become boring and uninteresting.

An added benefit of the books is that since they provide information about what is being called most often, a caller can use them to determine what is non-standard. With this information a caller can plan the use non-standard applications to expand his/her 'bag of tricks' and also add to the dancers knowledge and enjoyment. Most callers agree the innovative and imaginative use of non-standard applications is a major factor in providing variety and individual flavor to a caller's choreography.

In his article the author incorrectly states that "if the new standard position for Swing Thru is adopted it will be waves with the boys on the end." This is NOT TRUE! The Standard Mainstream Applications book lists the Standard application for Swing Thru from Right Hand

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Ocean Waves as "ALL ARRANGEMENTS." What this means, of course, is that ANY Right Hand Wave is considered Standard including (BGGB, GBBG, BBGG, GGBB, BGBG, GBGB), not just the Right Hand Wave with boys at the end as stated by the author. The book further states that Standard Applications for Swing Thru include "ALL ARRANGEMENTS" from the following Formations: 8 Chain Thru, 1/4 Tag, 3/4 Tag, Double Pass Thru, and Trade By.

The article also seemed to indicate that if we teach a move from one F/A the dancers will be able to dance it from all other F/A. While this is true for some moves and for some F/A it is not true for all moves. The feeling of many moves is very different when danced from different F/A. This will severely impact the dancers' ability to succeed. For example, Swing Thru feels and dances completely differently when called from a Left Hand Wave than it does from a Right Hand Wave. Similarly, learning Scoot Back from the 'Standard' position ("1" or "2" Right Hand waves) does not mean the dancers will be able to dance Scoot Back with the same proficiency from Left Hand waves nor from 1/4 Tag formations. The same holds true for Spin Chain Thru if called from any Left Hand wave formation. This situation is even more evident in the Plus program where the majority of moves are called most frequently from only one or two F/A.

Simply learning the definition of moves does not translate into dancer success. While it is true that many dancers are able to recall the action required from unfamiliar (non-standard) F/A, they will not be able to react automatically nor as smoothly as from the F/A they dance most often. The reason for this is that we learn to dance and to react automatically only through repetition. Therefore, the F/A used most often become the ones we can dance the best and thereby become the "Standard Applications."

While it is true certain sets of dancers can dance with proficiency many non-standard applications (Fan the Top from Diamonds, Coordinate from Facing Lines

of four, Follow Your Neighbor from Left Hand waves, etc.) it is just as true that there simply is not enough time for any set of dancers to be equally proficient in ALL APPLICATIONS of ALL moves. Even if they were, there would be no challenge and even this far-out non-standard choreography would become 'Standard' for them. This would result in a dance program without challenge which would become boring and uninteresting.

One of the benefits of the Standard Applications books is that they provide the minimum applications dancers need to learn to be successful at nearly any open dance or festival. This high success rate does not hold true at dances where non-standard applications are regularly used, therefore, attendance at this type dance should be limited to dancers who enjoy this type choreography. It is the caller's responsibility to determine the balance between challenge and smoothness which best fits any particular set of dancers.

The advent and acceptance of the concept of Standard Applications can be a significant tool in our search for ways to reduce the amount of teaching time required during beginner classes and to increase the success of our new dancers. If callers would concentrate on the Standard Applications, be aware of the applications which will cause problems for new dancers, and be prepared to provide additional help as required, the success and retention of new dancers would increase.

Thank you for taking the time to read this article. If you agree or disagree, I would welcome any comments. Please write/call: Jerry Reed, 943 Tamarind Circle, Rockledge, FL 32955; phone (407) 633-1306. ✓





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How much does it cost to dance and why do we spend such exorbitant sums? For example, we callers receive outrageous sums for an evening's entertainment, often \$50 - \$125 in our area. For that sum, most callers have spent several thousands of dollars on equipment, dues, records and training, and several or more years of hard work learning a craft. A high school DJ is regularly paid \$500 or more an evening for buying some records and a huge speaker! Hmmm....

Also, it seems the more experienced dancers become, the cheaper they become. They readily plop down \$50 - \$75 per couple per semester to take 30 hours or so of square dance class (83 cents to \$1.25 an hour for the mathematically disadvantaged amongst us).

As if drawn by gravity, new dancers rush to square dance shops or vendors at weekends and festivals, pulling money from purses and pockets, eager to contribute to the financial well-being of the local economy.

But the more experienced we get, the tighter-fisted we get. As proof, here is a suggestion for those of you who are suicidally-bent. Go to your next club's board meeting. Make a motion that the club's dues (generally in the area of \$5 a person a month) be raised ONE DOLLAR! Then kiss your nether parts goodbye! The howling and screaming you will hear; the personal deprecations thrown

HOW MUCH IS IT WORTH?

your way; the near-physical affronts you will bear!

Or, suggest that the price of regular dances be raised FIFTY CENTS! Same song, second verse!

Why is this? Our company long ago quit offering discounts for early payment of invoices because everybody took the discount. They didn't pay early, they just took the discount!

On the subject of costs of dancing, I have recently noticed that verbs are not

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E.A.R. & H. (East Africa Rail & Harbor), Art Shepherd	OR 49
Bring Me Sunshine, Bill Harrison	JPESP 7004

nearly as expensive as nouns. "Square dancing" is a verb. It costs roughly \$3 a person. "Shirt" is a noun, it costs \$25-\$50 a person, or more. "Crinoline" is a really big noun! Of course, when you've paid for a verb, what do you have but some pleasant memories and a pocketful of "Keep this ticket" stubs. When you pay for a noun, you have something for a long time that will keep your underclothes from showing.

There are other dance related costs that experienced dancers often seem more and more reluctant to spend:

Smiles: These must be extremely expensive when dancing with newer dancers judging from the sparsity with which they are spent by many of the more experienced dancers.

Encouragement: New dancers are told, "The clubs are dying;" "Square dancing isn't what it used to be;" "Hurry into Plus or you won't have any fun." It must cost too much to simply say, "We made great friends square dancing, and so will you."

Styling: We are past recession and into depression regarding spending time learning correct styling. We actually heard someone complain the other day that the new dancers had not been taught correctly since they didn't know how to "slap 'n slide" when "circle to a line was called!" I missed something there!

The Bible states, "You shall reap what you sow." In a recently discovered Allegheny River Callerlab scroll purported to be the long-lost Biblical "Book of Dancing" a parallel verse says, "You get out of square dancing what you put into it." So let's smile, be positive, and dance the moves as they are defined. Happy dancing all. ✓



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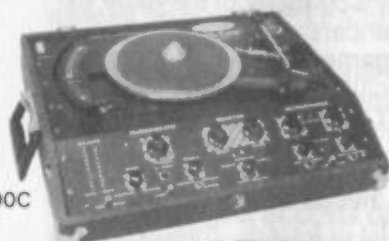


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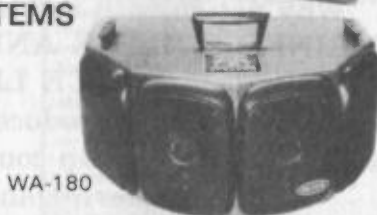
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by
Ed Foote



BEYOND ADVANCED - CHALLENGE

Last month we discussed the Advanced program, which is the next program beyond Plus. Now we look at challenge, which is the next program beyond Advanced.

There are 4 levels of Challenge, with each becoming progressively more difficult. The easiest is Basic Challenge, known as C-1. Then comes Extended Challenge (C-2), Advanced Challenge (which has two parts: C-3A - easier, and C-3B - harder), and Star Challenge (C-4).

BASIC CHALLENGE

This program consists of almost 100 calls. To some this sounds like a high number, but recognize that the average Plus dancer knows over 100 calls. If a Plus dancer had been told before starting beginners class that he/she would learn 100 calls, the reply would have been "no way." Yet it happened relatively easy. Also, at C-1, many of the calls are grouped together into families, which makes learning easier.

Actually, it is easier to learn C-1 than it is to learn Advanced. When a person moves from Plus to Advance, they must do 3 things: (1) Go back and re-learn the true definition of many of the Mainstream and Plus calls they thought they knew; (2) Accept the idea of "All-Position" or Dance By Definition (DBD) and apply this concept to calls formerly learned as well as to calls to be learned, and (3) Learn the Advanced calls.

But when a person moves on to C-1, the first two items have been accomplished. With a solid foundation in the basics and an understanding and acceptance of the DBD concept, the person moving to C-1 only has to do one thing: learn the calls.

Some people believe that C-1 involves a lot of phantom dancing - i.e., using positions where there are imaginary people, and they use this as a reason not to try C-1. While phantoms are introduced at C-1, they are used very sparingly and from extremely easy positions, and thus in fact are easier than some other calls.

