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THE INTERNATIONAL MAGAZINE
WITH THE SWINGING LINES

VOLUME 47, No 4
APRIL 1992



THE ASD LINE-UP

- 2 Editors Notebook
- 3 By-Line
- 4 Hem Line
- 7 Meanderings
- 17 Encore
- 19 People In The News
- 21 Square Dance Lesson Diary
- 23 The Diamond SD Program
- 36 Who Is Minding The Children?
- 37 Circle Right
- 39 Dancing Tips
- 47 A Little Bit Off The Wall
- 51 Let's Be Friends
- 52 Country Western Line Dances
- 65 Don't Get Caught In A Speed Trap
- 66 Party Line
- 71 Tempo
- 72 Product Line
- 75 Best Club Trick
- 89 Dandy Lines
- 95 Puzzle Page
- 96 Finish Line
- 98 Laugh Line

OUR READERS SPEAK

- 5 Line of Fire
- 13 Grand Zip
- 57 Feedback

SQUARE DANCE SCENE

- 27 What's Going on in Square
Dancing
Legacy
Roundalab
USDA
41st National
Callerlab
- 31 International News
- 43 A/C Lines (Advanced & Challenge)
- 80 Date Line

ROUNDS

- 41 Facing the L.O.D.
- 55 Cue Tips
- 67 Flip Side/Rounds
- 93 R/D Pulse Poll

FOR CALLERS

- 25 Flip Side/Squares
- 35 Calling Tips
- 45 Easy Level Page
- 47 S/D Pulse Poll
- 61 Caller Outline
- 73 Kopman's Koreo Korner
- 78 Colleges are Coming
- 79 Creative Choreography
- 83 Underlining the Note Services
- 87 PS/MS/QS

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EDITOR'S NOTEBOOK

It's spring! The first spring of a new decade! Easter comes at exactly the right time of year. With the beauty and newness of the spring season, comes this glorious reminder that a fresh beginning is not only possible but also necessary to overcome obstacles. Easter is a time for renewal. A time for growth. A time to nurture new growth.

Take a moment to think with us about the tenuous relationships with other dancers, the awesome fragility of the bond that holds some dancers in the activity. This bond can be strengthened by kind words or actions, destroyed by unkind or cruel ones.

A phone call to a person who had requested that her subscription be canceled prompted this reply. "I graduated from beginner class and plus and continued to re-



peat these lessons. I went away for a vacation and when I returned, I tried to join a club. I was told that I would have to take more lessons before I could be accepted into that club".

Remember, our activity is for everyone from all walks of life. We shouldn't discriminate because we don't like the color of their hair, the way they walk, their dancing ability and a host of other reasons why certain individuals shouldn't participate.

Our efforts must be directed through imagination, ingenuity in our planning, and just plain down to earth common sense if we want to see our activity grow.

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BY-LINE

This issue contains our vacation listings, a chronological list of some of the best S/D/R holidays available. Wherever the road takes you in 1992, have a happy vacation! The Square Dance Lesson continues, a whimsical article written by **Linda**

Chenoweth. Cynthia Edmunds writes about her grandmother getting married under the London Bridge - a fun article. Let's Be Friends authored by **John Tessari** discusses what it takes to be friends, very important in this day as always. The late **Jack Lasry**, well-known caller and choreographer, discusses the race to advance levels in square dancing. The article originally appeared in the Miami Valley Dance News, 1991. **Bev Warner**, a regular contributor, asks the question Who is Minding The Children? American Squaredance Magazine does not endorse or discriminate against advertisers or topics of general interest to square dancers at large.

- | | | |
|--------------------------------|--------------------------------|-------------------------------|
| 1 41st National SD Conv. 2 | 30 Hi Hat 62 | 59 Rockin M Records 71 |
| 2 8th Canadian National 82 | 31 Hilton 36 | 60 Royal Records 77 |
| 3 Ace Western Wear 20 | 32 IAGSDC 54 | 61 Sanborn Enterprises 97 |
| 4 Ashton 57 | 33 J & B Grossman 67 | 62 Scope 6 |
| 5 Badge Holders 34 | 34 J & J Manufacturing 31 | 63 Shirley's 89 |
| 6 Blackwood Travel 32 | 35 Jifi 97 | 64 Silver Sounds/Square 1 59 |
| 7 Blue Chip Records 81 | 36 John Blessing 32 | 65 Sophia T's 34 |
| 8 Burdicks 61 | 37 Kalox 40 | 66 Sourdoces 51 |
| 9 C Cruises Intl. 88 | 38 Kirkwood 22 | 67 Special Event Cruises 58 |
| 10 Capital Engraving Co. 95 | 39 Kipman's Callers School 76 | 68 Special Tour Extensions 6 |
| 11 Cardinal 12 | 40 Kopman's Choreography 73 | 69 Square Dance Videos 30 |
| 12 Chaparral 77 | 41 Meg Simkins 22 | 70 Square Dancers Closet 93 |
| 13 Charmz-Reaction 33 | 42 Merrabach Record Service 94 | 71 Square Dancetime 17 |
| 14 Chinook Records 18 | 43 Merry Bears & Hares 46 | 72 Sue's Original 59 |
| 15 Circle D Records 9 | 44 Micro Plastics 32 | 73 Super Memorial Day Wknd 56 |
| 16 Coffey Video Productions 74 | 45 Mississippi Gulf Coast 32 | 74 Supreme Audio ic |
| 17 Dance Box 65 | 46 National SD Directory 31 | 75 The Catchall 42 |
| 18 Dancer's Locker 24 | 47 New England Caller 15 | 76 Tic-Tac-Toes 50 |
| 19 Double D Productions 24 | 48 Old Pueblo Traders 9 | 77 TNT 31 |
| 20 Ed Fraidenburg 33 | 49 Palamino Square Dance 92 | 78 Travcall 33 |
| 21 English Mountain 48,49 | 50 R & R Video Intl. 66 | 79 Triple R Western Wear 4 |
| 22 ESP/Jo Pat 16 | 51 Rancho Travel (Disney) 70 | 80 Vallecito S/R/D Resort 12 |
| 23 Fine Tune 34 | 52 Rancho Travel 32 | 81 Vee Gee 85 |
| 24 Fontana Village Resort 40 | 53 Random Sound 26 | 82 Video Vacation 94 |
| 25 Four Bar B 53 | 54 Rawhide/Buckskin 64 | 83 Walt Cole 33 |
| 26 Gold Star Video 38 | 55 Red Boot Productions 60 | 84 Western Squares, Intl. 76 |
| 27 Grand Recordings 44 | 56 Reeves Records 72 | 85 Worldtone Music 54 |
| 28 Grenn 75 | 57 Rita's Quiltique 43 | 86 Yak Stack 52 |
| 29 Hanhurst 98 | 58 Rochester Shoe Store 90,91 | |

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61	62	63	64	65	66	67	68	69	70
71	72	73	74	75	76	77	78	79	80
81	82	83	84	85	86				

Hem Line

Featured here is an outfit made by Mary Brinson. She and her husband, Ed, are members of the Star Promenaders Square Dance Club in Augusta, Georgia.

She is wearing a dress that she made from fabric of cotton-poly. The solid color is lavender and the print is royal blue, light blue, lavender and a little black and silver. The dress has ruffles at the tip of the yoke in the bodice and skirt, the sleeve cap and around the skirt hem. She is wearing a navy blue petticoat and silver shoes.

Ed is wearing a matching lavender shirt with flowers in the yoke and a navy blue tie. His sliver-grey pants finish off the outfit.

Ed & Mary Brinson §



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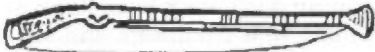
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TAKE AIM AT ANYTHING

WHAT ABOUT D.B.D.?

By Rick Gittelman, Arizona.

Should we dance D.B.D.? Why should we learn D.B.D.? I get confused when you call that from the [wrong] position. Is Plus D.B.D. a level?

I have heard and debated all of these issues many times in my calling career. I think it is important for us at least to understand exactly what D.B.D. means.

Dancing by definition (D.B.D.) does not mean dancing arky. Arky means for a dancer to dance the opposite sex position in a square. This would mean for instance a lady dancing in the man's position. She would be the left hand dancer in a static square (squared up); she would use her right hand on a star through, go the opposite way on a regular right and left grand. This is not D.B.D. dancing. Dancing by definition is learning and dancing the call by its correct definition. Contrary to the way some of us have been taught, virtually all calls do not refer to sex (boy, girl positions). They are written according to the position each dancer is in. All calls have a starting and ending position.

Calls are defined by instructing dancers in specific positions to do something. For instance, ends, centers, those facing out, those facing in, leaders, trailers, those in the center, no reference to man or lady position was mentioned.

So why all the confusion? Many dancers learn calls from certain positions only. This becomes a comfortable position; naturally, when a caller calls it from a different position it becomes confusing. This does not even have to be a plus call, there are many basic and mainstream calls that can be confusing if unfamiliar positions are used. Take for instance pass the ocean; pretty simple call, right? I heard somebody explaining this call thus: "the girls touch left 1/4 and the boys walk out to the ends."

WRONG DEFINITION. ..Sure, that would get you there if you had a standard girls on the right, boy on the left set-up, but it creates a problem from any other set up. It simply will not work. Think about the true definition: Pass Thru, face your partner then step to a right hand Ocean Wave. This will work 100% of the time, boy-boy or girl-girl or mixed set-up, it will always work by definition.

Much of the blame lies with the callers/instructors. The dancers have the right to know the correct definitions of every call. They should be taught starting and ending positions. Dancers should know what an Ocean Wave is, what a Two-Faced Line is, what 1/4 Tag is, what a Column is. They should be, at the least, exposed to different positions and not always dance the same call from the same position. Some callers and dancers feel you should teach the plus program all the way through, then go back and teach plus D.B.D. The problem with this method is it causes dancers to become comfortable dancing these calls in certain familiar set-ups only. The dancers then develop habits in responding to calls because when they hear that particular call they react from those habits. When they go back and try to learn the same call in a new position it becomes extremely confusing and sometimes even seems impossible.

By learning the calls from the beginning by definition and from several different positions dancers will react by what they have learned rather than by pure habit. They will have a much better understanding of the calls and be more confident, even better dancers. In teaching many Plus workshops over the years I have found this: Dancers who are learning the call for the very first time have fewer problems dancing those calls from other positions, than do those dancers who have learned the calls from so-called standard positions only.

D.B.D. is not a specific level, it can be and should be applied to all the dance programs from Basic all the way up. If we taught dancers by definitions from Day One and never mentioned the term of D.B.D. they would only know they learned how to square dance and they would react by how they were taught. D.B.D. opens up a door for exciting dancing at any level. I

am not saying all callers should just run out and go hog wild with all kinds of crazy choreography. I am saying dancers have the right to know definitions of the calls and be exposed to calls from various positions. A good basic background will allow dancers to be comfortable on the dance floor at whatever level they choose to dance. If they decide to dance Advanced or Challenge a

strong D.B.D. background is essential. As dancers you should insist on learning D.B.D. As callers we are not doing our job properly if we don't teach by definition.

I welcome your comments and will directly respond...

Rick Gittelman
Gilbert, Arizona.



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A CAT-EGORY OF PURR-FECTION

Nine may be sort of a magic number, I don't know. Cats have nine lives. Nine is important in math and in sports. Well, Cathie and I figured out that this was our ninth visit to the magic isles of Hawaii, and it was certainly a magic opening for the year of '92. It was also our longest island stay—almost three weeks in late January and early February. (Time and the pressure of work have become less restrictive). It all started when a small group signed up with us for the flight/tour package to Ohau and Kauai, including attendance at the 27th annual Aloha state S/D Convention, where I was to be one of several featured callers. On January 21 a snafu with Northwest changed my course slightly and I flew with Cathie on United to Honolulu, where we were greeted with the traditional lei on the neck, plus a pain-in-the-neck delay of some luggage. The Tortuga agency had set up our tour package. They oversee arrangements for the dance/tour programs, assisted by Island Arrangement Tour and Travel Co., and sponsored by the Hawaii Federation of S&R/D Clubs. Our group was housed at the beautiful Price Kuhio Hotel.

ALOHA CONVENTION HIGHLIGHTS

All dancing took place this year at the large and spectacular Ala Wai Golf Course Clubhouse next to the Ala Wai Canal. (That floor, possibly of redwood, is the finest I've seen.) It was reported that about 400 dancers came to the event, mostly mainlanders, all in the mood for a three-day festive frolic. Featured callers were Norm (Clarice) Cross from North Dakota, Lem (Sue) Gravelle from Louisiana, Ron (Connie) Ross from Washington, Don (Marguerite) Wiley from Florida, Jim (Lexie) Randall from California, Vern (Ruby) Weese from California, and me. (Me too.—Co-Ed.) Cuers were Pete and Jan Shankle of Florida and the McNamees from the Big Island. A Thursday night pre-

convention special featured local callers Paul Pratt and Norm Hangman; cuers were Ace Mark and Jim McNamee. Chairperson of the convention this year were Mack and Neil Stafford, who made us all feel welcome. A nice little touch was the callers' get-together breakfast Friday morning; another was the dinner and fashion show for all on Saturday evening—all part of the friendly family feeling one gets out there in the, mid-Pacific. There's a laid-back program, too—Ms and Plus dancing Friday and Saturday nights only (a tip and a fraction for each caller each night) and on Saturday there were just a few workshops in the morning and early afternoon. Cathie and I did one of these on "Styling and Smooth Dancing." Others concerned A-1, rounds, Plus and MS. No Sunday dancing (never on Sunday), but bright and early that morning the caller-led tour groups slipped off to the outer islands with about eight varying schedules. (Could that be called an octo-push?—Co-ED.)

DON'T SAY WHY ON KAUAI

Our own little group opted for a well-named, lush-green, laid-back Garden Isle of Kauai four-day stay, and Aloha Airlines took us to the principal city of Lihue. We checked in at the Beachboy Hotel, where a walk out to the pounding surf hardly takes 100 steps. Next door to the hotel is the Coconut Marketplace with its many appealing little shops. We long ago became addicts of Hawaiian art and couldn't resist buying some signed prints at various galleries again this year. Best known are Nelson and Wyland, of course, with their sub-marine scenes of bright fish and whales in deep blue seas. Surely Wyland's giant Whaling Walls rank with the seven modern wonders of the world. Then there are Tustan's impressionistic floral gardens, Summer's soft dreamlike seascapes in blue, Buffet's greenery. Love 'em all). We even tried our hands at painting in acrylics on the beach one afternoon.)

It's always wise to rent a car on this island in order to properly take in the beauty and charm of it, so we did— one day we drove west, the next we went east and north. A bit of excitement came when we spotted a humpback whale, spouting and snouting, off the coast near Kekaha. An

endangered animal, there are only an estimated 600 of them in Hawaii's waters today. We spent some time and took in a show at the Kukui Grove Center Shopping Plaza. Other visits: Guava Kai Plantation with 480 acres of sweet-fruited guava orchards; Charo's famous restaurant in Haena, a lovely-dovely dive alongside the crashing Pacific waves; Kilauea Lighthouse and Wildlife Park, a refuge for nesting seabirds, including boobys and albatross; on to the end of the road, beyond Princeville.

Of course, fine dining is an art worthy of some palate-palpitating prose, so there was Smorgy's, the Jolly Roger and visits to the Garden Room of Kapaa Fish and Chowder House (fish and chips, the best), plus the Bull Shed on the beach at Waipouli, easy walking distance from our hotel. (That brought back memories.) We skipped all the tours offered to our group, such as the Wailua/Fern Grotto and Waimea Canyon tours, having done them all before. There was time for shopping, swimming in the surf, tennis and just plain loafing in the sun. Who could ask for anything more?

BACK TO OAHU FOR A WEEK

Cathie and I said goodbye to our tour group, stateside-bound, then flew back to Honolulu to enjoy another full week on Waikiki at the Outrigger Edgewater Hotel. Again we rented a car, a National convertible, for our usual run around Oahu. Dodging raindrops several days hardly marred the fun—there's always lots to do on this busy metropolitan island, from its concrete-jungled, cross-cultured Waikiki area to its high-breaking, splashing North Shore. Our most exciting event was when Debbie Mortenson invited us to go with Bruce and Sandy Altenhof and Kate and Art Oberman to breakfast in the rooftop Hanahana Room of the Royal Hawaiian Hotel to catch the live radio broadcast on KSSK radio of Perry and Price, popular and witty local stars. I manages to say a few good words on the air about square dancing ("Why are you here?") when the mike was surprisingly thrust in my face for a few moments. For answering a silly question, we were awarded tickets to a tropical show at the Sheraton. Then there was the Aikane dinner cruise and hula show aboard the

oversized Aikane Catamaran, followed by the fast-paced and zany Society of Seven performance at the Outrigger Main Showroom.

There is so much more, as always, in this Polynesian Paradise to tell about, but hardly room in this piece to tell it. For instance, we walked around the incredible Honolulu Zoo (for the half-dozen—or-so time), ogled the Zoo fence art show, caught a park performance shopped at Ala Moana Center, splashed in Waikiki surf every day, attended a Rotary makeup meeting, browsed at the endless Aloha Flea Market at the Stadium, drove a hundred miles, walked ten miles, saw three movies, ate in a dozen colorful places, including Fisherman's Wharf with Paul Pratt (Caroline, too), and found that drinking fine Kona coffee can create a reversal—it makes people fresh perked!

APPROPRIATE APOLOGIES

Savanah, Georgia—A thousand pardons, Savanah! I caught an unspeakable sore throat and cold germ along the travel path and had to cancel a dance for the Geetchee Goofers, and that's nothing to sneeze at! Sad day indeed—it's one of my favorite southern cities to visit.

MOTORING TO MOTOR CITY

Warren (Detroit), Michigan—I really enjoy calling for this club, County Downs (near the track) north of Detroit, composed (I think) of some of the best dancers in Detroit and beyond. They chew through most any meaty Plus-DBD with relish! (Hot dog!—Co-Ed.) It's about a two hour run for me so I can come home the same night. Evelyn (and Ted) Petz did the cueing. Jim Murri booked me. I'll be back next February, up by the Downs. (Or is it down by the UPS?—Co-ed).

TAPPAN OUT A RHYTHM

Oberlin, Ohio—I always enjoy hoppin' over to the Tappan Squares in this college town, partly because I had a little to do with their inauguration days way back when, as I've said before. This time Bud and Norma Kryling cued rounds (fellow members of Toledo Callers Assoc.—he's also a caller.) Very edible eatables there, and gob for gobblin'. Choice crowd. Good fun. \$



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9-11 Myrtle Beach Ball, Myrtle Beach, SC Write Barbara Harrelson, 1604 Grays Inn Rd., Columbia, SC 29210.

10-11KSDA Derby City Festival, Louisville, KY Write Richard/Mary Edwards, 4711 Jolyn, Jeffersontown, KY 40299.

