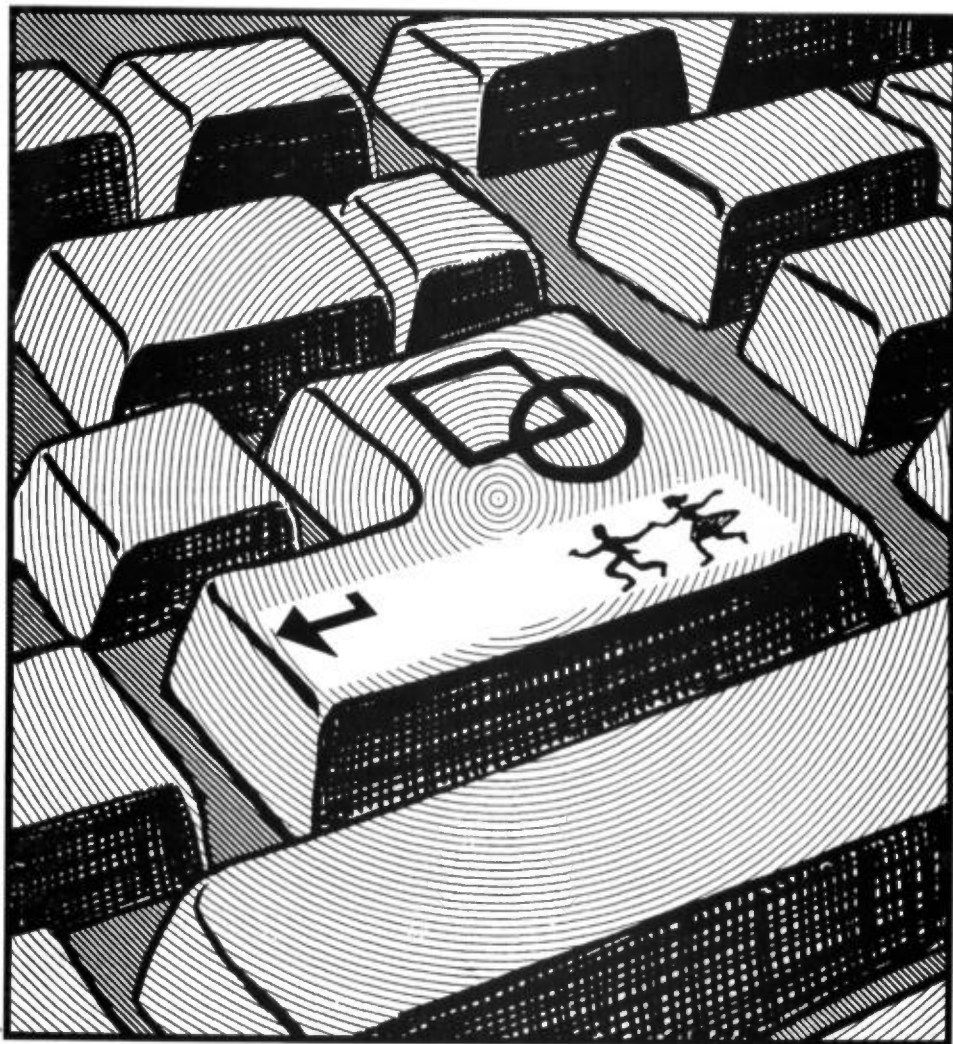


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THE INTERNATIONAL MAGAZINE
WITH THE SWINGING LINES

VOLUME 51, No 8
August 1996



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Publishers and Editors

Jon & Susan Sanborn

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

E-mail: amsdmag@dedot.com

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

American Square Dance (ISSN-0091-3383) is published monthly by Sanborn Enterprises, 661 Middlefield Rd., Salinas, CA 93906-1004. Second class postage paid at Salinas, CA and additional mailing offices. Copy deadline five weeks preceding first day of issue month. Subscription: \$20 per year U.S., \$23 per year Canada, \$32 per year foreign. Single copies: \$2.50 each. POSTMASTER: Send address change to American Square Dance, 661 Middlefield Rd., Salinas CA 93906-1004. © 1996 by Sanborn Enterprises. All rights reserved.

Editorial Assistants

Jeanne Briscoe
Dorothy Walker

Phyllis Arthur
Karin Sayre

Workshop Editors

Bob Howell
Jack Murtha
Don Ward

L&S Kopman
Jlm Cholmondeley
Tony Speranzo

Feature Writers

Bob Osgood
Dave Gipson
Mac McCullar
Bill & Bobbie Davis

Ed Foote
Phyllis Mugrage
Stan & Cathie Burdick

Record Reviewers

Frank & Phyl Lehnert

Tom Dillander

Editor's NOTEBOOK

by Jon Sanborn



ONCE AGAIN it's summer and the living is easy. With the 45th National Convention out of the way it's a good time to rest up a bit and plan for the Fall season.

Just in case you're wondering, the Texas Convention last June totaled out at approximately 16,500. That's up from the 44th National. Next year, the 46th is being held in Orlando, Florida. California won the bid for 2001, which will be the 50th anniversary of the National Convention.



THIS YEAR, while planning for new dancer classes throughout the square dance world, don't forget LEGACY's Promo-Pak "On Line In The Round & Square." Be sure to read this article in this issue.

Climatic conditions customarily affect the starting time for classes. In some areas new dancer groups begin during the early part of September while summer temperatures still persist. Others find that Fall temperatures come sooner and, therefore, they start their classes earlier.

To get the full impact of Square Dance Month, it's important that the entire activity—clubs, associations, classes, callers, teachers—all get behind the drive, saturate the local communities with square dance events, prepare col-

orful handouts, feed information to the local press and see if the local community service television outlets in your area will run the excellent color spot programs developed by CALLERLAB. For information on obtaining the series, write to: CALLERLAB, 829 3rd Ave. SE Ste. 285, Rochester MN 55904.

Indeed, *now* is the time to start planning. Utilize Square Dance Month as a concentrated promotional period with new classes as a target point. Making the community aware of what is going on will help to recruit the largest possible number of potential square dancers. If you've only had moderate success with past recruiting programs, change your tactics. As a club, try something different. Try a potluck where every member brings one non-dancer and have a one-night-stand. *If it's going to consist of a lot of work in order to generate a lot of joy, let only the joy show.*

It's not too soon to make your plans. Next month is **SQUARE DANCE MONTH!** ✓



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BY-LINE

Ever had *A Dream Come True*? Steve Kopman was lucky enough to have one of his become reality and was kind enough to share it with us. LEGACY has chosen *On Line In The Round & Square* for this year's Promo-

Pak; find out how to get yours by reading the article of the same title. Jeanne Briscoe tells us goodbye in her *Tempo* article this month. She has been a great asset to ASD, and will be missed immensely. The Mariner family brings to our attention A "*Petti*" Issue; sharing their thoughts on the new (and improper) trend of dancing without petticipants. As a result of a reader's request, Don Ward explains what contra dancing is in this month's *Dancing Contra*. Do you know the *Important Ingredients Of Square Dancing*? You will after reading the closing remarks made by Tumbleweed Smith at this year's National Square Dance Convention.

By the way, if any of you readers would like to share the experience you had at this year's convention in Texas, or have clear photographs with captions, we would love to share them in next month's issue. Please send them to us ASAP as we're working on September's issue as you read this. We look forward to hearing from you.

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TEMPO

by
Jeanne Briscoe



Perhaps some of you are wondering where TEMPO has been the last three months. There's been a lot of things going on in my life that have taken more time from my schedule than I like to think about. I have been writing articles on square dancing for over twenty years and have enjoyed every minute of it. Twenty years are a lot of words! I started by writing for a publication that was in San Jose at that time. Then the editor of *The Blue Book* asked me if I would write for his magazine, so I did for many years.

After Jon bought the *American Squaredance Magazine* I found I was not able to stay on with *The Blue Book* because I was helping Jon almost full time. But my byline TEMPO has always been the same. I have tried to carry through my articles encouragement to callers and dancers alike, pointing out the pitfalls as well as the uplifting events in the activity. I guess sometimes I did step on a few toes, but what is writing all about if not for getting everyone's attention to perhaps "fix the wheel that's broken."

I have truly enjoyed working for Jon as well as the girls in the office. Phyllis and Dorothy, along with Jo Ann Houston are all very easy to get along with and sometimes have a good joke to tell. The work in the office is to enhance square dancing, to help everyone see how dear an activity it is and how we must work to keep

it that way.

Believe me, it's difficult to give up my writing for this magazine. However, I am now going through radiation for cancer of the breast; some of you ladies may know how tired it makes one feel to have that bombarded into your system. But it's the best treatment, especially for my situation. I have been lucky not to have any signs of it in any other part of my body, including the lymph glands. I thank God for that and also his tender mercy, which follows me daily as I go for my treatment.

Our daily lives are filled with many things, most of the time they are good things. However, when it comes one's turn to stand up and be counted we must all obey the call.

I pray each and everyone of you are in good health and that your daily "happenings" are good ones.

Editor's note: We love you and will miss you, Jeanne! Our prayers are with you for a complete recovery, so that you may enjoy your retirement to the fullest! Our office won't be the same without your words of encouragement, your beautiful smile and your wonderful sense of humor. We appreciate all you have done to help make American Squaredance Magazine what it is today. ✓



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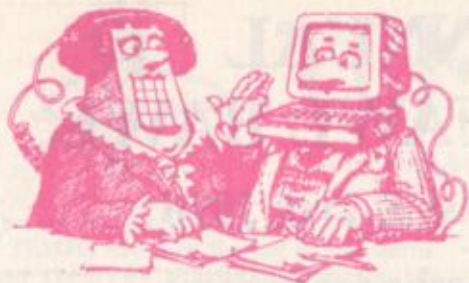
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ON LINE IN THE ROUND & SQUARE

Even those who surf oceans and books are talking about surfing the Internet. Virtually every computer owner has access to Internet information. Square dancers have several ways to share information electronically; some interesting discussions are taking place.

Someone in your club may be familiar with square dance web pages; if not, someone in your club has a son or daughter who is. Ask them to help you publicize square dancing and your particular events. If we want to attract younger dancers, then we must get the information out to them where they are—searching the Internet for information, friends, activities, new adventures.

Our theme for this year's Promo-Pak ties square dancing in with the interest in "on line" activity. We hope that with the current interest in square dance home pages, some curiosity may be piqued about the square dance activity. Our job (our, meaning all of us who are square dancers now) is to present square dancing as a modern, in-the-nineties way of getting together with other people and having a hilarious evening of fun.

We know square dancing is a way to work out the kinks from sitting immobile at a computer.

We know square dancing is a way to relieve stress.

We know square dancing brings people together in a happy context.

We know square dancing is a wonderful hobby.

What we need to do is convince all those folks out there who have not done an *allemande left* since they left sixth grade, before it was fun to hold hands with someone of the opposite sex.

What we need to do is spread the word. Try new ways this year. Try the Internet pages. Try E-Mailing to friends. Try at least three new ways of reaching folks during this promotional campaign. This year's Promo-Pak will supply at least one way of accessing square dance information on the Internet.

LEGACY'S ongoing project is the annual creation of a Promo-Pak with a yearly theme and pages of helpful hints for promoting square dancing. Try a new one this year in your area; plan a campaign and combine several promotional ideas.

The 1996 Promo-Pak is available from Stan and Cathie Burdick, PO Box 2678, Silver Bay, NY 12874. A check for your donation of \$5 should be made out to the Burdicks. This covers printing and postage; remaining funds help to underwrite LEGACY projects. Order yours today! ✓

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A personal thanks to all who stopped by to say hello at the American Squaredance Magazine booth. I thought it was a great convention. Well done San Antonio and Texas! Dave

Dear Dave,

If square dancing is on the decline like I've been reading, wouldn't it make more sense to find ways of getting people to participate earlier in the dance year, attend dances at other clubs, and when the person can perform at the Mainstream level to join in, especially when the caller calls a dance for beginners?

Jan COPIC9@aol.com

With a resounding YES! I think it's pretty evident with the cost of callers, cuers, hall rental, and so forth, that we should get new dancers supporting the club activities and dances as soon as possible. The biggest problem lies with "experienced" dancers who refuse to support the "lower" levels. How soon some people forget. Why not graduate the new dancers at Mainstream, and dance Mainstream until they graduate from Plus if that is your "normal" level of dance. New dancers bond to the club, provide needed financial support, and just maybe, all club members will benefit. When was the last time you danced a good Mainstream dance? Remember how challenging it was?

Dear Dave,

Why do callers insist on amplifying their voice so LOUD!

Susi Teresa Antonio Orelli Evers
Fort Walton Beach, Florida

And you thought I couldn't get your whole name on the line. In answer to your question, "I don't know, we're deaf maybe?" Seriously, all callers/cuers get the same complaints; "You're too loud," or "I can't hear you," and usually simultaneously. But loudness has its limits and when

dancers must resort to ear plugs, you should insist on a reduced volume. If that doesn't work, vote with your feet and don't book them back again.

Dear Dave,

How can I, as a dancer, buy really, truly, CALLERLAB definitions—NOT someone else's interpretation of them?

Larry Curtis

lccurtis@worldnet.att.net

No problem, Larry. Anyone can purchase a set of the official definitions by calling CALLERLAB's office at 507-288-5121 or FAX at 507-288-5827, or write 829 -3rd Avenue SE Suite 285, Rochester, MN 55904-7313.

Here's a paraphrase of questions from the ethics and etiquette panel in San Antonio's National.

Is it proper to give a club badge to new graduates and expect them to join the club who sponsored the lessons?

If the sponsoring club does not require dues, I think the badge could be given as a courtesy. If the club requires yearly dues, the new dancers should be told "up front" and the decision of which club to join should be theirs. (I can hear the roar now...) If as club members, you represent your club well and are friendly, why wouldn't they want to join your club? You're not afraid of running them off are you? Be careful, callers or clubs do NOT own dancers. ✓

Dave answers all questions; ASK DAVE—
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2565; Fax: (219) 482-4281; or E-mail:
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STRAIGHT TALK

Traditionally, women's apparel consisted of prairie type dresses made out of materials that were on hand. Later, petticoats became popular as the sock hop '50s rocked in. Petticoats and Pettipants were added to the square dance movement and adopted as the official dress code. Forty years later, comfort is the key, and current fashions have been introduced and accepted on the dance floor. Accepting the current Country Western look is a vital issue to attract new dancers. Let's not allow apparel to keep people from enjoying the dance.

The skirts are practical and comfortable—only one suggestion: **Don't leave off the pettipants.** A trend has developed in areas of not wearing the "cover-ups" and just wearing bikini panties. Some have gone as far as wearing French cut panties with garter belts. This "Frederick's" look is best kept in the bedroom and not on the square dance floor. The activity is not Burlesque Dancing, it is Square Dancing.

A "PETTI" ISSUE

by Tim, Kay and Rachel Marriner

Now, some of you are probably thinking it does not affect me, however, it is degrading to the social family activity that we love. Several club officers have approached us on this matter and even our six year old daughter has commented about the "Bare Butt" look. Come on folks—let's not create a bad habit. I know accidents happen and sometimes people do forget. All the clubs need to carry a spare pair in a glass jar and issue them whenever necessary. A fun slogan can be placed on the jar that reads "In case of emergency, break seal." An officer might have to bring it to someone's attention that they are not properly dressed. If they reject this friendly reminder of proper dress code and REFUSE to wear the "spare pair," return their money and ask them not to dance. This might sound harsh, but we have our heritage to uphold. Let's not allow a few people to degrade our wholesome family dance activity. ✓



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BY BOB HOWELL

EASY LEVEL

At Cope Crest this past April, during the BOB AND JERRY WEEK, Coy Cowan of Ruskin, Florida, presented a beautiful "sit-down" dance to close the after-party on Wednesday evening. It is a routine "researched" by Coy and extrapolated from several other solo dance routines, done to a lovely piece of waltz music. It was a grand "closer" for a very fun day. I have taken the liberty to name it after Wini and Coy and call it...

COWAN'S WALTZ

Formation: Solo—sit down dance

Music: *Jacalyn's Waltz*, Red Boot RB 907, or any good waltz music

Routine: Long 8 measure intro.

Meas:

- 1-4 Extend R arm with palm towards the front wall.
 Extend L arm with palm towards the front wall.
 Roll right hand over so that palm faces the ceiling.
 Repeat with L hand.
- 5-8 Move R hand to L shoulder.
 Move L hand to R shoulder. Arms are across the chest at this point.
 Grab R ear with R hand.
 Grab L ear with L hand.
- 9-12 Rub tummy with R hand.
 Rub tummy with L hand.
 Pat R hand on R knee.
 Pat L hand on L knee.
- 13-16 2 rapid whiffles, R hand over L.
 2 rapid whiffles, L hand over R.
 Clap hands slowly two times.

At CALLERLAB, Ken Kernen gave me a routine that he had written and has used quite successfully in the Albuquerque, New Mexico, area. He calls it the...

TAOS TRIO

Formation: Lines of three people facing lines of three people in a wagon spoke formation around the hall.

Record: *Pass Me By*, TNT 271, or RBS 1325, *Susanna/Turkey*

Routine:

- Intro ----, -- Ends Dosado
1-8 ----, -- Centers Dosado
9-16 ----, Centers Lead Right, Circle to a Line
17-24 ----, -- Forward and Back
25-32 ----, New Centers Lead Right, Circle to a Line

- 33-40 ----, -- Forward and Back
 41-48 ----, New Centers Star Right with the right hand two
 49-56 Lead your Line Home, Pass Thru to a new three
 57-64 ----, -- Ends Dosado

Description

- 1-8 The end people Dosado the facing person in the opposite line.
 9-16 The center people in each line Dosado the center person in the opposite line.
 17-24 The center people in each line lead to the right and circle three with the two people on that end of the line. One person will be in the same line and one person will be in the opposite line. Centers will break and lead to lines of three facing a line of three. One line will now have their backs to the center of the hall and the other line will have their backs to the wall.
 25-32 Lines of three go forward and back. Identify new centers of the line if necessary.
 33-40 The **new** centers of each line lead right and circle three with the two people there. Centers break to a line of three.
 41-48 Lines of three go forward and back. Again identify new centers of the line.
 49-56 The **new** centers of each line face to the right and Star Right with two people there.
 57-64 These new centers lead out of the stars and lead their lines home to the place where they started the dance. They then Pass Thru to the next line of three ready for the ends to begin a Dosado straight ahead.

Here is an old-timer that I have been using quite frequently. A real quick-teach number called...

GO ROUND AND THROUGH

Everybody swing his prettiest gal
 Allemande left and a right hand grand
 Meet your partner and promenade.

1st couple out to the couple on the right
 Go round and through and swing her too
 (1st couple separates and goes around the outside of #2, then comes back thru them and swings in the center of the set.)
 Go thru and round and both couples swing
 (1st couple splits #2, separates around them and comes home to swing again in the center of the set.) #2 swings too.
 Circle four once around and lead to the next.

* * * *

"When a new dancer visits your club, chances are his first impression of the club he gets from you."

— *Cues & Tips, Central Ohio, Oct. 1991*

During the Contra Certification session at CALLERLAB I had the pleasure of dancing with a young lady from Germany. Her name is Susanne Gasser and she became intrigued with contra dancing, something she had never seen before. After a little coaxing she agreed to prompt one. I just jotted a few basic moves on a card and she delighted the whole group by prompting the following routine, which I named...

