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AMERICAN SQUARE DANCE Magazine

VOLUME 50, No 2
FEBRUARY 1995



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WITH THE SWINGING LINES

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Editor's NOTEBOOK

Here it is February and Valentine's Day is upon us.

Have you been found by Cupid's arrow yet? Perhaps you would like to give your favorite person a gift of candy or flowers. Cards are beautiful, too. However, don't forget your favorite caller and cuer. He or she is probably the one you see every week and one of the ones who is the backbone of our square and round dance activities. They need lots of praise for their efforts. While we're thinking about it, why don't some of you dancers send a picture of your local caller or cuer with a nice write up about him/her so we can showcase them in our Caller and Cuer Line-up.

We have been hearing a lot about the dress code for square dancing. Some folks think if we lowered the code it would help to attract new dancers into our realm. After giving this idea a lot of consideration, we have come up with some food for thought for all of you. It's probably all right to wear prairie skirts and blouses, and it's probably all right for the men to wear jeans with long sleeved shirts. However, when it comes to letting people come to a dance in any other ordinary clothes, (cut-offs, tank tops, women in slacks, etc.) we take exception. Our dress code is the most impor-



tant item in our activity. If we lower it, that will effect the success of the square dance clothing stores. Many women will stop buying the frills and slips, they will take up wearing slacks or jeans. If this happens it could start a domino effect that would reach all the way to the advertisers. Remember, there are many, many square dance magazines out there that depend on these shops for much of their revenue. We need that so we can keep you informed. Besides, if we are ever going to get square dancing named our national dance, we'd like to see it in its appropriate attire. After all, it's the most beautiful form of dancing in our nation. Let's keep the beautiful dresses and slips, and keep square dancing a beautiful activity.

One last word. There are many square dancers in Japan. We here at ASD send our heartfelt sympathy to the people of Japan. Their losses are great, and we ask God's blessing on their recovery from the earthquake. ✓



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PRESENTS

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Jeanne Briscoe
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BY-LINE

Our front cover picture of Walt Cole's Contra Class (1988-1989) was sent to us by Walt. What a beauty!

We found many "jewels" concerning etiquette in John Saunder's Notes. We reprinted it for

your enjoyment. **A Square Dance Story**, by Mel Thompson is a cute tongue in cheek article, but, it's full of truths. **AC Lines**, by Ed Foote, offers some good tips of Six Basic Skills for square dancing. It deals with the dancers learning to pay attention when learning and square dancing. While we are talking about the etiquette of square dancing, we are glad to point out to you Bill Walsh's article about demonstrations for square dancing. He brings to our attention many aspects of getting a demonstration organized. Happy reading, 'ya all. ✓

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TEMPO

Jeanne Briscoe

When we want to make a difference in our lives, we usually start by changing something in our habits. Maybe it's in our work, or our personal contacts with others. Sometimes it takes a lot of work on our part, especially when we meet with opposition from others. Take square dancing, for instance. It seems that in the years past a lot of changing has taken place. Did we make a difference? I'll say we did! We stroked the dancers so habitually that they resounded with a loud cry "more, more, higher, higher." And like a bunch of lemmings chasing their instinctive suicide mission, soon all the dancers were giving chase for more and higher.

What began to happen was a mad dash to be first at the microphone with something that just came out. Something that was so new the ink hadn't even dried on the page. We callers jumped to the ringing shout "more, higher," and soon most callers were searching for something so profound, that it would stop the floor.

Are we still striving to change square dancing, to make it better? Or are we listening to the cry of "too many basics, get rid of this and that." If we are foolish enough to change the structure of the basic foundation of our activity, we are surely in for a major problem, if and when we get classes again.

Do we start off by teaching Teacup Chain the first night? Well, you say, it's something that keeps the dancers busy, the girls, that is. Or should we start with Swing Thru and Spin The Top? I've heard callers brag about doing that very thing. They theorize that the new people don't know

any better. If you ask me, those new people decide pretty quick that square dancing is too tough for them. It's hard enough to remember the caller's name, or who the corner is, let alone something like Swing Thru or Spin The Top.

Can we, at this late date start to change the attitude of square dancing? Can we start by showing the new dancers figures that are simple and fun to do? Can we use a simple star figure to get everyone busy at the same time? We surely don't need to keep all the dancers in the square busy at the same time. It helps for the heads to do something and then the sides to repeat what was done. These are things that the new people can learn from. They need every ounce of confidence they can muster to get through a square, especially when they think they are the only ones who ever took square dance lessons.

We may never be able to change the attitude of some of our experienced dancers, but we do have a good chance to fix the minds of our new people in a direction that says fun is the name of the game in square dancing.

Perhaps we will never be effective in getting square dancing started on the right foot, especially when callers at a "profoundly" high pinnacle, decide to do something "profound" for the activity. If you are a club caller and don't expect to ever go any further with your calling, then it is up to you and those like you to lead the way in this quest. Stay true to the "fun aspect" of square dancing, and instill in the minds of the new dancers that same belief. Let it be so strong it will carry through even after they graduate from class. ✓

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A SQUARE DANCE STORY

By Mel Thompson
Cooperopolis, California

Once upon a time, many years ago, a wiseman found himself in a remote and distant land called Californius. There, he

happened upon a strange race of people who called themselves Square Dancers. Now, one might imagine that they were called this because of the shape of their heads or because they were not considered "cool" by others. But no, they said that they were named thusly because they danced in a square. "A square?", the wiseman thought, "How strange." Yet when he observed them in their ritual dances, he saw that they were often in other formations. He wondered why they didn't call themselves Geometric Dancers, because they were often in formations of columns, circles, lines, and boxes; or they could be called Ocean Dancers, because they performed in waves and even tidal waves.

The traveler was indeed so puzzled that he decided to remain in their land for a while to study this strange race of people. He saw that they divided themselves into tribes called clubs and each tribe had a head chanter or dance director. During each performance the head chanter would tell the groups of dancers what to do. Either the dancers were not very

bright or they were being stubborn, for often they would not do what the head chanter told them to do.

In general, the dance directors were by nature a very patient and trustworthy group, though it seemed that most were lazy by nature.



However, almost without exception, and try though they might, none could carry a tune. Many times even they admitted that their chants were done wrongly. Perhaps this distraction was

what caused the dancers to perform so poorly.

So the wiseman was bewildered as he traveled throughout the land. It seemed that everywhere he went he found that the chanters could not chant very well and the dancers could not dance very well.

He was almost at wit's end trying to understand this dilemma when, one New Year's Eve, his journey took him to a small building near the center of the land where members of several tribes were gathered. There he observed that, without exception, **ALL** the dancers could dance with expertise, grace, and styling; and the chanter could sing with an angelic voice heard in only the highest of places. He watched them perform the most intricate of patterns with smiling faces and lively steps, sometimes singing, sometimes

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clapping hands and exchanging "high fives" and sometimes even chewing gum. "What place is this," he asked, "where people can dance, sing and chew gum at the same time, and what are the names of these tribes?"

And he was told: "You are in Columbia, California, and these dancers that are gathered here are the best of the following tribes, (and all the tribes names were announced). The head chanter is Sir Jim Penrod, who chants for several clubs, and is known throughout the land, as is his lovely flower, Rose, whose maiden name was Peek (and thus she was a Rose at the top of the Peak). The head chantress is the exotic Roberta Disbrow, Knight (or Knightress if you will) of the Round Dance. She has a lifelong commitment from a bird named Robin Disbrow. It might be added that he has some singed feathers since he had a duel with some fire.

The wiseman looked at them all and was pleased. For no more noble nor magnificent a gathering could he imagine. "While I cannot honor you all," he acclaimed, "I do wish to bestow on some of you the few humble gifts that I have brought from the high mountains of a distant land."

Then he proceeded to draw numbers for the door prizes and give the tribe with the greatest number a can of strong brew. As he reluctantly made his departure from this sagacious, humble, thoughtful and obviously well heeled gathering, he left them with these parting words: "Buy LOTS OF 50/50 TICKETS!"

Submitted by Jim Penrod, Stockton, California ✓



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Peel family

a. Peel Off

b. Peel the top

Ping pong circulate

Relay the deucey

Remake the thar

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Spin chain and

exchange the gears

Spin chain the gears

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3/4 tag the line

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by Randy Dibble

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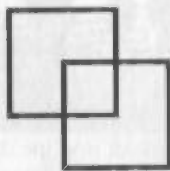
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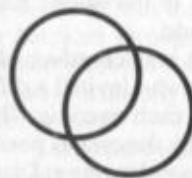
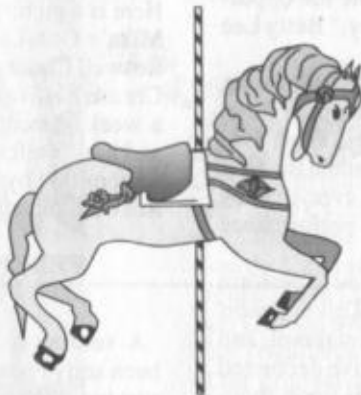
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People/Events IN THE NEWS

Editor's note: If you have square dance news you would like to share with ASD readers, please send it to us, along with your name, address and phone number (type written, if possible, but not necessary) to ASD Magazine, 661 Middlefield Rd., Salinas, CA 93906-1004, or FAX it to us at (408)443-6402. We'll do our best to include it in a future issue.

SQUARE DANCING AT DISNEY IN FLORIDA

The holiday season was indeed a busy time in Orlando, Florida, what with all the requests received for special "square dance shows" during the holidays.

Square dancers were invited to dance all five nights of "Mickey's Very Merry Christmas Party" in the Magic Kingdom at Walt Disney World.

The event was coordinated by **Betty Lee Talmadge**, who invited a different group of 24 couples each evening. "It's only fair to give as many dancers as possible the opportunity to enjoy dancing at Disney," Betty Lee said.

Four of the dances were called by Susan Elaine Packer, Caller of the "Young & Restless" of Kissimmee. She invited **Walt Ishmael** of Grand Island, Fla., to handle the fifth evening, but Susan surprised everyone by popping in just before the final performance to share the stage with Walt.

Square dancers were also invited to perform at the Orlando International Drive Resort Winter Festival. Every hotel, restaurant, and building along the three mile drive decorated for the holidays with thousands upon thousands of lights and Christmas decorations. Each evening's entertainment included several groups of local singers and dancers performing for the local residents and tourists.

*Submitted by Betty Lee Talmadge,
Orlando, Florida*

WAGON WHEELS OF ST. CLOUD, FLORIDA

The Wagon Wheel S/D Club of St. Cloud, Fla., celebrated their 25th Anniversary with a huge party. The hall was beautifully decorated with turquoise, white and silver balloons all over the ceiling, and trees of helium filled balloons stood at the side of every door.

In attendance were **Tina** and **Suz Summerman**, originators of the club, along with nine past presidents, with one couple driving in from Tennessee just for the special occasion. Each were presented with a white rose by this year's presidents, **Pat** and **Bill Haskell**.

Sarah Sebek and **Betty Lee Talmadge**, charter members of the club, and **Mike Mikeal** were presented with silver club badges giving them lifetime membership. The bar attached said, "25 year member."

*Submitted by Betty Lee Talmadge,
Orlando, Florida*



Here is a picture of some of my line dancers, Mike's One-Liners, dancing in front of the Roswell County Courthouse for the Chili and Cheese Festival. We dance up to three nights a week, danced at several local businesses, and have performed for many civic groups.

*Submitted by Mike Seurer
Roswell, New Mexico*

FEDERATION MEETING & AWARDS

A veteran caller and a couple who have been active square and round dancers for the past two decades received prestigious awards at the quarterly meeting of the **Folk, Round & Square Dance Federation** of North Carolina in Durham November 19, 1994.

Federation Vice-President **Steve Riggio** of Lumberton, Chairman of the Selection Committee, presented the **HALL OF FAME** award to Harrisburg caller **Al Broadway**, caller for three clubs in the Charlotte area. A



Al Broadway receiving award from N.C. Federation Vice-President Steve Riggio. With Broadway is his wife Peggy, a Round Dance Cuer.

member of the N.C. Caller's Association who had called at several national conventions, Broadway served on the staffs of dance festivals at Fontana Village, English Mountain and Renfro Valley. In accepting the coveted award, Broadway thanked his wife Peggy, a cuer, and Tar Heel square dancers for their support.

Recipients of the **GOLDEN SLIPPER** award were **Harold and Carol Van Hise** of



Shown with the Golden Slipper award is Harold & Carol Van Hise.

Durham. Members of the Golden Slippers club, the Van Hises have been responsible for planning the Federation Fashion Show at the N.C. State Convention for the past four years. In accepting the award, Carol expressed ap-

preciation to square dancers throughout the state.

At the same meeting Federation President **Curtis Buchanan**, who was re-elected to a second term of office, presented the Presidential Award to two couples for their outstanding contribution to the Federation. Recipients of this award were **Bill & Moe Grindel** of Newton and **Al & Peggy Broadway** of Harrisburg. Grindel is Federation treasurer and both Al & Peggy chair Federation committees.

Wayne Bowman of Charlotte, chairman of the Services committee for the 47th National Convention to be held in Charlotte in 1998, introduced the recently published cookbook entitled **CAROLINA'S HERITAGE** containing recipes submitted by dancers in the two Carolinas. Revenue from the sale of these cookbooks will be used to defray expenses of the 1998 convention. Cookbook editors were **Charlotte Lynch & Steve Hoistad** of Huntersville.

Buchanan presented a check for \$26,606 to **Judy Lund Person**, a representative of **Hospice of the Carolinas**. **Tar Heel** dancers raised this amount in 1994 from the sale of tickets to support hospices throughout the state. For the past three years the Federation has supported hospices financially and will continue this project in 1995.

*Submitted by Al Stewart
Greensboro, North Carolina*

COURTLY CONTRAS

Courtly Contrás' of Los Angeles, California, annual live music Christmas Contra Dance with music provided by Frank Hoppe and "Spin Cycle," attracted 75 Contra Dancers, with some traveling up to 100 miles. Courtly Contrás is one of the oldest Contra groups in the Los Angeles area. Founded by Bob Osgood over four decades ago as part of The Traditional American Workshop, many of the original dancers continue to enjoy this monthly dance now called by Don Ward.

Contra Corners, also called by Don Ward, enjoyed music by "Spin cycle" with an additional 50 Contra Dancers from the San Fernando Valley area of Los Angeles attending their first live music Contra Dance.

"Spin Cycle" is a new Contra band, their members are not new having played for other local "traditional" contra groups. Formed by

Frank Hoppe, the band consists of two fiddles, guitar/mandolin, banjo and piano. One of the assets of the group is that they also dance and can sense what is needed to keep the floor energized.

Contra Dancing in Southern California continues to gain in popularity with groups called by Leif Hetland, Ron Johnson and Paul Moore contributing their share to the 150 or more couples actively dancing Contras. Needless to say this group of almost 40 squares from just one geographic area should be receiving more consideration in future Jamborees and Conventions.

FLYING SQUARES' PROMOTER PATRICK CHAMBERS DIES

In April of 1994, ASD printed an article about Flying Square Dancers of America, promoted by Patrick Chambers of Lincoln, Nebraska. We are sad to inform you that Patrick was killed in a plane crash December 3, 1994, just a hundred yards from the end of the runway (his private landing strip) which would have been used for the Flying Square Dancers. We were stunned to hear the news, and our deepest sympathy goes out to his family.

Patrick was working toward having an annual Fly-In Square Dance. The first two-day event was to be held at his family's farm west of the Lincoln Memorial Airport, September 3 & 4, 1995, in the Boss Hogg's Party Barn (Patrick built the barn and it made its debut for his brother Jim's 40th birthday). Patrick also managed the party barn which is rented out for special occasions.

The facility began as a typical farm barn, and over the last six years was expanded to be a two-story, decked party facility with a sand volleyball pit and hay rack rides.

Jim told of his brother's request that the family "have an upbeat gathering, with '50s to '60s music, a square dance and a video of the life and times of Patrick Chambers." His family fulfilled his wishes by having a get-together at

the party barn. Patrick also requested that the song *Happy Trails To You* be played "as folks go home. That would be good, very good indeed."

Jim said, "Patrick lived every day like there might not be a tomorrow. He loved his dog,

his airplane and his freedom. Patrick was a free spirit." Patrick not only was an accomplished pilot, but he was also an accomplished singer and square dance caller.

Family members plan to fulfill another of Patrick's wishes, that his ashes be scattered over the party barn. Jim said that when weather permits, a group of Patrick's fellow pilots will fly in formation over Boss Hogg's Party Barn. Reading from Patrick's declaration, Jim said the ashes are "to be flown to an altitude of 10,000 feet. Toss them out the window over the barn. Use a tube so they don't end up in the cockpit!! Happy flying! Love, Patrick"

Patrick's father David has requested ASD "...publish a notice that this particular event is cancelled due to Patrick's death and thank all of those who did indicate an interest to Patrick. He would wish that someone else picks up the ball and carries it through, for there are those who combine flying and square dancing and would like to participate in such an event."

Patrick is survived by his father David Chambers, his mother and stepfather

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Katheryn & Richard Miller, and his brother Jim. (His late brother Ken was killed in a helicopter crash in 1971.) Memorials may be sent to The Patrick D. Chambers Scholarship Fund at UNO Aviation Institute in care of the family: David L. Chambers, 6305 West Adams, Lincoln, NE 68524.

Some of the above was taken from an article by Mary Pat Finn-Hoag, News Staff Writer for a local newspaper in the Lincoln, Nebraska area.

I DANCED ON OLDIES 104.3 WJMK RADIO

DANCING ON THE RADIO??

If you've danced recently in the suburbs northwest of Chicago, you may have seen this badge proudly worn by some of the 16 members and friends of the Glenview Squares who joined **Judy and George Knoblock** immediate Past-President Couple, on November 30, 1994, as John Records Landecker, Rock and Roll Hall of Fame Member, and his crew did his radio program, live, from their home in Skokie.

Judy, a long time fan, sent him an invitation to do his weekly remote from their home and was surprised by his on the air phone call during the November 28 show when he called to tell her he'd be there in two days. As one of the reasons given him to come, she told John that George was *not* a fan. He took that as a challenge. During Judy's discussions with John and his staff about the upcoming event, she mentioned that she'd invite some of their "square dance" friends. They'd never been anywhere with square dancers before so she offered a "live" dance. All day November 29th the station did promos about the next morning's program with a live square dance. The Sun Times Radio-TV columnist, Rob Feeder even mentioned it in his column.

Cliff Benson did the calling with **Ben and Thelma Altman, Jim and Lori Billman, George and Dee Dassie, Fran Fogel, John and Denise Fontana, Jim and Pat Glass, Lila Leverick and Sam and Norma Lo-Presti** dancing at 6:35 AM, "live" on the radio. Landecker made himself right at home

going thru Cliff's box of records on the air while commenting that it had been a long time since he had seen **45s**. He had listeners call in to play "name that square dance tune" as he was surprised to find out that we dance to some of the "oldies" that he plays on his show.

They brought a Chef (and he brought an assistant) to make breakfast for everyone. They had cellular phones and a fax machine for weather and traffic reports, key rings for souvenirs, a few mugs and tee shirts and very pleasant personalities. They were like "regular" friends over for brunch.

It was a great experience for us and for those who stopped by. We don't know if Cliff has had any calls yet for his services, but he did a *great* job and was among the last to leave.

You may think that a square dance demo on the radio doesn't sound like much but, it was talked about all day the day before, was on from 5:30 AM to 10:00 AM and when we were able to sit back and play the tapes, they sounded *terrific*.