10-11URDA Sego Lily Festival, Ogden, UT, Write Duane/Merikay Thurber, 3089 Frederick Place, Salt Lake City, UT 84109.

11 OASDC Spring Fling, Omaha, NE Write Lesley Evans 815 26th Ave., Council bluffs, IA 51501.

24-25Dogwood Arts Festival, Knoxville, TN Write Joe/Nancy Flatt, 5613 Aster Lane, Knoxville, TN 37921.

24-25Jamboree Dance, Bullhead City, AZ, Write Desert Twirlers, P.O. Box 5123 Mohave Valley, AZ 86440.

24-26Spring Fling, Fairbanks, AK, Write Bill/Isabelle Mudd, P.O. Box 71061, Fairbanks, AK 99707.

25-26Western Nebraska Square & Dance Hoedown, Ogallala, NE, Write Ken/Doris Hickham, 205 W. 3rd St., Ogallala, NE 69153.

MAY

1-2 39th Azalea Trail S/R/D, Mobile, AL, Write Mobile S/D Assn. P.O. Box 91593, Mobile, AL 36693.

1-3 45th Silver State S/R/D Festival, Reno NV, Write Bob Hover, Box 2716, Reno, NV 89505.

2 BBS & RDA Jamboree, Ste. Anne De Bellevue, Quebec, Can., Write Elizabeth/Gaston Lechance, 527 Monford Dr., Dollard Des Ormeaux, Quebec, Can H9G 1M7.

7-9 31st International S/R/D Convention, Hamilton, Ontario, Canada, Write Joan/Ian Fraser 71 Roywood Dr., Don Mills, Ontario, Can M3A 2C9.

7-9 Winniped Crocus festival, Winniped, Manitoba, Can, Write Noel/Yvette Pilloud, 110 Vivian Ave., Winnipeg, Manitoba, Can. R2M 0E7.

8-9 ASDC Spring Festival, Salt Lake City, UT, Write Lynn Higgs, 524 N. Gramercy, Ogden, UT 84404.

9 Central Oklahoma S/D Assn. Jamboree, Oklahoma City, OK, Write Den/Becky Deal, 620 Greenwood, Midwest City, OK 73110.

15-16North Carolina State Conv., Charlotte, NC, Write Ralph Kornegay, 138 Mohican Trail, Wilimington, NC 28409.

16 Illinois Fed. S/R/D May Festival, Argenta, IL Write Larry Holub, RR 8 Box 408, Wyckles, Rd., Decatur, IL 62522.

21-24Inter. Singles Festival, Windsor, Ontario, Can. write John Einowski, 16481 Bowman, Roseville, MI 48066.

21-2526th State Festival & Buffalo Wallow, Delta Junction, AK, Write Sam Wager, P.O. Box 1312 Delta Junction, AK 99737.

22-23 Cannonaders Annual RoundUp, Gettysburg, PA, Write Roland Kime, 43 Cedar Ave., Gettysburg, PA 17325.

22-24 NCSDA Golden State RoundUp, Oakland, CA Write Norm/Mamie Frank, 724 Bonniewood Ct., Dublin, CA 94568.

22-25 Montana State S/R Dance Conv., Shelby, MT Write Barb/Jim Sherman, Box 265, Sunburst, MT 59482.

29-31 26th New Zealand S/R/D National Conv., Tauranga, New Zealand, Write The Secretary, P.O. Box 2607, Tauranga, New Zealand.

JUNE

5-6 33rd Annual Billy Bowleges Festival, Ft. Walton Beach, FL, Write Bob Padden, 511 Moonney Rd., Ft. Walton Beach FL 32547.

5-6 Kansas State S/D Conv., Salina, KS, Write orrest Haskins, P.O. Box 2204 Topeka, KS 66601.

6 Annual Pig Roast, Knoxville, TN Write Joe/Nancy Flatt, 5613 Aster Lane, Knoxville, TN 37921.

10-12 23rd Annual Monterey S/D Weekend, Monterey, CA Write Ben Fox 601 Mar Vista Dr., Monterey, CA 93940.

12-13 Colorado State S/D Festival, Alamosa, CO Write Frank Rendon, P.O. Box 737, La Jara, CO 81140.

12-13 Silver Creek Square's Festival, Snowflake, AZ Write Ted Turley, P.O. Box 285, Snowflake, AZ 85937.

12-14 The Danish S/D Convention, Aalborg, Denmark, Write Norresundby S/D Club, Fyllandsgade 30, DK-9520 Skorping, Denmark; DK-98392128.

12-14 1st Annual Minnesota Conv., Rochester, MN Write Kathleen Schatz, 607 19th St. NW #12, Rochester, MN 55901

18-20 Nat Advanced & Challenge Conv., Virginia Beach, VA Write Ed Foote, 140 McCandless Dr., Wexford, PA 15090.

19-20 41st Washington State S/F/D Summer RoundUp, Poulsbo, WA, Write Hal Walstrom, 905 N. Montgomery #4, Bremerton, WA 98312.

19-21 White Rose S/D Festival, York, PA, Write Jerry Kammerdiener, 119 Malvern Dr., Manchester, PA 17345.

20 Midnight Sundance, Fairbanks, AK, Write Bob Herringshaw, PO Box 70633, Fairbanks, AK 99707.

25-27 41st National S/D Convention, Cincinnati, OH, Write Wayne/Marian Florea, PO Box 38, Milford, OH 45150.

JULY

5-11 Rocky Mountain Dance RoundUp, Colorado Springs, CO, Write Diane Ortner, 419 NW 40th St., Kansas City, MO 64116.

17-18 IDA's 12th Summer Sounds, Anniston, AL, Write Doyle Malcom, 2255 Springdale, Dr., Snellville, GA 30278.

17-18 Summer Fun Fare, Mount Vernon, WA, Write Ero Ruuth, 147 Hwy 9, Mt. Vernon, WA 98273.

17-19 Fun Weekend, Grass Valley, CA Write Ed Flower, PO Box 3117, Grass Valley, CA 94954.

17-19 7th Colorado Singles S/D Festival, Northglenn, CO, Write Ella Lusero, 1721 Centennial Dr., Longmont, CO 80501.

17-19 White Mtn. Rim Rompers RoundUp, Show Low, AZ, Write Jim Greer, HC 62 Box 47577, Pinetop, AZ 85935.

17-19 North Carolina R/D Clinic, Winston-Salem, NC, Write Phyllis Loffin, 1002 Courtland Ave., Feldsville, NC 27320.

23-25 8th Canadian National S/R/D Conv., Winnipid, Manitoba, Can. Write Convention '92, PO Box 115, Station F., Winnipid, Manitoba, CA N R2L 2A5.

24-25 3rd Handicapable S/D Convention, Orlando, FL, Write Bill Roundtree, Star Rt. 1 Box 167, Satsuma, FL 32089.

24-25 Abington Allemanders 5th Annual S/D Weekend, Scranton, PA, Write Willie Mitzel, 1414 Delaware St. Dunmore, PA 18509.

24-25 Black Hills S/R/D Weekend, Rapid City, SD, Write Al Horst, 613 Indiana, Rapid City, SD 57701.

24-25 9th Illinois SCISDA S/R/D Convention, Peoria, IL, Write Loren Hildebrand, 1376 Plum Hill Rd., Leaf River, IL 61047.

25-26 5th Annual Fiesta Fandango, Durango, CO, Write Paul Robison, 172 Riverview Dr., Durango, CO 81301.

31 Oregon Summer Festival, Portland, OR, Write Don Reed, 522 Durham Ave., Eugene, OR 97404.

AUGUST

1 Royal Gorge Promenader's Royal Gorge Bridge Dance, Canon City, CO Write Marky Abbott, 3110 Central Ave., Canon City, CO 81212.

2-8 Blue Ridge Mountain Roundup, Copecrest, Dillard, GA Write Ed Butenhof, 201 Red Oak Dr., Hendersonville, NC 28739.

7-8 30th Mississippi Gulf Coast S/D Festival, Biloxi-Gulfport, MS, Write Harold Smith, 4502 Kendall Ave., Gulfport, MS 39507.

7-9 10th Annual Silver Salmon Shindig, Valdez, AK, Write Doug Merritt, PO Box 2050, Valdez, AK 99686.

7-9 S/R/D Convention of the World, The Hague, The Netherlands, Write Dave Taylor, 270 Promenade Dr5. B-205, Dunedin FL 34698.

7-9 Flagstaff S/R/D Festival, Flagstaff, AZ Write Harvey Hiatt, RR 4 Box 900, Flagstaff, AZ 86001.

7-9 West Virginia State S/R/C/D Conv., Buckhannon, WV, Write Keith Hadley, Rt. 39 Box 196, St. Marys, WV 26170.

18th Tennessee State Convention, Nashville, TN, Write Gerry Panter, 590 Glenwood Ave., Smyrna, TN 37167.

21-22 Montreal Area S/D Assn. Convention, Montreal, Quebec, Can. Write Isabell Kennedy, PO Box 906, Pointe Claire-Dorval, Quebec, Can H9R 4Z6.

21-22 Central Oregon S/D Roundup, Redmond, OR Write Ron Noble 20069 Sunset Place, Bend, OR 97701.

21-23 Muddy Frogwater Festival, Milton-Freewater, OR, Write Don Wiggins, Rt 3 Box 38-A, Prospect Rd., Walla Walla, WA 99362.

21-23 Wisconsin S/R/D Conv. La Crosse, WI, Call: 608-734-3634.

22 MDA Dance, North Pole, AK, Write Dennis Haugen, 1133 W. Turnaround, North Pole, AK 99705

28-30 DSDA Shindig '92, Duluth, MN, Write Gary Bergquist, 221 So. 66th Ave. W., Duluth, MN 55807.

SEPTEMBER

4-5 Mississippi River Fall Festival, St. Louis, MO, Write Bob Kelly, 413 Williams, Eureka, Mo 63025.

4-6 22nd National Single S/D USA Dance-A-Rama, Louisville, KY, Write Ron Schoen, Rt. 2 Box 94B, Elizabeth, IN 47117.

16-19 Myrtle Beach Ball, Myrtle Beach, SC Write Barbara Harreison, 1604 Grays Inn Rd. Columbia SC 29210.

18-199th Annual Alamo Jamboree, San Antonio, TX Write Joe Ray, 5911 Winterhave, San Antonio, TX 78239.

25-26 ASDC Fall Festival, Salt Lake City, UT, Write Lyn Higgs, 524 N. Gramercy, Ogden, UT 84404.

25-26 Mid-America S/D Jamboree, Louisville, KY, Write Clyde Elzy, PO Box 421, Fairdale, KY 40118.

25-27 Cow Counties Hoedown Assn 17th Annual Fall Festival, Victorville, CA, Write Bob Bishop, 8283 Buckhorn St., Hesperia, CA 92345.

25-27 New Mexico R/D Festival, Truth or Consequences, NM, Write Rita Galbony, 944 Montoya Rd., NW, Truth or Consequences, NM 87104.

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**GRAND
ZIP**



Congratulations to you for the fine job you are doing on ASD. We have been subscribers for 20 years and it gets better every year. Thank you for printing the article about us in the February issue. Keep up the good work! We appreciated the star ratings in the square dance record reviews years ago. Could we have them back again? Thanks.

Albert & Stella Braun
Kansas.

I must thank you for your immediate printing of my Beau Ties design badge in your February ASD issue. While there is a theory that ANY publicity is good, as long as they spell your name right, I wonder if perhaps it might not have read better to say "a caller from NJ". You see, your adorable typo might then have allowed some mis-interpretation. However, as it stands saying Dot Loewenstein (is) a NG caller...certainly sounds as though you'd been at one of her earlier calling dates, about 12 years ago. I believe, with all due modesty, that at this date, the "NG" could be changed to "NJ". We've made many square dance friends in Norway, Sweden, Germany, Holland, Scotland, England, as well as the various United States - I'm expecting a deluge of mail, once they read your article describing me as a NG caller. Thank you, I think? (Is our face red!!-ed.)

From the NEW JERSEY caller
Dot Loewenstein

We don't know whether to congratulate you or send you our sympathy on your purchase of American Squaredance. It is a good move from the business viewpoint but goodbye to personal spare time. You have a real hard act to follow, as the saying goes. Cathy and Stan are well known and well loved around the world. Hang in there! You fill a big void in the square dance world. It is the worldwide flavor of American Squaredance that we enjoy the most. We note with some alarm that your Febru-

ary cover says "THE NATIONAL MAGAZINE WITH THE SWINGING LINES". This is a change from the "The International Magazine With The Swinging Lines" that has been below the masthead for many years. Has the emphasis changed? We also note that inside on the contents page it still says international. Let's hope that is a signal of the way it is: on the outside a national, but on the inside an international flavor. There is just nothing else that provides world news. (Just an oversight - ed.)

Happy dancing
Lorne & Connie Bowerman
Ontario, Canada

This is in response to an article which appeared in the November issue of American Squaredance Magazine. Some men hold a lady as if she was precious. Others man-handle her and bounce her off the wall. We have a man that grabs a girl from the back, cracks her ribs, then hangs onto her hands when he should let go. I told my husband to stay out of their square but he said, "Oh, she is so nice." I had a bone broken and my hand cut; when they took the cast off, and I went square dancing, we got in this man's square, and the treatment I received set my healing back by weeks. I had to get away from him, even if it meant I had to join another club. I think one should dance with whom they want. Some callers will try to mix the dancers up, move them to another square. I think this is wrong. Men should be gentlemen. Use appropriate behavior in square and round dancing. I am enthusiastic about square and round dancing, I want it to stay around forever. Have fun but keep some dignity!

Thank you
Mary.

When I read that you took over the American Squaredance Magazine, I couldn't believe anyone would deliberately take on so much pain! We wish you much success and a good grip on your sanity!

Dorothy and Buck Peeler
Benicia, California

Thank you for printing our dance in the "Date Line" column. There was an error, however, and I wanted to bring it to your attention. The "Bloomin' Dance" is actually two dances. The irises bloom during the last 2-3 weeks of May each year, and we try to coordinate the dances for the last two weekends so people attending will see the most bloom. Keep up the good work on the magazine. We look forward to reading it each month.

Judy K Nunn
Salem, Oregon

First we would like to congratulate you on your acquisition of the American Square Dance Magazine. We are sure that you will add a great deal to what has always been a fine publication. If we can be of any assistance please do not hesitate to call on us.

Let us introduce ourselves, we are Bob and Dottie Elgin. We have been dancing

and in a leadership role for the past 21 years. We have been involved in all phases of the square and round dance activity. While Chairman of Legacy, the need for a fund raiser became acute. With nothing but a small membership dues, we found it necessary to find some form of additional funding. We were able to establish the Petti Pac Program, which has become a fine source of additional income for Legacy.

To help in publicizing the product, Stan and Cathy Burdick donated a 1/8 page ad (space available) each month in the American Square Dance magazine. We are enclosing a copy. Legacy would certainly appreciate it if you could continue to serve us in this manner. (You bet - ed.)

Sincerely,
Bob and Dottie Elgin
Legacy Past Chairman
Chairman of Petti Pac Committee

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Bill Davis	1359 Belleville, Sunnydale, CA 94087, 408-736-5624
"Decko" Deck	36 Columbia Ave., Rehoboth, DE 19971, 703-524-1166
Herb Egender	2928 S Parker Ct., Aurora, CO 80014, 303-755-8161
Ed Foote (Specialty)	140 McCandless Dr., Wexford, PA 15090, 412-935-2734
Betsy Gotta	2 Laurel Pl. N. Brunswick, NJ 08902, 201-249-2086
Jon Jones	1523 Bluebonnet, Arlington, TX 76013, 817-469-1179
John Kaltenthaler	PO Box 679, Pocono Pines, PA 18350, 717-646-8411
Frank Lane	PO Box 1382, Estes Park, CO 80517, 303-586-3696
Martin Mallard	222 Stillwater Dr, Saskatoon, SK Can. S7J 4A4, 306-374-5250
Jim Mayo	PO Box 367, Hampstead, NH 03841, 603-329-5492
Wayne Morvent	4915 Beaumont Dr., Beaumont, TX 77708, 409-899-1098
Randy Page	14 Boxwood Lane, Danbury, CT 06810, 203-794-0053
Vaughn Parrish	Rt 2 Parrish Rd., Berthoud, CO 80513, 303-772-5118
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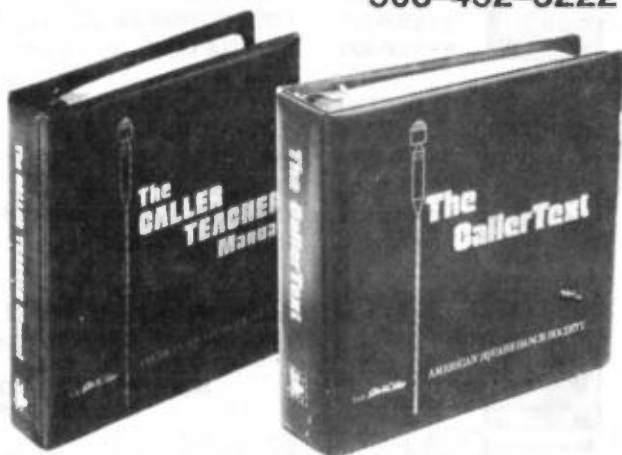


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Encore

by Mary Fabik

Highlights from Past Issues of this Magazine

April 1967 25 Years ago.

Louis Calhoun continues with his advice to callers:

A. New and untried basics should be reserved for workshop sessions. B. The more directional the figures, the better the dance, the better the caller. C. If you use a singing call which has in it a new twist or old figure, prepare the dancers by using it in your earlier patter. But do not tell them why you did it. That insults the dancer. D. Do not trick the dancers. do not resort to such carnival tricks as shouting, "there's your corner — do a right and left thru".

Note: Louis Calhoun was killed in April 1975 on the way home from calling a dance.

Meet Doloris Breske of San Antonio, Texas, winner of Why I Square Dance Contest.

"I square dance because it is the easiest way to express my happiness at being alive.

Square dancing gives me an opportunity to dress colorfully, to be exuberant and laugh about nothing in particular, to give of myself, to hug my corner without stretching propriety and become acquainted with hundreds of nice people."

Planning an old vacation? The Rocky Mountains Square Dance Camp, high on Lookout Mountain, will be twenty years old this summer.

The dancers have a sensational view of Denver, 20 miles to the east. The towering snow capped Rockies form an awesome backdrop to the west. At night, from the open front pavilion, the lights of Denver shimmer like incandescent jewels flung among the night. The mountain air is clear and brisk and, even in summer, the temperature is ideal for dancing.

New Idea: Swing Chain Thru by Deuce Williams, Dearborn, Mich.

April 1982 10 Years Ago.

The Co-Editorial urges us to remember that people and their feelings are important. Pappy Shaw said of square dancing, "Keep it simple, keep it folk!" "Keep the folks to enjoy it." Nicer people will make nicer dances. People are important!

Don Starr shares suggestions for the new dancer.