SUSANNE'S CONTRA

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

Music: Any 32 bar reel or jig

Routine:

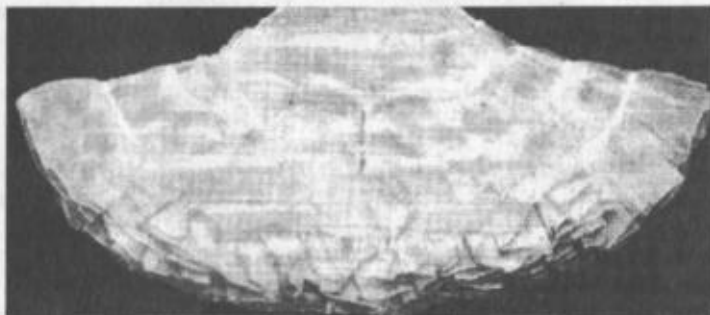
- A1 Dosado with the one below.
Same girl swing and whirl.
- A2 Face across, right and left thru.
Right and left back.
- B1 Two ladies chain.
Chain them back.
- B2 Star left.
Star right.



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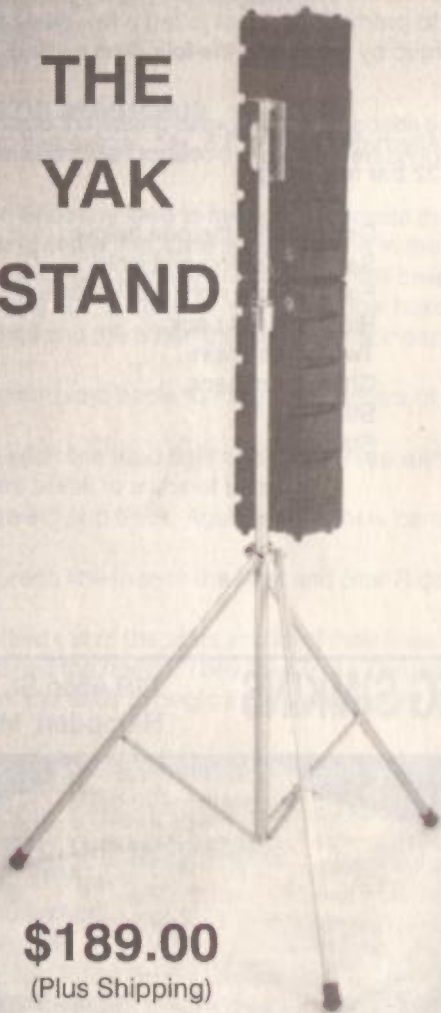
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CONTRA CORNERS

.....By Don Ward
Member of
American Callers Association
and CONTRALAB

Again this month there are two successful contra programs to report about. First is the West Coast 16th Annual Summer Solstice Folk Music, Dance and Storytelling Festival. This event takes place on the beautiful 300 acre Soka University campus near Malibu, California. Each year the contra and traditional square dance part of the program exceeds all attendance expectations. The festival features two and a half days of contra and traditional squares as part of their music and dance program. This year the Friday and Saturday night special dances were sold out and the floor was maxed out by 300 dancers who enjoyed the calling talents of Kathy Anderson, Tom Hinds and Leda Shapiro. The Immortal Lemmings, New Young Buzzards and the Horseflies bands provided the music for the event.

The 45th National Square Dance Convention in San Antonio, Texas, provided Contra dancers with a program of Contras, Cowboy Dances and Kentucky Running Sets in addition to other heritage dances. Nancy Biehler put the program together, even providing live music in the beginner and experienced halls on Saturday night featuring the Baubells and the Permanent Wave bands.

Unique to this national was the presence of some traditional contra dancers and their local callers who's talents were shared, adding variety to the dance choreography. My thanks to Ron Johnson who filled me in on the contra events in addition to his square dance calling and leading a couple of contra related seminars.

These two events, which include contras as part of the program, are as different as night and day. Contra programs at the nationals included dancing for beginner and experienced levels plus a variety of contra related heritage dance forms. The participation by dancers at the 45th was approximately four people per 1,000 attendees. Contrast this with the contra program at the Solstice Festival, with almost no other dance forms in the contra pavilion; 60 out of 1,000 attendees participated. There was only one floor level and the public was welcome.

I can't help but think our square dance ap-

proach to contra dancing needs to be reevaluated when comparing these two events. The Solstice Festival is totally open to the public. The national is for experienced dancers only. Let me know what your thoughts are by letter or E-Mail.

I received an update on the CDP program and with it a new E-Mail address for Cal Campbell, which interested readers should file away; calvin@hinge.com

A second update involves myself. Beginning with the July-September issue, "Dancing Contra" and my related square dance articles will be a regular part of Canadian Dancers News, published by John Thomson and distributed throughout Canada and some parts of the Northeast U.S.

In the June issue of ASD letters to the editor, Mac and Belva Mc Laughlin asked, "What is contra dancing?" For them and other curious readers, you'll find the answer in "Dancing Contra" on page 52.

The Annapolis Traditional Dance Society will host contra dances on the first and third Saturday evenings beginning September 7 and 21. Local callers and live music will be featured and an old fashioned ice cream social will follow the dance. The dances take place at the Fraternal Order of Police Hall just North of Annapolis Mall on Rt. 178. Dance walk thrus at 7:30 PM, first set at 8:00 PM. For additional information call Bob at 410-923-6734.

Lots of summer contra activity in Colorado beginning with Contrafusion on Friday the 16th in Denver at the Temple Events Center Uptown; Saturday the 17th in Ft. Collins at the City Park Center. Don Armstrong will be the featured caller at this dance August 31. Dances start at 8:00 PM and most have walk thrus at 7:30 PM for new dancers. For additional information about Colorado check out their web site at <http://www.pobox.com/~dancers>

Just a reminder, only your input can sustain the scope and interesting content of Contra Corners, so I'm looking forward to hearing from you.... Don Ward, 9989 Maude Ave., Sunland, CA 91040; Email; Dward@loop.com ✓

IMPROVING OUR PRODUCT (How to Get More Dancers)

(The following article was written by Jerry Reed, Rockledge, Florida. The views and opinions expressed in this article reflect those of the author and are not necessarily those of CALLERLAB or any other organization.)

Many areas of the country (U.S.A.) do not have the luxury of a viable Mainstream Program. In most of these areas the predominant program is Plus. Clubs and callers in these areas have three obvious choices when offering classes to non-dancers. These choices are :

1. Teach all the way through the Plus Program
2. Teach the Mainstream Program and then hope the new dancers can find a place to dance, or
3. "Graduate" the new dancers at Mainstream and then immediately start them in a Plus workshop.

There may be other options, but these are the most obvious and most widely used. It should be noted that option number two is not available if there is no Mainstream dancing in the area. It should also be noted that implementation of a "single floor" concept does not help this situation, because of the amount of material which must be taught and learned.

Typically, classes start in September and continue through May/June (perhaps a little longer or shorter). This schedule provides somewhere between 30 and 40 class sessions. Usually, there are events or holidays that will require cancellation of one, two, or more of the class sessions.

A valid question is: Can the Plus Program be taught (and learned) in 30 to 40, two hour lessons? Given the amount of material to be taught and in consideration of CALLERLAB's recommended teaching time, the answer clearly is NO! Most experienced caller instructors agree that it is the unusual dancer who can learn this amount of material (including the etiquette, his-



tory, styling, heritage and other background information) in this amount of time.

The reality of the situation is, however, that callers are attempting to teach the Plus Program in 30 to 40 class sessions. I feel one way they do this is to severely limit the amount of time spent on some of the moves. Typically, these moves are the low usage and less frequently called moves. These moves may well include: Partner Tag, Peel Off, Peel The Top, Crossfire, 3/4 Tag, the Explode family and Triple Scoot from the Plus Program. Other moves from the Basic/Mainstream Programs that are often glossed over may include: Half Sashay, left handed choreography, Fan The Top and Spin Chain Thru, to name a few.

Another way callers can reduce the amount of time required to teach a class is to limit the amount of "Extended" (non-standard) applications taught during a class. This approach can significantly reduce the amount of time required to teach a class and is a step in the right direction.

Even using both of these approaches, however, leaves much to be desired. There simply is too much material to teach in the amount of time available.

One of the complaints we have been hearing over the past few years is that it takes too long to teach people to dance AND to join the club environment. It seems there is one way to reduce the time it takes to learn to square dance. That way is to **REDUCE THE AMOUNT OF MATERIAL TO BE LEARNED.**

So, if we agree that it takes too long to square dance (there seems to be a general agreement in this), then it seems prudent to investigate ways to reduce that time. There also seems to be general agreement that there is too much to learn. As indicated above, there appears to be one viable way to reduce the time; that way is to reduce the amount of material to be taught (learned).



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There appears to be two ways to reduce the amount of material to be taught/learned. One is to reduce the number of moves and the other is to reduce the applications (starting positions) from which the moves taught are called.

Even though neither of these solutions will be easy to implement, I believe both are achievable. This is particularly true if we all work together toward a common goal. That goal, as I see it, is to improve our product (square dancing) to make it more attractive to our customers (the non-dancing public).

The cooperation required in this undertaking will require a considerable amount of compromise on the part of everyone involved (that means all of us). This includes callers, dancers, caller organizations, dancers' associations and national and international square dance leaders. Can it be done? YES, I feel it can. Am I willing to try? YES! How about YOU?

Could this proposal be formulated by a single person or small group? Yes, it could. The decisions could be made and dictates could be published such as "Thou Shalt ..." However, this would, I am sure, certainly doom this project to failure. The success of an undertaking of this magnitude will depend on cooperation, compromise, organization and a dedication to the

ideals of the concept of IMPROVING OUR PRODUCT.

It seems the best approach to this project is to develop a plan of action, implement that plan and then evaluate the results. This process is employed in private industry and is known as the Total Quality Management, or TQM method of implementing change.

This proposal to reduce the amount of material to be taught and learned in square dance classes is a major modification of our product (square dancing). The primary goal of this modification is to make our product more attractive to our customers (the non-dancing public). The planning and implementation of this new and improved product will require an international organization with a committee structure and democratic decision making process in place. This structure will provide the means to brainstorm ideas, define objectives, determine pros and cons, establish working committees, develop a plan, publish implementing guidelines and evaluate the results.

I know of one organization which has the structure, organization, respect, capability and desire to do this. That organization is CALLERLAB, the International Association of Square Dance Callers. The proposal will have

a better chance of succeeding if all organizations interested in improving square dancing would join in this effort.

I realize this proposal presents an extraordinary challenge to the square dance activity. It will require dedication, hard work and a tremendous amount of compromise by all of us. Please take the time to consider the positives and try not to dwell on the negatives. Thank you for taking the time to read this article. I would be interested in your comments. Write or call Jerry Reed, 943 Tamarind Circle, Rockledge, FL 32955; Phone/Fax: (407) 633-1306. ✓

CALLERLAB ACCREDITED CALLER COACHES ARE BEST FOR YOUR CLINIC OR SCHOOL

ACCREDITATION ASSURES KNOWLEDGE AND EXPERIENCE

Don Beck	176 West Acton Rd., Stow, MA 01775, 508-897-9767
Al Brundage	3601 S.E. Dalhart Rd. Port St. Lucie, FL 34952, 407-335-4788
Stan Burdick	P.O. Box 2678, Silver Bay, NY 12874, 518-543-8824
Daryl Clendenin	400 N. Plaza Dr., 452 Apache Jct., AZ 85220, 602-983-3013
Bill Davis	1359 Belleville, Sunnyvale, CA 94087, 408-736-5624
"Decko" Deck	36 Columbia Ave., Rehoboth, DE 19971, 703-524-1166
Ed Foote	140 McCandless Dr., Wexford, PA 15090, 412-935-2734
Betsy Gotta	2 Laurel Pl., North Brunswick, NJ 08902, 908-249-2086
Paul Henze	3926 S. Mission Oaks Dr. Chattanooga, TN 37412, 615-867-2225
Larry Hoskinson	4518 Spring St. Omaha, NE 68106, 402-551-0875
Jon Jones	1523 Bluebonnet, Arlington, TX 76013, 817-469-1179
Jerry Junck	PO Box 128, Carroll, NE 68723, 402-585-4829
John Kaltenthaler	PO Box 679, Pocono Pines, PA 18350, 717-646-2945
Frank Lane	Box 1382, Estes Park, CO 80517, 303-586-3696
Martin Mallard	222 Stillwater Dr., Saskatoon, SK Canada, S7J 4A4, 306-374-5250
Jim Mayo	PO Box 367, Hampstead, NH 03841, 603-329-5492
Wayne Morvent	328 Stones Throw Rd., Silsbee, TX 77656, 409-385-5222
Deborah Parnell	1571 Redwood Way, Upland, CA 91786, 909 982 3311
Randy Page	14 Boxwood Lane, Danbury, CT 06810, 203-794-0053
Vaughn Parrish	Rt 2 Parrish Rd., Berthoud, CO 80513, 303-772-5118
Bill Peters	PO Box 10692, Zephyr Cove, NV 89448, 702-588-7181
Kenny Reese	Freidrich-Ebert-Str 116, D-64347 Griesheim, Germany, +49 6155-78912
Ken Ritucci	48 Althea St. W. Springfield, MA 01089, 413-734-0591
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THE COUNTRY LINE by jim and jean cholmondeley

SUMMER

We hope you had a nice convention. Jean and I are sorry we had to change our plans, but we know we left you in good hands.

From all the reports that we have received most everyone had a good time. There were many of you who visited some of the CW establishments during the convention and found that CW dancers are just as friendly as Square Dancers.

We had a group of Japanese visit us with Martha Ogasawara as their leader. They were Square and Country Western Dancers. We square danced them one night and a few days later we took them shopping at a CW store. That night we took them to a Mexican restaurant and then CW dancing in St. Louis at the "Little Bit of Texas." They enjoyed themselves but fell asleep on the way back to the hotel. We enjoyed having them here and dancing with them. It all goes to prove that our activities are truly international.

FASTER

DESCRIPTION: 4 Wall Line Dance

DIFFICULTY: Beginning

COUNT/STEPS: 36 Counts / 32 Steps

BPM: 188

MUSIC: *Should've Asked Her Faster*, Ty England

COUNT / DESCRIPTION

TOE, HEEL, 1/4 TURN, HOLD, TOE, HEEL, TOGETHER, HOLD

1. Touch toes of RIGHT forward
2. Tap RIGHT heel forward
3. Step 1/4 turn to the Right on RIGHT
4. HOLD
5. Touch toes of LEFT forward
6. Tap LEFT heel forward
7. Step LEFT next to Right
8. HOLD

TOE, HEEL, 1/4 TURN, HOLD, TOE, HEEL, TOGETHER, HOLD

9-16 (Same as 1-8 above)

LEFT VINE WITH TOUCH, STEP PIVOT, TWO TOE-HEEL STRUT

17. Step to the Left on LEFT
18. Cross step RIGHT behind Left
19. Step to the Left on LEFT
20. Touch RIGHT next to Left

21. Step forward on RIGHT
22. Pivot 1/2 turn to the Left on LEFT
23. Step forward onto ball of RIGHT & Step down on heel of RIGHT
24. Step forward onto ball of LEFT & Step down on heel of LEFT

TWO TOE HEEL STRUTS, STEP, PIVOT, STEP, PIVOT, STOMP, STOMP

25. Step forward onto ball of RIGHT & Step down on heel of RIGHT
26. Step forward onto ball of LEFT & Step down on heel of LEFT
27. Step forward on RIGHT
28. Pivot 1/2 turn to the Left on LEFT
29. Step forward on RIGHT
30. Pivot 1/4 turn to the left on LEFT
31. Stomp RIGHT next to Left
32. Stomp LEFT in place

BEGIN AGAIN ✓

HEMLINE



by Phyllis Murgre

Summertime is here and supposedly the living is easy. So I thought I'd pass along some little hints I've gleaned over the years that will hopefully make your sewing life a little easier.

Have you ever gotten fusible web on a Teflon ironing board cover? If you cover the web with waxed paper and then press it lightly with an iron, it will take the web off the cover.

Do you have a problem with buttons coming off shirts and blouses? If you will take a little seam sealant or Fraycheck and dot the threads on the inside of the garment before laundering it, the threads will be sealed and are less likely to come off.

Is your thread rack overflowing? No place to put those extra spools of thread? Cut a plastic drinking straw in half and place one half on

the thread rack's spindle—you now have room for two spools of thread on each spindle instead of only one.

Use fusible interfacing scraps to repair tears or add extra strength to the stress points of tissue patterns or tears in clothes.

Do you have problems inserting a new needle in your serger? You can either remove the presser foot and place a pocket mirror right side up over the feed dogs, or if you have one, a dental mirror on a long handle. Drop the presser foot down and tape the mirror so that you can see where the needle is to be inserted.

Do you have a problem getting the backing off fusible webbing after you have applied it to the fabric? Make a slit on the paper backing with a razor blade or Xacto knife before you fuse it to the fabric. Once fused, it will be much easier to remove the paper backing. I prefer using the "X" type of marking.

Here is one that is also good for the husbands (and callers). Many electrical cords can be inserted into the outlet or into the electrical unit in only one direction. Mark the "right side" of each plug with colored tape. Saves time switching until you get it right.

Do you have a problem making your pockets come out exactly the same when you are pressing down the seam allowance? Make a cardboard template of the pocket, then when you have to shape the pocket, all you do is fold the fabric cut edges around the template and press to create perfect pockets with crisp edges!

Until next month, Happy Dancing and Creative Sewing! ✓

Please send your comments, questions, or suggestions to:
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A MAGIC NIGHT OF HARMONY

The Social and Special Events Committee has planned a Musical Kickoff to the 46th National Square Dance Convention. Featured performers will be: **South 27**, **The Swing'n Sisters**, **The Doo Wop Delites** and last (but not least), **The Country Revue & Bubba Too**. These four groups all perform a cappella (without accompaniment) and this promises to be an evening you definitely do not want to miss.

Since these folks may not be familiar to all of us (regardless of the fact that Bubba claims to have attained worldwide acclaim), let us tell you a bit about each one.

The sound of South 27 is reminiscent of the Mills Brothers, the Beach Boys and the Four Freshmen with a little Hip Hop (a la Boyz II Men) thrown in for good measure. Their unique style of five-part harmony will carry you through decades of music with rich rhythmic vocals and impeccable showmanship.

The Swing'n Sisters, dressed in costumes reminiscent of the '40s, bring back the sounds of that era. Their talent brings to mind the smooth style made famous by the Andrew Sisters and the Chordettes. Ask for "Boogie Woogie Bugle Boy," "Mr. Sandman" or "Lullaby of Broadway," and with a snap of the fingers they will break into rich three-part harmony.

Do you remember bobby sox and poodle skirts? Well, the dynamic Doo Wop Delites (also known as "The Hollywood Hi Tones") will carry you back to the '50s and '60s as they perform the finest Doo Wop music in the country. You will witness great dance steps and get a fabulous feel for good old Rock n' Roll.

And you'll be clapping your hands and stomping your feet to some good ol' country music with a unique twist at the hands of The Country Revue & Bubba Too. Dressed in full

country and western outfits, Skeeter, Clint, Edwina and Bubba ("that's three B's, a U and an A" according to Bubba) create a fun filled down home sing-a-long atmosphere with their blend of country favorites and silly humor.

So for a musical trip down Memory Lane combined with lots of fun be sure to join us on Wednesday night, June 25, 1997, at the Orange County Convention Center. Admission is \$8 per person and the curtain goes up at 6:30 PM. **You won't be sorry you came!!**

SPECIAL NOTICE

The Magic Board of the 46th NSDC has unanimously decided that it is not feasible for the convention to continue with previously announced plans to hold their Saturday Night Entertainment at Walt Disney World. All fees for the event that have been collected thus far are being refunded and future requests to attend the event will not be accepted.