Submitted by George & Judy Knoblock Skokie, Illinois



HOEDOWNERS' 45TH

In September 1994, the **Hoedowners of Woodriver, Illinois**, celebrated their 45th Anniversary with a dance at the Roundhouse building in Woodriver. Woodriver is located on the Mississippi River just North of St. Louis, Missouri. The club has over 200 active members.

On October 15, 1994, two couples from the Hoedowners and two couples from **Boots & Slippers, of Belleville, IL**, came together as I called one dance, which was taped at Southern Illinois University Edwardsville (SIUE) for the Easter Seal Telethon. The participating dancers are **Phil & Linda Bailey, Larry & Val Close, "Red" & Dotty Edwards, and Everett & Jo Steele**. Although an exact time for our segment is unknown, the Telethon will air on February 19, 1995.

During the broadcast we will be making a challenge to all square & round dance couples to donate \$25.00 to the telethon.

*Submitted by Louis & Wenona Kibort
Edwardsville, Illinois*

SOLO SQUARES' ANNUAL CHARITY DANCE

Solo Squares of Cleveland, Ohio, sponsored their Annual Charity Dance December 11, 1994, at Berea High School, a suburb of Cleveland. **Jane Jacobson**, Dance Chairman, reported over \$2,200 was raised for the benefit of the Berea Children's Home.

The Solo Squares have been sponsoring a charity dance each December for the Berea Children's Home since 1982. Before this year's contribution, a total of \$15,389.00 had been donated for the underprivileged.

Ed Siegel, President of Solo Squares, reported attendance of over 350 dancers. Dancing was held in two halls; the main hall featured Plus level squares and square dance rounds, the second hall featured Advanced squares, Phase 3-5 rounds and country western and line dances.

Callers and cuers taking part were: **Hal Beas, Danny Beck, Bob Cadman, Bill Reese, Tom Rudebock, Scotty Sharrer, Dave Stevenson, Bill Hart, Dennis Kalal and Delores Miller**.

*Submitted by Tom Rudebock
Leetonia, Ohio*

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FEEDBACK

Dear Jon & Susan,

Thanks! Keep up the good work. Enjoy the addition of "Hem Line" (sewing) and ideas for party nights. Love to hear any "fun-time" ideas. Our club is notorious for being up to something or other. Anxious to see where CALLERLAB and ACA take us. I'm of the opinion, "If it ain't broke don't fix it!" However, always open to new ideas...if they work. Sometimes they improve things and sometimes the "ol' tried and true," works best. Have my own "dancer's opinion," but will leave it in the hands of the professionals, who are in the business, and see the majority and variety of dancers world-wide to come up with a solution.

I think our **greater need** is:

(1) *Making the transition* from class dancer to club level dancer. Notice they are both (square) DANCERS. *This* will keep or lose members to square dance. "If" the new dancers have been taught by qualified teachers (not all callers CAN teach), made to feel a part of the club and dance floor, given the chance to build confidence in their dancing ability, and dealt with smiles and MUCH patience, square dancing couldn't help but to grow. Almost anyone is teachable over a given time, repetition, and by applying oneself and increasing reaction time no matter *what* the level or calls...so let CALLERLAB or ACA determine the calls.

The other **great need** is:

(2) From **WITHIN** the clubs and memberships...**ATTITUDE** ("A house divided cannot stand!") If "I," "ME" and "MINE" were not so prevalent, and we would

think "OTHERS" and "Best for the Club," you *couldn't* keep people out of square dancing. It would be a haven of bliss. *No one* wants to go to a place of grumble, gripe, complain, he did this, she said that, etc. If you have a problem, resolve it-majority ruling- or leave quietly. Otherwise, **YOU** kill club morale and square dance. If these **two great needs** were addressed and acted upon (to the best of ALL our abilities), square dance would thrive. Are you listening CALLERLAB? ACA? Dancers?

Yours truly,
Glennie Lee Kirby
AFD Chairman

P.S. Square Dance, the AMERICAN FOLK DANCE of MISSISSIPPI and proud member of the best club around...TUPELO SQUARES.

We have our bill in the hopper and ready to "Achieve and Arrive in '95" with legislation. We ran into a stall between both Houses last year that had nothing to do with square dance (House\Senate personalities and politics!). We are confident, after dancing at the State Capitol last year and speaking with both sides, that **we will** get "our" VICTORY this year. We welcome anyone that would like to write on our behalf (House Bill #167) to our state legislatures: House Speaker Rep. Tim Ford, House Rules Committee Chm. Rep. Glenn Endris or Senate Pro-Tem & Rules Chm. Sen. Walter Graham, Jackson State Capitol, Jackson, MS 39205. ✓



WORKING TOGETHER

by John Saunders

(We are delighted to share with you the following article from the December 1994 issue of John Saunders Note Service.)

I would like to wish all of you a very happy holiday season right here at the beginning of these comments because I think this is most important now and at any time of the year, wishing people well and wishing them success at their lives is, in my opinion the most important thing in our lives. We must care for people, others as well as ourselves. This feeling should be a feature of our activity and in most cases I think it is. But in some cases it does not seem to be present. I see and hear dancers who talk down about other dancers who are not at their level of expertise. And by the same token I hear dancers in the Mainstream program and the Plus program talk down about dancers at higher levels. What difference does it make what level dancers are, we are all square dancers. We need to work together to make our activity grow and be strong. I have heard dancers talk down about callers who only call through the Plus program, and I have heard them talk down about callers who call a lot of Advanced & Challenge. I have also heard callers talk down about other callers who call at higher or lower levels than they do, and to be perfectly honest, it has been mostly callers talking about callers who call at higher levels.

I judge a caller on *how* they call what they call, more than I do *what* they call. I also judge a caller on how they handle the floor and how they work with dancers. We shouldn't put anyone down because of levels of dancing. We should never put anyone down because of what level they call. I know dancers who dance at higher levels who have trouble with Plus calls and I know callers who call higher levels who have a hard time



doing a Plus workshop. This doesn't make them any more or less a good dancer or a good caller. What makes them a good caller or dancer is attitude.

Our attitude should be one of cooperation and friendship. We should have compassion for our fellow dancers and callers. As callers we should nurture this attitude in our dancers. I would hope that in the coming year we will retain the holiday spirit and create a feeling of cooperation and fellowship among dancers and callers throughout the world.

One wish would be for our activity to thrive at all levels from Beginner through C-4, and that everyone would have fun and help promote the activity. Another wish would be that new callers would develop their people skills and teaching abilities to be able to handle new dancers and teach them to have fun. A third wish would be for callers to teach and call for the dancers, not for their own ego and desires. My final wish would be for all callers and dancers to realize that Square Dancing should be fun, fulfilling and friendly. It is a recreational activity, not a world wide policy making organization. But then again if all the world Square Danced I believe this might be a better and more peaceful world.

People do not *have* to square dance. They have to have shelter, food to eat, air to breathe, transportation, medical care, etc. They don't have to square dance. We have to give them a reason to *want* to square dance. When we bicker among ourselves we do not present our best face to the public. We have argued and fussed and discussed levels and lists over and over. Is this really a problem so gigantic that it takes precedence over everything else?

We have square dancers getting wiped out by floods, tornadoes, hurricanes and other disasters. We have callers who make their total living calling who, if something bad should happen to the point they couldn't call anymore, are completely wiped out. We have callers who made their living calling for many years, dying and their surviving spouse

having to find a way to make a living with maybe a minimum of any job experience. Yet we continue to talk about lists and levels. Years ago, before we had official designations of levels, a lot of talk was done about standardization. Now we have standardization and we argue about what should be in the levels. This year with a new class I am teaching my own list as an experiment. I am teaching in the order of what I most frequently call at the club dance. Just recently I saw a list of calls that would be used at the first class level dance of the year and guess

what? There was one call I hadn't taught, and a couple that wasn't on the list. Now some of the callers who made up this list of calls belong to CALLERLAB and a few belong to The American Callers Association. Maybe we should expend our energies on some other, more pressing matters such as affordable medical insurance, retirement and survivor benefits for callers and maybe even a retirement home and some funds for dancers in need. These are the things I would like to see happen as a New Year's Resolution. ✓



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| MAR-604 | Love Bug | by Vern |
| MAR-605 | God Bless Texas | by Vern |
| MAR-1102 | Daddy Laid the Blues | by Cindy |
| MAR-802 | Miracle | by Fred |
| MAR-902 | Old Time Religion | by J.R. |



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|-------------------------------------|----------|
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| New York, New York | by Mark |
| She's A Broken Lady | by Fred |
| Clap Your Hands | by Cindy |

PAST RELEASES

- | | | |
|----------|--|----------|
| MAR-1001 | Even Cowboys Like a Little
Rock n' Roll | by Bill |
| MAR-1101 | Where The Sidewalk Ends | by Cindy |



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Diamonds



by
Jack Murtha

Last month, I wrote about bowling's success in attracting and retaining new bowlers. Bowling instructors have a carefully designed program for new bowlers and they all work together, cooperatively implementing their plan. The results are very impressive.

Bowling has an instructional league for new bowlers. Novice bowlers receive once-a-week lessons for four weeks then enter an instructional bowling league for eight more weeks. Certified bowling teachers carefully eliminate everything negative from this experience and enthusiastically make sure the new bowler has a good time.

Square dancing needs an equivalent to bowling's introduction program!

We need a program that accepts everyone interested in learning to square dance, teaches them a few calls in a very positive way, and then provides many opportunities to have fun dancing these calls for as long as the dancer wants to do so.

Some callers think they have found such a program. They are experimenting with a variety of new ways to use the CALLERLAB Basic Program. This is a perfect program to use because it has a limited number of calls, the calls are a rich mixture of older and newer calls, and the calls are easily used to create entertaining dances when presented by creative choreographers.

Before going further we need to define some terms:

- High Frequency Dancer: One who dances two or more times per week.
- Moderate Frequency Dancer: One who dances once a week.
- Low Frequency Dancer: One who dances less than once a week.

Before square dancing can start growing again we must offer introductory programs which will attract all three types-high, moderate and low frequency dancers. Several callers are currently trying new ideas which promise to do just that.

Quarterly Class Programs

This is one of the most promising ideas to come along in years. In several areas callers are experimenting with short classes which start again every quarter. One of the best plans divides each class night into two sessions. The early session starts at 7:00 and ends at 8:30 PM. Class members learn the first half of the Basic Program, calls 1-29, during the first three months of classes. These first classes must teach much more than calls. The new dancers learn square dance courtesies, meet new friends, acquire acceptable clothing and learn to share the work. They develop confidence and start to relax and have fun.

New dancers who are ready, join the late session classes after the first quarter. This session starts at 8:30 and ends at 10:00 PM. Class members learn calls 30-49 in the Basic Program. Many of these new dancers come for the first session also and help with the next class while getting themselves extra practice.

Because these classes teach a limited number of calls and repeat every three months, new dancers can stay in the program as long as they want to, repeating the lessons and joining in class parties. Class members who must miss classes pose no problems. When they miss because of illness, accidents, vacations, business, or any of many reasons that cause people to miss classes, they just rejoin the class when ready.

Area clubs can set up programs to teach the Mainstream calls to these new dancers when they are ready. Square dance teachers dream about having classes full of excellent Basic Program dancers. These teachers only have to teach sixteen calls to complete the Mainstream Program and bring these dancers into their clubs.

Snowbird Programs at RV Resorts

Callers in some of the most popular vacation area RV Parks have found that the Basic Program is just right for their first year intro-



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duction programs. These are gifted callers who not only call and teach well, but also know how to entertain their new dancers. They are having phenomenal success attracting large numbers of new dancers to their classes. One area has classes over 90 squares big! Snowbird programs teach thousands of new dancers every year, but few of these dancers join local programs when they return home because there is no local program they can easily fit into. What a bonanza for areas with attractive Quarterly Basic Programs.

We can learn a lesson from the Snowbird programs. These callers are among our best teachers technically and they are experts at entertaining new dancers. Their beginners have fun in classes and there are no negative pressures to become high frequency dancers during this first introduction to square dancing.

Basic Clubs

In a few states, some Canadian provinces and overseas countries, there are long standing, successful Basic Program clubs. The callers and leaders of these programs are an

important resource for callers newly trying the Basic Program. It takes a special type of caller to make the Basic Program successful year after year. These callers must love creating interesting choreography with very few calls, enjoy pacing their programs to their students rather than to a quantity of calls, and find their greatest pleasure in helping square dancing grow in their area. All callers interested in foundation programs need to have patience and enthusiasm and look for opportunities to learn techniques from callers experienced with successful Basic Programs.

Incidentally, Legacy, in its 1990 census, discovered that although there are fewer easy level clubs, their average membership is twice that of clubs which dance the other programs.

Callers in these on-going programs can teach the rest of us how to make the Basic Program both educational and entertaining. The three promising but independent ideas above offer some hope that we can rebuild our foundation programs. Better yet, put all three of these ideas together and the possibilities are exciting! For example: the Snowbird

Programs have one serious problem—their new dancers have no place to dance from the time they leave their park until they return the following year. What if several local areas sponsored quarterly programs that were coordinated with the dates these thousands of Snowbirds returned to their communities? Dancers skilled with the calls in the Basic Program, and a very positive attitude about square dancing, could fit right into existing parties and classes! They could join local dancers just starting to learn the Mainstream calls.

CALLERLAB and local caller's organizations can add programs at their conventions and meetings, taught by excellent teachers, callers and entertainers on ways to bring the Basic Program to life. Nothing about the effort involved in rebuilding square dancing's Foundation Programs is impossible. Leaders must find ways to work together and to plan ways to revitalize these entry level programs.

One bowling proprietor I met had a point of view that surprised me. He said, "Bowling

centers are not in competition with other bowling centers." He explained that bowling is a recreation and in competition with home videos, golf, cruises, softball, country western dancing, movies and many other attractive recreation activities. People have a limited amount of time and money to spend on recreation and they look for the activity that offers them most fun at a reasonable price. **Bowling proprietors know that if they can get lots of people bowling, all their centers will be filled.** Individual bowlers bowl in many different centers in a variety of programs. The secret is to get many, many people to become bowlers and look to bowling for their recreation. Every center works hard at offering attractive bowling programs. They have changed their names from bowling alleys to bowling centers, what used to be called the gutter—a trough by each lane, is now called the channel. They offer free classes for first time bowlers and free baby sitting for children from birth to seven years of age.

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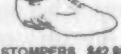
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by
Tom Rudebock

COMMUNICATE WITH THE CALLER WELL BEFORE THE SQUARE DANCE

I have been asked to write an article from the caller's perspective about square dancing. Listed are several items of communication with your scheduled callers that can help lead to successful square dances.

REMINDER NOTICE: The CALLER-LAB contract suggests sending a reminder two weeks in advance. Is the club still dancing at the same place as noted on the contract? Include a map for those who are not regular callers for the club. If the callers are coming from a distance, are you aware of any construction in the area that could cause a delay? Are the times still correct? Don't forget alternative phone numbers and a hall phone if possible. Does the club accept casual dress in the summer?

SPECIAL EQUIPMENT NEEDED: Are any pieces of equipment furnished? Are there any permanently mounted speakers? Are extra speakers needed? Are there any known sound problems in the hall?

SPECIAL REQUESTS: Do you expect the callers to provide line dances, ballroom records or cued round records? Not all callers are capable of doing all of these things, and those who can like to do some pre-dance preparation.

THEME NIGHTS: Theme nights always mean that these dances are set apart from others. Callers are willing to work with clubs to make them special. Most callers can program some music and maybe even provide a costume to go with the evening. But don't wait until the last minute to tell them.

WORKSHOP TIP: Does your club like a specific workshop tip? Not all clubs do and not all callers do them on a regular basis. Most callers can do something "off the cuff," but the majority would like advance notice to do some planning.

HOUSING: If you have callers coming from outside the area where housing is a part of the contract, let the callers know well in advance what the arrangements are. Are they staying in someone's home? Don't forget the phone number, address and directions? Are they staying in a motel? Who is to make the reservations? Are there any dollar limits? If the club is to make the reservations, don't

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forget to forward the motel name, address and phone number to the callers. Remember, many times these callers will be traveling for some time to get to the area and they have a desire to freshen up before the dance and, if time permits, to relax a few minutes.

THANK YOU: Don't forget to say THANKS to the callers and cuers after the dance. They enjoy hearing that their efforts are appreciated.

Don't assume that callers have seen your flyer or schedule. They very well may have, but with the majority of the callers working full time jobs and calling several nights a

week, it is nice to have all the information in one source as they prepare for a dance.

Many clubs and officers are doing part or all of these things. Give yourself a pat on the back!!! If your club is not, why not give the callers these considerations. It may make the difference between a GOOD dance and a GREAT dance.

HAPPY DANCING!!!

Reprinted from the Linked Squares, newsletter for the Akron, Ohio Federation of Square and Round Dance Clubs.



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BOOK NOOK



GETTING READY TO DANCE!

San Francisco, California

Almost everyone marvels at the discipline of a dancer. Poets and painters throughout the ages have been inspired by the human figure, bound in rhythm, striving for perfection. Total commitment and absolute dedication is the price a dancer must pay to pursue the noble path of Terpsichore.

Unfortunately, these artists, so quick and graceful on the stage, often stumble and blunder on their résumés and cover letters. If a dancer is to be successful today, he or she must learn self-marketing skills. Yet, books on preparing a résumés for traditional jobs don't address the unique issues confronting a dancer who is seeking employment. It is often helpful for a dancer to include such details as age, weight and height, for instance, but résumé books not focused on dancing advise against listing this information. Furthermore, dancers tend to believe a résumé is simply a chronological listing of the roles they have danced—this is not true.

Most agents and managers understand that a résumé is a carefully formulated document which distills and highlights a dancer's accomplishments and experience to serve his or her current dance goals. It's a personal advertisement. On the other hand, dancers without an agent often underestimate the values of a carefully planned self-marketing campaign. Their résumés are hastily written prior to an audition—an afterthought.

In the past, dancers were forced to prepare for an audition based on the advice of teachers and friends—advice that was frequently wrong. Now they have somewhere to turn.

Your Dance Résumé: A Preparatory Guide to the Audition is a one of a kind, step by step guide designed to help a dancer overcome the fears of an audition, write an effective résumé and cover letter, and get the best

photos and video. The expertise of artistic directors, professional dancers, and theatrical agents is pleasantly combined here to reveal a special way of auditioning.

Some dance companies receive a thousand résumés every year. Good dancers are frequently overlooked because bad writing skills prevent them from acquiring an invitation to audition. This book eliminates that problem.

Eric Wolfram is currently a member of the top-ranking San Francisco Ballet and has been a professional dancer for twelve years. In addition to dancing, he offers a re'sume' writing service for performing artists. After receiving many requests for audition information, Mr. Wolfram decided to write *Your Dance Résumé* because he found no other book on the subject.

Your Dance Résumé: A Preparatory Guide to the Audition is published and distributed by Dancepress and is available by sending \$13.95 to: **DANCEPRESS, 986-A CLAYTON ST., DEPT. Y9, SAN FRANCISCO, CA 94117.** ✓





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CALLERLAB

VIEWPOINTS

by
Wayne McDonald

The CALLERLAB Basic Program is the perfect destination for new square dancers.

WHY?