"Two big ways to lose interest in square dancing are not to go regularly and to dance above your level. The way to keep

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your interest is to dance at least three or times a month, dance at a level you enjoy, have fun, socialize with your square dance friends, attend large square dance events, such as local area dances or festivals, state conventions or festivals, the National Convention and dance, dance, dance.

One hundred seventy-six listings of square dance camps, vacations and festivals are presented so you can "pick the one that suits you best".

From *Dancing Tips*; Perhaps the wise thing to do is realize that our American

Square Dance is our folk dance and as such, everyone is entitled to do his /her best and enjoy it. We are not putting on a performance by professional dancers, but a dance by folks who dance for the joy they get out of it. Yes, the callers are usually professional, but even they are entitled to a few mistakes if they are willing to be human enough to admit them, and to share the laughs with dancers when they goof. Laughter is one of the best exercises we have.

New Idea: Diamond Lock-it. §



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People IN THE NEWS



**California State Square Dance
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Most people in general do not realize what this title really means. First of all it is volunteering time, effort, faithfulness, loyalty and not the pay in money that some think but it is hard work and plenty of it. Being General Chairpeople of a State Convention is a never ending job until the date of the weekend. Then the follow up is more work until you can finally say THANKS TO EVERYONE THAT HELPED GET IT IN MOTION AND WAS SO APPRECIATED IN EVERYWAY.



Randall Memorial Award

Hank and Jean Brigle were presented with the Randall Memorial Award at the 1992 Mid-Winter Festival during the Grand March Ceremonies at the Lane County Fairgrounds in Eugene. They have been members of the Whirl-A-Way club in Eugene since 1972 and have held various offices in local and state organizations. Their work with the IRS in 1984-

85 averted an attempt to rescind the Federation's tax exempt status. They were also enablers and instrumental in the non-profit incorporation of all member clubs and councils of the Oregon Federation for compliance with the Federation's constitution and by-laws.



**Happy 50th Wedding Anniversary
Lou and Decko**

On October 10, 1941, "Decko" and Lou Deck were married. In October 1991, The Sashshayers held a surprise 50th Anniversary Dance Party for "Decko" and Lou. A group of friends from near and far showed up to celebrate this momentous occasion. "Decko" and Lou have been active in the square dance community for almost as many years as they have been married. During that time, in addition to raising a family and traveling, they continuously involved themselves in the square dance community, and have many awards and testimonials to show for it. They love square dancing and square dancers, and this caring shows.

Carl & Mary Fowler

Coupeville!!! Where in the He—double toot picks is Coupeville? It is on Whidbey Island, which has the distinction of being the largest island in the continental United States. The island is located in Puget Sound right off the coast of the state of Washington about 70 miles from Seattle. It is reached by ferry or by a bridge at Deception Pass.

What is a geography lesson doing in a square dance magazine? It is the background for an article about the Whidbey Whirlers and their caller, Skip Duquette. Skip was born in Fall Rivers, Mass. I am told that as a child, Skip frequently sang with his mother. At the age of sixteen Skip joined the Navy. At this point he did not have a high school diploma. He obtained his G.E.D. while in the Navy. Skip was an ambitious young man and continued to take classes whenever and where ever he could. Today he is not only our caller but teaches the sixth grade

here on the island. He continues going to school taking various classes himself.

Skip met and married his wife, Jinny in Napa, Calif. in 1958. They have three children, all girls. While he was stationed in Germany he learned to dance and soon found himself singing along with the caller. He was made program director and had night duty. He was offered day time duty if he would consent to call. He accepted. Skip was stationed in Germany three different times. While he was there he called for the American German Folk Festival. That was August 18th to the 27th in 1967.

Skip was also stationed in Cuba, Turkey and Iceland. He called in all these places. He retired from the Navy in 1982 as a Lt. Commander, he called here on the island for 2 1/2 to 3 years and became the caller for the Whidbey Whirlers when their caller, Hal Ramaly, passed away. The Whidbey Whirlers is a mainstream club that dances on the second and fourth Saturdays of the month except June, July and August.

Audrey Proft

Obituaries

Harvey Dowling was a dancing fool, so said his wife, Arleen. He was so fond of it that he danced five night a week! He did all this dancing even though he was in his late 70's. He was a member of two Santa Clara Valley Square Dance clubs, the Wheeler dealers and the Hay Shakers. Friends of Mr. Dowling said, "We would leave before they did, I would tell them I had to go home and cut the grass."

His wonderful enthusiasm will be missed as will he from the square dance picture. Mr Dowling passed away Jan 27, 1992. Our deepest sympathy goes out to his widow, Arleen and the family.

Wisconsin square dancers lost a "jewel" when **May Donna Gilmore** passed away on Sunday, March 1, 1992.

She and her husband, Howard, were well known nationally for their work on the LEGACY Board of directors, CALLERLAB and CONTRALAB.

They were very active in the Wisconsin Square Dacne world. They called for many local clubs during their 40 years in the activity.

We regret to report the passing of **Lib Hubbard** of Atlanta, Ga. on New Year's eve. She and Tom had many friends all over the country, especially in the South East. We had the privilege of working with them for over 30 years at Swap Shop, Fontana, N.C. Lib was a classic Southern lady and gave great dignity to our dance movement. She will be missed ad rremembered by all of those whose life was touched by Lib.

Lib and Tom were featured in "Facing L.O.D. in the January 1992 issue of American Squaredance Magazine.

Frank & Phaye Lehnert

Marian Pearson, wife of Gene Pearson caller from Graves, TX died January 1. She will be missed around the squares by all who knew her, here in South East Texas. Many national callers enjoyed Gene and Marians hospitality.

Gene Pearson

We have lost a great friend in square Dancing when **Bob Snow** of Chester, VT past away Feb. 26, 1992.

Bob and Vi Snow hosted the Vermont Dance Week Ends at Saxton River and Rutland VT. for many years bringing joy to every one. Vi is now in Florida at 377 South Oceanshore Blvd. #49, Flager Beach, Fl. 321366. (904) 439-3695 after the first of May, she will be in Vermont at D. I. Box 153, Chester, VT 05143 (802) 875-3679

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SQUARE DANCE LESSON DIARY: The Adventure Continues the Second Month

by Linda Chenoweth

Continued from the December issue of ASD.

Week 5: This is more fun each week, as the dances become more complex, and the patterns prettier. The first lessons must bore the caller. His choice of calls is limited, plus he has to catch the first sign of trouble. The skills to be a caller and teacher cover a wide range: clear explanations, careful observation, accurate memory plus all the stuff that we're just vaguely aware of: rhythm, choreography, melody. I'm impressed!

I'm still fighting the flourish twirl. At least I didn't end up behind my partner this week, although I still tromped toes and banged ribs. I was on the receiving end of some bumps, too. Nights like tonight, when I'm tired, the last tip is a challenge. I got completely lost once; luckily they herded me into position.

One of our class members has a faultless sense of rhythm, and is fun because he enjoys himself uninhibitedly. Another man is a pleasure because he encourages people not to fret about mistakes.

Week 6: Strange lesson. The first call, I completely forgot Star Thru, which we learned weeks ago. Brian was giving specific instructions, so I thought he had spotted my difficulty. When I asked, he said everyone needed help. Then we had several excellent tips where everyone was dancing smoothly, and if someone bobbed they got helped into place. The last two tips of the evening, we totally self-destructed. The disintegration was so complete that one time I just scampered out of the melee and then grabbed the first man who looked unpartnered. That may have been when I got the 8 inch welt on my shin. Square dancing as a full-body contact sport?

The class is still learning the etiquette of square dancing: always thank the caller, no parking directly in front of the building, etc. Watching the experienced dancers, I've decided that in addition to the circle "Thank

you" after each tip, protocol requires we thank each person in the square. Seems a little silly. I wish they had told us all of these little rules earlier. I guess they're afraid to scare off potential dancers.

Learned 4 or 5 new calls tonight, plus two different "Now!" calls. The dance is becoming more mathematical, complex and fun every week. We've found a hobby that is going to enrich our lives for years.

Week 7: Last week's "Now!" calls turn out to be Box the Gnat, and something he's still working on. The feature call of the night was the Ocean Wave, with various ways to swing in and out of it. Easy, and pretty, too.



The squares move faster and faster, and Brian enjoys challenging us with calls we barely understand. I like hearing new music. Up until now, I've barely had time to be aware of it.

One of the experienced dancers confirmed that their presence at the lesson makes them "angels". Evocative term for people who make learning more pleasant. I wonder if they always compliment the class on how well they are doing? Probably. Even so, the praise is the carrot that keeps the little donkeys returning.

Chris and I were exhausted, so we weren't in top form. We learned the calls, but without the exhilaration that has typified earlier lessons.

Next week will be better.


Week 8: Small turnout. We only managed two squares because two of the male "angels" danced together. Perhaps the number missing convinced Brian it was time for a review. Good thing — we had problems in several of the tips.

During one tip, our only angel was 10 years old. She's good, but since she only comes to my waist she has problems showing us into position when we goof.

We worked a lot on Runs and Trades from both the Line and Wave formation. I

started the class laughing when Brian said "there's lots of different kinds of Runs". We giggled for five minutes while Brian ignored the commotion and explained the call.

Trying to describe these calls increases my respect for the teaching skills a caller needs. Brian always gets us moving in the correct direction, even when the movement is complicated. One of the angels pointed out that having them present helps: subconsciously we follow their example. Brian doesn't have to waste time explaining hand positions, since we copy the other dancers.



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THE DIAMOND SQUARE DANCE PROGRAMS FOR SCHOOLS

by Jack Murtha



Part 2

DOUBLE DIAMOND PROGRAM

Last month we featured an article by Jack Murtha introducing the Diamond Square Dance Program for Schools. We now present Part 2: DIAMOND PROGRAM The first 20 calls on Callerlab's Mainstream List are included in the Diamond Program. For fourth through ninth grades, this program is taught in the same manner as the Pre Diamond Program. Instruction records are used to help the teacher teach the calls, then several practice and party records are used to help the pupils learn to dance the calls. By using records carefully matched to the calls taught, students, without rehearsal, can dance to interesting records and experience simulated live calling.

The Diamond Program is proving to be an excellent program for elementary and junior high programs. In addition, it is also being used in some special education, senior citizens and small family group square dancing. There are now enough records that are limited to these twenty calls to provide the opportunity to dance with "simulated live calling" concept. Practice and party records are played without any rehearsal and the dancer has no idea what the calls will be except that they will be limited to the twenty calls in the Diamond Program. The dancer is repeatedly allowed to dance to records he or she is hearing for the first time and in so doing develops the listening skills and the ability to follow directions required for modern day square dancing. Actually this technique is even more demanding than dancing to a live caller because callers often modify their choreography when they see a group of dancers having problems. The record never does that!

Calls 1-33 are included in the Double Diamond Program. This program zeros in on grades eight through university seniors. Teachers continue to teach using instructional records to help class members learn the calls after which they use other records to develop the students' ability to dance.

School classes that complete the Double Diamond Program as described will be able to dance quite well to a live caller who is prepared to call interesting choreography limited to the calls programmed. The students dance the calls accurately, with proper timing and styling to the point school dress permits. Major recording efforts are now providing records for the Pre Diamond and Diamond Programs and will start soon to make records for the Double diamond Program.

In one of the most delightful developments for this new school series, several outstanding caller/leaders have agreed to help by contributing a specially recorded version of one of their hit records. These records are limited to the calls in the Diamond Program and carefully engineered so they can be clearly understood in gymnasiums with poor acoustics when played on less than satisfactory record players.

These four programs have produced some unexpected side effects. In a few schools some teachers and some students are learning to sing one or two of the records and performing for their classes. This has added a lot of fun and interest for those involved. Several schools are now putting on special square dance events such as dad/daughter or mother/son dances, presentations to school adult groups, visits to other schools for a picnic and dance and in some instances, inviting a caller to come in and call a party dance for

their class. The giant bonus is that several of the adults involved have become interested and joined area square dance classes! It was always anticipated that many of these school kids would someday become square dancers if we could make their school experience more enjoyable and effective. It wasn't anticipated that we would have an immediate benefit from parents and teachers who watched these youngsters have a

good time and decided to try it for themselves.

Check with the local schools in your area. If they are not yet involved with the DIAMOND PROGRAMS, show them this article or write for additional material to take to them. Who knows, maybe someday we'll have as many students learning about square dancing in school as now learn about softball! §



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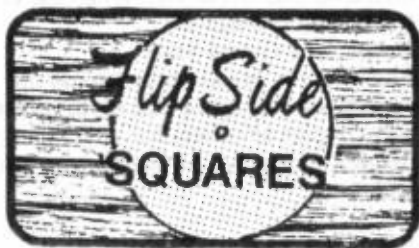
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TAKE THESE CHAINS FROM MY HEART

Rawhide 171

Caller: Stan Cole

Mainstream Figure: Heads star thru, pass thru, touch 1/4, scoot back, boys run, star thru, do sa do to an eight chain six, swing corner, promenade.

CANDY KISSES

Rawhide 172

Caller: Ray Taylor

Plus Figure: Heads square thru, do sa do, make wave, ladies trade, recycle, veer left, ferris wheel, double pass thru, track two, swing the corner, promenade.

HEAVEN SAYS HELLO

Buckskin 1243

Caller: Ootto Degner

Mainstream Figure: Heads square thru, do sa do, swing thru, boys run, half tag, scoot back, hinge a quarter, girls trade, recycle, swing the corner, promenade

ONE FINE DAY

Silver Sounds 142

Caller: Paul Cote

Mainstream Figure: Heads square thru 4, do sa do, swing thru, spin the top, right & left thru, square thru 3/4, swing corner, promenade.

YOU CAN DEPEND ON ME

Silver Sounds 145

Caller: Bruce McCue

Plus Figure: Heads square thru, do sa do, swing thru, boys trade, boys run, bend the line, pass thru, chase right, boys run, promenade.

YOU ARE THE ONE

Silver Sounds 146

Caller: Bruce McCue, Jack O'Leary

Mainstream Figure: Heads lead right, circle to a line, pass thru, wheel & deal, double pass thru, first 2 left, next 2 right, right & left thru, star thru, pass thru, swing corner, promenade.

STUPID CUPID

Silver Sounds 143:

Caller: Hans Pettersson

Mainstream Figure: Heads promenade 1/2, walk in square thru 4, right & left thru, pass thru, trade by, star thru, square thru 3/4, swing corner, promenade.

YOU WERE ONLY FOOLIN'

Silver Sounds 147

Caller: Jack O'Leary

Mainstream Figure: Heads square thru, do sa do, swing thru, boys run, bend the line, right & left thru, flutter wheel, slide thru, swing corner, promenade.

RIDIN' HIGH

Square One 501

Caller: Cliff Brodeur

Mainstream Figure: Heads promenade 1/2, into middle square thru, swing thru, boys trade, boys run, bend the line, star thru, pass thru, trade by, swing corner, promenade.

TOP OF THE WORLD

Red Boot 1341

Caller: Don Coy

Mainstream Figure: Heads promenade 1/2, walk in square thru 4, swing thru, boys run, ferris wheel, square thru 3/4, swing corner, promenade.

PUT SOME DRIVE IN YOUR COUNTRY

Red Boot 1342

Caller: Sam Dunn

Mainstream Figure: Heads promenade 1/2, walk in square thru 4, right & left thru, veer left, ferris wheel, square thru 3/4, promenade.

DELTA QUEEN

Chaparral 813

Caller: Scott Smith

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

I CAN'T GIVE YOU ANYTHING BUT LOVE BABY

Chaparral 713

Caller: Marshall Flippo

Mainstream Figure: Heads promenade 1/2, walk in right & left thru, flutter wheel, sweep 1/4, pass thru, right & left thru, swing thru 2 times, boys run, promenade.

ALL MY ROWDY FRIENDS

Chaparral 326

Caller: Gary Shoemake

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

I'D GO CRAZY

Golden Eagle 0008

Caller: Ken Bower

Mainstream Figure: Heads promenade 1/2, into middle right & left thru, square thru 4, do sa do, swing thru, boys trade, box gnat swing that girl, promenade.

PARADISE TONIGHT

Eagle 0007

Caller: Chuck Peel

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

BLUE SPANISH EYES

Hi Hat 5138

Caller: Buddy Weaver

Mainstream Figure: Heads square thru 4, right hand star, left hand star, touch 1/4, scoot back, scoot back, swing this lady, promenade.

GRAND OL' SQUARE DANCE TIME

Grand Recordings 401

Caller: The Grand Staff

Plus Figure: Heads promenade 1/2 way, square thru 4, right & left thru, veer to the left, couples circulate, half tag, follow your neighbor, spread, swing corner, promenade.

I'M BACK IN BABY'S ARMS

Grand Recordings 301

Caller: Kevin Robinson

Mainstream Figure: Heads square thru 4, do si do, touch 1/4, scoot back, boys run, right & left thru, ladies lead dixie style to an ocean wave, boys cross run, swing, promenade.

I'LL LEAVE THIS WORLD LOVIN' YOU

Grand Recordings 101

Caller: Tim Carman

Mainstream Figure: Heads square thru 4, do si do, swing thru, boys run, bend the line, right & left thru, pass the ocean, boys cross fold, swing, promenade.

GOING BACK TO INDIANA

Grand Recordings 201

Caller: Jimmy Robison

Mainstream Figure: Heads promenade 1/2, square thru four, right & left thru, veer left, ferris wheel, centers square thru 3, swing, promenade.

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Hi Hat 657

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What's Going On In Square Dancing

LEGACY

LEGACY CLUB LEADERSHIP JOURNAL HAS 2ND ANNIVERSARY

Legacy's leadership and marketing publication, Club Leadership Journal, completed its second year of operation in August, 1991, with over 1500 dancers reading the Journal regularly throughout the world, reports Bernie Coulthurst, LEGACY trustee and Club Leadership Journal editor. The Journal is mailed to subscribers in 38 states, five provinces and two foreign countries. The Top ten states are California, Wisconsin, Maryland, Illinois, New York, Ohio, Oregon, Florida, Pennsylvania and New Jersey. The five Canadian provinces are Alberta, British Columbia, Ontario, Yukon Territory and Newfoundland. The countries are Germany and England.

The Journal's mission continues to be one of sharing marketing and leadership education information and ideas with square dance leaders, especially club leaders. Coulthurst stated, "Effective and continuous marketing (publicity, public relations, advertising and selling), at all organizational levels is the only way to get square dancing to no longer be the best kept secret in the world." The Journal's \$20 investment per year under the three year annual billing subscription rates are: 1 year-\$30; 2 years-\$50; 3 years-\$60. The annual billing subscription plan is available for both the two and three year subscription commitments.

State, province, regional and area leaders, club leaders, and interested square dancers and callers desiring a complimentary copy of the Journal should mail their request to Club Leadership Journal, P.O. Box 766, Plover, WI. 54467-0766 or call 715-824-3245 evenings and weekends.