However, tickets for Walt Disney World will be available to dancers—at a discounted price—and may be purchased at the convention through Premier Convention Services. Attendees are encouraged to take advantage of the Premier Convention Services offer.

CANADIAN HOSPITALITY

One of the goals which the 46th NSDC wanted to attain in 1997 was the establishment of a special hospitality committee just for our Canadian friends. This was at the suggestion of some Canadian visitors who enjoy the sun and fun which Florida offers. Their logic—Canada is a part of North America and not an overseas area (heretofore all dancers from the U.S. were offered hospitality in the Overseas Room).

Upon further research, it was found that a large contingency of Canadians regularly head-

quarters in southeastern Florida, with a center of activity near Boynton Beach. It was discovered that a group of Boynton Beachers entertain a large group of dancers with "Canadian Nights." They decorate using flags and banners from both nations, have two cakes—one decorated all Canadian and the other all American. They sing both National Anthems, all the while enjoying the friendship that square dancing activities afford.

Armed with this and much more, the GO FOR THE MAGIC Vice Chairmen of Hospitality, Liz Steinbaugh and Jim Akins, went to work to uncover a director of Canadian Hospitality. Joseph and Lydia Fik immediately volunteered for this new position and are now busy gathering a large committee to make all our visiting friends from Canada welcome. Thus, what began as an expressed idea has blossomed into a big yellow rock for our northern neighbors, who will receive a special welcome when we GO FOR THE MAGIC in Orlando, Florida during "The World's Greatest Square Dance" event.

KITCHEN MAGIC

Kitchen Magic From Florida, containing over 700 favorite recipes of Florida dancers,

went on sale at the Florida State Convention. Cookbook directors, Paul and Marie McClain and their committee are to be commended for all the hard work that went into gathering the recipes, transcribing and compiling them into an attractive book, which all square dancers will want to have in their kitchens.

To obtain your copy of *Kitchen Magic From Florida*, check the appropriate box on your registration form, or contact Pee Wee and Mary Stewart, 150 Charles Street, Edgewater, FL 32141; Phone: 904-345-3911.

SEW WHAT? SEW MAGIC!

Sew for the Magic. That's the name of the Sew and Save booklet for the 46th National Square Dance Convention to be held in Orlando in 1997.

The theme of the booklet is that sewing can truly be magic! The editors have attempted to collect a series of articles which balance new, never previously presented projects, with a scattering of older ideas. All of the articles have been selected to show the square dance sewer some of the magic which they can create at their own sewing machines.

How about learning to make the convention cravat tie? You'll see plenty of these in Orlando.



Jerry Story



Tony Orendine



Larry Letson



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Tim Manninen

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| RYL 516 | LOOKIN' FOR A REASON | by Larry |
| RYL 517 | ARE YOU TEASIN' ME | by Larry |
| RYL 808 | LOOKIN' AT THE WORLD THROUGH A WINDSHIELD | by Randy |
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There are new articles that span from "Bodice Necklines 101," a primer for beginners, all the way up to "Circle Ruffles," a treatise to challenge the expert.

You'll find that the sewing booklet will return its cost to you through the year. It is written with the same enthusiasm that prevades the whole convention in Orlando...and that's a bunch! ✓



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Jerry Sleeman
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**Eagle Records is proud to welcome to our staff,
SusanElaine Packer from Orlando, Florida.**

ASD AT THE CONVENTION





BILL & BOBBIE DAVIS

What's in a name? More and more we read and hear comments that the term "Mainstream" is somehow offensive or denigrating. We wonder why? Our dictionary defines Mainstream thusly: 1) The middle of the stream; where the current is strongest. 2) The part of something considered to be the most active, productive, lively, busy. 3) A major or prevailing trend or line of thought, action.

We can't find any connotation in any of these definitions that is demeaning. Why is there such a push to change the name of the Mainstream Program in an effort to make square dance more appealing and stave off dropouts? Wouldn't it make more sense to make the program fit the definition better?

On the other side of this topic is the Advanced Program whose participants are often accused of being snobbish, elitist and a detriment to square dancing in general. Once again we checked our faithful dictionary. It says Advanced means "ahead in progress or complexity (as in advanced studies)," or "far on in life, old."

Let's give everyone involved the benefit of a doubt and assume that the program was not named to designate old dancers. That leaves us with the conclusion that the name denotes students interested in more knowledge. People who go on for a Master's degree are not considered a menace to the preceding educational programs. These students are merely seeking more knowledge to enable them to do their jobs properly. Advanced dancers do not seek more knowledge in order to impugn the preceding levels of dancing. They are merely trying to increase their ability to enjoy their chosen recreation. What is wrong with that?

Another proposal that we keep hearing rumbles of is the idea that there should be only one level/program, and it should be called Square Dancing. Our first problem with this suggestion is that it implies that all the levels now in use are not really Square Dancing. There are an awful lot of Plus, Advanced and Chal-

lenge dancers who consider themselves seriously dedicated square dancers. We certainly don't want to be the ones to tell them they are not really a part of the square dance scene.

Let's go back to the people with Master's degrees. Suppose you have a degree in Animal Sciences and are working hard at your chosen craft. Now SOMEONE decrees that there should be no more Master job levels, only Bachelor levels. All the Masters are laid off and told they will have to accept a Bachelor job, or change careers if they want to work.

In the work place most of those laid off would probably settle for a Bachelor job just to keep their bills paid and have a place to live. Some hardy souls will change careers and once again work up to the Master level. Some will end up on the street.

In recreational pursuits probably only money or physical and mental ability can really keep us from achieving our interest level. People will do what interests them. If SOMEONE declares that there will be only one level of square dancing, some of the Plus, Advanced and Challenge dancers will settle for less, but most will find new "careers" in other activities. Just imagine the hue and cry we will hear then about the dropout rate. ✓

"JOHN'S NOTES"

Monthly Note Service
For The Caller Who Cares
by
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Dixie Grand

Explode The Wave

Explode & (Anything) (from waves only)

Extend

Flip The Diamond

Follow Your Neighbor

Grand Swing Thru

Linear Cycle

(from waves only)

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Partner Tag

Peel Off

Peel The Top

Ping Pong Circulate

Relay The Deucey

Remake The Thar

Single Circle To A Wave

Spin Chain The Gears

Spin Chain And Exchange The Gears

Teacup Chain

Track II

Trade The Wave

Triple Scoot



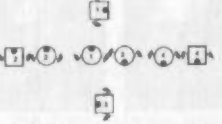




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From parallel two-faced lines: All 1/2 Circulate, very centers of the center two-faced lines Cast 3/4, center four Diamond Circulate, Flip the Diamond and Recycle, outsides Partner Hinge, infacers Run then Partner Trade. End in a double pass thru formation.



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AS I SEE IT

by Bob Osgood

THE DIAMOND JUBILEE—1950— PART II

Square dancers are a most amazing breed! Early in the game we felt it when class members would get out and recruit sufficient neophytes to fill the next class. We experienced it when everyone in the club pitched in to decorate the hall, run for an office or plan a special event. We recognized it when professionals in other fields expressed amazement at how square dancers would share in the work and make it fun and, even though these dancers were amateurs in what they were doing, they managed to accomplish very non-amateurish things.

Take the Santa Monica Diamond Jubilee for example. Back in 1950 nothing nearly this ambitious had yet been undertaken. To put together what was hoped would be the largest square dance ever held was breaking into brand new fields. Two years down the road, in 1952, when the annual National Square Dance Convention would start its 45-year run, certain guidelines would be established that would allow each subsequent convention to benefit from its predecessors. But none of this was available to us in planning for Santa Monica.

Now, here it was, Thursday, July 13, 1950. The Big Day. The newspapers had been carrying the story for the past couple of weeks using the number of 4,000 dancers that the city of Santa Monica was hoping for. That morning one of the papers stuck its neck out when it announced that 8,000 dancers would show up. Such optimism!

Below, a reduced copy of a sticker promoting the Diamond Jubilee.

SANTA MONICA - DIAMOND JUBILEE
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SQUARE DANCE

By noon volunteers began arriving with brooms and buckets to spread a white-powdered borax talc, called Spangles, evenly over the newly resurfaced macadam. On top of the powder they sprinkled bucket-loads of tiny rubber "ball bearings" salvaged from tire re-treading plants in the area. As it turned out the concoction worked out well and the surface proved to be danceable.

The program, which would be quite different than what we dance today, was a selection of the then most popular pater calls (Four Gents Star, Arkansas Traveler, Forward Three, Missouri Hoedown, etc.), and singing calls (Alabama Jubilee, My Pretty Girl, Just Because, Everybody Calls You Darlin', and so on) grouped into three-unit tips, a different caller for each dance. Thirteen couple dances (Glow Worm, California Schottische, Boston Two-Step, Blackhawk Waltz, etc.) fit in-between each tip allowed the dancers a short time to regroup before forming up again.

For the previous two months all of the California callers used these same dances with their classes and clubs so that no teaching or walk thrus would be necessary during the three-and-half-hour program.

Everything was planned to a tight schedule. A panel of three lights were placed on a table in front of the caller. After calling two minutes a green light went on. After three minutes it was the white bulb, and if the caller dared pass the four-minute limit it was the red-flashing light and a few seconds later the microphone would be shut off. (Note: No caller went into overtime.)

The previous day bleachers had been set up along newly-paved Wilshire Boulevard as well as on Ocean Avenue. Temporary restrooms were placed strategically in the area. Loud speakers were linked up and placed in the palm trees that lined the street, and that previous night the sound system was tested to the satisfaction of the callers. Carpenters and square dance volunteers had erected a caller's stand at the foot of the boulevard and here the amplifier and control panel for the sound system had been placed.



Dancers and spectators gather for opening ceremonies.

In addition, the stage would hold the two, five-piece bands that would alternate during the evening.

By mid-afternoon the dancers began flowing in, coming by bus loads and carpools, not from California only, but a square from Arizona, two cars of dancers from Portland, Oregon, dancers from Wyoming, Colorado, and who knows from how many other states?

Everything had gone as planned. Dancers and callers, many of them who not only had never done this type of work before and for the most part were strangers to each other, were in the midst of producing a miracle. Those of us who were among the planners, along with the good people of Santa Monica, had every reason to feel proud whether-or-not the big dance came up to its expectations. At any rate, that's the way things were as we approached zero-hour that summer Thursday in July.

An hour before starting time a fog rolled in from the ocean. That wasn't too unusual for a beach city and there wasn't much one could do about it anyway. Dancers and spectators alike were beginning to gather, the band members were setting up and the first of the callers were checking in.

Promptly at 7:25 PM the combined bands started playing a march. The dancers, already filling the area, made room for the color guard. The national anthem was played, the dancers were in place and at 7:30 the master-of-ceremonies introduced the first of the 35 callers and the dance began.

At that point we noticed that the fog had lifted, but in its place, a cloud of white dust rose as the

dancer's feet stirred up the talc. Fortunately, it lasted only a short time and caused no problems nor delays.

It was interesting to note that with more than 200 callers active in the area and with only 35 of them selected to do the calling virtually every area caller, whether chosen to call on the program or not, was present to dance and support the others.

The dancing was wonderful. In order to avoid delays in setting up squares for each tip, 40 uniformed Boy Scouts, armed with flags, were ready to step in where an extra couple might be needed to fill a square.

At about 8:00 PM, two tips into the program, the wailing of sirens caught everyone's attention. Four blocks east on Wilshire, at the far extremity of the dance area was a phalanx of motorcycle police, lights flashing, surrounding a white convertible and in it, the guest of honor, Dr. Lloyd "Pappy" and Mrs. Shaw. Swarmed by dancers, it took the entourage more than ten minutes to reach the bandstand. The tumultuous ovation was most understandable. This was the man who, a few short years before, had reintroduced Americans to their western square dance and in 1948 had brought his Cheyenne Mountain Dancers to our area for a pair of shows and a week-end of workshops. Here, tonight, were scores of happy individuals having their opportunity to say "thank you."

At about 8:30 the police chief sent word that he had dismissed all of the police units "borrowed" from the outlying cities who had been on hand to take care of the anticipated "possibly" unruly crowds. Said the chief,



On the caller's stand (L to R), pioneer caller Ray Shaw, guest-of-honor Lloyd "Pappy" Shaw and M.C. Bob Osgood. Note the three-light time-signal on table.

"We've handled lots of dance crowds over the years. We've handled parking problems, but never have we seen so orderly a crowd. Many of our officers were out looking for something to do only to find that the crowd was not the type that needed supervision."

Somewhere around 9:00 PM the sirens and flashing lights started up again. This time the passengers in another convertible were the Gov-

ernor of the State of California, Earl Warren, (later to be the Chief Justice of the United States Supreme Court) and his family. After being introduced to the crowd, Governor Warren stepped up to the microphone and to his everlasting credit said, "I'm not about to ruin a spectacular event with a poor speech. Have a wonderful time!" And we did! (Incidentally, the Governor, who had indicated that he only would be able to "drop in" and make an appearance, was so fascinated that he and his family stayed the entire evening.)

It was a magical night. When the final caller finished his call and the last of the dancers had returned home, the statistics came out. By a Santa Monica engineer's count **15,200 dancers participated** while 35,000 spectators (potential future square dancers) watched from the bleachers along the sidelines.

The record still stands as being the largest full program of dancing (3 ½ hours) with the entire attendance dancing to one caller at a time. A larger crowd put at some 18,000, danced a tip to a single caller at the National Convention in Seattle, Washington, some years later, but the record set by the Diamond Jubilee for a crowd dancing a full evening has yet to be surpassed.

More important were the lessons that were learned. It was a lesson in working together, of cooperation. Everybody who wished to lend a hand in the preparation was given a job. The support of the dancers' organizations in the area was amazing. As a result of the planning they did together with the city of Santa Monica, the

Nearing the end of the evening the Diamond Jubilee is still going strong. Palm trees on either side of Wilshire Blvd. hold the loud-speakers.



seven state associations formed into a California state alliance of associations, still active today 46 years later. The promotion given by radio and the news services to the event played a major role in filling the upcoming new dancer classes in the area.

Looking back these 46 years to that July evening, we remain impressed at what the Diamond Jubilee meant to square dancing in our area. There are some dancers around today who participated in that event and are dancing still. Of the 35 callers on the program that night fewer than ten are still around and only one or two of these are presently calling.

As the dance that evening was in its final stages, a young teenage couple leaned over the rail of the bandstand to ask the orchestra leader if he wasn't going to play some music for popular dancing. Not sarcastically, but very positively he looked, first at the youngsters, then out over the vast throng of thousands enjoying the world's largest square dance, and said, W" You may not know it, kids, but **THIS IS POPULAR DANCING.**" ✓

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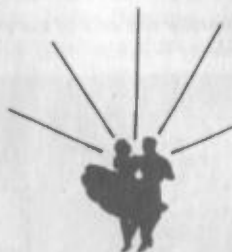
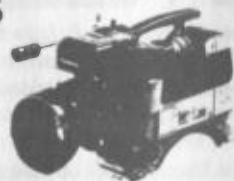
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NOTES

FROM A

by
Mac McCullar

VETERAN CALLER

Change for the sake of change is something to be approached with careful thought when it is directed at the traditional ways of doing things. Sure, I know the arguments of "progress dictates change," but maybe not in our traditional square dance.

I am thinking somewhat of off the wall so called updated square dance music, especially some of the hoedowns. Sure there are people who go for some of these, but my experience as a record producer, and caller, is that traditional hoedowns overwhelmingly outsells other types. This leads me to believe that the majority of our square dancers approve of the traditional ways.

I look back at how far country music had drifted from the traditional and along came Randy Travis with real down home country songs that became great hits and sent him sailing into super stardom and brought back to popularity the great traditional music. This example causes me to stop and ponder why some folks think our traditional square dancing should be changed.

I understand the way some folks look at change and challenge, but the entire traditional

ways need not be changed to fit their agenda.

Recently, a round dance instructor/cuer told me that he just couldn't tolerate teaching Basic any longer, and that he now only dances Phase V (5) and up. I guess you know that doesn't dance to any "Scope Records" rounds because we have never produced a five Plus record. It just isn't economical and there just isn't the demand for them. This cuer has missed a number of really nice dances by overlooking all the great Phase II, III and IV dances written by great choreographers, the likes of Ken Croft and Elena de Zordo from California, the Lizuts from New Mexico, the Stairwalts from Illinois and Texas and the Chatfields from California, to name a few.

Yes, I know there is a place for the more challenging rounds and squares, but please, not at the expense of the other levels. Where did you start?

Let's no get too far off the track. It is said, "If it's not broke, don't fix it." I am for change to improve not destroy.

To Jeanne Briscoe, we wish you a successful complete recovery. ✓

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DANCING TIPS

By Randy Page
 Square Dance Caller
 CALLERLAB Accredited Caller Coach

POSITIONING

The most experienced dancers will tell you that positioning yourself properly will aid you greatly in your dancing. The key to proper positions is precision in your dancing. If the call has you turning a 1/4 and you go just beyond 1/4, you won't be able to find the next person for the rest of the call or the next call. If you under-shoot, you may be able to get through the call, but you will end up out of position with the other half of the square and that will cause things to go wrong later.

One of the ways you can help with positioning is to always try to line up with the walls of the hall where you are dancing. This will help

you make sure that your turns are really 1/4, 1/2 and 3/4. You can also count walls for each 1/4 turn you need to do (1/4 = 1 wall, 1/2 = 2 walls, etc.). Holding hands also can help you in recognizing and keeping precision in all of your formations.

A trick that will help you with precision in the call "circulate" is to look at the location of the feet of the dancer in front of you in the formation. By dancing into their footprints you know you will be in the right location.

I hope these tips will help you in being a more successful dancer.

Club Leadership Journal, March 1996 ✓

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INTRODUCTION

- 1-4 **On diagonal, wait 2;; APT PT; PU & TCH;**
1-4 Wait; Wait; Bk L, pt RIFL; Sd & fwd R, ldg W in frnt, drw L, tch L CP/LOD;

PART A

- 1-4 **2 L TRNS (fc WALL);; FULL WALTZ BOX;;**
1-4 Fwd L trng LF, sd R, cl L; Bk R trng LF, sd L, cl R; Fwd L, sd R, cl L; Bk R, Sd L, CIR;
- 5-8 **DIP CENTER; MANUV; 2 R TRNS (BFLY/WALL);;**
5-8 CP/Wall blk L, ext R leg & hold; Fwd R trng RF, fwd L trng RF to fc CP/ RLOD, cl R; Bk L trng 1/4 RF, sd R trng 1/8 RF L to CP/DLC; Bk R trng 1/4 RF, sd L trng 1/8 RF, cl R to BFLY/Wall;
- 9-12 **WZ AWY/TOG;; SOLO ROLL 6;;**
9-12 BFLY/WALL, Wz fwd & slightly awy from ptrnr L,R,L, to OP/LOD;Wz Tog R,L,R to BFLY/WALL; Solo Roll down LOD M trng RF (W LF) L,R,L; Continue trn R,L,R, to BFLY/Wall;
- 13-16 **STP SWING; SPN MANUV; 2 R TRNS (CP/WALL);;**
13-16 Release M's L & W's R hand stp sd & bk L, swing R thru to OP/LOD; Fwd R trng RF (lead W to spin in place a full trn LF,L,R,L) Fwd L, trng RF, cl R to fc CP/RLOD; Repeat cues 7-8-;
- 17-20; **L TRNG BOX;;;**
17-20 Fwd L, trng LF 1/4, sd R, cl L; Bk R trng LF 1/4, sd L, cl R; Fwd L, trng LF 1/4, sd R, cl L, Bk R trng LF 1/4, sd L, cl R;
- 21-24 **DIP CENTER; MANUV; 2 R TRNS (CP/WALL);;**
21-24 Repeat Cues 5-8 Part A
- 25-28 **L TRNG BOX;;;**
25-28 Repeat Cues 17-20, Part A
- 29-32 **TWIST BAL L/R;; TWIRL VIN 3; THRU FC CLO (PU CP/LOD); except 3d time thru go to Tag**
29-32 Sd L, XRIBL (W XLIFR) & hold; Sd R XLIBR (W XRIFL) & hold; Maintain lead handhold Vine LOD sd L, XRIBL, ssd L (W do 1 RF twirl under jnd lead hands) blend to BFLY; Step thru R crsg IFL (W XIF also) sd L twd LOD, cl R to L;

TAG

- 32 **& GIVE HER HER JUST REWARD;**
32 Kiss, hug, grimace or whatever seems appropriate; ✓



A DREAM COME TRUE

By Steve Kopman

Twenty years ago my father (Lee Kopman) was booked to call a square dance in Japan, and my parents thought it would be educational to take my sister and me along. Unfortunately, I couldn't go because of prior square dance commitments, so the three of them took the trip—ever since, they have spoken highly of that experience.