1. It's easy to teach.
2. It's fun and easy to dance for a new dancer.
3. It's not boring to a new dancer. It's exciting.
4. It only has 49 calls/families.
5. It can be taught in 15 weeks or less.
6. It's the basic movements that make up every known call.
7. It's not limited or restricted within the program after being taught. A caller's imagination can carry it to new heights of excitement and achievement for new dancers.
8. It lends itself to a social atmosphere, meaning new dancers don't have to concentrate so hard and can enjoy completing the movements while laughing and having fun.
9. It focuses new dancers to movements within their foursome rather than what's happening across the square, yet *eases dancers into other situations* across the set, at times.
10. The Basic Program is the beginning for a new dancer and should be a *first destination of achievement, enjoyed and explored* before moving on to another program of dance.

I keep hearing all across the country from dancers who have danced for several years, "Why, when we went through class we only had to learn 30 or so calls and only went to calls for 10 weeks. Boy, those sure were fun times."

I keep seeing articles saying, "We need to go back to the time when there were no levels." Well, think back for a moment, *the calls we did in the old days are the calls we*

THE INTERNATIONAL ASSOCIATION OF SQUARE DANCE CALLERS

are talking about in the CALLERLAB Basic Program.

Why is the CALLERLAB Community Dance Program such a success in areas where it is used? *Because it's easy and fun and it provides a separate place to dance that program.* Maybe it's time to create a separate place to dance the Basic Program and give our new dancers the opportunity to enjoy and become proficient at what they know. "You mean separate new dancers from the club?" No, I mean a place for them to dance the Basic Program sponsored by the club and *you go dance with them. Only the club dancers and club caller can create separation by not supporting them at their dance program. Maybe it's time we supported the new dancers at their program instead of trying so hard to push them to our program. Pushing all new dancers to Mainstream and Plus ain't working, folks.*

Wayne McDonald is a member of CALLERLAB and a long-time advocate of having the Basic Program as the main entry program for new dancers. Many areas around the world use it very successfully. ✓

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<p>MIDWEST CALLERS SCHOOL Promenade Hall Auburn, Indiana Callers: 0-5 yrs. exp. June 11-16, 1995 Just before Nat'l Conv. STAFF Stan Burdick Don Taylor 11th Year INTERNATIONAL SCHOOL Don Taylor, Promenade Hall 112 Depot St. Auburn IN 46706</p>	<p>July 2-8, 1995 Come one week early and learn Country Western Couple Dancing / to help draw young couples into your square dance activity! Call / write : House of Roth Clementsport, N.S. B0S 1E0 902-638-8053 Camping included in fee on House of Roth campground</p>	<p>DANCE O RAMA COLLEGE (Since 1965) Fremont, Nebraska August 25, 26, 27, 1995 Complete Curriculum Lodging & Meals Included New & Experienced Callers Individual Attention -- AFFORDABLE -- Write for information to: Harold Bausch, 2120 Jaynes Fremont NE 68025 402-721-4925</p>
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<p>ED FOOTE CALLER'S SCHOOL Pittsburgh, Pennsylvania August 13 - 17, 1995 Emphasis on Choreography, Sight Calling, Stage Presence, Programming, Voice, Workshopping Limit 8 for max. pers. attention New (6 mos.) & Experienced Write: Ed Foote 140 McCandless Dr. Wexford PA 15090</p>	<p>NORTH TEXAS CALLERS COLLEGE Friendship Hall, Rockwall TX Close Individual Supervision For 0-3 Year Callers June 12 - 16, 1995 Staff: T.D. Brown & Guests Choreo Management, Sight vs Modules, Mental Image, Memory Write: T.D. Brown PO Box 940 Rockwall TX 75087 214-771-9701</p>	<p>SOUTHERN CALLER SCHOOL Melbourne, Florida November 6 - 10, 1995 STAFF STAN BURDICK JERRY REED Full curriculum. All Callers Study-Vacation Area. Write: Jerry Reed Tamarind Circle Rockledge, FL 32955</p>

More Colleges

<p>SUPER SCHOOL WEST Aug. 13 - 18, 1995 San Francisco, CA Area Staff: Bill Peters, Jim Mayo John Kaltenthaler Herb Egender Full Callerlab Curriculum Lots of individual attention Write to: Bill Peters P.O. Box 10692 Zephyr Cove, NV 89448</p>	<p>WALT COLE'S CALLER & CUER SCHOOLS TIMING/MUSIC/CHOREO Hannibal, MO May 25 - 30 Walt Cole - Tony McUmber Ogden, UT Jun 29 - Jul 4 New & Experienced Callers NEW R/D TEACHERS Hannibal MO Jun 12 - 15 Ogden UT Jul 5 - 9 Cueing - Rhythms - Teaching Walt Cole 801-392-9078 944 Chatelain Rd. Ogden UT 84403</p>	<p>CONTRA CALLERS SCHOOL June 2, 3, 4, 1995 Hannibal Holiday Inn Hannibal, MO Teaching Square Dance Callers How to Present Contra Dancing for the Added Enjoyment of Their Dancers Staff Walt Cole... ..Tony McUmber (801) 392-9078.....(314) 221-6199</p> <p><small>Call for information or write Walt Cole, 944 Chatelain Rd, Ogden Ut 84403 Tony McUmber, 1601 36th St. Hannibal, MO 63401</small></p>
<p>AMERICAN CALLERS ASSOCIATION CALLER'S SCHOOL Sevierville, Tennessee September 18-22, 1995 Staff: Bob Fisk, Mac Letson G. Shoemaker Limited - 3 Levels of Training Beginners, Intermediate, Experienced Intro to Advanced Calling Write English Mountain Retreat 1096 Alpine Dr. Sevierville TN 37862</p>	<p>ROUND DANCE LEADERS AND CUER'S SCHOOL Sevierville, Tennessee June 4 - 9, 1995 Staff: Charlie & Betty Proctor Jerry & Barbara Pierce Limited - 2 Levels of Training Beginners Club Level to Festival Level Write English Mountain Retreat 1096 Alpine Dr. Sevierville TN 37862</p>	<p>4th ANNUAL LEE & STEVE KOPMAN'S CALLERS SCHOOL Signature Inn Knoxville, Tennessee August 25, 26, 27, 1995 <i>Learn Creative Choreography</i> <i>Learn How To Write Choro</i> <i>Learn The Basics of Sight Calling</i> <i>Learn How to Change Figures on</i> <i>Singing Calls</i> STEVE KOPMAN 1305 Whitower Drive Knoxville, TN 37919 (619) 691-1580</p>
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**44th National
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BREADLINE

by
Dorothy Walker

Calling all cooks! HELP! One of my goals when I took over this feature was to personalize it and share recipes with you that have meant something to me, my family and my friends. I regard ASD readers as friends, and as such, I am asking you to send me recipes that mean something to *you*. Along with the recipe (you may send more than one!), please include your name, address, phone number, and a brief history of the recipe (or any related stories, be they funny or sad). Mail your recipe to *ASD, Attention Breadline, 661 Middlefield Road, Salinas, CA 93906-1004, or FAX it to me at (408) 443-6402*. I'm looking forward to hearing from you.

When it comes to measuring ingredients, especially when doubling or tripling a recipe, I can use all the help I can get. I like to have a chart on hand I can refer to when I'm "creating" in my kitchen. Following, is a chart you can keep on your refrigerator for quick reference. Hope it helps.

COOKING EQUIVALENTS

MEASURE	EQUALS	APPROX. METRIC
DASH	less than 1/3 teaspoon	.6 ml
TEASPOON	1/3 tablespoon	5 ml
TABLESPOON	3 teaspoons (1/2 fl. oz.)	15 ml
2 TABLESPOONS	6 teaspoon (1 fl. oz.)	30 ml
1/4 CUP	4 tablespoons (2 fl. oz.)	60 ml
1/3 CUP	5-1/3 tablespoons (2-2/3 fl. oz.)	80 ml
1/2 CUP	8 tablespoons (4 fl. oz.)	120 ml
2/3 CUP	10-2/3 tablespoons (5-1/3 fl. oz.)	160 ml
3/4 CUP	12 tablespoons (6 fl. oz.)	180 ml
CUP	16 tablespoons (8 fl. oz.)	.24 l
PINT	2 cups (16 fl. oz.)	.47 l
QUART	4 cups (32 fl. oz., 2 pints)	.95 l
GALLON	4 quarts (128 fl. oz., 8 pints)	3.8 l
DRY OUNCE	2 tablespoon	28 g
POUND	16 dry ounces (2 cups liquid)	454 g

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The Country Western Line

by
*jim & jean
cholmondeley*

It's been over two years since CW has become a part of the Square Dance Activity and look where we are now. The CW dance has taken the place of Rounds in some clubs, it has been integrated into the club in other places and then again it is not done in some.


Round Dance Teachers/Leaders, who a few years ago would not think of having CW in their program, found that it can add to it, not take away from it. Some have found that a CW class can be a good feeder into Rounds as well as Squares.

We are seeing halls for CW dancers at state festivals as well as the National Square Dance Conventions. We have seen panels and discussion groups at these functions, as well as CALLERLAB Conventions. In fact, one of the most popular sessions at CALLERLAB is the CW Workshop in the evening. This magazine has a monthly workshop for CW.

We have had our growing pains, and still do, but for the most part, it has been a positive experience. We have Square Dancers which have entered into CW contests and have walked off with all the goodies.

I have to commend the dancers in our activity for being so far sighted as to see the benefits of CW dancing to the activity. Keep up the good work. They have proven that we are an activity that can change with the times and still keep our traditions intact.

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Baby Likes to Rock It

By Hillbilly Rick of Haubstadt, IN

Two-wall 48 count line dance

Music: Baby Likes to Rock It - The Tractors (161 BPM); Hillbilly Rock - Mary Stuart (140 BPM); I Feel Lucky - Mary Chapin Carpenter (120 BPM)

<u>MOVEMENT</u>	<u>BEATS</u>
Swivel Right Twice, Swivel Left Twice	1-4
Swivel heels R and bump your hips to the right twice	
Swivel heels L and bump your hips to the left twice	
Twist down, Twist up *	5-8
With feet together wiggle downwards R, L	
With feet together wiggle upwards R, L	
*(We call this the "Twist" move like in the Chubby Checker Twist)	
Step, Clap, Step Clap, Step, Clap, Step, Clap	9-16
Step back R and turn body out to the R at 45 degree angle, Clap	
Step back L and turn body out to the L at 45 degree angle, Clap	
Step back R and turn body out to the R at 45 degree angle, Clap	
Step back L and turn body out to the L at 45 degree angle, Clap	
R Shuffle Fwd, Left Shuffle Fwd,	17-20
Right, Left, Right (17 & 18)	
Left, Right, Left (19 & 20)	
Step, Pivot, Right Shuffle	21-24
Step Fwd on R, Pivot 1/2 to L, Shuffle R, L, R (23 & 24)	
Left Shuffle, Step, Pivot	25-28
Shuffle L, R, L (25 & 26)	
Step Fwd on R, Pivot 1/2 to L	
Jazz box R Lead, (Twice)	29-36
Cross R over L, Step back with L, Step to the R with R foot,	
Stomp L foot beside R. (Repeat)	
Vine Right & Scuff Left	37-40
Step R on R, Cross Behind R with L, Step to R with R, Scuff L Fwd	
Vine Left w/ 1/2 turn to Left, Scuff Right	41-44
Step L on L, Cross Behind L with R, Step L and do a 1/2 turn to L,	
Scuff R Fwd	
Vine Right, Stomp	45-48
Step R to R, Cross behind R with Left, Step R to R, Stomp L	

✓



ED GILMORE REMEMBERED

Just as in most major American activities, square dancing has its heroes, its pioneers, its pace-setters. Ask a cross section of the population to identify different sports figures of the past, and the average person will quickly relate each to football, baseball, boxing, etc. Sadly, in contrast, mention the names of square dance "greats" and you're more than likely to draw a blank. And yet, over the past five decades a good many men and women have played major roles in bringing square dancing to millions of Americans and dancers around the world.

Recently, while participating in a dancer-caller leadership training session, the names of Lloyd Shaw, Herb Greggerson, Jonesy and a few others came into the discussion and, from the expressions on many of the faces, it was apparent that most of the names were unknown to a majority of those in attendance. Other names were mentioned; Bob Van Antwerp—a few signs of recognition, Ken Bower, Tony Oxendine—now it was evident that we had hit a time frame to which most of those present could relate.

Apparently, a great bulk of today's dancers have been a part of the activity for fewer than five years, and so it's quite natural that they may not be aware of what had gone on prior to their first day in beginner's class. But let's go back further. Say you've been dancing since 1970—that's twenty-five years in the activity—how much of the history do you know? Certainly, you realize that square dancing didn't just start all by itself. There must be an amazing legacy over the past



half-century that brought square dancing from the simplest of dance forms to the amazing heights it has reached over the years, and there must have been some extraordinary leaders who helped encourage it along the way. Be assured, there were—and one to whom much credit is due was Ed Gilmore.

Ed, whose home was Yucaipa, California, started calling in 1947. He attended Lloyd Shaw's Master Caller's Class in Colorado Springs the following summer and was soon conducting callers schools on his own, first in his immediate Southern California area and soon in towns and cities across North America. His contributions to the contemporary square dance scene were of inestimable value. It is doubtful that anyone has conducted more caller's classes than Ed did over a period of more than two decades. In many areas he would return year after year to indoctrinate new callers as well as provide continuing instruction and encouragement for veteran callers. His special brand of calling, his attention to the elements of dance that he felt so important, never failed to impress those hungry for knowledge. Ed's understanding of the dance and his ability to work with callers and dancers alike made him one of the most sought after leaders in the square dance activity.

Much of Ed's philosophy and teaching methods were incorporated into his lectures

MIKESIDE MANAGEMENT

by Stan & Cathie Burdick



Monthly Note Service for Callers by Stan & Cathie Burdick

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and articles he wrote during those early years. In 1954 he expressed these feelings: "The importance of proper timing and phrasing in our dancing cannot be over-emphasized. In most areas there is a general tendency to 'scramble' through the figures without any consideration for the relation of the basic figures to the music. 'Scrambling' is uncomfortable and the permanence of the square dance revival will depend on comfortable dancing in the proper spirit."

"A good dancer," he wrote back in 1959, "is one who dances automatically. He hears a command, translates the command into action, executes the figure without actually being conscious of having done the figure. This automatic reaction can only be achieved with practice, practice, practice."

Ed was always willing to share his knowledge with others whenever and wherever the occasion might arise. One might think of a cherry tree as being a rather strange location for a serious square dance conversation. However, of the many conversations with Ed, one of the most unforgettable was held almost forty-five years ago, in just such an

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unlikely spot. The topics of conversation, as nearly as I can remember, included the teaching of callers and the proposed National Square Dance Convention.

That's what we talked about perched at the top of two ladders, buckets in our hands, picking one cherry, putting it in the bucket, then eating the next three. I'm sure, though memory is apt to be a bit hazy on this point, that if we ran true to form Ed must have done most of the talking, and, also true to form, his talking must have allowed me to do most of the eating. Why the top of a cherry tree? I'll never know, unless it seemed like the best place to get away from the telephones and other interruptions.

Those who knew Ed will remember many such conversations. Square dancing was his favorite subject and you could usually find him, after he had called a three-hour dance, out in the parking lot, or in the hall somewhere, or in an all-night restaurant-talking. Until three, four or even five o'clock in the morning was not unusual for some of these impromptu talk sessions, and though they might cover every subject in the book, the

sincerity and astuteness of Ed's views were always respected and appreciated.

In March, 1971, Ed returned to Hibbing, Minnesota, where on previous occasions he had trained many callers. Shortly after his arrival he was taken to the hospital for observation and, though quite uncomfortable, he conducted what must have been the most unusual caller's course of them all. Allowed only one or two visitors at a time, the entire enrollment of the course settled down in the reception room of the hospital, each member waiting his turn to talk with and be coached by Ed.

When Ed passed away in June, 1971, slightly more than three months after he shared in the creation of CALLERLAB—the International Association of Square Dance Callers, it brought to a close a very special era for square dancing. Among the hundreds of tributes paid to Ed was this from Dorothy Shaw, widow of the late Dr. Lloyd "Pappy" Shaw: "Of all the people who have continued to work with square dancing over a long period of time, Ed has stood at the top for steadfastness. With his great gifts of rhythm, music, pattern and the spoken word, Ed could have amassed a small fortune against this day. He could have been the greatest razzle-dazzle traveling caller of the country. He could have thought up more *new* figures and more complicated ones and more *challenge* than any other ten callers put together. His were so many gifts! But he didn't take that line. He stood fast for the beauty of forms perfectly executed to the pattern of music; he stood for grace of mind and spirit as well as for the physical grace of movement. It is hard to decide to give people what they ought to have instead of what they think they want. Ed decided to do this and how grateful we all are!"

Ed was one of the first to record, appearing on his own and a number of other labels. Among the many singing calls he composed were a number of all-time favorites. He lent

his support to many of the nationals as well as regional conventions and appeared on the staffs of many vacation institutes.

Among his many accomplishments, Ed was one of the founding fathers of the Annual National Square Dance Convention. He was a recipient of the Silver Spur Award, a member of the Square Dance Hall of Fame. In 1974 Ed was one of the first to receive, posthumously, CALLERLAB's prestigious Milestone Award. Although much of his time was spent on the road, calling at festivals and special events and conducting caller's classes, he always maintained a strong home-club program.

To those who knew and admired Ed over the years, it would seem inexcusable not to include Dru, his wife and constant partner in all his dance activities. "Comfortable Dancing in the Proper Spirit" was the by-word of the Gilmores and they broadcast it wherever they went. While Ed did the calling for dance groups and taught budding callers, Dru worked quietly in the background, the ever-present, perfect example of the "caller's partner." Dru passed away in 1982.

Back in July, 1950, at the height of the great square dance boom, Ed expressed these thoughts: "If our square dancing offered nothing more than physical exercise set to music, the values of participation would be limited. Actually, the physical act of square dancing, like the folk dances of all nations, is the body within which the spirit lives, and that spirit is expressive of the beliefs, the customs, the traditions of the people who founded it. Square dancing is an important social event. The people come because they need each other. They need the encouragement of their neighbors as well as the relaxation and escape, for a time, from the problems of existence. They dance; they sing; they visit; they feast. Hospitality, consideration, kindness, patience, cooperation and good fellowship blend into the spirit of their dancing." ✓



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THE CALLER NOTE SERVICES

UNDERLINING

The November issue of **MECHANICS** edited by Wayne Morvent, is full of great material. He takes you through the Glossary and offers material using **DAISY CHAIN**, **END LADIES CHAIN & FACE TO THE MIDDLE**. We find here the use of **HINGE**, mostly using **COUPLES HINGE**. This basic moves the square one quarter and gives you a brand new set up for the dancers. They must know where the one quarter maneuver begins and ends.

Wayne covers the Quarterlies put out by **CALLERLAB**. Using **DOUBLE YOUR NEIGHBOR** as well as **FOLLOW THRU**. Lots of good material.

In **NOTES FOR EUROPEAN CALLERS**, edited by Al Stevens and Rudi Pohl, we found some sage information and suggestions for New Year's Resolutions in **VIEW-POINT**. "I ask all of you to make a New Year's Resolution to leave the Square Dance picture a little bit better than you found it by thinking of the activity **FIRST** and your personal ego **SECOND**, easy to say, hard to do, but **TRY!**"

In the issue they have included **PASS TO THE CENTER**, **DO PASO**, & **FOLLOW THRU**. All good material for you to use with your dancers.

