

# Thanksgiving Prayer for Square Dancers

O Greatest Caller, who knoweth all moves from **basics** thru **challenge** and beyond,

We are thankful for the opportunity to **weave a ring** of friends;

To **circle** to rhythms reflecting the order of Thy universe;

For ears to hear music and laughter;

For eyes to see Thy rainbow of colors shining here;

For love in its myriad forms.

**Extend** to us Thy blessings-

May all our **turns** be **courteous** as we **pass thru** Thy way;

May we **bend our line** to your will

May we see Thy **star thru** our troubles and **cast off three quarters** of these on Thee;

Keep us **square thru** life as we **wheel and deal** with our **neighbor**.

Bless those who **lead right** as we **cross-trail** thru this world

And when we **walk around the corner** and our last tip is over,

And we **roll away to Promenade Home**,

May it be with Thee.

Amen

Chet Lowe



**AMERICAN**   
**SQUARE DANCE**  
"The International Magazine With The Swinging Lines"

**NOVEMBER**  
**1993**



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THE INTERNATIONAL MAGAZINE  
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# Editor's NOTEBOOK

The staff of American Square Dance Magazine wishes all of you a happy Thanksgiving.

Our front cover is something to which we are all proud of. It was a joint venture of the entire staff. Phyllis and Dorothy came up with the idea, Jon did the computer work, and Jeanne did the water color rendering. We would like to thank Chet Lowe for his submission of the Thanksgiving prayer. We're sure it will touch many.

As we looked at the picture on the front cover, we decided the two children who were sitting there, were not only thanking



God for their blessings from him, but they might be waiting for a beginner class to start. Wouldn't it be nice to see them get up and start forming a square?

We hope everyone has a good holiday. We pray there are fewer homeless this year, and more people who can share this time with someone they love. We all thank Him for the blessings he has bestowed on each of us. ✓



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Joplin, MO

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BM 138 Rainbow Stew (You Mix It)

BM 136 I'm Walking The Floor Over You

BM 127 Is It True What They Say About Dixie

BM 111 Oh Lonesome Me

BM 110 Cheating Heart

BM 109 My Heart Skips A Beat

BM 108 Free To Be Lonely Again

BM 103 Hush Hush

BM 089 Thanks A Lot

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# BY-LINE

We are running a re-print of an article by Larry & Terry Ingber, in its entirety (IT WORKS, FOLKS!). We apologize for our mistake in not printing the article in full as it should have been.

This month we are proud to have Breadline, created by Dorothy Walker, Assistant to the Editor, and The Puzzle Page by Phyllis Arthur, office manager for ASD. These are going to be monthly articles. Thanks, girls, for these change of pace delights!

In "What's Going On In Square Dancing" there are several good articles, one of which is from Club Leadership Journal, concerning a Youth New Dancer Program for next summer. Also, an article concerning how Square Dancing helps reduce the hazard of falls.

The late Harriet Miles sent us an article just before her passing that has some good tips for club reporters. She tells about obtaining news and how to present it to the editor. ✓

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# TEMPO

by Jeannie Briscoe

I suppose there are many callers who would like to change the structure of our activity by renaming or revising the basics. It seems to me that since we have lasted this long with the movements as they are, we should be happy with them and stop trying to change them. It is one thing to take a movement from the list, but quite another to change the structure of an existing basic.

I'm surprised when I hear callers talking about changing the structure of the basic programs. However, it does not surprise me when I hear them talk about cutting the lists shorter. The initial acceptance of the material we have at our fingertips should be enough to quiet some of these callers who think Star Thru or Square Thru should be re-arranged. As far as I'm concerned, I wouldn't know what to do with either of these basics if they were changed to suit a few callers who insist it would make the activity better.

As most of us know, one of the pioneers of the square dance activity was Lloyd "Pappy" Shaw who embraced the activity wholeheartedly. He managed to bring square dancing out of the Barn Dance days that threatened to destroy it. The grace and proper form of square dancing can be found in the text of his books. He became a figure of great importance in our activity, and gave square

dancing back to the masses who would not darken the door of an establishment that served alcohol.

If we want to change square dancing, let's pursue it in a manner that might change the fast pace migration of new dancers into more difficult levels. This can only be brought about by discouraging the higher level dancers and their callers from inviting the newcomer into their web. Becoming a higher level dancer will, no doubt, seem inviting to some new dancers, but when they get there they find out it is not what it seems. They have already struggled for a year or more, learning Mainstream and now someone wants them to get Plus, so they can join the Advanced groups.

