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"THE INTERNATIONAL MAGAZINE WITH THE SWINGING LINES"

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WITH THE SWINGING LINES

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Editor's NOTEBOOK

In the last issue you may have noticed the change in the paper that was used. We did this for a very good reason, less expensive, allowing us to print more pages and thus more articles for your reading pleasure. We hope you approve.

As we continue to see news reports about the flood victims, we are happy to receive letters from some who have been helped by Square Dancers. Such unselfish giving and sacrificing for our fellow man is a bright spot in our world at this time when many news reports only talk about youth killings. We would like to think that our activity has brought many



people together under an umbrella of fellowship, and caring spirits, of one another.

Just a reminder to all you snowbirds. Please send us your change of address prior to your move. For each returned magazine there is a \$.35 charge. ✓

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BY-LINE

This month we have a unique article by Jim Penrod, talking about what might be the problem in our activity. Perhaps it lays with the method by which we admit dancers into clubs. A good bit of interesting ideas from Jim.

In "Viewpoints" for Callerlab, by Mike Seastrom, he talks about Leadership. Not just nationally, but locally in clubs as well. Good reading, Mike!

"How to attract the young, etc." by Phillip Du Priest, discusses ways to arrange an evening to please ALL the square dancers. We still have lots of choreography at our fingertips that is still good.

In Notes From A Veteran Caller, Mac McCullar takes us back in his rendition of how it was when he was young - about the dances - the music, etc. Interesting!

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TEMPO

by Jeannie Briscoe

It has been said by many square dancers "The most fun I have had in square dancing was when I was in the beginner class." I have often wondered why this is true with so many people. Perhaps it's because we want to have someone directing our actions with instructions. Does it make it any better for new dancers as opposed to more advanced dancers? If so many people are enjoying the higher-levels of square dancing, perhaps it's because they are happier in an atmosphere of learning the movements than just knowing and executing the dance. Do the dancers in these levels have these feelings in common with each other?

Maybe we all have an inner desire to be taught everything with which we come into contact. If this is true then I can understand why so many square dancers go on into the higher levels of the activity. The only problem I can see with going into the higher levels is that most square dancers who do, fail to stay with a club and support it with their efforts to supply new people for classes. They no longer support the club with their attendance or their dues, (which we all know is what keeps a club going), and they no longer support their club or the activity by making an effort to promote square dancing to people outside the activity.

The sad part about these people is that they don't want to dance with beginners, they don't want to work on club committees, they don't want to be responsible for refreshments and any number of jobs that arise in the club.

Now, on the other hand, do we really need clubs? Some people will tell you they would stay with the activity if they did not have to be saddled with club

responsibilities. However, many ex-square dancers, while making that statement, are still not willing to remain true to the activity.

What would happen if there were no clubs, just gatherings where a caller was responsible for everything? No doubt square dancing would eventually dwindle away. There would not be any nucleus to hold groups of people together. We would all be just wandering around, perhaps doing our own thing and eventually deciding we didn't like having to get dressed up and go to a dance. Aren't there enough of those kind of people in the world without having lots more meandering around saying, "I sure enjoyed square dancing when I was in it, but it got to be such a chore. We got tired of learning, and all of the responsibilities."

There was a time when square dancers were dedicated to the activity and LOYAL to their callers. They were constant club members and would gladly take on responsibilities to enhance the activity. If you are a square dancer who does not remember ever seeing this kind of behavior, it's because those type of dancers started dancing before 1970. A lot has taken place in the years since then, higher levels of dancing, workshops without responsibilities and fewer and fewer new dancers in the field. Our efforts to promote the activity should come from every one of us, not just a few. It is up to THE DANCERS TO BRING NEW PEOPLE INTO THE CLASSES. Believe it or not, that is what keeps classes going year after year. Everyone who is connected to the activity needs to accept responsibility for its continuation.

KEEP TRUCKIN' ✓



by
**jim & jean
chomondeley**

Couple dances are having a hard time on many floors because the Line Dances are taking over. There are many reasons for this, but the most common is that there are more women dancing than men. They feel comfortable doing line dances. If you have a problem doing Two Steppin or couple dances, ask the DJ to program the evening. It is his job to suggest who should be on the floor (liners, couples, Two Steppers, etc.)

Can we discuss the 2-Step, Double 2-Step and Triple 2-Step? The 2-Step is done to six beats of music; Slow, Slow, Quick, Quick or Quick, Quick, Slow, Slow. The Triple 2-Step - Quick, Quick, Quick, Slow, was taught at Callerlab one year as the 2-Step; this is a common mistake. The Double 2-Step is 1&2, 3&4, 5&6. The Double 2-Step is done to Polka rhythm. Good examples are Travis Tritt's "Dixie Flyer" (128 beats), Nitty Gritty Dirt Band's "Blues Berry Hill," and Dwight Yokum's "Always Late With Your Kisses."

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Right-Two-Three-Kick
Left-Two-Three-Kick
Right-Two-Three-Kick

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Ending: Step back Left-Two-Three
Kick Right-Step-Kick

Start over.

Music: Rick Vincent - "Best Mistakes," Brooks & Dunn - "Hard Working Man," Sammy Kershaw - "Anywhere But Here," Marshall Tucker - "Walking Outside the...", Gibson/Miller - "Texas Tattoo," and Travis Tritt - "T-R-O-U-B-L-E." ✓





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43rd National Square Dance Convention

RV UNITS TO FOLLOW OREGON TRAIL IN 1994 TO 43RD NATIONAL SQUARE DANCE CONVENTION

Square dancers with RVs are invited to follow the historic Oregon Trail to the 43rd National square Dance Convention in Portland, Oregon June 22-25, 1994.

The RV 8 'ers Square Dance Club based in the Portland area has put together plans for a nine-day trip from Independence, Missouri in support of the 1994 National Square Dance Convention. Longtime square dance campers Ash & Ann Vernholm, with the assistance of Jerry & Dot Long, have volunteered to be Wagon Masters and will prepare an information packet about the Oregon Trail.

The Vernholms and Longs will lead a kickoff celebration in Independence, Missouri Monday morning June 13, 1994. Nightly rally points are planned following an average of 250 miles travel each day. There will be suggested sight-seeing opportunities. RV drivers will determine their own travel times and arrangements for overnight parking.

Interested persons can contact the Vernholms by writing to 10523 NE Knott, Portland, OR 97220 or calling (503)254-0590.

A large contingent of RVs is expected for the 43rd National Square Dance Convention to be held in Portland, Oregon. The Clark County Fairgrounds can provide up to 2,000 RV spaces with electrical and water hookups. A shuttle bus service is planned. Full details

are available on the registration form for the 1994 National Square Dance Convention.

OREGON FIRST WITH STATE DANCE

Oregon was the first state to introduce legislation to recycle cans and bottles; Oregon was also the first state to recognize square dancing as the official state dance, in 1977. Discussion within the Oregon State Federation led to introduction of a bill, accompanied by a custom singing call and a demonstration dance in the State Capitol in Salem. Copies of the Oregon Federation News were sent to all legislators to show that the interest and participation in square dancing was statewide.

When the bill was side-tracked in a committee, dancing constituents of those committee members called to ask for a hearing. This pressure resulted in a hearing which included testimony from a young man from Fairview Training Center. (This state center for mentally retarded adults benefits from a fundraiser sponsored each year by the Oregon Federation. Square dancers have helped to purchase vans, a chapel and other projects.) This hearing was a success, and the bill was voted into law. Seventeen states now recognize square dancing as their state dance. Colorado is the newest, signed into law this year. ✓



DANCING TIPS



By Harold Bausch

COMMUNITY DANCE PROGRAM

TEACHING WITH THE COMMUNITY DANCE PROGRAM (suggestions by Harold Bausch)

BASICS - SUGGESTED TEACHING ORDER

1. CIRCLE LEFT & RIGHT
2. FORWARD & BACK
3. DO SA DO
4. SWING
5. COUPLES PROMENADE
6. SINGLE FILE PROMENADE
7. ALLEMANDE LEFT/RIGHT
8. ARM TURNS, LEFT & RIGHT
9. RIGHT & LEFT GRAND
10. WEAVE THE RING
11. STAR RIGHT/LEFT
12. STAR PROMENADE
13. PASS THRU
14. SPLIT THE COUPLE OR RING
15. ROLLAWAY HALF SASHAY
16. "U" TURN BACK
17. SEPARATE
18. COURTESY TURN
19. LADIES CHAIN, TWO/FOUR
20. LEAD RIGHT
21. RIGHT & LEFT THRU
22. CIRCLE TO A LINE
23. BEND THE LINE
24. GRAND SQUARE

#5. Promenade - Please teach them to use the shuffle step and have them step to the best of the music.

USE THESE BASICS TO TEACH CLASSES. AFTER YOU HAVE TAUGHT THESE CALLS DANCE THEM LIKE A CLUB FOR A COUPLE OF NIGHTS BEFORE GOING ON TO TEACH THE REST OF THE MAINSTREAM CALLS. HAVE FUN!

Keep #11 (Star Right or Star Left) in mind - new dancers enjoy men star right, ladies star right, Heads star right, Sides star right, all to end with a left allemande.

Start teaching dancers in a large circle. Teach #1, skip #2, go on and teach #3 & #4 while still in the circle. After #4 Swing have them Promenade (#5) and after a

short promenade have every one back out into circle and start all over.

Later - perhaps the second time you get dancers on the floor, again in a circle - and you can teach #7 Allemande Left, go home and Swing... After this is done a few times you may teach #9, Right & Left Grand by having dancers count five hands and have them promenade (or Swing) with number five.

It would be best to form squares to teach the other calls.

REMEMBER: DO KEEP IT LIGHT HEARTED AND DON'T RUSH!

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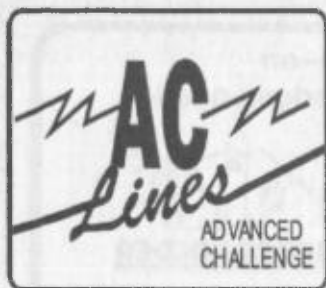
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by
Ed Foote

This month we review the letter of Roy Burns, Colorado (ASD 5/93), to see if the comments he made about Advanced and Challenge are true.

Comment: "The relaxed atmosphere on the square dance floor 25 years ago does not exist today. Picked squares, in many cases consisting of Advanced and Challenge level dancers are discouraging many of the ordinary Mainstream dancers."

Response: In actual fact Advanced and challenge dancers almost never pre-set squares at Mainstream and Plus, because they find it far more fun to split up and help others. The only people I see in my travels who pre-set squares are very good Main-

stream and Plus dancers who do not do Advanced and who are frustrated by having pulled so many people through so many dances that they want a few tips together with themselves.

Pre-set squares at Mainstream and Plus are extremely rare compared to 15 years ago, because today these dancers have ample opportunity to move on to Advanced, whereas there were far fewer Advanced groups back then.

Comment: Roy Burns says: "I blame this (ie. the preceding comment) on the National callers who have put in so many Advanced and Challenge levels."

Response: In truth the dancers determine the levels by the type of dances they want called to them. When enough dancers want a certain type of dance, the callers will give this a name and identify specific calls for it. This is how A-1 came into being where originally there was only A-2, because many dancers did not want to have to learn all the A-2 calls. Similarly, C-2 came about because dancers wanted more than C-1. A few years ago the C-3 list was divided into C-3A and C-3B, because C-2 dancers wanted to move on but did not want to learn all the C-3 calls. The dancers

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establish the levels, the callers simply name them and select the appropriate calls for the levels the dancers desire.

Relaxed atmosphere 25 years ago? No way compared with today. Back then there were no established lists and no established programs. Each caller called whatever he or she wished. So some dancers were uptight about visiting another caller's club, for fear they might be embarrassed by calls they did not know. Likewise, some dancers would be nervous dancing to a traveling caller, because they did not know what that caller would call.

The atmosphere is much more relaxed today, because of the very lists that Roy Burns decries. People know beforehand what calls will be used at a certain dance, and this makes for relaxation. The lists also enable those who want more material used at a dance to find it at Advanced and Challenge, and thus not push for it at Mainstream and Plus, which again makes for more relaxed Mainstream and Plus floors.

Comment: Finally, Roy Burns says that, "...square dancing will continue to go downhill unless there is a compromise from Advanced and Challenge level callers at the next Callerlab convention."

Response: There is no compromise to be made, because there is no problem of the type that Burns describes. The Advanced and Challenge programs meet a definite need and keep thousands of people in the square dance activity that might otherwise drop out. It is amazing the number of people who tell me they would not be dancing today if it were not for Advanced and Challenge. No one is forced to go to Advanced and Challenge. In fact, dancers at these programs wish people would not rush there, and would prefer that people stay at Mainstream and Plus to develop fundamental skills, and only move on when they feel so inclined. ✓



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HOW TO ATTRACT THE YOUNG AND KEEP IT FUN FOR EVERYONE

by Phillip Du Priest, Spring, TX

Canadian Dancers News/July-Sept., 1993

From talking with other callers and reading many articles written about square dancing, it appears to me that the average age of the dancer is increasing. The obvious question for those who would like to see more young dancers come into square dancing and stay is, "Why?" Obviously, the younger dancer is not getting a full evening of entertainment from the average square dance.

My wife and I started dancing in our mid 20's. We had three children, the oldest just starting in kindergarten. Our friends, who started at the same time, had four children, their oldest also in kindergarten. We qualified as "young people with children." Our love affair with square dancing has lasted for some 26 years. I looked to our past experiences for the answer. Why did we

keep dancing? The answer I came up with applies as much today as it did 26 years ago—a full evening of entertainment. This means different things to couples in their 20's and 30's than it does to older dancers. Young people have more sustained energy and, therefore, require more activity. The key is to meet the need of both.

Here are a few suggestions that I have found helpful. Start your music (usually two-step) ten minutes before the dance actually begins. The dance should last at least two to two and one half hours. Once the music starts, there is continuous music until five minutes after the dance ends.

Variety in the type of dance is also a key element. Below is a list of some ideas that can be used in addition to a normal patten and singing calls:

Schottische, Put Your Little Foot, Cotton-Eyed Joe, Virginia Reel, Birdie Song, Mini Squares (two couples), Nine Pin, Salty Dog Rag, Hexagon Squares, Contra Dances, Waltz, C & W Two-step, Polkas, Line Dances (Elvira, Popcorn, Hulley Gulley, etc.), Pass the Broom & Mop Dance, Tandem Squares, Scatter Promenades, Ladies' Choice, Visitor Dance, All Boys' Square, All Girls' Square, Siamese Squares, Round Dance (cued by record or cuer), Round Dance Mixers (White Silver Sands, Bingo Waltz, Tennessee Wig Walk).

There are many, many more things that can be sprinkled into the dance to add variety. The key to keeping young dancers is continuous dancing music, so they never have to sit down unless they choose to do so. It also allows the older dancers a variety to pick and choose from, or to just sit out, rest, and watch while the activity continues. Most country and western clubs use this same principle. People go week after week to dance the same dance steps. The only thing that changes is the music, which plays continuously all night long. ✓



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MUSIC for CONTRA DANCING Varied and Exciting

How much attention do you pay to the music that accompanies your dancing? In the squares of today, particularly the patter calls, you're primarily involved with moving with the beat, the boom-boom-boom of the rhythm. One of the many appealing features of dancing contras is that you actually dance with the phrase of wonderful music. And the type of music is extremely varied.

At one point you may be dancing to "Life Goes on That Way," or "Wizard on the Hill," or to the "Pittsfield Drum and Bugle Corps," all familiar square dance singing calls. The next minute the tune may be the traditional American "Road to Boston" or the Scottish "Airdrie Lassies." And the great thing is that while all of these are different styles of music, each one makes you want to dance; each is so well phrased that once the caller has given you the next call, the music provides a strong "one" count that tells you when to start.

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STRAIGHT TALK

by Jim Penrod
Stockton, CA

For some time now I have been following the discussion on "Entry Level" programs and the arguments pro and con to shorten the various program lists. In the July issue of American Square Dance, Mr Bill Davis asked the question "What Program?" then he stated that there are currently five shortened entry-level programs. Why do we even bother worrying whether the "Entry-Level" has 49 families of calls or 25 with no families or 75 popular calls taken from the full Plus program or any of the other proposals.

To my knowledge none of the authors have explained what they mean by Entry-Level. So, I will assume that they must mean when can a dancer join a club. Or is it when they can attend their first party or open hoedown?

I strongly suggest that the list or lists are not the problem. Perhaps one of the problems is in the method in which we admit dancers into clubs. Square dancing is a unique activity. We have this Victorian concept that a person must graduate before they can be admitted to a club. We have for years treated new dancers like children who don't know anything or what is good for them and sometimes, like they don't even know what they want. I submit that most new dancers are adults and should be treated as such. Maybe it is time that we re-think the tradition of graduation. Is there anything sacred about completing the Mainstream list before graduation? We could have a party at the end of Basics or when they finish call #33. I have asked the three clubs that I call for to accept the new dancers as club members as soon as it seems they will "stick." So far, we have not had any problems. There is only one restriction. They can not hold club office until they have danced a year. That is based on time not level completion. When is a person a square dancer? When has s/he entered square dancing?

I submit that from the very first night that a person takes the first lesson they have entered square dancing. So what then are we talking about when we say Entry-Level? If we are referring to attending an open hoedown with a good degree of success and fun, then I would like to refer the reader to the Harvest Hoedown where a program is presented with the first 20 calls of Callerlab's program. Or I would like to invite you to the San Joaquin Valley where two associations have open dances starting in December with the level at 1-33, then each following month a few more calls are added. Have those dancers not entered square dancing? Or do they need to wait until they have finished a given list? Yes, the callers have to be careful with the program, but, all callers should do that at any level to insure the dancer success and fun.

I wonder if the problem is not the callers of open dances and especially festivals. One well known caller stated that when planning his program he willfully uses a "floor leveler." In other words he adds a call to an already too lengthy list. Yet, he is one campaigning for a shorter list.

Please note that most of the discussion concerning the length of the list comes from traveling callers. Maybe that is because they have better access to the



media. Those that want to shorten the list base part of their argument on frequency of calls. Are we really saying that we should only teach those calls at workshop that the traveling caller uses at open hoedowns? Maybe we should teach the traveling caller that all the calls on Callerlab's list can and should be used. Don't use the argument that Crossfire or any other call isn't used because the caller doesn't want to break the floor down. A skillful caller can get dancers through almost any standard movement. He will refrain from using the call but will use crazy routines to show the dancers how clever he is. Do we teach dancers so they can dance at open dances or do we have open dances so dancers can relax and dance what they have learned at workshop? The chicken & egg question.