Norm Wilcox, editor of **TORONTO & DISTRICT SQ & RD DANCE ASSOC. CALLER NOTES**, writes about the use of **DOUBLE SWING THRU**. Most of us seasoned callers remember when we used to call **SWING THRU**, **SWING THRU**, **RIGHT & LEFT THRU**. Norm points out this particular combination became anticipated by the dancer. He explains that later, when the caller used **SWING THRU**, it was usually followed by **BOYS RUN**, which also became an anticipated combination. He comes up with the use of **Swing Thru**, **Swing Thru**, **Girls Run**. Interesting combination, of course, not so new but something for you callers to think about. He also offers material using **CROSS RUN**. Utilizing Centers, Ends and changing the wave from right hand to left hand.

Norm offers some material using the Plus Quarterly Selection...**FOLLOW THRU**. We quote, "This call is easy to teach and gives us

a neat way to set up Two-Faced Lines. By adding Centers Hinge, we have another way to create Diamonds."

Part two of *Teaching Linear Cycle*, by Mac Marcellus offers some in-depth teaching material for your use.

In **DANCETIME NOTES FOR CALLERS**, editor Brad Carter, we found an interesting maneuver, **VEER HOME**. It is an Experimental maneuver and Brad points out it must not conflict with the normal body flow of the previous call.

He also offers some material using **EXTEND**. Brad uses it in the Mainstream and Plus levels. His material certainly teaches the dancer what extend is and how far he must progress to complete the maneuver.

We found material using **COORDINATE BUT** (variations). It sounds good, but we wondered about the maneuver causing confusion for the dancers.

In the Advanced section, Brad offers some material using **MOTIVATE-WITH THE CENTER 4 COUNTER ROTATE**. We thought this was an interesting idea, but understandably, would need lots of practice for most dancers.

In the December issue of **THE NEW VIEW**, edited by Bill Davis, we find Bill talking about the fact that there are not too many new calls coming out. He says, "It is getting more difficult to come up with really new ideas. Most of the ideas in the last year or so have been extensions of previous actions." He suggests if you want something really challenging you could try **Zoom the Hard Way**. He offers some material by Paul McNutt.

Bill gives you some very good material using **RIGHTLEFT ROLL TO A WAVE**, on the Advanced page. He points out the specifics of executing this maneuver. He emphasizes there are not quarter turns involved in this basic. Some good material for your use if offered in this section.

Bill also includes the **CALLERLAB** Quarterly Selection **RELAY THE TOP**, with some fine material. Also included is a figure for a singing call.

In the December issue of **JOHN'S NOTES**, we were most impressed when we read **John's Comments**. This publication is edited and produced by John Saunders, who in our estimation has the dancers in his heart.



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He comments, "We must care for people, others as well as ourselves. This feeling should be a feature of our activity, and in most cases, I think it is. One wish would be for our activity to thrive at all levels, and for callers to teach and call for the dancers and not for their own ego and desires."

John uses EXTEND in his Basic Program. He points out it must be used from a 1/4 position. We see also, it is used in the Plus section with lots of good material.

The Advanced I supplement offers 6X2 ACEY DUCEY, as well a HOURGLASS in the A II section. His C I shows off PERCOLATE - sounds like the coffee's on!

In the December issue of **MIKESIDE MANAGEMENT**, edited by Stan & Cathy Burdick, Stan's opening comments in The Best Dance You've Ever Called, are very informative. He covers a myriad of subjects to help in your calling delivery. Some of the subjects he covers were Voice Quality, Showmanship, and Variety of Material.

Stan also presents a new experimental; **RUN AND TURN THE BOAT.** (From the definition we wondered if the dancers would

Miss the Boat before they even danced it! Just a joke, folks.)

TORONTO & DIST. SQ & RD AS-SOC. CALLERS NOTES, Editor Norm Wilcox, we think you are in for a treat in the January '95 issue. In the Mainstream section issue there are an abundance of Right & Left Grand get outs and goes right into a series of Zero Box set ups. It also contains some good material using **CHAIN DOWN THE LINE.**

You can do a **CROSS OVER CIRCULATE** from just about anywhere, but try it in 3 and 1 lines, can be done, Norm says.

In the Advanced section we found some good material using **SCOOT & WEAVE** from a 1/4 tag position. We like what Norm offers this month.

In **MINNESOTA CALLERS NOTES**, Warren Berquam offers some great **WHEEL & DEAL** figures going smoothly into the next call. Also, some good combinations using **CLOVER LEAF** with two couples and four couples.

I've always liked using the Gimmick "**ON THE THIRD HAND.**" It makes a good

change-over from the norm. It's a good gimmick but "use it sparingly," says Warren. He offers some good material for this maneuver.

We found some good stuff covering ALL EIGHT SPIN THE TOP. It is a nifty figure and most dancers enjoy executing it. They just have to keep moving and must remember who they're connecting with at the end of the maneuver.

AI & II has good material using CROSS OVER CIRCULATE, TRIPLE STAR THRU, ZIG ZAG & REMAKE THE WAVE. You callers will find what you want in this note service.

Most callers recognize who the right hand lady is, but many times the dancers don't put that together in their minds. We used to use RED HOT a lot which helped everyone to understand who it is. In MECHANICS, edited by Wayne Morvent, we found some good material in the Basic section using this idea.

If you are looking for some more "get ins and get outs" you can find them in this December issue. They are presented as IN-FACING LINES, as well as EIGHT CHAIN THRU formations.

In the Plus section, we liked the material using EXPLODE & ANYTHING. It's a good figure that keeps the dancers on their toes. Wayne says he's having some fun with the Plus dancers using inverted lines. We know you will enjoy this material.

In NOTES FOR EUROPEAN CALLERS, January 1995 issue, Al Stevens, editor, offers some very good pointers in his VIEW-POINT article. He talks about a caller's ability to use command calls along with descriptive prompting for the ease of the dancers. He offers a well thought-out article covering this as well as good timing, clarity of sound, smooth flowing choreography, etc. He also points out and we quote, "Achieving this balance with a variable floor at an open dance is not always an easy task."

We found some good Mainstream material for your use and one that carried a warning. "Use this with care - not for your normal open dance." It was an unusual figure using out of sequence maneuvers into stars that eventually brought everyone back to their partner. Good Material! ✓

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CELEBRATE SUCCESS!

By Euclide and Charlotte LeBlanc, President Couple, Oromocto Pioneers Square Dance Club, Oromocto, New Brunswick, Canada

To the publisher and editor, American Square Dance Magazine,

'Tis the season... Way to go!

In this season of dancing we celebrate the successes of our clubs, the quality of the organizations and individuals. On a broad scale, we celebrate quality and continuous improvements.

Perhaps it is time to take stock of all those things which we are celebrating. Celebrating, and even bragging, about the successes in our clubs which will breed more success. When did we last look for something that was going right at the club? When did we last celebrate and positively reinforce doing the

right thing, do we get excited with achievements? Can we take an award (if one was offered) and use it to motivate, to reset our targets and achieve even higher goals?

One way to kick-start our celebration is to choose a goal that is challenging but achievable within a short time-frame. Two weeks to a month is a period of time upon which most people can maintain a focus. Once you have tracked your progress and know what the results are, celebrate the victory. Early celebration is important to build momentum toward a culture of winning.

Then, find lots of victories to set your sights on. Celebrate often and pursue excellence one step at a time, or several steps at a time. Just be sure that we keep reminding ourselves of the great things we are accomplishing.

Continuous improvement is all about constantly making things better, smoother and more effective. Each improvement is worth a celebration. Each celebration provides the excitement and energy to go further.

PAT YOURSELF ON THE BACK WITH LOTS OF "AT-A-BOY AND GIRLS." Even brag about your victories. Make it contagious so others will follow. ✓

TEEN TALK

By Chelsea Carlson

Hello! My name is Chelsea Carlson. I am fifteen years old and a member of the Spares and Pairs Square and Round Dance Club in Boise. I have been square dancing for almost two years. I also line dance at our club. My entire family square dances with me. It is a great family activity and we all enjoy being together and bringing friends.

Being around adults teaches me many lessons: respect of other people, patience and an ability to meet other people of all ages. This year, we have quite a few new teenagers and adults learning how to dance. I hope you would like to learn to square dance, too. Trust me, it's a blast!

Reprinted from the Ida-Fed Tattler, January 1995



Editor's note: We need more teens in square dancing. If you are a square dancing couple who have teens, try and get them to visit your club or any club to find out what fun it is. They won't know unless they see it being done. To quote the editor of the Ida-Fed Tattler, "These folks are the life-blood of our activity." ✓

CONTRA CORNERS

Wow! Is 1995 off to a running start for Contra Dancers. It seems like the holiday dances here in California were just an appetizer for what is to come.

Contra Corners and Courtyl Contras had over 125 square dancers turn out for these two live music Contra Dances, called by Don Ward with music provided by Frank Hoppe and Spin Cycle. Contramigos, about 50 miles to the south of Los Angeles, celebrated the holidays with close to 75 dancers and to the north, Reel of Eight with Paul Moore continues to attract new dancers.

It is interesting to note that within a hundred mile radius there are five Contra callers and over 200 active Contra Dancers; that's 25 squares jamboree and convention planners tend to overlook. The dancers that make up these 25 squares enjoy a variety of activities and some could conceivably decide to attend or decline an event based on the program variety. This loss of participation hurts not only the event sponsors but also the vendors. Interest in Contra Dancing is growing and its participants may soon outnumber Advanced or Challenge Square Dancers in some areas of the country.

Before moving on I want to dispel the misconception that "if you can't call squares, try Contras." Paul Moore is not only an outstanding Contra Caller, but by the time this issue of ASD reaches you, his first square dance recording for Kalox, *Razz Ma Tazz* will be out. Kalox will be highlighting Paul from

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

the West Coast and John Saunders from the East Coast with their first release in 1995.

Another "mis-" that I am becoming increasingly concerned about is the generic use of the word *contra*. Mis-communication can be more than a nuisance, it can cause lasting impressions. When we use the words *Square*, *Round* and *Line Dancing*, we immediately recognize the specific form of dance being referred to. Unfortunately, the phrase *Contra (contra) Dancing* has different meanings depending on who and where you are.

Some use the single word *contra* (small c) in a generic sense to describe traditional dances done in squares (quadrilles), circle (mixers by individual or couples), four face 4 (Mescolanza) and lines facing lines (Kentucky running sets and Contras). The problem is that if a dancer attends a program of *contras* which include all of these elements, they can reasonably expect all *contra* dances to fit the mold. After all, if you go to a Square Dance you can be assured that other dances by the same name will be danced in a square formation with four couples.

What then is "Contra Dancing" (capitol C)? According to reputable authorities (Ralph Page and Don Armstrong), the word *contra* literally means opposite/contrary. The formation for this *contrary* dance comes from the British Isles and were known as *Long Ways* dances composed of lines of dancers facing *opposite* lines of dancers.

group with few restrictions, and much freedom. Some women, particularly younger women, object to the 100 yard crinoline. Why turn them off? Accordingly, we ask at least one of our girls to wear some sort of prairie skirt. The goal is to show that different styles are acceptable.

The caller is expected to select music appropriate to the occasion, but variety is important. Here is an opportunity to demonstrate that we are not limited to country western. One of the rock songs is a good hook for interesting younger folks. Tunes that are familiar to the prospects are most likely to spark their interest.

The program should be nearly all singing calls. A short bit of SIMPLE hash might be appropriate before audience participation. This establishes the fact that singing calls are not the only kind of dancing. Experience has taught that even the simplest singing call should be avoided during audience participation. Our job is to show that newcomers can dance with two minutes of instruction. Thus, the caller needs full control, so he or she can prevent or cover up breakdowns.

Audience participation is the most important segment of the program. While it is omitted at a cancer hospice, there are enough mobile people at most nursing homes to make it work. "Dragging" the staff program director into a square usually makes a big hit both with the residents and the director. Remember, staff members are potential dancers. We are there to entertain shut-ins, but that is no reason to ignore ten or twelve prospective dancers.

A second type of public appearance is a free square dance, where the sponsor supplies the place and pays the caller. The dancers are free to come and go as they please. Refreshments are not expected. We do this at a county fair. Needless to say, admission is free and we do try to sell square dancing to the audience. The

CALLERLAB trifolds are passed out along with a card which provides space for the prospect's name and address. The cards are collected and used for mail and phone invitations in late August.

I arrange about ten demonstrations each year. To date I have never asked a caller to work free of charge, even at my own church's fund raiser. There is no need to ask the caller to donate his services. Sponsors, including nursing homes, have entertainment budgets. We ask for a decent caller's fee, and for refreshments for the dancers. I'm sure that some virtuous caller, somewhere, will object to such mundane arrangements. If so, he can simply sign the check and hand it back to the sponsor.

In the past, we have danced at demos where the dancers were expected to stand around and watch the hosts eat dinner. Now, if we can't be included in all scheduled activity, the invitation is declined. At the very least, our dancers expect a cold drink. Often, we are invited to join our hosts in a meal. Typically, at events such as church, and homecoming festivals, we are given tickets for a sandwich and a drink. Most important, we are invited back. Performing free of charge says loud and clear that we place no value on our service. If we place no value on it, should we expect others to value it?

Of course, all arrangements should be confirmed in writing long before the event. A letter should outline all of the details, including the time and place. Enclose a second copy of the letter, along with a self-addressed, stamped envelope, and ask the sponsor to initial and return it. This assures agreement on all details.

Demos are an enjoyable opportunity to publicize our pastime. With some thought and planning, they can produce more new dancers, and provide additional income for often underpaid local callers.



SQUARE DANCE DEMOS

By Bill Walsh

Over the years, we have participated in many square dance demonstrations. While they were enjoyable, and seemed to be a good tool for recruiting new dancers, we often wondered why the results were less than impressive. We also wondered why repeat engagements were few. Then, as program chairman for a four day church festival, I had the opportunity to experience a different viewpoint. All of a sudden I was the sponsor, as well as a dancer.

A demonstration sponsor considers it to be entertainment. Dancers and callers often approach it as another dance. We dance a tip, then rest. What other act expects the audience to sit through five minutes of inaction? The sponsors want a live microphone every minute. Watch professional radio or TV personalities acting as master of ceremonies. They make certain there is never a dead microphone. We should learn from them. Of course dancers need to rest, but must they all rest at the same time? Ideally, there should be two squares which alternate and dance one square at a time. Keep the program moving. If only one square is present, another way must be found to fill any dead spots.

A caller, working a lengthy program also needs a break. Here is a golden opportunity for one of the dancers, with a prepared script, to sell square dancing. Again, observe the professionals, the commercial always involves a different voice. The sales pitch should be friendly, short and to the point, extolling the activity's strong points, friendship, togetherness, alcohol free, often smoke free, fun filled exercise.

We have participated in demos in three states with dozens of callers. More often than not, we were disappointed in the caller's efforts

to sell the activity. Usually, the announcement was something like, "If you think you'd like to try square dancing talk to one of the dancers." Can you picture an auto salesman saying, "If you think you would like to buy a car, see one of my customers?" If and when a brave soul does venture forth, the dancers do a dismal job of selling. I know of one instance where the dancer's answer was, "Look in Tip Topics to find when lessons are held." Tip Topics is the local square dance publication. How do you suppose a non dancer would find a copy? The better informed dancer would likely say, "Lessons start in September at Lewis School." Never mind that the prospect lives in the next county, and it is mid-March. We expect people to remember to make an inquiry in September. It is a surprise we recruit any new dancers.

We claim to be a friendly group. Wouldn't a friendly person get the prospect's name and phone number, and call him or her shortly before lessons start with a specific invitation? A friend would also contact a responsible dancer or caller in the prospect's neighborhood and ask that a second invitation be extended. Or, are we only friendly to

those who might join our own club?

Sorry. A demo is not the place to wear a club outfit. Our purpose is to interest people in our activity. Uniforms can be a turn off. Further, many will equate them with expense. The following

formula has worked for us: Red, white, blue, or all of the above. The colors are bright, and they blend without suggesting uniformity.

Dancers want some guidelines. We have found ladies to be unhappy when they wore peach and the rest of the group was in red. However, the audience should see us as a



With this foundational description in mind, I will continue to use and promote a singular use of the words *Contra Dancing* to describe lines of dancers facing each other for the execution of a common figure. Other dance forms should likewise be called for what they are (square, circle, round, etc.). Programs containing dances of a traditional nature using other formations, should not be identified as contras to avoid dancer confusion.

Ron Johnson, through his computer consulting company, is putting the finishing

touches on the Contra "Home Page" on the Web, part of the world wide Internet. One of the nice things about Internet is that you do not have to belong to expensive online computer services. Inexpensive access providers are available for as little as \$15.00 a year through libraries, local colleges and nonprofit computer bulletin boards or BBS.

Contra news and comments should be sent to Don Ward, 9989 Maude Ave., Sunland, CA 91040. ✓

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TEACHING LISTS & LEVELS

by Jim Penrod,
Stockton, California

For many months, those of us that read your magazine regularly, as well as others, have been bombarded with the question(s) about teaching lists and levels. I have a suggestion. But first let me express my belief that CALLERLAB has done an excellent job in selecting the calls that are on the various lists. Naturally, I, like others, don't use certain calls as often as others. But CALLERLAB has used democratic means to permit callers to eliminate any and all calls from each list. A few have been dropped. Many of us hated to see CROSS TRAIL THRU dropped, but once the majority felt that it should go, we abided by the vote. It is true that many calls could be crossed off and something else used in its place. But let us face it. Doing the various movements by its name gives a little more interest in square dancing. We all agree that BOX THE GNAT could be replaced by PASS THRU & U-TURN BACK. I had rather do BOX THE GNAT some of the time.

Now for my suggestion. DO AWAY WITH OPEN DANCES AND FESTI-

VALS. Why? 1. The dancers would not be rushed to learn certain calls by a given date. 2. We could eliminate the need of emphasizing LEARNING when the emphasis should be on FUN and ENJOYMENT of being with our fellow dancers. 3. A dancer could still enjoy various callers by visiting another club's workshop. 4. We could have more "party nights" at our home club for our own members. 5. Maybe it would take some of the competition out of square dancing. 6. It would get square dancing back into the hands of the local caller and local club members, instead of the "professional" callers that we have to teach and learn so hard for when they come to town.

I am hearing dancers complain that there are too many hoedowns and festivals, now more than ever before. Sure, I know that the above suggestion is absurd and will never happen. Or will it? ✓

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Flip Side
SQUARES

**WILL IT BE LOVE
CARDINAL 25**

Caller: Mike Huddleson

FIGURE: Heads square thru 4, make a right hand star, heads star left in middle, to corner dosado, touch 1/4, scoot back, swing corner, promenade.

**RUB IT IN, RUB IT IN
CARDINAL 24**

Caller: Jerry Routh

FIGURE: Heads square thru 4, corner dosado, swing thru, boys run, wheel & deal, 8 chain four, swing corner, promenade.

**THINKIN' PROBLEM
QUADRILLE 907**

Caller: Sam Lowe

FIGURE: Heads square thru 4, dosado, make a wave, ladies trade, recycle, right & left thru, slide thru, square thru 3/4, swing corner, promenade.

**GOLDEN ROCKET
ROCKIN M RECORDS 602**

Caller: John Chavis

FIGURE: Heads square thru 4, dosado with corner, swing thru, boys run, tag the line, cloverleaf, girls square thru 3/4, swing your corner, promenade.

**SWEET SWEET SMILE
ROCKIN M RECORDS 702**

Caller: Deborah Parnell

FIGURE: Heads square thru 4, dosado, swing thru, boys run, couples circulate, wheel & deal, pass thru, trade by, swing corner, promenade.