Of course, since C-1 is the next program beyond Advanced, some of the calls are more difficult than at Advanced, and somewhat more precise positioning is expected. But the increase in degree of difficulty from Advanced is not considered to be a problem - it is just the next gentle step.

Some people claim Challenge dancers are too serious and do not have fun. This is not true, because if they were not having fun, they would not be dancing Challenge. We have all heard the claim that Advanced dancers have no fun, and this is constantly proven untrue. As to the accusation that Challenge dancers don't smile, well how many round dancers smile while they dance? Yet no one would accuse them of not having fun. In other words, those who have an anti-Challenge bias will say that Challenge dancers don't have fun, but Challenge dancers are just as outgoing and fun-loving as those in any other square dance program.

C-1 dancers want to use a lot of material and have it put into interesting combinations, but they do not want to go into difficult challenging positions. There is a lot of success by the dancers at C-1.

Next month: The remaining Challenge programs.





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CONTRA CORNERS

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

Over 200 attendees crowded into the Contra Hall at the National Convention and enjoyed a full program of Contra dancing presented by callers from across the country. The program included a variety of Contras from the traditional to very contemporary. Accounts by attendees and callers stated that this appeared

to be the largest turn out for any convention to date. Make room Alabama!

This response should demonstrate to convention planners that when Contra are placed in the central part of the dance arena large numbers will participate. For many this is the only chance they have to enjoy this part of our activity.



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Don Ward



Al Stevens

In retrospect the California State Convention in Pasadena had the largest participation of dancers to date. The popularity of Contra dancing continues to grow as dancers experience the fun of dancing with the music and the unique way they can socialize at the same time.

As a side item the sales of Mac Gregor Contra records continues to grow, again reflecting the growing interest in contra dancing and callers willing to give their dancers more variety during the square dance evening.

As food for thought this month Erik Hoffman, Editor of "Dance Star," the newsletter of the Santa Barbara Country Dance Society. The title of Erik's article is "Becoming A Good Dancer" which is something most of us are interested in becoming. I'll paraphrase his article slightly for brevity. What makes a good dancer? Erik suggests that a dancer goes through three stages. Stage one is Beginning where concentration is on which

movements go with what calls and may start experimenting with dance styles that may transmute into the next stage. That of Hot Shot.

Hot shot dancers know the calls, can add extra turns, bumps and even demonstrates the hustle. These dancers usually attract others who enjoy similar skills. This skill has a tendency to exclude those not so inclined and discourage beginners completely. Many get stuck in this stage and never grow out of this selfish phase. It's too bad because the sense of joy that comes from the third phase is lost to those who get stuck in "hot shot."

Phase three is the Community dancers. It is here where a dancer finds that good dancing is the kind of dancing that welcomes everyone. They find enjoyment in interacting with fellow experienced dancers, but will also find tremendous fun in helping a newer dancer execute a simple courtesy turn. A good dancer will spread a sense of excitement to all they

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dance with. It is here that the sense of community grows and flourishes. This is what keeps people coming back for more.

Although challenging dances are lots of fun, it is the interaction with people in the set that become the height of enjoyment. In this spirit, even the simplest of dances are lots of fun. Thanks Erik, for letting me share your thoughts.

A couple of Contras this month from Ken Bonner delighted my more experienced dancers so you may want to challenge your group with them. "Falling in Love Again" is in Beckett formation. 1) LINES FORWARD & BACK; 2) COUPLE ACROSS CIRCLE LEFT -1-; 3) DIAGONALLY LEFT LADIES CHAIN; 4) DIAGONALLY RIGHT LADIES CHAIN; 5) COUPLE ACROSS RIGHT & LEFT THRU; 6) SAME TWO 1/2 SQUARE

THRU; 7) with next DO SA DO 1-1/2; 8) PARTNER SWING, face across to repeat. Music, "Country Sunshine" English Mountain 102.

"Chaos in Room 6" lives up to the title if you're up to the challenge. Formation is Alternate duple. 1) CORNER DO SO DO; 2) CORNER SWING face across; 3) RIGHT HAND STAR -1-; 4) LADIES CHAIN; 5) DIAGONALLY LEFT, RIGHT & LEFT THRU; 6) CIRCLE LEFT 1/2, SLIDE LEFT as couple; 7) NEW OPPOSITES LADIES CHAIN; 8) PARTNER STAR THRU, PARTNER TRADE. New corner repeat. Music, "Sing, Sing, Sing" Marlet 511.

Next month some easy Contras for September beginner square dance classes. ✓

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What's Going On In Square Dancing

CONTRALAB, The International Association of Contra Callers, Inc., is pleased to announce the award of its first scholarship grant.

The recipient of the scholarship is Ron (Eileen) Johnson of La Verne, California. Ron is calling contra dances for a group of dancers in the Pomona, CA area and has substituted for other contra dance callers when needed. He was also scheduled (along with Art Harvey) to present "The Fun and Challenge of Contra" as one of the CONTRALAB seminars at the 43rd NSDC in Portland, OR in June, 1994.

The scholarship provides financial assistance for a CONTRALAB member to attend the CONTRALAB functions at the site of the NSDC; attendance at those functions is a requirement of the grant, and a written follow-up report is required to summarize the expectations of, and benefits obtained by, the grantee.

Information on CONTRALAB scholarships may be obtained from Paul Moore, PO Box 897, Running Springs, CA 92382.

SUPREME AUDIO / HANHURST'S TAPE SERVICE CALLER EDUCATION SCHOLARSHIP FUND AWARDS

The Supreme Audio / Hanhurst's Tape Service Scholarship Fund for caller education was established by Bill and Peggy Heyman to enable both new and experienced callers to further their professional caller education by attending a Caller's College providing a full Callerlab curriculum.

It is with particular pleasure that Supreme Audio announces that the following individuals are the recipients of partial scholarships for 1994:

Neil Dorey, Bridgewater, NS, CAN
Mary Ann Gast, Lakeville, MN
Lois Ford, Gage, OK
Chris Pinkham, Hillsboro, NH

They will all be attending Caller's Colleges taught by highly-qualified caller coaches during the summer of 1994.

New and experienced callers may apply for this scholarship next year by requesting an application in April, 1995.

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**SQUARE DANCE - AMERICAN
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In 1993, LEGACY's efforts to further Square Dance as the American Folk Dance were met with mixed reactions, due in part to the economy, natural disasters and other more pressing events. Against these odds, a total of 18 states have approved legislation making Square Dance and its allied dance forms their American Folk Dance, bringing the total of approving states to 38%.

Colorado dancers, with the help of their legislators, proved the ACLU wrong by becoming the 17th state to approve such legislation. Arizona, with the leadership of Lyle Morrow, has had SB1038 passed out of committee. Square dancers in Arizona should do all within their power to have their legislators vote in favor of the bill. Mel Tyler is making every effort to have a bill submitted in 1994, designating Square Dancing the Folk Dance of Connecticut, as are Al and Doris Moffett in Nebraska. Dick and Linda Peterson of Maryland, Paul and Glennie Lee Kirby of Mississippi and Lav-

erne and Barbara Harrelson of South Carolina are currently guiding bills through their respective states. Lloyd and Cherie Mergel are backing a bill to be submitted to the North Dakota legislators.

Clay and Val Harris of Minnesota, Jack and Ruth Armstrong of Michigan, Bob and Dottie Elgin of Pennsylvania are actively involved in their various states and would welcome any backing their dancers can give them. Gene and Charlotte Johnson of Wisconsin have recently been involved in a hearing covering this subject.

So far there has been no 1994 activity in Alabama, Georgia, Hawaii, Indiana, Iowa, Kansas, Kentucky, Louisiana, Maine, Missouri, Nevada, New Hampshire, New York, Ohio, Rhode Island, South Dakota and Wyoming. If anyone in these states is willing to actively lobby for legislation to make Square Dance the folk dance of their state, please contact Frank and Helen Cavanaugh of 20 Wooten Dr., Southampton, NJ 08088.

They are more than willing to give you all the help you need.

As soon as more states have approved such legislation, a delegation will go to Washington, D.C. to obtain national legislation making Square Dance and its allied forms the American Folk Dance of the United States of America, for all time.

Let us all get involved in this project to give our activity the national recognition it deserves.

NEW CALLERLAB PROGRAM AIMED AT CALLER ASSOCIATIONS

The Caller Association Liaison Committee of CALLERLAB, according to chairman Stan Burdick, is currently underway with two important communication projects. Publication of an association newsletter, *The Link* and a REP program.

REPs are CALLERLAB spokespersons who are currently visiting state and regional caller associations throughout

the U.S. and Canada. Fifty of them are now at work, telling the CALLERLAB story and offering help where needed.