Some even advocate doing away with all lists and levels. I'm sorry, but I can remember when there were no levels and the list consisted of about 75 calls. I can remember going to an open dance and spending about half of the evening workshopping the call the caller decided to

use that night. Then at club the following week having the dancers ask me why I hadn't taught them that call, or spending a lot of time trying to decide what calls to teach the dancers that they "might" get at their next dance.

Again, why are we worrying about an Entry-Level? What club do you know that does not expect the caller to give them something different at workshop nights to keep them from being bored? When we have completed any list, do we stop teaching? Why can't the club and caller accept the person where they are, let them have fun, enjoy dancing with others, and teach calls without feeling that they have to reach a magic number of calls before they can enter the club or open dances?

I've noticed too that most of those that advocate shortening the list are those that promote Advanced and Challenge level dancing. I can't blame them. After all where does their Advanced or Challenge dancer come from. If they can get the list shorter, the sooner dancers will become bored and the sooner they can

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say that the dancer is ready for the other levels.

Now there are those of us that say most people can not learn the Main-stream and Plus list from September to April or even June. The problem isn't the number of calls on the lists. The problem

is Graduation, Club Membership and Open Dance Levels. There will be those that will take great exception to the points I've raised. Good. But maybe there will be those that see the foolishness of worrying about "Entry-Level" lists and see where the real problems are. ✓



Jerry Sleeman

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People

IN THE NEWS

REUNION

In Salinas, CA ten couples of square dancers held a reunion at the home of Lynn & Maxie Miller. A sumptuous potluck was enjoyed by all. Several of the couples are contemplating moving out of the area and we all wanted to see them before they left. At one time, all of these square dancers were members of the Rhythm Steppers Square Dance Club of Salinas, CA. Some are still members of that club. It was enjoyable to see some of the ones who have stopped square dancing.

Those present were Henderson & Lorraine Hunter, David & Karen Smith, Janice Smith, Sid Wimber, John & Lucille Brockman, John & Mary Smith, Lee & Lucille Yancey, Joe & Billy Deaver, Leonard & Millie Wall, Joyce & Dick Gourley, Malcolm & Leona Gayman, and last but not least an exchange student from Russia named Nika. She is staying with David & Karen Smith for the year.

Every Square Dance Club should hold reunions once in a while. Our next one will be held at Royal Oak Park later this year.



DANCERS MEET

On August 2, 1993 the Square Wheelers Square Dance Club on Ohua, Honolulu, Hawaii were host to 16 members of the Tokyo Square Dance club from Tokyo, Japan.

Although only the caller, Masuru Wada spoke fluent English there was a husband and wife who knew enough English to call singing calls.

This photo was taken at the Kapiolani Bandstand, Waikiki. Rich Stewart was the caller for the Square Wheelers, Ace Mark partnered by Kay Matsuda were the Round Dance cuers.

Also on August 2, 38 square dancers and one caller from Georgia and Ohio honored us with their terrific dancing, even though they were very tired from their trip.

Peter Heath and his wife, callers from Australia also gave us exposure to the Australian accent on August 2nd.

A great universal fun dance was had by all. Remarks from the Japanese were that "it was the best square dance they had ever been to."

Cowboy hat and cowboy boots were an added feature to the beautiful attire worn by the Japanese dancers.

Many Mahalo's.

Submitted by

*Anne McCormick
Hawaii*



HELP FOR FLOOD VICTIMS

Salina Swingers Square Dance Club wanted to do something for the flood victims of Iowa. While the members sat around gnawing on chicken bones at their annual picnic, they discussed how they could help. They wanted to help square dancers in the flood. It was decided to set up a truck and collect items in front of the local grocery store the following day. Jerry Hutchinson, a teenager made signs on the computer to put on each side of the truck. Then Monday morning the workers met at the store,



after getting the store's permission to collect items, and went to work.

They collected items and passed out invitations to come to the lessons starting in Aug. Everyone was willing to help. Three hours later the truck was full and everyone was hot, so they quit. Verna Benigar and DeAnn Hutchinson took inventory and packed the items for Iowa. There was water, toilet paper, paper towels, canned goods, trash bags, baby diapers, etc. On Wednesday DeAnn, her mother and Erika (Granddaughter) left for Iowa with the load. They met Cliff Haley (a caller) in Des Moines, Iowa at a Recreation Park, where they had their camper. Cliff took the items to several places. Some went to a young couple who are out of work because of the flood, some went to a couple who lost their mobile home in the flood, some of the toilet articles went to square dance clubs and what was left went to the Salvation Army. The Salina Swingers would like to THANK all the people who donated to the flood victims.

Submitted by

Joe & DeAnn Hutchinson
Salina, OK.

We received this letter and thought it told such an outstanding story, we decided to print it, letterhead and all.

**SOUTHEAST FLORIDA
CALLERS ASSOC.**

HENRI ARSENAULT, AL GUTHRIE, DENNIS HUMPHREYS, JACK LEWIS, HENRY TAYLOR, PETER JOYCE

A year ago disaster struck this area, and our damage was minimal. We were able therefore to house a lot of those less fortunate, whose homes were annihilated and others whose were absolutely uninhabitable.

We had as many as 25 people (14 children) and 7 dogs in our home. We were able to feed, house, launder, ectetra, with the aid of a generator and gas barbecue.

We are thankful that we were able to help, but we would have been hard put to do this without the help of those who came thru to help us.

The largest contribution was the Square Dancers Assoc. and more specifically you, the Southeast Florida Callers.

I know this is belated and I apologize in being so slow to sit down and write you this. Thank you! Thank you! Thank you!!!

I guess what brought it to our attention is the fact the last one has moved back to her home three days ago.

You people were so wonderful to all the victims. You are the unsung HEROES!

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IT'S A FAMILY AFFAIR

Four of five nuclear family members who are active square dancers is not a bad record by any standard in American society today.

Such a record is claimed by the Richardson family of McLeansville, N.C. Father Ed, mother Margaret, and children Julie and John are all members of Cactus Squares of Burlington, whose caller is Cleo Barker. The fifth family member is James who is attending college.

All four dancers in the family learned to do-sa-do under the tutelage of Barker. Since the children were busy with homework on week-day nights, they decided to join a Friday night club and selected Cactus Squares.

A bass guitarist who possesses a definite musical aptitude, Ed has called occasional tips at clubs in the Piedmont Triad since April and plans to attend callers' school in the near future. He de-

clares, "If I enjoy calling and the dancers like what I call, I intend to pursue calling on a regular basis."

Ed is an employee of Southern Bell Telephone Co. Margaret is employed by Jefferson-Pilot Life Insurance Co. John is a sixth grader who, in his father's opinion, "could be an excellent architect". A potential brain surgeon, ninth-grader Julie takes piano lessons and enjoys writing short stories.

All four family members agree that square dancing "is a good recreational outlet and offers wholesome entertainment for all of us," as Ed phrases it.

Submitted by

Al Stewart
Greensboro, N.C.



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SQUARE DANCERS HELP WARREN, OH

On Sunday afternoon, August 15, 1993, a benefit dance for John Morfchak of Niles, Ohio raised over \$300.00. John had lost his mobile home and possessions in a fire in early June. There were over five squares of dancers present at the dance held at Howland Grange Hall in Warren, Ohio. Caller Gene Hammond, with the assistance of his wife Frankie, of Hubbard, Ohio made the arrangements. Other callers donating their talents were Tom Rudebock of Leetonia, Ohio, Bob Cadman of Poland, Ohio, and Doug Haiflich of Ravenna, Ohio. Karen Haiflich lead line dancing.

A TRIBUTE

The Happy Swingers Square Dance Club of Chicago Heights paid tribute to Bill Killey, the man who guided them around the dance floor for nearly 15 years. He announced his retirement from calling and a special dance was held to honor him.

Bill and his wife, Margaret both from Canada, became addicted to square dancing in the early 1970's. Since he loves to sing and teach it's not surprising that Bill soon became interested in calling.

Retirement will find Bill and Margaret enjoying visits from their daughter Jo Ann and son Grant. They also plan to continue their dancing, play bridge and other games, attend parties and plays and travel with their trailer.

Submitted by

*Bill Killey
Richton Park, IL.*

SAN DIEGO CONTRA WEEKEND

Chuck and Connie Quigley, of Lovettsville, VA were recognized as the couple traveling the farthest distance to attend the 8th San Diego Contra Weekend. Bill and Barbara Johnston, of

Shippack, PA and Paul Lesser, of St. Marys, PA were the next runners-up in the distance traveled category.

Paul and Esther Anderson, of Abbotsford, British Columbia, Canada were recognized as the first couple of non-USA citizenship to attend the San Diego Contra Weekend in the eight years of it's existence. They traveled down and back with Neil and Irene Smith of Lynden, WA. All four are members of the Country Contras of Lynden.



THEY WILL MAKE A BEAUTIFUL COUPLE

While on a square dance vacation at English Mountain Retreat in the great Smoky Mountains of Tennessee, Art Butlak of Lakeport, NY, surprised Mary Richardson of South Datona, FL, by asking for her hand in marriage. He also surprised the staff (Tony Oxendine, Jerry Story, Larry Letson & Gary Shoemake) by asking for the microphone so he could make his proposal to Mary at the dance in front of more than 150 dancers present. We are pleased to announce that she happily accepted. The date is pending.

Submitted by

*Gary Shoemake, Director
English Mountain Retreat
Photo by Mike Evans*

900 DAYS

Howard and Agnes Bernhardt of Albuquerque stopped at Circle the Wagons Square Dance Resort in La Veta, Colorado, on July 21, expecting to continue their unbroken string of dancing in 875 consecutive days. But the 21st

was a Wednesday which was a no-dance day at the popular resort. "Not to worry," said the resort operators, "we'll get Chris Vear to call and round up some dancers". But Chris had been on an all-day horseback ride and was in bed with a painful sunburn.

The happy ending to this story is that Chris rose to the occasion, three squares of local dancers came to the rescue and Bernhardt's marathon dance string continues unbroken.

Post Script: As of August 15, Bernhards were at 900 days and counting.

Vern & Betty Gibbs (Southwest Dancer)

Obituaries

A Man of Gracefulness and Grit



Gerald Pinkston of Machesney Park, IL had square dancing in his blood. He was graceful and romantic, and he sang in a fine voice with a trace of a "hillbilly" accent.

And he had grit.

In 1975 Pinkston and his wife, Char, were taking s/d lessons, when complications from surgery cost him his right leg. He kept going to the lessons, watching the instructor from a chair. On the night the class graduated, he had just been fitted with an artificial leg. Pinkston rose from his chair and danced with the others.

"He did fabulous," Char Pinkston said. "There wasn't a dry eye in the house when he got up."

He went on to become a s/d caller with a strong regional following. Folks from as far as 500 miles away invited him to call their dances.

On Saturday, August 28, Pinkston died of a heart attack. He was 57.

It was a visit with his brother in Missouri that convinced Pinkston he should take up square dancing. He went on to become the caller for the Merry Mixers S/D Club in Rockford, IL and the Crossroad Squares in Freeport, IL. Soon he was calling dances all over Illinois, Wisconsin and Iowa.

He became especially well known for his calling and singing of the tune, "Short-nin' Bread." In the last 10 years he would only play the song on request. But at every dance the request came without fail.

"He always used to sing to us on our trips to Canada," his daughter, Debbie Henke said. "He had just enough of a hillbilly accent to make it good."

Mr. Pinkston is survived by his wife, Charlotte J. "Char" Pinkston, two daughters, one son, two sisters and three brothers, along with several grandchildren.

Taken from The Register Star, by Mark Johnson



Harriet Miles

Square and Round dancing lost a good friend and supporter Sept. 3rd in the passing of Harriet Miles, active for about 40 years in the Phoenix, AZ area, in square and round dancing. She was continually active in her writing and serving as a LEGACY trustee up to the time of her death. She was known to those callers and cuers whose work brought them to the "Trail" in Mesa each Winter for the last 20 to 25 years.

As a LEGACY trustee, she was involved in planning for mini-LEGACY's held the last two years in Phoenix, by the Grand Canyon Square Dance Assoc.

Her presence will be badly missed by square and round dancers alike.

Submitted by Lyle Morrow, Mesa, AZ.

VIRGINIA CALLAGHAN

On August 2nd, the Round and Square Dance activity lost a dear friend. Virginia Callaghan lost her battle to a long time illness. She leaves her husband of 51 years, Dr. Tom, and ten children and several grandchildren, her mother and her many friends. She started the Sundowner and Pathfinder Square Dance Clubs in Sacramento, CA. We'll miss her smile and infectious giggle. She was a great lady and will be missed by all of us.

Submitted by
Bernie Beller
Placerville, CA.



Sidney Hutcheson

Sidney A. Hutcheson, of DeFuniak Springs, FL passed away in February. He was caller for the Chautauqua Squares for some ten years. He and his wife, Mary contributed much to the square dance activity. He will be missed by the club members as well as all the other square dancers in that area.

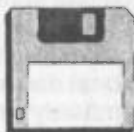
Our deepest sympathy goes out to his wife and family. ✓



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SQUARE MEMORIES

by Margery Rich

I was seven years old in 1928. Calvin Coolidge was president. The next year was the start of the Great Depression. Papa was a farmer, but he worked on the "extra-board" as a temporary telegrapher for the Frisco Railroad. The cash would pay the rent. He was gone a lot, and while he was gone Mama had to run the farm.

Our family was hard working and serious. Good times were few and hard to come by. I had to herd cows, pull weeds, pick and clean vegetables, pick blackberries, gather the eggs, pick up corn cobs, wash dishes, dust, pump the washing machine, and work, work, work.

Sometimes, when Papa was home, we'd have a square dance at our house. Or maybe someone else would have a dance. We sometimes drove several miles to a dance, with the horse and buggy, tucked in with a homemade comforter made of wool squares.

To prepare for a square dance at our house, the entire house had to be spotless. The day of the dance, we rolled up the rug or linoleum in the dancing room and really scrubbed that floor. Later, Papa would shave bits of paraffin on the floor and we'd slide across it, rubbing it into the floor to make the floor slick. Mama would scrub a five-gallon tin lard can, fill it with water and leave it to warm up on the back of the wood cook stove. She'd tie coffee grounds in a tea-towel to make a huge ball, ready to make five gallons of coffee.

I remember one such time as though it were yesterday. Chores were finished early. Everyone was scrubbed clean, dressed up, and ready when the first dancers started arriving. They brought sandwiches and cookies and good things to eat. When the musicians got there, they started tuning up. The caller or floor manager started selling numbers to the men. Starting with #1, each man had a number. When a fellow's number was called, he knew it was his turn to pick a partner and take his place on the floor to dance the set.

There's nothing to compare with the feeling I got when I heard the fellows tuning



up. They'd usually start out with a tune called "Wagoneer." They'd play "Chinese Breakdown" and "Flop-Eared Mule," tunes for square dancing, and ever so often there would be a Scottishes, polka, or two-step. Always, the last dance of the night was a waltz. I remember "The Waltz You Saved for Me." You danced that with your date or your favorite girl.

At midnight everyone took a snack break. The coffee, which had been simmering on the kitchen stove for an hour, was poured, steaming hot into cups and mugs. The sandwiches and goodies were delicious. Then the dance continued until two a.m.

The caller was very important. He started with "All join hands and circle south, let a little moonshine in your mouth. Turn right back you're goin' wrong. Go back home where you belong. Everybody swing." Occasionally he called out "Fill up the floor, ladies choice" and I wasted no time getting a partner. He seemed to know when to throw in a round dance.

One night, the musicians had to leave at the usual 2 o'clock hour, but many of the dancers didn't want to go home. So Papa played the fiddle (I think he only knew one tune), and I chorded on the piano, and we danced until four o'clock. When six o'clock came, we were up, milking cows, doing two hours of farm chores. We worked with happy thoughts of the night before.

Today, when I hear a fiddle start to play "Wagoneer" or "The Waltz You Saved for Me," I can't sit still. I'll never forget the feeling I had at the dance so many years ago, when I was small. After playing for hours with the other kids and we were all tired, I'd crawl up on the big bed among the coats and gloves and go to sleep. The thump-thump of many pairs of dancing feet created a lovely rhythmic lullaby, a heart-beat in rhythm. The whole house seemed to sway with the vibrations, as I drifted to sleep. ✓

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November 12 - 14	Guy Adams & Craig Rowe (Plus Level) Rounds Kristine & Bruce Nelson	(\$145 Per Person + tax)
November 19 - 21	George & Joyce Kammerer/Jeri & Jim Bobb ROUND DANCE WEEKEND PHASE III & IV	(\$129 Per Person + tax)
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Last month I departed from the more common travel-logging procedure in this column and initiated a scattering of varied facts and fancies. This month, since I've continued to vocalize locally instead of doing a far-wing sing-swing, I plan to stay in the same very close vein, literally. (Your *very-close veins* are also showing, physically.--CAB)

Sit back and reflect with me, if you will, on the great heritage of interesting personalities that have marked our square dance world over the years. Think of our callers especially. How different they are and have been. What unusual talents, traits and treats they've brought to the activity. There's a risk in doing this kind of pinpoint recollection, for fear of leaving out a significant name or two, but here are some special callers with their trademark styles that flash to mind this moment.

- Lately the name of **Les Gotcher** has surfaced; this brings back memories of the 1950's when he was known as the *King of Hash*. Now living in Hawaii and 90+, we wonder if he's the oldest, active caller today.
- Same vintage--we remember **Ed Gilmore** and his spectacular Exploding Squares.
- Wasn't it great the way **Dick Jones** could milk a singing call for every ounce of musical nuance in it? No one could beat that trick, except maybe today's **Tony Oxendine**, who was a Jones student.
- Remember how ample-sized **Bill Castner** would read from the music stand he set before him?

- Sweet nostalgia! But turning to the present again--it's amazing how **Lee Kopman** (prolific call writer) can expand a simple basic like *spin the top* with a thousand variations.
- We love **Larry Letson's** imitations of celebrities calling a dance.
- Where does **Dee Dee Dougherty-Lotte** get that natural harmony to fit any song?
- **Marshall (Flip) Flippo** has called to more millions of dancers than anyone!
- Where does **Wayne McDonald** get those bass notes?
- Distinctive beards of callers come to mind--**Francis (black beard) Zeller**, **Jack (mustachio) Berg**, **Walt (slim 'n trim) Cole**, **Jon (double-pointed) Sanborn** of *ASD, others..*
- Where does Ontario's **Jimmy Lee** get his exuberance?
- How in the world did **Max Forsyth** have those crowds often *dancing on the ceiling?*
- When **Dick Leger** (The Man With the Guitar) and **Joe Casey** (knee rhythm) get started on a favorite singing call duet, they're unbeatable.
- **Ken Anderson** will never forget the tragic gas explosion at a dance in Keokuk, Iowa.
- **Red Bates** will never forget how he nearly missed the bridge collapse on the way to a dance in eastern New York.
- We sorely miss retired caller **Cal Golden**, once known as the "Kid from Arkansas," later "the Caller with the Golden Voice."