LEGACY OFFERS MARKETING DISPLAY ADS PACKET

Responding to the need for marketing display ads year around, LEGACY International is offering the 1991-92 edition of the Best Display Ads from LEGACY'S Club Leadership Journal to club leaders, callers, cuers and interested square dancers. The packet contains the best 13 display ads from previous issues of LEGACY'S Club Leadership Journal. The cost is \$4.95 plus \$1.00 shipping and handling. Requests for the "Baker's Dozen" Display Ad Packet should be sent TO; LEGACY, 1100 Revere Drive, Oconomowoc, WI 53066. The Baker's Dozen display ads are designed to gain the attention of the reader sufficiently to get him or her interested in reading the entire ad. Then the ad's message creates sufficient desire on the part of the reader to get him or her to take action. The "action" is designed to get the reader to call the club contacts listed at the bottom of each ad.

The ads are designed with ample space at the bottom for clubs to write in their club contact information. The next step is to get copies made for distribution. The ads are ideal for newspapers, posters, shoppers' guides, bulletin boards and hand-outs. Also, the 13 display ads can be enlarged to "poster" size for placement in store windows. They can also be reduced to "hand-out" size for distribution on one-night stands, fairs and exhibitions. The packet is a LEGACY ways and means committee activity. Profits from the sale of the packets will be used to underwrite LEGACY'S census and survey projects.

ROUNDALAB

ROUNDALAB/NSDC Seminars

ROUNDALAB, in conjunction with the National Executive Committee of the Na-

tional Square Dance Convention, will present three daily two-hour seminars at the 41st NSDC in Cincinnati, OH. this June.

Betty & Clancy Mueller, ROUNDALAB Education Committee Chairman, have coordinated the programs. To help them and their committee in selecting topics, the critique and comment sheets from the previous Convention were carefully evaluated. On Thursday, Barbara & Wayne Blackford will discuss "Hash

Cueing and Modular Cueing - How and When to Use Them". Phil & Jane Robertson will present an "Introduction to ROUNDALAB Teaching Progression" on Friday. Saturday's session will feature Pam and Larry Wacker explaining and demonstrating "The Similarities of Jive and West Coast Swing".

Both dancers and teachers are encouraged and welcome to come and participate in the seminars which will be held daily between the hours of 11 AM to 1 PM. The location of these sessions will be found in the NSDC Convention program Book.

ROUNDALAB'S 16TH ANNUAL CONVENTION

ROUNDALAB, the International Association of Round Dance Teachers, Inc. will be conducting its 16th Annual Convention in Cincinnati, OH on June 21 thru 23, 1992. Almost 300 Teachers and cuers from the United States, Canada and Australia are planning to attend.

Although the purpose of this annual Convention is to conduct the business of ROUNDALAB, almost twice as many scheduled hours will be devoted to providing educational clinics and seminars on topics of interest to round dance leaders. While the Sunday evening rhythm clinic will concentrate on the Mambo, other rhythms and figures will be discussed in depth during shorter sessions. There will be several Round Robin sessions, where attendees have the opportunity to attend each session as well as "How to Teach" Seminars and "Practical Applications" clinics. The ever popular "Teacher Talk" is being expanded to have a simultaneous session entitled "Partner Talk". Among the committee meetings scheduled are the usual Phase Committees, Golden Classic

Standardized Dance Cues, Dress code discussion, Teacher Training, Teaching progression and the Dance Technique Manual. ROUNDALAB will conclude its Convention around noon on Tuesday.

An all day Seminar-Clinic will follow on Wednesday. This annual event sponsored by ROUNDALAB will concentrate in the morning on the Associative Teaching of Waltz and Foxtrot and in the afternoon on Jive and West Coast Swing. Many of the ROUNDALAB Teaching Units will remain in Cincinnati for the rest of the week to donate their time and talents at the National Square Dance Convention.

ROUNDALAB ROUND-OF-THE-QUARTER SELECTIONS

George & Mandy D'Aloiso, Roundalab's Round-of-the-Quarter Chairman, have announced that the ROUNDALAB Rounds-of-the-Quarter for the second quarter of 1992 are as follows;

- Phase II "Stumbling"
- Phase III "Wouldn't You Know?"
- Phase IV "Anything Goes Mambo"
- Phase V "Steam Roller Blues"
- Phase VI "Secret Heart"

Cue sheets are available from the publishers of commercial cue sheet publications and/or from Round Dancer Record Suppliers.

CALLERLAB

Walt Cooley, Chairman of the Mainstream Quarterly Selection Committee announces that there is no Mainstream Quarterly selection for the period beginning January 1, 1992. In the most recent keep/drop balloting, the Mainstream Quarterly Selection "Slither" was voted to be dropped. The only current Mainstream Quarterly Selection is: **TEACUP STROLL**.

In the most recent keep/drop balloting, the Plus Quarterly Selection "CUT THE DIAMOND" was voted to remain as a Quarterly Selection.

The current Plus Quarterly Selections are:

**CUT THE DIAMOND,
BROKEN WHEEL**



FLY HIGH WITH EDUCATION at the 41st National Square Dance Convention. A record number of panels, seminars and clinics have been planned for the 41st National Square Dance Convention. There is something to interest and inform anyone interested in any aspect of our dancing activity.

CLINICS will include "Smooth Dancing and Styling" and other practical helps to better dancing and more fun on the floor. **PANELS** will include such subjects as "Your first Convention"? How to find your way around and not miss a thing". There will be over 20 panels in total running two hours each, over the whole three day Convention, Look for the program in your registration kit.

SEMINARS will include such subjects as "How to make a Nominating Committee more effective", "How to effectively plan a dance convention or festival", "How much authority does a federation or Council have in leading and advising clubs"? and "Putting excitement into your projects". Experienced local and national dance educators and practitioners will be leading these sessions. Make time to attend the ones which interest you...you can learn as well as have a great time...if you **FLY HIGH WITH EDUCATION!!!**

USDA

HANDICAPABLE DANCERS RESOLUTIONS

We were given the opportunity to present and have approved Resolutions about **HANDICAPABLE DANCERS** at two square dance forums this year — in May in Milwaukee, WI at **LEGACY** (ASD Aug. '91) at which MAC became a Trustee, and in June at the United Square Dancers

of America (USDA) annual Meeting in Salt Lake City (ASD Feb. '92).

The resolutions were initiated to bring the Square Dance activity on board with the Americans with disabilities Act (ADA) of 1991, which is referred to as the "civil rights act for the disabled". ADA has broad coverage on such subjects as employment, transportation, public accommodations (including removal of physical barriers), applicability to state and local governments, and telecommunications.

Our intent in proposing the Resolutions was to encourage everyone in the Square Dance activity to "open the doors" wider to persons with disabilities, i.e. to provide "true access" and to encourage the participation of current **HANDICAPABLE DANCER CLUBS**, as well as to start new ones. This will require some positive outreach efforts with current clubs and with organizations which provide services to individuals with disabilities, e.g. Associations for Retarded Citizens (ARC's), United Cerebral Palsy (UCP) and Muscular Dystrophy Associations (MDA) Chapters, and Rehabilitation Institutes. Your local health service organizations can provide you with names/contacts for these types of organizations.

In past years, American Squaredance (ASD) Editors have kindly published a couple of articles which gave you a few more hints on the kind of positive actions you can take to assist clubs for **HANDICAPABLE DANCERS** (see "Join the Real "Fun Bunch" — ASD, Aug '88 and "Let's practice the Golden Rule" — ASD, Jan '91). For further information, you may contact the **COMMITTEE FOR HANDICAPABLE DANCERS**, USDA, P. O. Box 280, Gulf Breeze, Florida, 32562-0280, (904) 932-6367.

ARE YOU DANCING UNINSURED?

Every square, round, clogging, contra, folk dance organization and its members needs general liability protection and accident medical expense benefits while conducting and sponsoring dance activities. As closely as safety rules are followed, accidents can and will happen. Sometimes expensive lawsuits follow the most trivial accidents these days. Is your club and its

officers protected by insurance for bodily injury and property damage? If not, they should be!

The best known and most economical insurance available to dancers is provided through the UNITED SQUARE DANCERS OF AMERICA. This group insurance program was especially designed for square, round and clogging clubs and Associations. It provides for \$1,000,000 liability and \$10,000 medical/dental expenses plus many other benefits. This insurance coverage is excess to any other valid and collectible group insurance covering the same accident. Cost of the 1992 insurance coverage is only \$2.05 per club member. ALL club members must participate and the club must be a member of an USDA Affiliate to obtain the \$2.05 price. If the club is not a member of an USDA Affiliate then the fee is \$2.70 per person. There is a \$32 minimum charge per club. So it behooves the clubs to assure their State/Area Association join USDA so that all their dancing members can get the insurance coverage at the lesser rate. If a dancer belongs to more than one club they pay only one enrollment fee. Class members are also covered at no extra cost. The policy year is

January 1, 1992 through December 31, 1992. To assure earliest coverage and availability of your certificate of Insurance, get your club's application in as soon as possible. It takes up to 45 days to obtain the Certificate of Insurance after the USDA Insurance Chairman receives the application and the premiums.

Suggest all club leaders take the insurance coverage under serious consideration. It can't happen to you? Ha! Ask the club that received a multi-thousand dollar lawsuit against them by a "visiting dancer" that fell on the dance floor and received injuries. The dancer didn't know the floor was slippery and you didn't tell her - are you, as a club leader negligent and liable? Are the club members also negligent and liable? You better think about the consequences and act accordingly. This is the best known policy available in the USA and the price is right. For more information, brochures and application blanks, contact your State/Area Insurance Chairman or the USDA Insurance Chairman: Howard & Loraine Backus, USDA INSURANCE CHAIRMAN, P.O. Box 1365, Pine Bluff, AR. 71613, (501) 534-2264. §

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INTERNATIONAL NEWS

SQUARE DANCE COUNCIL HALL OF FAME

On August 24th our Square Dance Council's Jamboree "Tumbleweed III" held at the University of Southern Colorado ballroom was "alive" with square and round dancers who participated in workshops to learn all the latest figures. The Grand March headed up by Deane Serena started the evening's festivities at 7 PM. The Hall of Fame Induction Ceremonies immediately followed. A full evening of dancing, arranged by Caller Bill Cash and all the Council's area callers, had the happy dancers crowding the dance floor in "Funtime Fellowship" — adding more memories to fill the pages of our Scrapbook of Happiness.

Last year the Southeast Area Square Dance Council established a "Hall of Fame" to thank those dancers who volunteer so much of their time and talents to organize Clubs, Councils and state Organizations — so that you and I can go and enjoy this funtime activity of square and round dancing. Last year was our first induction: Dr. Lloyd "Pappy" Shaw and his wife Dorothy. "Pappy" took the rough-shod saloon type dancing — refined the movements and set them to the Beat of the Music.

The second couple of honored inductees last year was Deane and Helen Serena; they quickly took up the beat — and joined their friend Pappy!

Popularity for these dances spread across the country like Wildfire — thousands asking about lessons and hundreds more wanting to earn the fine art of calling! We all fell in love with square and round dancing! Today: Committees are working to make the Square Dance America's Official Folk Dance. Two more couples were nominated and were inducted into the Southeast Area

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Square Dance Council's Hall of Fame. (See Hall of Fame story, this issue)

NEWS from MCSRDC

Fashion show coordinators for the 31st Michigan Square and Round Dance convention announce they have 16 models for their Fashion show to be presented at the Convention on Saturday, August 15, 1992. They would still like a few more models to participate. Their ideal would have been one couple from each club to model but they will be happy to have anyone interested in modelling. They also would like a couple with a distinctive travel costume and a clogging

costume couple to model. The theme will be around Roses, with decorations and a trellis, and a Barber Shop quartet performing. Betty Everingham Fry, a former Miss Michigan, will be the commentator. John and Barb are also collecting door prizes. In the event you have something to donate,

contact them; John and Barb Ryll, 1070 Pius, Saginaw, MI 48603, phone (517) 793-4991. The Assistant Fashion Show Coordinators are Dick and Betty Lilliefore, 2185 Anderson Road, Saginaw, MI 48603, phone (571) 793-3104. By Publicity Chairman, Lloyd and Linda Catey, 3462 Doane Hwy, Grand Ledge, MI 48837. phone (517) 645-7417.

CATHEDRAL SQUARES

Cathedral Squares Of Christchurch, New Zealand has had another busy year looking back over the last few months; some things are highlighted, particularly the huge "FunNight" for non-square dancers that we were asked to participate in, to raise funds for the Crippled Children Society to enable them to purchase two wheel chairs for pre-schoolers. While we were so happy they achieved their objective we could not help but be equally happy we had the opportunity to show so many people what a great activity we have. We are also happy that this year's graduating class has six young people in it and so square dancing has become a real family activity for three families.

This year our square dance radio program passed its 150th weekly broadcast. Due to the success of the program we offer the opportunity to all recording companies to

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Our latest highlight was our "International" weekend — the piece de resistance of New Zealand square dancing — this year the featured caller was Mike Seastrom of Northridge California. If you are planning on visiting New Zealand in the near future and would like to join us at CATHEDRAL SQUARES, contact Mary D Stanley, 7 Odie Place, Christchurch 6, New Zealand.



NUMBER 1 PLATE

After forming the Pennsylvania Square and Round Dance Federation, Bob and Dottie Elgin were elected as the first Presidents of that organization. Their first order of business was to publicize the fact that the organization was alive and well, and what better way than to have square dancing advertised 24 hours a day. Since automobiles are in the public eye and move around the state and all parts of the country, why not have an official Organizational License Plate for square and round dancers. After many trips to the Pennsylvania State Capitol in Harrisburg, approval was obtained and Pennsylvania became the first state to have an official square and round dance license plate.

The photo shows Bob and Dottie Elgin receiving the Number One Plate from their State Representative Allen Kukovich. Anyone wishing information obtaining a state license plate can get in touch with Bob and Dottie Elgin, Box 398, Harrison City, PA 15636.

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MICHIGAN COUNCIL OF SQ. & R/D CLUBS

The May 1, 1992 deadline is fast approaching for callers, cuers, and clogging instructors to get registered in order to be able to be scheduled to call at the 31st Michigan Square and Round Dance Convention to be held in Saginaw, Michigan August 14, 15, 16, 1992. Michigan dancers need the support of our talented leaders to make the Michigan Convention a true success so please register today!

John and Bonnie Ardelean of Durand, Michigan are in charge of exhibition groups performing at the 31st Michigan Square and Round dance Convention on Saturday, August 15, 1992. They have announced some truly remarkable groups will be on hand to entertain. They are the Maycroft Square Tappers from Muskegon under the direction of Gene and Alice Maycroft; Katy-Did Kloggers under the direction of Duane and Berdella Root from Fenton; Michigan in Motiona precision dance group from Kalamazoo under the direction of Jerry and Joyce Sleeman; a round dance exhibition group; and a Country Western group under the direction of Barbara Pierce from Kalamazoo.

Lloyd and Linda Catey, 3462 Doane Hwy, Grand Ledge, MI. 48837, (517) 645-7417

MINNESOTA

Rochester will play host to one of the major events for Minnesota square dancers. On June 12, 13, 14th, the 41st Annual Minnesota State Square Dance Convention and annual meeting of the Square Dance Federation of Minnesota will be held at the Mayo Civic Center. This event is held every year in June and is sponsored by one of the six regions in the state. This year the southeast Region, which is made up of 22 clubs, including nine from Rochester, has made all the necessary arrangements to host this annual event.

For additional convention information, contact the convention chairwoman, Kathy Schatz, at (507)285-9922. If the good Lord is willing and the creek doesn't rise, hope to see you in Rochester. §

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Calling Tips

by Benjamin P. Bogia

TEACHING TIPS FOR SQUARE DANCE CALLERS

Part 2

Last month Benjamin covered three points for being a good teacher in square dancing; 1. Teaching is hard work, 2. People learn in different ways, and 3. Terminology must be flexible. This month he continues with his last three points.

4. Visual aids may help. Visual aids are used regularly in other settings where teaching is going on, and they can be useful at a square dance class. Few classroom teachers would feel comfortable without at least a chalkboard or overhead projector; some may utilize videotapes as well. Although it might be possible to play commercially prepared teaching tapes, it would probably be more productive to do some taping on the scene — perhaps of some club members demonstrating a figure or two — or of class members after they have developed some confidence.

If nothing else, many people learn best by observing first, then trying to imitate. Callers often use club members as “angels” to dance with class members, but not as models. Even the “reward tip” for the angels is of little interest to learners because they don’t understand what is happening. But the use of a demonstration square or a couple or a pair of facing couples can do more to aid the teacher than all the words in the Callerlab definition manual.

5. Repetition is helpful, but it can be overdone. It is true that skills are mastered

best by use, and the time-honored approach is to provide drills for practice. But even in the classroom it is known that reciting the multiplication tables quickly reaches a point of diminishing returns. People get tired of apparently meaningless activity, no matter how good it is for them, and dancers begin to grumble on the seventh (or the seventeenth) Spin the Top.

If teachers can’t find ways to make drills feel like fun (or at least worth while), students will find ways to drop out. Beginning dancers don’t need a lot of variety, but they do need to feel that they are dancing instead of working. Simple patterns and singing calls are welcomed, even before dancers feel really competent.

6. Beginners are anxious. No one likes to be thought a fool; but beginning dancers often feel awkward and vulnerable to criticism and ridicule. The atmosphere during the lessons must be easy and encouraging. Personal comments and jokes at the expense of a particular individual will usually backfire. Sometimes it is important to allow spouses to dance together, even when it appears that putting each of them with an “angel” would benefit them more. But they are already self-conscious and may actually learn faster if they stay with someone they trust. Later, perhaps, they will begin to extend that trust to others in the class or in the club, but, at first, they have no reason to feel comfortable with strangers.

Summary

Some people seem to be naturally born teachers — but most of us aren’t. However, teaching skills can be learned and practiced and used. In teaching square dancing, the points mentioned above may be helpful because beginning dancers are learning skills as well as concepts. Callers are not automatically good teachers, but some work and attention to this area could well benefit the caller, the club and the whole activity of square dancing. §

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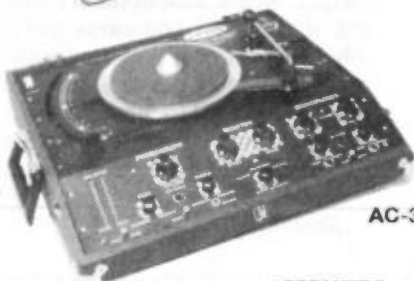
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CIRCLE RIGHT

by
Bill & Bobbie Davis

WHAT IS CALLERLAB?

Callerlab is the name of a callers association that is worldwide. It was proposed and conceived by Bob Osgood and a group of national callers in late 1971. The first convention of 100 invitees, held in 1974, launched the organization.

The purpose behind the organization was to create a forum for square dance callers to get together and discuss all aspects of square dancing and to resolve differences between various regions and factions for the betterment of square dancing. All decisions are by majority vote of all the members.