The purpose of the program is to establish two-way communication between CALLERLAB and various caller associations. Associations need not be affiliated with CALLERLAB in any way. In a one-hour presentation (perhaps at that association's regularly scheduled meeting) the CALLERLAB REP will tell the group about CALLERLAB's history, purpose, accomplishments and goals for the future. In turn and just as important, the REP will be soliciting information from association officers and members. Questions like "How can CALLERLAB better serve our associations?", "How can CALLERLAB better serve its members?", "What problems in your area need attention?" and "What outstanding programs has your association undertaken?" will be asked. These matters can then be referred to the CALLERLAB Board of Governors or passed on to

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CALLERLAB's membership through *DI-RECTION* or *The Link* publications. The whole idea of REP's visits is to offer help, advice and referral, as well as to gain information. CALLERLAB needs association input and associations can benefit from ideas a REP may have obtained from other association visits or from other REPs.

A new, four-page publication, *The Link*, will be published three times a year by CALLERLAB. It will cover news of caller association activities, good ideas for associations and ideas for strengthening the relationship between CALLERLAB and the various caller associations. *The Link* will be prepared for publication by Stan and Cathie Burdick as a project of the CALLERLAB Caller Association liaison committee.

If your callers association would like more information about *The Link*, or would like to arrange for a REP visit, an association officer or representative should contact Stan Burdick, committee chairman or the CALLERLAB Home Of-

ice. Call Stan at (518)543-8824, or the CALLERLAB office at (507)288-5121.

U.S.D.A. YOUTH ADVISORY COMMITTEE

The Youth Advisory Committee established by the UNITED SQUARE DANCERS OF AMERICA to promote youth square dancing on a nationwide basis is continuing to pursue the integration of "youth" into the square dance activity. The Committee provides guidance to our youth and the adults working with them, by providing information and guidelines regarding establishing and maintained youth clubs and organizations.

USDA does not operate youth groups or organization, but work as a research and development group. USDA would basically be offering "blueprints" that can be used to build youth programs at the local level. There are many cases where adults are willing to set up a youth group but simply don't know how or where to begin.

In closing, I would encourage anybody traveling through Sweden to stop, dance, and talk with Inger and Gosta at Bodabaden.

Thank you,
Mike De Sisto



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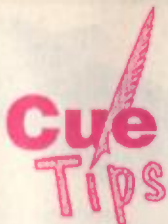
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Sequence: INTRO A B C D INTER B D END

INTRO

- 1-4 **WAIT;; APT,-, PT,-; TOG BFLY WALL,-, TCH,-;**
1-2 wait 2 meas in bfly;;
3-4 bk coh L,-, pt R twd ptr,-; fwd wall R to bfly,-,
tch L,-;

PART A

- 1-4 **WALTZ AWAY AND TOG;; WALTZ AWAY AND TOG;;**
1-2 trn awy Lf L coh, sd R, clo L; trn tog rf R wall,
sd L, clo R;
3-4 repeat meas 1-2
- 5-8 **BOX;; CANTER TWICE;;**
5-6 bfly fwd wall L, sd R, clo L; bk coh R, sd L, clo
R;
7-8 sd L, draw R, clo R; sd L, draw R, clo R;
- 9-12 **WALTZ AWAY AND TOG;; BAL L & R;;**
9-10 repeat meas 1-2
11-12 sd L, xRib, rising (W xLib), rec L; sd R, xLib
rising (W xRib), rec R;
- 13-16 **CANTER TWICE CP;; BOX;;**
13-14 repeat meas 7-8 to cp
15-16 fwd wall L, sd R, clo L; bk coh R, sd L, clo R;

PART B

- 1-4 **LF TRNG BOX SCAR;;;**
1-2 fwd wall L trng 1/4 lf, sd R, clo L; bk R trng 1/4
lf, sd L, clo R;
3-4 fwd coh L trng 1/4 Lf, sd R, clo L; bk R trng 1/4
Lf, sd L, clo R scar;
- 5-8 **TWINKLE BJO; MANUV SD CLO; TWO RF TURNS OP LOD;;**
5-6 fwd L, sd R trng to bjo, clo L; fwd R trng rf 1/2,
sd L, clo R rldo;
7-8 bk L trng rf, sd R cont trn coh, clo L; fwd R trng
rf, sd L cont trn op lod, clo R;
- 9-12 **FWD WALTZ; PKUP CP LOD; TWO LF TURNS CP WALL;;**
9-10 fwd L lod, fwd R, clo L; fwd R (W fwd L trng 1/2
Lf) to cp lod, sd L, clo R;
11-12 fwd L trng Lf, sd R cont trn, clo L; bk R trng
Lf, sd L, clo R cp wall;
- 13-16 **BOX;; HOVER; THRU, SD, CLO BFLY WALL;**
13-14 fwd wall L, sd R, clo L; bk coh R, sd L, clo R;
15-16 fwd L, sd R rise on R scp, rec L; thru R, sd L,
clo R bfly wall;

PART C

- 1-4 **TWISTY BAL L AND R;; TWISTY VINE; FWD,FC,CLO;**
1-2 sd L, xRib rising (W xLif), rec L; sd R, xLib
rising (W xRif), rec R;
3-4 sd L, xRib, sd L bjo; fwd R, sd L trng fc ptr, clo
R bfly wall;
- 5-8 **LACE ACROSS LOP LOD; FWD WALTZ; OPEN BOX;;**
5-6 under ld hands chg sds fwd L, fwd R, clo L lop lod;
fwd R, fwd L, clo R;

- 7-8 fwd lod L, sd R, clo L; bk rldod R, sd L, clo R;
9-12 LACE BK; FWD, FC, CLO BFLY WALL; BOX;;
 9-10 under ld hands chg sds L,R,L op lod; fwd R, sd L
 trng fc ptr, clo R bfly wall;
 11-12 fwd L, sd R, clo L; bk R, sd L, clo R;
13-16 TWISTY BAL L AND R;; TWISTY VINE; FWD,FC,CLO;
 13-16 repeat meas 1-4

PART D

- 1-4 **VINE; ROCK THRU, REC, CLO; SOLO TURN SIX BFLY;;**
 1-2 sd L, xRib, sd L; xRif, rec L, clo R;
 3-4 fwd L lod trng Lf, sd R cont trn, clo L rldod; bk R
 trng Lf, sd L cont trn, clo R bfly wall;
5-8 BAL L; FWD WALTZ (W REV TWIRL); TWINKLE THRU; THRU, SD, CLO;
 5-6 sd L, xRib rising (W xLib), rec L; fwd rldod R, fwd
 L, clo R (W twirl rf under M's L & W's R hands R,L,R);
 7-8 fwd L, sd R trng fc ptr, clo L; xRif lod, sd L, clo R;
9-12 VINE; ROCK THRU, REC, CLO; SOLO TURN SIX BFLY;;
 9-12 repeat meas 1-4

INTERLUDE

- 1-2 **CANTER TWICE CP;;**
 1-2 repeat meas 7-8 Part A

END

- 1-4 **BAL L; FWD WALTZ (W REV TWIRL); TWINKLE THRU; THRU, SD,CL;**
 1-4 repeat meas 5-8 Part D
5-8 TWIRL VINE; THRU, SD,CLO; CANTER; TAH DAH!!;
 5-6 sd L, xRib, sd L (W twirl rf under M's L & W's R
 hands R,L,R); xRif lod, sd L, clo R;
 7-8 sd L, draw R, clo R; bk L pt R, raise arms to
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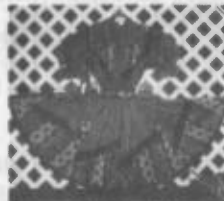
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by Bob Howell

EASY LEVEL

Lois Bichler of Staten Island, NY liked the presentation of Cornell Crawford that she read on the Easy Level pages in the January '94 issue of this magazine. She was requested to teach a very simple line dance to Country Western music at the New Jersey Square and Round Dance Convention where they hoped to set a record for the largest line dance in the world. She used the concept of the hand holds that were employed in Cornell Crawford, but varied the foot pattern to make it a different dance. She states that she "liked the hands-on feature as it promoted friendship - which is what square dancing is all about- and it would keep a large number of people close together because we needed all the space we could get." She renamed the dance the JERSEY STOMP in honor of the occasion and added four more counts to make it a 16 count routine, using the same music. Lois also reported that the results were overwhelmingly positive as they had about 1500 people in attendance and over 800 on the floor when they danced the...