**TONIGHT WE JUST MIGHT FALL IN LOVE
AGAIN**

ROCKIN M RECORDS 114

Caller: Wayne Morvent

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

**HONKY TONK MAN
CHICAGO COUNTRY 37**

Caller: Bob Poyner

FIGURE: Heads square thru 4, dosado, swing thru, boys run, tag the line, cloverleaf, girls square thru 3/4, swing corner, promenade.

**WALKIN' SHOES
ROYAL RECORDS 514**

Caller: Larry Letson

FIGURE: Heads promenade 1/2, down middle, pass the ocean, extend the tag, swing thru, spin the top, right & left thru, square thru 3/4, swing corner, promenade.

**BILLY DOES YOUR BULLDOG BITE
ROYAL RECORDS 127**

Caller: Jerry Story

FIGURE: Heads square thru 4, dosado, swing thru, boys run, 1/2 tag, follow your neighbor & spread, girls trade, swing thru, swing corner, promenade.

**LIVING ON LOVE
CHEYENNE RECORDS 402**

Caller: Chuck Veldhuizen

FIGURE: Four ladies chain, heads promenade 1/2, in middle square thru 4, right & left thru, touch 1/4, scoot-back, swing corner, promenade.

**BE MY BABY TONIGHT
CHEYENNE RECORDS 403**

Caller: Chuck Veldhuizen

FIGURE: Heads square thru 4, make right hand star, heads star left, once around, dosado corner, swing thru, boys trade, swing and promenade.

**IF YOU'VE GOT LOVE
CHEYENNE RECORDS 404**

Caller: Chuck Veldhuizen

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

**LIFE'S A DANCE
CHEYENNE RECORDS 405**

Caller: Chuck Veldhuizen

FIGURE: Heads square thru 4, dosado corner, swing thru, boys run, ferris wheel, pass thru, touch 1/4, scoot-back, swing corner, promenade.

**THAT'S THE THING ABOUT LOVE
HI HAT RECORDS 5172**

Caller: Tom Perry

FIGURE: Heads square thru 4, do sa do, swing thru, boys run, ferris wheel, pass thru, touch 1/4, scoot back, swing & promenade

**FALL IN LOVE AGAIN
HI HAT 5174**

Caller: Ernie Kinney

FIGURE: Heads lead right, circle to a line, pass thru, wheel & deal, double pass thru, first two left, next right, touch 1/4, circulate, boys run, swing corner, promenade.

**FOOLS RUSH IN
BLUE RIBBON RECORDS 281**

Caller: Bill Donahue

FIGURE: Four couples promenade 1/2, heads lead right, circle to a line, pass thru, tag the line, cloverleaf, centers turn thru, all pass thru, swing corner, promenade.

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1995 FIVE-DAY PACKAGE

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LARRY PRIOR (FL) "DECKO" DECK (VA) GARY SHOEMAKE (TN) RDS: CONTRAS, LINES PRIOR/DECK	AMA CALLER SCHOOL BOB FISK (AZ) MAC LETSON (AL) GARY SHOEMAKE (TN)	*ALL ROUNDS WEEK* THE HICKS FAMILY MARILYN & CLIFF (MI) TOM & LORI (CA) BUTCH & ELLAINE (MI) SQ: GARY SHOEMAKE (TN)	KEN BOWER (CA) JERRY HAAG (WY) GARY SHOEMAKE (TN) RDS: BONNIE & TOM TOMCHIK (NC)	DICK DUCKHAM (MI) WOODY USSERY (AR) GARY SHOEMAKE (TN) RDS: NEALE BROWN & KAREN VAN DUSEN (CAN)
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INTERNATIONAL NEWS

CONVENTION '96 UPDATE Alberta Bound!

It's been a busy summer with Alberta dancers in a dusty rose swirl of promotional activity around the continent. Squares of dedicated dancers have been doing "Alberta Bound" promotions, marching in parades, and manning promotional booths to publicize the upcoming **10th Canadian National Square and Round Dance Convention to be hosted by Alberta and held in Edmonton's Convention Center in the summer of 1996.** We're looking forward to hosting 10,000 dancers from across Canada and around the world!

At the American National Convention in Portland, Oregon, our convention booth attracted much interest from our American neighbors to come "north" and dance with us.

Alberta dancers waved the '96 banner in the **Penticton Parade** to encourage dancers to cross the Rockies and join us on the dance floor.

In **Halifax** at the 9th Canadian National Convention, Alberta's Convention '96 group marched in the banner parade and presented an impressive opening ceremony promotion to encourage folk to cross the country and square up. Compliments poured in on our dusty rose outfits (on our Klondike outfits too), and the Convention '96 booth attracted much interest and many registrations.

In **Halifax** too, **Henry & Helen Unrau**, our General Chaircouple, were handed the reins of responsibility for the succeeding convention, along with the famous **Halifax Hat**. **Freddie**, the convention mascot, has now officially taken up residence in the Unrau's guest room.

Help **Henry** (404-434-0978) to design an **Edmonton hat** to promote our convention, one that can be passed on to the Convention '98 General Chaircouple to wear. Suggestions to date have been a hard hat complete with a fully working oil derrick. **What do you suggest?**

At press time, **Allan & Norma Serra**, our **Registration Couple** (403-466-3564), had received over 300 registrations.

PS: We'd sure appreciate early registrations to give us the money to help make Convention '96 bigger and better than ever. We're sending registration packages to your club in October. Have you registered yet? We do take Visa and Mastercard.

*Submitted by Darling Lil
Convention '96, Canada*

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HAPPY SQUARES

On September 24, 1994 -it's been two months already, but I hope it is still news to you- we had Al Horn with a bus load of



American Square Dancers for guests at the **Happy Squares of Hannover, Germany**. We had a great time together, and we had quite a striking picture of Al in the newspapers. That was a big boost for our new class, which is now well underway with about three squares, and a good mixture of men and ladies, older and younger people.

*Season's greetings,
Heiner Fischle*

Editor's note: We apologize to Heiner Fischle for the delay in printing his letter of November 1994.

FULL CONTRA PROGRAM ANNOUNCED

Toronto and District Sq & Rd Dance Convention Committee has announced that an additional hall has become available for their annual **International Convention held at McMaster University in Hamilton, Ontario, May 11-13**, and a full contra program is now planned. The late date is regretted, but hopefully, this news will spread to those who are interested in contras and have had a hankering to attend T & D's International Convention or visit the Toronto, Hamilton, Niagara Falls area of Ontario. With the current exchange rate in favor of the U.S., it is a good time for Americans to travel in Canada. Contra prompters may wish to call **Grant**

Logan for information on the contra program at his home (416) 222-5680 or work (416) 364-4496 or FAX (416) 364-3361. Registration forms are available from Louise Johnson, 50 Glynn Rd., Ajax, ON L1S 2C5.

*Submitted by Grant Logan
Toronto, Ontario*

SOLOS & DANCING IN EUROPE

Interesting Facts About Square Dancing in Germany

CLUB SIZE: Most clubs are small. Some struggle to get a square up and dancing. A large club may have five to six squares dancing. A 25-30 member club is average. Clubs with 50 or more members are considered large.

AVERAGE AGE OF DANCERS: The average age of a square dancer in Germany is about 30.

DANCING LEVEL: The CALLERLAB programs are adhered to here. The majority of the clubs are Mainstream (about 78% of them), another 20% dance the Plus level. Callers here tend to call all the calls from the list and from different positions and variations. Mainstream is interesting enough for most dancers here, and most dancers stay at Mainstream awhile before they learn Plus. And Plus can be very interesting, especially if one of our best callers calls it. Most dancers who go on to learn Advanced and Challenge are ready for it.

MAKEUP OF CLUBS (SINGLES vs MARRIED, SOLO vs COUPLE): Most clubs are mixed, welcoming all dancers. There are a few clubs that tend to be couples clubs, but this is rarely enforced by constitution or by-laws. There is one teen club, but this club also includes some parents of the teens in the club and welcomes adult visitors. There is a lot more mixing and switching partners here. Although some couples dance with each other all the time, some will dance with each other for the first and last tip. And some will dance with a solo or a guest if their regular partner wants to sit out a tip.

TREATMENT OF GUESTS: All dancers are expected to be a member of at least one club. Guests do not pay for club evenings (but they do for special dances and Jambo-

special weekends, especially training weekends for Advanced and Challenge dancing and high-level round dancing. Other specials can be extended into weekends by having an open-air or farewell dance on Sunday after the Saturday special. Friday clubs who hold specials will welcome dancers to their club evening as a kind of a "trail-in" dance, in order to extend their special into a weekend.

SPECIAL SQUARE DANCE VACATIONS: The two big square and round dance weeks here include Do-ski-do in January (a skiing and dancing week in Austria), and Cham European Dance College Week (held from Easter Sunday until the following Saturday). There is a resort in Sweden offering square dance weeks in the summer.

CALLER'S TAWS: They tend to have it easier over here. They get to dance more than they want to because there's more sharing of partners.

ATTITUDE TOWARD DANCE AND DANCERS: Many Germans view square and round dancing as a sport (German law considers it as such). Like any sport, proper attire is necessary. Nearly all dances require proper square dance attire, and like many sports, there are dressing rooms available for those coming in to change into their sporting (square dance) attire. Many Germans will dance with fellow club members and guests alike, because they share a common love for the dance. I find less of the jealous spouse

here than in the States. All German-speaking square dancers address other square dancers with the "du" (familiar) form of the verb versus the more formal "Sie." We are all supposed to be friends.

PROBLEMS IN CLUBS: It is the same everywhere-anywhere there's people, there's potential for conflict, and German square dance clubs are no exception. But German square dancers tend to "solve" club disputes by going off and forming another club. That contributes to the small size of many clubs.

SPECIAL SITUATIONS: There are few dances where the normal rules are bent: Costumes are accepted (and are the norm) for Fasching (the German version of Mardi Gras) dances and for the Saide Hawkins Dance in October. New Year's Eve (Sylvester) dances usually break before the New Year, and dancers toast in the New with Sekt (a German "champagne").

ATTITUDES TOWARD PRICES: They try to keep them as low as possible. The objective for most clubs is not to make a lot of money. It is mainly to meet expenses and perhaps make a small surplus while giving dancers a good deal and a good special.

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ginner and angels. This is because every class in Germany is roughly at the same place at the same time.

SPECIALS: Many clubs host annual specials. Most of these specials start in the afternoon and go nonstop until 10:30 or 11:00 PM. A typical special will usually have Plus in the afternoon (more and more specials are also offering Advance, usually A-1, before the Plus session), followed by Open Rounds (Phase III and up) followed by a grand march and Mainstream squares with easy rounds (Phase II) between the tips. Cost is usually \$6-10 in the south and \$10-16 in the north. This is *ALWAYS* a per person charge and includes a souvenir badge. Repeat visitors to many specials get a dangle to go on their basic badge for the special and get a discount of 1-3 marks. Southern specials sell food and drink for reasonable (for Germany) prices. Northern specials usually include an afternoon coffee and cake buffet and a dinner or after-party buffet in their badge price. They usually give a discount for pre-registering (and pre-paying by transferring money to their bank account). After-parties are usually

in the same hall that the special is in (usually a community hall), and of course, beer (and wine if you're in wine country) is sold.

WEEKEND AND MAJOR DANCES: Jamborees are held four times a year. There's a Friday night dance with meetings Saturday morning, continuous dancing Saturday afternoon and evening (12 Noon-11:00 PM), broken up only by the grand march, and dancing Sunday from 10:00 AM-4:00 PM. For all this dancing, you pay \$10-12 per person, which includes the Jamboree badge. Food and drink is for sale during a Jamboree. Beer is available at the after-parties on Friday and Saturday night. Housing is usually in the hall (with sleeping bag and air mattress), in a tent or trailer, in a youth hostel, or in a hotel. All Jamboree (and most special) halls have full showers and dressing areas. Most European trailers have no showers, so full showering facilities are a must. Many Germans go to dances in their "civvies" and change when they get there, to keep their dancing clothes fresh for the dance. Solo corners and solo badges are known only to German dancers who have visited the States. Some clubs hold

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rees). Some clubs ignore frequent visitors, while others ask them to join. Like the States, some clubs tend to be cliquish and cool to outsiders, while others welcome them with open arms. Most clubs give out dangles to visitors. Members of clubs in the European Association of American Square Dance Clubs (EAASDC) can have their Friendship Book signed by the Club President or caller, which makes them eligible for awards for visiting clubs anywhere in the world.

REFRESHMENTS AND AFTER-PARTIES: Some clubs provide refreshments. Food is usually free at clubs that do not meet in a gasthaus. Soft drinks are normally for sale. Alcohol is not consumed before or during a dance, but after a dance is another story. This is BEER and WINE country! Some clubs have after-parties in a gasthaus, and dancers are likely to have beer or wine with something to eat.

DANCE LOCATION: Most clubs tend to be near large cities. Some of the older clubs are on (or were on) U.S. military installations. There are few clubs in Eastern Germany, save for Berlin. Two of the 16 German states have no clubs; Brandenburg (in the

former East Germany), and Saarland (in Southwestern Germany). There is only one building in Germany made for square dancing—the Munich Square Dance Ranch. Most clubs dance in schools or in a gasthaus. Many dance locations are accessible by the excellent public transportation system they have here. Those who drive, often face crowded parking lots near dances.

NEW DANCER WORKSHOPS (CLASSES): They almost always start in September or October and end in May or June. Most clubs have open houses (two or three) before cutting off the class. Most classes are caller run, and prospective students must pay the class fee up front to the caller (usually \$80-130) before being accepted as students. Most instruction is conducted in German with the calls given in English. There is a book, *Square Dance Deutsch*, that many clubs use to give to beginners. The most important difference between New Dancer Workshops in Germany vs the U.S. is that there are concurrent student parties, specials, and a Student Jamboree that beginners can go to. They are also encouraged to visit other classes to meet other be-

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_____	:	<u>HEADS</u>	<u>PROM EN ADE</u>	<u>HALF WAY</u>
_____	:	<u>IN TO</u>	<u>THE MID</u>	<u>DLE & SQUARE THRU</u>
_____	:	_____	_____	_____
<u>RIGHT & LEFT THRU</u>	:	_____	<u>VEER</u>	<u>LEFT</u>
<u>COUP LES CIR CU LATE</u>	:	<u>GIRLS</u>	<u>TRADE</u>	_____
<u>BEND THE LINE</u>	:	<u>SQUARE THRU</u>	<u>THREE</u>	<u>QUARTERS</u>
_____	:	_____	<u>PROM EN ADE</u>	_____
_____	:	_____	_____	_____
_____	:	<u>HEADS</u>	<u>PROM EN ADE</u>	<u>HALFWAY</u>

FOR THE MODULAR CALLER

THE BASIC PROGRAM:

GET OUT:

CENTERS IN/CAST OFF & TAGS:

ZERO BOX: RIGHT & LEFT THRU, SWING THRU, BOYS RUN, TAG THE LINE-IN, PASS THRU, WHEEL & DEAL, DOUBLE PASS THRU, CENTERS IN, CAST OFF 3/4, STAR THRU, ZERO BOX.

ZERO LINE: PASS THE OCEAN, SWING THRU, GIRLS CIRCULATE, BOYS TRADE, BOYS RUN, TAG THE LINE-IN, PASS THRU, WHEEL & DEAL, DOUBLE PASS THRU, CENTERS IN, CAST OFF 3/4, PASS THE OCEAN, RECYCLE, ZERO BOX.

ZERO LINE: PASS THRU, TAG THE LINE-IN, STAR THRU, CALIFORNIA TWIRL, PASS THRU, LA.

ZERO LINE: PASS THRU, TAG THE LINE-OUT, WHEEL & DEAL, ZOOM, SWING THRU, TURN THRU, LA. -

ZERO BOX: STAR THRU, PASS THRU, TAG THE LINE, LEADERS U-TURN BACK, LA.

BOY/BOY-GIRL/GIRL:

STATIC SQUARE: HEADS PASS THRU, SEPARATE AROUND ONE TO A LINE, PASS THRU, WHEEL & DEAL, GIRLS PASS THE OCEAN, GIRLS SWING THRU, GIRLS STEP AHEAD AND U-TURN BACK, BOYS GO FORWARD & BACK, BOYS PASS THE OCEAN, BOYS SWING THRU, BOYS STEP AHEAD & DO SA DO TO A WAVE, BOYS RUN, RIGHT & LEFT THRU, STAR THRU, LA.

ALAMO:

STATIC SQUARE: LEFT ALLEMANDE, GRAND RIGHT & LEFT, BOX THE GNAT WITH PARTNER, WRONG WAY GRAND, MEET PARTNER WITH A RIGHT & WRONG WAY THAR, MEN BACK UP, SHOOT THE STAR TO AN ALAMO STYLE & BALANCE, LA.

ZOOM:

ZERO LINE: PASS THRU, WHEEL & DEAL, BOYS ONLY ZOOM, SQUARE THRU 3/4, STAR THRU, PASS THRU, WHEEL & DEAL, GIRLS ONLY ZOOM, SQUARE THRU 3/4, DO SA DO TO A

WAVE, GIRLS TRADE, SWING THRU, TURN THRU, LA.

ZERO BOX: RIGHT & LEFT THRU, VEER LEFT, COUPLES CIRCULATE, BOYS ZOOM, GIRLS TRADE, FERRIS WHEEL, ZOOM, PASS THRU, LA.

THE MAINSTREAM PROGRAM:

CROSS FOLD:

ZERO LINE: RIGHT & LEFT THRU, DIXIE STYLE TO AN OCEAN WAVE, BOYS TRADE, BOYS CROSS-FOLD, STAR THRU, PASS THRU, TAG THE LINE-RIGHT, WHEEL & DEAL, SWING THRU, WALK & DODGE, PARTNER TRADE & ROLL TO FACE, GRAND RIGHT & LEFT.

ZERO BOX: SWING THRU, BOYS RUN, TAG THE LINE-RIGHT, BOYS CROSS-FOLD, GIRLS U-TURN BACK, STAR THRU, RIGHT & LEFT THRU, DIXIE STYLE TO AN OCEAN WAVE, BOYS CROSS-FOLD, STAR THRU, RIGHT & LEFT THRU, DIXIE STYLE TO AN OCEAN WAVE, GIRLS CROSS FOLD, LA.

OATMEAL & MUSH:

ZERO LINE: PASS THE OCEAN, ALL EIGHT CIRCULATE, SWING THRU, GIRLS CIRCULATE, BOYS TRADE, SPIN THE TOP, RIGHT & LEFT THRU, PASS THRU, WHEEL & DEAL, SQUARE THRU 3/4, LA.

ZERO BOX: TOUCH 1/4, SCOOT BACK, BOYS RUN, REVERSE THE FLUTTER WHEEL, RIGHT & LEFT THRU, FLUTTER WHEEL, STAR THRU, DIVE THRU, SQUARE THRU 3/4, LA.

ZERO LINE: SLIDE THRU, EIGHT CHAIN FOUR, SLIDE THRU, PASS THRU, WHEEL & DEAL, DOUBLE

PASS THRU, CENTERS IN, CAST OFF 3/4, STAR THRU, CENTERS PASS THRU, DO SA DO TO A WAVE, ALL EIGHT CIRCULATE, RECYCLE, VEER LEFT, FERRIS WHEEL, CENTERS SQUARE THRU 3/4, LA.

ZERO BOX (WAVE): SPIN CHAIN THRU, GIRLS CIRCULATE ONE SPOT, BOYS RUN RIGHT, COUPLES CIRCULATE, BEND THE LINE, STAR THRU, DIVE THRU, SQUARE THRU 3/4, LA.