What we need is a slow down; tomorrow is another day. We need to slip back into the FUN part of square dancing. I would like to see our dancers encouraged to get the most out of square dancing without changing the movements, and without fiercely grasping for the next level up the ladder.

Let's try and keep it FUN for everyone. Even we callers who have been in the business for thirty years and more would appreciate a little soft pedal now and then. It seems like it's a constant struggle to rearrange or change some part of our activity. I'm "agin" it.

KEEP TRUCKIN' ✓



Oregon 'n' More In '94



43rd National Square Dance Convention  
JUNE 22, 23, 24, 25, 1994

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## TRAIL-THRU DANCES

If you are driving to the 43rd National Square Dance Convention in Portland next June 22 - 25, you may want to consider overnight stops in cities where trail-thru dances will be held:

For those coming from the east on Interstate 84, there will be a dance in Baker City, OR on June 18. If you are coming from the east on Interstate 90, there will be a dance in Clarkston, WA on June 20.

For those coming from the south on 1-5, there will be dances in Oregon; in Medford on June 19, June 20 in Grants Pass, June 18 in Roseburg, June 20 in Spring-

field, and Salem on June 21 and 22. If you are coming from the south on Hwy. 97, there will be dances in Klamath Falls on June 19 and 21.

If you enter Oregon from the east or the south and plan to pass through central Oregon on your way to Portland, there will be dances in Redmond on June 17, 18 and 19. If you are planning to travel along the Pacific coastline on your way from California, there will be a dance at Crescent City, CA on June 20 and in Toledo, Or on June 18.

To request more information on these dances, please contact: Marvin & Tana Baker, (503)935-7580.

---

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## SINGLE DANCERS COME TO OREGON!

Single square dancers coming to Portland will find one of the best programs ever. The Singles Hall will be approximately 29,000 square feet, including a hospitality area and will be located in the Oregon Convention Center, the hub of



everything. The Singles Hall program will include Mainstream and Plus Square Dancing, Round Dancing and exhibitions. There will also be intro to Line Dancing and Country Western Dancing. Areas will be marked to help you find dance partners at the 43rd National Square Dance Convention. There will be designated areas in most halls for "people without partners" to meet and dance. The Monarch Hotel will be the Singles hotel and Portland State University will provide group housing for singles.

## CATCH THE PIONEER SPIRIT ON THE OREGON TRAIL!

1993 marks the 150th anniversary of the Oregon Trail, the route followed by the westward pioneers who traveled from Independence, Missouri, to Oregon City, Oregon. We would like to encourage those dancers from the northwest part of the U.S. who are traveling by RV to St. Louis this summer, to follow the route of the Oregon Trail on their way home. The actual route is closely followed by old Highway 30, close to the modern routes of U.S. 80 and U.S. 84.

Today we can travel the Oregon Trail in a few days time, counting stops for sight-seeing and relaxation. The travelers who came west from 1843 until the 1870's took approximately six months to travel over 2,000 miles, at the pace of 12-15 miles a day. Imagine keeping house out of a wagon box that measured about 3 by 10 feet!

If you are planning to attend the 43rd National Square Dance Convention in Portland, and will be traveling by car or RV, you may want to consider re-tracing the Oregon Trail route! For more information, contact your public library. Many of

the books written about the Oregon Trail include information about how to follow it on modern highways.

## DRIVERS NEED PROOF OF INSURANCE

If you are planning to drive to the 1994 National Square Dance Convention in Portland, you will need to be aware of the state and local requirements for vehicle insurance. Oregon requires that all vehicles be insured. In addition, the city of Portland, and other Oregon cities require that a certificate of current insurance be carried. This is an assurance to other motorists that the vehicle insurance has not been canceled or lapsed since the last certification with the Motor Vehicle Division. Police officers may ask for proof of insurance and have the discretionary power to have a vehicle towed from that spot if the driver is in violation of the city ordinance. For more information on driving in Portland, contact the Portland Police Bureau at (503)823-4636.

## OREGON WELCOMES DANCERS FROM OVERSEAS!

The Overseas Hospitality Committee is waiting to welcome dancers from other countries who visit the 43rd National Square Dance Convention in Portland. As of March, 1993, we had over 100 overseas dancers registered, and we hope that four times that number will actually be in attendance in June of 1994. The Overseas Hospitality Room will be open every day from 10 am until



10 pm, staffed by hosts and hostess who have traveled abroad and know first-hand the difficulties facing travelers in a foreign land. Overseas Hospitality will feature many services for the overseas visitor: a message board, travel brochures, maps and information about the Portland area. Maps of the world dotted

with pushpins will let dancers know which countries are represented by their fellow travelers. We will be giving away door prizes every day. We hope to be able to provide translator services in many languages for those travelers who find themselves having difficulties with language barriers. ✓

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### SUPERMAN

This is in regard to the preview episode of the TV show Adventures of Lois & Clark: The New Superman program aired on Sept. 12, 1993.