JERSEY STOMP

COUNTS

1-4 **Vine right 3 steps and STOMP on left foot**

(Step right foot to right, step left foot behind right, step right foot to right, and STOMP left foot)

5-8 **Vine left 3 steps and STOMP on right foot while turning 1/4 to right**

(Step left foot to left, step right foot behind left foot, step left foot to left, and STOMP right foot as you turn 1/4 to right)

9-12 **SCOOT forward (right-left-right) and CHUG on right while lifting left knee**

(Step forward right, step left next to right, step forward right, and hop on right foot while lifting left knee)

13-16 **SCOOT backward (left-right-left), turn right 1/4 and STOMP right foot**

(Step back on left, step right foot next to left, step back on left, turn 1/4 to right, and STOMP on right foot)

NOTE: Counts 1-8 are done with dancers' hands on the shoulders of the dancers on EITHER SIDE of them

Counts 9-16 are done with dancers' hands on the shoulders of the dancer in FRONT of them

NOTE: CHUG - Small hop on designated foot & lift other knee

STOMP - Stamp on designated foot but do not take weight on that foot

SCOOT - Same as a two-step (step-together-step)

Lois used the record *Cornell Crawford, K.T. Oslin RCA 62053-7*

Cal Campbell of Castle Rock, CO, the editor of the Community Dance Program Journal for Callerlab, highlighted a dance written by Al Brozek of Oxford, CT. Al calls his dance the...

10 O'CLOCK MIXER

Formation: Circle of couples all facing COH

Record: "The White Cockade" Scottish Dance Time Vol 4

Routine:

Prompts

- Intro* ----, *Everybody Forward & Back*
 1-8 ----, *Forward & Back Again -*
 9-16 ----, *Face & Heel & Toe In*
 17-24 -- *Heel & Toe Out, -- Heel & Toe In*
 25-32 -- *Heel & Toe Out, Step to the Left & All Walk*
 33-40 ----, *U Turn Back & Find Your Partner*
 41-48 ----, *Turn Partner Left All the Way Around*
 49-56 ----, *Swing New Corner Round & Round*
 57-64 -- *Face Center, Everybody Forward & Back*

Al named the routine after his senior group who dance on Thursday mornings at 10:00 o'clock.

With the warm summer months in the northern hemisphere, how about a cool dip in the ocean. I'd like to go way back to make my next offer to you. I do get correspondence from younger callers that insist that they can't use some of the dances that appear in the column, as I use terms that aren't contained in any Callerlab list. Well, much of what I publish goes back long before Callerlab was conceived and calls were given directionally. Following is one of the first square dances that I did 50 or more years ago, and it's as good today as it was then. I first danced it under the title of "The Head Two Ladies Cross Over," but found out that an even earlier title was...

OCEAN WAVE

Formation: Square

Music: Sherbrooke. Grenn 15008

Routine:

The head two ladies cross over and by the gentleman stand.

(The two head ladies walk diagonally forward passing each other by the left shoulder and then make a "U Turn Back" finishing the move next to a new partner, i.e., changing places.)

The side two ladies cross over and all join hands.

(Side ladies repeat the actions of the head ladies.)

Honor (bow) to your corner. Now honor your partners all.

Swing the corner lady and promenade the hall. (Each gent brings a new corner lady to his home station.)

Dance repeats four more times.

Instructions come with the record.

Keith Palmer of Bath, ME shared a Contra dance routine with Jane Carlson of Weston, MA who sent it on to me. Again the title is most appropriate for the month of August. It is...



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THE OCEAN WAVE CONTRA

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

Music: Ocean View Reel. Lloyd Shaw LS 307

Routine:

Counts:

- 1-8 With your corner star right.
- 9-16 With the same one, star left.
- 18-24 Actives to the center and double balance.
- 25-32 Same actives swing, end the swing facing down.
- 33-40 Pick up the two below and go down in fours.
- 41-48 Turn alone, come back.
- 49-56 Bend the line and circle left.
- 57-64 Left hand star go back. ✓

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NOTES

FROM A

VETERAN CALLER

by
Mac McCullar

WHY DO WE NEED A CLUB CALLER?

He is needed to keep the Club current and advised on any new basics or calls.

He is needed for continuity of learning or reviewing of all basic materials.

He is needed for a variety of material!!! Most guest callers will be pushing the latest, hottest material and, in most cases, they are closely following the previous guest callers, therefore material will be a repeat.

The Club Caller has an interest in his club activities, therefore he does many promotional and charitable dances in the name of his club and of course at no cost to the club. He may have to travel several miles, set up very expensive equipment and call the dance, all at a personal out of pocket cost to him.

When the club treasury is strained, he will call for the club and charge no fee, not even the out of pocket travel expense. How many times has he taught a 40 week class of a couple of squares and his take home pay was zilch? He still had out of pocket travel expense as well as equipment, records and clothing to buy. Many of these free fee classes were done with little or no physical help from the Membership of the Club.

The Club Callers fee is almost always extremely reasonable, almost ridiculously low. Whereas the out of area guest caller will demand more money because of travel expense, time consumed and just because he is an out of area caller. The Club Caller may waive his fee at times, but just try that with an out of area caller.

New callers are developed from club members who dance regularly with the Club Caller, and are encouraged by the Club Caller as they show their talent at

parties or amateur nights. I can point to several in our Association who started that way, including myself!

Club Callers usually belong to the local Caller Association where they meet together to pool ideas and information, work together for the betterment of Square Dancing, learn together so new information can be passed on to their club. Club Callers also discuss problems, call hoedowns together and special dances for the Dance Association, usually for no fee or perhaps a token fee. I guess it all boils down to just this: If you have a Club Caller you really have a bargain!! To anyone who thinks that most of us are in it for the money just ask our partner, or better still AH PSHAW!! ✓

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- ESP - 532 LOVE BUG by Bob

● ● RECENT

- ESP - 191 THAT'S MY STORY by Jerry
- ESP - 190 AS FAST AS YOU by Elmer
- ESP - 412 STRUTTI'N (Hoedown) by Elmer
- ESP - 187 I DON'T NEED NO ROCKIN CHAIR by Elmer



Joe Porritt



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- JP/ESP - 7003 BRING ME SUNSHINE by Bill
- JP/ESP - 329 LITTLE LESS TALK by Mark

● ● RECENT

- JP/ESP - 236 REAL GOOD TIME by Joe
- JP/ESP - 328 TRAVEL ON by Mark

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CALLERLAB VIEWPOINTS

by
Mike Seastrom

At this year's CALLERLAB convention in Vancouver, Keith Rippetto was appointed chairman of the Recruit, Promote and Maintain (RPM) Committee. Recruitment has been Keith's favorite topic for some time, and the Executive Committee was impressed with a written plan he submitted. Many callers and dance leaders agree that recruiting new dancers, promoting square dancing, and maintaining the interest of our present dancers is the most effective way to eliminate most problems facing square dancing today.

At the end of April, Keith sent a letter to callers, cuers, and dance leaders outlining several "branches" important to his recruitment plan. This committee is open

THE INTERNATIONAL ASSOCIATION OF SQUARE DANCE CALLERS

to anyone willing to work. The following "branches" were listed as suggested ideas:

1. "White Horse Cafe" Clone - Work with TNN or similar network for a spot like *White Horse Cafe*, which features country western and line dancing. Many feel this coverage has contributed significantly to the popularity of those dance forms. Selling our product with the power of television has been done in local areas for some time. Consider the possibilities for recruitment if we combine local programs or achieve national coverage.

2. "6, 8, 10, 12" Lesson Plan - Market research professionals tell us that we haven't a product to sell when we only

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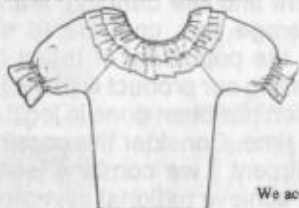
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offer classes once or twice a year. Some areas are already involved in starting classes every 6, 8, 10 or 12 weeks. Offering shorter dance programs, like the Community Dance Program, or splitting existing programs up, so lessons can start more often, we can improve recruitment. Enthusiastic new dancers can get their friends involved sooner. It's even possible to have two or three classes on the same night at different stages of learning.

3. Public Visibility, Media Exposure and Health Benefits - Make square dancing more visible by using magazines, newspapers, billboards, handouts, inserts for supermarkets, etc. Use attractive photographs with a short article about the health and social benefits. Must have a toll free 800 telephone number to call for further information.

4. Media Talk Shows - Same as public visibility, but concentrate on local and national radio and TV talk shows. *Donahue, Oprah, Sally Jesse Raphael, 20/20, 60 Minutes, Home show*, etc. Again, must have a toll free 800 telephone number.

5. Youth Involvement - Get young people involved via updated square dancing in schools, family classes and clubs, or youth groups. Positive square dance experiences in schools will improve our image and our recruitment now and in the future.

6. Corporate Sponsorship - Consider the impact if major companies like McDonalds, Ford, Coke, Delta, DuPont, Nike, KOA Campgrounds or cruise lines used square dancing in their ads.