STATIC SQUARE: HEADS TOUCH 1/4, WALK & DODGE, RIGHT & LEFT THRU, VEER LEFT, COUPLES CIRCULATE, WHEEL & DEAL, TOUCH 1/4, SPLIT CIRCULATE, BOYS RUN, SLIDE THRU, SQUARE THRU 3/4, LA.

GET OUT:

ZERO LINE: PASS THRU, BOYS RUN, CENTERS TRADE, BOYS TRADE, GIRLS TRADE, CENTERS RUN, BEND THE LINE, STAR THRU, CENTERS IN, CAST OFF 3/4, STAR THRU, CENTERS PASS THRU, PASS THE OCEAN, FAN THE TOP TO A BOX THE GNAT, GRAND RIGHT & LEFT.

ZERO LINE: SQUARE THRU 3/4, COURTESY TURN, DIXIE STYLE TO AN OCEAN WAVE, BOYS TRADE, BOYS CROSS-RUN, SPIN CHAIN THRU, GIRLS CIRCULATE DOUBLE, SPIN CHAIN THRU, BOYS CIRCULATE ONCE, RECYCLE, PASS TO THE CENTER, SQUARE THRU 3/4, LA.

Cole's Timing & Music Caller Schools are June 12-15 in Hannibal, Missouri; June 29-July 4 in Ogden, Utah. Cuer Schools are May 25-30 in Hannibal, Missouri; July 5-9 in Ogden, Utah. For details call (801) 392-9078 or write Walt Cole, 944 Chatelain Rd., Ogden, UT 84403. ✓





**1994 WAS A FLASH
IN THE PLAN**

Where in the world did December go? And where in the world did the elusive autumn go? For that matter, the whole year of 1994 seemed like a flash in the plan. Seems as if we live in a sieve. Now '95 is well underway and already it's being *shindigged* (my word) by patterns of *zoom, run, circulate, explode, sweep, flip* and *follow the itinerary* all through the fast-fluttering months!

January through early February is full to the brim with our fabulous South Pacific tour, down where the kangaroos bounce and the boomerangs flip. February also includes a week in California and two weeks in Florida and Georgia. March contains a lot of New York State dates and preparations for spring. April contains three big weekend Plus events: the Southwest Kansas Festival where I'll be calling in Dodge City, the CALLER-LAB Convention in Pittsburgh and the New England Convention in Waterbury, Connecticut, all of which involve me in an active way, bless 'em all. Next comes May where every weekend is festival time for me—the Buckeye Convention in Dayton; the Vermont State Festival; LEGACY in Fayetteville, Arkansas; and a weekend show close to home where we hope to make the art and fun of CARTOONING come to life for hundreds of spectators and do-it-yourselfers in a 100-item gallery. (By the way, our square dance cartoons are exhibited in this show—come and see.)

Suddenly, June will be here, half of '95 will be over, and it will be time to rush to

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Auburn, Indiana for our eleventh caller school with Don Taylor for a week. This has been, and will be, an *international* school again—we're expecting a couple from England. (Three week-long schools will be held in 1995: in Indiana, northern New York, and for the first time, in Florida in the fall.) Close on the heels of that caller school will be a trip to Birmingham for the National Convention. Enough in the predictions department; we must move back to December ramblings and recollections.

FORT WORTH PROVIDES JOY-PLUS - Hypothetically speaking, imagine if you can four solid days of fun, joy, sociability, entertainment, lavish food, parties aplenty and someone catering to your every need. Pretend that you can mix with the nicest people anywhere, be transported all over town to explore the most interesting sights a town can offer, enjoy a live play that can really warm your heart, listen to a concert of Christmas music sung by a world-renowned choir, hear one of the best bell choirs any-

where, see original works of art at leisure—paintings spanning several hundred years that would be the envy of any museum, and swell to the tingle and jingle of the first fresh feel of the Christmas Spirit in early December. Suppose you were to land at the DFW airport on Thursday afternoon, be met by a charming host or hostess, escorted to a waiting cab to be whisked off to downtown Fort Worth, and told you needn't spend a penny for any of the party-time events for the next four days.

This dream we're imagining is still not complete because we're square dancers, so there has to be dancing involved. So, how about two nights of smooth and stylish dancing with our friends in two spacious halls? Each night would have a different theme. The first would be reminiscent of our square dance heritage—like a cotillion—with easy squares, contra dances, mixers, trio dances, line dances, couple dances, all taught by one of the best professionals in the business. The second dance would contain easy Main-

stream material and be called by the several callers in attendance. Eighty to ninety good folks like you would be invited to this gala event from all over the country, and none could spend a nickel in Fort Worth once they arrived there. They'd all be housed in the comfortable downtown Radisson Hotel.

Hypothetical? No, dear readers, it happened this December 8-11, 1994, to Cathie and me for the ninth year in a row and for the 86 other "pilgrims" who were also entertained this lavishly in Fort Worth. Some of the people involved have been coming to this unbelievable event every year for over 30 years!

DOWN TO BRASS TACKS/GOLD TIE TACKS - Our generous benefactors are none other than Nary D. and Howard Walsh, who have the rather rare and unique conviction that their lives can be enriched and their money well spent to bring joy to others. They believe in the real message of Christmas. They help to convey another message, too. It's a message embodied in the charming little play-pageant of the Nativity written by

Dr. Lloyd "Pappy" Shaw, and containing original poems narrated (on tape) by Dorothy Stott Shaw. This play, performed first by students of Shaw at the Cheyenne Mountain School in Colorado Springs, is now performed every year in the Fort Worth Theater, and becomes the focal point of our annual "pilgrimage" to that city.

The dramatic presentation, entitled *The Littlest Wiseman*, has perpetual appeal that bears repeating again and again. The story is simple but poignant: the little shepherd boy, entranced by the star of the Nativity, earns the right to be called a young wiseman. Further enhancement of the production comes with singing by the 43-voice Texas Boys choir and the inspirational ringing by 80- musicians of the Dorothy Shaw Bell Choir. In an ideal theater for staging and sound, Christmas Magic fills the air, the ears, the thoughts, the deeply cradled sense of the innate Goodness of fellow Pilgrims everywhere. That's inspiration!

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	● TEACHER'S STARTER SET #1	TSS #1
	● VIRGINIA REEL	SD 506
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	● TEACHER'S STARTER SET #2	TSS #2
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9-UP	DOUBLE DIAMOND PROGRAM	
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These programs are endorsed by Callerlab.

between the hotel and a number of country club locations for out-of-this-world dining adventures. At each meal there are not only several courses of food but gifts on the tables for all to carry home, this year created around the theme of angels. Pilgrims are advised to allow half-a-suitcase space for so many decorative items.

Bob Howell, from the Cleveland area, is always the caller/coordinator of the square dance program. His talent is well known to ASD readers—nobody wants to sit out (even brand new dancers) when Bob takes the mike. Others of us get to call a tip or two on one of the dance party nights, thanks to Bob. Saying goodbye to such a distinguished group at the final luncheon on Sunday is difficult. Each one is special; many have made a mark in the heritage of dance. But we look forward to next year's reunion down in

Fort Worth, Texas, where the legend of the Shaws lives on through the generosity of the Walshes.

SCHENECTADY, NEW YORK - One more dance in December well worth highlighting is the single squares event at beautiful Ponderosa Hall. Esther and Irv Mindlin rounded the festive night designed for class and club dancers together, and I alternated tips for each group. Jolly crowd of eight to ten sets; good class participation. Helen Richardson was emcee.

So go the holiday happenings. (You didn't even mention the three local Hague events, two of which involved some family dancing, making this a busy dance month on my schedule. -CAB) This ol' *retread* never tires of a good-year like '94. (A *blimp-sized* finale! -CAB)

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Mark Turner

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HEMLINE



by Phyllis Mugrage

Many of our local dancers have asked me to repeat this article which I used in our Footnotes Magazine last year.

White vinegar can be as at-home in your sewing or laundry room as it is in your kitchen. The following ideas are from the "Vinegar Institute" and will expand your horizons beyond the salad bowl.

KEEP COLORS FAST: To set colors in fabrics on which dyes tend to run, immerse the yardage in white vinegar before washing.

When dyeing your own fabric, add 1 Cup of vinegar to the last rinse to help set the color. **REMOVE STAINS:** Banish scorch marks by rubbing white vinegar on the affected area then wiping it with a clean cloth. Telltale perspiration and deodorant stains disappear when sponged with warm vinegar, then laundered as usual.

SHARPEN OR REMOVE CREASES: Press sharp creases in pant legs by spritzing the crease line with a solution of 1/3 vinegar and 2/3 water, cover the area with a strip of clean brown paper bag and press. The same solution will help remove thread marks after al-

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tering and eliminating hem crease lines after lengthening a garment. (This solution has also helped me in training my son's black lab pup not to bark incessantly. I usually use water in a squirt bottle for this, but a lab loves water but hates the smell of vinegar.)

CLEAN IRONS: A solution of warm vinegar and salt acts as a scouring agent to remove dark stains from the soleplate of your electric iron. (Personally, I would hesitate to use the salt on a non-stick coated soleplate.)

TAKE OUT INK SPOTS: Cover ink stains

with salt for one minute, then wipe with vinegar. Launder as usual to remove all traces.

WHITEN SILK: Add 3 Tablespoons of white vinegar to the rinse water to help keep white silks sparkling.

SHINE PATENT LEATHER: Moisten a soft, clean cloth with white vinegar and wipe patent leather clean.

Until next month, Happy Dancing and Creative Sewing!

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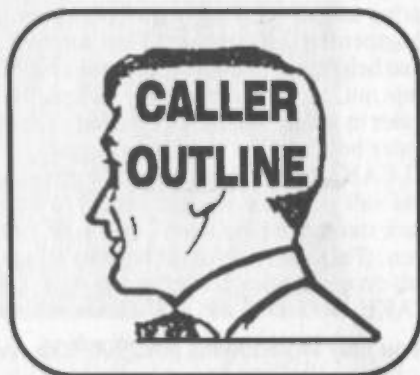


RICK SMITH

Clogging is not known in familiar detail to most of the square/round dancers, yet the dancers must sense cloggers are worthy of greater interest.

Rick Smith, a square dance caller and round dance cuer, began his venture into other forms of folk dancing in March of 1984 when he saw a flyer advertising beginning clogging lessons. By September he was teaching a few routines and the following year taught his first class in Wilson, New York.

In September of 1986, Rick taught an adult education clogging class in Tonawanda, which became the forerunner of the famous Clog-Hoppers. The following year the exhibition group, which consists of 30 members, was born. About



90% of the demo routines are choreographed by Rick. The group averages 100 to 125 performances a year at various festivals throughout Western New York areas.

Rick started square dancing at a young age with Skirts and Shirts taught by a very young Larry Dunn. Rick was encouraged to call by age 12 on amateur nights.

Rick has earned the respect as a teacher and a large following due to his low-key method of teaching and his expertise in getting people to learn. He gently encourages cloggers along with his saying, "Oh you can do it," and his patient, methodical teaching of the complicated steps.

Rick lives in Kenmore, New York, where he teaches clogging and line dancing.

Submitted by Mary Price, Lewiston, New York ✓

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V I E W P O I N T S

by Mike Sikorsky

Once upon a time, there was a very good square dance caller who had a very pretty wife. They lived in Smalltown, U.S.A. He loved calling for his club because they were one big happy family. His dream was to make everyone in town part of his happy family.

This caller believed it was right to follow the rules, so he took the CALLERLAB teaching program to heart. He taught his new dancers the Basic, Mainstream and then the Plus calls. These people then joined his happy family and he was sure they would all live happily ever after.

But one day he became very sad; the day he realized that less than 25 percent of his new dancers actually joined his happy family. He was very disappointed.

Then along came the American Callers Association. It was like a breath of fresh air! They had new ideas, new concepts, and a new way to approach teaching new dancers!

He believed in following the rules. He never spoke the words Basic, Mainstream, or Plus in front of his dancers. He simply taught them to SQUARE DANCE. He taught them the primary ACA calls first, and then gradu-

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ated them and invited them to join his happy family!

On each dance night, he made the third tip a workshop tip. He workshoped one of the calls on the ACA list that was marked with an asterisk. He added an extra position or two so that his long-time happy family members would still be happy. **THEY WERE HAPPY!**

SO WAS THE CALLER! The first class that he used the ACA system was a large one and 67 percent of them joined their happy family. **67 PERCENT!** The second class was

smaller. It only had 18 people, **BUT 16 JOINED!** That is **89 PERCENT!** The third class had 17 people and this time, **15 JOINED! THAT'S 88 PERCENT! WOW!!**

This caller has now all but retired, but he is happy knowing he found a way to bring a maximum amount of people into this happy family, and they'll all live happily ever after! **THANK YOU ACA!**

(This story is based on a conversation I had with this caller. Name provided upon request.) ✓



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by Bob Howell

EASY LEVEL

Let's begin this month for lovers with yet another version of...

TEN PRETTY GIRLS "TRIO"

Formation: This version is danced as a "Mixer In Threesomes." Trios form a circle, all facing LOD in "coach position," i.e., middle person takes outside hand of the two side persons in his hands; outside persons join their near hands behind the middle person's back.

Music: Ten Pretty Girls, Lloyd Shaw Label - E 36

Routine:

Counts

- 1-4** **POINT FRONT, POINT SIDE, IN-BACK, STEP, CLOSE, HOLD**
All point left foot forward, and to side (2 counts) then cross left foot in back of right, step right on right, close left to right, and hold (2 counts).
- 5-8** **POINT FRONT, POINT SIDE, IN-BACK, STEP, CLOSE, HOLD**
Repeat counts 1-8 in opposite direction with opposite footwork.
- 9-12** **FORWARD, TWO, THREE, FOUR**
Move forward with 4 slow steps.
- 13-16** **LEAN-BACK, LEAN-FORWARD, STAMP, TWO, THREE, HOLD**
With weight on right foot, lean way back extending left foot forward in the air. Lean way forward extending left foot back and touch (2 counts). On last 2 counts, middle person backs under the arch made by the outer persons' near hands as they stamp three times in place. Middle person joins the waiting outside two behind him to form a new trio.
- 1-16** Repeat entire dance with opposite footwork, starting with right foot pointing to front and side, etc.

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I've been calling for the Swinging Angels square dance club for longer than most of those who still dance with the group can remember. Just a short time back, one of the couples asked me if I remembered a move called "catch all eight" and so the following month we danced a routine that Raymond Smith made famous back in the 40s or 50s. As old as it is, it was still enjoyed by all those present that evening. Here is the way Ray called...

CATCH ALL EIGHT

Formation: Square

Music: Any good hoedown

Routine:

**FIRST COUPLE BALANCE AND SWING
DOWN THE CENTER AND SPLIT THE RING**

Couple 1 goes across set and walks between (splits) couple 3.

LADY GO GEE, GENT GO HAW

Lady goes right, gent goes left.

MEET YOUR HONEY IN THE HALL

Couple 1 meets in home position.

CATCH ALL EIGHT WITH THE RIGHT, GO HALF WAY AROUND

All swing partner half turn around clockwise with right hand.

BACK WITH THE LEFT GO ALL THE WAY AROUND

All swing partner one full turn counter-clockwise with left hand.

SWING YOUR CORNER WITH A TWO HAND SWING

Join both hands with corner, turn once around clockwise.

MEET YOUR PARTNER PASS HER BY

Pass partners right shoulder.

PICK UP THE NEXT GIRL ON THE FLY AND PROMENADE

Promenade new partner (right hand lady) to gents' home position.

Repeat for couples 2, 3 and 4.

Al Green of Sheffield, England shares a little break that fits beautifully with any 64 beat singing call music.

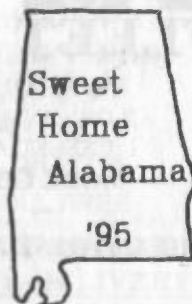
Formation: Square

Music: I have been using "Almost Like Being In Love." ESP 909

Routine:

Counts:

- 1-8 Head ladies chain.
- 8-16 Heads promenade halfway.
- 17-24 Sides lead right & circle to a line.
- 25-32 Go forward up and back.
- 33-40 Go right and left thru.
- 41-48 Two ladies chain.
- 49-64 Promenade.



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And to end my column this month, Dan Pearl of Ashland, MA has written a contra especially for his wife Shelagh and entitled it...

LOVE OF MY LIFE

Formation: Duple improper.

Music: Any 32 measure sequence.

Routine:

- A1** Circle left, California twirl partner, with the 2s arching, 1s going under, both couples back up to make a ring with the original folks.
- A2** Balance the ring, swing neighbors.
- B1** Down the hall, four in line, turn alone, return, bend the line.
- B2** 2s half figure eight (down between 1s), 1s swing as soon as 2s pass by. ✓



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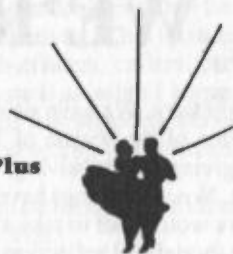
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WE'RE THANKFUL

It's February. We have survived the frantic pace of the season of Thanksgiving, gift giving and receiving, and making a new start. Now that things have slowed down a little, we would like to take a few moments for some thoughtful reflection.

Around our house, we tend to make lists. While checking off the item "write Circle Right" on our list of things to do, we began thinking about other types of lists we sometimes make. Among other things, the family has been known to make thankful lists, wish lists, and resolution lists. It occurred to us that these list topics apply to square dancing as well as to our family.

For instance, on our thankful list we have several important entries.

We are thankful for all the wonderful friends we have met through square dancing.

We are thankful for the efforts of square dancers who are always contributing and doing whatever is necessary to keep our activity alive and well.

We are thankful for such a wholesome, healthy activity where the phrase "kinder and gentler" really applies to nearly everyone.

We are thankful that square dancing offers an endless variety within a framework that still makes it possible to enjoy the activity almost anywhere in the world. We are thankful that, in our area at least, there is plenty of square dance activity; and we can be involved literally every night of the week.



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And we are thankful that we are able to participate in and contribute to something that is so much fun.

We could also compile a **wish** list for square dancing.

At the top of our wish list is a wish that we could somehow let the rest of the world know what a truly great activity they are missing. We wish that we could **change our image**, or whatever it takes, to get across the idea of what the square dance activity is really like rather than the current popular perception (misconception) held by non-square dancers.

On a mildly negative side, we would wish for less fractiousness between people who have different philosophies about what square dancing is-or should be-about. Especially since everyone on each side of these "arguments" always seems to be genuinely concerned with the welfare and best interests of square dancing.

Our resolutions for the new year can also contain a few items for square dancing.

We can resolve to make more of an effort to get our non-square-dancing friends involved.

We can resolve to think positively and be constructive in our interactions with our clubs and fellow dancers.

We can resolve to do our share of the work necessary to insure that our clubs continue to function for everyone's enjoyment.

We can resolve to remember to thank all the people who devote time, energy, enthusiasm, and money to make it possible for us to enjoy our chosen activity. This includes fellow dancers, club officers, callers, partners, and non-dancers such as school administrators and custodians who support us in various ways-including providing and cleaning our halls.

So to all our square dancing friends around the world-Thank You.