The most visible impact of Callerlab has been the creation and maintenance of the five Programs (levels) of square dancing. Prior to Callerlab there were many entry level programs. The most widely used was the SIO (Sets In Order) basic 50. At the first convention the name Mainstream was coined and applied to a group of calls consisting primarily of the SIO 50 and some of the Extended 75. Soon thereafter the MS Plus 1 and MS Plus 2 lists were compiled. In April of 1977 the call content of the Advanced, C-1, and C-2 programs was proposed. By 1978 there were four permanent Program Committees: Mainstream, Plus, Advanced, and Challenge. These

Committees are charged with the managing and updating of their respective programs.

Callerlab is governed by a Board of Governors. They are elected by the membership at large for three year terms. The BOG is presided over by a chairman elected by the Board. Some Board members are also committee chairmen. Most committee chairmen are not on the Board.

In addition to the four Program Committees named above, Callerlab currently has the following standing committees: BOG Program Policy Committee, Definitions Sub-committee, MSQS, Plus QS, Advanced QS, QS Coordinator, Education, Caller Coach, Caller Training, Choreo Applications, Membership, Area Reps, Accreditation, Professional Ethics, Overseas, Ways & Means, Finance, Round Dance, Grants, Contra & Traditional, Foundation Fund Raising, Community Dance, RPM (Recruit, Promote, Maintain), Callers' Partners, Full-Time Callers, and Female Callers.

These committees affect overall policy and operations by making proposals to the BOG and to the general membership for final vote.

All of Callerlab's output is in the form of recommendations. It has no sanctions in any area of square dancing. It can deny membership to callers who do not accept or conform to its code of ethics.

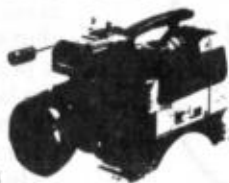
Membership in Callerlab is open to all callers. To become a full voting member a caller must have called at least 50 dances a year for the past three years.

Benefits of Callerlab membership include a voice in decisions, liability insurance, bi-monthly news letter, and a music license covering both BMI and ASCAP music, which relieves square dance sponsors of obtaining a license. It has been our pleasure to have belonged and contributed to Callerlab since the first meeting in 1974. It may not have always been perfect, but we believe it is always doing its best to improve square dancing. §

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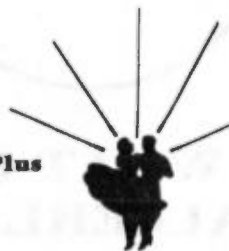
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DANCING TIPS
by Dorothy Peeler

THE RIGHT BANDWAGON

There is a kind of style that square dancers project that is not concerned directly with how they dance. It has to do with the way we evaluate square dancing and the people in it. The style of many these days is to complain loudly that square dancing is going downhill and the clubs that are left are doing things the wrong way. The fashion also is to place the blame on some specific group – Callerlab, hot shot callers who like to break the floor down, ignorant callers who don't know it is fun to stick to Mainstream, Advanced dancers who look down their noses at Plus dancers, with 2 foot-high letters, saying "Bring Back The Good Old Days"!

Somewhere, sometime soon, someone should start a new bandwagon, promoting what we have, and shouting how great it is! Any social or business activity will always have its complainers and square dancing is no exception; that is part of growing and changing. But it seems to me that the carping I hear and read about today is in some ways 'way off the mark. Let's hope that at least a few of the disgruntled people will listen to and ponder some of the pertinent issues to the health of square dancing as it is done today.

First: yes, the number of square dancers participating on a regular basis has decreased markedly from ten years ago. We who are involved with the organizing and teaching phases of square dancing have been working hard to reverse the trend. But it is wrong to say that the quality of dancing has deteriorated and therefore we are losing members. The creativity of the caller-leaders has never been higher. And the standardization of square dance calls, thanks mostly to the efforts of Callerlab members, makes it possible to dance comfortably in any area where there is dancing.

In general, square dancing is better than it has ever been.

Second: the idea that we can somehow go back to the old way of dancing (and thus bring back crowds of people) is a very naive idea. Square dancing has developed over years of little changes, each one making sense as it appeared and became accepted. The sum of all the dancers, composers, leaders, styles of dancing, and written material make up a body called Square Dancing. You can say to your son, "Don't grow taller than six feet, I want you to fill out more in your shoulder area," but danged if he doesn't shoot up to six-four, narrow-shouldered and long-legged, the product of all the influence of his persona. The same is true of the body of Square Dancing. Like Topsy, it just 'growed'. It is the sum of so many factors that to say for example, that a change in the practice of Callerlab or Advanced dancers would make everything all right, i.e., back to where we were twenty-five years ago, is ludicrous.

Some callers proclaim that other callers don't know how to call a fun dance with just the first 50 basics. They are telling us that they do, of course. Attention callers: saying, "why can't all callers be like me?" is not going to help the cause of square dancing. Even dancers say that callers only need all that complicated stuff so they can show off their calling. The fact is that callers are planning programs that they hope will please the dancers. In heavily populated areas especially, Mainstream dances are not well-attended. Our dancing pleasure has become sophisticated over the years. A good education in Mainstream is essential for any dancer, but the variety of other programs becomes the spice of life when you have danced a few years. The best thing callers can do is to pay attention to the big picture, work with what is popular, and try to build on what we have.

Many critics fault Callerlab for a decline in membership. Is there anyone out there who can explain that Callerlab does not mandate anything? All Callerlab committees in action know that the best minds in the activity come together with us lesser mortals and everyone has a say. The result is some very fine suggestions that we may or may not choose to use. The fact that

callers from such diverse areas can come together and compromise on so many facets of square dancing is a little miracle.

The bandwagon for positivity is waiting to take off! We need a crowd that will understand the treasure we have and start

hollering to mold it to what we need now. The good old days were wonderful, but different. The good new days are exciting, and our bandwagon needs to move forward, and move happily! §

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JOHN AND KAY GROOMS

John and Kay met and were married in 1953 in South Bend, Indiana. In addition to their dancing, they are interested in antiques and both collect antique glass and old cookie jars. John likes to play tennis and chess in his spare time, and Kay likes to sew and garden. John does the cueing and Kay is the manager of both the home and the business covering the dancing activities.

They began square dancing in 1975 and round dancing in 1976, taking lessons both in Albany, Georgia, and Americus. They were very active in both round and square dancing and spent several years clogging in a demo group. While in Georgia they were members of two square dancing clubs (presidents of both clubs) and were also presidents of the (Georgia) Dixie Square Dance Federation in 1978.

They taught their first round dance basics class in Vienna, Georgia, in 1976 and their second class in Buena Vista, Georgia, in 1977. A business move to Indiana in 1978 interrupted their teaching activities giving them the opportunity to spend the next four years dancing and attending workshops and clinics in the higher levels of round and square dancing.

In 1982 another business move returned them to the South to Sumter. In 1983 they taught two round dance classes in Sumter and assumed the teaching and cueing for an intermediate workshop in Columbia. Later this group progressed to high intermediate and advanced round dancing levels. Subsequently, they have taught basic classes each year and continue to teach separate on-going weekly workshops in Roundalab Phases II & III, III & IV, IV & V, and V & VI.

In July 1988 John took early retirement from Allied Bendix, where he had been employed 10 years as an Accounting Manager, and they moved to the Columbia area in order to devote more time to their dancing and teaching.



On May 9, 1989, John and Kay were certified as Teachers/Leaders of the National Carousels Round Dance Clubs, Inc. and were assigned the Columbia Chapter No. 232, the first Carousel Club in South Carolina.

They currently teach and cue weekly for 2 round dance clubs and a weekly round dance workshop and twice monthly to the hi-intermediate/advanced Carousel Chapter. They also cue regularly for 4 local square dance clubs and cue special dances quarterly and/or annually for 4 outlying area square dance clubs on a regular basis. In addition, they sponsor each month a local 2nd Sunday Round Dance Party, having a 9 set program of 45 dances, each set including all phases of dance material.

They have choreographed several round dances including: the House of Blue Lights, Gonna Take a Lotta River, English Mountain Two-Step, and She's No Lady. They have been on the staff at English Mountain and were programmed to teach/cue at the Myrtle Beach Balls in April 1991 and September of 1992.

They are members of the National Carousels, Roundalab, URDC, and the South Carolina Callers Association. They served as the 1987 and 1988 Secretary of the Callers Association. In 1989 and 1990 they were the Callers Association Vice-President, and one of the responsibilities of this office was the program planning and caller/cueing scheduling for the 1989 and 1990 State Convention. §

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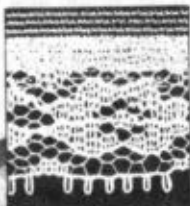
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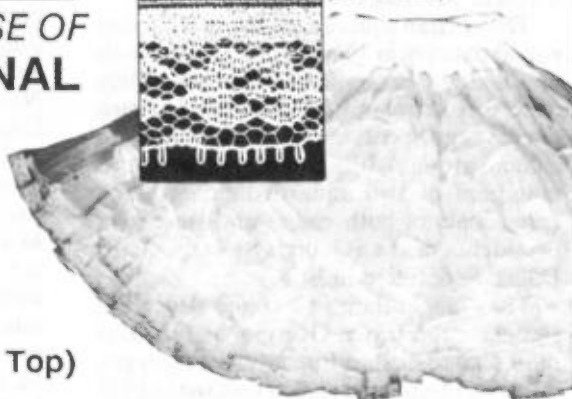
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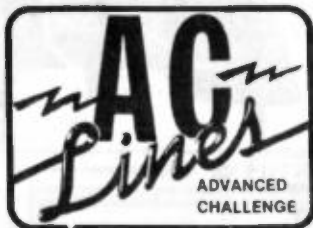
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by Ed Foote

Tips for Challenge Dancers

The difference between good and average Challenge dancers often consists of minor details not visible to the average observer. Here is an example.

When using the call Scoot and Plenty, callers sometimes tell the dancers to "interrupt after the first Box Circulate" and do another call before doing the second Box Circulate. Average dancers, upon hearing the word "interrupt", will experience a twinge of panic and will freeze until the caller completes the rest of the sentence in which the additional call is given. The problem is that now the dancers have a lot to remember. First, they have to establish the box formation, then they have to do the Box Circulate, then they have to remember the name of the call which must be inserted.

The result is a frenzied execution of making the box and doing the first Circulate, which can result in sloppy waves, which in turn can cause a breakdown on the inserted call, assuming people remember what that call is. In other words, the dancers have panicked and are somewhat out of control. Even if they succeed, it doesn't feel like dancing but rather like racing to catch a bus.

Good dancers react differently. They know that everything will be the same through the first Box Circulate so, (and this is the key), they don't stop while the caller is talking to them. They hear the word "interrupt" but continue to dance by making the box formation and doing the Box Circulate. While they are doing this, they hear the caller give the "interrupt" call, which usually occurs as they are beginning the Box Circulate. The dancers are relaxed, because they have ample time to complete everything, and it is easy to remember the

"interrupt" call because they hear the name just before they are to do the action.

In both cases the entire Scoot and Plenty action may succeed. But in one case the dancers look awful because they are out of control, while in the other case they look good because they did not panic and are relaxed. The difference between average dancers and good dancers is not how many calls one knows or has heard, but how good a person looks in dancing the calls. After all, dance is the name of our activity.



The 26th National Advanced & Challenge Convention will be held June 18-20, 1992 at the air conditioned Virginia Beach Convention Center in Virginia Beach, Va. A Trail-End dance will be held June 17. There will be 5 full-time halls: A-2, C-1, C-2, C-3A and C-3B, along with a part-time C-4 hall. The program is conducted by 10 staff callers, assisted by 5 associate callers. About 10 other callers call a special Non-Staff Caller Dance on Thursday morning, June 18. Current registration is over 1000 dancers. For information write: Ed Foote, 140 McCandless Dr., Wexford, Pa. 15090 15090. §

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by Bob Howell

easy level

Seeing that I'll be on staff at Copecrest in Georgia the first week of April, I'm going to start this month's material with a neat little quick-teach polka. It was sent to me by Lou Hyll of Dayton, Oh. He says that it is a "real old timer". The name of the dance is the---

GEORGIA POLKA

Formation: Couple Dance

Music: Any good Polka music - Calico, Pennsylvania, etc.

Routine: Open position - opposite foot work - start with outside foot.

Counts:

- 4 Walk forward 3 steps and kick
- 4 Back up 3 steps and kick
- 4 Walk away from your partner 3 steps and kick & clap (try a twirl away to jazz it up)
- 4 Walk back to your partner 3 steps and with a touch to semi-closed position.
- 4 Walk forward 3 steps - turn and point in rld
- 4 Walk in rld 3 steps - face partner with a touch in closed position.
- 8 Four turning polka steps to end in open position.

Lou also offers a singing call that he said he used back in the 1950's involving a three ladies chain. I've used his routine and it works real well. He titled it ---

THREE LADIES CHAIN/SINGING CALL

Formation: Square

Music: Red River Valley-Top 25184 or borrow someone's JEWEL or McGregor.

Routine:

Counts: (1 musical phrase)

- 8 Couple one to the right and you circle half way round
- 8 Two ladies chain-three ladies chain in a line*
- 8 Now the corn top is ripe and the meadows are in bloom
- 8 And the birds make music all the day
- 8 Then it's right and left thru in the valley(three in line)**
- 8 Yes it's right & left thru in the dell
- 8 Right & left thru get on home everybody swing your own
- 8 Yes you swing with your own Red River Girl
- 8 Repeat for each couple and use your own break call.

*Center man guides each lady across the set.

**Each outside couple in turn does a pass thru to the center and does a right & left thru with the opposite outside couple.

Carl Brandt of Fort WAYne, In. shares one that he uses with his senior dancers which is kind of an "April Fooler" this month. It is the ---

APPLE BLOSSOM TIME TWISTER

Formation: Square

Music: Apple Blossom time or other favorite singing call.

Routine: Opener, Figure twice, Break, Figure twice, Closer.

Opener, Break & Closer:

Circle "L" all the way around...All forward & back...Circle "R"...(Till you get back home)
Allemande "L"...Grand "R" & "L" Twice around...Meet your partner at home & square your set...

Figure:

Heads promenade all the way around...Sides come in & twist...(show us how)

*Sides back out & promenade all the way around as the Heads come in & twist...(Show us how)

Heads back out & all bow to partner...Swing the corner & promenade...

*I sometimes eliminate this if the dancers can not keep up with the timing chart.

As a gimmick, here is another idea which Carl shares with us for a fun evening.

Here is one that I used at a sorority party and they had a ball. Among them were 2 surgeons, 1 psychologist, 1 mortician, 1 Dr. of divinity, and others to fill 3 squares.

1st lady out to "R" and shake hands with the doctor...shake hands with his daughter...now swing the doctor...go home and swing your own...etc. using Mayor...Fireman...Dentist...etc.

Glen Nickerson, of Kent, WA. wrote a contra which has a real interesting movement in it. Try it, you'll like it. He calls it the ---

COWLITZ RIVER JIG

Formation: Improper duple, single progression.

Music: any suitable music of 32 bars.

Routine:

Count:

- 8 All forward and back
 - 8 with corner balance (4) and star thru (4)(progression)
 - 8 Ladies chain over
 - 8 Ladies chain back
 - 8 LH star (4 hands)
 - 8 RH star back - to the long lines and all join hands in each line and around the ends of the set
 - 8 THE WHOLE SET - Circle left (in a big 'flattened' circle)
 - 8 And circle right (you should end up opposite your partner)
- Repeat from the beginning.

Note: Richard Hopkins of Tallahassee, FL sent a note to me with the information that the dance "SHOULDA ASKED THE NAME", which appeared in the November 1991 issue of American Squaredance Magazine, was actually written by Ron Buchanan of Pittsburgh, PA. but Rich too doesn't remember the name of the dance.

That's it for April. Be back again next month.



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A LITTLE BIT OFF THE WALL

by Cynthia Edmunds

Every morning as I dress and every night before I go to bed I am met with a view of a Square Dancing diploma sitting on the counter leaning against the wall of my bathroom. It says: Be it known by Square dancers everywhere and others of good will that Mary Vaughn, having attended the college of Do Sa Dos and Allemande Lefts, and having completed the prescribed courses in Fun, Friendliness, and Good Fellowship and perhaps even having learned a little bit, is hereby awarded the degree and title of Bachelor of Square Dancing and well merits the privileges, prerogatives and happiness accompanying this pleasant state.

Mary was my grandmother and my most cherished memory of her has to do with Square Dancing – I have always relished telling my friends about my grandmother who got married under the London Bridge – Square Dancing!

Prior to this high point, my Square Dance experience was pretty well limited to the Virginia Reel at church socials and wondering why those Square Dancers on the float at the annual Conejo Valley Days Parade didn't fall off. It was just about the time that this 'dancers in motion' question became a burning inquiry for me that Grandma moved to Kingman, Arizona and was drawn in earnest into Square Dancing circles – so to speak. She was supposed to have gone there with her second husband

but he died shortly before the move. Grandma went alone. I didn't really understand that decision at the time. Why was she choosing to live so far away from her family – and why was she choosing to live in the desert. I look back on it now and realize that Grandma knew much better how to run her life than I did. She saw what I couldn't or chose not to. Some of her decisions I came to understand; others will be eternally beyond my comprehension – the desert environment falls into this last category. While Grandma would glory in each

cactus, I would retreat to her trailer and swamp cooler. (Some gaps were never meant to be filled.) But the other big question – why would she want to live there without us? – that answer was found in Square Dancing.

Shortly after her arrival in Kingman, we started to get reports of her many social activities – usually centered around the Square

Dance. We heard of her latest style shoes, her funky new dress, and of the many male-type heads she was turning at these frequent soirees. I can remember her staying with us for a week to decide if she might move in with us. I wanted to make her feel useful so I asked if she could iron a blouse for me – besides I was running very late and I do hate to iron. I'm not saying that this was the sole factor in her decision-making process but if you stacked being a vibrant part of a community of Square dancers next to being her condescending granddaughter's personal maid, which way would you lean? – yes, Grandma too – she went back to Kingman and to her friends.