7. National Spokesperson - Jimmy Carter, Clint Black, Dolly Parton, Robin Williams, Peter Jennings, Nolan Ryan, Dennis Weaver, etc. Having the right celebrity to endorse our activity and promote the health and social benefits would be a boost to promoting and recruiting.

8. Movie Producer - Producing a quality video using callers and dancers from around the world. This could be accomplished on a local level, using local TV recording equipment, then edited by a professional for widespread distribution.

9. Think Tank - Shouldn't we be pooling our ideas?

10. **National Charity** - Selecting a single charity to be supported by square dancers internationally would garner tremendous exposure. This would not preclude charities or benefits supported on a local basis.

11. **Caller and Dancer Association Liaison** - Let's share ideas with caller and dancer associations worldwide. A successful idea shouldn't be kept a secret.

RPM is an ongoing activity. Some of the suggested "branches" can be implemented immediately, and others are long range, and will take continuous year

round efforts to be successful. Success is dependent upon everyone pooling their energy, ideas and talent. This is an opportunity for all of us to work together.

Keith Rippeto, the RPM Committee, and CALLERLAB are looking for your input. If you have contacts, talent, or knowledge that would be helpful in any of the above "branches," we would like to hear from you. If you have a suggestion for an additional "branch" to improve the recruitment, promotion and maintaining of dancers, contact the CALLERLAB Office at (507)288-5121 or by FAX at (507)288-5827. ✓

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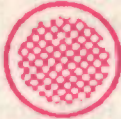
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Round Dance

PULSE POLL



Phase II

Don't Rock the Jukebox
Do You Know Where Your Man Is
By The Light of The Silvery Moon
Shirley
Missouri Waltz
Trashy Woman
Everyday

Phase III

For A Little While
Hitchhike
Somethin's Stupid
Open Arms
Santa Catalina Jive

Phase IV

A' La Mer
Don't Be Mean
Mama's Rumba
Mountain of Love

Phase V

Living a Lie
Adios Mundo
Now

Phase VI

Daddy Cha
Emily Emily
To All The Girls

Classic

Begin the Beguine
Pop Goes The Movies
My Love

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

Roundalab ROQ:

Phase II—None
Phase III—Shimmy Cha (Sobala)
Collectibles 0153A
Phase IV—Come Dance Foxtrot
(Roumagoux)
Roper JH410

Phase V—None
Phase VI—To All The Girls (Kiehm/Goss)
Columbia 38-04217

Classic La Pura (Goss)
Special Pressing

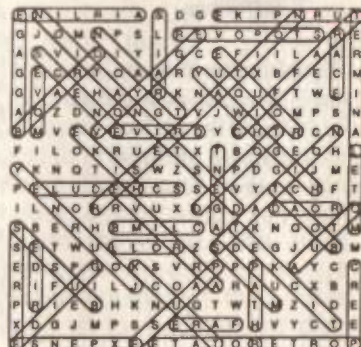
ROUNDALAB

Golden Classic List -1994

Phase II	Phase III
A Taste of the Wind +2	A Continental Good Night
All Night	Alice Blue Gown +1
Baby O'Mine	Answer Me
Birth of the Blues	Apres L'Entree +1
Buffy	Autumn Leaves +2
Could I have this Dance +1	Beautiful River
Dancing Shadows	Butterfly
French Brown	Crazy Eyes +2
Feelin'	Dance
Good Old Girls +1	Desert Song +2
Hot Lips	
Houston	
Hush +2	
Jacalyn's Waltz	
Kontiki +1	
Maria Rumba +1	
Mexicali Rose	
My Love +1	
Neapolitan Waltz	
Pearly Shells	
Piano Roll Waltz	
Roses for Elizabeth	
Shiek of Araby	
Spaghetti Rag	
Street Fair	
Take One Step	
Tips of My Fingers	
Very Smooth +1	
Walk Right Back	
	Phase III
	A Continental Good Night
	Alice Blue Gown +1
	Answer Me
	Apres L'Entree +1
	Autumn Leaves +2
	Beautiful River
	Butterfly
	Crazy Eyes +2
	Dance
	Desert Song +2
	Phase IV
	Adios +1
	Biloxi Lady
	Gazpacho Cha
	Hooked on Swing
	Lazy Sugarfoot +1
	Marilyn, Marilyn +1
	Rainbow Foxtrot +2
	Three A.M. +1
	Till Tomorrow
	Phase V
	Careass
	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



VACATION ITINERARY



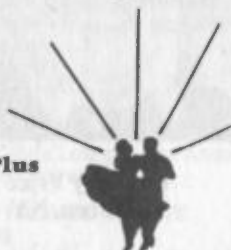
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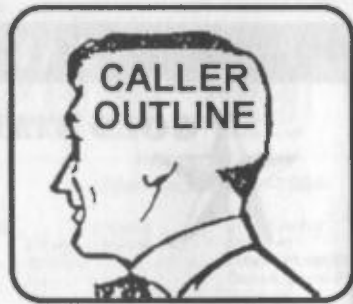
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MIKE HARRIS



by **Mary Price**
Lewiston, NY




His vitality and vast knowledge make it appear easy, but Mike paid his dues. To perfect his skills, Mike studied the methods of several callers teaching their classes for 7 years, 3 nights a week by taping their classes and calls. He then studied the tapes and gleaned the best methods from the best.

Callers are very special people. They are friendly and easy to talk to. Take a moment to chat and let them know how much you appreciate them. And if his wife is there, ask her for a dance. Without her we may not keep our caller. Let's see that she has a good time, too.

At the top of my list of favorite callers is Mike "Mr. Personality" Harris, a title well earned from the early tutelage of his father, one of the old-time great callers, Art Harris. In my opinion Mike is one of the best all-around caller/teachers of round and square dancing in our area.

Mike was born to be a caller. His father started his training and love of the art at an early age and he "party called" at the age of 9. Mike continued during his high school years and had his first club during college with foreign exchange students.

Mike's patience with the slow learners, his knowledge of teaching, and care of people lovingly shows through. He has a talent for making each person feel special. I always loved this talent in his father too. Mike is respected and has loyal followers in Canada as well as in the States, and has dancers taught by him all over the world. He has three solo clubs and calls at the Amherst Senior Center, the Batavia Senior Center, and teaches an A1 class with an A2 workshop at the Twirl-a-ways (a club started by his father, Art Harris, and revived by Mike, a lovely tribute to his father). Mike lives in Amherst, New York and can be reached at 716-832-3516. ✓

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Good catchy music with a little different P-2 two step.

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GRENN 17093

Choreography by Dorothy Sanders

Pretty music with a comfortable P-3 waltz.

THE ONE YOU LOVE

GRENN 14302A

Choreography by Rhonda Moeller

Good music with a flowing P-2 waltz.

RAINBOWS TWO-STEP

GRENN 14283

Choreography by Rhonda Moeller

Good music with a comfortable P-2 two step

CONFIDENTLY

GRENN 14281

Choreography by Bob & Dee Voshell

Good music & a P-2+1 (fishtail) two step.

SLEEP WALTZING

GRENN 17190

Choreography by Bill Owen

Pretty music with a nice P-2+1 (diamond turns) waltz, cued by Bill.

LOVE BUG

MCA 54819

Choreography by Larry & Pam Wacker

Good George Strait vocal with a busy 3 part P-3 two step (fishtail, Susie Q, figure 8, open fishtail, sd stairs).

SOME DAYS IT RAINS

MCA 41309

Choreography by Dean & Betty Holm

Nice Terri Gibbs vocal with a good P-3+1 (diamond trns) waltz.

WONDERFUL, WONDERFUL

COL 13-33048

Choreography by Chuck & Shirley Hurst

Good Johnny Mathias vocal with a nice easy going P-3 two step.

LOVE STORY BOLERO

COL 13-33203

Choreography by Steve & Judy Storm

Good Andy Williams vocal. A good intermediate Bolero (not phased).

WHO'LL TURN OUT THE LIGHTS

COL 38-74418

Choreography by Bob & Diana Malthouse

Ricky Van Shelton vocal with a P-2 waltz with a right turning box.

WEAR A RING AROUND YOUR NECK

COL 3874418

Choreography by Jim & Adele Chico

Ricky Van Shelton vocal (sounds like Elvis). P-2 two step with left turn solo box.

CHARLESTON II

MCA 60104 or DECCA 25620

Choreography by Roy & Janet Williams

Great Tommy Dorsey music with a long sequence P-2 two step with a shag steps & elevators.

ALONE AM I

MCA 60070

Choreography by Rose & Glen Warner

Good Brenda Lee vocal & a nice P-5+2 slow two step.

FRIENDS & LOVERS

COLL ZS8-69129

Choreography by Bob & Jackie Scott

Good music (Gloria Loring & Carl Anderson) with a P-3+1 (diamond trn) waltz.