We love our job. ✓

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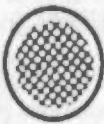
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Everyday
Lifestyles
Cover Girl
Livin' On Love
The Bug

Phase III

Little Deuce Coupe
Que Sera Sera
Frenesi
Thing About Love
Somethin's Stupid
Open Arms

Phase IV

I'm Just Another
Sweetheart
Behind The Green
Door
Mama's Rumba
Mountain of Love

Phase V

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Living a Lie
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Piano Roll Waltz
Roses for Elizabeth
Shiek of Araby +1
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Street Fair
Take One Step +1
Tips of My Fingers
Very Smooth +1
Walk Right Back +1

Phase III

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Alice Blue Gown +1
Answer Me
Apres L'Entriente +1
A Taste of the Wind
Autum Leaves +2
Beautiful River/Butterfly
Caress

Carmen
Crazy Eyes +2
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Desert Song +2
Dream Awhile
Elaine +1
Folsom Prison Blues
Games Lovers Play
Hallelujah
In the Arms of Love +1
I want a Quickstep +1
Lisbon Antiqua
Moon Over Naples
Patricia
Pop Goes the Movies
Tango Mannita
That Happy Feeling
Third Man Theme
Three A.M. +1

Phase IV

Adios +1
Biloxi Lady
Gazpacho Cha
Hooked on Swing
Lazy Sugarfoot +1
Mariyn, Marilyn +1
Rainbow Foxtrot +2
Till Tomorrow

Phase V

Hawaiian Wedding Song
Lovely Lady +2
Maria Elena
Para Esto +1
Riviere de Lune +1
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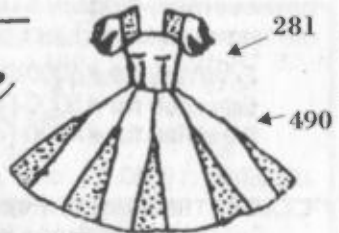
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 Footwork: Opposite, directions for man except as noted (W's in parentheses)
 Rhythm: Tango/Foxtrot/Quickstep, Roundalab Phase IV (Phase 3 +2 figures, plus rhythm changes)
 Sequence: Intro - A B B C C (1-8) D C - Ending

Measures

INTRO

- 1-5 WAIT OP LOD L FT FREE; ROLL W IN 3 LOP; ROLL W IN 4 OP ; WALK, PKUP; TANGO DRAW;**
1-4 wait op lod both L free; rk bk L, rec R, cl L,-; rk bk R, rec L, cl R,-; fwd L,-, fwd R,-;
(2) (W fwd L if of M, pvt 1/2 lf on R, sd L to lop, tch R;)
(3) (W fwd R if of M, pvt 1/2 rf on L, sd R to op, cl L to R;)
(4),5 (W fwd R,-, fwd L trng lf if of M to cp,-;) fwd L, fwd & sd R, drw L to R no wgt,-;

PART A

- 1-4 CP LOD WALK 2; TANGO DRAW; CORTE, REC; TANGO DRAW;**
1-3 fwd L,-, fwd R,-; fwd L, fwd & sd R, drw L to R,-; bk & sd L lowering,-, rec R,-;
4 repeat meas 5 Intro;
5-8 FWD 2 TO SCP LOD; (W TO FAN POS) SD,REC,DRW; FWD, THRU PKUP RLOD; TANGO DRAW;
5-6 fwd L,-, fwd R to scp lod,-; rk sd L, rec R to lop fan position fcg lod, drw L to R,-;
(6) (W fwd R if of M pvt 1/2 lf to lop fcg, sd L to fan pos fcg dlw, drw R to L,-;)
(7) (W fwd & sd R twd M,-, trng rf stp thru L twd rld w/sharp pivot 1/2 lf to cp fcg M & lod,-;)
7-8 fwd & sd L to fc ptr,-, thru R twd rld pkup W cp rld,-; fcg rld repeat meas 5 Intro;
9-12 CP RLOD WALK 2; TANGO DRAW; CORTE, REC; TANGO DRAW;
9-12 repeat meas 1-4 Part A toward rld;;;
13-16 FWD 2 TO SCP RLOD; (W TO FAN POS) SD,REC,DRW; FWD, THRU PKUP LOD; TANGO DRAW;
13-16 repeat meas 5-8 Part A in opposite directon finishing cp lod;;;

PART B

- 1-4 FOXTROT BOX PROGRESSIVE TO SCAR ;; TWINKLE TO BJO; MANUEVER;**
1-3 fwd L,-, sd R, cl L; fwd R,-, sd L, cl R to scar; fwd L,-, sd & fwd R, cl L to bjo;
4 fwd R arnd W trng rf to cp rld (W bk L trng rf),- , sd L, cl R;
5-8 OVERSPIN TURN TO WALL; BK 1/2 BOX TO BFLY; SYNC VINE TO CP; MANUEVER;
5 bk L pvt 5/8 rf,-, fwd R rising (W bk L/brush R), rec bk & sd L trng to fc wall (W fwd R);
6-7 bk R,-, sd L, cl R to bfly; sd L, xRib(W xib) of L/sd L, xRif(W xif) of L, sd L to cp wall;
8 fwd R between W's ft trng rf to cp rld,-, sd L, cl R;
9-13 REVERSE BOX ;; OP IMPETUS TO SCP; IN & OUT RUNS TO SCP;;
9-11 bk L,-, sd R, cl L; fwd R,-, sd L, cl R; bk L trng rf,-, cl R to L heel turn rf, fwd L scp dlc;
(11) (W fwd R pvt 1/2 rf,-, sd & fwd L arnd M trng rf/brush R, fwd R to scp;)
12-13 fwd R trng rf,-, sd & bk L to cp, bk R to cbjo; bk L trng rf,-, sd & fwd R trng rf, fwd L to scp;
(12-13)(W fwd L,-, fwd R, fwd L to cbjo; fwd R trng rf,-, fwd & sd L trng rf, fwd R to scp;)
14-16 THRU, FC, CL; WHISK; PKUP IN 3; {2nd time 15-16: SLOW WHISK, STEP THRU ;;}
14-15 fwd R,-, fwd & sd L to cp wall, cl R; fwd L,-, fwd & sd R rising, xLib of R to scp lod;
16 thru R,-, fwd L, in plc R (W fwd L trng lf) to cp lod;
{15-16}{2nd time} fwd L,-, fwd & sd R rising,-; xLib of R to scp lod,-, thru R,-;

PART C

- 1-6 QTR TURNS PROG CHASSE ;;;; FWD, LK, FWD; MANUV, SD, CL;**
1-2 scp (or bjo) lod fwd L,-, fwd R to cp wall,-; sd L twd dlw, cl R, sd & bk L twd dlc,-;
3-4 bk R dlc trng lf,-, sd L twd dlc, cl R; sd & fwd L,-, fwd R to cbjo dlw,-;
5-6 fwd L, lk R bhd L, fwd L,-; repeat meas 4 Part B;

- 7-12 **SPIN TURN & STEP BK CKG ;; LEFT TURNING BOX ;;;**
 7-8 bk L pvt 1/2 rf,-, fwd R rising(W bk L/brush R),-; rec bk & sd L cp lod
 (W fwd R),-, bk R,-;
 9-12 fwd L trng 1/4 lf,-, sd R, cl L; bk R trng 1/4 lf to rlod,-, sd L, cl R; repeat to fc lod;;
 13-16 **WALK 2 TO BJO - CKG; WHALETAIL ;; 2 FWD LK;**
 13-14 cp lod fwd L,-, fwd R ckg to cbjo,-; xLib of R trng body rf, sd R, fwd L, Xr bhd L;
 15-16 sd L trng body lf, cl R, xLib of R trng body rf, sd R to cbjo lod; fwd L, lk Rib of L,
 fwd L, lk R;

PART D

- 1-6 **{SLO} TELEMAR TO SCP - IN & OUT RUNS - MANUV, PIVOT 2 TO LOD ;;; ;;;**
 1-2 fwd L trng lf,-, sd R trng lf,-; sd & fwd L to scp,-, fwd R trng rf,-;
 (1-2) (W bk R trng lf,-, cl L to R & heel trng lf,-; sd & fwd R to scp,-, fwd L,-);
 3-4 sd & bk L to cp,-, bk R to cbjo,-; bk L trng rf,-, sd & fwd R trng rf,-;
 (3-4) (W fwd R,-, fwd L to cbjo,-; fwd R trng rf,-, fwd & sd L trng rf,-);
 5-6 fwd L to scp,-, fwd R trng rf to cp rlod(W small fwd L),-; bk L pvt 1/2 rf,-,
 fwd R cp lod,-;
 7-8 **WALK 2 TO BJO; 2 FWD LK;**
 7-8 cp lod fwd L,-, fwd R to bjo,-; fwd L, lk Rib of L, fwd L, lk Rib of L;

ENDING

- 1-4 **WALK, MANEUVER; PIVOT 2 TO WALL; 2 SD, CL; APT, PT;**
 1-2 bjo lod fwd L,-, fwd R amd W trng rf to cp rlod(W bk L trng rf),-;bk L pvt 3/4 rf,-,
 fwd R cp wall,-;
 3-4 sd L, cl R, sd L, cl R; step apt L to op fcg,-, pt R,-; ✓

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by
Ed Foote



SIX BASIC SKILLS - Craig Shucker, a caller in Southern California, says there are six basic skills which are needed to dance successfully at Advanced and C-1. (Likewise, these skills are important at Mainstream and Plus too.) Lack of these skills results in breakdowns.

The skills are (1) paying attention, (2) learning the definitions, (3) thinking before moving, (4) formation alignment and compactness, (5) teamwork and (6) recovery.

In the next few months we will look at each of these skills as it pertains to Advanced and Challenge.

PAYING ATTENTION - At first glance it would appear that this is not a problem-everyone pays attention because they have to hear the calls. True, but the key to paying attention is to do so *at all times*, not just when

you think the caller is going to say something.

For example, if the caller gives two calls in a row, such as "Cast a Shadow and Mix," dancers must be paying attention constantly to hear the "mix." Otherwise, they will only hear the first call and other dancers will have to remind them that there was a second call. This could lead to a breakdown.

Also, dancers must pay attention for variations in call commands. For example, if the caller says "Pass & Roll Your Neighbor, but make the Neighbor a Cross" (C-1), dancers who stop listening after hearing the basic name will break down because they did not hear the variation which was added.

Likewise, if the call is "Spin the Windmill Right" and the caller adds "circulators go 2 & 1/2 places," if the circulators stop listening

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after the word "right," they will be out of position.

In other words, dancers should never be surprised, and if they are listening all the time, i.e., paying attention, they will hear everything in plenty of time to do the commands.

The excuse "I didn't hear the call" is totally unacceptable. If someone says this, I look for a hearing aid in their ear; if I see one I will give them the benefit of the doubt. Otherwise, I know they are simply making an excuse for not paying attention.

Other Examples Of Paying Attention - Paying attention also involves being aware of how others are executing the calls. If someone is lost or is doing a call wrong, others must be aware of this in an effort to keep the square moving. At Advanced and Challenge, dancers should be prepared to help others in the square if necessary. This comes under the title of "Teamwork," which will be discussed in a future article.

Paying attention also means knowing who your opposite is, so you can make an adjustment within your square to correct an earlier mistake. Likewise, it means being aware of the formation and arrangement of people in adjacent sets to assist your square in recovering from a mistake.

Finally, paying attention can be hindered by someone talking, which prevents dancers from hearing the caller. It is a firm rule that no talking should ever occur in the square; if someone is in the wrong position, point to where they should go, never use words.

The reason paying attention is #1 in Craig's list of six skills is that it is the most important. The other five skills all depend, to some extent, on dancers paying attention to what is going on. ✓

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NOTES

FROM A

VETERAN CALLER

by
Mac McCullar

I have always loved music. To quote Beethoven, "Music is a higher revelation than philosophy."

I must have moved and kept time to the musical beat before I was born. My first exposure to music was

Country, or Hillbilly as it was called then. The name Blue Grass seemed to emanate from the country music I heard in those days, or perhaps they were synonymous. Then there were the Spirituals, the best usually coming from the black community, although I always loved the great singing quartets, especially the ones out of Texas like *The Stamps*, they could really knock out a great sounding spiritual.

Other terrific singing groups were the so called "Fa Sa La" singers. You say what? Yes, those great singers are all common every day people who ban together to sing their church songs note by note using "Fa Sa La" to follow the melody instead of singing the lyrics. Later, they may sing the lyrics, but not always. Great harmony comes from these groups. I was fortunate to be able to tape a group singing near Blount Spring, Alabama,

a few years ago and the tape is a great joy to me. I also purchased one of their song books. To sing "Fa Sa La" one must have music training in "Fa Sa La," and this is done in-house, so to speak. These are not isolated groups, "Fa Sa La" is quite prevalent throughout the deep south.

In my growing up years I fell for what was called the *Hot Fiddles of France*. I don't know their origin, but they were swinging before swing was called swing, and I loved it.

During those same years I would sometimes sneak into the black neighborhood and hide while I listened to their great singing and playing of instruments. To me this was my first exposure to Rhythm and Blues. Later on some of Elvis's songs sounded similar. I loved it, even until this day.

In my teen years the better string bands were really swinging a lot of songs such as Sweet Georgia Brown and Darktown Strutter's Ball. Could this have been so called Rockabilly? Most of these groups played by ear and had no formal music training. I had a

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chair in a couple of those bands. Fun!! I still play radio.

As time went on I started listening to music of orchestras that required members to read music and follow the musical arrangements. This brought on the Swinging Years with a few Guy Lombardo waltzes in between. A lot of my spare time was spent at the Russian River resorts in California, dancing to the great big bands of those years. The dance music of the '40s, '50s and '60s, played by the big bands, are still my favorites. I was also exposed to classical music as I grew up and I thoroughly enjoy this type of music for relaxing and dreaming.

My children were actively involved with playing and singing music. One plays violin, viola and piano. She performed with the County Symphony Orchestra. One plays piano and organ and plays for church and public events. We have always had lots of music around and Connie and I love it.

These notes are my own personal experiences and may not coincide with yours, and may not be historically correct, but my feeling nonetheless.

To quote Voltaire, "Let us read and let us dance—two amusements that will never do any harm to the world." Great music will reinforce both. ✓



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GIRLS FOLD
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PEEL OFF
PASS THRU
ENDS FOLD
TOUCH 1/4
EXTEND
RIGHT & LEFT GRAND
2. HEADS SQUARE THRU 2
PASS THE OCEAN
RECYCLE
TOUCH 1/4
HINGE
EXPLODE
TOUCH 1/4
BOYS FOLD
GIRLS SQUARE THRU 3/4
STAR THRU
BOYS FOLD
ALLEMANDE LEFT
3. HEADS PASS THE OCEAN
EXTEND
HINGE
GIRLS FOLD
BOYS SWING THRU
EXTEND
SPLIT CIRCULATE
HINGE
RIGHT & LEFT GRAND
4. ZERO LINE
STAR THRU
SWING THRU
GIRLS FOLD
BOYS TRADE
EXTEND
BOYS RUN
RIGHT & LEFT GRAND
5. HEADS STAR THRU
PASS THRU
RIGHT & LEFT THRU
VEER LEFT
BOYS CROSS FOLD
EXTEND
TRADE
ROLL
PASS THRU
ENDS FOLD
SWING THRU
SWING THRU
CIRCULATE
CIRCULATE 1/2
RIGHT & LEFT GRAND
6. HEADS PASS THRU
SEPARATE, GO AROUND 1
TOUCH 1/4
GIRLS RUN
DOUBLE PASS THRU
PEEL OFF
PASS THRU
ENDS CROSS FOLD
SINGLE CIRCLE TO A WAVE
ACEY DEUCEY
GIRLS CROSS FOLD
RIGHT & LEFT GRAND

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7. HEADS STAR THRU
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LEFT SWING THRU
EXPLODE THE WAVE
BOYS TRADE
GIRLS FOLD
DOUBLE PASS THRU
BOYS PEEL OFF
GIRLS RUN
PASS THE OCEAN
BOYS FOLD
GIRLS SQUARE THRU 3/4
STAR THRU
FERRIS WHEEL
CENTERS PASS THRU
ALLEMANDE LEFT

8. ZERO LINE
STAR THRU
SQUARE THRU 2
BOYS FOLD
GIRLS TRADE
DOUBLE PASS THRU
GIRLS PEEL OFF
BOYS TRADE
PASS THE OCEAN
BOYS FOLD
DOUBLE PASS THRU
GIRLS U-TURN BACK
TOUCH 1/4
SCOOT BACK
RIGHT & LEFT GRAND

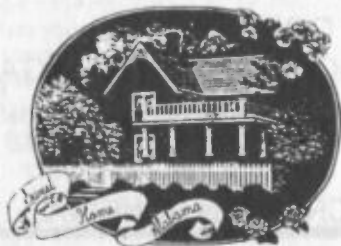
9. HEADS PASS THRU
SEPARATE, GO AROUND 1
PASS THE OCEAN
SWING THRU
GIRLS FOLD
BOYS SWING THRU
PING PONG CIRCULATE
EXTEND
GIRLS FOLD
DOUBLE PASS THRU
BOYS U-TURN BACK
TOUCH 1/4
RIGHT & LEFT GRAND

10. ZERO LINE
PASS THRU
WHEEL & DEAL
ROLL
CENTERS TRADE
GIRLS FOLD
DOUBLE PASS THRU
BOYS TRADE
SINGLE CIRCLE TO A WAVE
BOYS FOLD
GIRLS PASS THRU
STAR THRU
CIRCULATE
BOYS TRADE
PROMENADE

11. HEADS SQUARE THRU 4
SIDES HALF SASHAY
SWING THRU
BOYS FOLD
BOYS ROLL
GIRLS SWING THRU
DIAMOND CIRCULATE
BOYS HINGE
RECYCLE
RIGHT & LEFT GRAND

12. HEADS SPIN THE TOP
SIDES HALF SASHAY
EXTEND
BOYS FOLD
EXTEND
GIRLS RUN
SINGLE CIRCLE TO A WAVE
LEFT SWING THRU
RIGHT & LEFT GRAND

13. HEADS SQUARE THRU 4
SLIDE THRU
SQUARE THRU 3/4
HALF TAG
CENTERS TRADE
GIRLS FOLD
BOYS SWING THRU
PING PONG CIRCULATE
BOYS ROLL
GIRLS RECYCLE
GIRLS SWEEP 1/4
PASS THRU
BOYS CROSS FOLD
TOUCH 1/4
BOYS TRADE
RIGHT & LEFT GRAND



14. HEADS SQUARE THRU 4
SWING THRU
GIRLS FOLD
PEEL OFF
CIRCULATE
HALF TAG
GIRLS FOLD
BOYS SQUARE THRU 3/4
LEFT SWING THRU
SPLIT CIRCULATE
GIRLS RUN
BEND THE LINE
SQUARE THRU 3/4
ALLEMANDE LEFT

15. HEADS SQUARE THRU 2
SWING THRU
SCOOT BACK
BOYS FOLD
PEEL OFF
ROLL
DOUBLE PASS THRU
BOYS TRADE
SWING THRU
CENTERS TRADE
BOYS FOLD
GIRLS PASS THRU
STAR THRU
FERRIS WHEEL
CENTERS PASS THRU
ALLEMANDE LEFT

16. HEADS TOUCH 1/4
GIRLS PASS THRU
CENTERS SWING THRU
BOYS PASS THRU
CENTERS WHEEL & DEAL
ENDS TRADE

DOUBLE PASS THRU
FACE IN
TOUCH 1/4
BOYS RUN
CENTERS PASS THRU
SQUARE THRU 2
BOYS FOLD
TOUCH 1/4
EXTEND
RIGHT & LEFT GRAND

17. ZERO LINE
PASS THE OCEAN
SWING THRU
GIRLS FOLD
PEEL OFF
BOYS ROLL
GIRLS WALK & DODGE
SEPARATE, GO AROUND 1
PASS THRU
BOYS CROSS FOLD
TOUCH 1/4
CIRCULATE
CIRCULATE 1/2
RIGHT & LEFT GRAND

18. HEADS STAR THRU
PASS THRU
TOUCH 1/4
GIRLS FOLD
GIRLS ROLL
BOYS SWING THRU
CUT THE DIAMOND
BOYS FOLD
GIRLS U-TURN BACK
RIGHT & LEFT GRAND



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THE KOREO KORNER.....by Steve

This month let's continue the FOLD idea from a very unusual position. I would consider this a high degree of difficulty for the dancers to try at first but fun to try.