MIKESIDE MANAGEMENT

by Stan & Cathie Burdick



MONTHLY NOTE SERVICE
FOR CALLERS

COMMENTARY CHOREO AND SKILL TIPS
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- We've missed great choreo writers like **Will Orlich** and **Jim York**.
- We often mourn the untimely passing of top callers **Louis Calhoun** (Fontana Days), **Chuck Raley**, **Marv Schilling**.
- Thinking of Fontana again, how about those poker-faced skits by **Tex Brownlee**?
- Funny guys? Nobody could top the mobile-faced **Frannie (Bazonga) Heintz!**
- What side-splitting Cajun stories **Bob Augustine** could tell! Today **Lem Gravelle** gets off some good ones.
- One of the best after-party specialists was **Ray Bohn**.
- Who'd ever forget **Gene Trimmer** and his ever-present dummy, **Roger**?
- What remarkable notes **Joe Lewis** got out of his awesome accordion!
- The only caller we knew that accompanied himself on the jaw harp was **Ralph Sweet**.
- Multi-talented **Jerry Helt** can turn dancers inside-out with simple basics or complex choreography.
- It is possible that tireless **Bob Barnes** would call 26 dance programs weekly for three seasons every year?
- The most monstrous PA/turntable ever created belonged to **Vaughn Parrish**.
- Did someone ask **Tom Trainor** what happened to his pants on a Lake George boat dance cruise? (The same thing that happened to **Stan Burdick** on his first square dance weekend-he forgot to pack them.--CAB.)
- Master of the quick-quip was retired caller **Dave Taylor**.
- No one had a *driving rhythm* like retired caller **Earl Johnston**.
- **Al Brundage**, likewise, was the first unofficial international square dance ambassador.
- For gentle diplomacy and persuading word power, you couldn't beat **Bob Osgood**.
- Unusual choreography came from **Gloria Roth** (Kaleidoscope), **Herbie Gaudreau** (first for new-style contras), **Wayne McDonald** (long, long *relay the deucey*), and others. (Of course, modesty prevents you from mentioning **Stan Burdick's** Tandem formation, doesn't it?--CAB)
- Does anyone remember **Jim Brower's** "Quetch?" (Same as a yellow rock.)
- We like **Craig Abercrombie's** *Old Time Parson* imitation.
- What about the flip-top antics of **Don (The Hat) Belvin**?
- King of Easy level calling skills today, we believe, is **Bob Howell**.
- **Bob Johnston's** inimitable yodel on *Small World* on a stage in Germany comes reverberating to our memory.
- Finally, **Charlie Baldwin** (The Country Dance Serenader), plus his band in Boston (not "banned in Boston"), plus his slogan "Have Fun," plus his unforgettable Camp Becket dancer-packed weeks, are indelibly etched in this humble writer's memory. (After all, Charlie was my mentor almost 45 years ago.) ✓

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McAllen proudly invites you to dance in the **Texas Square Dance Jamboree, Saturday, February 5, 1994**. Held at the McAllen Civic Center, this day long Jamboree features calling by Haag, Story, Letson, Hutchinson, Lipscomb and Baier. All levels of Square Dancing are included PLUS Rounds with one of the Valley's leaders. This popular Jamboree is followed by a Country & Western After-Party with refreshments hosted by the McAllen Chamber of Commerce.

The coupon will bring you a **Free Square Dance Program** for 1993-94 and information about McAllen.



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Encore

by Mary Fabik

HIGHLIGHTS FROM PAST ISSUES OF THIS MAGAZINE

25 YEARS AGO OCTOBER, 1968

"We're Stan and Cathie Burdick...your new editors and publishers for the **NEW SQUARE DANCE MAGAZINE** beginning with this issue.

"We'll continue the features you have come to recognize as distinctive to this magazine, such as Willard Orlich's workshop section, Dolores' cartoon, Record Reviews, News Notes, letters and feature stories."

"Hi, Guys 'N Taws:

What does one say to open a column that may be destined to go on indefinitely with more patter than pattern, more rambling mirth than remembering worth, more flower than power? Well, I guess one just hitches up his lederhosen, sits in a corner and proceeds to pull out a "plumb" or a ho hum."...so begins a column by Stan Burdick, that continues in 1993.

News: Fontana, NC; O.A. Fetch, resident manager of Fontana Village Resort, has announced the appointment of Al (Tex) Brownlee of Odessa, TX as recreation director.

Brownlee is one of the outstanding square dancer callers in the U.S. he has toured the U.S. thirty-eight times, and has called in many parts of Canada and Alaska.

A full page ad, "Fashions by Nita Smith" features three s/d dresses, custom made ranging in price \$29.95 - \$47.95.

"Square Dancing and camping go together! Camping has grown tremendously in popularity during the past few years," says Brad Landry.

"Square dancing is perfect for evening entertainment, and campers that do not participate can have a very enjoyable evening watching the festivities. In early evening, between squares, dances such as Hokey Pokey, Bunny Hop and the like appeal to the children and make it a family affair."

NEW IDEA: Change The Wave
by Gerry Salisbury, Massapequa Park, NY

10 YEARS AGO OCTOBER, 1983

"One of the great satisfactions of being a "fun level" caller is being told that this "fun" activity is a vehicle for helping others add meaning to their lives by increasing their sense of self-esteem. This is particularly true when working with handicapped or retarded persons. Sometimes, the mastering of a grand right and left can be a milestone for that dancer. Again, it is not the quantity of the highly complicated maneuvers that is important, it is the quality of life that both the dancer and caller derive from this coming together..."

Bill Krasner

NEWS: Governor Michael Dukakis expressed his interest in folk music and dancing and wished the dancers success with the s/d movement in the state and throughout the country.

September 19-25 was proclaimed as Square Dance Week in Massachusetts.

PEOPLE: The Glen Falls, NY Post Star printed a letter from Mary and Bill Jenkins (ASD staff) who are active volunteers in wheel chair dancing programs. They urge others to: "Volunteer. Offer your services. It will help you to enjoy and appreciate life.

There are many good cooks and talented people in the nursing homes and we can learn much from these people as well as give them happiness and pleasure during their stay there."

NEW IDEA: SQUISH

DESCRIPTION: Following any courtesy turn, the dancers turn 1/4 more as couples and the centers slide nose to nose past each other (slither) to form an ocean wave. The dancers coming into the center should anticipate the slither for smoothness of execution. ✓



EIGHTH SAN DIEGO CONTRA DANCE WEEKEND

The beautiful campus of the University of San Diego is on a hill above Mission Bay near San Diego, CA. To commemorate the location, the participants of the dance weekend were the first to dance a new contra, titled Mission Bay. This alternate duple dance combined Tum Contra Corners and a Diagonal Hey for four (plus a swing and other moves) into a smoothly flowing sequence. Another new dance, in commemoration of the 100th anniversary of the writing (in 1893) of the song "America The Beautiful" by

What's Going On In Square Dancing

Katherine Lee Bates, was America The Beautiful done as a Circassian Circle. This Don Armstrong dance was presented on Saturday morning and then became the final dance of the weekend. The Old Twine String Band played the music for this dance and the other dances on the final 1-1/2 hour session on Sunday morning.

Participants (not counting staff members) came from as far away as Virginia, Pennsylvania and Washington, as well as California. Two couples were recognized for having attended all eight dance weekends, while eight couples had attended seven of the eight. One couple, Poul and Esther Anderson from Abbotsford, British Columbia, were recognized as being the first non-USA couple

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to attend the dance weekend over the eight years.

The dance program began on Friday (30 July) with a get-acquainted session and then an evening dance after supper. Workshop sessions filled the day on Saturday, including a Swan Dive dance in the USD swimming pool. Following a Rose Garden Promenade grand march and an informal photo session, the dancers returned to the dance hall for an evening of contra, quadrille, English country, round and folk dances. After-party skits by dancers entertained the group before saying goodnight. Sunday morning featured more dancing to the staff callers, with music provided by the band for the final session. Staff callers were Don Armstrong, Paul Moore and Glen Nickerson.

The same staff will return in 1994 for the Ninth San Diego Contra Weekend, which will be held on July 22,23,24 - again at the University of San Diego. The package program will include all dancing, two nights lodging and meals from sup-

per Friday through lunch on Sunday. Information and registration forms can be obtained from the staff members; the primary contact is Paul & Mary Moore, PO Box 897, Running Springs, CA, 92382, (909)867-5366

ROUNDALAB'S 17TH ANNUAL CONVENTION

St. Louis, Missouri

Newly elected to ROUNDALAB'S Board of Directors were: Ralph & Joan Collipi, Salem, NH, Phil & Becky Guenthner, Louisville, KY, Carmen & Mildred Smarrelli, Silver Springs, MD, Jo & Dale Zumwalt, Dedham, MA.

Carmen & Mildred Smarrelli were elected Chairmen of the Board of Directors. Larry & Pam Wacker were elected Vice Chairmen.



Jack O'Leary



Red Bates



Mike Iavarone



Don Brown



Dan Guin



Cliff Brodeur



Bruce McCue



Tony McUmbert



Bruce Williamson



- SSR-168 SWEET GYPSY ROSE by Mike
- SSR-167 DON'T CRY FOR ME ARGENTINA by Red
- SSR-166 THANK GOD FOR YOU by Jack
- SSR-165 LET IT SNOW by Bruce W.
- SSR-164 RIVERS OF BABYLON by Hans Pettersson
- SSR-163 SLA Contra by Tony
- SSR-161 KIDS OF THE BABY BOOM by Don
- SSR-160 DON'T STOP by Bruce M.
- SSR-152 CANDY GIRL (Sugar, Sugar) by Dan
- SSR-135 MEMORY by Jack
- SSR-112 WIND BENEATH MY WINGS by Jack
- SO/SSR-501 RIDIN' HIGH by Cliff

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276 Round Dance Teachers & Cuers attended the 17 annual Convention in ST. Louis, MO, in June, 1993.

Honored guests attending were: George White, Callerlab; Hardy & Katherine Nixon, Legacy; Larry & Dixie Ann Foraker, United Square Dancers of America; John & Mary Macuci, URDC; and Arl & Wanda Kruse, Vice Chairman, NSCD.

11 Hours of education were presented this year. Teachers had the opportunity to participate in seminars including Mike & Equipment use, Country Western Dancing, Tango, Body Mechanics, Foxtrot, Samba, Partner Talk, Programming for Success and Handling Problems. A new committee, Cue Sheet Writing Guidelines was formed this year.

The Wednesday Teacher's Seminar clinicians were Jim & Bonnie Bahr presenting "What is Technique? How to Teach it", and Wayne & Barbara Blackford presenting "Let's Look at a New Rhythm" (Slow two-step).

ROUNDALAB conducted three daily seminars at the National Square Dance Convention.

WAYNE WYLIE SCHOLARSHIP FUND AWARD RECIPIENTS

At the 17th Annual Convention in St. Louis, MO this past June the following teachers were recipients of tuition scholarships drawn at random: **Frank & Mark Lozito (FL)**, **Jan Styer (PA)**, **Joan & Ray Corcoran (FL)**, **Roger & Kathy Wright (TX)**, **Don & Linda Hichman (NC)**, **Barbara Ann Hunt (NM)** and **Elaine Laviole (MA)**.

Congratulations to each of you.

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ROUNDALAB'S AWARDS & RECOGNITIONS

At the 17th annual convention in ST. Louis this past June, special awards were presented to the following teachers.

The **DISTINGUISHED SERVICE AWARD** is given to individuals whose service to the Round Dance movement has been of such importance as to be worthy of special recognition. This year the ROUNDALAB Board of Directors was proud to present this award to **Ken Croft & Elena DeZordo** for their efforts in establishing the publication "An Index to Round Dance Routines."

The **SILVER HALO AWARD** is presented to ROUNDALAB members who have distinguished themselves, not only in ROUNDALAB, but in general, to the Round Dance Movement. This year the ROUNDALAB Board of Directors was proud to present this award to **Irv & Betty Easterday** for their service to the Round

Dance Movement. Their career has spanned 30 years teaching in all parts of the U.S. and many places throughout the world. They have given unselfishly of their time to ROUNDALAB and have been instrumental in establishing and upholding the standards of excellence in education for ROUNDALAB members and in the teaching of Round Dance material.

SEVENTH ANNUAL RALPH PAGE LEGACY WEEKEND

The Ralph Page Memorial committee is pleased to announce that the Seventh Ralph Page Legacy Weekend will be held on *Friday, January 14 - Sunday, January 16, 1994*. It will be held at the Durham campus of the University of New Hampshire, with most activities centering around the Memorial Union Building. As with the first six such weekends, it will



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feature lots of traditional and contemporary Contra dancing and square dancing, including many old favorites from the Ralph Page repertoire.

New England squares and contra dances are currently done throughout the country and in many other countries as well. Much of the credit for this goes to Ralph Page, the Dean of New England Callers, who kept dancing alive and healthy in New England through times when no one else was calling traditional dances. The Ralph Page Legacy Weekend will feature some of the best music available, and will promote the vitality of modern contra dancing together with the elegance and polish insisted on by Ralph Page.

The weekend will feature an outstanding staff of well known musicians and callers. There will be three dance parties beginning on Friday evening and continuing through Sunday afternoon, including the Banquet and Grand Ball on Saturday evening.

Callers will include Ted Sannella, George Hodgson, Fred Breunig and Steve Zakon, with a variety of New Hampshire callers on Friday night. Musicians will include Bob McQuillen (piano), Dave Kaynor (fiddle), Bo Bradham (fiddle), Kerry Elkin (fiddle), Keith Murphy (piano), David Surette (guitar, mandolin) and Jeremiah McLane (piano, accordion). The Friday night dance will feature Storm in the Tea, a band from the Monadnock region of New Hampshire. Other highlights include the Grand Ball, featuring a variety of musicians and callers, and workshops on many aspects of square dancing and contra dancing, including music, dance and calling.

As in past years, there will be a number of folklorists speaking on topics of interest to dancers and musicians, and tours of the Ralph Page collection of books, magazines and records in the UNH library.

Reservations will be necessary for the Grand Dance, and for all meals; all other events may be attended without advance

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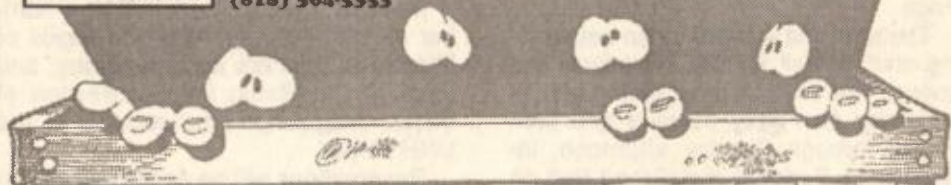
reservation. For information on reservations for the weekend, further details on the schedule of events, and for scholarships to cover the expenses of the weekend, contact the Ralph Page Memorial

Committee by writing for a brochure at NEFFA-RPLW, 1950 Massachusetts Ave., Cambridge, MA 02140. A stamped, self-addressed business-size envelope would be appreciated. ✓



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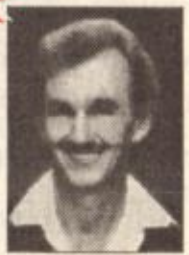
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REVIEW

This month let's take a look at the Plus call Linear Cycle.

1. HEADS PASS THE OCEAN
EXTEND
LINEAR CYCLE
SQUARE THRU 4
TRADE BY
L/A
2. HEADS DO CI DO TO OW
LINEAR CYCLE
SIDES 1/2 SASHAY
DOUBLE PASS THRU
LEADS U-TURN-BACK
BOX THE GNAT
SQUARE THRU 3
TRADE BY
L/A
3. HEADS TOUCH 1/4
GIRLS PASS THRU
CENTERS MAKE AN OCEAN
WAVE
LINEAR CYCLE
ENDS FACE EACH OTHER
ALL TOUCH 1/4
8 CIRCULATE
GIRLS U-TURN-BACK
SWING THRU
R/L/G
4. 1P2P
RIGHT & LEFT THRU
1/2 SASHAY
CENTERS PASS THE OCEAN
AND LINEAR CYCLE
ENDS PASS THRU
ENDS FOLD
5. HEADS SQUARE THRU 2
SLIDE THRU
DO CI DO TO GRAND OCEAN
WAVE
LINEAR CYCLE
DO CI DO TO AN OCEAN WAVE
8 CIRCULATE
LINEAR CYCLE
SQUARE THRU, ON THE 4TH
HAND
L/A
6. HEADS STAR THRU
DOUBLE PASS THRU
LEADS U-TURN-BACK
MAKE AN OCEAN WAVE
LINEAR CYCLE
STAR THRU
LEADS CALIFORNIA TWIRL
PASS TO THE CENTER
SQUARE THRU 3
L/A
7. HEADS SQUARE THRU 2
SWING THRU
LINEAR CYCLE
TOUCH 1/4
8 CIRCULATE
EACH SIDE, WALK & DODGE
ALL U-TURN-BACK
R/L/G
8. 1P2P
PASS THE OCEAN
SCOOT BACK
LINEAR CYCLE
STAR THRU
CALIFORNIA TWIRL
8 CHAIN 1
L/A

9. HEADS FAN THE TOP
EXTEND
HINGE
CENTERS TRADE
LINEAR CYCLE
STAR THRU
CENTERS PASS THRU
BOX THE GNAT
R/L/G
10. HEADS PASS THRU
SEPARATE, ROUND 1 TO A LINE
PASS THRU
WHEEL & DEAL
GIRLS MAKE OCEAN WAVE
AND LINEAR CYCLE
BOYS MOVE IN AND MAKE WAVE
AND LINEAR CYCLE
BOYS PASS THRU
STAR THRU
FERRIS WHEEL
ZOOM
STAR THRU
YOUR HOME
11. HEADS PASS THE OCEAN
EXTEND
FAN THE TOP
LINEAR CYCLE
SWING THRU
8 CIRCULATE 1 & 1/2
R/L/G
12. 1P2P
RIGHT & LEFT THRU
DIXIE STYLE TO OCEAN WAVE
BOYS TRADE
LINEAR CYCLE (RT SHOULDERS
& PEEL LT)
STAR THRU
PASS THRU
L/A
13. HEADS SQUARE THRU 2
TOUCH 1/4
ALL HINGE
BOYS CROSS RUN
LINEAR CYCLE (RT SHOULDERS)
TOUCH 1/4
8 CIRCULATE
GIRLS U-TURN-BACK
VEER LEFT

BOYS RUN R/L/G

On the next series of Linear Cycle we're going to start from a two-face line. Remember a Linear Cycle starts with a Partner Hinge.