English

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1992 5-Day Schedule

CALLER SCHOOL Stan Burdick (OH) Gary Shoemake (TN) May 3-7	Jon Jones (TX) George Horn (OK) Ernie Haynes (OK) Gary Shoemake (TN) [Rds] Merle & Maxine Montee (OK) May 10-15	Gene Record (KY) Dick McPherson (NC) Harold Thomas (SC) Gary Shoemake (TN) [Rds] Bonnie & Tom Tomchik (NC) May 17-24	Scotty Sharrer (OH) Frank Gatrell (OH) Herb Oesterle (IL) Gary Shoemake (TN) [Rds] Frank & Phyl Lehnert (OH) May 24-28
Tony Oxendine (SC) Wade Driver (AZ) Gary Shoemake (TN) [Rds] Dick & Gail Blaskis (OH) May 31-June 5	Paul Walker (FL) Shelby Evers (TX) Gary Shoemake (TN) [Rds] Jim & Barbara Winters (FL) June 7-12	ROUNDS WEEK Charlie Lovelace (FL) Tom & Jan Kannapel (KY) June 14-19	Darryl McMillan (FL) Alan Schultz (KS) Gary Shoemake (TN) [Rds] Phil & Becky Guenther (KY) June 21-26
King Caldwell (LA) James Martin (TX) Gary Shoemake (TN) [Rds] Frances & Jerry Stinson (LA) June 28-July 3	Marshall Filppo (TX) Jerry Haag (TX) Gary Shoemake (TN) [Rds] Dan & Linda Prosser (PA) July 5-10	A2-C1 WEEK Darryl Lipscomb (TX) Chuck Myers (AL) Chuck Stinchcomb (MD) Gary Shoemake (TN) July 12-17	Frank Gatrell (OH) Scotty Sharrer (OH) Gary Shoemake (TN) [Rds] Dick & Pat Winter (OH) July 19-24
Ken Bower (CA) Bill Harrison (MD) Gary Shoemake (TN) Jim Randall (CA) [Rds] Ozzie Ostlund (VA) July 26-31	Tony Oxendine (SC) Jerry Story & Larry Letson (TX) Gary Shoemake (TN) [RDS] Jim & Jane Poorman (IL) August 2-7	Jim Park (MI) Cindy Whitaker (IL) Gary Shoemake (TN) [RDS] Chuck & Sandi Weiss (MI) August 9-14	Ramon Marsch (OH) Gary Brown (FL) Gary Shoemake (TN) [Rds] Bill Hart & Helen Lilak (OH) August 16-21
C-1 & C-2 WEEK Ross Howell (TX) Bob Gambell (TX) Mike Jacobs (VA) August 23-28	Guy Adams (IL) Shane Greer (OK) Gary Shoemake (TN) [Rds] Bill & Betty Lincoln (AR) August 30-Sept. 4	ROUNDS WEEK Wayne & Barbara Blackford (FL) Frank & Phyl Lehnert (OH) September 6-11	Larry Prior (FL) Gary Shoemake (TN) [Rds] Larry & Bernice Prior (FL) September 13-18
Chuck Peel (IN) Virgil Troxell (IN) John Paul Bresnan (AL) Gary Shoemake (TN) [Rds] R & W Collier (IN) September 20-25	Larry Letson (TX) Lam Gravelle (LA) [RDS] Marilyn & Cliff Hicks (MI) Sept. 27-October 2	Ken Bower (CA) Gary Shoemake (TN) Jerry Haag (TX) [Rds] Chuck & Vencille Murphy (MS) October 4-9	Dick Duckham (MI) Woody Ussery (AR) Gary Shoemake (TN) [Rds] Neal & Arthurlyn Brown October 11-16
Tony Oxendine (SC) Jerry Story (TX) Gary Shoemake (TN) [Rds] Jim & Priscilla Adcocks (VA) October 18-23	Tim Marriner (VA) Craig Rowe (MD) Gary Shoemake (TN) [Rds] Barbara Stewart (NC) October 25-29	TO BE ANNOUNCED November 1-6	

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Gary Shoemaker (TN)
[RDS] Ray & Bea Dowdy (WV)
May 29-31

SINGLES WEEKEND
Roy Hawes (GA)
Ray Donahoo (TN)
Johnny Chambers (TN)
[RDS] John & Mary
Lunn (TN)
June 5-7

Nick Hartley (IN)
Jerry Sleeman (MI)
[RDS] Chuck & Barb
Jobe (OH)
June 12-14

Buddy Trundle (GA)
[RDS] Carlene & Steve
Bohannon (GA)
June 19-21

CINCINNATI NATIONAL
CLOSED
June 26-28

Bill Bumgarner (OH)
Dave Freidlein (OH)
[RDS] Bud & Jan Cohan (OH)
July 3-5

George Shell (VA)
Drew Searce (VA)
No Rounds
July 10-12

Bill Everhart (IN)
Dave Crow (IN)
[RDS] Judy Everhart (IN)
July 17-19

GOOD OLE BOYS
Sam Dunn (OH), Mike King (OH)
Keith Zimmerman (OH)
[RDS] Phyllis & Bob
Hathaway (OH)
July 24-26

Ray Brigance (TN)
[RDS] Grant & Barbara
Pinkston (TN)
July 31-August 2

Dave Stuthard (OH)
Homer Magnet (OH)
[RDS] Ken & Mary
Carol Meyers (OH)
August 7-9

Phil Kozlowski (IN)
[RDS] Phil Van Lokeren
& Rocky Bolton (OH)
August 14-16

Gene Record (OH)
[RDS] Carl & Vera
Poppe (OH)
August 21-23

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Sam Lowe (SC)
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Gladys Guenther (NC)
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Rick Burnette (AL)
[RDS] Chuck & Nancy
Sample (FL)
September 18-20

Mel Estes (AL)
No Rounds
September 25-27

Cecil Sayre & Ed Graham (WV)
Jim Durham (VA)
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Hearn (WV)
October 2-4

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October 9-11

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(GA)
October 16-18

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Larry Sandefur (GA)
[RDS] John & Martha
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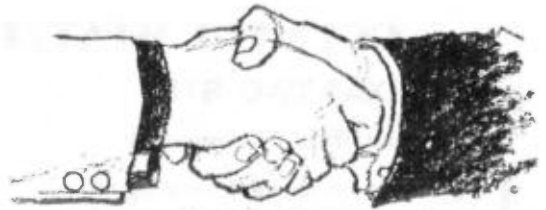
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LET'S BE FRIENDS

by John E. Tessari



We are all in this activity for the fun, friendship and relaxation we get from it. Whether we dance in our own club or with another we always enjoy the dancing but at times we run into a situation that causes us to negatively judge some or all of the entire group. Those judgments should be immediately put on the back burner so we can really get to know the rest of the people, and their situation in that group, to be sure our judgment is warranted. In most, if not all, cases we would find if our judgments would be tempered with friendship, that the two sides could get along very well.

We must all remember that there are two sides to every situation and that the other side may be harboring judgments of us as well. There is only one logical way to get past all of this. True communication is the way to solve any differences and listening is the most important part of any communications. We should do our best to listen as if the next words were our own. Airing these things and listening to outside thoughts often is enough to allow us to understand the other point of view and find there really was not much to be concerned or upset about. If we did have to compromise once in a while, the benefits usually out-weigh the losses.

Even considering the distances between some of our organizations, none of our groups — whether club, Association, Federation or Society — are so large or far away that we would not benefit from closer relations. We all know well the difficulties involved with keeping members and attracting new people to our activities and a united effort within our own club as well as between organizations would serve several very worthwhile purposes. We would keep more of our present members, there would be more people and resources for advertising and demonstrating as well as more good ideas to try, the rest of the world would get a much better impression of us and our activity, we could attract more new partic-

ipants and we could better afford some of those Professionals we all love to dance to.

Conflicts or hard feelings that we harbor are quite obvious to outsiders even though we may have lived with them for so long that it seems normal to us. Consider this: Would you want to join, or stay with a group where this was going on? As we have all heard, "I only came here to dance and have fun but this isn't fun! Who needs it?"

Let's put all our judgments aside and get on with the purpose of our organizations. Our leaders especially, but all others as well, need to make a prolonged concentrated effort to bring all conflicts and hard feelings between groups or within our own group out in the open. We must deal with them quickly and sincerely. Cooperation and friendliness between us all would go a long way to drive home the attributes we use to sell our activities — namely fun, friendship, fitness and relaxation. The more successful we are at selling Square Dancing, Round Dancing, Line Dancing, and Clogging to the general population the longer we will all be able to enjoy our dance activity. No matter what the style or level of dance, or whether we are beginner dancers or veteran dancers, caller or instructor, our primary concern should be this: How can we keep our activity alive and growing? FRIENDS working together for a common goal WILL succeed! §

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COUNTRY WESTERN LINE DANCES

TEXAS TWO-STEP

by Jim "Who" Cholmondeley

Last month we ran an interesting article by Jim about Country Western Line Dancing. This month he covers the Texas Two-Step.

The Texas Two-Step is a very simple dance that can be learned quickly. It can be as fancy as you like, but the basic footwork always stays the same.

The basic footwork starts with the left foot: slow, slow, quick, quick. In some parts of the country it really doesn't matter. The dance is done to any 4/4 music. The tempo can be slow or fast. Dancers travel around the floor Counter-clockwise (Line of Dance).

In the early days of the West, the cowboy's purpose in dancing was, for the most part, to show off his lady. In order to show her off to the fullest advantage, the

cowboy had to be a strong leader. It was then, and is now, his responsibility to choose the steps that would allow her to look her best. Some turns are done on the slow steps, some on the fast, some on all four. The easy turns are designed to let the man dance backwards for a while, or to let him show off his lady. It is a male dominated dance – the MAN leads the girl (or at least the girls let us think so).

It is very important for the man to be a good strong leader. It is just as important for the lady to be a good follower. A good leader holds the lady firmly but not roughly. He leads with a strong left arm and guides with the right. To travel forward he use just enough pressure of the left arm and hand. To travel backward, he pulls gently with the right arm and hand. These techniques are used in many of the dances today. It is extremely important in CW Dance because there is no specific choreography. §

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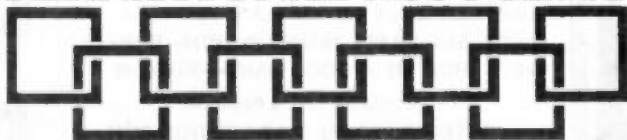
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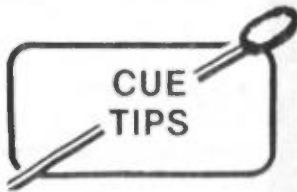
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 LEVEL: Ez-Phase II
 FOOTWORK: Opposite, Woman's instructions as noted
 SEQUENCE: INTRO-A-B-A-B-A-ENDING.

MEASURE

INTRO

1 - 8 WAIT TWO MEASURES;; APT PT; TOG TCH; CIRCLE AROUND, 2,3,4;; APT PT; TOG TCH;
 1-4 in ofp diw wait;; apt L, pt R; tog R, tch L;
 5-8 M trng lf (W rf) circle around L, R, L, R, face ptrn;; apt L, pt R, tog, R, tch to scp lod;

PART A

1-4 2 FWD TWO STEPS;; BOX;;
 1-2 In scp lod 2 fwd two-step L, cl R, L,-; R,cl L,R,-;
 3-4 Blending to cp fcg wall sd L, cl R, fwd L; sd R, cl L, bk R;
 5 - 8 CHANGE SIDES;; SD, CL, SD, CL, SD THRU;
 5 - 6 In cp fcg wall change sides in 2 two-steps under joined M's L and W's R hands, M turning lf, L, cl R, L,-; R, cl L,R,-; to cp M fcg coh,
 7 - 8 In loose cp traveling rlod sd L, cl R, sd L, cl R; sd L,-,step thru on R blending to scp,-; facing rlod
 9 - 12 FWD TWO-STEPS;; BOX;;
 Repeat Meas. 1-4 ending in cp fcg coh;;;
 13 - 16 CHANGE SIDES;; SD, CL, SD, CL: SD, THRU;
 Repeat Meas 5-8 except Meas 15-16 travels twd lod ending in scp lod;;

PART B

1 - 4 LACE ACROSS; FWD TWO-STEP; LACE BACK; FWD TWO-STEP;
 1 - 2 Under M's L & W's R joined hands one fwd two-step L, cl R, L,- while changing sides to lop lod; one fwd two-step R, cl L, R,-;
 5 - 8 CIRCLE AWAY 2 TWO-STEPS;; STRUT TOG. 4;;
 5-6 Turning away from ptrn, M lf twd coh, W rf twd wall 2 two-steps L,cl R,L,-; R,cl L,R,-,turning to face ptrn
 7-8 Strut together L,-,R,-; L,-,R,- to bfly fcg wall;
 9 - 12 LIMP 4; WALK 2; LIMP 4L WALK 2;
 9-10 side L, xib R, side L, xib R; to op, walk L,-,R,-;
 11-12 Blending to bfly, repeat Meas 9-10 to scp, fcg lod;;
 13 - 16 TWO FWD TWO-STEPS;; OPEN VINE 4;;
 13-14 Repeat Meas 1-2 of Part A;;
 15-16 Blending to lop facing diag rlod & wall side l,-, xib R,-; side L,-, xif R,-, to scp lod;

ENDING

1 - 4 2 FWD TWO-STEPS;; STRUT 4;; APT.
 1-2 Repeat Meas 1-2 of Part A;;
 3-4 Blending to half open pos. strut lod L,-,R,-; L,-,R,-; Step apart on last beat of music to ack.ptrn.





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Sunday Morning	Round Dance Workshop	10:00 - 12:00	
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FEEDBACK

I'm writing in regard to the article in the October 1991 issue about the Narragansett Caller's Association. In the article, they said that their organization was unique. They elected a woman for their president and wondered if she is the first in New England to head a callers' association? Well I would like to add to that article.

The Northeast Callers' Teachers Association is also unique. In 1979 Wanda Corey, caller cuer (known as Singing HoneyBee) joined the association. After one year she was elected to be their secretary-treasurer for 2 years. The following year she was elected as Vice-President for 2 years. The following year she was elected President for the next 4 years and this past year was elected again to be their secretary-treasurer for the next 2 years.

Wanda has been very active with the association since she joined, and has kept things going for them. She makes the contacts for setting up special dances, jamborees, and callers for clinics and dances they hold. She also handles the advertising for different events the association holds, as well as contacting a group the association supports at Christmas time for the needy. The association has four meetings a year. At our meetings we handle the business first, then one of the callers presents a program on whatever subject they choose. These programs are intended to help each other. Everyone participates and has a good time sharing their views and learning from each other. All callers are gifted in their own special way. We have a motto: No one is better than the other and the only great caller at the time is the one that has the mike. It doesn't matter how long they have been calling, we all learn something from everyone. That's one of the things for which we consider the Association to be unique in its own way. Subjects that have been covered at our meetings are choreog-

Continued on page 58

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Continued from page 57

raphy, Quarterly selections, movements from different setups that sometimes we don't always think of, timing, tempo, music, sound and equipment usage (and how halls are set up), and how to get the most performance out of your equipment. Our association has had clinics presented by Caller/Leaders such as Vaughn Parrish, Jim Mayo, Bill Peters, and Wayne McDonald. The Association sponsors the caller to call a dance with all square dancers invited, then all the callers of the association go to dinner with the guest Leader. Then the Caller/Leader presents their clinic. Our

Association every year on the first Saturday in June holds a Callers' Jamboree where members take turns calling a tip. There are usually 20 to 25 squares. Also in the Association are 4 cuers who participate in the Jamboree. A pot of gold and numerous door prizes are given away. The money that the association raises is used to sponsor the clinics. And at Christmas time, gifts are given to the needy, or a check is sent to an organization which can help families that are less fortunate. We also sponsor new callers who go to callers' school.

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Orville Pittam was exposed to square dancing at an early age, as his father was a caller for square dances. The music then was live, often just a fiddle or violin player. Orville and his wife Arra began married life in Boulder, Colorado, where they met at a roller-skating rink. In 1942 they took lessons and began square dancing.

In 1943, the family moved to Superior, Wyoming, where Orville worked for the coal mines. For entertainment, the PTA sponsored square dancing. After the group became a club they found themselves without a caller, so Orville was pressed into duty, calling whatever he could remember. Orville and Arra are fixtures of most of the Wyoming festivals. In thirty one years, they have not missed dancing and calling at a festival which began in Sinclair, WY and moved to Rawlins, WY when the dance hall burned down. They were honored on their 20th, 25th, and 31st anniversary, the only caller and only dancer with perfect attendance at the festival.

Orville and Arra were hired as round dance instructors at Lionshead, Montana, and in 1980 he began managing the entire dance program there. The Pittam's spent the winter season of 1982 and 1983 in Tuscon, Arizona, where he has traveled to various places in that state to call square dancing and round dancing. They reflect on the many happy years of memories and dancing, and have made a great contribution to the square and round dance scene.

Edith Haines
Western Nebraska Observer §



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WHO IS MINDING THE CHILDREN?

by Bev Warner

It is not easy for parents of young children to leave them in the care of just anyone.

Square dance groups would flourish if we solve the baby-sitting problems of prospective young square dance couples. There are some family clubs scattered here and there — but not enough to make a big difference in the census of dancers.

I've never seen much done with baby-sitting clinics at dances, festivals or conventions. I would like to see families get back together. I remember as a youngster growing up how the folks would go to the grange hall on Saturday night to an "old fashioned" square dance. Everyone took the kids along. They played or danced, ate the donuts, fell asleep on a pile of coats in the corner. I cut my teeth on this kind of social interaction of dancing and fellowship with all ages and I have wonderful warm memories. I would like to share this now with my grandchildren. They always beg to go dancing with us.

We need the young as well as the older dancer to carry on the square dance traditions, whether it be the old, new, challenge, contra, round, or clogging. "Baby boomers" are having babies and women are waiting longer before having babies. We're seeing first-time parents in their 30's. If we want to see more couples in the activity we'll have to explore this idea of providing an environment for young couples with children.

We have watched so many children of square dance couples grow up through the



campouts and activities they can participate in and it has been a wonderful experience for the whole family. Some youngsters have even gone on to become callers from having the exposure.

I can hear many a reply, "We want to have a night out away from the children" or "I wish the grandparents would stay home and babysit". Maybe the reason for not ever having youngsters present at dances is the effort it would take and some people, let's face it, just do not like kids. We coddle the retired and older dancers, why not coddle and provide young parents with children, the same courtesies and love?

The question keeps coming up, "How can we get and retain dancers?" We may be skirting and constantly circling the issue — when I feel the answer is quite simple — let's get back to the basics of fun, family, fellowship, not put so much emphasis on whether new calls should be added or deleted, whether our programs should be called mainstream, plus, or challenge. Let's have it all and put some of the old grange hall philosophy in our precious activity. When the question arises "It's 10 o'clock; do you know where your children are?" I wish we could all answer "They are here at the square dance with us". §

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DON'T GET CAUGHT IN A SPEED TRAP.

by the late Jack Lasry, well-known caller and Choreographer.

Miami Valley Dance News-1991

As we travel to and from our square dances, many of us are keenly aware of the conditions of the road and also aware of the potential speed traps. Now this article is not designed to preach to you about how you drive except to say that we wish you to be careful since we hate to lose dancers. However, I ask you to consider the similarities of the conditions of the road for automobiles and the square dance activity.

When we look at square dancing, we see that many of us got our learner's permit when we first attended beginner's class. We traveled down the square dance highway by visiting other clubs, and we had many opportunities to get the small parking violations, etc., when we would goof a call or two. We made new friends and several of them had been "driving" longer than we had and they were showing us the thrill of some of the more scenic drives and perhaps even high speed driving. We accepted the bait and we began our own brand of experimentation.