Some of you may be aware that I record singing and patter calls for ESP Records. The owner (and square dance caller) Elmer Sheffield Jr. of Tallahassee, Florida, was invited to call a weekend festival (December 1-3, 1995) in Japan along with three other ESP callers: Craig Rowe of Hagerstown, Maryland, Bobby Newman of Harlingen, Texas, and me (Knoxville, Tennessee). The thought of doing a stint in Japan had special appeal for several reasons; (a) In the past 12 months I have called in England, Mexico, Sweden and Germany, so adding Japan to the list would ice the cake on a wonderful year in my profession; (b) My mom consented to fly down to Knoxville to care for our eight year old, Amanda, so my wife Debbie could accompany me.

Debbie operates a travel agency and handled the flight bookings for the ESP group. To break up our long journey from Knoxville, she arranged a one night layover in San Francisco. We arrived there on a Tuesday around 5:00 PM, checked into our hotel and headed for Fisherman's Wharf to eat and sight-see, then rode a trolley downtown for some window shopping. The next morning we hopped an early flight to Los Angeles, joined up with Craig and Julie Rowe at the airport and took off for Tokyo. Despite the long flight (12 hours) time passed quickly, because every seat had its own video screen and choices of 14 movies. Our Pacific crossing followed the sun, so even though we arrived the next day the entire flight was in daylight. On that account (as well as

eager anticipation of the trip) neither Debbie nor I got any sleep while aloft.

After clearing customs at Tokyo's Narita airport we were greeted with a loud cheer from Bobby and Nancy Newman, Elmer Sheffield (who landed a couple of hours earlier) and a smiling Japanese contingent headed by caller Mrs. Sekiko Yamaguchi. Another caller, Takatoshi ("Tac") Ozaki and his wife crammed everyone's suitcases into their car and drove five hours to deliver the luggage to the dance venue at Tsumagoi, a resort located southwest of Tokyo and owned by the Yamaha Corporation (maker of motorcycles, musical instruments, and the like). Meanwhile, Mrs. Yamaguchi led the rest of us to the railroad station where we all boarded a regular train for 90 minutes then transferred to a bullet train, which sped us to the resort at a bout 200 mph—and well ahead of our baggage. The railway stations were impeccably clean and everything looked brand new, so our group enjoyed the ride even though we were all quite tired.

Our hosts apologized for the fact that the restaurants were closed on our arrival at Tsumagoi but indicated that snacks and drinks would be set up in a private dining room. Well, these so-called "snacks" weren't just sandwiches or sushi but turned out to be a real spread; steak, chicken, shrimp, salad, French fries, exotic fruits (the sweetest we ever tasted) and beer. I'm not a beer drinker (and jokingly told them I was more into Scotch), but when they insisted I toast our arrival I did it with beer, out of respect. The food was delicious, even though some of us were too exhausted to chew.

By this time Tac had driven up with the suitcases and had placed them in our rooms with the kind assistance of Mitchell Osawa (who, incidentally, is a Japanese caller and records for the Elite label in the U.S.A.). Although Debbie and I had been awake almost 30 hours we were

too excited to sleep, so we tried to wind down by watching some Japanese television. When nature summoned me to the bathroom I was shocked (but delighted) to find that the toilet seat was heated! I had Debbie pinch me to confirm I wasn't dreaming.

The next morning, Friday, our hosts had arranged a special brunch even though the restaurant was formally not open. Again the menu surprised us; Salisbury steak, meatballs and spaghetti and salad, along with traditional local cuisine. Debbie and I sampled a rice and fish combination that proved absolutely delightful, as well as Chinese bread that tasted like a doughnut.

The square dancing began at 2:00 PM, and I was to call Mainstream (and one Plus tip) the first hour, followed consecutively by each of the other Americans. This Tsumagoi Weekend, an annual event, was sold out with 250 dancers. It featured numerous guest callers from Japan, as well as our ESP bunch from the U.S.A. The festival, which ran two sessions on Friday, three on Saturday and one on Sunday morning, is primarily Mainstream (sprinkled with Plus tips). And only for two of the six sessions (Saturday morning and afternoon) did a second hall open up and offer a mix of A-2, some C-1 and a little C-2.

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Saturdays:

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About every 60 minutes or so throughout the weekend callers from Japan were given a stint at the podium to showcase their talents. Each one came well prepared and displayed fabulous stage presence. I picked up several good ideas from them; and Debbie and I joined the floor dancers for those tips. It was so humorous at times with the language difference. At the end of a tip we would say "arigato" (thank you), and they in turn thanked us in English, and meanwhile, everybody kept bowing. In fact, when I had the microphone the dancers bowed at the end of each tip and also when they came to the front to talk to me. I began to feel like royalty, and could easily get used to this.

In Japan female square dancers far outnumber male dancers—but Wow!—they all dance great even though most speak no English. The only time the floor faltered was when I said "girls U-turn back," for that's how it reads on the CALLERLAB list. Also, it was somewhat disconcerting—but amusing—to get a reaction from the dancers on the expression "4 ladies chain, skirts up girls." They understood "4 ladies chain, but "skirts up" drew a complete blank. Square dancers in Japan always smile (for three hours straight) and applaud thunderously after each tip. We callers learned quickly

American Squaredance, August 1996

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to say "kyukei," which means take a short break, otherwise the dancers remain on the floor expecting another tip immediately.

At the end of the afternoon session the calling staff gathered for a private dinner. A savory appetizer—shrimp, octopus and mushrooms—was followed by the main course of Kobe beef topped with a light sauce. Never before had I tasted such tender beef. We actually cut it with a fork. After dinner back in our room I eagerly tried out the bathroom again (love that seat!).

For the evening dance (again Mainstream with every third tip Plus) we four ESP men called together and threw everything we knew at the dancers. They responded flawlessly. It was a blast. Then at mid-evening Mrs. Yamaguchi suggested that I insert one A-2 tip. Imagine our surprise when 90% of the floor squared up. (I had expected only a small proportion of registrants to be upper level dancers.) In deference to those few who sat out the A-2 tip I opted not to end it with a singing call. But that impulse was a mistake because the entire floor booded. This was not good, I surmised; and being jeered didn't exactly boost my ego. So I quickly reversed my decision and gladly obliged them with a singing call.

After the evening session our group joined

a get-together with all the attending callers and spouses. The party was about 30 strong, and boy did we socialize—and eat. Three tables were laden with food. And this time, besides tons of beer, there was Scotch. But not just any Scotch; 25 year old Chivas Regal! Everyone ate, drank and exchanged stories about calling experiences. Communication was no problem, as most Japanese callers are well versed in English. Elmer Sheffield highlighted that gathering by presenting each Japanese caller with a complimentary ESP record.

On returning to our room I, of course, headed immediately for the "hot seat." Having had very little sleep in the last 48 hours, Debbie and I expected to conk out as soon as our heads hit the pillow. We did indeed, but then I awoke after an hour with my mind racing ahead anticipating the next day's Advance and Challenge program. So I got out of bed, went to my favorite place (the bathroom), and read until morning.

Around 7:00 AM we opened the window blinds and were greeted with a clear breathtaking view of Mount Fuji. This is unusual, because fog normally obscures the mountain. I think we were blessed. Breakfast that day was more than we expected. To be sure, there was

rice, soups, small fish and noodles, but also eggs, bacon, fresh squeezed orange juice and whole milk (that tasted like a milkshake). What a treat.

Our wives went off to explore the resort, while at the dance I began the morning session of the second hall with a C-1 tip to a floor of ten squares! I was amazed at how many Challenge dancers were on hand. (Remember, the weekend was primarily a Mainstream event.) And the C-1 floor was indeed impressive. A "left scoot & plenty"—replace the box circulates with a cross your neighbor" presented no problems. Craig Rowe followed with two A-2 tips and then came my C-2 tip. Seven (!) squares took the floor and handled my choreography in stride. I still couldn't get it out of my head that this was supposed to be a Mainstream crowd. The support of the lower levels by these Challenge dancers was unbelievable. No wonder square dancing is on the rise in Japan.

Saturday's lunch was also in a separate dining room. While our wives recounted how they got to observe a traditional Japanese wedding and the bride in a beautiful kimono, we devoured Kobe steak—and again no knives were needed. To make us feel at home our hosts saw to it that Continental and American style selections were available at almost every meal. Knives, forks and spoons appeared discretely at our plates, although at times we did try to manipulate with chopsticks (Debbie outclasses me in that department).

In the afternoon, the second hall offered more A-2, C-1 and C-2. In a singing call "Bear Necessities," I taught them a cute action that I refer to as Bear Scratch. In this movement the dancers are back to back and I instruct the men to stand on their tip toes while the women crouch down. Then the women stand on their toes while the men crouch. An interpreter tried to explain the motion and Debbie and I demonstrated it. Initially there was some reluctance, but then the dancers really got into it, laughing hysterically and kidding around.

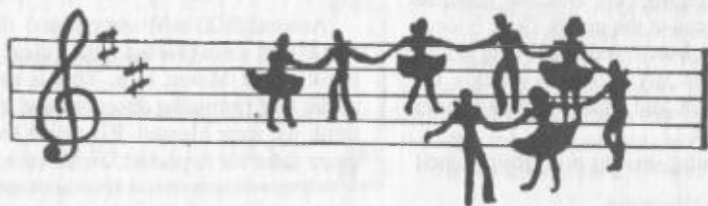
Dinner that evening was interesting because we had no idea what we ate. Suffice it to say,

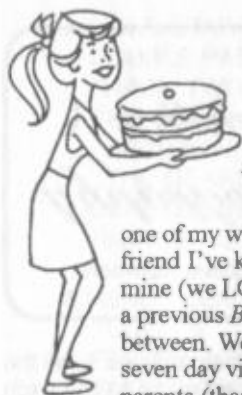
there were plenty of choices and everything was yummy. Dressing for the evening dance Debbie and I were by now running on empty having had hardly any sleep for three days. But the adrenaline was pumping, and the bathroom seat had a soothing effect on me. The evening dance was pure fun. The four U.S.A. callers teamed up on tips and sang harmony for three hours. At one point I was to share the podium with a trio of Japanese callers who wore red matching shirts. I was dressed in brown and obviously did not blend, so Mrs. Yamaguchi hastily obliged me with her own red crinoline. You should have heard the laughter from the floor when I slipped it on and joined my stage mates.

What would a festival be without an after party? They had one sure enough, and it featured a live five-piece band playing bluegrass. The ensemble consisted of guitar, banjo, mandolin, a stand-up bass and the band leader (known as "Kitchen") on fiddle. (Interestingly, Kitchen is also a C-4 square dancer and has traveled to the U.S.A. to partake with that cadre of experts.) The American callers were asked to sing with the band, and then Craig and Elmer sang vocals accompanied by pre-taped music. I hammed it up by pretending to play instruments while Craig sang. The crowd really enjoyed the whole show. And this conviviality was embellished with a catered buffet, the likes of which I had never seen: over 50 selections of superb delicacies and a score of tables supplied with beer and Chivas Regal. Festivities ended at 11:30 PM. Although one more dance session remained for the next morning, our hosts were concerned that heavy Sunday traffic might cause Debbie and me to miss our departure flight the next day, so Kitchen kindly drove us to Tokyo that Saturday evening. We arrived at the capitol around 3:00 AM for a final overnight layover and a thought-filled journey home.

We had a super time in Japan. Our hosts and the dancers treated us royally and we will cherish those memories forever. The visit was truly worth the 20 year wait.

"A Dream Come True" was originally featured in the Zip Coder, February 1996. ✓





BREADLINE

by Dorothy Walker

When my best friend and I call one another, our kids always yell, "MOM! It's your bestest friend in the whole wide world!" This summer I got one of my wishes—to visit my "bestest friend in the whole wide world," Lauri. She's the friend I've known since we were nine years old, and had twins four months after I had mine (we LOVE sharing that bit of info with whomever will listen!). As I mentioned in a previous *Breadline*, Lauri lives in Vancouver, Washington, so our visits are few and far between. Well, her boys got to know their mom's "bestest friend" a little better after my seven day visit. I went by myself, leaving my girls in the capable hands of my husband's parents (thank you Mamaw and Papaw!).

Our visit was everything I wanted it to be. I got to know her boys, BJ, Chris and John and her husband, Bill, a bit better than I had known them before my visit, and Lauri and I got reacquainted with each other. We haven't lived in close proximity in years, so we didn't know the little details of our daily lives. Cooking habits was one of those little details.

Following is a tasty, oh-so-simple, throw-together-at-the-last-minute meal Lauri whipped up for us, made with a minimal amount of ingredients, making it very economical—my kind of dish! She stretched two chicken breasts into a meal that fed six people. There's no end to the variations of this dish. I've given it the name...

LAURI'S "I DON'T FEEL LIKE COOK'N TONIGHT" STIR-FRY

Ingredients:

- 2 Boneless, skinless chicken breasts (more if you like lots of meat), cut up into small cubes
- 1 Large bag frozen stir-fry vegetables
- Teriyaki or Soy sauce to taste
- Salt and Pepper to taste
- Cooked rice to serve with the above, enough for at least ½ Cup per person

Directions (to the best of my recollection):

Prepare vegetables as directed on package. While vegetables are cooking, stir-fry chicken until done; set aside. When vegetables are finished cooking, add chicken, teriyaki or soy sauce (or both!), salt and pepper. You may serve your stir-fried mixture over the rice, or all mixed together.

Let me know what you think. ✓

Continued from page 61—"A Shot In The Arm"

the callers/cuers. The equipment (transmitters) will be purchased with the hope that the individual dancers will purchase receivers to take advantage of this equipment.

Each February, the Valley Trailers sponsor a benefit dance for a local chapter of the City of Hope. This year the proceeds of that dance raised over \$7,500!

In 1995, one of our local square dance publications, *Open Squares*, purchased radio advertising spots to promote square dancing and the classes starting in September. This was repeated for the classes starting in January and was successful. The radio spots were paid for by donations from square dance clubs and square dancers.

For 1996, the number of spots is being expanded. The Valley Trailers are sponsoring a dance on August 18, 1996, to raise money for those spots. It will be a six hour dance on a Sunday afternoon with callers such as Mike Seastrom, John Reitmajer, Kip Garvey, Michael Kellogg, Charlie Robertson, Dick Hodnefield, Rod Shuping and Vern Weese.

• You may E-Mail John Nash at john.nash@juno.com ✓



Creative Choreography

by Lee & Steve Kopman

This article is quite unusual for dancers BUT definitely in line with their abilities. In all the sequences, we ask the dancers to skip the 1st part of a call but do the rest of the call. In each case the 1st part of the call is to swing $\frac{1}{2}$. In all the figures, we have put the dancers in very natural positions. Their ending set up of the call is the "NORMAL" ending, as if they did the calls from standard positions. This is really fun to watch the dancers try and figure out what part they skip.

1. HEADS PASS THE OCEAN
EXTEND
SCOOT BACK
SKIP THE 1st PART
RELAY THE DEUCEY
CIRCULATE
EXPLODE
SLIDE THRU; CENTERS ROLL
YOU'RE HOME
2. SIDES LEAD RIGHT
SWING THRU
SKIP THE 1st PART
RELAY THE DEUCEY
SCOOT BACK
RIGHT & LEFT GRAND
3. HEADS TOUCH $\frac{1}{4}$
CENTERS WALK & DODGE
SINGLE CIRCLE TO A WAVE
SKIP THE 1st PART
RELAY THE DEUCEY
SWING THRU
RIGHT & LEFT GRAND
4. SIDES STAR THRU
DOUBLE PASS THRU
TRACK TWO
SWING THRU
SKIP THE 1st PART
RELAY THE DEUCEY
LINEAR CYCLE
TOUCH $\frac{1}{4}$
COORDINATE
 $\frac{1}{2}$ TAG
GIRLS RUN
PASS THE OCEAN
BOYS RUN
 $\frac{1}{2}$ CIRCULATE
ALL BEND THE LINE
YOU'RE HOME
5. HEADS PASS THE OCEAN
PING PONG CIRCULATE
EXTEND
SCOOT BACK
SKIP THE 1st PART
SPIN CHAIN & EXCHANGE THE
GEARS
LEFT SWING THRU
RIGHT & LEFT GRAND

The reason dogs walk around in circles before lying down is that in the wild, circling is a way of preparing a sleeping area or bed, particularly when it is necessary to flatten down an area among tall grasses, leaves and rocks.