14. HEADS STAR THRU
PASS THRU
VEER LEFT
LINEAR CYCLE
PASS THRU
WHEEL & DEAL
SQUARE THRU 3
L/A
15. HEADS PASS THRU
SEPARATE ROUND 1 TO A LINE
STAR THRU
CENTERS PASS THRU
VEER LEFT
LINEAR CYCLE
PASS THE OCEAN
RECYCLE
L/A
16. 1P2P
TOUCH 1/4
COORDINATE
LINEAR CYCLE
SLIDE THRU
L/A
17. HEADS FAN THE TOP
EXTEND
SWING THRU
BOYS RUN
LINEAR CYCLE
PASS THE OCEAN
SCOOT BACK
R/L/G



THE KOREO KORNER..... by Steve

For this month's Kopman Koreo Korner let's expand one more time on the call Linear Cycle. Previously, it was done from Right Hand Ocean Wave, Left Hand Ocean Waves, and Two Face Lines. Let's look at what a Grand Linear Cycle is: The call starts from a Grand Tidal Wave.

It starts just like a regular linear cycle does, (hinge, person looking out fold, tag the line) but at this point, the center four dancers continue to Tag The Line past each other. Now all dancers Peel to the right to end in a Double Pass Thru Position. This call is beautiful to dance and after one or two tries by the dancers is easy to understand.

Heads Fan The Top
Extend
Fan The Top
Grand Linear Cycle
Then:

- | | | |
|----------------------------------------------------------------------------------------------------------------------------|-----------------------------------------------------------------------------------------------------------------------------------------------|--------------------------------------------------------------------------------------------------------------------|
| <p>1. Centers Pass Thru
Square Thru 3
LA</p> | <p>2. Double Pass Thru
Track 2
Girls Trade
Swing Thru
R/L/G</p> | <p>3. Centers Pass Thru
Touch 1/4
Split Circulate
Hinge
Left Swing Thru
R/L/G</p> |
| <p>1. Centers Square Thru 3
Slide Thru
Pass The Ocean
8 Circulate
Girls Trade
Swing Thru
R/L/G</p> | <p>2. Centers Pass Thru
Fan The Top
Grand Linear Cycle
Centers Touch 1/4
Walk & Dodge
Partner Trade
Your Home</p> | <p>3. Centers Swing Thru
Ends 1/2 Sashay
Extend
Swing Thru
Linear Cycle
Slide Thru
L/A</p> |

I hope this helps expand your horizons. Please put on your calendars next year's callers school with Steve & Lee Kopman in Knoxville, TN, August 25-27, 1994. Any questions write me at 1305 Whitower Dr., Knoxville, TN 37919.

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riner, Richard & Joe Ann Lawson.

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Dear Jon & Susan,

Inclosed is a post office order for another year of American Squaredance Magazine. I enjoy it very much. There is so much material in it and so interesting too, that I have to read it through the first time I pick it up.

Sincerely,

Hilda Clarke
St. John's, NF

Dear Susan & Jon,

Keep up the good work. It looks like your trying to edit in the good things and out the bad, non productive even destructive things that we (those in the dance community) are writing about ourselves. At times I wonder if we are not our own greatest challenge?

Squarely yours,

John Walker
Belden, MS

Dear Sanborns,

Thank you for sending us your magazine after it expired in June. We were both on the sick list.

After going from one magazine to another the last 20 years it looks like you have topped them all.

We started dancing in 1971 with Art Springer in Tampa, in 1973 A-1. He taught the moving eye droppers out of our club.

We still have Art and the largest club in Tampa. Some still dance A-1 and A-2 and C-1. Most drop back to Plus as they get older or quit. We live at Strawberry Square in Plant City 20 miles east of Tampa I-4. Our Mobile and Camper has about 170 units with a hall built for Square Dancers, wood floor. One of the best in the South. Forty-five minutes from Disney World. Thank you.

Sincerely,

Bob Hallon
Plant City, FL

Dear Jon & Susan,

Ever since I started to call, I've wanted to learn to yodel. Some I talk to say not to bother. Others say it will come to me sometime later. The only book I've seen advertised is "Anyone Can Yodel" in an '84 volume of your

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magazine. When I ordered it, I found that the man had passed away. Can you or your readers supply me with any information?

Thank you,

Ames A Watson
Overland Park, KS

Dear Jon & Susan,

Enclosed find subscription fee for my first year of ASD magazine. I've been dancing for five years and am just about to attend Caller-lab for new callers. I have acquired copies of your fine publication from time to time and have kept each issue as if it were a treasure - and truly it does contain pearls of wisdom and gems of information.

I look forward to receiving my own issue for many years to come and using it as one of my "tools of the trade." Thanks for providing this valuable service.

Sincerely,

Sheryl Allyn
East Smithfield, PA

Dear Jon & Susan,

I read with interest your letters and articles about what's wrong with square dancing. There are just two things wrong. The dancers and the callers. Not all of them - just some. But you know what they say - "One bad apple spoils the bushel."

Clyde Wilkes

Dear Jon & Susan,

I have enclosed a money order for a 2 year subscription. I am an old time caller in the Toronto area and use a lot of ideas in your magazine.

Thanks again and keep up the good work.

William Hanks
Weston, Ontario
Canada

This note was received in a lovely card coming from Tiger Bailey and Shaddy Brewer.

"Words cannot express our thanks for all that was done for us during Hurricane Andrew clean up.

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Many thanks,

Tiger and Shaddy.

Please renew our subscription to American Square Dance Magazine and send a new subscription to our club President. We have given our Presidents subscriptions for many years. We feel it helps keep them informed of activities in the square dance world.

Keep up the good work!

George Horn
Tulsa, OK

Dear Jon & Susan,

Just a note to say how much we enjoy and appreciate your American Square Dance Magazine. All your hard work does not go unnoticed.

Thank you for your hard work. If we all work on being more positive, instead of negative towards Square Dancing our activity will continue to grow.

Happy dancing.

Jim & Nan Durham
Highland Springs, VA

Dear Jon & Susan,

Enclosed is a copy of my latest dance. Hoping you can use it in a future issue. It was good to meet you in St. Louis. I've wondered how to get a dance published in your magazine - I didn't realize it was this easy. Thanks for your time and thanks for including Round Dancing in your magazine.

Dorothy Landers
Louisville, KY

To all the many square dancers, callers, cuers, concerned friends throughout the United States:

Words can never thank you enough for your generosity of time and money given to aid us through this unbelievable disaster. The unique idea of turning the money into food certificates to be redeemed at the grocery was a most welcome and appreciated gift. For us, the shock of damage to our home and groves left one hardly able to worry about eating. The monumental task of starting all over again was almost overwhelming. Thanks to all of you who came to our aid.

One year later it is still with all of us.

Now the flood victims need assistance.

May God Bless you all,

Joe and Colleen Griffin
FL

Dear Jon and Susan,

Thanks for the subscription reminder. It was nice chatting with you in MO. yes, we all must "accentuate the positive and eliminate the negative" (are you old enough to recall that hit tune!). We have plenty to be positive about!

Doc and Peg Tirrell
Lower Waterford, VT

Dear Jon,

We would like to thank you for your help in circulating *Pink Shoe Laces*. The dance has recently been chosen as the Oregon Round of the Month of September, 1993. We have also noticed that the dance has been #3 in the Pulse Poll for the last two months. That's very exciting for us since Pink Shoelaces was our very first. A big **THANK YOU** for your help.

As a note of interest, we were very fortunate to recently attend a concert featuring Dodie Stevens singing Pink Shoe Laces. What a thrill to meet her in person.

It was really great to meet you in St. Louis.

See you 'round the square,

Neva and Bill Reid
The Dalles, OR

Dear Jon & Susan,

Several years ago your magazine printed a picture of a traveling banner sent out by the GRAND SQUARES of Waco, Texas. It left Waco on its first leg to Lawton, Oklahoma.

I am not concerned about it not being back if it is still traveling, but it has the wrong return address on it. I have not been at the address shown on it in Waco for several years, and would like the club holding it to correct the address. If it has completed its round of clubs, only a limited amount of space available on the back, roll it up, wrap it up and send it along to me. I'll be happy to pay the postage and get it to the club.

We are interested to find how far it has traveled, and would like to welcome it home.

I hope your magazine can help us locate it.

Thanks for a good and informative magazine. Happy Dancing.

Sincerely,

Cal & Joyce Waterbury
Route 1, Box 320
Copperas Cove, TX 76522

Dear Jon & Susan,

Keep up the good work on our magazine. One favor I ask, please address the question of how we in the dance world, especially local clubs, are going to "handle" the Line dancing and Texas Two-step. There is just not sufficient time in 2 1/2 to 3 hours on a given night

to "cover" Square Dance tips, Round Dancing, Line Dancing, and the Texas Two-step.

In my opinion (we are heavily into Round Dancing, some ten years) Square Dance callers "love" the new "fad" (if we can call it that). They don't have to pay a cuer, they can teach it quickly (at least so that dancers can dance or move or do something on the floor) and bring in dancers and therefore more money.

Thanks.

Jack & Taby Wilson
Oak Ridge, TN

Dear Jon & Susan,

I received my copies of your September issue today. Once again, thanks for a "great" issue. How you come up with such super covers, is outstanding.

A special thanks for including the support for the Mid-West flood victims. I'm confident they'll appreciate it deeply. 'Twas well done.

See you on the "flip side."

Bill Crawford
Editor of THE CALLER
Memphis, TN

Gentlemen??

I've taken your magazine for years before you started publishing it.

The cover picture on Sept. 1993 was in **very poor** taste and the cartoon on the back cover!!! How could you? As a caller I've worked for 35 years to upgrade the image of Square Dancing and this cover and cartoon have undone all that we callers and our wives have worked to give square dance some prestige.

My subscription is expiring and needless to say, I will not renew.

S. Green
Benson, AZ

(Editors note: We are sorry if the cover and cartoon offended anyone. However, we would like to point out that the cover is a cartoon done by Stan Burdick and it is offered as an advertisement help in the LEGACY Promo Pak. As for the cartoon on the back of the magazine, it was drawn and sent to us by JACK BERG, owner of Chicago Country Records, and Editor of "The Caller" which is an Official Assoc. News Media. Jack is a long time caller and member of CALLERLAB since 1983.)

Dear Jon & Susan,

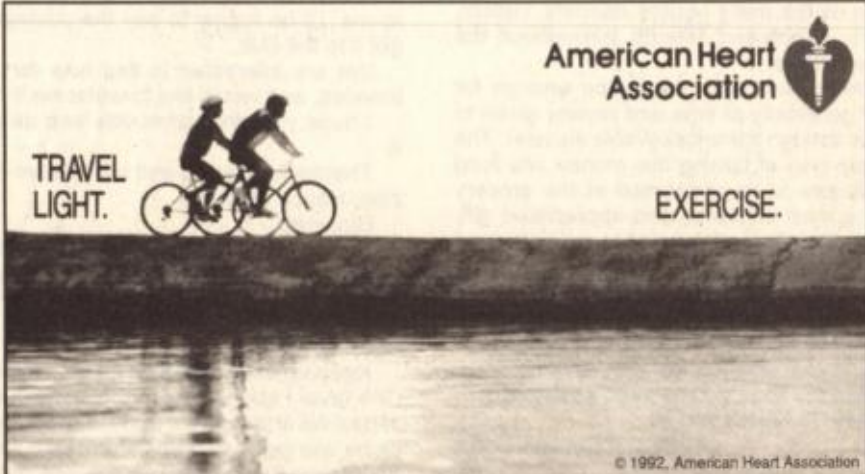
I am most gratified and relieved to read (your August Issue) about your decision not to print articles that are critical of national organizations. It takes little effort and brainpower to be critical, it takes more initiative to recognize positive aspects in any undertaking.

Square Dancing is a great way to meet a lot of fine, fun-loving people. It is a healthy activity and promotes loads of fun and fellowship, regardless of which level you dance.

I am pleased to renew my subscription to ASD for another year. I look forward to reading this magazine regarding the many different aspects of square dancing throughout the country.

Sincerely,

Bill Case
Barrie, Ontario, Canada



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Party Line

by Cathie Burdick

Since this year's party themes all deal with natural phenomenon rather than holidays, we'll present a twist on the traditional Halloween Party and suggest that you stage a Midnight Madness Dance. It's up to you whether you want to include the actual midnight hour in your festivities or not, but it might be a good gimmick if it works into your hall arrangements, rent and otherwise.

Black and spooky will be the theme, and some of your standard October decorations may work—black cats, cobwebs, witches. Since black is a popular dish color now, you may even be able to do your refreshment table in black and white only—tablecloth, dishes and food. How about black coffee, white doughnuts, licorice treats, white iced cake or cupcakes?

Announcing the theme in advance may result in many black and white dance costumes in the crowd, too, although these things should always be left up to the discretion of the wearers. We don't want to elimi-



nate potential attendees or to make dancers feel they must purchase new outfits on demand.

Midnight mood music will, of course, include *Memories*, that memorable Andrew Lloyd Weber song from *Cats* that begins, "Midnight..." Other tunes are *Midnight Flyer*, *Dance After Midnight*, *Midnight Hour*, *Witchcraft* and *Midnight*.

If your club likes a game thrown in for fun, try some ghoulish identification in the dark, especially if you extend your dance time. Have everyone sit in a circle and pass ob-

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jects around--a rubber glove filled with sand and tied at the wrist (the hand), cold spaghetti (brains), a rubber nose (chill it in the freezer), peeled grapes (eyeballs), corn kernels (teeth). Use your imagination to find more. You might give everyone a newspaper or large heavy napkin to shield their laps as

you pass these things around. We know it's a stunt we pulled years ago, but sometimes these silly things can generate lots of fun at any age.

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NOTES FROM A VETERAN CALLER

by Mac McCullar

In the area where I lived as a small boy, several years ago, we made our own entertainment. There was mumbly peg (don't ask), marbles, washers, horse-shoes, fishing, playing ball, hunting and of course, dancing. I always knew a dance was brewing because one of the neighbors would start moving all the furniture out of their largest room. Invitations were by word of mouth. Anyone who could play a musical instrument brought it along and would join in making music. There was a variety, and some unique combinations. For instance, Comb, Mouth Organ, Harmonica, Guitar, Banjo, Fiddle (as opposed to Violin), Broom, and other bass instruments as invented by the musician to suit his/her whims, but never a drum. Sometimes there were some weird sounds because of the strange combinations of instruments, and of course everyone played by ear with some learning the songs just a little bit different, and of course there was no time for rehearsals.

I suppose because of the Scotch, Irish, English ethnic background in the area you could see a variety of the following dances; Jigs, Reels, Waltz, Cotillions and of course Square Dancing which were somewhat akin to the Cotillion.

Most people seemed to have all the dance routines memorized, including the square dance, and sometimes it seemed to be a race to see who could finish first.

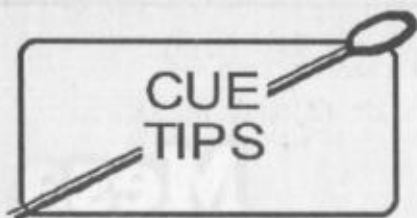
Something like when a Grand Square is called in some areas today.

Usually there was a prompter among the musicians for the different dances. My father played five string banjo and was a prompter. There were times when each square would have its own prompter. Now that's a mess, but fortunately there was no amplification in those days.

It was the custom at the neighborhood dancers to bring your own refreshment if you chose, but never bring it into the house of the host. Leave it outside so that between dances the dance room would empty and the yard would fill up. Since host of these dances lasted until dawn, you can imagine the problems that would arise because of the many trips to the yard.

Today Square Dancing does not permit alcohol at dances and we are accepted everywhere as a non-alcoholic, clean, good exercise social gathering for FUN. As a result I now call one night party dances for almost every church group in my area, as well as college student's interfaith groups and am getting more and more requests to do so. I point this out to encourage all callers/teachers to remind their new classes that "Square Dancing and alcohol DO NOT MIX." I do this in my opening comments the first night of class. Good Luck with the fall classes. ✓





I'LL LEAVE THIS WORLD LOVING YOU
 CHOREOGRAPHY: Dorothy Sanders, 6406
 Moorhaven Dr., Louisville, Ky 40228
 RECORD: GRAND 101
 FOOTWORK: Opposite except where noted.
 PHASE: II+2 (Fishtail & side stairs)
 SEQUENCE: INTRO, A, B, C, A, B, C, B, TAG

INTRO

- 1-4 **OP FC 2 MEAS WAIT;; APT PT; CP TCH;**
 1-2 op fc wait 2 meas;;
 3-4 bk L,-, pt R,-; recv fwd R,-, tch L,-; CP WALL

PART *A*

- 1-4 **1/2 BOX FWD; RK FWD & RECV; SCISS THRU; WK & FC;**
 1-2 sd L, cls R, fwd L,-; rk fwd R,-, recv L,-;
 3-4 sd R, cls L, thru R,-, fwd L,-, fc R,-; CP
 5-8 **1/2 BOX BK; RK BK & RECV; SCISS BJO; WK & CK;**
 5-6 sd L, cls R, bk L,-; rk bk R,-, recv L,-;
 7-8 sd R, cls L, XRif(W XLib),-; BJO fwd L,-, R checking,-;
 9-12 **FISHTAIL; WK & FC; BOX;;**
 9-10 XLib, sd R, fwd L, lock R; fwd L,-, fc R,-; CP
 11-12 sd L, cls R, fwd L,-; sd R, cls L, bk R,-;
 13-16 **VINE 4; WK 2; 2 TURNING 2STPS;;CP LOD**
 13-14 sd L, XRib, sd L, XRif; fwd L,-, R,-;
 15-16 start RF turn turn 1/4 L, cls R, turn sd & bk 1/4 L,-; cont RF turn turn 1/4 R,
 cls L, turn sd & fwd 1/4 R,-; CP LOD

PART *B*

- 1-4 **2 FWD 2STPS;; SIDE STAIRS 8;;**
 1-2 fwd L, cls R, fwd L,-; fwd R, cls L, fwd R,-;
 3-4 sd L, cls R, fwd L, cls R; sd L, cls R, fwd L, cls R;
 5-8 **SCISS SCAR; WK OUT 2; SCISS BJO; WK IN 2;**
 5-6 sd L, cls R, XLif,-; SCAR fwd R,-, L,-;
 7-8 sd R, cls L, XRif,-; BJO fwd L,-, R,-; BJO
 9-12 **FWD LOCK FWD-; FWD LOCK FWD-; RK FWD & RECV; BK 2STP;**
 9-10 fwd L, lock R, fwd L,-; fwd R, lock L, fwd R,-; BJO
 11-12 rk fwd L,-, recv R,-; bk L, cls R, bk L,-;
 13-16 **RK BK & RECV SCP; FWD 2STP; HITCH 4; WK 2;**
 13-14 rk bk R,-, recv L,-;(W recv R turning to SCP) fwd R, cls, L, fwd R,-; SCP
 15-16 fwd L, cls R, bk L, cls R, fwd L,-, R,-; SCP