We began driving faster and faster by learning more and more calls from more and more lists. We could handle anything that our local "official" could toss at us. We had "mastered" the mainstream list, the

quarterly selections, and the plus list. True, we had occasional warning signs, perhaps even a flat tire or a blowout, but we were undaunted. We still wanted to go faster and achieve more thrills. Along came a "Super Highway" called advanced and beyond that the very limited-access road called "challenge".

Many of you (dancers and callers) are really caught up in this speed trap. We sometimes think that because the road is there, we must drive on it. Might it not be better if we, as individuals, learned to handle the various road conditions along the way? Can we not enjoy the scenic routes in our own neighborhoods? Can we not enjoy the beauty of the secondary road and perhaps even the first four lane highway? Do we all have to travel on the divided highway? Must we all pass everyone on the road?

We talk about the scenic highways and byways and yet in square dancing the scenic portions have to be the people and the friendships established. Just as the forest, the flowers and the shrubs are the scenic roadside attractions and the waterfalls add serenity, so do the friendships and people in square dancing accomplish the same things for us in our pursuit of this leisure time activity. We should take the time to enhance these friendships. We should take the time to smell the roses. We should enjoy the scenic route for what it has to offer.

Let us all take stock of ourselves and review where we are and where we would like to go. Let us not get caught up in the "Speed Trap" of square dancing. §

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PARTY LINE

by Cathie Burdick

The ides of April are upon us, and with them the dread day of income tax filling. Any dance after April 15 might be a "Poor Folks Party". If you're tired of the traditional "April Showers" theme (which can also be a good one), try these ideas:

Of course, people come dressed in their "after-tax" square dance outfits — perhaps with a few patches or tatters.

Everyone contributes to the refreshments: something cooked to go into a big pot of Hobo Stew. The committee might start with stew beef or hamburger, and cans of vegetables, dishes of cooked potatoes or celery, maybe even a few herbs like bayleaf, should be added at the beginning of the evening so that the concoction can heat through and meld flavors until refreshment time.

Have an "IRSD" (SD for square dance, of course) agent levy a few fines and penal-



ties as some of the service clubs do. Some small change can be added to your cub treasury. Keep in mind that these "poor folks" don't have much left after taxes. Fines for wearing good clothes or having new shoes or a new hairdo or haircut will add to the fun of the evening.

The caller might use some song titles to set the mood: The Best Things in life Are Free, Side by Side ("Don't Need A Barrel Of Money"), I'm A Bum and/or Bummin' Around, With Plenty Of Money And You, Po' Boy, The Auctioneer, Shanty in Old Shantytown.

Have fun — you don't need a fortune to have a good time and enjoy your friends! §





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TEMPO

by Jeannie Briscoe

CALLING TO THE FLOOR

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There are some callers who, because they are using notes, don't really know what's going on in the squares. It is virtually impossible to call to the floor when this is occurring. It's almost as bad as when a sight caller watches only 2 squares and lets the rest of the floor fend for itself.

Much of this can be remedied if the caller would use modules. They are easy to learn and remember, and always let the square get where it's going - to an allemande left! This, coupled with a little sight calling, can insure that both caller and floor will win nearly all the time.

Most jobs have tools - the above are a couple of simple tools to use to call to the floor and perhaps please every one, including the caller. It's a bit like having your cake and eating it, too. A caller must feel satisfied with himself and in what he's doing. It builds his confidence and gives him a better rapport with the dancers. It takes lots of

hard work to become a caller of such caliber - daily practice and lots of work with the square dance blocks in order to make up your own modules. If you are not able to develop your own you can simply look in this magazine in the "Choreo" section and find the section entitled "For Modular Callers". This would give you a great start and maybe stimulate you to build some modules of your own. It seems as if your own creations always stick in your mind a little better than someone else's.

It's very important to dancers when a caller can watch what's going on in the squares. They feel like he cares; They feel like he wants them to win all the time. A dancer will, no doubt, not return to a dance with the caller who doesn't watch the squares. He will even tell you that the caller was so busy watching his notes that the whole floor broke down. He will even tell you how disgusted he is and how he didn't think he got his money's worth. There must be a time in a caller's work at teaching a class when he must watch to see if the new dancers are doing what he has taught. I believe the problem with poor dancing habits comes from being taught by a caller who doesn't watch the floor when he calls material using the basics that were taught. Unfortunately, the newcomer doesn't know enough about square dancing to ask questions, but will blunder along doing what he thinks the caller said. It's not always the same thing.

Finally, callers who habitually fail to watch the floor or read notes continuously will, no doubt, not get asked to call hoedowns or return engagements. Keep Truckin' §

ROCKIN



PRODUCED BY WAYNE MORVENT

- RMR 001 RUBBERDOLLY/CARNIVAL-Hoedown
- RMR 101 PUT YOURSELF IN MY SHOES-Wayne
- RMR 202 I GO TO PIECES-Alvin
- RMR 104 WAITING ON THE LIGHT TO CHANGE-Wayne

NEW RELEASES

- RMR 301 SWEET CITY WOMAN-ken
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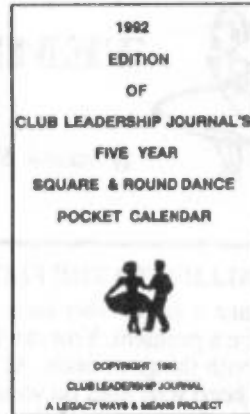
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FIVE YEAR CALENDAR

Our product line this month features a **Five Year Calendar** produced by "CLUB LEADERSHIP JOURNAL". The Calendar is designed for square dancers, callers, and cuers. With it you no longer have to transfer information from one calendar to another since the pocket calendar can be easily updated with the new year after the old year is removed. Two National conven-



tions and LEGACY's 1993 convention are already noted in the calendar.

Cost of the calendar is \$5.95 and a 1 year supplement is \$1.95. For a copy, mail your check to Legacy, 1100 Revere Drive, Oconomowoc, WI 53066.

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Last Month we took the figure:

Heads Square Thru 4
 Touch 1/4
 Scoot Back
 Boys Run

And replace the Boys Run with two possibilities: Boys Fold or Boys Trade. I'll give you three sequences for each possibility. My intention, as should be yours, is to be creative but simple.

Instead of:

Heads Square Thru 4
 Touch 1/4
 Scoot Back
 Boys Run

Replace Boys Run with Boys Fold, then:

- | | | |
|---|---|---|
| 1) Girls Turn Thru
Star Thru
Boys Trade
Wheel & Deal
Pass To Center
Square Thru 3
Left Allemand | 2) Girls Square Thru 3
Star Thru
Ferris Wheel
Dixie Grand
Left Allemand | 3) Girls Swing Thru
Extend
Girls Trade
Left Allemand |
|---|---|---|

Now replace the Boy Run with Boys Trade in same line, then:

- | | | |
|---|--|---|
| 1) Touch 1/4
8 Circulate
Girls Turn Back
Right & Left Thru
Swing Thru
Right & Left Grand | 2) Box The Gnat
Square Thru 3
Wheel & Deal
Zoom
Square Thru 3
Left Allemand | 3) Star Thru
Trade By
Square Thru 2
Wheel & Deal
Square Thru 3
Left Allemand |
|---|--|---|

I hope this helps expand your horizons. Any questions write: Steve Kopman 1305 Whitower Dr. Knoxville, TN 37919.

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Best Club Trick

Banners and flags are, in the truest sense, a celebration art form. They are strong, simple graphic statements in cloth, created to commemorate special events in our lives, to identify a common cause symbolically and to communicate to others something that has important meaning for us.

The symbols are unique to each and every club and the messages have meaning for every group, celebrating fantasy, wonder and favorite things.

When a new club is formed, generally a name is chosen first, then a flag or banner evolves from the name, colors and activity. Ideas and pictures begin to flood the mind and the imagination works overtime. This initial period of inspiration, followed by the process of translating the ideas into graphic form, is an important phase of the total celebration.

The idea has many sources. It grows out of cause, purpose and the need to communicate. These ideas are nurtured by the desire to share a club's sense of wonder and response to colors, sounds, textures, shapes and movement; they are a club's personal celebration of club life. The key to the idea is to tune in, to respond to everything that makes up your club experience.

Now is the time to make your own kind of music, the kind you can feel and see. Just let your fingers do the singing.

That is what Bob and Donna Cocciolone of the Harrison HoneyBears did. Bob used



the wood from an ash tree on his property for the dowels. He turned the wood himself. Donna then used the velvet background to punch embroider the bear design. (The bears were borrowed from Walt Disney). Their club badge is a smaller version of the banner. They also keep a large stuffed bear sitting on the treasurers table and always give a gift of honey in a plastic bear container away at each dance. The Honeybears also have the Honeybear Stomp accompanied to the music of "Honeycomb" just before the club announcements. As you can see they have carried the theme throughout.

The Honeybears have made their graphic statement of hugging bear fun for everyone. §

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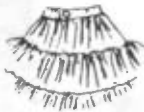
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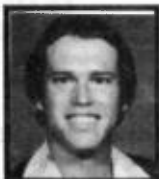
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Creative Choreography

by Ed Fraidenburg

In our January issue we featured DO IT AGAIN material and would like to credit BRAD CARTER for it's submission.

CHOREOGRAPHY

MAINSTREAM EMPHASIS CALL

CROSS-FOLD

Heads square thru 4, swing thru, girls cross fold, star thru, partner trade, slide thru, left alle.

Heads square thru 4, touch 1/4, centers trade, ends cross fold, star thru, couples circulate, girls trade, wheel and deal, left alle.

Heads lead right and circle to a line, right & left thru, pass thru, ends cross fold, centers trade, double pass thru, leaders turn back, touch 1/2, right & left grand.

Heads lead right & circle to a line, spin the top, ends cross fold, star thru, partner trade, spin the top, ends cross fold, star thru, partner trade, left alle.

Heads square thru 4, (ocean wave), girls trade, boys cross fold, pass thru, trade by, (ocean wave) girls trade, boys cross fold, pass thru, trade by, left alle.

Heads square thru 4, spin the top, ends cross fold, star thru, couples circulate, ferris wheel, square thru 3/4, left alle.

Heads pass thru go round one to a line, pass thru, ends cross fold, left alle.

Heads square thru 4, sides rollaway, swing thru, ends cross fold, centers trade, slide thru, ferris wheel, zoom and square thru 3/4, left alle.

REVIEW

FOLLOW YOUR NEIGHBOR

Heads lead right circle to a line, dixie style to a wave, follow your neighbor, follow your neighbor, boys cross run, girls run, tag the line right, 1/2 circulate, bend the line, your home.

Heads square thru 4, slide thru, dixie style to a wave, centers trade, centers follow your neighbor, cut the diamond, recycle, left alle.

Heads square thru 4, swing thru, centers run, new centers follow your neighbor, ends circulate, diamond circulate, boys swing thru, diamond circulate, cut the diamond, tag the line right, crossfire, circulate, boys run, pass thru, trade by, swing thru, boys trade, right & left grand.

Heads lead right and circle to a line, two ladies chain, chain back dixie style to a wave, follow your neighbor, single hinge, right & left grand.

Heads square thru, swing thru, trade the wave, follow your neighbor, recycle, pass thru, trade by, swing thru, boys run, pass thru, wheel & deal, square thru 3/4, left alle.

Heads lead right & circle to a line, pass the ocean, centers run, new centers follow your

neighbor, ends circulate, diamond circulate, flip the diamond, boys run, ferris wheel, pass thru, left alle.

Heads lead right & circle to a line, dixie style to a wave, centers follow your neighbor, all diamond circulate, flip the diamond, promenade.

Heads lead right & circle to a line, dixie style to a wave, boys follow your neighbor & spread, diamond circulate, flip the diamond, crossfire, boys run, right & left grand.

Heads square thru 4, slide thru, dixie style to a wave, centers trade, centers run, new centers follow your neighbor, ends circulate, all diamond circulate, flip the diamond, trade the wave, boys run, couples circulate, 1/2 tag, split circulate (twice), single hinge, right & left grand.



PULPOLEX

DIXIE CHAIN THRU

by Ron Hunter

From facing lines or double pass thru; Bells or centers swing thru and turn thru; all left touch 1/4.

SAMPLE CHOREO:

Heads square thru, swing thru, boys run, ferris wheel, DIXIE CHAIN THRU, centers left swing thru, boys trade, star thru, pass thru, trade by, box the gnat, right & left grand.

Heads lead right & circle to a line, right & left thru, DIXIE CHAIN THRU, boys trade, trade the wave, recycle, pass thru, trade by, left alle.

Heads pass thru, go round one to a line, pass thru, wheel & deal, DIXIE CHAIN THRU, girls circulate, boys trade, trade the wave, recycle, square thru 3/4, trade by, left alle.

Heads square thru 4, slide thru, pass thru, wheel & deal, DIXIE CHAIN THRU, boys trade, spin the top, right & left grand.

Heads square thru 4, sides roll away, swing thru, centers run, ferris wheel, DIXIE CHAIN THRU, centers cross fold, star thru, ferris wheel, zoom & pass thru, box the gnat, right & left grand.

Heads square thru 4, split the outsides go round one to a line, pass thru, wheel & deal, DIXIE CHAIN THRU, trade the wave, boys run, cross trail thru, left alle.

Heads lead right & circle to a line, touch 1/4, coordinate, ferris wheel, DIXIE CHAIN THRU, boys trade, spin the top, right & left thru,

Heads pass the ocean, DIXIE CHAIN THRU, split circulate, trade the wave, boys run, star thru, pass thru, left alle.

Heads right & left thru, pass thru go round one to a line, pass thru, wheel & deal, zoom, DIXIE CHAIN THRU, girls trade, recycle, right & left grand.

Heads lead right & circle to a line, pass thru, wheel & deal, DIXIE CHAIN THRU, left alle.



**NEW
IDEA**

BACKFIRE

by Ron Hunter

From a two-faced line; centers fold (toward the other center), ends slide together & extend. Right-faced two-faced lines end in R-H columns and left-faced two-faced lines end in L-H columns.

SAMPLE CHOREO:

Heads square thru four, swing thru, boys run, BACKFIRE, circulate, boys run, left alle.

Heads square thru 4, (ocean wave), girls run, BACKFIRE, circulate, boys run,

swing thru, same sexes trade, right & left grand.

Heads square thru four, swing thru, girls run, BACKFIRE, circulate, girls run, swing thru, girls circulate, boys run, wheel & deal, left alle.

Heads lead right & circle to a line, pass the ocean, girls run, BACKFIRE, coordinate, wheel & deal,, left alle.

Heads square thru 4, right & left thru, veer left , couples circulate, BACKFIRE, boys run, pass thru, trade by, left alle.

Heads square thru 4, (ocean wave) girls run, BACKFIRE, coordinate, wheel & deal, sweep 1/4, spin the top, right & left grand.

Heads square thru 4, (ocean wave) boys tun, BACKFIRE, circulate, boys run,

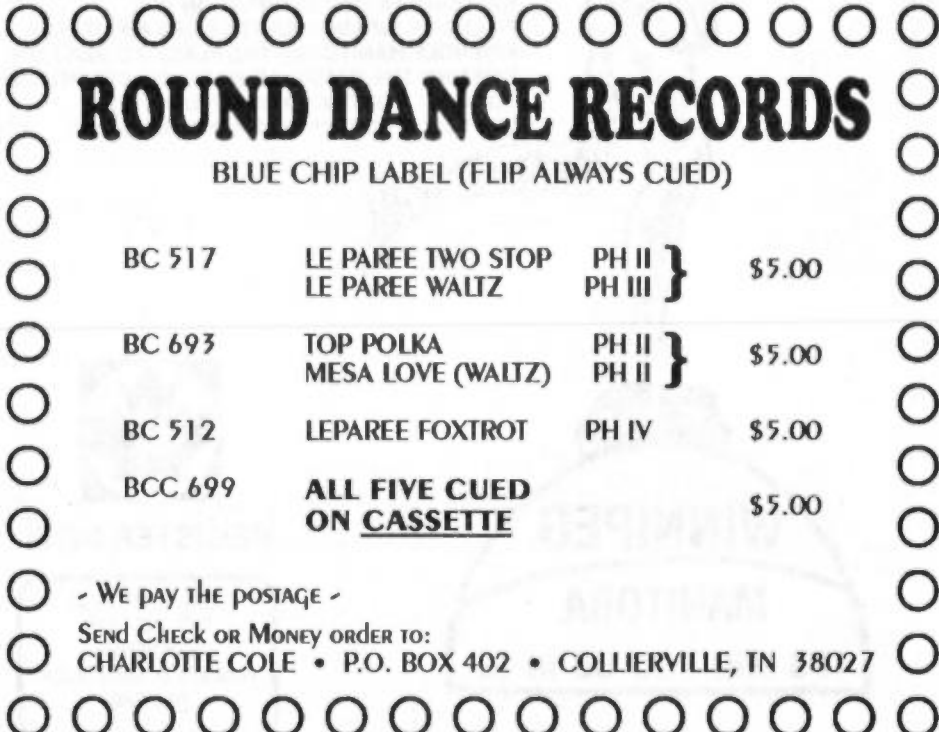
swing thru, recycle, pass thru, trade by, swing thru, right & left grand but on the third hand, promenade.

Heads lead right & circle to a line, spin the top, boys run, BACKFIRE, circulate, triple scoot, boys run, square thru 3/4, trade by, left alle.

Heads pass thru go round one to a line., pass the ocean, centers run, couples circulate, BACKFIRE, circulate, girls run, swing thru, boys circulate, girls trade, recycle, left alle.

Heads lead right & circle to a line, pass the ocean, boys run, BACKFIRE, girls run, swing thru, right & left grand,

Heads lead right & circle to a line, pass the ocean, swing thru, boys run, BACKFIRE, girls run, left alle. §


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UNDERLINING

THE CALLER NOTE SERVICES

Minnesota Callers' Notes by Warren Berquam has a couple of pages of good information on timing. He discusses what he calls step value timing and gives the rules for it. For correct timing, all instructions should be given in two beats of music. This should include WHO & WHAT for example: HEAD SQUARE THRU...two beats; RIGHT & LEFT THRU...two beats; HEAD PROMENADE HALF...two beats; HEADS FORWARD...two beats; AND BACK...two beats; CIRCLE TO A LINE...two beats. As you can see ninety percent of the calls can be done this way. For the new callers, Warren stresses that they watch the Callerlab timing charts. There has been more than seventeen years of time given to improving dancing.

From *Mechanics of Choreography* by Wayne Morvent comes a twist on the movement Crosstrail Thru. By definition, the ending position of the dancers is dependent upon the next call. He states that all the background material on Crosstrail Thru indicates that the dancers do not change their facing direction. He feels that this movement is basically a Pass Thru and Half Sashay. The dancers then turn to do the next movement called. The turn is to do the next call and not part of the Crosstrail Thru itself. Wayne also shares a teaching hint for Remake The Thar. You may not turn with anyone more than once. The first turn is 1/4, the second turn is 1/2, the third turn is 3/4. This way it does not matter if it is a Right Hand or Left Hand Turn, and it does not matter if it is a Right Way or Wrong Way Thar.