CAN'T HELP FALLING IN LOVE

RCA 447-0635

Choreography by Ron & Ree Rumble

Good Elvis Vocal & a little different P-5+1 plus unrated figures slow two step.

MY COLORING BOOK

COL 0296

Choreography by Jim & Bonnie Bahr

Pretty music. Sandy Stewart vocal with an interesting P-6 waltz, with quite a different intro.

GOLDEN CHANDELIER WALTZ

ROPER 403

Choreography by Steve & Judy Storm

Pretty music & a good P-3 waltz.

WHAT KIND OF FOOL

ROPER 422

Choreography by David & Wendy Roberts

Good music with a basic P-4 rumba routine.

BYE BYE BABY

ROPER 307

Choreography by Frank & Carol Valenta

Pretty music & nice P-4+2 (dbl rev & nat hover cross) foxtrot.

I'M GONNA MISS YOU GIRL

WB 7-21896

Choreography by Howard & Roberta Harris

A P-4+2 (stop & go hockey stick, sweetheart, mod chase peek-a-boo) to Michael Martin Murphy vocal.

THE ANGELS SING

BELCO 421

Choreography by Birgit & Richard Maguire

Good music with a comfortable P-2 five step & two step cued by Birgit.

SUGAR & SPICE

BELCO 421

Choreography by Bill & Helen Stairwalt

Good music with a little different P-2 two step cued by Helen.

MYSTIK WOMAN
HOCTOR 1654
 Choreography by Thelma & Tom Wilson
 Pretty music & a good P-3 +1 (chase peek-a-boo)
 rumba.

THE LADY IS A TRAMP
ROPER 416
 Choreography by Ray & Ivy Hutchinson
 Good snappy music & a comfortable lively P-3+1
 quick step. ✓

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Creative Choreography

by Lee & Steve Kopman

This month let's take a look at the new Mainstream quarterly selection *Wahoo*. The action: split/box circulate then turn to face the person beside you (1/4 in)

1. HEADS SQUARE THRU 2
TOUCH 1/4
WAHOO
SWING THRU
8 CIRCULATE
SWING THRU
RECYCLE
L/A
2. ZERO LINES
PASS THE OCEAN
HINGE 1/4
WAHOO
RIGHT & LEFT THRU
SWING THRU
R/L/G
3. HEADS STAR THRU
DOUBLE PASS THRU
LEADS U-TURN-BACK
TOUCH 1/4
WAHOO
STAR THRU
FERRIS WHEEL
ZOOM
SQUARE THRU 3
L/A
4. HEADS PASS THE OCEAN
EXTEND
HINGE
WAHOO
TOUCH 1/4
GIRLS TRADE
SQUARE THRU, ON 4.....L/A
5. HEADS LEAD RIGHT
STAR THRU
TOUCH 1/4
WAHOO
RIGHT & LEFT THRU
DIXIE STYLE TO AN OCEAN WAVE
BOYS CROSS RUN
BOX THE GNAT
RIGHT & LEFT GRAND
6. ZERO LINES
TOUCH 1/4
WAHOO
FAN THE TOP
SCOOT BACK
R/L/G
7. HEADS STAR THRU
PASS THRU
PASS THE OCEAN
HINGE
WAHOO
PASS THRU
WHEEL & DEAL
SQUARE THRU 3
L/A
8. HEADS RIGHT & LEFT THRU
LEAD TO THE LEFT
PASS THRU
GIRLS U-TURN-BACK
WAHOO
TOUCH 1/4
BOYS RUN
PASS THRU
L/A
9. ZERO LINES
PASS THE OCEAN
CENTERS WAHOO
ENDS FACE IN
GIRLS PASS THRU
STAR THRU
FERRIS WHEEL
SQUARE THRU 3
L/A

10. HEADS TOUCH 1/4
CENTERS WAHOO
SIDES FACE EACH OTHER
ALL STAR THRU
TRADE BY
RIGHT & LEFT THRU
SWING THRU
R/L/G

11. SIDE LADIES CHAIN
HEADS SQUARE THRU 3
SEPARATE ROUND 1 TO A LINE
TOUCH 1/4
8 CIRCULATE
BOYS WAHOO
GIRLS FACE IN
PASS THRU
1/2 TAG THE LINE
CAST 3/4
R/L/G

12. HEADS PASS THRU
SEPARATE ROUND 1 TO A LINE
STAR THRU
PASS THRU
SWING THRU
WAHOO
TOUCH 1/4
CENTERS TRADE
HINGE
EXTEND
R/L/G

13. ZERO LINES
TOUCH 1/4
8 CIRCULATE
CENTERS WAHOO
OTHERS FACE EACH OTHER
STAR THRU
ZOOM
CENTERS PASS THRU
SWING THRU
R/L/G

14. HEADS TOUCH 1/4
GIRLS PASS THRU
CENTERS PASS THE OCEAN &
HINGE
ENDS TRADE
ALL WAHOO
SQUARE THRU 2
R/L/G

15. HEADS STAR THRU
DOUBLE PASS THRU
PEEL OFF
TOUCH 1/4
8 CIRCULATE
GIRLS WAHOO
BOYS FACE IN
ALL PASS THRU
BOYS FOLD
TOUCH 1/4
EXTEND
R/L/G

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THE KOREO KORNER.....by Steve

The Plus emphasis call is Spin Chain & Exchange the Gears. Let's try it with a little twist:

HEADS PASS THE OCEAN & SWING THRU
SIDES 1/2 SASHAY
EXTEND
TRADE THE WAVE
LEFT SPIN CHAIN & EXCHANGE THE GEARS
THEN:

- | | | |
|---|---|---|
| 1. Explode And.....
....Square Thru 4
R/L/G | 2. Girls Run
Bend The Line
Square Thru...On 4 L/A | 3. Scoot Back
(Lefty)
L/A |
| 4. Cross Extend
R/L/G | 5. Explode Box The Gnat
Load The Boat
L/A | 6. Left Swing Thru
Boys Trade
L/A |

I hope this helps expand your horizons!! This is your last opportunity to sign up for Lee & Steve Kopman's callers school August 26-28, 1994, Knoxville, TN. Call for information (615) 691-1580

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THE CALLER NOTE SERVICE

MINNESOTA CALLERS' NOTES

From Mikeside Management by Stan and Cathie Burdick come some excellent ideas for the fall promotion. It's never too early to start thinking about this. Ideas are from Legacy, Callerlab, USDA and the Burdicks.

Stan features an article by Keith Rippeto called "How To Workshop, (Adapting To Singing Calls)." Keith lists six major steps to follow: 1. Get into your set-up quickly, 2. Turn off music, 3. Tell them the name of the call, 4. Describe the call in phases, 5. Singing call, 6. Congratulate the dancers. In the same June issue Daryl Clendenin covers the art of *FINDING THE CORNER* (A very useful tool). Cathie discusses *TIME is of the essence...* She give you some excellent ideas about acquiring some additional time just for yourself.

Some excellent choreo from the basic program through the advanced program can be found in the summer edition of **TORONTO AND DISTRICT SQUARE AND ROUND DANCE ASSOCIATION CALLER'S NOTES** edited by Norm Wilcox. Some of the calls that are covered are *Spin The Top, Box Circulate, Walk & Dodge, Follow Your Neighbor, Trade The Wave, Double Star Thru, Horseshoe Turn, Scoot Chain Thru, and Spin The Windmill.*

Norm, in his editorial, gives an excellent short history of dancing from 1961 to present. Well worth reading.

JOHN'S NOTES by John Saunders is now one year old. In his comments he addresses three of the problems, as he sees it, affecting our activity. 1. Need to recruit new dancers into the activity, 2. Need to train dancers properly, 3. Need to retain dancers. From Linda Saunders comes some ideas about Burn-Out & Recovery. What is it and how to prevent it.

As always John has some excellent material from the basic program through the C-1 program.

In the May issue of **MINNESOTA CALLERS' NOTES** editor Warren Berquam has some good material for the Mainstream QS WAHOO. (ZS) Heads Square Thru 4, Touch 1/4, Centers Trade, Swing Thru,

WAHOO, Slide Thru, Pass Thru, Wheel & Deal, Zoom, Centers Pass Thru, Allemande Left. (ZB) Touch 1/4, WAHOO, Make a Wave, Recycle (ZB), Allemande Left. (ZL) Touch 1/4, WAHOO, Pass the Ocean, Girls Trade, Swing Thru, boys Trade, Right & Left Grand. This is just a sampling of the material available.