PART *C*

- 1-4 **LACE UP 2STP; FWD 2STP; SCOOT 4; WK 2;**
 1-2 under lead hnds lace fwd L, cls R, fwd L,-; LOP LOD fwd R, cls L, fwd R,-;
 3-4 fwd L, cls R, fwd L, cls R, fwd L,-, R,-;
 5-8 **LACE BK 2STP; FWD 2STP; SCOOT 4; WK & FC;**
 5-6 under lead hnds lace fwd L, cls R, fwd L,-; OP LOD fwd R, cls L, fwd R,-;
 7-8 fwd L, cls R, fwd L, cls R, fwd L,-, R,-;
 9-12 **FC TO FC; BK TO BK; CIRCLE AWAY & TOG;; BFLY BJO**
 9-10 BFLY sd L, cls R, turn L,-; OP LOD sd R, cls L, turn R,-; OP LOD
 11-12 circle away from ptrn R,L,R,-; circle twd ptrn R,L,R,-; BFLY BJO
 13-16 **WHEEL 6(LADY UNDER TO FC); 2 SD CLS; SD, DRAW, CLS-;**
 13-14 wheel fwd around ptrn L,R,L,-; continue wheel R,L,R,-;
 (W under M's R & W's L hnds turning LF L,R,L,-;
 15-16 BFLY sd L, cls R, sd L, cls R; sd L, draw R, cls R,-; CP
 note 2nd time thru *C* meas 16 becomes WK &
 PKUP;

TAG

- 1-4 **SCP 2 FWD 2STPS;; VINE 4; CP SD, DRAW, CLS,-; APT,PT;**
 1-2 fwd L, cls R, fwd L,-; fwd R, cls L, fwd R,-;
 3-4 sd L, XRib, sd L, XRif; sd L, draw R, cls R,-;



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Ingredients: 12 oz. cream cheese.
One small jar of Old English Sharp Cheese
1/2 large white onion. Two cans minced clams
Tobasco & Worchestershire sauce
Black & Red Pepper

DIRECTIONS: Plug in your crock pot first (a 1-qt size is convenient). Pre-melt cheeses in dbl. boiler, microwave, etc., then place into the crock pot. Dice or shred the onion and add with all its juices to the "well-drained" and washed minced clams. Mix and add dashes of Tobasco & Worchestershire sauce, black and red pepper. Add to cheeses in crock pot, chafing dish or whatever vessel you have chosen. Stir occasionally and serve when hot with choice of chips, wheat thins, Nabisco Wheatsworth, etc. Submitted by J.W. Crawford, Memphis, TN

FRUIT DISH

by Nancy Perry

Ingredients: 1 Can of fruit cocktail
1 Can mandarin oranges
1 Can pineapple chunk
Diced bananas
1 Box Jello instand pudding

Drain (not too well) fruit. Mix all together. Sprinkle with powdered pudding. Stir well. Add juices in small amounts until proper consistency. Chill generously.

Recommended: Fruit in own juices and Nutrisweet pudding mix.

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CONTRA CORNERSby Don Ward American Callers Assoc. Contralab

Sure winners of "Who traveled the farthest to Contra Dance" is guaranteed to a group of dancers headed for the Czech Republic along with caller, Bob Dalsemer and The Fiddlestyx Band where they will spend almost 2 weeks enjoying New England style Contras as well as local folk dances. Their stay will be hosted by local families and will culminate Oct. 15, 16 & 17 with a three day Country Dance Festival in Prague, dancing with hundreds of local and European Contra lovers.

Sarah Stulberg, who contributed this much of a teaser, will fill us in on the details on their return. Sarah indicated that Contra Dancing there can be equated in popularity to Country Western and Line Dancing here.

In the August issue I shared the story about the Solstice Festival at the Soka University here in California and the number of people who were introduced to Contra Dancing. Diane was one of the spectators who was asked to dance for the first time, and now two months later Shirley and I had a chance to dance with her again at one of the regular Contra Dances. Seems like Diane and her friend enjoyed themselves so much they couldn't wait to get into a dance group and become regular participants.

I bring this up because of the number of times local Square, Round or Contra groups are asked to put on a "demonstration" at some carnival or civic activity. While this exposure may seem worthwhile, nothing beats getting people involved while they're standing there enjoying what they see. Don Armstrong uses the axiom "Monkey see, monkey do" as part of his teaching philosophy. Our traditional way is to show-off and pass out flyers and hope for the best. How many Dianes could we be adding to our clubs if we restructured our "demonstrations" into a hands on experience of seeing and doing?

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As promised last month, some new dances for experienced Contra lovers. The first is from Bob Osgood. "Roller Coaster" is a duple-improper with 1, 3, 5, etc. x-over. This is a tightly timed, unforgiving dance with no extra beats to recover in, but a sheer delight for aggressive dancers.

ACTIVES DOWN CENTER, TURN ALONE
COME UP, CAST OFF with couple below. As you finish the cast-off men face to their left, ladies to their right (turning your back on the person you cast off with)
NEW COUPLE BELOW (one you're facing) HANDY HAND ALLEMANDE (active men left, active ladies right)
COUPLE ABOVE HANDY HAND ALLEMANDE (opposite hands)
(back to) COUPLE BELOW CIRCLE LEFT
STAR LEFT BACK
NEXT PERSON (UP OR DOWN LINE) SWING, face across
LONG LINES FORWARD AND BACK, repeat actives down center
Some great roller coaster sounding music is found on Lloyd Shaw LS 344, "Aw Shucks". "Stars of Joy" as called by Susan Michaels is another dance that experienced dancers respond well to. It also is a duple-improper with 1, 3, 5, etc. x-over.
(men face left, ladies right) WITH COUPLE BELOW STAR RIGHT - ONCE
MEN DROP OUT (in original lines) LADIES CHAIN ACROSS
LADIES LEAD, HEY FOR 4 (all way till ladies are facing in the center)
LADIES CROSS (pass by right) SWING ON SIDE (end facing across)
LADIES CHAIN ACROSS
couple across LEFT HAND STAR - 3/4 - (on to next) repeat with next below right hand star

Music for this dance can be "Levi Jackson Rag" / Lloyd Shaw E 28 if you want a rag-time swing feel for the dance or, "Take an Old Cold Tater" Cardinal CAR-16 for square dancers. For those with 30 year old record collections surprise your dancers with "Fine & Dandy" on Windsor.

One of the challenges for Contra dancers and callers is the availability of well phrased music, or the lack thereof. Much of the music referred to in back issues of magazines and books is no longer available except for a limited number of single selection re-issues from the Lloyd Shaw Foundation. Help is on the way from Mac Gregor Records with the launching of their Contra Division which will feature well phrased music played by real musicians. In addition to music that makes you want to dance, the accompanying figures are written by some of today's most gifted choreographers.

Till next month, happy dancing and don't forget to keep everyone informed about your activities by sending information to American Square Dance c/o Don Ward, 9989 Maude Ave., Sunland, CA 91040. ✓

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GR 14288 CARPET CUTTIN' P-4 FT/Jive by Jim & Jennie Runnels

FEEDBACK

After reading the article by Russell Berquam, I have to comment, I can't really believe there are all that many people who heave square dancing simply because a fellow dancer was too rough.

Certainly I've run across dancers who, in their enthusiasm want to shove and push, but I've found that by standing pat - refusing to move when they try to push and shove, that they soon get the idea and refrain from doing it. (And I don't mean you have to get nasty, just stand firm and quietly but firmly say NO!)

As for the people who want to control you by getting a "death-grip" on your hand, we were taught by a caller early on in our dancing to give these hand crushers, just four fingers, tuck your thumb into the palm of your hand and refuse to release it (all the while smiling)

They cannot get a good enough grip on four fingers to control anything.

As for the kickers, I agree there's not much you can do except try and avoid getting into squares with them. And if you can't, then make sure you stay out of range of their flying feet; until they learn to settle down, which I think they all do eventually.

It certainly wouldn't hurt for callers to teach a little courtesy and repeat it when necessary. Probably these people aren't even aware of their faults.

Well, didn't mean to get long winded, just wanted to add my two cents worth.

Happy Dancing, everyone!!

*Submitted by
Kitty & Leonard Fox
Madras, OR*

A DANCERS PERSPECTIVE

By Tom LaRocca

A statement was made by Harold Bausch that Gary Larson, the writer of The Far Side portrayed square dancers as elderly, overweight and that they fall-down when they dance. Anyone upset by

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this should realize that this is the Far Side, not real life. If the dancers portrayed were young and skinny, Harold would have complained that they too did not represent the average square dancer. Do you take the Far Side or any cartoons seriously?

The statement that "I wish we could return to the time when a square dancer was a square dancer" insinuates that presently none of us are square dancers anymore. This is clearly an insult to all the people in our activity. Apologies are welcome.

It appears that Harold does not support the standardized programs from Basic to Challenge. Because of these programs we can now be fairly certain that after going to a dance at an advertised level we will be able to dance and not be blown off the floor because a caller likes to use calls that everyone is not familiar with. These programs allow us to dance all over the country and the world without the fear that we will not know the

calls when we get to the dance. Yes, he is correct when he says that "a good number of dancers do not know the Plus calls" when a caller calls a Plus tip at a Mainstream dance. That goes for any of the programs called. If we could all do every call perfectly, every time, we would remove a good portion of the fun and challenge that square dancing provides us.

Although he does not support the different programs of square dancing he goes on to contradict himself by saying "We have got to make our clubs a place to dance for all members, not just a few" and "We must have a little Challenge for the long time dancers and successful completion of calls for the new dancers."

Many callers are using pre-written call sequences to provide more interesting choreography for the dancers. There are many times when I hear someone in the square saying the next call before the caller calls it. This comes from callers who are not able to provide anything but

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the same old call sequences they have used for years and the dancers have memorized the sequences. This becomes boring. How many dancers who get bored by callers who call boring dances leave the activity from boredom? The fun of square dancing is never knowing what calls come next and challenge of executing those calls as accurately as we can. Many callers use a combination of pre-written calls, sight and modular calling to provide the dancers with variety. We may not be able to dance every call precisely, but some funny and entertaining things happen when we don't.

Harold, please stop using this magazine as a forum to air your complaints about square dancing and concentrate on the positive side of this activity. I challenge you to do that. I dare you. Take me up on the dare, please.

Square Dancing's BIG Problem

*By Clay Goss
Kennett Square, PA.*

I am a new caller of just under three years and dancer of just four years. Although that is not a long time, I have seen enough to know that Square Dancing does have a BIG problem. Square Dancing's BIG problem is not; Dance Programs (levels) or Class Lengths, callers who call material too demanding or not challenging enough, what dancer or caller organizations do or do not do or any of the many other items often discussed, Square Dancing's BIG problem is the negativism that has crept into almost everything we do.

When I started learning to dance, the easy, almost "laid back" but always "up-beat" way of the class caller, coordinators and angles kept me coming back week after week. After I had been out dancing awhile I became aware of a gloomy, overshadowing sense that all was not well; club members not eager to help promote their activity, callers and

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club leaders not seeming to have a highly positive attitude, dancers not wanting to support classes or dances at the next lower level and other indicators that many were not totally sold on their chosen pastime.

Until Square Dancing is able to make a shift from dwelling on the negative to working toward the positive, it will not matter if we find solutions to other issues. A strong positive attitude will attract new

people and keep them actively involved in making and keeping Square Dancing stronger. If we believe we can, many things are possible, if not, nothing is possible.

I challenge all of us to dedicate our efforts to thinking positive, saying positive and doing positive things for the good of ourselves and the Square Dance activity.

Keep Smiling and Keep Dancing! ✓

<p>T O D A Y ' S THE DAY</p>	<p>Stop Smoking. American Heart Association </p>
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by Walt Cole



TIMING'S THE THING: (AN OPENER)

INTRO

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Zero Line: Right & left thru, rollaway 1/2 sashay, pass thru, girls run, scoot back, girls run, star thru, California twirl, pass thru, LA.

Zero Box: Swing thru, boys run, couples circulate, girls run left, boys trade, boys cross-run, recycle, pass thru, trade by, LA.

Zero Line: Pass the ocean, boys run, boys trade, boys run, recycle, square thru 3/4, LA.

Zero Box (Wave): Eight circulate, girls trade, girls run, tag the line-right, ferris wheel, zoom, square thru 3/4, LA.

Zero Box (Wave): Scoot back, split circulate, centers trade, walk & dodge, partner trade, star thru, dive thru, square thru 3/4, LA.

CIRCLE LEFT

 _____ FOUR LADIES CHAIN
 _____ LEFT ALLEMANDE
 FOR WARD TWO _____

 _____ PROM EN ADE

THE BASIC PROGRAM:

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

With A Twist:

Zero Line: Rollaway 1/2 sashay, square thru -- but on the fourth hand -- do paso, that's partner left, corner right, partner left to an allemande thar, slip the clutch, LA.

Zero Line: right & left thru, rollaway 1/2 sashay, box the gnat, square thru, with the girl on your right - California twirl, star thru, cross-trail thru, LA.

Static Square: Heads cross-trail thru, around one to a line, star thru, dive thru, pass thru, star thru, pass thru, bend the line, star thru, LA.

Static Square: Head ladies chain, heads 1/2 square thru, circle to a line, star thru, dive thru, pass thru, star thru, bend the line, square thru, trade by, all pass thru, LA.

Static Square: Walk around the corner, see saw partner, men make a right hand star, pick up corner & star promenade, girls backtrack, men keep going, same girl left allemande.

THE MAINSTREAM PROGRAM:

Cross-Folds:

Static Square: Heads pass thru, separate around one to a line, pass thru, ends cross-fold, swing thru, girls cross-fold, touch 1/4, boys run, slide thru, LA.

Static Square: Heads pass thru, separate around one to a line, pass thru, ends cross-fold, touch 1/4, centers trade, ends circulate, ends cross-fold, swing thru, scoot back, pass the ocean, swing thru, turn thru, LA.

Zero Line: Right & left thru, pass thru, ends cross-fold, swing thru, walk & dodge, ends cross-fold, touch 1/4, centers trade, boys run, LA.

1/2 Sashay:

Zero Line: Right & left thru, heads roll-away 1/2 sashay, all slide thru, girls walk & dodge, those who can star thru, others face center and go forward & back, right & left thru, slide thru, LA.

Static Square: Heads star thru, pass thru, circle to a line, pass thru, wheel & deal, zoom, centers right & left thru & rollaway 1/2 sashay, turn thru, LA.

Zero Box: Sides rollaway 1/2 sashay, do sa do to a wave, split circulate, girls circulate, boys trade, boys run, 1/2 tag the line, girls run, box the gnat, cross-trail thru, LA.

Whatever:

Static Square: Sides turn thru & clover-leaf, double pass thru, leads partner trade, swing thru, walk & dodge, partner trade, slide thru, square thru 3/4, trade by, LA.

Static Square: Heads turn thru & separate around one to a line, pass the ocean, girls trade, swing thru, boys run, bend the





line, pass thru, wheel & deal, zoom, centers pass thru, star thru, right & left thru, girls chain, slide thru, LA.

Fan The Top:

Zero Line: Dixie style to an ocean wave, left swing thru, all eight circulate, fan the top, left swing thru, boys cross-run, fan the top, all eight circulate, slide thru, zero line.

Zero Line: Star thru, pass the ocean, fan the top, split circulate, single hinge, centers trade, walk & dodge, partner trade, centers square thru 3/4, ends allemande left, all grand right & left.

Static Square: Head ladies chain, heads square thru (wave), recycle, fan the top, spin the top to a grand right & left. ✓

○	□	○	□	○	□	○	□	○	
□	DECALS						□	○	□
○							○	○	
□						RIBBONS	□	□	
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Flip Side Rounds

by Frank & Phyl Lehnert

MY CUP RUNNETH OVER-CHINOOK 1102

Choreography by Ray & Virginia Walz
Nice music & a good waltz P-2+1 (hover) cued by Ray.

WITH LOVE-CHINOOK 1102

Choreography by Ray & Virginia Walz
P-4+2 (double rev & whiplash) waltz routine to the above record.

BON BON FIVE-COUNT-BELCO B-414

Choreography by Croft/De Zordo
Good peppy music & a nice P-3 cha cha type 5 step. Cued by Jack von Der Heide.

SO LONG DEARIE-BELCO 414

Choreography by Brian & Sharon Bassett
Repress of B-332-A. Basic P-2 two step cued by Brain.

SEMINOLE WIND-BNA-62312

Choreography by Kelly & Kristie Kennedy
John Anderson vocal with Indian flavor. A P-2 two step with long intro.

THE WAY YOU LOVE ME-ATLANTIC 7-87371

Choreography by Don Waldal & Ellie Bushue
Nice music, John Michael Montgomery-controlled P-4+2 (sweetheart & switch) rumba.

FOOT STEPS 93-PARROT 5N-59036

Choreography by J.D. & Mary Norris
Pretty music (There Goes My Everything by Engelbert) & a nice P-3+2 (in & out runs, weave) waltz.

POLONAISE-KING GT4-2054

Choreography by George & Judie McFarlane
Good music with a nice P-4+2 (zig zag, whiplash) controlled foxtrot.

JITTERBUG WALTZ-COLL, DPE1-1085

Choreography by George & Judie McFarlane
Quiet Fats Waller music with a P-5 jive routine.

LETS GO-COLL.3604

Choreography by John & Norma Becker
Hank Ballard & The Midnighters & a three part P-4 jive routine.

18 WHEELS & A DOZEN ROSES-COLL.4830

Choreography by Tim Pilachowski
Popular tune by Kathy Mattea & a P-2+1 (strolling vine) two step.

BE BOP A LULU-CAPITOL 6042

Choreography by Nell & Jerry Knight
Gene Vincent vocal with a comfortable P-4+2 (Amer. spin & catapult) jive routine.

SHAME SHAME-MCA 54668

Choreography by Ronnie & Bonnie Bond
Good Mark Collie vocal with a 3 part P-5+1 up west coast swing.

NO PARTICULAR PLACE TO GO-COLL.3422

Choreography by Derek & Jean Tonks
Lively Chuck Berry vocal & a 3 part P-6 jive.