I wish to register my offense at the remark Lois made to Clark when discussing his dancing prowess. The implication was that square dancing was less of an art form than any other type of dance.

I wish to inform you that people from all walks of life and all age groups are square dancers. Even the handicapped can join us. We come from all educational backgrounds and corners of the earth. No, modern western square dancing is not limited to rural areas, or even

## What's Going On In Square Dancing

just the United States. Illinois is among the states that have adopted square dancing as our official folk dance.

Perhaps in a future episode Lois could enhance her knowledge by discovering that square dancing is a challenging hobby that requires a sense of grace, music and timing just as any other type of dancing. Any song may be choreographed for square dancing. After thirty weeks of basic lessons, square dancers continue to learn new calls and ways of putting them together.

We enjoy the friendships of the many people we meet in a substance free environment. You need a clear mind to focus on the intricacies of the caller's directions. Superman's gentle character



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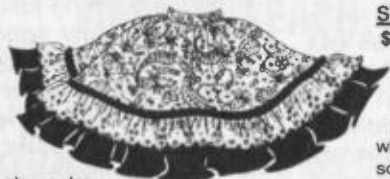
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Colors: Berry, Hunter Green, Beige, Dark Red

would be a good role model for the  
square dance activity.

Please help us to celebrate **SEPTEMBER AS SQUARE DANCE MONTH**  
rather than being so negative and offensive.

*Squarely,*  
*Linda M. Hiltabrand*  
*President APASDA*

*Editor's note: This is a letter written by Linda Hiltabrand to the producer of "The Adventures of Lois & Clark: The New Superman." Their address is American Broadcasting Company, 77 W. 66th ST. New York, NY 10023, should you wish to write and register your feelings about this incident.*

## WINTER DANCE WEEK AT THE JOHN C. CAMPBELL FOLK SCHOOL

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England. Marianne is one of the country's  
best teachers of Waltz, Hambo and other  
Couple Dances and will also be teaching  
English Country dances. Contra will be  
called by Susan Kevra from Massachu-  
setts, one of the brightest new stars on  
the New England horizon. Bob Dalsemer  
will offer his now infamous class "Modern  
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Devine. Dance band and fiddle work-  
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scheduled by request if there is sufficient  
interest. The week ends with a gala New  
Years' Eve Party including special deco-

rations, refreshments and local traditions.

Winter Dance Week will be limited to 90 dancers as evenly balanced as possible between men and women, so early registration is advised. Single men are especially requested to register early so that single women will not be placed on a waiting list. For further information write John C. Campbell Folk School, Rt.1, Box 14-A, Brasstown, NC 28902 or phone Bob or Hanne Dalsemer at 1-800-FOLKSCH (1-800-365-5724) OR 704-837-2775

### **SQUARE DANCING HELPS REDUCE HAZARD OF FALLS**

*by Judy Creighton The Canadian Press  
(Club Leadership Journal, Sept. '93)*

**S**quare dancing may seem square to some folk, but all those do sa dos and allemande lefts can help reduce one of the greatest hazards of growing old - FALLS.

Researchers at the University of Waterloo may have stumbled on to the reasons elderly people fall more easily and how such tumbles can be avoided. James Frank and his colleagues in the university's kinesiology department have found a definite connection between inactivity and a breakdown in the balance system.

"Square dancing is wonderful for older people," says Frank. "It's in a safe environment, yet a demanding environment where the participants have to change directions a lot. They have to share their attention not only by moving about but, listening to the caller. All great for good balance."

Frank says people use three systems to maintain their balance. One involves the ability of the body to sense what is happening to any of its parts. Is the left foot ahead of the right? Is an elbow straight or bent?

The second is the visual system, used to avoid falling off curbs or walking into walls and to help orient oneself in space.

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The third is the vestibular system, named after the inner chamber of the ear, which when disturbed can make people feel ill - seasick, for example.

The University of Waterloo team has found, to their surprise that balance control - the ability of people to move without falling - deteriorates only slightly among older people who stay healthy and active.

By remaining physically active, seniors will give their balance-control system a chance to do the things it is supposed to do for them," said Frank.

On the other hand, sitting around all day, day after day, is a good way to guarantee balance control will deteriorate."