6. SIDES STAR THRU
 DOUBLE PASS THRU
 TRACK TWO
 SKIP THE 1st PART
 SPIN CHAIN & EXCHANGE
 THE GEARS
 CENTERS TRADE
 RIGHT & LEFT GRAND

7. HEADS LEAD RIGHT
 TOUCH ¼
 FOLLOW YOUR NEIGHBOR
 LEFT SWING THRU
 TRADE THE WAVE
 SKIP THE 1st PART
 SPIN CHAIN & EXCHANGE
 THE GEARS
 RECYCLE
 LEFT ALLEMANDE

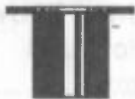
8. SIDES PASS THE OCEAN
 CENTERS SWING THRU
 ENDS ROLL AWAY
 EXTEND
 SKIP THE 1st PART
 SPIN CHAIN & EXCHANGE
 THE GEARS
 EXPLODE; SLIDE THRU
 LEFT ALLEMANDE

9. HEADS PASS THRU
 SEPARATE AROUND
 ONE TO A LINE
 PASS THRU
 PARTNER TRADE
 PASS THE OCEAN
 SPLIT CIRCULATE
 SKIP THE 1st PART
 SPIN CHAIN & EXCHANGE
 THE GEARS
 ACEY DEUCEY
 LINEAR CYCLE
 SQUARE THRU BUT ON
 THE 4th HAND
 LEFT ALLEMANDE

10. HEADS LEAD RIGHT
 RIGHT & LEFT THRU
 VEER LEFT
 CIRCULATE
 BOYS RUN
 SKIP THE 1st PART
 SPIN CHAIN THRU
 EXTEND
 RIGHT & LEFT GRAND

11. SIDES SQUARE THRU FOUR
 SIDES ROLL AWAY
 SWING THRU
 FOLLOW YOUR NEIGHBOR
 & SPREAD
 SKIP THE 1st PART
 SPIN CHAIN THRU
 SWING THRU
 CIRCULATE
 RIGHT & LEFT GRAND

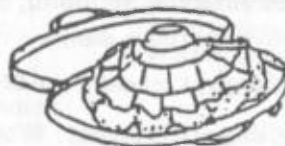
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12. SIDES LEAD RIGHT
PASS THE OCEAN
GRAND SWING THRU
SPIN THE TOP
CIRCULATE
SKIP THE 1st PART
SPIN CHAIN THRU
LINEAR CYCLE
PASS THRU
WHEEL & DEAL
CENTERS SWEEP $\frac{1}{4}$
YOU'RE HOME

13. HEADS PASS THE OCEAN
EXTEND
SCOOT BACK
SKIP THE 1st PART
SPIN CHAIN THE GEARS
EXPLODE; STAR THRU
PASS THRU
TRADE BY
LEFT ALLEMANDE

14. SIDES FAN THE TOP
EXTEND
SWING THRU
SKIP THE 1st PART
SPIN CHAIN THE GEARS
SCOOT BACK
RIGHT & LEFT GRAND

15. SIDES TOUCH $\frac{1}{4}$
CENTERS WALK & DODGE
TOUCH $\frac{1}{4}$
FOLLOW YOUR NEIGHBOR
LEFT SWING THRU
TRADE THE WAVE
SKIP THE 1st PART
SPIN CHAIN THE GEARS
EXPLODE THE WAVE
CHASE RIGHT
CAST OFF $\frac{3}{4}$
GIRLS U-TURN BACK
 $\frac{1}{2}$ CIRCULATE
ALL BEND THE LINE
YOU'RE HOME

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THE KOREO KORNER.by Steve

This week let's expand on the idea of skipping the 1st part of a call and try it with coordinate. In this case, skipping the 1st part means to skip the circulate and do everything else (all 1/2 circulate, center 6 trade, boys move up).

HEADS 1P2P
 RIGHT & LEFT THRU
 ROLL AWAY
 TOUCH 1/4
 SKIP THE 1st PART, COORDINATE
 THEN:

- | | | |
|--|--|---|
| <p>1. Circulate
 Bend The Line
 Pass The Ocean
 Scoot Back
 Right & Left Grand</p> | <p>2. 1/2 Tag
 Hinge
 Centers Trade
 Right & Left Grand</p> | <p>3. Ferris Wheel
 Centers Right & Left Thru
 Zoom
 Centers Pass The Ocean
 Center 2 Trade
 Centers Back Up
 You're Home</p> |
| <p>4. Tag The Line
 Leads U-Turn Back
 Star Thru
 Ferris Wheel
 Centers Sweep 1/4
 Centers Right & Left
 Thru
 You're Home</p> | <p>5. 1/2 Tag
 Walk & Dodge
 Partner Trade; Roll
 Right & Left Grand</p> | |

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BY ED FOOTE: MAINSTREAM 'ALL-POSITION' - \$39.95; PLUS 'ALL-POSITION' - \$39.95; A1 'ALL-POSITION' - \$39.95; A2 'ALL-POSITION' - \$39.95.

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12. SMALL WORLD
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CORRECTIONS

and


APOLOGIES



In our June issue, page 20 (*What's Going On In Square Dancing*), under the title "Brochures Available," we featured CALLERLAB's *New Song and Dance Routine* brochures. We included the price and how to use them, but failed to provide an address for ordering them (our apologies to CALLERLAB). To order, please send your donation of \$8 per one hundred brochures to: The CALLERLAB Foundation, 829 -3rd Avenue SE Suite 285, Rochester, MN 55904-7313, or call (507) 288-5121 for more information. ✓




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GRENN 14131 or 14227

Choreography by Kristine & Bruce Nelson

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LEFT FOOTERS' WEST COAST

GRENN 17036

Choreography by Van & Rita Thompson

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WHISPER WALTZ '96

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ONE ROSE TWO

GRENN 14266

Choreography by Dick & Pat Winter

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NOT COUNTING ON YOU

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Choreography by Mike Seurer

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CHATTANOOGA SHOE SHINE BOY

BELCO 421

Choreography by Bill & Virginia Tracy

A repress of a good P-2 two step routine cued by "Dick."

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MT RECORDINGS 44

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SILVER WINGS TWO STEP

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Choreography by Dee Smith

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I COULD GET USED TO YOU

EPIC 15-08451

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MARY IN THE MORNING

COL 6254

Choreography by Bob & Jackie Scott

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I HEAR YOU KNOCKING

COLL 6054

Choreography by Steve & Judy Storm

A P-4+2 (passing tuck & twirl, whip with inside turn) west coast swing routine to a good Fats Domino vocal.

IF THAT'S THE WAY YOU WANT IT

ARISTA 12831-7

Choreography by Chuck & Barbara Jobe

A little different P-2+2 two step to a Brooks & Dunn vocal.

REMEMBER

COL 13-33326

Choreography by Peggie & John Kincaid

A P-2 two step to a Willie Nelson vocal.

RETURN TO SENDER JIVE

RCA 447-0638

Choreography by Jimmy & Carol Griffin

A comfortable P-3+2 jive to a good Elvis vocal.

NEON MOON CHA

ARISTA 12540-7

Choreography by Susie & Jim Beynon

A P-4+2 (open hip twist, sweetheart) cha cha to a Brooks & Dunn vocal.

STUCK ON YOU

COLL DPE1-1009

Choreography by Jim & Adele Chico

A catchy P-2 two step to a good Elvis vocal.

GO ON AND CRY

RCA 11735

Choreography by Joan & Ray Corcoran

A comfortable P-3+2 (diamond turn & telemark) Foxtrot to vocal by Sylvia.

YOU'RE SIXTEEN II
COLL 6005

Choreography by Larry & Aleta Dunn
A P-2 two step to a good Johnny Burnette vocal.

A DAY IN PARADISE
ERIC 301

Choreography by Armand & Joan Daviau
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SUSPICION
RCA 447-0639

Choreography by Jim & Adele Chico
P-4+1 (cuddle) + (alemana to a fan) rumba to an Elvis vocal (flip of "Kiss Me Quick").

DON'T FORGET ME
GRENN 14188

Choreography by David Lovell
A flowing P-2 waltz to pretty music.

WALTZ AWHILE
GRENN 17049

Choreography by Norbert & Maria Paul
A P-2+1 waltz with nice music (Alabama waltz).

BE HAPPY
GREEN 17006

Choreography by David Lovell
A snappy P-2+ fishtail two step to good music.

LADY BE GOOD
GRENN 17215

Choreography by Hank & Jetty Walstra
A nice, easy P-2 two step to good music, cued by Hank. ✓



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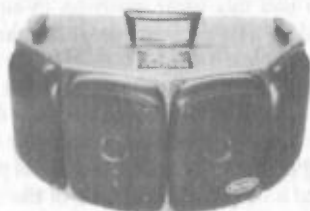
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This month I am going to answer a reader's request to explain "What is contra dancing."

Historically, Contra dances are older than squares. They come from the English Longways dances dating back to the 1600s and perhaps earlier. The term *contra* is derived from the word *contrary*. The dance formation consists of two contrary lines of dancers, literally and physically opposite (contrary) to each other.

The early English dances were truly Victorian in nature. The men all danced in one line, the ladies in the opposite line. What little physical contact there was consisted of a hand touch, not even a hold. The man's palm was turned up and the lady rested her hand in his palm. We continue to use this same position in square dancing today. The promenade and courtesy turns are examples.

Early settlers from England brought this dance form with them, and in many cases, these tended to be same gender dances since the ballroom swing position was not used. In its place dancers used a two hand turn. One of the most popular contra dances of that day was Sir Roger De Coverly. Better know to us as the Virginia Reel.

The contra dances of today are not relics of a bygone era. They are a delightful and uncomplicated form of dancing. For the most part, they use common square dance movements. (Squares dancers actually took these movements from the contras). Basic contras use 12 to 15 square dance movements. If one is looking for some challenge they need look no farther than

Dancing Contra

with Don Ward



today's contra. Or by contrast a delightful social dance where you dance with not just eight people in a square but 15 to 20 people in the line which contra dancers call a "set."

The two basic contra formations most popular today are "Alternates" and "Beckets." In the alternate (duple) formation partners are in opposite lines facing each other and upon completion of the dance figure move onto the next couple with partners always across from each other. In the Becket formation your partner is next to you just like a square dance formation and you dance in this position with each couple in turn along the line.

Contras offer the dancer sociability, repeatable dance routines, challenge without complication, all based on no more than eight or nine movements in a complete figure. These are matched to the 64 counts of music just like a square dance singing call.

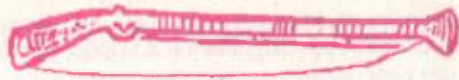
Contras are gaining popularity throughout the dance community because the dancer can dance in unison with the music, much like a round dance but using the square dance movements they are familiar with. My suggestion is, try 'em. You'll like 'em. ✓

DANCING: ENJOYABLE EXERCISE

One of the most common complaints about exercising is that it is boring. There are some exercises, such as jogging, that not all are able to do. One type of exercise almost everyone can enjoy is dancing. The *Lifetime Health Letter*, from the University of Texas Health Science Center at Houston, notes dancing is great for bones, joints, heart, blood pressure, posture and coordination. There are many types of dancing to fit almost any age and interest. Two to three hours of continuous movement around a dance floor can give an excellent low-impact aerobic workout. By some estimates, ballroom dancing burns about the same calories as a brisk walk. Aerobic dancing, which is very energetic, can burn 600 calories an hour. Similar health benefits are available from lively folk dancing, but the real reason for the popularity of dancing may be in the enjoyment. Have you ever seen a jogger smile?

— Shirley Voights, Cabin Candle, Folk Valley Inc., Marseilles, Illinois

LINE OF FIRE



TAKE AIM AT ANYTHING

WHAT IS HURTING SQUARE DANCING THE MOST

by Jerry Story

Over the past few years, there has been much said about the problems in square dancing. There has been even more said about possible solutions to all of these problems. At the risk of sounding redundant, allow me to explain my personal feelings on this subject.

It is my opinion that the most serious problem in square dancing today is the lack of responsible leadership. If each and every one of us assumed total responsibility for our own actions, would we be in the dilemma that we are in now? I firmly believe that we would not!

Changes that are needed, and that most of us want, can clearly come, IF we all hold ourselves personally accountable for our actions. The constant "CALLERLAB bashing" that seems so prevalent, is neither responsible nor appropriate. It's like saying, "I don't care what the majority says, I'm going to do it my way." It's because of this type of attitude that we find ourselves in the predicament that we are in right now.

I feel that the ACA is in a situation to really help. However, the ACA's "approach" is far from acceptable. The time has come to join forces—NOT continue to divide square dancing towards further destruction. If the ACA's programs were in effect worldwide, and the majority of the leaders in our activity agreed with their philosophy, I'd be the first to encour-

age ALL callers (CALLERLAB members included) to join them and all work towards one common goal. But that's not the case. The current CALLERLAB programs are in effect worldwide. If changes are to take place, then these changes must be sanctioned and approved by CALLERLAB and its membership. I am not saying that the ACA should disband. I'm saying that the ACA should work with CALLERLAB. I see the attitude of many callers changing at a rapid pace. If all (or even a majority) of the callers that are members of the ACA were to join CALLERLAB, think of the impact. In fact, it's relatively easy to join. All it takes is \$75 (\$60 dues and \$15 insurance). Additional BMI/ASCAP licenses are not required. If there was a specific problem that these "new" members wanted to address, what better way than through the democratic vote process within CALLERLAB. The division and confusion in caller leadership has never been greater, and this confusion and division has filtered into the dancer organizations. This is not a healthy situation. Dancers are turning to other forms of recreation because of the disgruntled politics bestowed upon them by both sides. The ACA can stop most, if not all, of this by encouraging their members to join CALLERLAB and vote for what they believe in. If I had to hazard a guess, I would say that the VAST

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A just-released 15 year study by a group of Florida doctors shows that working puzzles and remembering the detailed sequences of square dancing steps enhances mental alertness.

The puzzle workers and square dancers retained mental faculties like short-term memory and problem solving three and a half times longer than people who didn't take part in those activities.

— Gene Schlomer, Cabin Candle, Fork Valley Inc., Marseilles, Illinois

majority of ACA members call the current CALLERLAB Programs on a regular (if not complete) basis.

There were a lot of eyes opened at the CALLERLAB Convention this year. There were callers that I thought would never admit that change is needed, who now are willing to listen to reason and help lead the activity forward. I only wish that we could count on the ACA for support. By support, I mean join CALLERLAB and let's work together for square dancing. These members don't need to leave the ACA, but they need to come help. Helping out, however, does not mean hiding behind the agenda of the ACA. If it's change you want, then come be a part of it. Don't continue to be a further part of the fractionalization of our activity.

We all want the same things (I think). One of these is a shorter teach time, which may or may not include some of the current Plus calls to appease the existing Plus market. However, there is much more to be considered, and listening will be paramount to talking.

We must be careful with our decisions. You notice that I said "we." If we callers construct a united front to these and other issues and stop this war of who's right and who's wrong, then we will be able to see the future more clearly.

I am committed to CALLERLAB and to the duties that being a member of this organization mean. We can solve our problems together in a democratic forum. WE do not need to be looking for a "list" of calls that reflect our own inadequacies. We need to look for and construct a program that can motivate all of us to become true leaders once again.

I make this appeal to every caller in the world. Now is the time to join CALLERLAB and make a committed effort to help. We don't need further "back biting" and dissension. That's what has truly hurt square dancing the most. "United we stand—Divided we fall"—it's that simple. The choice is yours. I sincerely hope that every caller in the world understand that unity is the basis for a thriving and flourishing activity once again.

Editor's note: Jerry wanted to share the following because "...it pertains to every aspect of one's life, not just square dancing." Thanks, Jerry—I tacked up a copy of it on a wall in the office and shared it with my kids. Let's hope it gets passed around enough to make a difference.

FOOD FOR THOUGHT Are You A Winner, Or Are You A Loser? By Jerry Story

- + A winner says, "I'm good but not as good as I should be."
- A loser says, "I'm not as bad as a lot of other people are."

- + A winner listens.
- A loser just waits his turn to talk.

- + A winner is sensitive to the atmosphere around him or her.
- A loser is sensitive only to his or her own feelings.

- + A winner works harder than a loser and always has more time.
- A loser always goes around the problem but never gets by it.

- + A winner focuses.
- A loser strays.

- + A winner makes a commitment.
- A loser makes a promise.

- + A winner sees an answer to every problem
- A loser sees a problem in every answer.

- + A winner learns from his mistakes.
- A loser learns not to make mistakes by not trying anything different.

- + A winner is always part of the answer.
- A loser always has an excuse.

- + A winner says, "Let me help you."
- A loser says, "That's not my JOB."

The original "Pledge of Allegiance" was published in the September 8, 1892 issue of *The Youth's Companion* in Boston.

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THE BIRTH OF CCHV

It's a thrill for me to witness the birth of a new venture connected with square dancing. (Last month I was sad to report a Kevorkian incident; now I can happily report a sort of STORK-ian story in contrast to it.) Here's the good news:

Fishkill, New York—It was my privilege to attend the very first meeting of a new caller association just north of the Big Apple, which will be known as the Callers Council of the Hudson Valley (CCHV). Ten callers out of a possible 22 attended this initial meeting, exchanged ideas and planned to meet again in September. Kicking off a brand new organization like this is no small enterprise, and diligent spark plugs Gerry and Chuck Hardy deserve all the credit for gathering the herd into the old corral. Gerry records for Silver Sounds; Chuck is a computer expert; both are very capable callers in spite of having attended my Hague Callers College last year. (That sounds like a CAB remark before I get a chance to say it. —CAB) More callers working together, planning events, promoting the activity, and improving skills could translate into renewal in a somewhat neglected square dance region. I hope so. Full speed ahead for CCHV.

Oklahoma City, Oklahoma—At its last convention in Kansas City, CALLERLAB appointed me as its representative at the American Callers Association (ACA) Convention in OKC. So on an early weekend in June, I was airborne again to the city of contrasts, including the droll humor of Will Rogers, the festive dancing of American Indians (the Red Earth Native American Pageant was underway then) and the downtown evil Blast that shook the world. Since the Medallion Hotel, where ACA members met, was downtown, I visited the blast site to see literally hundreds of onlookers still visiting every day, adding new memorial mes-

sages to the brightly decorated chain link fence. (Wreaths, teddy bears, flowers, banners, adorned the fence; windows were still missing in nearby buildings; everyone was so silent.) Thanks to callers Dick 'n Carole Manning and Bill and Velma Packard for the downtown tour plus a great Mexican lunch.

The three-day ACA event was enlightening. Forty or fifty members came in from many states for the whole affair; close to 100 attended the Saturday night banquet; several hundred attended the square dance sponsored by the Oklahoma Central District S/R Dance Association featuring ACA callers and cuers. I had hoped to see John Saunders and Bill Volner, both scheduled on the program, but both had last-minute conflicts. Three interesting skill/skull sessions were offered: "Teaching Techniques" by Mac Letson; "Singing Calls" by Mac; "Creative Choreo and Sight Calling" by Bob Fisk. There was also a spirited discussion on a "Shorter Teach Time for Classes," and I reported on the CALLERLAB Convention in Kansas City.

It was pointed out that ACA began as an organization similar to CALLERLAB to provide a viable alternate way for callers to obtain BMI/ASCAP licensing. Since then, with a

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claim of 1,700 members today, it has a newsletter, an office in Muscle Shoals, Alabama, wide communication activities, and a full week-end convention where business is transacted. The current project that seems to be getting extensive refinement is the 25-week teaching program of about 62 basics known as *square dancing*. ACA leaders believe that this program that included many MS basics along with a few Plus basics could revitalize a *one floor concept* for the activity. Judging from spirited talk at CALLERLAB in KC and the formation of an ad hoc committee to study the same kind of proposal, the size and shape of our body of conditions (basics or whatever) may soon be altered again. Maybe it's time. We've lost our appeal, at least to the younger generation. Personally, I hope the ad hoc committee of CALLERLAB can get together with the officers of ACA to establish this new list. The goal of both organizations seems to be to pare the list down further and establish a list of basics that can be taught in 20 weeks.

Another feature of the banquet at ACA was the presentation of gifts to lucky winners, including a first prize of an English Mountain Caller School scholarship. I was a winner—an afghan-like shoulder wrap for Cathie. A life-

time service plaque was awarded to the late Jim Howard Sr. and accepted by Jim Howard Jr.

Since I had no "wheels," I was transported to the fairgrounds for the dance by convention chairmen Henry and Barbara Israel, and brought back to the hotel later by Chet and Billy Ferguson, NEC members. By the way, the only full-size bronze statue of a square dance couple anywhere stands proudly at that OKC fairgrounds. As I flew out of the OKC airport on Sunday, I felt the strong impression that ACA and CALLERLAB, the two parallel organizations, are closer together in goals and interests than many realize. There needs to be a closer association (a meeting of minds) between the two in order to build the best new direction for square dancing.