OLD TIMES TWO STEP-GRENN 14220

Choreography by Bill & Ruth Peltz
Good music with a comfortable P-2+1 (stairs) two step

MOON WALTZ-GRENN 17086

Choreography by Rolly & Ethel Mayclin
Pretty Allegheny Moon music & a nice waltz P-4+2 (spin & twist, hinge)

SALLY-GRENN 149096

Choreography by Dorothy Sanders
Pretty music & a good waltz with wraps, P-2+1 (x-hover)

LINDA-GRENN 14252

Choreography by Dan & Doris Sobala
Good music with comfortable 3 part jive P-4+1 up

CHARISMA 93-GRENN 17063

Choreography by Dan & Doris Sobala
Pretty music & a good little different waltz routine P-2+2 (hover & sd corte)

SAN ANTONIO STROLL-MCA 60188

Choreography by Don & Mabel Sysel/Sharon Nichols
Good peppy Tanya Tucker vocal with an interesting 3 part P-2 two step routine

THE MOUNTAINS OF MOURNE-REXEL RECORDS

Choreography by Richard Lamberty
Pretty haunting music & a nice 3 part waltz P-4+1 up.

STRANGE MUSIC-REXEL RECORDS

Choreography by Carlos & Nancy Esqueda
Pretty music with a P-6 foxtrot routine.

SOMEWHERE IN TIME WALTZ-SPEC PRESS NC88-2A

Choreography by Larry & Pam Wacker
Pretty music & a good P-4 waltz.

SOMEWHERE IN TIME FOXTROT-FLIP OF ABOVE RECORD

Choreography by Larry & Pam Wacker
Good routine in foxtrot figures P-4

SOMEWHERE-SPEC PRESS

Choreography by Paul & Linda Robinson
Same music with a P-5+1 (Rudolph ronde & slip) waltz routine.

MANO A MANO-ROPER 238-A

Choreography by Warren & Sandy Teague
Good music with a P-6 tango routine.

CHATTAHOOCHEE-ARISTA 12560-7

Choreography by Ronnie & Bonnie Bond
Great Alan Jackson vocal & a fun type P-2+2 (fish-tail & hover) two step with a busy sequence.

MR LUCKY TOO-COLL.4599

Choreography by Brent & Mickey Moore
Good Henry Mancini music with a P-6 foxtrot routine



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Calling Tips

by
Lex Dowling

WHERE TO NOW?

Clubs that once provided exciting Mainstream for mainly the younger generation have today become tight-knit circles of elderly or middle-aged friends linked by a practised competence in Plus, and using this shared skill as a foundation for a variety of social activities.

This is a worthwhile and enjoyable recreation in its own right, but with a lengthy apprenticeship that restricts it to an enthusiastic minority. It is a specialized activity that has nothing to do with the Square Dance that captured the world's imagination twenty years ago.

The original Square Dance ("Mainstream") was and is a trail-blazing dance unrelated to any other, intentionally unstructured and fast moving. It is based upon free-style calling, eight-beat-phrased music and calls of usually eight steps. Plus with its lengthy choreographed movements is less challenging to dance and much easier to call, but greatly extends the learning period.

Those who revelled in Mainstream's free-style in the 70's were mostly lost to us when we introduced the choreographed sequences that changed the nature of Square Dance, and added the higher levels that restricted it to specialists. Competent callers have dwindled in number too - many who started during the last decade have never experienced fast-moving Mainstream and have no conception of free-style calling.

It should be possible to recapture the original excitement of Mainstream without detracting from the enjoyment of those who prefer the gentler choreographed style of Plus, and without making any substantial change in today's practice or organization. Clubs can continue to foster both categories or to specialize in one as its members wish.

It would be useful to differentiate the two categories by abandoning the emotive words "Mainstream" and "Plus" and substituting (say) "Square Dance" and "Sequence squares." Syllabuses thereafter should preferably suffer little change and in particular any introduction of choreographed calls to Square Dance should be avoided.

Treating Plus ("Sequence Squares") as a separate activity would allow a renewed emphasis upon Mainstream that should revitalize Square Dance by offering inter-club visits, social activities, public dancing and the satisfaction of fully completing the square-dance syllabus, all within the first year of club membership.

The present A1 and A2 might be re-titled "Experimental" and become a storehouse for "Quarterly Selections" danced at club level for interest and variety but usually workshoped if called at festivals or at club events attended by visitors.

"Square Dance" would steadily revert to its original unstructured and distinctive form, fast-moving and exciting.

"Sequence Squares," a more restrained dance style, would probably recruit at first from graduated square dancers but later develop a beginner's syllabus of its own.

"Experimental" would add variety and interest to otherwise stable syllabuses.

Formal recognition of the distinctiveness of these three categories of calls would have little or no effect on present members but would re-open a welcoming door to newcomers, especially the all-important younger age group. ✓

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by Bob Howell



EASY LEVEL

I had the opportunity to spend some time in New England this past summer and was able to do some "researching." Toots and Claire Tousignant of Centerville, MA do a family program each Wednesday evening on the wharf at Wellfleet, MA and Phyllis and I enjoyed ourselves dancing along with "kids" of all ages. Toots does a very skillful job of keeping everyone moving. He employed several trio dances. Following is one that I called - - -

DO CI TRIO

Formation: Three persons facing CW around the ring, facing another trio who are facing CCW.

Music: Any 32 bar music.

Routine:

Counts:

1-16 Circle left

17-32 Circle right

33-40 Center two persons docido

41-48 End persons docido

49-56 Everybody docido

57-64 Everybody pass thru

With fall in the air and the harvest under way, Geneva, Ohio has a grape festival which motivated me to send along the - - -

GRAPE VINE TWIST

Formation: Square

Music: "Thunderbird" Grenn 25229

Routine:

First couple; take your partner by the wrist,

Around the next for the grapevine twist;

Back to the center with a gee haw gee;

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Around that guy from Tennessee;
Back to the center and circle four;
On to the next, number two couple follow, etc.

First couple with the man in the lead goes between couple No.2 and around that lady; when they come back to the center the man leads his partner thru a little circle in the center then splits the same couple and goes around the man then back to the center; No.1 couple circle four hands with couple No. 2, then making a single line holding hands with the No.1 man in the lead they split couple No. 3; No. 3 couple then joins them and they in turn split No. 4. After circling to home the caller can add swing or promenade, etc. before starting the dance again with No.2 couple leading.

From Allendale, MI, John Cook shares a little routine that is an "instant teach" and fits any 32 bar singing call music. He calls it his - - -

TRUCK DRIVING SONG

Formation: Square

Music: John likes "Mountain Pass" Chaparral C 516

Routine:

Counts:

- 1-16 Heads pass thru, separate around two, go home
- 17-32 Sides pass thru, separate around two, go home
- 33-40 Turn to the corner, allemande left.
- 41-48 Face partner, walk on by.
- 49-64 Promenade the very next girl.

While in New England in July, I had the pleasure of dancing in Cambridge, MA at a NEFFA sponsored contra dance. Linda Adams Leslie of New Bedford, MA was the prompter and had a huge gathering of dancers enjoying a wonderful evening of contras. The following evening I got to dance to her calling again in Wellfleet where she had a family group with several little people and did an equally fine job. She shared her printed program with me and I in turn will share one of the dances with you. I particularly liked a number written by Steve Schnur and Gene Hubert entitled - - -

SUMMER OF 84

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

Music: Any 32 bar music.

Routine:

- A1 (8) Long lines go forward & back
 - (4) Men allemande right once & 1/2
 - (4) Allemande left with partner to a wavy line of four (ocean wave)
- A2 (4) All balance
 - (4) Walk forward to a new line of four
 - (4) Balance again
 - (4) Left hands around 3/4, walk back to partner
- B1 (16) Balance & Swing
- B2 (8) Right & left thru
 - (8) Two ladies chain



INTERNATIONAL NEWS

DOWN SOUTH

I have just read the article about Top of the World Squares, in Barrow, Alaska, and the thought struck me of how similar their situation is to our own. Although not quite as far South as Barrow is North we are pretty remote from the rest of the world.

My wife, Pat and I run a square Dance club in a city called Invercargill which is right at the Southern tip of New Zealand. We believe, but may be wrong, that this is the Southernmost Square Dancing City in the world at 46° 24" South. There-

fore we named our club 46° South Dance Club. We teach and dance squares from basics to A1. Line dancing and contras, and Rounds are currently being taught to Phase 3 by Dave Savage, our Round Dance cuer.

Our main emphasis is on having fun and visitors are always welcome.

Knowing what avid collectors of club badges Square Dancers are, (I am a badge nut myself), we have designed a visitors badge which depicts the location. I have enclosed a print of the badge's design. If all you avid travellers want a souvenir from the club in the Southern Most Square Dance City in the world, come and visit. We'd love to see you. Our phone number in new Zealand is (03) 2130490. Give us a call.

Submitted by Brain Dalton, New Zealand.



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INTERNATIONAL ADVANCED AND CHALLENGE CONVENTION IN BARMSTEDT/GERMANY

For the first time an international Advanced and Challenge Convention took place in Europe according to the existing examples in the USA. In four halls at the same time A1, A2, C1 and C2 was danced (C2 for the first time in Germany). The 250 dancers had come from 9 countries altogether. So USA, Great Britain, Holland, Belgium, Switzerland, Tchechoslovakia, Denmark, Sweden and Germany were represented. Just from Sweden more than 60 dancers arrived. Cathy Simons, from the USA, came from Los Angeles for this dance and thus had the longest way to go. Five top-callers produced very best quality. For me it was a high point each time hearing Lee Kopman calling with his son, Steve Kopman. You could not ignore how well those two harmonize. Also the Swedish caller, Bjorn Jernborg (nickname: Gummi Bjorn) and the German callers Stefan Forster and Hans Tschirner were on the program. Every hour the callers switched the halls with the different levels, so that each level could enjoy each caller. There was constant alternation.

Distance between halls were short so everyone could easily switch the hall. Right beside the halls, the camping fans had the opportunity to set up their campers. The TALLY HOs, the host club, had not forgotten to think of the feeding aspect of the dancers. At the entrance of the main hall there were booths with food and beverages at very decent prices. Right beside tables and benches were set up partly covered with a tent roof. It would have been even nicer if Petrus had presented us an all dry weather day.

At the afterparty on Friday Lee showed us a Line Dance, which is quite popular in the USA, but still almost unknown in Germany. At the afterparty on Saturday a live band played a wonderful Dixieland.

Saturday evening began at 7 p.m. with the Grand March led by a marching band from Barmstedt. Another high point of the festival was the open air dance on the market place of Barmstedt on Sunday



morning. Hans Tschirner showed the people of Barmstedt the very first steps of square dancing. At this opportunity Stefan Forster proved himself to be the perfect imitator of Louis Armstrong and thus surprised everybody.

Unfortunately the weekend went by much too fast. At first I could not answer the many questions of the enthusiastic dancers precisely: "When will the second Advanced and Challenge Convention be?" But now I know. "It will be from July 28th to 30th, 1995, at the same place."

Submitted by Steffen Muring, TALLY HOs, Germany.

PEORIA CIVIC CENTER

The tenth annual State of Illinois Square and Round Dance Convention was held in Peoria, IL, July 23-25, 1993.

Approximately 2,250 dancers attended the convention which included all programs of square dancing from main-





stream through challenge, round dancing, contra, line dancing, country western and clogging. A fashion show, sewing

clinic and discussion on "How to Have More Fun" were also available.

Following the speeches and ceremonies Saturday evening a demonstration of square dancing, round dancing, clogging and line dancing was given simultaneously while the M.C. called for the square dancers.

When dancing resumed, a first for the Illinois convention was live music, provided for the rest of the evening in the Mainstream hall by the Mountaineers, a band from central Illinois consisting of three guitars and a mandolin.

The 1994 convention will be held at the Peoria Civic Center July 22-24. ✓



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Solving the Square Dancing Dilemma - Step 2.

By Calvin Campbell

This is the last of a series of articles by Calvin Campbell.

Currently at least two separate lines of interest have emerged in the Mainstream/Plus square dancing. One group of people want to just dance. No walk-thrus, no workshops, just dance. They are willing to breakdown, reform and proceed, but they do not want to stop and walk-thru a difficult piece of choreography. That is reserved for special workshops or lessons.

The second group is more interested in being successful. Above all else they want to do the dance right. If this requires a walk-thru they are willing to take the time. When the dance is called they want to be able to dance the entire routine correctly and many of them want to dance it with style. Not too many years ago callers felt free to interrupt a dance to walk-thru a difficult or clever piece of choreography.

Neither of these groups are wrong in their view of square dancing. Both groups have just as much fun. They are just different views of what constitutes fun in square dancing. The change is part of the evolution of modern square dancing. It is something we have to deal with.

The caller is presented with a real dilemma. First he or she must know what the majority of the floor wants. Then the caller must determine the skill level present. If the majority want no-walk-thrus then the dancers must be very experienced or the caller must limit the choreography. Most of the

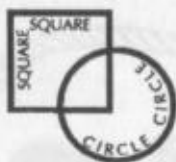
time this is all right, but what about the people in the second interest group. They are frustrated. They resent breaking down. When a call is unfamiliar or a routine is not danced successfully their enjoyment is reduced.

Now let's change the situation around and the majority of dancers are the people who want to do it right. If the caller takes the time to walk through a clever piece of choreography and the dancers are able to dance it, they get a great feeling of satisfaction. On the other hand, some dancers are looking at their watches and wondering when the real dancing is going to start.

What is the answer? Tolerance. We need to recognize there are different interest groups and work to satisfy these interests. We need to try some new ways of advertising the dances. Maybe dances should be advertised as walk-thru or no-walk-thru. The dancers need to know what to expect when they walk in the door. Callers would be expected to present a little more challenging choreography when walk-thrus are permitted. On the no-walk-thru nights the dancers would expect to break down more frequently and be prepared to recover quickly. It's all part of an education process. Don't fight it! Work with it!

I don't believe this approach would seriously affect attendance. I believe most dancers would like to have the opportunity to attend both kinds of programs. We need to be willing to experiment and to see if this would be a better way and meet the needs of more people. Why not give it a try? ✓





SQUARED CIRCLE

By
Jeffery Grossman
Tualatin, OR

Everyone has probably heard about "styling." I'd like to take some of the mystery out of styling and give you a new way of thinking about it. First, let's look at two concepts:

Style is that part of dancing which makes you look good. It is what distinguishes the appearance of your dancing from all other couples. This involves how you use your hands and arms, head, eyes, feet, etc.

Technique is that part of dancing which helps or allows you to dance well. Not using good technique will usually result in not being able to execute a figure comfortably. In some cases, improper technique will prevent you from being able to do a figure at all.

Now for the surprise: most of what you perceive to be good style in dancers you admire, is actually good technique. Most of what you were taught (or will learn) in a basic round dance class that you thought was style, was actually technique.

How many times have you heard (or said):

"The teacher tells me to keep my head left, but I like to look at my partner!"

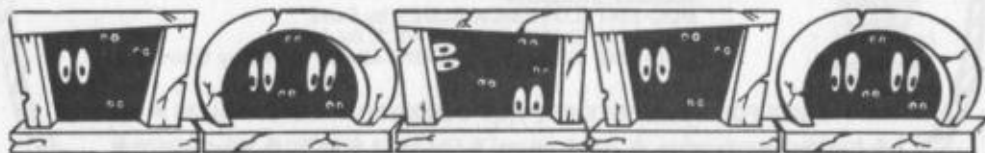
"Why should I point my foot? I feel silly!"

"What difference does it make how we hold our arms in closed position?"

To explain the difference between style and technique, consider this: What you do with your head during a vine four is certainly style; what you do with your head during a pivot four is very definitely technique (try doing a pivot looking at your partner and see how hard it is). What you do with your foot during an apart point is style; what you do with your foot during a dip back after a cut back four is technique. Also, the longer you dance, the more you will discover that figures are easier if you just hold your arms in a firm frame.

Still not a believer? Then try an experiment. You won't even need a partner. Stand upright. With either foot, step back as if you were finishing a cut back four & dip back. But wait! Do it with a pointed foot. That means the free foot should be extended, with the toe touching the floor and the heel raised. Now lower the heel to the floor and raise the toe (this is how many dancers actually do it). Whoa! Did you feel what happened to your balance? For another experiment, the next time you are dancing a waltz, see what a difference it makes to keep your head left during the turning figures.

So why all the emphasis on style? Well, actually, at the basics level, all those teachers are not after you to dance with style. What they're really doing, as all good teachers strive to do, is to **teach you good technique** in the hope that you'll enjoy dancing more. ✓



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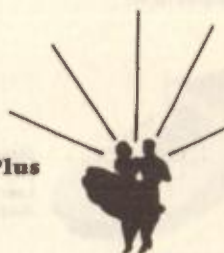
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VIEWPOINTS

by
Mike Seastrom

Every athletic team should have a man who plays every position, never makes an error, and knows just what the other team is planning. Yet, so far, there's been no way to get him to put down his hot dog and come out of the stands!

Every one of us can think of a few arm-chair quarterbacks or back seat drivers in our activity. We've probably all caught ourselves a time or two, filling that very position. It's easy to shift the blame or discuss "what ifs" or "if onlys," but the bottom line for callers and dance leaders is, "If it is to be, it's up to me."

In a recent letter to CALLERLAB, Lee McCormack, a long time member, wrote, "I truly believe we all expect more solutions to real or imagined square dance ills than the organization is designed to or can deliver. There are certain areas where the onus of our progress and maintenance rests primarily on the shoulders of the individual callers and clubs. After all, they are on the scene and are best qualified to judge what adjustments are in the best interests of their group."

There are so many different opinions on how to preserve, promote and improve square dancing that we sometimes forget what different points of reference we all have, and how much the success of our programs depends on **local factors and local leadership**.

There are many areas in the United States, Canada and overseas where square dancing is doing very well. Everyone of these areas enjoying success has active and enthusiastic leadership from the local callers, dance associations or individual dancers.

Many of these areas have year round recruiting programs including one night parties, open social events, demonstrations in parades, fund raising events and shopping centers. These successful clubs also have organized plans for making sure each of their new graduates make the transition from class to club, and stay in the activity. They recognize that the care of

their new dancers is an extremely important part of their success.

Successful clubs have leaders and callers that work together, share responsibilities and treat every dance like a special event. Theme nights, decorations, special refreshments, and club members making every guest feel welcome and part of the group is another key to holding consistently successful dances. Enthusiasm is contagious. It will bring people to your group like a magnet. Apathy and conflict is also contagious, but it will drive people away.

We have excellent national organizations like LEGACY, CALLERLAB, ROUNDALAB, CONTRALAB, United Square Dancers of America, the Lloyd Shaw Foundation, the National Executive Committee, and others that have a tremendous amount of education material available to their members and to others in square dancing just for the asking. Representatives from these organizations have been meeting regularly for the past several years to reduce duplication of projects and to work together to improve the square dance activity. These organizations cannot have an impact in an area if there is not active local caller or dancer leaders. Local leadership is the most important part of our activity.