### PLAN TO OFFER A YOUTH NEW DANCER PROGRAM NEXT SUMMER

*(Club Leadership Journal, Sept. 1993)*

**M**ost families with young children have problems keeping their sons and daughters busy during the summer with positive things to do. Wayne McDon-

ald's 15 week new dancer program fits in well with the usual three month summer vacation. Why not offer a special "Youth Only" New Dancer program next summer in your community? Now is the time to discuss this idea with your club officers and club caller. Talk with your city recreation department about the idea. They may assist your club with financial support as well as provide a place to conduct your summer youth square dance program. Also, encourage square dance grandparents to enroll their visiting grandkids.

### GAMES, GIMMICKS & SKITS

**A** booklet designed to serve as a springboard for leaders and dancers to expand and enhance the development of wholesome square dance entertainment.

It's the extra fun that provides the "Cream In The Coffee" or the "Icing On The Cake" of a square dance evening

that makes a dancer want to return for the next club session.

40 pages, only \$3.00 (to cover printing and postage).

Copies may be obtained from: Joe & DeAnn Hutchinson, USDA Educational Chairman, Rt.2, Box 469, Salina, OK 74365, (918)479-6117.

Every club leader should have a copy of this fun booklet in their square dance library.

## CLUB NEWSLETTER

(USDA)

A pamphlet designed to assist club leaders in planning, designing, printing and distributing a club newsletter.

It is one of the best communication tools of a club and is essential to successful club operations. It is used to disseminate information to the club members and serves to bond all club members together into a family unit. It

keeps all members informed of all planned club activities and functions. The club newsletter builds interest in the club and its activities.

This pamphlet provides more information than you want to know about a club newsletter, but will answer many questions for the novice about the contents of a newsletter, how to write, prepare, assemble, produce, print, and circulate or distribute a newsletter. A great amount of this information is applicable to an Area or State Newsletter.

Every club leader should have a copy of this leadership pamphlet in their square dance library.

Only \$1.50, it has 48 pages and may be obtained from Joe & DeAnn Hutchinson, USDA Educational Chairman, Rt. 2, Box 469, Salina, OK, 74365, (918)479-6117.

## LEGACY HOT LINE

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approximately ten years? Although it is seldom used, the LEGACY Hot Line is available for you, and you do not have to be a LEGACY trustee or affiliate to take advantage of this service.

We will be more than happy to work with you on what you feel is a catastrophic detriment to square dancing in your area. Although we cannot guarantee that we can offer solutions to all of your problems, it is possible that another group has had the same problems in the past, and if we are aware of these, we can offer the advice of their success or failure in this area.

The following are members of LEGACY's Hot Line. Feel free to use it as you see fit.

Hardy & Kathryn Nixon, Georgia, (404)396-5804; Pres & Kay Minnick, Colorado, (303-422-3371; Stan & Cathie Brudick, New York, (518)543-8824; Al & Burdick Schreiner, Wisconsin, (414)567-3454.

For more information on LEGACY, write to Al & Burdick Schreiner Executive Secretaries, 1100 Revere Dr., Oconomowoc, WI 53066.

#### LEGACY HOSTS SUMMIT II

**D**uring the 42nd National Convention in St. Louis, Missouri, LEGACY International hosted a two-hour Summit Meeting followed by a dinner for the leaders of the various national and international square dance organizations. This annual meeting began in 1986 and has expanded each year. There were 11 organizations represented in St. Louis.

Attending were Tony Oxendine, vice chairman of Callerlab; Jerry Junck, executive committee member of Callerlab; Laural Eddy, board of governors of Callerlab Foundation; Leonard and Mae Sprosty, presidents of National Square Dance Campers Association; Bill Heyman, president of National Assn. of Square and Round Dance Suppliers; Carmen Glass, president of Bachelors 'n Bachelorettes; D. Gordon Rognlien and Karl Jaeckel of International Assn. of Gay Square Dance Clubs; Chet and Billje Ferguson, president of the National Execu-

tive Committee; A.R. Rodgers, immediate past president of the National Executive Committee; Beverly Mirek, president of Single Square Dancers U.S.A.; Jim Reinhold, vice president of Single Square Dancers U.S.A.; Larry and Dixie Ann Foraker, president of United Square Dancers of America; Hardy and Kathryn Nixon, chairman of LEGACY International; Pres and Kay Minnick, immediate past chairmen of LEGACY International.

This annual meeting presents an opportunity for the organizational leaders to meet and communicate directly and openly with each other. They all share a common goal; to enhance, promote and preserve square dancing.