HEADS SQUARE THRU FOUR
 SIDES 1/2 SASHAY
 PASS THE OCEAN
 (boys don't move) GIRLS FOLD
 BOYS CONNECT (establish) A TWO-FACE LINE
 THEN:

1. Boys Tag the Line, Face Right
 Extend to the girls (as a couple)
 all 1/2 Tag
 Swing Thru
 8 Circulate 1 & 1/2
 Right & Left Grand
2. Boys Tag the Line, Face Left
 Each box, Pass The Ocean
 Each wave, Centers Trade
 Girls Don't Move, boys Run Right.
 Right & Left Thru
 Dixie Style to an Ocean Wave
 Boys Trade
 8 Circulate
 Allemande Left
3. Boys U-Turn-Back
 All Pass Thru
 Girls Tag the Line, Face Right
 Extend to boys (as a couple)
 1/2 Tag the Line
 Boys Trade
 8 Circulate 1 & 1/2
 Right & Left Grand
4. Boys Tag the Line, Face Left
 All Pass Thru
 All do YOUR PART Wheel & Deal
 Girls Square Thru 3
 Star Thru
 Boys Trade
 Wheel & Deal
 Allemande Left
5. Boys Partner Trade
 All Pass Thru
 (in your real or pretend line) 1/2 Tag
 Girls Trade & Run
 Bend the Line
 1/2 Sashay
 Square Thru 4
 Right & Left Grand
6. Center Boys Trade
 All Extend (as couples)
 Ferris Wheel
 Girls Square Thru 3
 Star Thru, Boys Trade
 Bend the Line, 1/2 Sashay
 Pass The Ocean
 Right & Left Grand

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What's Going On In Square Dancing

ROUNDALAB'S 18TH CONVENTION

ROUNDALAB's 18th Annual Convention was held in Portland, Oregon, this year with 326 round dance teachers and cuers in attendance. Newly elected members of the ROUNDALAB Board of directors are: Ray & Anne Brown, Mesa, AZ; Irv & Betty Easterday, Hagerstown, MD; Doc & Peg Tirrell, Lower Waterford, VT; and Ray & Virginia Walz, Salem, OR.

Carmen & Mildred Smarrelli were elected Chairmen of the Board of Directors; Irv & Betty Easterday were elected Vice Chairmen of the Board of Directors.

Honored guests attending this year's convention were: CALLERLAB - John & Freddie Kaltenthaler; LEGACY - Bernie & Carolyn Coulthurst; USDA - Jim & Judy Temple; and URDC - John & Mary Macuci.

ROUNDALAB'S AWARDS

The Distinguished Service Award is given to individuals whose service to the round dance movement has been of such importance as to be worthy of special recognition. This year the ROUNDALAB Board of Directors was proud to present the distinguished service award to Phil & Jane

Robertson for their efforts on behalf of the Teaching Progression Techniques through Phase IV; Dave & Wendy Roberts for their efforts on behalf of the standardization of Classic Dance Cues; and to Jo & Es Turner for their long time service to the round dance movement.

THE SELLING EFFORT SHOULD NOT STOP

If your club is among the lucky clubs who have a new dancer program this fall, congratulations! But don't sit back and do nothing. The selling effort should not stop because the new dancers are coming along very well and most of all they are having fun learning to square dance. Please note that I did not say "your new dancers." Dancers do not belong to anybody and are not the "property" of your club. Their friendship needs to be earned by club members and especially club officers.

Roundalab information and the above was reprinted from Club Leadership Journal, November-December 1994.

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"FLIP BACK TO CONNECTICUT!"

Stan Burdick of Silver Bay, New York, will be a featured speaker at the 37th New England Square & Round Dance Convention Friday and Saturday, April 28 and 29 at Waterbury, Connecticut.

Burdick, well known all over in square dance circles, will discuss communication, promotion and recruitment Saturday afternoon (April 29) as part of the education segment of the convention.

Another convention feature will be the fashion show which will be held Saturday at 10:00 AM in the Crosby High School Auditorium. Its theme will be a "Garden of Fashion" and will be narrated by Ann Dixon of Reading, Mass., president of the Square Dance Foundation of New England.

At the convention, there will be all levels of square and round dancing, including halls for new student or graduate square & round dancers. Also scheduled are clogging, progressive squares, contras, duets, singing calls

and live music hall. Nearly 100 callers, 50 cuers and a bunch of clogging instructors have already signed up to perform and lead the dancers.

There will be something for everyone, including teens and singles. Also planned are exhibitors, special events & celebrity hour, pattern exchange, home-made church dinners and much more.

A trail-in dance will be held Thursday, April 27, from 8:00 to 11 PM at Crosby High, Pierpont Road, free to ribbon holders, and a trail-out dance is slated on Sunday, April 30, from noon to 4:00 PM

Registration forms can be obtained by contacting Hank Katten, 205 West Walk, West Haven, CT 06516, Phone (203) 933-7705.

*Submitted by Hank Katten
Publicity Chairman
West Haven, Connecticut*



Flip Side Rounds

by Frank & Phyl Lehnert

I'LL TAKE CARE OF YOUR CARES

ABC 10891

Choreography by Slug Schmidt

Good Frankie Lane vocal & a comfortable P-4 fox-trot.

A SUMMER PLACE

COL 13-33007

Choreography by Richard & Jo Anne Lawson

Good Percy Faith music with a little different P 5+1+1 slow two step routine.

SHE DREAMS

DECCA DRNS7-54887

Choreography by Tony Speranzo/Laura Mitchell

A standard P-4 fox-trot to a Mark Chestnut vocal.

BEAUTIFUL RUMBA

ROPER 122

Choreography by Joan & Ray Corcoran

Good music (rumba hermosa) with an interesting P-4 +open hip twist rumba routine.

I'M YOURS RUMBA

ROPER 271

Choreography by Peggie & John Kincaid

Pretty music (tua)—P-4 + sweethearts rumba with some different combinations.

CANTO DE AMOR

ROPER 262

Choreography by Ron & Ree Rumble

Nice music (Historia De Un Amor), interesting P-4 +open hip twist 3 part rumba routine.

FRENESI FLIRT

ROPER 262

Choreography by Dave & Stella Farley

Good popular music (several previous dances) with a P-6 rumba routine.

RUN RUDY RUN

COL 3437

Choreography by Mike Seurer

Seasonal Chuck Berry vocal with a nice P-2 two step.

LOVE ME DO

CAPITOL 57-56785

Choreography by Nell & Jerry Knight

A little different P-2 two step to a "Beatles" vocal.

YOU AIN'T MUCH FUN

PLYDOR 422-853 358-7

Choreography by Tony Speranzo/Laura Mitchell

Good Toby Keith vocal with a nice easy P-2 + fishtail two step.

SUMMERTIME BLUES

ARISTA 12697-7

Choreography by Margaret & Tex Shipman

Catchy Alan Jackson vocal with a P-2+fishtail two step routine.

TODAY

COL 33-33081 or 13-33081

Choreography by Cindy Mower

Very popular Christy Minstrels vocal & a good P-2 waltz, several previous dances.

T-R-O-U-B-L-E

WB 7-18588

Choreography by Larry & Aleta Dunn

Comfortable P-2 two step to a Travis Tritt vocal.

STATE OF MIND

RCA 62700-7

Choreography by Misty Jones

A long sequence P-2+1 two step to a Clint Black vocal.

LITTLE DEUCE COUPE

COLL 6037

Choreography by Neil & Doris Koozer

A P-3+Link rock jive to music by The Beach Boys.

TENNESSEE FLAT TOP BOX

COL 38-07624

Choreography by Neil & Doris Koozer

A P-3+ full-turn chase cha cha to a good Roseanne Cash vocal.

PAPA NOEL

MCA-65027

Choreography by Neil & Doris Koozer

A holiday 5 ct dance, P-3+1 to a Brenda Lee vocal.

RUB IT IN CHA

MCA-2712

Choreography by Roy & Janet Williams

A fun type (with back rubs) P-3+2 (fan & hockey stick) cha cha to good Billy Crash Craddock vocal.

DOWN UNDER CHA

COL 53-03303

Choreography by Tony Speranzo/Laura Mitchell

A 3 part P-3 + alemana cha cha with vocal by Men At Work.

BLAME IT ON THE BOSSA NOVA

COL 33079

Choreography by Tom & Thelma Wilson

Popular Eydie Gorme vocal with a P-2 + fishtail two step.

DON'T BE CRUEL

RCA 447-0608

Choreography by Mike Seurer

An easy P-2 two step with a good Elvis vocal.

RHYTHM OF THE RAIN

COLL 3888

Choreography by Ron & Ree Rumble

A comfortable P-3 +2 (mod. chase peek a boo, triple fwd cha) cha cha & vocal by The Cascades...other dances written to this.

LITTLE SAINT NICK

CAPITOL 57-57886

Choreography by Neil & Doris Koozer

A holiday jive P-3+1 (link rock) with The Beach Boys vocal.

SUSPICION

RCA 447-0639

Choreography by Jackie & Juanita Smith

Good Elvis vocal with a basic P-3+1 (chase peek a boo) cha cha routine.

KISS ME QUICK

RCA 447-0639

Choreography by Larry & Kathy Gafford

Good Elvis vocal & a good P-3+1 alemana two step/cha cha.

JUKEBOX JUNKIE

EPIC 34-77579

Choreography by Larry Wacker

Lively Ken Mellons vocal with a P-2 + fishtail two step.

YELLOW POLKADOT BIKINI

MCA 60027

Choreography by Neil & Doris Koozer

Popular vocal by Brian Hyland, a P-3+1 (underarm) cha cha.

Thanks again Reeves Records!! ✓



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- EAG-3002 - I Got It Made by Ellen
- EAG-3101 - Oh Carolina by The Mountain Man
- EAG-3201 - Anytime by Robert
- EAG-3301 - Lean Mean Lovin Machine by Jerry

New Releases on Golden Eagle

- GE-0020 - She Lays It All On The Line by Jim Logan
- GE-0021 - Having-A Party by Chuck
- GE-0022 - Baby Face by Dick



Jerry Sleeman
616-385-2385



Robert Ferguson
219-294-7688

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.

1995

MARCH

0303-INDIANA-Do-Si-Squares presents Spring Extravaganza, March 3 & 4, Noblesville Jr. High School, 1625 Field Drive, Noblesville, IN. Callers T.Oxendine, D.Dougherty, J.Story, L.Letson. Cuers D. & N.Baldwin. Contact Ken & Carol Beveridge, 623 Westminster Dr., Noblesville, IN 46060 PH:(317)773-0409 or (317)844-4277.

0303-LOUISIANA-Louisiana S/D Assoc. 26th State Convention, Mar 3 & 4, Bossier City, LA. Caller D.McMillan, Cuers B. & M.Buck. Contact Nasser & Shirley Shukayr, 2509 Sundsvall, Shreveport, LA 71118 PH:(318)687-7512.

0303-KANSAS-Manhattan Special, March 3 & 4, Potoroff Hall, Manhattan, KS. Callers T.Roper, J.Junck. Cuer F.Nelson. Contact Tom Roper, Rt. 2 Box 734, Ohaha, IL 62871 PH:(618-962-3102).

0303-NEVADA-22nd Ann. Hover Dam Weekend Dance, March 3 & 4, Elton Garrett Junior High School, Boulder City, Nevada. Callers S.Sivacke, R.Brodeur. Cuer L.Wilson. Contact R. Stamer, President, 881 Joy Lane, Boulder City, Nevada 89005 PH:(702)293-4918.

0310-MINNESOTA-Golden Plus Weekend, March 10 & 11, Moorhead State University Ballroom. Caller L. Letson. Cuer T. & M.Sigurdson. Contact L. & A. Black, 1911 South 18th Street, Moorhead, MN 56560 PH:(218)233-5823

0310-CALIFORNIA-Bolado Park Blast, March 10,11,12, Bolado Park, Hollister, Callers K.Garvey, J.Story. Cuers: S. & C. Parker. Contact: Kip Garvey, PH:(510)792-7099.

0310-MISSISSIPPI-40th Annual Sweetheart Festival, March 10 & 11, Downtown Holiday Inn, Jackson, Mississippi. Caller K.Van Vliet. Cuers: G. & F. Jabour. Contact B & H Sandifer, Rt. 1, Box 26, Rolling Fork, MS 39159 PH:(601)873-4377.

0310-TEXAS-11th Ann. Jamboree Show Boat, March 10,11,12, Pottsboro School. Over 50 callers & cuers. Contact A. & M. Wrede, Rt. 2 Box 90, Howe, TX 75459 PH:(903)893-5610.

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

0317-CANADA-16th Annual St. Patrick's Weekend, Veterans Hall, N. Saskatoon, Sask., March 17,18,19. Contact: Lex & Betty Blair, 802 - 430 5th Ave N, Saskatoon, SK S7K 6Z2.

0317-TENNESSEE-19th Annual Memphis German RD Festival, University of Memphis Student Center Ballroom, Memphis, TN, March 17 & 18. Featured: P. & B. Barton from Canada. For info write Bill Johnson,

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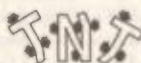


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0317-CALIFORNIA-Bakersfield Fiesta, Kern County Fairgrounds, Bakersfield, March 17,18,19. For info call (805)399-3658.

0317-CALIFORNIA-North State Dancers' Assoc. 27th Annual Redding S/D Jamboree, March 17 & 18, Shasta District Fairgrounds, Anderson, CA. Callers G.Shoemake, M.Firstenburg, E.Kinney. Cuers B.& V.Carpenter. For info call John & Lin Velasquez, (916)221-5366 or Patti Martin, (916)365-4075.

0317-FLORIDA-Spring Weekend of Rounds, March 17,18,19, Lake Mirror Auditorium, Lakeland, FL. Featured leaders: M.& M.Burkhardt, J.& R.Corcoran, A.& T.Philips, J.& J.Moran. Contact J.& J. Moran, 1610 S. Belcher Rd., Largo, FL 34641 PH:(813)538-9193.

0324-IOWA-33rd Iowa State Sq & Rd Dance Convention, Five Sullivan Brothers Convention Center & Electric Park Ballroom, Waterloo, Iowa, March 24 & 25. For info write Dennis & Janice Allen, PO Box 605, Hudson, Iowa 50643 PH:(319)988-4518.

0324-COLORADO-Almost Springtime In The Rockies Sq & Rd Weekend, March 24,25,26, Holmes Jr. High School, Colorado Springs, CO. Callers K.Bower, G.Shoemake. Cuers G.& L. Krueger. Contact L. Boudreaux, 5050 Platinum Dr. Colorado Springs, CO 80918 PH:(719)593-7350.

0324-TENNESSEE-S/D Getaway, Henry Horton State Resort Park, Chapel Hill, TN, March 24 & 25. Plus Dance, Rounds & Texas 2-Step & Lines. Callers G.Kincade, P.Henze, F.Ensley. Cuers J.& M.Lunn. Contact Gary & Ann Kincade, 2517 Barclay Dr., Nashville, TN 37206 PH:(615)227-8122.

0331-ALABAMA-A Country Western Fling, March 31, April 1,1995. Birmingham-Jefferson Civic Center, Birmingham, Alabama. Caller: T.Roper, M.Flipppo. Cuers: L.& B. Van Atta. Contact: T.& L. Mewborn, 408 18th Court NW, Birmingham, AL 35215 PH:(205)856-7280.

0331-OREGON-Bigfoot Stomp, March 31-April 1, Portland Community College, 12000 SW 49th, Portland, OR. Callers D.Nordbye, L.Seeley. Cuers T.Ward, D.Smith. Contact Bigfoot Stomp, 4846 NE 102nd, Portland, OR 97220 PH:(503)254-1164.

APRIL

0407-ARKANSAS-3rd Ann. Jamboree, April 7,8,9, Pine Bluff Conven. Center, Pine Bluff, Arkansas. Various callers & cuers. Contact W. & S. Parsons, PO Box 23242, Oklahoma City, OK 73123 PH:(405)721-5811.

0414-ENGLAND-3rd East Anglian Plus Level Sq & Rd Dance Weekend, April 14,16,17,18, Seacroft Holiday Village, Hemsby-on-sea, Norfolk. M.& E.Davis, N.& B.Whiston, C.& M.Bradshaw. Contact Malcom or Evelyn Davis, 40 Badeny Road, March, Cambs. PE15 9AS.

0421-NEW YORK-The Weekend at Roaring Brook, April 21,22,23, Lake George, NY. Caller R.Libby. Cuers C.& T. Worlock. Contact The Weekend at Roaring Brook, L.Ellis, 52 Wildwind Dr., Voorheesville, NY 12186 PH:(518)765-4011.

0421-WISCONSIN-Round Dance Weekend, April 21,22,23, Thomas Jefferson School, Menomonee Falls, WI. Featuring W.& B.Blackford. Contact Lyle Long at (414)542-9685.

0421-NORTH CAROLINA-Dogwood Festival, April 21,22,23, Fontana Village, NC. Featuring

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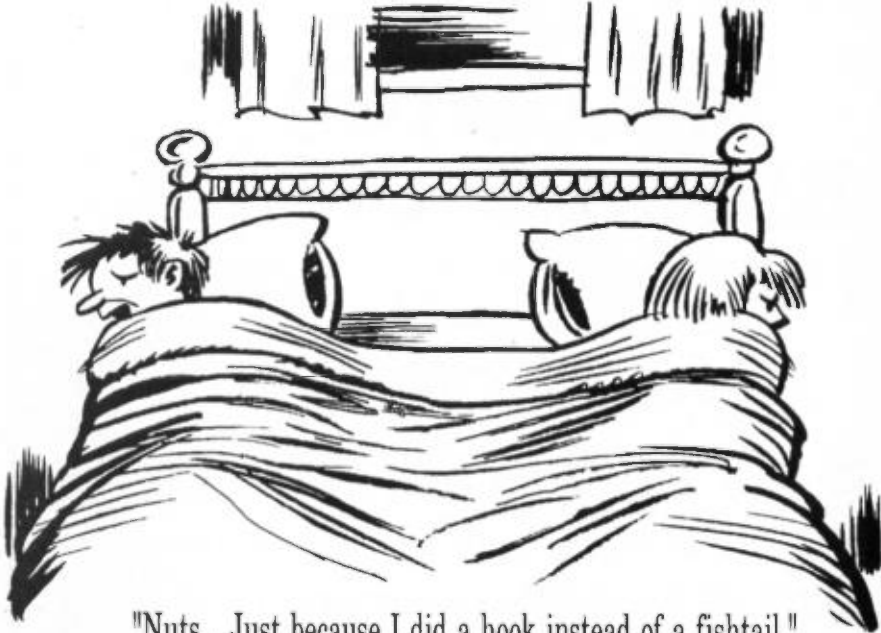
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