Toronto and District Notes edited by Norm Wilcox reviews three workshop presentations by members. The first one is on Singing Calls - Giving the Dancers The

First Beat. It is their attempt to explain how the caller can plan where to place the words, so as to give the dancers the first beat, and let them feel throughout the dance that they are really flowing with the music. The second presentation covered Run/Cross Run and the third presentation was a workshop on Point-To-Point Diamonds.

Al Stevens in *Notes for European Callers* gives us a "gem" that he uses when he's not sure of the dancers sequence. The following was "researched" from Bill Peters a long time ago. When a "sight" callers is ready to resolve the square, the first step is to "normalize" the dancers — by getting them into a normal boy-girl relationship. He usually gets the dancers into facing lines and then gets everyone paired up with their partners. At this point, the dancers are in a zero line and are either IN or OUT of sequence — the beauty of this little "trick" is it doesn't matter. When you have everyone paired up in facing lines of four, call TWO LADIES CHAIN — STAR THRU — DIVE THRU — CENTERS DO SADO TO A RIGHT HAND STAR — FIND YOUR CORNER FOR A LEFT ALLEMAND.

From *The New View* by Bill Davis comes a New Twist To The Gears. The definitions of both Spin Chain the Gears and Spin Chain & Exchange the Gears allow (support) doing these calls from a tidal wave! Bill says that you will need to help the dancers through it for the first time or two. This is because they won't know the definition well enough to do it from the unfamiliar starting formations. He suggests the following for starters. From a right-hand tidal wave with the girls as centers and boys as ends: All turn 1/2 by the right; 4 ends (girls) Turn Back as 4 centers (boys)

Cast (Left) 3/4, Very Centers (girls) Trade, make two stars and Turn them 3/4, very centers (boys) Cast (left) 3/4 as others (girls) spread apart & Turn Back. Use the same technique with .. Exchange The Gears. The original very end dancers are the ones who lead the Exchange and for normal Gears are the ones who do the last (second) very centers Trade. Remember because of the Facing Couple rule, which applies to both calls, both can be done from facing lines as well as tidal waves.

Callerlink A.C.F. edited by Eric Wendel comes a super idea using Scatter Promenade as a teaching tool. Some of the benefits are: 1). Everybody has the chance to learn it with good dancers and test his/her ability with bad dancers; 2). A breakdown is not as disastrous as normal; 3). Everybody practices at the same time; 4). Couples who could benefit by dancing away from their regular partner can be tactfully separated.

Canadian Callers Notes by Joe Uebelacker contributes a new call by Don Kinnear — WEAVE THE DEUCEY. It starts from parallel waves, eight chain thru or 1/4 tag set-up. The major item is to get into parallel waves. If in 8 chain thru, just step to a wave, if in 1/4 tag, extend. The action is: All Weave (Hinge, centers trade), centers go 1/4 more. Ends half Circulate. The wave of 6 swing half, new centers cast 3/4 while others half circulate. §

Mikeside Management by Stan & Cathie Burdick is a different note service which combines lots of commentary, skill training techniques, programming ideas etc. Two items worth noting in their second issue is Establishing Caller Rates and a article concerning taxes. Stan states that there is no general formula for establishing fees, but some general guidelines. Cathie's most important point is KEEP RECORDS and RECEIPTS. §

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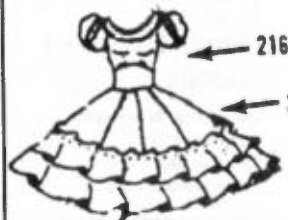
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Intro

__ __ __ __ :	Heads __ Square Thru
__ __ __ __ :	__ __ __ __
Do Sa Do __ __ :	__ __ Touch A Quarter
__ __ Walk & Dodge :	__ __ Partner Trade
__ __ Right & Left Thru:	__ __ __ __
Pass The Ocean :	__ __ Recycle __ __
Swing Corner __ __ :	__ __ Prom en ade
__ __ __ __ :	__ __ __ __
__ __ __ __ :	__ __ __ __

FOR THE MODULAR CALLER:

Zero Box: Right & left thru, eight chain two, slide thru, box the gnat, centers square thru 3/4, ends pass thru & fold. LA.

Zero Line: Centers box the gnat, same four square thru – five, LA.

Zero Line: Diagonal ladies chain, same four dixie style to an ocean wave, step thru, LA.

Zero Line: swing thru, spin the top, pass thru, LA

Zero Box: Half square thru, bend the line, square thru 3/4, bend the line, slide thru, LA (Zero box).

Zero Box: Star thru, right & left thru, dixie style to an ocean wave, boys cross-fold, LA.(zero box)

THE BASIC PROGRAM

Static Square: Heads touch 1/4, boys run, do sa do to a wave, eight circulate, swing thru, boys run, bend the line, pass thru, right & left thru, veer left, ferris wheel, zoom, square thru 3/4, LA.

Static Square: Heads pass thru, separate around one to a line, pass thru, wheel & deal, double pass thru. girls U turn back,

do sa do to a wave, boys run right, star thru, LA.

Opener: Walk around the corner, home a do paso, four ladies chain, rollaway 1/2 sashay, circle left, allemande left, go forward two to an allemande thar, slip the clutch, LA

Zero Box (Wave): Swing thru, boys trade, boys run, wheel & deal, veer left, couples circulate, bend the line, star thru, LA.

Zero Line: Pass thru, wheel & deal, double pass thru, leads California twirl, right & left thru, veer left, ferris wheel, centers star thru, LA.

THE MAINSTREAM PROGRAM

Zero Line: Pass thru, wheel & deal, double pass thru, lead couple partner trade, pass the ocean, fan the top, recycle & sweep 1/4, star thru, pass thru (LA), U turn back, grand right & left.

Make sure you know it!

Zero Box: Swing thru, girls circulate, boys trade, girls fold, peel off, ferris wheel, centers pass thru, touch 1/4, scoot back, split circulate, walk & dodge, partner trade, pass the ocean, swing thru, turn thru, LA.

Zero box: All eight circulate, boys fold, peel off, boys trade, boys cross-run, boys circulate, girls trade, wheel & deal, square thru 3/4, LA.

Zero Box: Right & left thru, veer left, boys circulate – double, girls single hinge, center girls trade, girls cast off 3/4, couples circulate, tag the line – right, girls circulate double, boys single hinge, center boys trade, boys cast off 3/4, couples circulate, tag the line – right, ferris wheel, square thru 3/4, LA.

Zero Box: Swing thru, boys run, tag the line-left, couples circulate, boys cross-fold, peel off, girls circulate, boys trade, wheel & deal, grand right & left.

Zero Box: Swing thru, scoot back, fan the top, spin the top, boys run right, wheel &

deal, pass to the center, square thru 3/4, LA.

Zero Line: Right & left thru, dixie style to an ocean wave, boys cross-run, boys circulate, girls trade, recycle, star thru, pass thru, boys run right, all single hinge, boys trade, boys run, wheel & deal, LA.

Zero Line: Right & left thru, veer left, center boys trade & run right, center wave recycle & square thru, outside couple bend to face in, all spin the top, boys run right, bend the little bitty lines, square thru 3/4, LA.

SPLITS:

Zero Box: Touch 1/4, centers trade, split circulate, recycle, pass to the center, square thru 3/4, LA.

Zero Box (wave): Recycle, veer left, couples circulate, boys run, split circulate, centers trade, scoot back, boys run, pass the ocean, recycle, LA.

Zero Box (wave): Split circulate, split circulate, boys run, bend the line, slide thru, LA.

Zero Box: Swing thru, split circulate, split circulate, swing thru, boys run, bend the line, slide thru, LA.

GET OUT:

Zero Line: Right & left thru, dixie style to an ocean wave, boys cross-fold, box the gnat, grand right & left.



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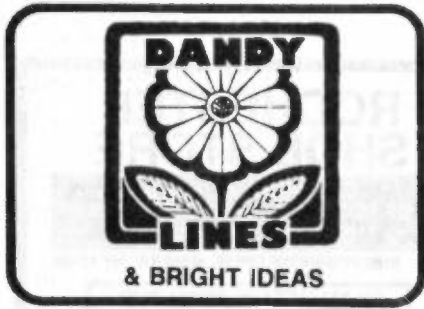
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A neat idea from the Miami Valley Dance News in their March-April issue is a section devoted to the New Dancers and Not-So New Dancers. From time to time one finds dancers who do not know or have questions about certain aspects of the square dance activity—things [we thought everybody knew.] Various subjects pertaining to the world of square dancing are contained in this issue. The subjects are intended to provide information that is new to many dancers. The information will not

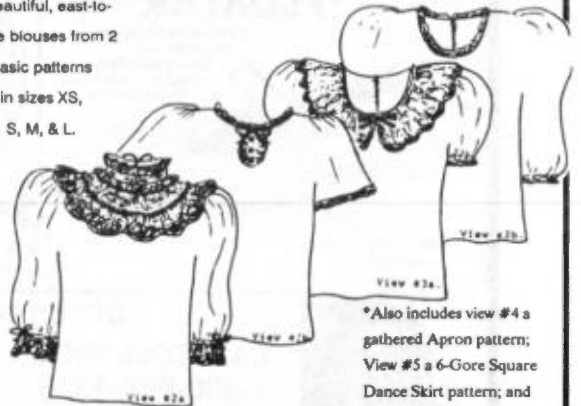
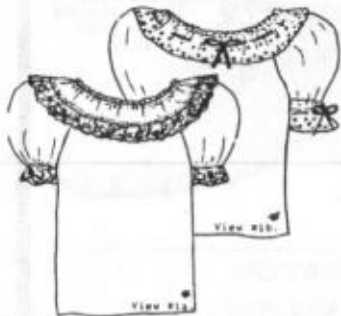


be new to everyone, but it is worth reviewing, in any case. If you would like a copy I'm sure Betty French (editor) would be happy to furnish a copy for the cost of postage and handling. Her address is 5207 Weddington Dr. Dayton, OH 45426. §

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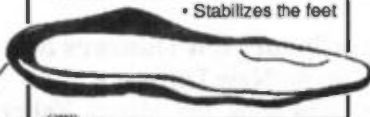
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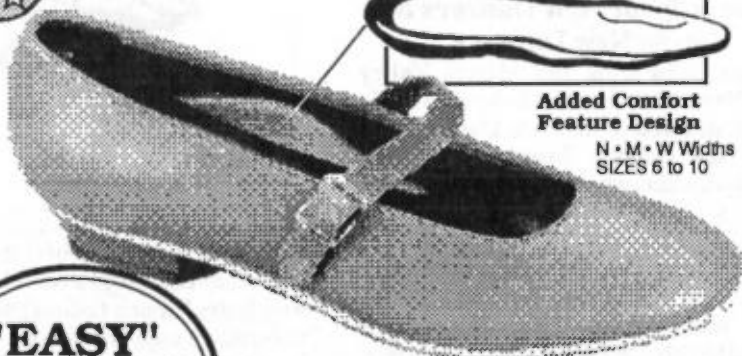
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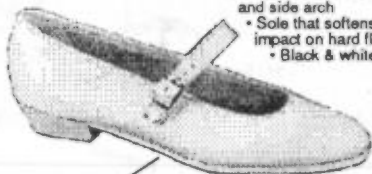


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(Anything) and roll
(Anything) and spread
Chase right
Coordinate
Crossfire
Diamond circulate
Dixie grand
Explode family
 a. waves
 b. and anything
Extend
Flip the diamond
Follow hour neighbor
Grand swing thru
Linear cycle (waves
 only)
Load the boat
Peel family
 a. Peel Off
 b. Peel the top
Ping pong circulate
Relay the deucey

Remake the thar
Single circle to a wave
Spin chain and
 exchange the gears
Spin chain the gears
Teacup chain

¾ tag the line
Track two
Trade the wave

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Don't Cry For Me

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- I Want A Quickstep
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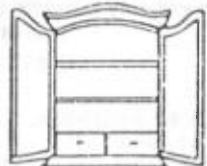
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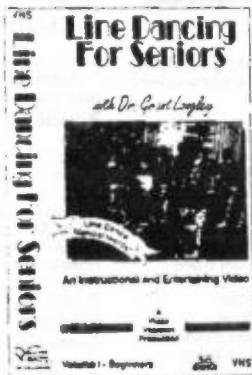
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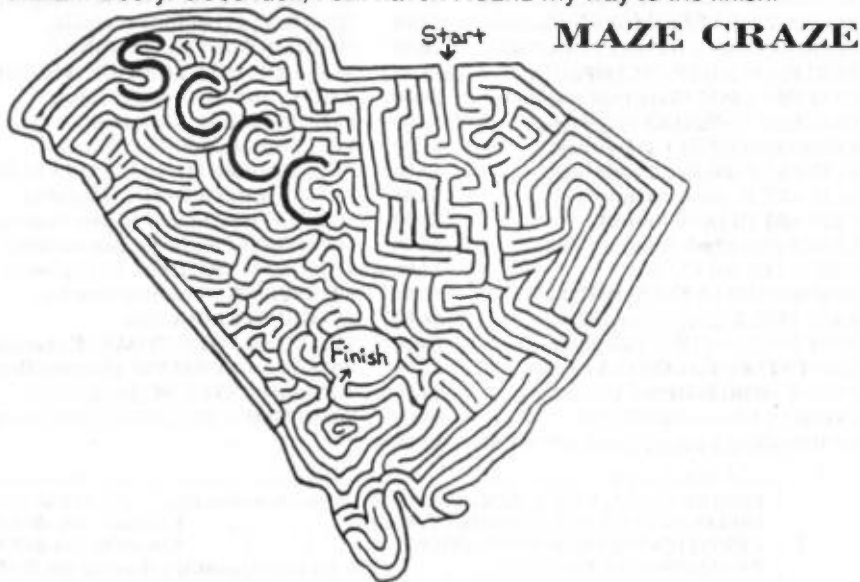
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JOHNNY WYCKOFF

Puzzle Page

This month's puzzle comes to us from the South Carolina Clogging Council Times edited by William Deery. Good luck, I still haven't found my way to the finish.



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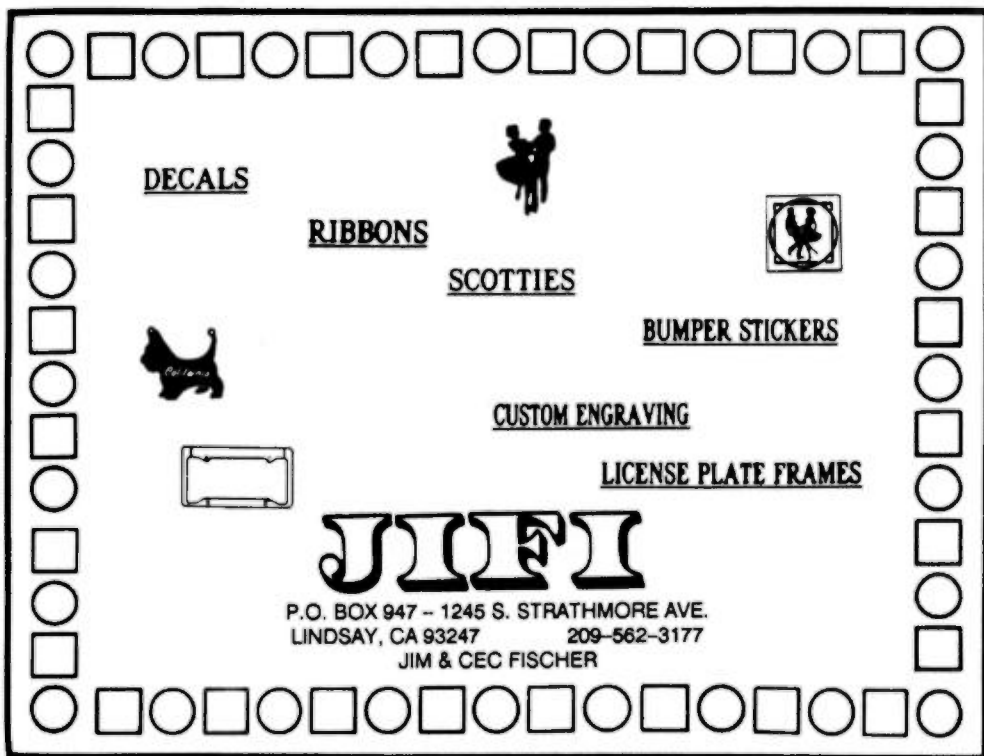
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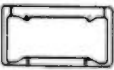
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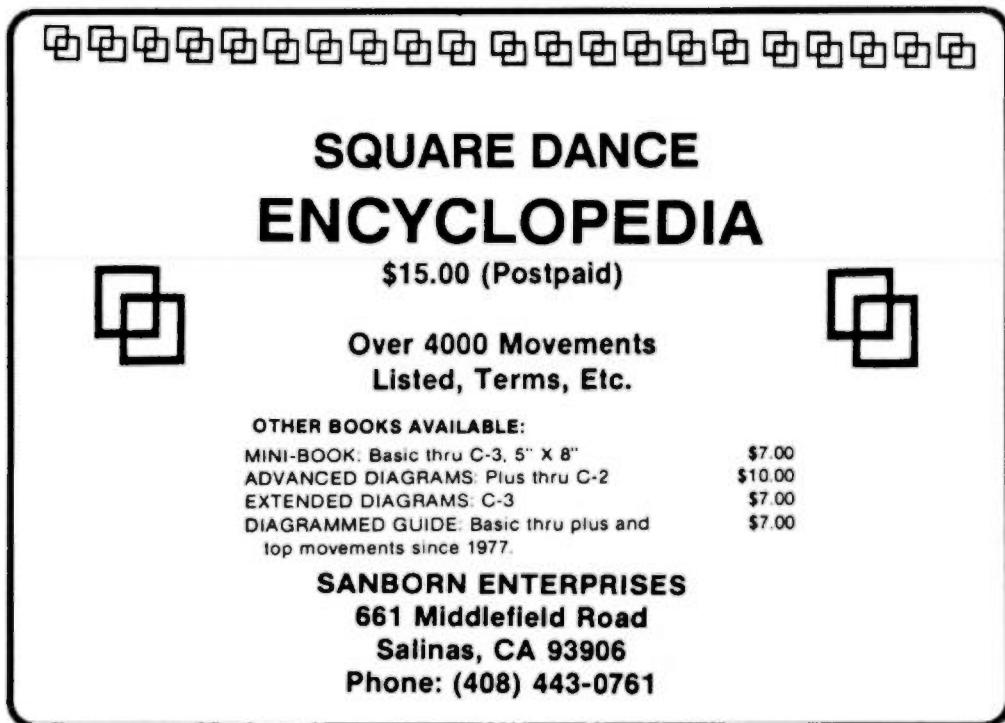
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