Topics of discussion included "Country Western Dancing-How It Ties In with the Overall Square Dance Activity;" "How Would You, the Top Leaders in the country, Advise to conduct a successful Square Dance Class and Reduce Drop-Outs;" "LEGACY Survey-Twelve Years of Surveys;" "Common goals We Should Strive To Meet;" and "Ways All Organizations Can Work Together to Improve the entire Activity."

Suggestions for future topics may be sent to Hardy and Kathryn Nixon, chairman, LEGACY International, 1614 Bishop Hollow Run, Dunwoody, GA 30338.

#### LEGACY INTERNATIONAL GOALS

**D**uring the recent biennial meeting of LEGACY International in Toronto, Canada, both short and long term goals were widely discussed by the Trustees.

The following is a list of goals LEGACY will be striving to reach:

1. Take stronger stands on key issues.
2. Enhance tolerance within the square dance activity.
3. Double the number of Mini-LEGACYs in the U.S.A. and Canada. (Mini-LEGACYs are leadership training seminars for square dancers.)
4. Through marketing and communication, attract younger participants to LEGACY.

The Board of Directors of LEGACY International strongly supports these



goals and together with all the Trustees will be working diligently to attain them.

For more information on LEGACY, write to Al and Burdick Schreiner, executive secretaries, 1100 Revere Dr., Oconomowoc, WI 53066.

### **SPECIAL NEWS BULLETIN FROM THE NATIONAL SQUARE DANCE CONVEN. EXECUTIVE COMMITTEE**

**T**hirty six members of the National Executive Committee will hold their Pre-Convention meeting including, future General Chairmen in Birmingham from April 5 to 10, 1994, with the kickoff dance on April 9.

The NEC Fall business-only meeting will be in Memphis from October 14 to 17 with Carl & Jean McCarver in charge.

A complete breakdown of all Convention attendance figures and other information is available from all National Executive members.

Following are the cities considering future Conventions including their bid chairmen or proposed General Chairman.

1999--INDIANAPOLIS, IN--Ron & Linda Stoner, 1855 Cedar Ridge Road, Indianapolis, IN 46246, (317)894-7784. PHILADELPHIA, PA-- Clarence & Juanita Dye, 152 Bartondale Road, Media, PA 19063, (215)565-2867.

2000--ATLANTA, GA. Ben & Lulline Cotton, 2751 Hogan Road, East Point, GA 30344, (404)344-1073; DETROIT, MI--Lloyd & Linda Catey, 3462 Doane, Grand Ledge, MI 48837, (517)645-7414, and KANSAS CITY, MO--James & Edythe Weber, 1816 Middlebrook, Liberty, MO 64068, (816)781-3598.

2001--ANAHEIM, CA--Robert & Rita Byram, 3353 Myrtle Ave. Signal Hill, CA 90807, (310)-426-8590.

2004--ST. LOUIS, MO--Don & Mary Orr, 3964 Fountain City Road, DeSoto, MO 63020, (314)586-8188.

Although these cities have indicated interest in future conventions, others also are eligible to seek consideration. Bids must reach members of the National Executive Committee at least 90 days in advance of the Convention at which they wish to submit a bid.

### **CONNECTICUT'S GREATEST SHOW**

**A**ll levels of square and round dancing will be featured at the 36th New England Square & Round Dance Convention Friday and Saturday, April 22, 23, 1994 in Waterbury, Connecticut. It will mark the first time the New Englands will be held in the Nutmeg State.

For square dancing, there will be new dancer Mainstream. Mainstream with live music, Plus, Advanced 1 & 2, Challenge and a hall with just singing calls. There also will be a hall for introduction to square dancing.

There will be rounds with phases 2 & 3, 3 & 4, and 5 & 6. Introduction to round dancing is also scheduled.

There also will be a hall for teens and a teens afterparty with a disc-Jockey.

Other features include clogging, contra, progressive squares, celebrity hour, special events, a Saturday morning brunch and fashion show and much more.

A Trail-In Dance will be held Thursday, April 21 from 8-11 p.m. at Crosby High School, and a Trail-Out Dance is slated Sunday, April 24, from noon to 4 p.m. at Wilby High School in Waterbury.

Exhibitors will also be on hand to sell their wares.

Registration forms may be obtained by contacting Hank Katten, Publicity Chairman, 205 West Walk, West Haven, CT 06516

Submitted by Hank Katten, CT



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RR-228-By Tim

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## *Soon To Be Released*

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# FROM HARRIET MILES

Prior to Harriet Miles passing, she sent several articles, two of which we share with our readers. She will be missed by all those who she has touched.

Here are four tips that will make your contact with journalists a little easier.