Pine Plains, New York—This rural area close to Red Hook, Clinton Corners and Poughkeepsie, north of NYC, is where Tri-Mountain Squares hold forth, and where John Buchal asked me to call one. A choice crowd gathered at the old grade school that muggy night, when electric fans made foreheads cooler and strawberries made mouths drooler. A couple came to dance that night from about as far as anyone could come. The Freemans, who had only danced to one live caller before, came all

the way from the Aleutian Islands in Alaska. (Wonder if their second caller got the *cold shoulder* or the *seal* of approval? —CAB)

Auburn, Indiana—I don't know when I've had so much fun teaching a group of callers. I think of this group of Wannabees as the Society of Seven, to borrow a name from Hawaii. All seven were brand new callers; some never had called a lick of patter. They bonded easily. They were spirited. They laughed at their mistakes and went on, pattering, fluttering, sputtering and splintering. It was the Twelfth Annual Midwest Caller School with Don Taylor and me on staff at Don and Bev's Promenade Hall. The callers came from Missouri, Michigan, Wisconsin and four from Ohio. It's refreshing to see seven newcomers jump aboard the *microphonic* circuit even in the face of dimin-

ishing dance numbers today. We were especially glad to see two women callers entering the society. Most of these recruits brought partners. One was unique—he brought his mother-in-law. (Now there's a lesson in compatibility!) Square angels (those who form pilot squares for our practice) were Skirts and Flirts members, who've done this dedicated duty for a dozen years now. As a caller coach, I get great delight in seeing the *curriculuminations* process that takes place at the school. A technique is shown. The light goes on. A method is absorbed. Faces beam. And so on. Probably teachers of any subject anywhere find this kind of compensation most rewarding, even if economic aspects of the job fall short of their expectations. Midwest memories will linger long from the 1996 school. I won't forget Verla, the

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"world's greatest mother-in-law." I'll think about both of our *call-gals* receiving those infamous rotating awards: Janet getting the Zero Box (a real Zero candy box), and Carol winning the Rubber Chicken for being the most improved hashbasher. I'll remember the after-parties, the jokes, the graduation, the fun. Someday, when I'm old (Ha! —CAB), I'll recall this favorite school and the hundred callers we've taught there. Flashbacks will come concerning "Coach" Chet, "Sunny" Sonny (with Marge),

quiet Jim (with Kaye), "two-timer" Galen (with Jane), and Roger "Dodger" (with "Mom"). Nice to have former students pop in—Jolly Baldwin ('86) and John Blaylock ('95). I mustn't forget the other partners, Tom and Jim.

As I flew back home out of Fort Wayne to get ready for the next big trip to San Antonio for the National Square Dance Convention, I thought: "Wow. Was I really that nervous at the mike when I started learning to call almost fifty years ago?" (Yes, even 40 years ago! —CAB)✓

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VALLEY TRAILERS ON THE LEADING EDGE

by John Nash
Publicity for Valley Trailers
Northridge, California

The Valley Trailers Square Dance Club of Northridge, Calif., have decided to be leaders in our activity in Southern California, and it is paying off. Starting in September 1994, having graduated small classes and losing money on those classes for several years, they decided to try something different. In that month they started a new class, but only from 7:00 to 8:30 PM (from 8:30 to 10:00 they ran a general workshop for angels). That beginning class ran for 13 weeks and dancers were taught the Basic and Mainstream calls (successfully I might add for you skeptics). At the end of those 13 weeks, those students were moved to the 8:30 to 10:00 slot and began learning the Plus calls. A new class was started at that time from 7:00 to 8:30 with a new group learning the Basic and Mainstream calls; we call it Phase I and Phase II. Yes, some of those original Phase I students were not able to keep up. They were approached and asked to repeat Phase I. All agreed without complaints. The good thing about this setup is that those students didn't have to be told "Wait until next September," they could re-start immediately. During the original Phase I (Sept. '94) we still lost money. But when we started the new class we were now "piggy-backing" two classes. Two classes paying at the same time. OLE! The class was now in the black.

Vern Weese was our instructor for the first year plus, but when he moved to Hawaii, Mike Seastrom took over. We are still running the same system, but instead of running four (4), thirteen week segments (this meant we started four classes each year and graduated four classes) we have altered this and now run three (3), seventeen week segments. We start and graduate a class every January, May and September. The classes aren't large individually, but by "piggy-backing" them, they are financially successful. Since we started, we have gradu-

ated 55 students. We currently have 67 students in the two phases. Also, our classes are netting about \$200 per month.

To give these new dancers a place to dance, all of our Plus dances (one each month with the exception of our May dance, which is our annual Live Band Dance and November, which is our Anniversary Dance) have now been changed to alternating tips, Plus and Mainstream. (There are no Mainstream dances in our area.) To give dancers more dancing time, we have dispensed with the lengthy "breaks," which are used in our area for refreshments, announcements and so forth. We have continuous refreshments with necessary announcements being tossed in-between each tip. We were concerned when we decided to go to the alternating tip format, afraid we would lose the Plus dancers. Maybe we did lose a few, but our dances are averaging over 20 squares per dance since changing the format, more than we were getting. Our A-1 dances on fifth Saturdays are staying about the same.

But we didn't stop with the classes. In 1995, the Valley Trailers joined the Internet. We have been told by people across the country that our Home Page is the "standard others should follow." Not only do we tell about our club (which is 42 years old) and our own dances, but we have an "other club" page where you can find information about dances by many other clubs in the area, including a contact name and telephone number. A special page for callers and cuers gives a short biography, a photo (if they send us one) and how they can be contacted. If any callers and/or cuers are interested, send the biography and photo to: John Nash, 15455 Glenoaks Blvd. #490, Sylmar, CA 91342-1390. The biography only can be sent to David Ameeti, Valley Trailers, PO Box 280246, Northridge, CA 91328-0246, or E-Mailed to him at dameeti@earthlink.net. Check us out on the Internet at: http://home.earthlink.net/~dameeti/valley_trailers/

At one of our June dances, we tested and demonstrated sound enhancement equipment for those dancers who have problems hearing

Continued on page 39

Dear Jon and Susan,

A friend and I were rummaging around through some of my old square dance things and happened to come across the enclosed poem that I wrote about thirty years ago. (I had just recently graduated from a square dance class held in a play room in a good friend's home.) He rather enjoyed it and suggested I send it to you all, as you might like to print it using it as fill or something for your Christmas issue.

Would also like to take this opportunity to express my thanks for the super work all of you do in producing the *American Squaredance Magazine*. I really look forward to receiving each issue and enjoy it immensely.

Sincerely,
Ron Jedike, Caller
Schoneck Shufflers, Germany

Editor's note: Thank you for the poem. We'll be sure and use it during the holiday season!

Dear *American Squaredance*,

I appreciate the "Dateline" feature in your magazine—but I was shocked at the June 1996 issue. Not once, but twice, you slighted the state of West Virginia. On page 88, under 0802 you listed the West Virginia State Convention in Buckhannon, W. Va., as "Virginia." Again on page 90, under 0830 you listed a dance in Charleston, W. Va. Under "Virginia." Since the Civil War, West Virginia has been a proud and separate state from Virginia and would appreciate appropriate listings.

Sincerely,
Deloris I. Kline
Fairmont, West Virginia

Editor's note: We're sorry for the mix-up. We'll try not to let it happen again.



Dear Jon and Susan,

I am very pleased to find in reading *Flip Side Squares* for the last few months the number of callers that are reviving the old call Do Si Do. Back in the early fifties when my wife and I started dancing, that was a very good call; it was one of those you felt showed what kind of dancer you were. As I recall, the figure danced smoothly like Red Hot and Do Paso.

I find it quite interesting the number of callers that all seem to get the same idea at the same time. In February we had Chuck Veldhuizen, Mike Bramlett and Paul Bristow. March found Elmer Sheffield Jr., Don Williamson, Jonnie Scott and Darryl Lipscomb. Then in April we had Michael Kellogg, Johnnie Wykoff, Ernie Kinney, Buddy Weaver, Bobby Lepard and Dave Parker. May found Corben Geis, Mark Clausing, Davey Nakamon, Mac O'Jima, Gary Shoemake, Don and Doug Sprosty, Wayne Morvent, Mac McCuller, Dick Waibel and

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Steve Kopman.

As I recall, in the early sixties Vaughn Parrish released a very fine record, but it didn't catch on. It seems that by the time it was released no one was teaching Do Si Do, and every time it was called it meant a walk thru. If this number of callers would like to revive this call, shouldn't a definition be published so we can all dance the same? I find there are several definitions written, so we must agree on one.

In 1939 Lloyd "Pappy" Shaw gave us this (taken from *Cowboy Dances*):

"Executed while two couples (with the lady on the right of her gentleman) hold hands in a circle of four. Each gentleman passes his lady's left hand from his right hand to his left, and she passes between the opposite couple in making this change. He now passes her behind him around his left side, lets go her hand and still facing the opposite gentleman. He turns her around behind him on his right side and reaches with his left hand for his own partner who has gone around the opposite gentleman and is now coming from behind him. He puts his right hand around her waist and turns her to position."

Burleson's Encyclopedia has two definitions; numbers 669 and 670.

669: Do Si Do Kentucky style, an interrupted Do Paso. On call, give right hand to corner and walk completely around clockwise, retain this hand hold and give a left hand to partner, all circle left, men face out, ladies in and on next call release partner's left hand and go around corner (clockwise) with right hands, then back to partner for Do Paso to courtesy turn or do the next call.

670: Do Si Do Northern style. From couples in a circle with hands joined. Men drop partner's hand, ladies pass left shoulders and join left hand with partner. Walk around partner and give a right hand to the opposite man, walk around him and return to partner for a courtesy turn. Men will turn only on the courtesy turn.

Now I have wondered, could this be a typo and the callers are really meaning Do Sa Do?

Burleson's Number 2: Do Sa Do. From a squared set (dancers designated turn to face each other) or two dancers facing each other. Each dancer will walk forward passing right shoulders, they move around each other going to the right, and when they get back to back they back up passing left shoulders to end in starting position facing each other.

I wonder.

Keith Toponce
Washington Territory, Utah

Dear Jon and Susan,

Having read your magazine for the first time I wanted to let you know how much I enjoyed it.

May I add my comments regarding "two ladies dancing together," which was a query from Jean and ably answered by Dave Gibson on his question page ("Ask Dave," June 1996)?

My friend and I have danced together for the last four years attending lots of dances and weekend breaks in addition to club nights, and although on many occasions we have been the only female couple on the floor, we have always been accepted without reservation. A reason for this we believe, apart from the standard of dancing, is that the lady who dances in the man's position always wears a sash, which denotes "change of sex." This makes life a lot easier for those in the square who aren't used to seeing a lady "going the wrong way." If you have learned the dance definitions there are no problems in role reversal.

So, Jean, pair up with a friend and go for it! Please still wear a skirt, etc.; don't go into trousers.

Yours sincerely,
Pamela Pope
Berks, England

To The Editor:

A note of explanation about the square of cows that marched and danced Saturday night at the National Square Dance Convention in San Antonio, Texas.

They were from Oregon and not Wisconsin as speculated by some.

Chairman Nancy Morrissey provided the costumes for Oregon dancers as a promotion for the 1996 Oregon State Summer Festival, which was held in July in Tillamook on the Oregon coast. It is a great dairy county and produces the famous Tillamook cheese sold nationwide.

Ed Warmoth
Portland, Oregon

Dear Ms. Walker,

Thank you for your letter telling us that the Kilowatt Eights won your oldest club contest and that our club is the oldest club in the U.S. It makes us very proud.

Inasmuch as the presidents of our club can change every six months, and that Jo and I are the news editor for our club as well as historian, please send the magazine in care of us.

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In 1999, when we celebrate our 60th anniversary, we will send you and your staff an invitation to join us in the celebration. It will be fun.

Sincerely,
Dick and Jo King
Denver, Colorado

Dear Jon and Susan,

Here is our check for another two-year renewal. Please keep up the good work! Especially those articles directed to the small clubs with ideas to help us survive and grow! We need all the help we can get from you, the callers, other clubs and individuals in square dancing.

Thank you,
Bill and Brenda Clayton
Lexington, Virginia

Dear Jon and Susan Sanborn,

I do not wish to renew the subscription to the *American Squaredance Magazine*.

After enjoying about thirty years of square dancing, my beloved husband passed away. Consequently my dancing has been curtailed.

Best wishes for the continued success of your magazine. My late husband and I read it with enthusiasm.

Please use the enclosure (\$20) as a contribution to your continued operation. I think positive articles are important.

Sometimes I wonder if the emphasis on dancing at an ever higher level has had an effect on the present popularity of square dancing. A good caller can make Plus dancing interesting and enjoyable.

Very truly yours,
Ethel S. Power
Hampton Bays, New York ✓



by
Ed Foote



CALLING SPEED

Some people believe that Challenge means callers use a faster calling speed. This is not true. Faster calling speed is reminiscent of "hot hash" used on large festival floors as a special tip years ago and still occasionally used for this purpose.

Normal calling speed is always used at Challenge, and often, the speed will be slower if the dancers need time to see more complex material. By calling speed here, we mean the amount of time the caller allows for execution of the calls. Virtually all callers at all levels play the

record at the recommended speed of 123-132 beats per minute.

Of course, calling speed—like beauty—is in the eye, or in this case the ear, of the beholder. Because so many dancers are rushing to the next level and attempting to dance one level beyond their ability, callers will often have to slow down at Challenge just to keep the floor moving. This means that "normal" speed at many Challenge dances is actually slower than it should be. So if a caller then calls a tip at true normal speed, i.e., allowing enough time to do the calls but not waiting around for people who are unsure,



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such as in a star tip, the dancers may say the caller is calling too fast. In actual fact the caller is allowing enough time to do the calls, but not the extra time to which the dancers are accustomed.

CARING ABOUT PREVIOUS LEVELS

A common misconception is that Challenge dancers do not care about the previous programs and simply want everyone to learn Challenge. Not so. The Challenge community recognizes that Challenge dancers have moved through Mainstream, Plus and Advanced, and that these programs need to be strong in order for there to be people subsequently available for Challenge.

Likewise, the Challenge community favors thorough and complete instruction at these prior programs, so that time does not have to be wasted re-teaching these calls to those who

move to Challenge. In addition, Challenge dancers recognize the danger of burn-out by people moving on to the next program too fast. Most Challenge groups have experienced people racing ahead to Challenge, only to suddenly quit because of burn-out. This means a lot of time has been spent training people for Challenge who are now gone. It is much preferred that dancers stay at previous levels for several years and acquire ample floor experience, so that if they do move to Challenge, they will remain in the activity.

Finally, everyone acknowledges that Mainstream and Plus are the foundation of our activity and must be strong in order for subsequent programs to survive, and recognize that Challenge will always be a very tiny percentage of the total square dance community. ✓



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BY TOM DILLANDER

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CK-123 IT AIN'T GONNA RAIN NO MORE

Caller: J. JUNCK & D. CLENDENIN

Heads promenade halfway, down the middle, square thru four, right and left thru, veer left, Ferris wheel, square thru three, swing!

CC-46 VIVA LAS VEGAS

Caller: BOB POYNER

Heads promenade halfway, down the middle, square thru four, right and left thru, Ferris wheel, veer left, crossfire, walk & dodge, swing!

CD-269 EVERY TIME I GET AROUND YOU

Caller: ANDY PETRERE

Heads promenade halfway, square thru four, square thru three, trade by, touch a quarter, scoot back, swing!

DJ-119 COWBOY LOVE

Caller: DAN NORDBYE

Heads square thru four, do-si-do, swing thru, spin the top, right and left thru, square thru three, swing!

DJ-120 WINNERS

Caller: JOE SALTEL

Heads promenade halfway, down the middle, square thru four, right and left thru, veer left, circulate once, half tag, scoot back boys, scoot back girls, swing!

ESP-535 COWBOY LOVE

Caller: BOB NEWMAN

Heads square thru four, single circle to a wave, fan the top, hinge a quarter, boys run, veer left, tag the line, girls turn back, swing corner & promenade!

ESP-1010 I HEAR YOU KNOCKIN'

Caller: ELMER SHEFFIELD, JR

Heads square thru four, do-si-do, swing thru, boys trade, boys run right, half tag, walk and dodge, chase right, swing corner & promenade!

EAGLE-3005

MAY THE CIRCLE BE UNBROKEN

Caller: ELLEN BRUNNER

Heads promenade halfway, down the middle, right and left thru, flutter wheel, sweep a quarter, pass thru, do-si-do, swing thru, boys trade, swing & promenade!

ELITE 1017 TIME MARCHES ON

Caller: STEVE EDLUND

Heads promenade halfway, down the middle, square thru four, right and left thru, veer left, Ferris wheel, square thru three, swing corner & promenade!

ELITE 1018 DIGGY DIGGY LIE

Caller: BOB BAIER

Heads lead right, circle up four halfway around, do-si-do, all eight circulate, swing thru, boys run, tag the line, swing corner & promenade!

ELITE 1019 CAJUN CABBAGE (HOEDOWN)

Caller: MIKE SIKORSKY

With Plus calls on flip.

GMP-908 GOODTIME CHARLIE

Caller: TONY OXENDINE & JERRY STORY

Heads promenade halfway, down the middle, left square thru, left swing thru, girls run left, Ferris wheel, centers wheel around, swing corner & promenade!

HI HAT 5191 SCHOOL DAYS

Caller: WAYNE MC DONALD

Heads promenade halfway, down the middle, square thru four, right and left thru, veer left, Ferris wheel, square thru three, swing corner & promenade!

JP/ESP-331 OH LONESOME YOU

Caller: MARK TURNER

Heads square thru four, do-si-do, swing thru, spin the top, right and left thru, square thru three, swing corner & promenade!

MAC-2422A MENTAL JOURNEY

Caller: JOHN SAUNDERS

Heads square thru four, swing thru, boys run, couples circulate once, chain down the line, pass the ocean, all eight circulate, swing corner & promenade!

MAC-2422B LET ME CALL YOU SWEET-HEART

Caller: JIM MAYO

Heads right and left thru, pass the ocean, extend, swing thru, boys run, half tag, scoot back, boys run, right and left thru, flutter wheel, sweep a quarter, swing!

SSR-192 THE BELLS OF ST. MARY'S

Caller: BRUCE WILLIAMSON

Heads square thru four, swing thru, boys run, Ferris wheel, centers square thru five, swing corner & promenade!

SSR-196 BIRTH OF THE BLUES

Caller: MIKE IAVARONE

Heads promenade halfway, down the middle, square thru four, swing thru, boys couples circulate once, chain down the line, square thru three, swing & promenade!

STAMPEDE 103 IT'S GOTTA BE LOVE

Caller: MIKE LISTON

Heads promenade halfway, down the middle, square thru four, swing thru, boys run, right and left thru, couples circulate, half tag, single hinge, scoot back, swing! ✓



CALLERLAB

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Rochester, Minnesota 55904-7313

Tel: 507-288-5121

Fax: 507-288-5827

GENERAL CHAIRMAN OF CALLERLAB

Current Chairman - Jerry Junck

Jerry Junck and his wife Sharon live in Mesa, Arizona where he calls a full square dance program from Basic through Advanced. He calls at three parks in the winter; Monte Vista, Trailer Village, and Greenfield Village. Jerry has been calling since 1966 and joined CALLERLAB in 1976. In 1995 Jerry became one of 31 callers who have earned their accredited caller coach certificates. Jerry records square dance records with Chinook Records and is a full-time caller, traveling over 50,000 miles every summer.