Suppose we were able to obtain sponsorship from a corporate giant like Ford, McDonalds, or Coca-Cola, and could develop a national ad campaign to promote the recreational benefits of square dancing on national television. Only the areas that had positive, effective local leadership would succeed in recruiting and retaining dancers. Enthusiastic local leadership is the key to successful square dance programs.

So if you find that square dancing is not on the upswing in your area, then maybe it's time for your clubs and callers to get together to develop a master plan. A joint publicity campaign, using combined resources for an entire area is a start. Providing easier learn to dance programs, instead of trying to bring all new dancers

through Mainstream and Plus in one year, is another way to expand square dancing in your area. Use the resources that are available to you from the organizations and publication in our activity. Choose the ideas that will work for your area. Get your leaders working together in a positive way, and

you too, will find the square dance activity on the upswing.

As Ralph Waldo Emerson once said, "Enthusiasm is the mother of effort, and without it nothing great was ever accomplished." ✓

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This beautiful world I hold in my hand,
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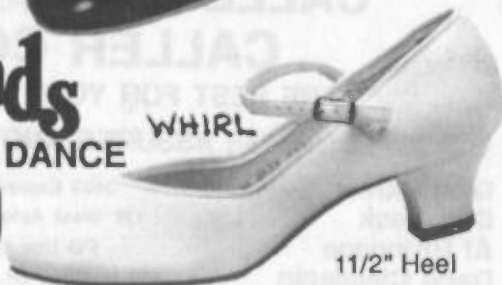
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UNDERLINING

THE CALLER NOTE SERVICES

This month we will start with **TORONTO & DISTRICT SQ/RD ASSOC. CALLERS NOTES**, Norm Wilcox, Editor.

In the September issue, Norm talks about how we treat the new dancers, saying "These dancers are delicate because they are new, so it behoves us to tread softly."

Norm features Touch 1/4 for the Basic Program with lots of good material. In the Mainstream he brings to the fore one that used to be a favorite of mine, when I was still calling, and that is Dixie Style to a Wave from the "Double Track" set up.

Norm says, "I believe that we must call every call in the program we are using every night." He shows you how to do this in the Plus Program on page 5. Good material from Norm this month.

In the July & August issue of **MINNESOTA CALLERS NOTES**, Warren Berquam, Editor, has presented lots of good material, covering every aspect of the Programs He gives you some interesting "If you want to" material, it's always fun. An oldie and hardly ever used is the Wrong Way Grand. Most callers have forgotten it is still around, but here is a chance for some good material for your use. Something I came across recently while dancing, was a caller using Wheel & Deal mistakenly from lines facing. He corrected his mistake, much to our out-cries of "go ahead and call it". Warren has a whole page of Wheel & Deal from facing lines along with 4x4 Wheel & Deal in this issue.

Lots of good material in this issue, and you might want to read his opening notes on page 73.

From the **A.C.F. CALLERLINK**, we see that Rohan Clark is leaving as Editor of this publication. (Sorry to see you go and wish you all the luck. We will miss your input with Callerlink-ASD Editors.)

The "Get-Outs Cook Book" is an unusual piece of copy on page 3. It will help you understand the basics of gets outs.

On page 7 there is a very complete article covering sound. If you are still baffled by this part of your career, be sure and read this article. It contains some very great ideas.

Rohan has included a section on **DUETS** which has some very good ideas. He has covered sufficiently the aspects of duets and says "we should use them to much greater benefit" for square dancing.

MIKESIDE MANAGEMENT, Stan & Cathie Burdick, Eds., opening with an article entitled "Adjusting To Your Group." Stan covers the vast areas of square dance groups, their differences and complexity.

Stan says, "It has often been said that the challenge a caller should seek to master is not the challenge of material but the challenge of adaptability." So True!

Cathie offers ideas for the callers "Taw" to help him/her become the best he/she can be. Good ideas for you partners.

Page 5 features an article suggesting you label your singing calls--excitement, openers, smooth, easy going & lively. Should help in getting the evening going.

JOHN'S NOTES, Editor John Saunders, in his comments discusses what we are doing with the Quarterly Selections. Bring up calls from the Plus or Advanced list to be put on the Mainstream program. He delivers many good points and says "Let's put the emphasis back into fun at any level. One thing we should look at is the quarterly selection program. My opinion is that at this time it is not needed. Dancers in a club get tired of walking quarterly selections."

A good section by Linda Saunders, The Caller's Partner covers Encouragement, Support, & Praise for the partner caller.

John offers some good Gimmick material for you on page 3. Interesting and fun to do for the dancers. Also, if you need material on Cross-Fire there is a lot of good ideas for your use on pages 6,7,8. In the Advanced section he presents Chain Reaction and Trade circulate. Good material, all.

In the September issue of **NOTES FOR EUROPEAN CALLERS**, Al Stevens/Rudi Pohl, we find an interesting first page article about the length of the Callerlab Programs and whether we should shorten them. Al points out that certain calls which seem to be duplicated could be eliminate from the Basic and Mainstream list, such as; Slide Thru, (Star Thru), Dive Thru, (Pass To The Center); Calif. Twirl, (Partner Trade), etc. He makes the comment that the callers in Europe try to use all the calls on the lists, too bad every caller, anywhere, doesn't do the same thing.

On page 2 we find a list of GET-INS TO A ZERO BOX for you callers who need some extra help in this area. Acey Deucey, the current Mainstream Quarterly Selection, is well covered on page 3, and on page 4 we find excellent advice on what to use with Acey Deucey for the best results. Last but not least is some material covering the Mainstream with Unusual couples Circulate and Ferris Wheels. Good Stuff! ✓

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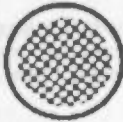
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PHASE III

1. She's My Kind
2. Tango For Strings
3. Blue Side of Lonesome

PHASE IV

1. Amigos Guitar
2. Dance With Me Rumba
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9. In The Still of The Nite (Slater)
10. South Of The Border (Bahr)
11. Waltz at Sunset (Childers)
12. A Lovely Evening (Childers)
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Birth of the Blues
Buffy
Could I have this Dance +1
Dancing Shadows
French Brown
Feel'n'
Good Old Girls +1
Hot Lips
Houston
Hush +2
Jacalyn's Waltz
Kontikd +1
Maria Rumba +1
Mexicali Rose
My Love +1
Neapolitan Waltz
Pearly Shells
Piano Roll Waltz
Roses for Elizabeth
Shiek of Araby
Spaghettl Rag
Streel Fair
Take One Step
Tips of My Finders
Very Smooth +1
Walk Right Back

Phase III

- A Continental Good Night
Alice Blue Gown +1
Answer Me
Apres L'Entriente +1
Autumn Leaves +2
Beautiful River
Butterfly
Crazy Eyes +2
Dance
Desert Song +2

Dream Awake

- Elaine +1
Folsom Prison Blues
Games Lovers Play
Hallelujah
In the Arms of Love +1
I want a Quickstep +1
Lisbon Antiqua
Moon Over Naples
Patricia
Pop Goes the Movies
Tango Manrita
That Happy Feeling
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- Adios +1
Bllox Lady
Gazpacho Cha
Hooked on Swing
Lazy Sugarfoot +1
Marilyn, Marilyn +1
Rainbow Foxtrot +2
Three A.M. +1
Til Tomorrow

Phase V

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Caller: Ken Bower
FIGURE: Heads promenade 1/2, right & left thru, square thru four, do sa so, swing thru, boys trade, corner swing, prom.

**LIGHT OF YOUR LOVE
CHAPARRAL 817**

Caller: Scott Smith
FIGURE: Heads promenade 1/2, square thru four, right & left thru, veer left, couples circulate, half tag, scoot back, scoot back, swing corner, prom.

**MONEY IN THE BANK
ESP 188**

Caller: Elmer Sheffield, Jr.
FIGURE: Heads promenade 1/2, square thru 4, right & left thru, veer left, couples circulate, half tag, trade by the right, roll to face, swing, prom.

**TEMPTED
BLUE RIBBON 272**

Caller: Dave Parker
FIGURE: Heads square thru 4, do sa do, swing thru, boys run, ferris wheel, double pass thru, track two, swing & prom.

**YOUNG AT HEART
HI HAT 5156**

Caller: Ernie Kinney
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by Bill & Bobbie Davis

Over the last several months three different sources have introduced us to commentary from Lex Dowling, a long-time dancer from New Zealand. New perspectives are always interesting, and we do appreciate Mr. Dowling's obvious dedication to our favorite recreational activity. However, we find ourselves disagreeing with many of his facts and most of his theory.

Mr. Dowling says the Mainstream program of 20 years ago "catered to dancers who sought ...rhythmic and fast-flowing movement" whereas the Plus program five years later shifted the emphasis "to those who preferred the security of constructed sequences." He further says that MS has only one "choreographed sequence (Grand Square)" while "each Plus call is a lengthy sequence that fosters a smooth-flowing form suited to older people, forfeiting the excitement of Mainstream's fast calling and unanticipated movements."

We are not able to accurately categorize the philosophical or age difference in MS versus Plus dancers, but we are sure of some relevant facts and figures. First of all, the Plus program - **by definition** - contains all the calls in the MS program. Frequency counts show that most of the calls at an open Plus dance are MS calls. Also, the complete Plus program contains a total of 13 calls that take more than eight beats to perform. Six of these are on the MS list, seven are on the "explicit" Plus list.

As for "unanticipated movements," there is this point to be made. Twenty years ago extemporaneous sight calling

was just beginning to make a major impact on square dancing. Prior to that time most callers used memorized routines or modules "or read." Dances usually consisted of a series of 'mix and match' sequences that were often so unvaried that people dancing to the same caller on a regular basis only needed to hear the first call to know what the next four or five calls would be.

In addition, most callers then gave directional cues to lead dancers through moves. Mr. Dowling says modern Plus level dancers are somehow lacking because they are sometimes confused by cues. We have a different theory. These days most callers try to teach their dancers to perform without the aid of directional cues. When in the middle of executing a command, dancers not used to directional cues can mistake the cues for additional commands. This can play havoc with a square, but does not mean current dancers are less capable than previous generations.

Another quote from Mr. Dowling; "Since repetition of a limited number of lengthy movements could become...boring, Plus interest was maintained by frequent additions.." Again, we beg to differ. Recall, at any Plus dance, the vast majority of the commands come from the MS list. Why would dancing "Explode the Wave" three or four times in an evening be considered more boring than doing "Pass the Ocean" seven or eight times? Neither call is better nor worse than the other, and both take very nearly the same amount of time.

Further, the Plus program began evolving in 1977. Two years later the list had so stabilized that today's list has only five commands that were not on it in 1979. One of the five is a Tag the Line fraction from the MS list; another is an extension of the Explode family. A third is Grand Swing Thru, a simple extension of a popular MS command. That leaves

only two totally new commands in 15 years, during which time five calls were removed from the list. Where is the massive change we hear so much about?

Have we missed something here? Or is Plus really just different from MS in degree rather than in kind? ✓



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Important Message to Dancers

To be sure that your square, round, clogging or other dance club is included in the 1994 Edition of the NATIONAL DIRECTORY, you need to send in a Questionnaire form. If there are no changes in your club's listing, you may send in the club name, city and state indicating "no changes in listing". If someone else is responsible for sending in information on your club, please make sure that they do so as soon as possible. Everyone in square dancing who uses the DIRECTORY appreciates your help.

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

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

Single circle to a wave
Spin chain and
 exchange the gears
Spin chain the gears
Teacup chain
3/4 tag the line
Track two
Trade the wave

Triple scoot
Triple trade

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PORTABLE STAGE

Thanks to: Hill Country Cloggers, Director: Virginia Lavin, Hoosick Falls, NY

(The following appeared in *Double Toe Times* Sept '93)

Do you have problems performing on blacktop, cement, ceramic tile, grass and smooth terrazzo floors? This may be a solution to those problems! One member of our group came up with this idea: a portable floor that could be carried in the back of a pickup truck or utility trailer and brought to wherever we may be performing.

The group purchased 16 sheets of one inch thick, tongue and groove 4'x 8' plywood, sanded on one side, some strips of 3/4" thick x 6" wide wood, some #10 x 1-1/4" flathead wood screws, and a couple of gallons of high gloss polyurethane.

The originator of the idea then set to work on the construction of the floor. The smooth side of the panels were sanded, shop vacuumed to remove the dirt and dust off the sheets, and wiped down with a cloth and mineral spirits to remove any remaining dust. The top and bottom of the panels were given a minimum of two coats of polyurethane to protect and seal the wood. The 3/4" thick x 6" wide strips were cut into 4' lengths, and attached to the bottom (the rough side of the plywood) in the following manner. See sketch.

Our stage builder also color coded the panels that attach to each other so that

assembly on site would be much quicker. You will notice in the sketch that one sheet of plywood has two strips attached to it, and the other sheet only has one strip attached to it, and that the strips project out from the plywood sheets. These projections are where you attach the next set of plywood sheets to the preceding set by placing the edges of the plywood sheets together and fastening them together with screws down into the projecting strips underneath. (Notice arrows on sketch.) This way there are no large gaps between the different sections of the floor.

If you don't want to color code with different colored paints, you may want to number the sheets that go together. When disassembling the floor for transport, just remove the screws that are into the projecting tabs and take up the sections.

Note: If need be, extra 6"x 4' strips may be placed between the joint strips under the floor for added strength and reduction of springing up and down of the plywood sheets.

The sixteen panels allow us to make a dancing surface of 8'x 8' to a 16'x 32', depending on the number of dancers attending the demo. The entire floor can be assembled in approximately 20 minutes.

We hope this will be of some use to other groups.

Sketch and list of materials are on the facing page. ✓

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Milwaukee, WI
Chicago, IL

This sketch of 4 pieces of plywood will make an 8' x 16' Portable Dance Floor.

Materials Needed

3/4" or 1" thick x 4" wide x 8' long

EXTERIOR PLYWOOD

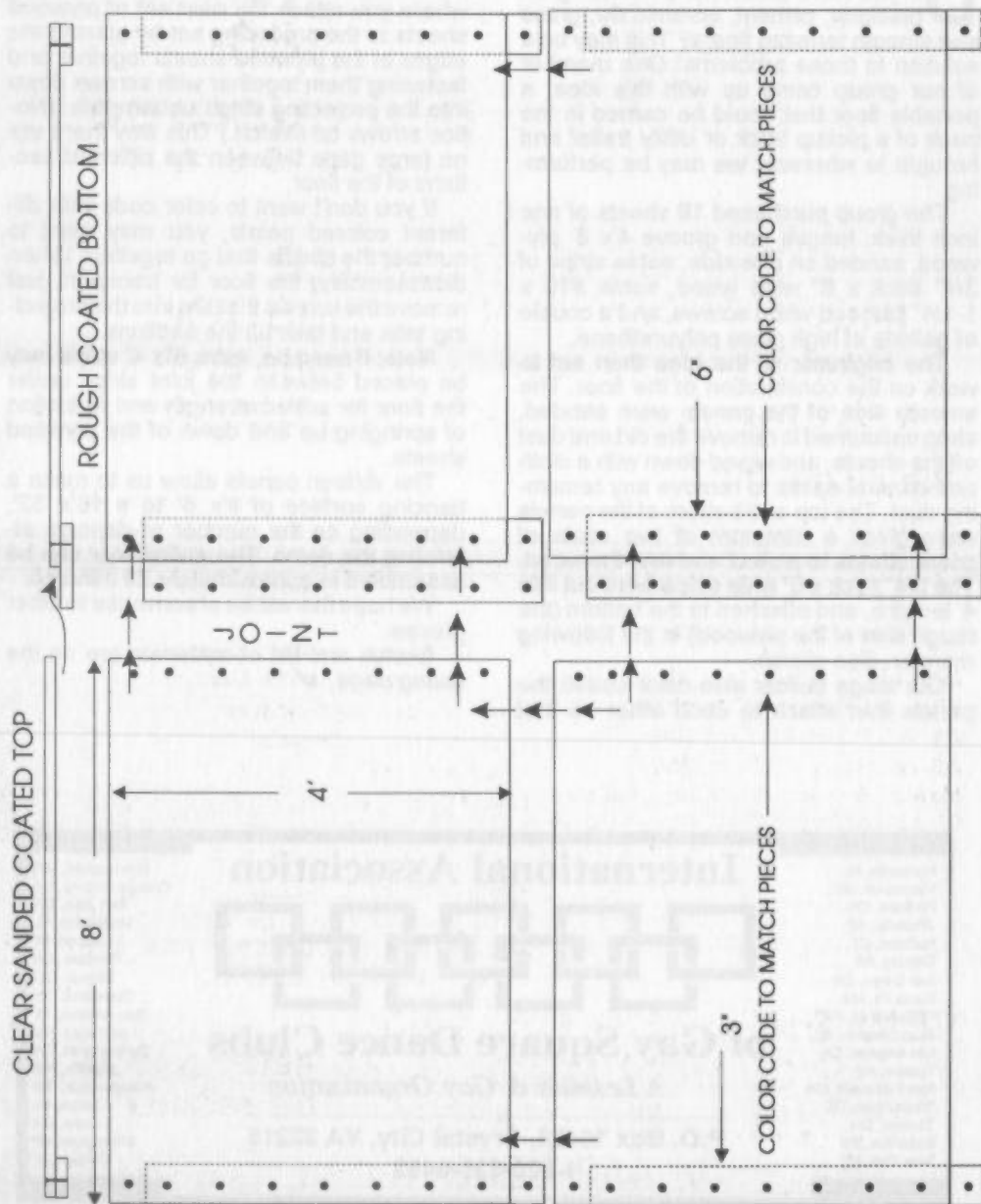
(smooth sanded on one side)

#10 x 1 1/4" flathead wood screws -
noted by dots on sketch

3/4" thick x 6" wood strips, 4" long

3/4" thick x 3" wood strips, 4" long

Clear hard gloss polyurethane



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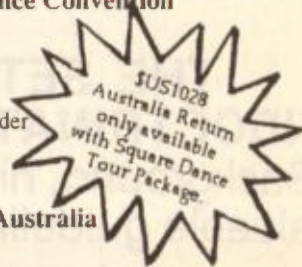
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PRESIDENT CLINTON ANNOUNCES HIS SUPPORT OF NATIONAL ARTS AND HUMANITIES MONTH

Washington, DC — President Bill Clinton has declared his support of October as National Arts and Humanities Month in a signed declaration released by the White House. "On this occasion, I voice my deep respect and pledge my continuing support for the arts and humanities as essential ingredients of our American way of life," the President said in his declaration. "I look forward to celebrating National Arts and Humanities Month this October at the White House and with you in your communities throughout the United States.