1. Try to remember that journalists are busy people. They don't consider you "news" unless you can prove you have something special for them to look at. So don't buttonhole them unless you do have news.

2. When you do have something special, give them a short press release, not your maybe-not-so-good-looking flyer. Bring or send it to the right person.

3. Treat them with enthusiastic respect (what's that?) if and when they do call you.

4. If they do come to your event, introduce them to the most knowledgeable dancer there. Remember, a square dancing journalist is a rare bird, so explain any term that gets a blank look - or even one that says, "I'll just have to figure that one out?"

## WISHFUL THINKING

On the Jeopardy! show some time ago, Alex Trebek read a statement that included a reference to square dancing as "the American folk dance."

Naturally, my antenna went up! After all, several national square dance organizations, including LEGACY and the United

Square Dancers of America, have been working at making that statement official. Nearly 20 states have passed legislative bills declaring square dancing as their state folk dance.

Arizona, so far, only has a proclamation to that effect by former Gov. Rose Mofford.

Now, if congress were to make a statement like that, maybe we wouldn't have to bother our representatives to make it into a bill. Come to think of it, that might give them a respite from some of the headaches they've been fed.

We can hope, can't we? ✓

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| ELK 026  | THE AMERICAN TRILOGY (Sing-A-Long) by Tom Mille  |
| ELK 5157 | IT'S MY PARTY by Bronc Wise                      |
| ELK 025  | TO ALL THE GIRLS I'VE LOVED BEFORE by Bronc Wise |

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| BR 1010 | A FOOL SUCH AS I (Round) by Jimmy & Carol Griffin |

#### RECENT BEST SELLERS ON BLUE RIBBON

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| BR 273 | SEND ME THE PILLOW<br>THAT YOU DREAM ON by Earl West |
| BR 272 | TEMPTED by Dave Parker                               |



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# THE COUNTRY

# WESTERN LINE

by  
**jim & jean  
chomondeley**

**T**he CW world is seeing a great influx of younger people; the kind of student we have been trying to get into square dancing for years. Why is CW having this big influx and square dancing is not?

Some have expressed the opinion that the reason is that CW is a family activity. We have CW clubs which take Sundays and make it family night. Parents bring out the kids and dance with them. They realize that the kids are the future of the activity. How many Square Dance Clubs encourage parents to bring the kids?

## HONKY TONK ATTITUDE - by Diane Gervich

Note: this is a 4 wall dance (32 beats)

Step, Touch, Step, Back, Fwd (1&2,3,4)

Step R, Tog L, Step R, Step Back L, Step Fwd R

Step Open, Hold, Knee Pop, Knee Pop (1,2,3,4)

Step Open with L, Hold (pause), Lift Knee Twice

Toe In, Heel in, Toe in, Heel in (1,2,3,4)

R toe in, R heel in, R toe in, R heel in (1,2,3,4)

Kick, Cross, Kick, Step together (1,2,3,4)

L kick frt, L Cross, L kick frt, L step together

Kick Ball Change, Twist, Down (1&2,3,4)

R Kick ball change, Twist L (R toe up, L heel up), Down

Twist, Down, Twist, Down (1,2,3,4)

Twist right, Down, Twist R, Down

Jacks, Jump Cross, turn, Step (1,2,3,4)

Jump R & L open, Jump cross R over L, 1/2 turn, Step L

Slap, slap, Slap 1/4 turn, Kick (1,2,3,4)

L hand tch R foot bk, R hand tch R foot side,

R Kick Cross Frt Turning 1/4 L, R Kick side.

(Repeat until end of music.)

Suggested music "Red Neck Girl" by Bellamy Brothers ✓

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4B-6121 YOU CALL EVERYBODY DARLIN'  
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4B-6122 YOU ARE THE ONE by Bill

4B-6123 ACROSS THE ALLEY (from the Alamo)  
by Lee

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by Mike

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4B-6118 BACK TO THE COUNTRY/  
SWAMP THING - Hoedown

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by Guy

Q-898 HOLD WHATCHA GOT - Richard

Q-896 DYNAMITE - Guy

Q-895 SING ME BACK HOME - Sam

Q-897 UP TO MY EARS IN TEARS - Shane

## RECENT QUADRILLE RELEASES:

Q-894 CITY LIGHTS - Bob

Q-893 HELP ME MAKE IT THROUGH  
THE NIGHT - Guy

Q-892 DREAM OF ME - Sam & Shane

Q-891 TRUE LOVE NEVER DIES - Richard

Q-884 CARMEN - Sam

Q-890 ENDLESS HIGHWAY - Guy

Q-889 WE BURY THE HATCHET - Guy

Q-888 LORD HAVE MERCY ON A  
COUNTRY BOY - Shane

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# A HORSE TALE

by Tandy Barrett, Stone Mountain, Georgia

I grew up in horse country. Any Kentucky girl worth kicking a field of spring-time clover was climbing on a horse's back as soon as possible. Many a day I spent trotting by stands of golden hardwoods, rushing streams and shimmering plowed fields. Winter, summer and in-between, scenery changed, but the tried and true horse, sturdily plodding underneath, always remained a steadfast friend.