Past Chairman and Vice Chairman

1994 - 1996	Tony Oxendine	Vice - Gregg Anderson
1992 - 1994	Mike Seastrom	Vice - Tony Oxendine
1990 - 1992	Ernie Kinney	Vice - Jim Mayo
1988 - 1990	Darryl McMillan	Vice - John Marshall
1987 - 1988	Bob Osgood	Vice - Darryl McMillan
1986 - 1987	Norm Cross	Vice - Bob Osgood
1985 - 1986	Cal Golden	Vice - Norm Cross
1983 - 1985	Bob Van Antwerp	Vice - Cal Golden
1981 - 1983	Dave Taylor	Vice - Cal Golden
1979 - 1981	Jon Jones	
1977 - 1979	Jack Lasry (deceased)	
1975 - 1977	Jim Mayo	

CALLERLAB
Square Dancing's Professional Leadership



FEEDBACK

Dear Editors,

Here are some comments on articles appearing in the June 1996 issue of your magazine. I think they are worth publishing.

K I S S. Keep it simple, stupid. Several articles have appeared lately in this magazine on the subject of losing dancers to other activities. One of the best reasons, it seems to me, is the description of a movement given on page 24 (*Square Dance Pulse Poll*, "Pass and Roll Chain Thru") of the June 1996 issue. How many years is it going to take a Mainstream dancer to learn how to do this one **AND ENJOY DOING IT?** I still call for parties and at senior centers. Very few, if any, of these people are dancers. Like Harold Bausch (p. 38 of the same issue, *The Joys of Square Dancing and of Calling*) I believe the dancers, the watchers and the caller must have fun or it doesn't work.

Even when I get repeat requests to call at any center, I make certain that I use different calls each time I start each session with a single walk through, then use a traditional visiting couples dance or two. By this time the dancers are used to my style and I am used to theirs. What comes next depends upon the dancers! Some of this is based upon my years of calling for wheelchair bound persons of all ages and capabilities.

Lately, I have come to the conclusion that live music is far superior to recorded music. With live music, the phrasing **CAN** be altered to fit the needs of the dancers. I have been studying the five string banjo with this in mind. Why the banjo? It makes happy music. Guitars are all right for blues, etc., but for lively stuff one needs a banjo. My next step is to get a fiddler to play with me.

One other comment in reference to this issue. Mac Macullar, page 35 (*Notes From A Veteran Caller*) of the same issue, ends his piece with "slide, slide, slide." I tell my dancers that

they must **GLIDE**, neither gallop, nor walk, nor slide. Remember, this is supposed to be square **DANCING**.

To close this piece, I reiterate my opening comment: **K I S S.** Your dancers will love you for it! Thanks for letting me sound off.

Sincerely,
Gil Josephson
Silver Spring, Maryland

We received the following from the Internet:

Last month, I read an article by Donald J. Silversmith in the "Straight Talk" section (June 1996, p. 80) and, though I rarely reply to articles such as this, I felt obligated to do so on this occasion.

Mr. Silversmith says, "insofar as the continuing problem in the decline of square dancing, I have figured out what the problem is." He then goes on to lay the blame squarely at the feet of the professional callers. He seems to feel that callers, because they are businessmen, do not provide enough free services to the square dance community. He also feels that callers "run the show" and that clubs should "collectively take charge." There are a very large number of

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clubs and organizations which would disagree with the statement that callers "run the show." There are also a number of caller run clubs that were founded by callers and these are for the many dancers who wish to simply pay at the door and dance. They don't have to serve as officers, sweep up after the dance, provide food for special nights, or perform any of the tasks associated with running a club. For them, dancing is a hobby.

I must disagree also with the thought that callers do not have a "spirit of giving and outreach." When I think of the time that callers have spent over the years performing for free at demos, charity dances and national conventions (yes, Mr. Silversmith, callers do not get paid to call at national conventions); and the time and money spent working within various associations at local, state and national levels (both as callers and dancers), I don't like to think that someone out there believes we don't have the "spirit of giving and outreach." Doctors, lawyers, auto mechanics; what group of profession-

als can you name who donate, free of charge, a higher percentage of their time and expertise to the group of people who provide their living? A good example of this is the ASCAP-BMI license that you feel we have denied you (by the way, anyone may purchase these licenses without the help of CALLERLAB). If your club provides a building and hires a caller and puts on a dance, and does so without a license, guess who goes to court? The club gets sued, not the caller. Mr. Silversmith, the members of CALLERLAB have to pay for this license and they do so to prevent the club from having this expense.

As I understand it, your solution to the problem, as you perceive it, is for the callers to provide workshops, coaching and support for a vast array of skilled amateurs who would then perform caller duties free of charge. I don't think so Donald!

Tom Perry
Square Dance Caller
E-Mail: tomperry@atlantic.net



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What's Going On In Square Dancing

TO CAP OR NOT TO CAP

There seems to be some confusion as to the capitalization of CALLERLAB programs. George White, speaking for the Board of Governors of CALLERLAB, states:

"The CALLERLAB dance programs, in use worldwide, are referred to as Basic, Mainstream, Plus, Advanced, A-1, A-2, etc., Programs. That is, one dances 'the Mainstream Program,' or one dances Plus, or 'Has anyone seen the latest Mainstream Program List?'"

These terms are as much proper nouns as are the names of books, ships or paintings. They were coined, by CALLERLAB, to define specific dance programs in such a way that dancers could know, beforehand, what calls would be used at a given dance.

As derivative works of the authors, CALLERLAB, we respectfully request that they be capitalized wherever used.

May we also add that CALLERLAB is written like ROUNDUP—all one word, all capital letters. Like ROUNDUP, it is not an acronym. You may also wish to note that ROUNDALAB, CONTRALAB and LEGACY are also written with all capital letters."

40TH ANNUAL JUBILEE *Watsonville, California*

The Santa Clara Valley Square Dancers Association's 40th Annual Jubilee will be held at the Santa Cruz County Fairgrounds in Watsonville, Calif., November 15 & 16, 1996. It will be a two-day event with two featured callers—Bob Fisk and Joe Saltel, along with local callers.

We will be having a full Plus and Advanced (A-1 and A-2) dancing program at all sessions and Challenge floor level on Friday night. Saturday morning we will offer four round dance teaches: one Phase IV, one Phase III and two Phase II. There will also be a round dance after-party on Friday night and a square dance

after-party on Saturday night. A \$5 Santa Maria Style barbecue will be on the menu Saturday evening.

There will be lots of room for RVs at a cost of \$15 per night, parking on the grass with electrical and water hookups available and a dump station on site. If you wish to camp with a group, your club wagonmaster must send in a list of those wishing to camp together.

We hope you will all make plans to attend this extra special weekend! Get your ribbons now, available by mail for \$15 for all sessions. Pre-registration deadline is November 5, but send them in as soon as possible. For more information call Phil and Sue Harris, (408) 726-7058 or Jerry and Babe Sandau, (408) 996-3311. It's going to be a great weekend! See you at the 40th Annual Jubilee!

*Peggy Briseno, Publicity Chairman,
Watsonville, California*

SQUARE DANCE TO BENEFIT CANCER RESEARCH *San Bernardino, California*

A two-day event sponsored by Square Dancers of Southern Calif., a newly formed nonprofit association, will be held September 7 and 8 in Riverside and San Bernardino, Calif.

We are looking for a spectacular event with square dancers representing from various states along with local, state and federal government representatives. We are also expecting various actors, actresses and producers to be in attendance.

Locations of the two day event are as follows: Sept. 7, 11:00-4:00 PM - Main St. Inc., Court St. Court, Downtown San Bernardino; Sept. 7, 7:00-10:00 PM - Castle Park, 91 Frwy at Pierce, Riverside; Sept. 8, 1:00-6:00 PM, Orange Show Fairgrounds, 215 Frwy at Orangeshow Rd., San Bernardino. For more information call Chairperson Bonnie Burnside at (909) 864-1678. ✓



IMPORTANT INGREDIENTS OF SQUARE DANCING

Closing remarks by Tumbleweed Smith
at the
45th National Square Dance Convention
press breakfast in
San Antonio, Texas, June 27, 1996

Square dancing is an American folk dance that is multicultural. It has evolved from Slavic, Scandinavian, African, European, Middle Eastern and Asian influences. Square dancing has its origins in rural areas, where people take pride in preserving their heritage and culture.

The soul of a people manifests itself in the celebration of festive occasions. The dances represent custom and tradition and lend dignity and substance to the life of its people. Square dancing is the ideal foreign relationship. An Irishman can enjoy a dance with a Greek. I heard a man from Scotland say, "You can't fight a man you've danced with."

Square dancing reflects the American soul, which is of mixed ancestry, descended from immigrants who came to this country's shores from many lands. The dance carries with it the character and spirit of the American pioneers.

The spicy western calls, the New England singing and quadrilles, the elaborate and beautiful Texas Star dances, the vigorous double

couple dances of the Southern Appalachians all contribute to the overall fabric of today's modern square dance.

The music long ago might have come from a fiddle, banjo, guitar, accordion, fife, drum, or hand clapping. Today's callers travel with their own customized sound system, playing recorded music and using a microphone. And even though the dancers might speak another language, the calls are always in English.

Square dancing has become popular because of the glowing smiles on the faces of the dancers. People want something to smile about. Young or old, city or country, elaborately dressed or in everyday clothes, square dancing is fun.

Dancers are rewarded with new friendships, mental relaxation, and feelings of social well being. Stag lines, wallflowers and self consciousness are forgotten when the caller yells, square your sets.

The terms do si do, promenade, allemande signify a good time. Square dancing is a dance of friendship.

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Several couples dancing complex patterns...stars, chains and cloverleaves...create a tapestry of swirling color and rhythm.

The dancers move to the beat of the haunting music and the caller's chant. They express their appreciation of life. The dance itself is an expression of joy. There is no folk without folk dances.

I found out how important square dancing was when I was in South Africa and went to a barn dance. It was the same as square dances in the U.S. I've interviewed callers, dancers and musicians and have come to realize the significance of the square dance.

Young children can square dance...so can their grandparents. And they can dance in the same set. Blind and partially crippled have been taught to square dance and gain a real sense of accomplishment.

It trains youngsters' social behavior.

Some communities block off streets and have summertime dances outdoors.

When dancers do a square from New England, Texas or Minnesota, they absorb the flavor of the regional calls and movements and somehow gain the feeling of knowing New Englanders, Texans and Minnesotans just a little bit better.

Swinging your partner is a good way to keep the blood circulating.

Calico prints, crinoline petticoats, boots and bandannas represent people who are interested in physical conditioning, personality development and gaining an awareness of the nation's culture.

Volunteerism, sincerity, friendliness, dedication and fun: they're all important ingredients of square dancing.

Tumbleweed Smith (*Texas Stories, A Showcase of the Texas Spirit*) may be reached at PO Box 95, Big Spring, Texas 79721-0095; Phone: (915) 263-3813; FAX: (915) 263-6347. ✓

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CALLERLAB VIEWPOINTS

by Mike Seastrom

Would you like to see a weekly television show about square dancing on The Nashville Network (TNN)? Would you help, by sending a postcard or letter to TNN?

Square dancing has been on TV occasionally, but not on a **weekly** basis. There are weekly shows about square dancing in a few local areas, but the goal is to get a weekly show on a **national** television network.

A weekly network TV show about square dancing can definitely happen. Caller Chuck Veldhuizen of Sioux City, Iowa, through his contacts in Nashville, located actress/singer Rebecca Holden. Rebecca has been endorsed as a spokesperson for square dancing by CALLERLAB and other national organizations. Chuck Veldhuizen then put together the required resources to film a pilot TV show in Nashville last April. The show featured Rebecca Holden, three callers (Jerry Junck, Tony Oxendine and Chuck Veldhuizen) and several squares of dancers from Tennessee. The purpose of the show is to interest non-dancers in square dancing.

The next step was to get a TV network interested in square dancing. The Nashville Network (TNN) was the logical choice. Rebecca Holden's booking agency in Nashville arranged an appearance on TNN's talk show "Prime Time Country." This show aired Thursday, June 20, 1996, at 8:00 PM and at midnight. Rebecca, Chuck and square dancers were guests on the show. This airing gave square dancing some **very** positive nationwide publicity.

The next step? We as square dancers need to make a **strong** impression on TNN! We currently have a **short term** window of opportunity. Thursday, June 20, was the very first time "real" square dancing had been broadcast on TNN. We need to prove that a TV show about square dancing has widespread support.

Let's suppose for a moment that YOU are the person in charge of which programs are shown on TNN's weekly schedule. You've never televised square dancing before. You decide to show a little bit of square dancing.

THE INTERNATIONAL ASSOCIATION OF SQUARE DANCE CALLERS

Suddenly, your office is flooded with cards and letters asking for **MORE** square dancing!! Would this make a **BIG** impression on you? Would you be willing to **TRY** a weekly TV show about square dancing, knowing that your viewers wanted to see it?

To make an impression on TNN, many **thousands** of cards and letters need to be sent in. The more mail TNN receives about square dancing, the greater the chances of a weekly TV show. We need to send them now, not next month, or when we get around to it, but right **NOW**, during our window of opportunity.

Send a letter or post card to:

TNN, Attn: Ann Boatman, 2806 Opryland Drive, Nashville, TN 37214

In your letter or postcard, simply state: "I would like to see more square dancing on TNN."

What are some of the ways to get thousands of letters and post cards sent to TNN? We can tell all our friends about this, and ask them to tell all of their friends. Try to get everyone you know (even non-dancers) to send a postcard or letter. Announce this mail campaign at dances. Make up pre-printed postcards or "form letters," so people can simply sign their name and mail it in. Publish articles in local square dance publications. Using these and other methods, and working **together**, we can flood TNN's office with letters and postcards and make a major impression.

The square dance community is closer than we've ever been to having a weekly show on national television. There is good reason to believe that the current popularity of Line Dancing and CW dancing is due strictly to constant exposure on network TV. We can anticipate a surge in square dancing's popularity, after our weekly TV show becomes a reality. The goal is ours for the taking, so let's go for it! The goal can only be reached with **YOUR** help. The only question to ask every square dancer is:

Will you help? ✓



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Midnight In Moscow (Scott)	TS
Numero Cinco (Rumble)	TS
Dream On Texas Ladies (Speranzo/Mitchell)	W
Tall Trees (Kreuger)	TS
Carolina In The Morning (Berka)	TS
Funny Face (Juhler/Thiel)	W
Can't Buy Me Love (Chico)	TS
Billy (Hagger)	TS
A Day In Paradise (Daviau)**	TS

Phase III & IV (Intermediate)

Rain In Spain Tango (Maisch)	T
Carolina Moon (Rumble)	W
Never Say Never (Croft/de Zordo)	FT
Chaka Cha (Maisch)	C
One Love (Wyman)	W
Slow Walk (Scott)	J
Send Me The Pillow You Dream On (Floden)	FT
Hallelujah (Reeder)*	TS
Watch Over Me Foxtrot (Goss)	FT
Exactly Like You (Slater)**	?

Phase V & VI (Advanced)

Paso Cadiz (Goss)**	?
I've Got My Eyes On You (Blackford)	B
Catch A Moonbeam (Casey)	W
Perfidia (Slater)	R
Dreamy Bolero (Blackford)	B
Cuban Pete (Slomeenski)	C

- TS - Two-Step
- R - Rumba
- QS - Quickstep
- W - Waltz
- J - Jive
- WCS - West Coast Swing
- C - Cha Cha
- FT - Foxtrot
- M - Mambo
- STS - Slow Two-Step
- T - Tango
- B - Bolero
- S - Samba
- ? - Unknown Rhythm

ROUNDALAB ROQ

**Classic Rounds Of The Month

ROUNDALAB

Golden Classic List - 1994/1995

Phase II

- All Night
- Baby O'Mine
- Birth of the Blues
- Buffy
- Could I Have This Dance
- Dancing Shadows
- French Brown
- Feelin'
- Good Ol' Girls
- Green Door
- Hold Me +1
- Hot Lips
- Houston
- Hush
- Jacalyn's Waltz
- Kon Tiki
- Little White Moon
- Maria Rumba +1
- Neapolitan Waltz
- New York, New York
- Pearly Shells
- Piano Roll Waltz
- Roses for Elizabeth
- Sheik of Araby +1
- Tips of My Fingers
- Very Smooth +1
- Walk Right Back +1

Phase III

- A Continental Goodnight
- Alice Blue Gown +1
- Answer Me
- Aprè L'Entriente +1
- A Taste of the Wind
- Autumn Leaves +2
- Beautiful River Butterfly
- Caress
- Carmen
- Crazy Eyes +2
- Dance +2

- 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
- Libson 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
- Gazpacvho Cha
- Hooked on Swing
- Lazy Sugarfoot +1
- Marilyn, Marilyn +1
- Rainbow Foxtrot +2
- 'Till Tomorrow

Phase V

- Hawaiian Wedding Song
- Lovely Lady +2
- Maria Elena
- Para Esto +1
- Riviere de Lune +1
- Send Her Roses
- Sugar Stomp +1
- Tamp Jive +1
- The Singing Piano Waltz
- Waltz Tramonte +1
- Wyoming Lullaby +2

Phase VI

- Cavatina

Participation from other states and countries would be greatly appreciated. Also, those people still sending your ROM notices to ASD, please send them to the new Pulse Poll editor at the address given, therefore diminishing delays in getting the information published.

Please send your Round of the Month selections to:

TONY SPERANZO & LAURA MITCHELL
 P.O. Box 193, Hazelwood, MO 63042-0193
 or call me at (314) 551-2033
 and leave a message of what your ROMs are.

Attention: Please read our letter on the following page concerning input from clubs!

ATTENTION ROUND DANCE LEADERS and SQUARE and ROUND DANCE GROUPS!

An Open Letter From Tony Speranzo and Laura Mitchell
Editors of ASD's *Round Dance Pulse Poll*

We are writing this note to all the Round Dance Leaders and Square and Round Dance Groups that make Round of the Month Selections. If you are a member of an organization that selects Rounds Of The Month in various Phases, please be sure that we are receiving your Round Of The Month notices, or check to see if we are on your mailing list for your minutes or newsletter.

We want to insure that the *Round Dance Pulse Poll* is a poll of the most widely selected dances throughout the Square and Round Dance Community. This would assure a poll that is an accurate reflection of the most popular dances being done around the world. Currently, we receive information from only about 15 organizations and states. We would like to receive input from all 50 states and all the countries and organizations that select dances as rounds of the month.

Receiving all of the information requested would require a lot of work on our part, which we are willing to do, however, the pulse poll can only be as good as the information that is received. We would also request that everyone who sends in the information please be sure you provide the PHASE, RHYTHM and CHOREOGRAPHER of the dances. If a dance is one of the ROUNDALAB classics, or a golden classic, we would appreciate it if you would identify those as such.

Please do not hesitate to give us your feedback on what you think about the pulse poll. Any criticism would be greatly appreciated as we are new at this editor stuff, but we are looking forward to doing a good job. We can't do this without everyone's help.

Keep Round Dancing . . .

Tony Speranzo and Laura Mitchell
PO Box 193, Hazelwood, MO 63042-0193;
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Rhyme Time

Robin Martin sent this promotional poem to *Square Dance Review* (Australia, May '96), which she used when promoting her club "Robin's Roundup" in Wingham, Australia. Robin wrote the poem and she said that should anyone like to copy it, they are most welcome to do so. Just fill in the spaces to suit your club.

IT'S ROUNDUP TIME

by Robin Martin

Learn to laugh—learn to dance—
come to...take a chance!

Don't sit at home and go to seed; fun and
exercise—that's what we need!

Please heed this call, you'll have a ball,
the cost is small—for one and all!

We refund too, each cent that's due,
if you don't laugh when we all do!

Don't say no—please have a go,
we'll even welcome Joh and Flo!

From far and near, the dancers come,
and friendship's here for everyone.

Turn off the TV and form up a square,
When dancing at, you don't have a
care.

Invite all your friends, there'll be room for
more,
In our fabulous hall amongst dancers galore!