From the Mainstream program he works with Split Circulate, From the Plus program comes Spin Chain & Exchange The Gears, Dixie Grand, and Chase Right. The A-1 programs works with 3/4 Thru and Half Breed Thru and lastly is A-2 with Split/Box Counter Rotate and Pass & Roll Your Neighbor

Creative choreography as defined in **THE NEW VIEW** by Bill Davis, is choreo in which you get dancers through unusual formations without using esoteric calls. This usually means that you ask some dancers to do one thing and others to do another. This results in some dancers moving while others are not. To some this may seem too much stop and go. However, done in moderation it can be very interesting and give dancers a real change of pace.

Four new calls are presented in the June issue of *The new View* which include *Triple Cast, Close The Box, Scoop 'em Up,* and *Yaw*. As always Bill has some good workshop material to accompany these new calls.

Al Stevens in **NOTES FOR EUROPEAN CALLERS** writes an article called "Callers Know The Tools Of Your Trade." All new callers and future callers should read it. In the article he discusses the importance of formation awareness, body flow, music and its composition to name a few. In conclusion he says to call to the music, provide good flowing choreography, sing on key, get a lilt to your voice with a rhythmic style and the dancers will encourage you and come back to you again and again.

Sometimes it seems the note services collaborate on what should go in any given issue. From **A.C.F. CALLERLINK** edited by Howard Cockburn we have an article called *Time To Dance To Time*. It covers much of the same material by Al Stevens but in greater depth. I found it very helpful and useful. Something that all callers should read and review from time to time. ✓



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SSR 804

HELEN

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(flip side)

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Phase IV Waltz

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To be sure that your square, round, clogging or other dance club is included in the 1995 Edition of the NATIONAL DIRECTORY, you need to provide updated information by August 15th. If there are no changes in your club's listing, you may send in the club name, city and state indicating "no changes in listing". If someone else is responsible for sending in information on your club, please make sure that they do so as soon as possible. Everyone in square dancing who uses the DIRECTORY appreciates your help.

If you need a Questionnaire form or information on Advertising, Caller / Leader listings or Festival / Convention listings, please let us know.

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Flip Side
SQUARES

JUST ENOUGH ROPE
ROYAL RECORDS 125

Caller: Jerry Story

FIGURE: Heads square thru 4, do sa do, swing thru, boys run, bend the line, right & left thru, ladies lead dixie style, slip clutch, left allemande, swing & promenade.

TAKE IT EASY
ROYAL RECORDS 222

Caller: Tony Oxendine

FIGURE: Heads square thru 4, right & left thru, veer left, couples circulate, half tag, scoot back, boys run, star thru, pass thru, trade by, swing & promenade.

WHY DON'T YOU LOVE ME
ROYAL RECORDS 805

Caller: Randy Dougherty

FIGURE: Heads square thru 4, right & left thru, veer left, boy run, boy trade, swing thru, recycle, sweep 1/4, boy walk girl dodge, swing corner & promenade.

I SWEAR
ESP 194

Caller: Elmer Sheffield Jr.

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

WINK
ESP 908

Caller: Steve Kopman

FIGURE: Heads square thru 4, do sa do corner, touch 1/4, scoot back, boys run, slide thru, swing corner & promenade.

BRING ME SUNSHINE
ESP 7004

Caller: Bill Harrison

FIGURE: Heads square thru, do sa do, swing thru, boys run, bend the line, right & left thru, pass the ocean, recycle, swing corner & promenade.

LITTLE LESS TALK
ESP 329

Caller: Mark Turner

FIGURE: Heads square thru, do sa do, swing thru, Acey Deucey, boys run, bend the line, slide thru, square thru 3/4, swing corner & promenade.

WHY DIDN'T I THINK OF THAT
QUADRILLE 904

Caller: Dave Guille

FIGURE: Heads promenade 1/2 way, down middle,

square thru 4, right & left thru, pass thru, trade by, touch 1/4, scoot back, swing & promenade.

WOMAN, SENSUOUS WOMAN
QUADRILLE 903

Caller: Shane Greer

FIGURE: Heads promenade 1/2 way sides square thru 4, right & left thru, do an 8 chain 6, swing & promenade.

WHY HAVEN'T I HEARD FROM YOU
CHAPARRAL 224

Caller: Jerry Haag

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

MOVIN' ON
CHAPARRAL 329

Caller: Gary Shoemake

FIGURE: Heads square thru 4, right hand star, heads star left, right & left thru, swing thru, swing thru, boys run, promenade.

SOMEONE MUST FEEL LIKE A FOOL TONIGHT
CHAPARRAL 533

Caller: Ken Bower

FIGURE: Heads promenade 1/2 way, come in right & left thru, touch 1/4, boy run right, make a right hand star & roll it, Heads star left turn it one time, swing corner & promenade.

T-R-O-U-B-L-E
HI HAT 5167

Caller: Wayne McDonald

FIGURE: Heads promenade 1/2 way, walk in square thru 4, swing thru, boys run, ferris wheel, square thru & roll, swing & promenade.

YOU LOOK SO GOOD IN LOVE
BLUE RIBBON 277

Caller: David Murray

FIGURE: Head couples square thru 4, do sa do, swing thru, boys run, bend the line, right & left thru, pass the ocean, recycle, swing corner & promenade.

WAKE UP JACOB
DJ RECORDS

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USDA EDUCATIONAL MATERIALS

USDA has produced club leadership and educational materials for use by dancers and leaders to promote and perpetuate the dance activity. The following is a list of what items are available at this time:

INFORMATION SHEETS (FREE - One sheet, printed both sides, trifold)

NUMBER	SUBJECT	FREE!
IS-001-92	Recruiting New Dancers	"
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IS-047-92	Square Dance Floats	"
IS-050-92	Club President Responsibilities	"
IS-051-92	Vice President Responsibilities	"
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IS-053-92	Club Secretary Responsibilities	"
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IS-058-92	Club Caller Responsibilities	"
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IS-064-92	Club Treasurer Calendar	"
IS-072-93	USDA Information	"
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PAMPHLETS (Pamphlets are 5 1/2" x 8 1/2")

P-023-92	Class Graduation	36 pages	\$1.50
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BOOKLETS (Booklets are 8 1/2" x 11")

B-071-93	Games, Gimmicks, Skits	40 pages	\$3.00
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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.

AUGUST

0819-MARYLAND-Summer Sizzler, August 19,20,21,1994, Ramada Inn Conv. Center. 901 Dual Highway, Hagerstown, MA. B.Harrison, T.Oxendine. RDs O&M Ostlund. Contact (301)599-1139.

0819-MICHIGAN-33rd Michigan SQ & RD Convention. Saginaw Civic Center, Saginaw, MI, August 19,20,21, 1994. Contact Lloyd & Linda Catey, 3462 Doane Hwy., Grand Ledge, MI 48837, (517)645-7417 or General Chairpersons Frank & Minerva Hubbert Sr. (313)964-0716, FAX-(313)964-4715.

0819-DENMARK-The Sq & Rnd Dance Convention of the World - '94, Roskilde, Denmark, August 19-22, 1994. For full information kit please contact Sue Wonson, 14 Cirrus St., Dapto, NSW 2530, Australia (042) 61 5270 or Contact M.C. Jackson, PO Box 15717, Cincinnati, Ohio 45215.

0825-OREGON-Southern Oregon Singles Present The 11th Annual S/D Festival, August 25,26&27, 1994 at Lake of the Woods, Oregon. Caller B.Stutevoss & Cuer E.Funk. Contact Waldene Terry, 1690 Arnold Lane, Medford, OR 97501 or call (503)772-9613.

0826-WASHINGTON-38th Annual Salmon Barbecue SQ & RD Festival, August 26,27,28,1994. Western Dance Center, Sullivan Park, Spokane Valley, Spokane, WA.S. Greer, RDs J&R Spiese. Contact C.& B. Amsbury, 3727 West Heroy, Spokane, WA 99205-1817 (509)328-5175

0826-OHIO-Weekend at Days Inn, Findlay, Ohio. J.Park & Petersons. August 26,27,1994. Contact (313)425-8447

0826-ILLINOIS-Crossroads Outing Weekend, August 26,27,1994. Keller Ramada Inn, Interstate 57 & 70, Effingham, IL. T.Oxendine, L.Letson. RDs O&D Loehr. Contact B&B Letson, (317)-474-6801.

0826-COLORADO-26th Annual Peach Promenade August 26,27,1994. Mt. Garfield Middle School, 3475 Front Street, Clifton, CO. J.Saltel,SQs. RDs M.Richards.Contact C&R Kerns, (303)241-5321.

SEPTEMBER

0901-FLORIDA-19th Annual Florida Knothead Konvention, September 2,3,4, 1994, Lakeland Civic Center, Lakeland, FL. L.Letson, R.Dougherty, A.Springer, M.Martin, W&B Blackford, J&N Jenkins. Contact Art & Martha Springer, 3401 N. Taliaferro Ave., Tampa, FL 33603 (813)223-1955.