So comes to my mind a story I heard from one of the fellas working on a horse farm nearby. Actually, on that particular day, we were involved in a joint project – white washing a “forever” fence – the acres-long wooden kind that typically separates each Kentucky horse pasture. It was a hot day, so we paused a bit in our sweaty labors, settled under a shady elm and swapped tales. I really like the one he told to me.

So here it is...

## “Calcutta -- Blue”

One day some rich folks came to the farm to look at some thoroughbreds to purchase. They hankered to raise one up – and bank the winnings of future races.

Well, the owner of the farm always knew how to impress folks bent on buying. He'd always bring out Calcutta-Blue. Calcutta-Blue was straight out of

“Horseflesh Gazette.” He was as sleek and black as a racer snake. His flanks fair rippled with enthusiasm. He tossed his head with a flair, turning in the wind – so his generous mane would flutter handsomely. On a lead, he would

arch his neck, just so, and prance around, almost winking at the buyers as if to say, “How could you possibly question my beauty and importance?” If Calcutta-Blue was a human, it's a sure bet, at this point, he'd hand out a business card.

Anyway, these people wanted to see this fine equine run. Well, that didn't ruffle Calcutta-Blue's owner at all. He'd obliged that request plenty of times. But

to be on the safe side, he pulled several other horses from their stalls, too. It would add to Calcutta's winning spirit (the owner said). What fun is a race with no one to race against?

So they headed for the tracks. Now, to be honest, the other horses didn't look so hot. They were all “lead ponies” – they did most of the work around there. And they weren't as SLEEK exactly – and their teeth hadn't been polished or their hooves buffed. They faced the wind with the idea of getting a job done, not affecting a majestic profile.

They entered the starting gate, and all waited patiently as Calcutta-Blue trotted regally into place. The lead ponies yawned. After

all, they'd been a part of the tramped up rodeo before. They knew the outcome already.

Meanwhile, the owner was proudly presenting the buyers a briefcase full of papers. Calcutta-Blue could do *this* and Calcutta-Blue could do *that*. It was all there – written down in neat typed outlines. The buyers were very impressed.

Why, it was all so well organized!  
The bell opened the starting gate.



With horse-sense calculation, each lead pony started performing its duties – run steady – be fair to those running along – accomplish the task without spilling the riders. Go the distance – not pulling up until the finish line.

Calcutta-Blue bolted from the gate, flashing flared nostrils and a fiery eye. With muscles bulging and tail flowing, he jumped ahead of the pack. But at the number one turn, the jockey swiftly culled him from the thundering melee and steered him, prancing, back to the awestruck buyers.

"What a race!" they shouted. "What a fantastic run! And such a handsome horse!" As the enthusiastic group strode back to the sales office, briefcase in hand, they ignored the pounding, sweaty, lead ponies as they rounded the number four turn and triumphantly streaked across the finish line. At the fence, Calcutta-Blue tossed his head in the air and gave a snort. His unblemished fine coat was still shimmering. Why, it was just as

if he'd finished the race without doing any work at all!

The contest over, and the office bound buyers busied by mounds of orderly, important paperwork, Calcutta-Blue rambled slowly around the vacant track, still rutted with the dusty work of others. It took a long time to come around to the finish marker. It was a sight the horse had secretly been allowed to see only a few times – away from the scrutinizing eyes of eager purchasers.

Because if the real truth were known, despite his rare, sleek beauty and his jaunty air, there was a flaw that even a charging bull, paper pushing promoter like Calcutta's owner couldn't erase.

Though he may be touted as a thoroughbred with promises galore...the sad fact is, despite his sparking presentation, beyond the number one turn, handsome Calcutta-Blue simply couldn't run the full race.

*Reprinted from THE DOUBLE TOE TIMES, A Clogging Magazine, August, 1993 ✓*

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# FEEDBACK

It is sad that once again, we have a person who has no idea what they are talking about, making unwarranted criticisms of Advanced dancing. This refers to Doris Barner and her letter in the September, 1993 issue of ASD, in which she admits she does not do Advanced, but nevertheless makes 3 statements against Advanced.