Now come as a couple, it's better that way,
Or find a good friend who "has money—will
pay"!

You don't need a partner 'cos everyone
shares,

But it's really more fun in those "he and she"
squares!

Take on this new challenge—now don't
hesitate,
Old joints should keep moving, don't leave it
too late!

Square dancing is easy—it could be for you,
Come dancing in, it's friendly there
too!

Bring no special clothing the girls wear the
skirts;
And men must wear trousers, (and long
sleeved shirts)!!

You won't want new boots, or a big cowboy
hat,
Just a good sense of humor and shoes that are
flat!

Our music is great, the company's fine,
And you dance in a square—not just in a line!

If you've read through my story—love music
—take heed!
Come dancing in, the laughs
guaranteed! ✓

* * * *

Sleep was a marvelous invention, but whoever first thought of filling it with dreams
was truly inspired!

— Ashleigh Brilliant, *Tip Topics March/April 1996*

PUZZLE PAGE

The following was sent to us for your enjoyment by Jean Jesse, past president of the North Texas Square and Round Dance Association. Jean wrote, "I always enjoy doing these puzzles when printed in the *ASD*, so decided to do one myself." Thank you, Jean. We know our readers will enjoy it.

GOOD FOR YOU



WORD LIST

Apple	Carrots	Melon	Prunes
Apricots	Cauliflower	Oats	Radish
Avocado	Celery	Okra	Raisin
Banana	Cherry	Onions	Rice
Barley	Corn	Peach	Spinach
Beans	Fig	Pear	Squash
Beets	Grapefruit	Peas	Strawberries
Bran	Grapes	Peppers	Tomatoes
Broccoli	Garlic	Pineapples	Turnip
Cabbage	Lettuce	Potato	Wheat

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 dance (two days or longer) in a future issue, please contact the ASD office, or send us a flyer with information of the event. Please be sure to include a contact person.

FUTURE NATIONAL S/D CONVENTIONS

1997 (46th)-Orlando, Florida

1998 (47th)-Charlotte, South Carolina

1999 (48th)-Indianapolis, Indiana

1996

SEPTEMBER

0906-CALIFORNIA-Annual S. Calif. Clogging Convention, September 6, 7 & 8, Riverside, CA. For info contact Susan Harris, 19130 El Cerrito Way, Watsonville, CA 95076-9121; Ph: (408)726-7053; FAX: (408)726-7068.

0906-CANADA-Holiday Ranch 1996, A-1 Weekend, September 6, 7 & 8, Innsfail, Alberta, Canada. With M&B Few, P&B Hansen. For info call Phil Hansen (403)346-5001, or Marie Jensen (403)728-3464.

0906-LOUISIANA-New Orleans 39th Annual Sq & RD, September 6 & 7, Pontchartrain Center, 4545 Williams Blvd., Kenner, LA. Callers B.Baier, M.Seastrom; Cuers T&B May. Contact M.N.O.A.S.R.D.A., PO Box 50255, New Orleans, LA 70150; or call (504)242-2772.

0908-VIRGINIA-Dave Wilson's C-1 Clinic, September 8-13, Ingleside Resort & Conference Center, Staunton, VA. Emphasis on completing your knowledge of finer points of C-1. \$650 per couple for room, food & dancing. For info call (813)588-4490.

0911-SOUTH CAROLINA-20th Anniversary Myrtle Beach Ball, September 11, 12, 13 & 14, Convention Center, 21st Ave. & Oak St., Myrtle Beach, SC. Caller T.Oxendine, B.Wise, J.Story, B.Harrison, J.Biggerstaff; Cuers J&B Pierce, C&T Worlock; Line & Texas Two-Step N.Jarvis. For info contact Barbara Harrelson, 1604 Grays Inn Rd., Columbia, SC 29210; (803)731-4885, or FAX: (803)750-7222.

0920-CANADA-24th Canadian RD Festival, September 20, 21 & 22, Place Polonaise, Grimsby, Ontario. For info contact Ariel Haist, 58 Stoney Brook Cres, St. Catharines, Ontario, Canada, L2S 3R8; (905)984-3469.

0920-COLORADO-Pikes Peak Jubilee X Sq & RD Weekend, September 20, 21 & 22, Shrine Club, West Pikes Peak & 33rd St., Colorado Springs, CO. Callers W.Driver, G.Shoemaker; Cuers G&L Krueger. For info contact Leo Boudreaux, 5050 Platinum Dr., Colorado Springs, CO 80918; (719)593-7350.

0920-LOUISIANA-15th Annual Louisiana RD Weekend, September 20 & 21, Civic Center, Ruston, LA. For info contact Jerry Stinson, 605 S. Trenton Ruston, LA 71270; (318)255-3113.

0920-NORTH CAROLINA-The Lost Weekend Festival, Sept. 20, 21 & 22, Fontana Village, NC. Featuring B.Christian, J.Gaskins, D.Gaskins, D.Shinham. For info call (800) 57 DANC 1.

0921-LOUISIANA-LRDTA RD Weekend (Phase II-IV), September 20 & 21, Ruston, LA. Contact Jerry Stinson, 605 S. Trenton St., Ruston, LA 71270; (318)255-3113, or E-Mail: Stinson@popalex1.linknet.net.

0926-WASHINGTON-4 Plus 4 "A" & "Plus" Weekend, September 26-29, Jefferson County Fairgrounds, Port Townsend, WA. Callers S.Reid, T.Tomlinson; Cuer B.Ellis. RV hookups. Limit 30 squares. For info contact Chuck Peters, 60-C Paradise Bay Rd., Suite 149, Port Ludlow, WA 98365; (360)437-0841.

0927-CALIFORNIA-Annual Fall Festival, September 27, 28 & 29, Victorville, CA. For info contact Susan Harris, 19130 El Cerrito Way, Watsonville, CA 95076-9121; (408)726-7053; FAX: (408)726-7068.

0927-CALIFORNIA-4th Annual Western Contra Dance Weekend, September 27, 28 & 29, Solvang, CA. Stay at Solvang Royal Scandinavian Inn & dance at Veterans Memorial Hall: L&A Hetland, C&A Elliott. Contact Leif Hetland, 9331 Oak Creek Rd., Cherry Valley, CA 92223; (909)845-6359, or Clark Elliott, 3344 Quimby St., San Diego, CA 92106; (619)222-4078.

0927-ENGLAND-British National Sq. & RD Convention, Sept. 27, 28 & 29, Basingstoke, Hampshire, England. MS thru A2, Rnds to Ph III. For details & booking forms contact British Convention '96, 2 Crossbridge Cottages, Thornborough Rd., Thornton, Buckingham MK 17 0HE; PH: 44 1280 816940.

0927-NEBRASKA-1996 Nebraska State Sq & RD Convention, September 27 & 28, Adams County Fairgrounds, Hastings, NE. Featuring the Red Boot Boys. Contact Butch & Mickey Braun, Box 724, Atkinson, NE 68713; (402)925-5186, or Dick & Becky Keidel, 1308 Douglas, Wayne, NE 68787; (402)375-1142.

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OCTOBER

1004-CALIFORNIA-Annual Fun Festival, October 4,5 & 6, Grape Festival Fairgrounds, Lodi, CA. For info contact Susan Harris, 19130 El Cerrito Way, Watsonville, CA 95076-9121; (408)726-7053; FAX: (408)726-7068.

1004-KENTUCKY-Mid America S/D Jamboree, October 4 & 5, Kentucky Fair & Exposition Center, Louisville, KY. P&B Guenther, B&L Vanatta, K.Rippeto & others. Contact Greg Smith, 13 Barrington Rd., Nitro, WV 25143; (304)776-0322.

1004-NEVADA-Annual International Anniversary, October 4 & 5, Las Vegas, NV. For info contact Susan Harris, 19130 El Cerrito Way, Watsonville, CA 95076-9121; (408)726-7053; FAX: (408)726-7068.

1004-VERMONT-Central Vermont Sqs. 33rd Annual Fall Foliage Frolic, October 4 & 5, Barre Town Elementary School, Barre, VT. Plus, Advanced & C-1 levels. Callers D.Towry, A.Monty; Cuer C.Hartmann. Contact Margy Bolus, (802)485-6739.

1011-ALABAMA-37th Annual Peanut Festival Dance, October 11 & 12, The Dothan Civic Center, Dothan, AL. Callers B.Allison, T.DeGeorge; Cuers J&B Pierce. For info write The Goober Gamboleers, Inc., PO Box 1976, Dothan, AL.

1011-TENNESSEE-Chattanooga Choo Choo Sq & RD Festival, October 11 & 12, Convention & Trade Center, Chattanooga, TN. Callers L.Letson, E.Sheffield; Cuers E&G Kilner; Line dancing, too. For info call Travis Jordan (423)855-4494 or Ray & Jimmie Robinson (423)842-1358.

1011-WASHINGTON-Autumn Leaf Dance Festival, Buds & Blossoms 11th Anniversary, October 11,12 & 13, Icicle River Middle School, 10195 Titus Rd., Leavenworth, WA. Callers I.Pettersson, S.Sidholm; Cuers R&V Walz. For info contact Myrna Gott, 1531 Millerdale, Wenatchee, WA 98801; (509)662-8207.

1018 ALABAMA-October 18 & 19, Shelton State College, Community Rm., Tuscaloosa, AL. Caller T.Roper; Lines K&J Paterson. For info call (205)553-3596.

1018-INDIANA-7th Indiana S/D Convention, October 18,19 & 20, Horizon Convention Center, Muncie/Delaware Country, IN. Contact Obee Habbs, 3708 W SR128, Frankton, IN 46044-9303; (317)754-3248. 1018-NEBRASKA-Prairie Conclave XI, October 18,19 & 20, Interstate Holiday Inn, Grand Island, NE. Interstate I-80 & Hwy 281. No contact provided.

1018-LOUISIANA-Red River Rounders Halloween Ball (Phase III-VI), October 18 & 19 Bossier, LA. Contact Mary Hawkins, 8311 Greenleaf Lane, Shreveport, LA 71108; (318)686-8422.

1018-MICHIGAN-Mackinac Island Fall Fest, October 18, 19 & 20, Mission Point Resort, Mackinac Island, MI. Callers D. Walker, D.Coe; Cuers M.Bayer, C&M Hicks. For info contact Dave Walker, 10320 Center Rd., Fenton, MI 48430; (810)750-0774.

1018-MISSOURI-37th Annual Mo. State Sq. & RD, October 18, 19 & 20, Show-Me Center, Cape Girardeau, MO. Callers Big Enis & Little Enis, K.Jarvis, W.Dyer; Cuers B&Y Madison. For info contact Gene & Evelyn Moore, Chairpersons, 1304 Maggie Ct., Bonne Terre, MO 63628; (573)562-7443, or Abe & Ellie Lathan, Co-Chairpersons, 705 e. Walnut, Desloge, MO 63601; (573)431-1335.

1018-VERMONT-Tumbling Leaves Festival, October 18, 19 & 20, Bennington College, Bennington, VT. Callers B.Harrison, R.Bates, C.Brodeur, T.Crawford, J.Pulaski; Cuers R&J Collipi, E&I Mindlin. For info contact Cliff Brodeur, PO Box 914, Pittsfield, MA 01202; (413)443-3060.

1025-CALIFORNIA-Annual Harvest Hoe-down, October 25, 26 & 27, Sutter County Fairgrounds, Yuba City, CA. For info contact Susan Harris, 19130 El Cerrito Way, Watsonville, CA 95076-9121; (408)726-7053; FAX: (408)726-7068.

1025-OHIO-Splendor of Fall, October 25 & 26, Atwood Lake Resort, Delroy, OH. D&P Winter, J.Biggerstaff, K.Rippetto. Contact Greg Smith, 13 Barrington Rd., Nitro, WV 25143; (304)776-0322.

NOVEMBER

1101-CALIFORNIA-Annual Fiesta de la Quadrilla, November 1, 2 & 3, Balboa Park, San Diego, CA. For info contact Susan Harris, 19130 El Cerrito Way, Watsonville, CA 95076-9121; (408)726-7053; FAX: (408)726-7068.

1101-FLORIDA-A-2 Weekend, November 1, 2 & 3, Kenilworth Lodge, Sebring, FL. Callers G.Zeno, R.Bates; Rounds with Carolyn. For info contact Red Bates, Box 7704, North Port, FL 34287; (941)423-7143.

1101-INDIANA-Potawatomi Inn Dance Weekend (Plus), November 1, 2 & 3, located on I-69, 1/2 mile south of Indiana Turnpike (I-90) in Pokagon State Park, near Angola, IN. Callers C.Whitaker, B.Peterson; Cuers the Chesneys. Contact Bill Peterson, 30230 Oakview, Livonia, MI 48154; (313)425-8447.

1101-SOUTH DAKOTA-Sioux Empire Hoe-down XVI, November 1 & 2, Sioux Falls, SD. Callers S.Mith, J.Junck, S.Greer; Cuers R&D Slocum, R.Raasch. For info contact Connie & Ray Luke, 921 S. Prairie, Sioux Falls, SD 57104, (605)336-7745.

1101-TENNESSEE-November 1 & 2, Pickwick State Park, TN. Callers M.Letson, T.Roper; Lines N&J Hydriek. For info call (205)383-7585.

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- Hakuna Matata, Deborah Parnell HH 5193
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- When You Fall In Love, Tom Miller HH 5187
- Rubber Dolly / Carnival, (re-release) ... RMR 001
- The Colors Of The Wind,
 - Deborah Parnell HH 5198
 - Diggy Diggy Lie, Bob Baier ER 1018
 - He Stopped Loving Her Today,
 - Wayne McDonald ELK 036
 - Let Me Call You Sweetheart,
 - Jim Mayo MAC 2422
 - Mental Journey, John Saunders MAC 2422
 - I Really Don't Want To Know,
 - Tom Perry ELK 037
 - Cajun Cabbage (flip called Plus),
 - Mike Sikorsky ER 1019
 - M.T.A., Ernie Kinney HH 5190
 - M.T.A., (with harmony),
 - Ernie Kinney HH 5190H
 - Time Marches On, Steve Edlund ER 1017
 - Pac Man / Taz CK 516
 - The Bells Of St. Mary's,
 - Bruce Williamson SSR 192
 - It Ain't Gonna Rain No More,
 - J. Junck & D. Clendenin CK 123
 - Birth Of The Blues, Mike Iavarone SSR 196
 - Wakin' Up To Sunshine,
 - J. Junck & D. Clendenin CK 124
 - School Days, Wayne McDonald HH 5191
 - Every Time I Get Around You,
 - Andy Pettere CD 269
 - Winners, Joe Salte! DJ 120
 - May The Circle Be Unbroken,
 - Ellen Brunner EAG 3005
 - Cowboy Love, Dan Nordbye DJ 119
 - Cowboy Love, Bob Newman ESP 535
 - I Hear You Knockin',
 - Elmer Sheffield ESP 1010
 - Viva Las Vegas, Bob Poyner CC 46
 - Oh Lonesome You, Mark Turner JPESP 331

1108-CANADA-27th Maritime Sq & RD Convention, November 8 & 9, Prince Edward Hotel & Convention Centre, Charlottetown, P.E.I. Dance to Maritime Callers from Nova Scotia, New Brunswick, P.E.I., Newfoundland & Maine; Basic, Mainstream, Plus, Adv 1&2, Phase I,II,III,IV, Contras. Contact Convention Chairpersons Ken & Edythe MacLeod, PO Box 3121, Charlottetown, P.E.I., C1A 7N9.

1115-CALIFORNIA-S.C.V.S.D.A 40th Annual Jubilee, November 15 & 16, Watsonville Fairgrounds, Watsonville, CA. Callers B.Fisk, J.Saltel; local RD cuers & our top 10 callers. For info contact Sue Harris, 19130 El Cerrito Way, Watsonville, CA 95076-9121; (408)726-7053; FAX: (408)726-7068; or Babe Sandau, PO Box 700613, San Jose, CA 95170-0613; (408)996-3311; FAX: (408)252-9662.

1115-CONNECTICUT-Mystic Adventure, Plus Level Weekend, November 15,16 & 17, Callers R.Bates, C.Brodeur; Cuers R&J Collipi. For info contact Red Bates, (413)786-0212.

1115-TENNESSEE-November 15,16 & 17, Riverside Motor Lodge, Gatlinburg, TN. Callers T.Roper, B.Allison; Cuers J&M Ray. For info call (912)474-9964.

1997 JANUARY

0123-FLORIDA-21st Annual Florida Sunshine Festival, January 23,24 & 25, 1997, Lakeland Civic Center, Lakeland, FL. Various callers & cuers. For info contact John & Linda Saunders, 101 Cedar Dunes, New Smyrna Beach, FL 32169; (904)428-1496.

0124-LOUISIANA-January Jewels, January 24 & 25, 1997, Shreveport, LA. Phase II, III & some IV. "A Gem of a Weekend for New and Not-So-New Fun-Loving Round Dancers." For info contact M. Hawkins (318)686-8422, M. Buck (318)689-1879, or K. Woodward (318)687-3383.

0128-HAWAII-32nd Annual Aloha Convention, January 23, 24 & 25, 1997, Waikiki, HI. Caller R.Booimon. Contact Ron & Wendi Booiman; 1-800-946-0091 or Chairperson Anne Forbes, 549-D Keolu Dr., Kailua, HI 96734-3952.

FEBRUARY

0215-INDIANA-February 14,15 & 16, 1997, Executive Inn Convention Center, Vinlennes, IN. Callers T.Roper, P.Marcum; Cuer N.Carver. For info call (618)962-3102.

0221-UTAH-Swing Into Spring Square Dance, February 21 & 22, 1997, Helen M. Knight School, Moab, Utah. Callers S.Smith, R.Berry; Cuers P&W McBride. Contact Richard Berry, 559 Bowen Dr., Moab, UT 84532; (801)259-5637. ✓

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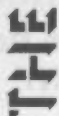
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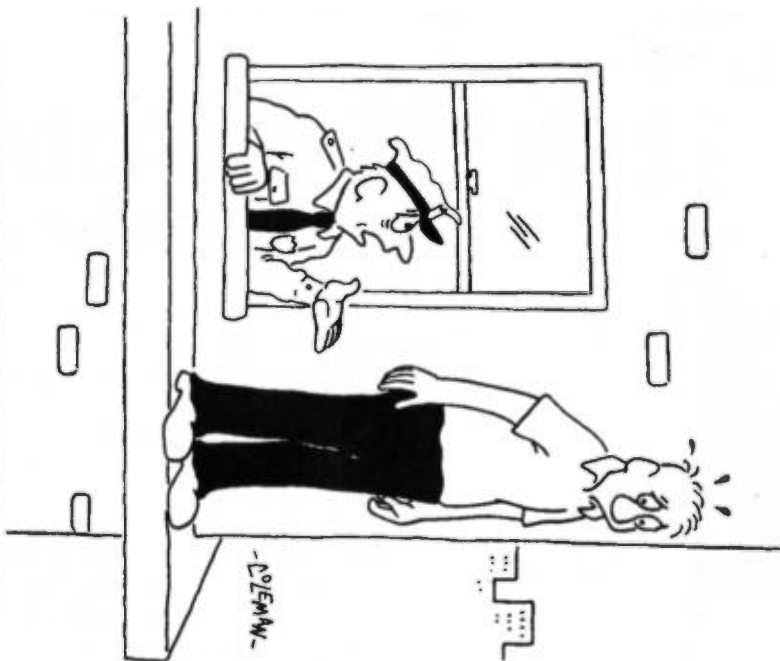
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