"I urge all Americans to join me in recognizing the special role the arts and humanities play in fortifying our unique heritage. Throughout the month of October, let us reflect on the breadth of artistic and humanistic endeavors that blossom freely across our nation, and let us rejoice in the eloquence and meaning they give to our ideas, hopes and dreams as American citizens."

OCTOBER DECLARED AMERICA'S FIRST ARTS AND HUMANITIES MONTH

Activities in all 50 states to highlight the importance of the arts and humanities to all Americans.

WHAT

National Arts and Humanities Month to be celebrated through thousands of activities throughout the country and to launch Ad Council Campaign: "Arts and Humanities. There's something in it for you." Month will highlight relevance of the humanities and the arts to people's everyday lives. Focus also will be on how the arts and humanities affect industries like tourism and entertainment as well as business, education, urban affairs, religion and government.

WHO

National Cultural Alliance, Washington, D.C. - a coalition of 23,000 arts and hu-

manities organizations, formed to promote better understanding of the impact of the arts and humanities on all aspects of our society.

WHEN

October 1993

WHERE

National, state and local information to be released in September 1993.

BACKGROUND

The National Cultural Alliance (NCA) is conducting the first long-term public awareness campaign designed to deepen understanding among all Americans of the relevance and availability of the arts and humanities.

The campaign includes a \$25 million Advertising Council public service campaign which will be launched nationwide during October. The print, radio and TV ads are the first devoted to the cultural community and are being created by Scali, McCabe, Sloves, Inc. New York.

NCA released a national public opinion survey in February 1993 which shows that Americans overwhelmingly understand the value of the arts and humanities to themselves as individuals, to their communities and to American society. The study also shows that when Americans think about the humanities and the arts, most are unaware of the breadth and depth of what is available to them, and that 57 percent of the public say that the arts and humanities play only a minor role in their lives.

National Arts and Humanities Month, a project of the NCA, will focus attention on the millions of Americans from all walks of life who have discovered how the arts and humanities play a fundamental role in their lives and in the lives of their communities.

FOR MORE INFORMATION

Myra Peabody Gossens or Sheri Singer,
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OCTOBER 15-17	OCTOBER 22-24	OCTOBER 29-31	NOVEMBER 5-7		
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DATELINE

The numbers before the states are the month and day of the activity
If you would like to list a festival, convention or others special dance in the next issue please contact the ASD office.

1001-CANADA-A2 Dance Weekend-
Oct.1,2,3,1993, Drop-In-Center-619 Bay Street, Sault Ste Marie, Ontario, Canada - T. Crawford-contact A. Gasparetto, 476 Leighs Bay Rd., Sault Ate Marie, Ont. P6A6K4 - (705)253-4549

1002-DELAWARE-Levis & Lace's Octoberfest-Oct.2, 1993. Capitol Grange Hall, Dover, DE. J.Snyder, L.Kanniard, R/D A.Banner. Contact (302)697-9711

1002-VIRGINIA-Happy Tracks Fall Dance, Rotary Field Fair Ground, Stuart Virginia Oct 2, 1993. Callers V. Parrish, F. Martin. Contact Fred Martin, PO Box 386, Stuart VA 24171

1008-NEW YORK-Empire State S/R Dance Festival '93 October 8 & 9, Albany, NY; Empire St. Plaza Convention Center; G. Shoemake, S. Kopman, B. Harrison>Contact: Dick&Joyce Reed P.O. Box 166, Ballston Lake, NY 12019.

1009 PENNSYLVANIA-Western Penn. SQ & RD Fed. Anniversary Fall Festival, Saturday, Oct. 9, 1993. West Mifflin Area High School, West Mifflin, PA. M.Hoose, J.Jones, D.Williamson, M.McCall, J.Yoest, P.Johnston, RD R.& A Lock. Contact P&H Roof, 143 Castle Drive, W. Mifflin, PA. 15122 (412)466-7092

1010-OHIO-10th Ashtabula County Covered Bridge Fest. SQ/DA-Ashtabula County Fairgrounds-Jefferson, OH. Oct. 10,1993-2:00pm-5:00pm FREE-D.Stevenson - contact S.Jewett, 451 Footville Richmond Rd. Jefferson, OH. 44047

1015-ALABAMA-Druid Promenaders Ann. Fall Fest. Oct. 15,16,1993. Shelton State Community College, 202 Skyland Blvd. Tuscaloosa, Alabama. T.Marriner, R/D H.Clark. Contact P.Brasfield & F. Williams, 107 28th Ave, East, Tuscaloosa, Alabama 35404 (205) 553-3596

1015-INDIANA-The 1993 Indiana Square Dance Conv. Oct. 15,16,17,1993. Indiana State Fairgrounds, 1202 E. 38th St. Indianapolis, IN., Callers various. Contact G&J Welk, P.O.Box 308, Camden, IN.46917 (219)686-2619

1015-MISSOURI-Rambling Roses' 21st SD Celebration October 15 & 16, Tyler, Texas. Friday's Pre-Festival Dance - Robert E. Lee High School Gym, Saturday's Festival - Harvey Convention Center, East Texas Fairgrounds. Callers M. Flippo, A. Garrett, Cuers L&H Neely. Contact Gary & Claudette Hogenmiller, 4617 Chad, Tyler, Texas (903)581-4136.

1015-OHIO- Splendor of Fall Weekend-Atwood Lake Lodge, Dellroy, OH. October 15-16, 1993. D.McMillan, K.Rippeto - R/D C&B Jobe

1015-TEXAS-21st Rambling Roses Square & Round Dance Festival, October 15 & 16, Tyler Texas. Callers, S/D A. Garret & M. Flippo, R/D L & H Neely. Contact Jim & Ida Stephenson, 8743 Pheasant Dr., Chandler, TX 75758-7011

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1015-WEST VIRGINIA-Splendor of Fall Weekend-October 15-16. Atwood Lake Lodge, Dellroy, OH. D.McMillan, K.Rippeto, C. & B. Jobe. No contact.

1017-ILLINOIS- Octoberfest SQ DA Festival, Metro, Chicago Assoc. of SQ/DA. October 17, 1993-Trinity Lutheran Church, 405 S. Rush St. Roselle, IL. 1PM to 5PM contact (708) 296-6242

1017-OHIO-Octoberfest (Johnny Appleseed Squares) Central Grade School, Lexington, OH. October 17, 1993. H.Johnston, K.Rippeto, D.McMillan - R/D D&G Blaskis, D&B Miller. No contact.

1017-PENNSYLVANIA-Live Band Dance-October 17, 1993- Ben High School, Mill Hall, PA. Woolrich Squares. B.Williamson. Contact (717)753-5460 or (717)769-6754 or (717)769-6242.

1018-FLORIDA-11th Annual Orange Blossom Special, Oct. 8,9,1993.Strawberry Square, 4401 Boot Bay Road, Plant City, Florida. K.Bower, J.Haag, R/D C&T Worlock. Contact B. Hollon, 206 Vine Street, Strawberry Square, Plant City, Florida 33567 (813)754-3602

1019-VIRGINIA-29th Annual Natural Bridge SQ/Festival-November 19-20, 1993. Natural Bridge, VA. D.Coe, E.Fraidengerg, E.&C. Raybuck R/Ds. contact L.&B.Walker, 2823 Titleist Dr. Salem, VA. 24153 (703)387-3138

1020-OREGON-Royal Romp, Oct. 29,30,31, 1993. Portland Community College-Sylvania Campus Gym. T.Oxendine, J.Story. Contact (503) 698-6016.

1022-INDIANA-37th Annual Hoosier SQ & RD Festival, October 22,23,24, 1993. Executive Inn Convention Center, Evansville, Indiana. D. McMillan, B.Baier, RD/P&J Robertson. contact B. & S. Boughton, 3144 Logan Dr. Newburg, IN. 47630 or O. & D. Williams 2801 Williams Rd. Wadesville, IN. 47638

1022-NORTH CAROLINA-Autumn Leaves-Oct. 22,23-Fontana Village, NC. D.Cole, T.Marriner, cuers R.&J Lawson. contact (706)291-4016

1022-TEXAS-Stardusters 16th Ann. Autumn Leaves Festival, Oct. 22,23,24,1993. Square Dance Land 812 Travis, Wichita Falls, Texas. B&M Buck. Contact D&J Lattray, #1 March Cir. Wichita Falls, TX 76306 (817) 855-0989 or L.Sanner, 5007 Lakeshore Dr., Wichita Falls, TX 76310 (817)692-5450

1022-WEST VIRGINIA-Pipestem Sq & Rd Weekend, Pipestem, W.VA. Callers W. McDonald, C. Barker, Cuer P. Loflin. Contact Phyllis Loflin, 1002 Courtauld Ave., Reidsville, NC 27320 (919)342-2573

1029-TEXAS-San Antonio's 35th Ann. R/D Fest. Oct. 29,30,1993. Convention Center, Mission Room-San Antonio, TX. B&C Goss. Contact J&N Becker, 7706 Brunning Court, San Antonio, TX 78233 (210)656-5189

1105-ALABAMA-Rocket City Round-Up, Nov. 5&6,1993, Von Braun Civic Center, Huntsville, AL. M.Letson,B.Newman, Rounds, Clogging & Line. Contact Merry Mixers S/Q Club, Inc. P.O. Box 3058, Huntsville, AL. 35810

1112-COLORADO -Fort Collinaders & Moonlighters 2nd Fall Extravaganza, Nov. 12,13,1993. City Park Community Center, Fort Collins, CO. J.Kwaiser, G.Wheatley, R/D P.Kwaiser. No contact.

1112-IDAHO-Fall Jubilee Nov.12,13,1993. Square Dance Center, 6534 Diamond St. Boise, ID. C.Vear, R/D M&F Oncida. Contact C&S Luse, 2995 N. #rd W., Mountain Home, ID 83647

1112-MISSISSIPPI-Percy Quin State Park Square Dance Weekend, McComb, MI. Nov. 12,13,14,1993.

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1115-OREGON- 18th Annual Potato Harvest Dance, Oct. 15-16, 1993. Klamath County Fairgrounds, 3531 S. 6th St., Klamath Falls, OR. L&P Seeley. R/D-B&D Trowbridge. Info. call (503)884-4445

1119-KENTUCKY- 3rd Annual Fall Ball, Nov. 19-21, 1993, Cumberland Falls State Park, located 18 miles west of Corbin, KY. on state route 90. T.Marriner, W.McDonald-R/D D. Smith. Contact L.Greenwell, 211 Bonita Drive, Johnson city, TN. 37604 (615)926-0314

1119-TENNESSEE-20th Annual Turkey Strut-Gatlinburg Auditorium, Gatlinburg, TN. November 19,20,1993. T.Oxendine, K.Rippetto, J.Biggerstaff, H.Grose - R/D B&E Anderson. Contact J.Biggerstaff, P.O. Box 1306, Marion, NC 28752 (704)652-6054

1119-TENNESSEE-31st Mid-South SQ & RD Fest. Nov. 19,20, 1993. Memphis Cook Convention Center, Memphis, TN. D. Dougherty-Lottie, R/D R&J Lawson. Contact B&M Wallace (901)757-2174 or R&J Blackburn (901)767-6725

1119-WEST VIRGINIA- Go Western with the Red Boot Boys, Pipestem State Park, Nov. 19,20,21,1993. R/D L. & E. Smith. Contact E. Neely, (304)466-1800

1120-AUSTRALIA-Dip 'n Dive Square Dance Fest, Nov. 20-21, 1993. Urunga Bowling Club, Urunga. Brian Hochkies. Contact P&E Tibbertsma, 48 Newry Island Drive, URUNGA 2455 (066)55-6875 or (066)53-2045

1126-LOUISIANA-13th Annual Turkey Strut-Nov. 26,27,1993. Western Squares Dance Ranch, 10464 Mammoth Ave. Baton Rouge, LA. D.McMillan, A.Petrere-R/D K&C Jordan Contact (504)261-6143 or 926-8373

1210-TEXAS-Advanced R/D Fest. & Starduster's 13th Christmas Cele. Dec. 10,11,1993. Hope Lutheran Church, 6-414 North Hampton, Austin, TX. K&I Slater. Contact M.Harrell, 1901 Rogge Lane, Austin, TX 78723, (512)928-1591

1226-KENTUCKY-Winter in the Woods, Dec. 26, 1993 thru Jan. 1, 1994. Lake Cumberland, Kentucky. D. Armstrong. Contact Kentucky Heritage Institute, P. O. Box 4128, Frankfort, KY 40504

1231-CALIFORNIA-Carnival of Music & Dance, December 31, January 1 & 2, San Jose, California. For more information call (800)959-4028 or write Carnival of Music & Dance, 10 El Paso Place, Salinas, CA 93901.

1231-DELAWARE-Delmarva New Year's Eve Gala, Dec. 31, 1993. Milford HS, Milford, DE. H.Ferree, R/D A.Banner. contact (302)335-5296

1231-VIRGINIA-New Year's Eve Dance. D.Searce. R/D L.& E. Smith. Contact Smiths (703)637-6058 at Fort Chiswell, VA.

0121-FLORIDA-Super Winter Special, Jan. 21,22,1994, Lakeland Civic Center, Lakeland, FL. K.Bower, G.Shoemake, J.Haag, L.Letson,T.Ozendine, J.Story. R/D C&T Worlock & J&C Griffin. Contact info. (813)754-3602

0127-HAWAII-29th Aloha State SD Convention, January 27, 28, 29 1994. Contact D. Martinsen, 279-D Mananai Pl., Honolulu, Hawaii 96818, (808)487-1923

0128-OREGON-Spring in January, Jan. 28,29,30,1994. Lane County Fairgrounds, Eugene, OR. D.Dougherty, J.Saltel, E.Sheffield, R/D B&M Buck,

Clog, C.Burns. Contact D.&B Cameron, Co-Chairpersons, (503)747-1323

0206-OHIO-Joe Chiles & The Country Gentlemen-Eastland Career Center, Groveport, OH. Contact E. Faye (614)875-5082 additional info.

0225-NEW ZEALAND-Southern Hemisphere SQ & RD Fest. Feb. 25,26,27,1994. Pioneer Stadium, Lyttelton Street, Christchurch, New Zealand. Callers from around the world. Contact Registration Sec., 49B Searells Road, Elmwood, Christchurch, 8005 New Zealand. (03)355-9843

0225-NEW ZEALAND-Southern Hemisphere Square & Round Dance Festival, February 25, 26 & 27, 1994, Pioneer Stadium, Lyttelton St., Christchurch, New Zealand. For information write: The Registration Secretary, 2nd Southern Hemisphere, Square & Round Dance Festival, 49B Searells Rd., Elmwood, Christchurch, 8005 New Zealand or call (03)355-9843

0324-VIRGINIA-WASCA's 35th A.Q. & RD Festival, March 24,25,26,1994. Hyatt Regency & Sheraton, Reston, VA. Callers various, Cuers Various. Contact D&B Mlynar, 8803 23rd Ave. Adelphi, MD. 20783 (301)434-1659.

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

0414-CALIFORNIA-Trail In Dance, April 14, 1994, on Thursday before the Dance Of The Roses. Pasadena Convention Center, Conference Room-7:30 to 8:00 P.M. T.Mosier & D.Rensberger, RD's K&L Milligan.

0415-CALIFORNIA-Dance Of The Roses, April 15,16,17,1994. Pasadena Convention Center, 300 E. Green Street, Pasadena, CA. Callers & RD Cuers various. Contact D&J Standley, P.O.Box 4612, Riverside, CA. 92514.

0422-CONNECTICUT-36th New England SQ & RD Convention, Crosby High, Waterbury, Conn. April 22,23,1994. Callers & Cuers various. Contact H.Katten, 205 West Walk, West Haven, CT. 06516

0429-TENNESSEE-Music City SQ Dance Fest. April 29,30,1994. Boyd Garrett Center, Woodbine Cumberland Presbyterian Church, 3016 Nolensville Rd. J.Story, T.Ozendine. RD B&G Pinkston. Pre-registration only. Contact R&B Young, 213 Wauford Dr. Nashville, TN. 37211 (615)834-2238 or (615)822-1286.

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

0522-MISSOURI-Contra and Dinner, May 22,1994. Hannibal Holiday Inn, Hannibal, MO. Advanced registration required. W. & L. Cole, T.& B. McUmbur. Contact T. McUmbur, 1601 36th St. Hannibal, MO.63401 (314)221-6199

0722-CALIFORNIA-Ninth San Diego Contra Dance Weekend, July 22,23,24, 1994. University of San Diego. D.Armstrong, P.& M.Moore, G.& F.Nickerson. Contact P.Moore, P.O. Box 897, Running Springs, CA. 92382 (909)867-5366

0902-MICHIGAN-Mich. S/D Leaders Assoc. Labor Day Dance-Sept. 2, 1993-Rittmueller School, Frankenmuth, MI. Michigan Callers & Cuers. Contact C.Cullings, 10680 E. Townline Rd. Frankenmuth, MI. 48734 (517)652-3122

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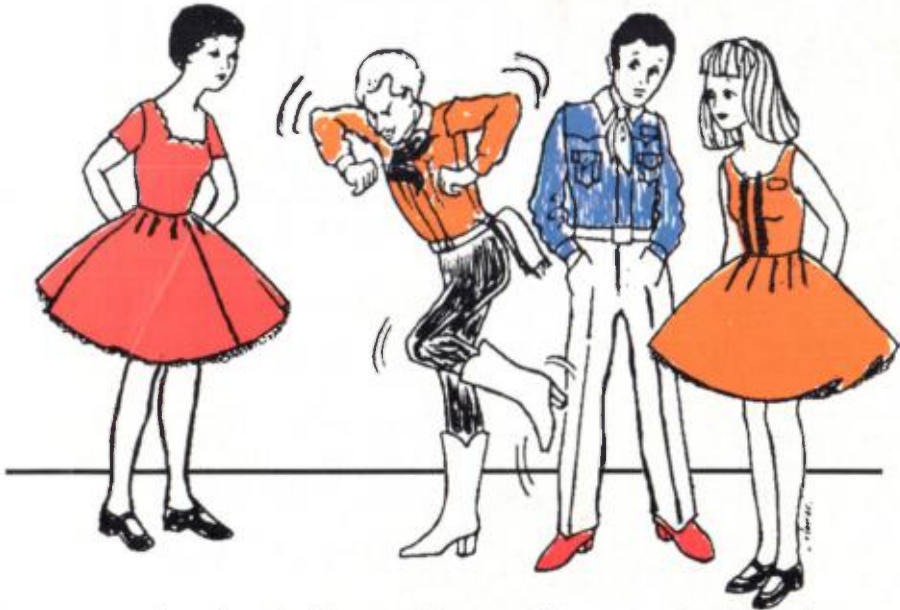
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