0902-ARIZONA-1st Annual Summers End Weekend, Sept 2,3,4,1994. Venture In RV Resort, Show Low AZ. Squares L.Main, R.Lane, Rounds by L&J Gray. contact L.Main, 270 N. Clark Rd, Box 186, Show Low, AZ 85901 (602)537-8344

0902-PENNSYLVANIA-23rd Annual S/D Labor Day Weekend, September 2,3,4,& 5, 1994 Park Building on the Fairgrounds, only 3 miles off Interstate 80 at Exit 19, Clearfield, PA. Callers B.Williamson, B.Lally, J.O'Leary. Rounds B. & G.Reaser. For more information

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0903-CANADA-26th ASRDF Convention, Spruce Grove, Alberta, Canada, September 3-5, 1994. For info write Stan & Dell Turner, 12215-151 "A" Ave., Edmonton, Alberta, Canada T5X 4A3 or call (403)457-5414, FAX (403)456-0363.

0903-CALIFORNIA-Labor Day S/D Jubilee, September 3 & 4, 1994, The Silver Dollar Fairgrounds, Chico, CA. Callers J.Story, T.Oxendine, B.Baier, K.Garvey. Cuers K.Reid, T.& d. Hankins. For info call Margie Hedrick (916)872-4216, Paul Reed (916)877-8143 or Ron Southworth (916)877-8591.

0909-NORTH CAROLINA-Rockin' In The Smokies, Fontana Village, North Carolina, September 9-10, 1994. Callers T. McFadden, K. Maliskey, T. McGill (S/D Director). Line dancing & two-step & couples country dancing. Contact Carolyn McGill, PO Box 239, Norris, TN 37828 (615)494-6168.

0909-WYOMING-Buggy Stomp, September 9,10,11, 1994. 3905 Grays Gable Rd., Laramie, Wyoming. Callers D.Guille, M.Poole. Cuer S.Hodder. Call (307)742-6793.

0915-GEORGIA-23rd Ann. SQ & RD Dance Conv. Sept. 15,16,17,1994. Macon Coliseum, Macon, GA. Callers various. Contact S&K Bloodworth, Rt. 2 Box 96E, Danville, GA.31017 (912)945-3306

0916-COLORADO-Pike Peak Jubilee VIII Sq & Rnd Dance Weekend, September 16-18, 1994. W.Drive & G.Shoemake calling plus level sqs.; G. & L.Krueger cueing rounds. Contact Leo Boudreaux (719)593-7350.

0916-NEBRASKA-24th Nebraska State S/R Dance Convention, September 16 & 16, 1994. Adams Country Fairgrounds, Hastings, Nebraska. Caller S.Smith, Cuers D. & M.Richards. Contact Roger Neil & Marla Bouton, PO Box 2316, Kearney, NE 68848 (308)236-5912.

0922-NEW JERSEY-33rd Convention Fed. of Delaware Valley SQ & RD Garden of Friendship Dance. Cherry Hill Hyatt, Cherry Hill, New Jersey Sept. 22,23,24,1994. Various callers & cuers. Contact J&M Lachenmayer, (610)539-9253 or J&B Mathers (215)657-1937

0923-CALIFORNIA-19th Annual Fall Festival, Sept. 23,24,25,1994. Victorville Fairgrounds, Victorville, CA. Various Callers & Cuers. Contact J.Hemphill & K.Nolan (909)873-8801

0923-CANADA-Charlie's Angels Annual Fall R/D September 23,24 & 25, 1994. Edith Cavell School, Moncton, NB, Canada. Guest Cuer R. & J. Collipi. Contact C. & R. Ross, 388 McLaughlin Drive, Moncton, NB, Canada E1A 4R4 (506)383-7188.

0930-NEW YORK-8th Annual SQ/RD Festival, Sept. 30 - Oct. 1, 1994. ONCENTER Convention Center, Syracuse, NY. R.Bates, J.Kaltenthaler, J.Lee, T.Marriner, L.Kopman. Cuers I&B Easterday, K.McGraw. Clogging T.Barrett, S.Bilz. Contact D&J Reed, P.O. Box 166, Ballston Lake, NY 12019

0930-KENTUCKY-8th Annual Mid-America S/D Jamboree, September 30-October 1, 1994. Kentucky Fair & Exposition Center, Louisville, KY. Callers-too many to name. No contact provided.

OCTOBER

1014-INDIANA-Weekend at Potawatomi Inn, In Angola, Indiana. Oct. 14,15,16,1994. L. Perkins, L.Cole & Johnsons. Contact (313)425-8447

1014-WEST VIRGINIA-Autumn Getaway October 14,15, 1994. Blackwater Falls State Park, Davis, WV. Callers J.Pride, T.Miller. Rnds P. & B. Bloxom.

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1021-VERMONT-4th Annual Tumbling Leaves Fest. Oct. 21,22,23,1994. Bennington College, Bennington, VT. Callers R.Bates, C.Brodeur, T.Crawford, B.Harrison, J.Pulaski, R.&J Collipi, E.&I Mindlin. Contact C.Brodeur, P.O. Box 914, Pittsfield, MA 01202 (413)443-3060 or (813)627-6344.

1021-TEXAS-22nd Annual Rambling Roses Sq/Rnd Dance Festival, October 21 & 22, 1994, Tyler, TX. Cuers L. & H. Neely. Callers T.Tyl & D.Nordbye. Contact Jim & Ida Stephenson, 8743 Pheasant Drive, Chandler, TX 75758-7011 (903)849-3667.

1021-FLORIDA-20th Annual Roundup, October 21,22,23, 1994, DeFuniak Springs, Florida Community Center, FL. Sqs E.Sheffield, Jr. Rnds M.Jones. Contact Chairmen Marvin & Olena Taylor, (904)456-0785.

NOVEMBER

1104-INDIANA-Weekend At Potawatomi Inn, Angola, Indiana. Nov. 4,5,6,1994. L.Greenwood & Millers. Contact (313) 425-8447

1118-VIRGINIA-Roanoke Valley S/D Festival November 18&19, 1994 at Natural Bridge, VA. J.O'Leary, M.Letson, J.& P. Adcock. Contact L.J. Parkinson, 4036 Belford St. SW, Roanoke, VA 24018 (703)989-0183.

DECEMBER

1208-TENNESSEE-Gatlinburg Christmas Ball, Dec. 8,9,10,1994, Mills Auditorium, Gatlinburg, TN. W.Driver, T.Oxendine, RDs J&B Pierce. Contact B. Harrelson, 1604 Grays Inn Road, Columbia, SC 29210. (803)731-4885. LIMITED SQUARES.

1995

0126-HAWAII-30th Aloha State SQ DA Convention, Jan. 26,27,28,1995. Honolulu, HI. Contact D.Martinsen, 279-D Mana Hai Pl., Honolulu, HI 96818 (808)487-1923.



0126-FLORIDA-19th Annual Florida Sunshine Festival, January 26,27,28, 1995, Lakeland Civic Center, Lakeland, FL. K.Bower, J.Haag, D.Hanhurst, T.Oxendine, J.Saunders, G.Shoemake, A.Springer, J.Story, C&L Lovelace, J&C Griffin, J&N Jenkins. Contact John & Linda Saunders, 101 Cedar Dunes, New Smyrna Bch, FL 32169 (904)428-1496.0224-TENNESSEE-Riverside Motor Lodge, Gatlinburg, TN, February 25-26, 1995. Callers A.Bond, M.Foster, J.Goins, T. McGill (SD Director, also lines & two step). Contact Carolyn McGill, Box 239, Norris, TN 37828 (615)494-6168.

0316-VIRGINIA-36th Sq & Rnd Dance Festival County Fair March 16,17,18, 1995, Reston, VA. Sqs: J.Biggerstaff, G.Brown, M.Callahan, D.Coe, S.Kopman, J.Lee, S.Lowe, T.Marriner, D.Walker. Rnds: W.& B.Blackford, R. & J.Collipi, G. & J.Kammerer, T. & J.Kannapel. Contact Jim & Virginia Enoch, 13623 White Stone Ct., Clifton, VA 22024 (703)266-3288.

0511-VIRGINIA-Virginia Sq & Rnd Dance Association 7th State Convention May 11,12&13, 1995. Contact Betty & Dave Peake (703)379-6234.

0608-AUSTRALIA-36th Australian National SQ. DA. Convention, State Sports Center, Australia Ave. Homebush NSW 2140. June 8,9,10,11,12,1995. Callers various. Contact 36th Australian Natnl SQ DA Conv. Inc., % Secretary, P.O.Box 375, RYDE2112

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