1. **Statement:** Advanced causes "...many new dancers to stop square dancing."

**Reply:** Oh sure, I can just hear someone on graduation night say: "Gee Mable, I just heard that Advanced dancing exists, so let's quit square dancing."

Or perhaps someone out of class for a year will suddenly decide to quit their Mainstream or Plus club because they realize that Advanced dancing exists. Good analysis Doris!

2. **Statement:** "...Advanced dancing has hurt square dancing." As an example of this she says that when dancers travel through her area some may call and ask "...if we have Advanced dancers - this really turns me off." She says she wants dancers just to ask if there are any square dances without naming a specific program.

**Reply:** So now people can not even request a dance at the program they

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enjoy, because if they do they are "hurting square dancing." Doris just bubbles over with the friendly square spirit, right?

3. **Statement:** Advanced dancers "...are trying to show what they can do and they take it too seriously."

**Reply:** Spoken like a true anti-Advanced person who has never danced the program. People just trying to dance a level are now accused of showing off. In other words: "I don't want to move on to another program and therefore no one else should want to move on either, so therefore I'll attack the program." As most of us know, Advanced dancers have just as much fun as anyone else (if they were not having fun, they wouldn't be doing it), and some of the greatest shouts of joy have come from Advanced floors.

Perhaps Doris has a group of Advanced dancers in her area who try to show off and are too serious. But no, we see that Doris is from Baton Rouge, Louisiana, and I have called for Advanced dancers from Baton Rouge, and these are some of the finest, fun-loving happy

people I have ever seen on any floor in square dancing.

It is sad that Doris would criticize a portion of the square dance activity about which she knows nothing with statements that are both absurd and untrue. Advanced dancing provides enjoyment to thousands of dancers who are only doing it for fun. There is a word which is missing from Doris Barner's life - that word is "TOLERANCE."

*Ed Foote*

**T**his article is submitted by one who has been in square dancing for over thirty years and who has done some teaching and calling.

You are on the right track when you urge contributors to stay on the positive side of the activity and not concentrate on negative aspects that the contributor believes exists and that need to be addressed.

However, I do not believe that the obvious negative aspects should be totally ignored. To totally ignore them is to stick ones head in the sand.

First of all, on the positive side, let us say that square dancing remains a clean and wholesome activity and has been so throughout its existence. Also, on the positive side, let us say that the dance form is universal, and if one can dance in Pittsburgh that same person can dance in Tacoma, Washington or any other geographical area.

Also we should recognize that thousands of people have had their lives enriched through square dancing, and the personality of many has been improved. Also there is a closeness of fellowship in square dancing beyond that which exists in any other activity. Most of the Christmas cards that we receive come from square dancers.

On the other hand we should recognize that the separation of the activity into separate levels, ie: Basic, Mainstream, Plus, A-1 and A-2 has driven many potential dancers away from square dancing. Undeniably it is one cause of the static growth of the activity, although it is not the only cause. This is not what Lloyd

Shaw, the pioneer in the development of the activity, had in mind.

There were three words in the vocabulary of Lloyd Shaw that were given special emphasis: Friendly, Joyous, and Beautiful, but the most emphasis was on Friendly. In the teaching and calling that I have observed, this emphasis is not repeated to the extent that it should be. Styling has not been in the curriculum of teachers who I have encountered. As a result we have many people in square dancing who have learned how to execute the routine, but have not learned to dance.

For the person who likes to live harmoniously, square dancing has been a great activity for most of this century and we hope and trust that it will continue well into the next century. Keep up the good work with the magazine.

*Delbert W. Downs, Peoria, IL*

In one of the former issues of the magazine, you have an article in the "Line Of Fire" section entitled, "Is Clothing a Problem?"

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# Party Line

by Cathie Burdick



In our year's celebration of nature and weather, one topic arose on my list and I thought about it for November. Granted, some of you may not find the theme a fun one, but it has possibilities for a great evening. Probably only one club has entomologist Walt Cole for a caller/cuer; the rest of you will have to find your own variety of [buggy] caller. Anyway, for those of you who want a variation on the traditional Thanksgiving theme for November, try an [Ant Allemande] or a [Lovebug Ball.] (If you've ever watched a square dance from above the floor, you'll see the similarity to a colony of ants...) Or maybe you'll want to save this theme for another time of year.

I'd suggest ladybugs for decoration, and if you're dancing early in the month, you might throw in a leftover Halloween spider or two. Ladybugs can easily be drawn and painted on cardboard. I've seen ladybug decor on partyware, but, of course, this will not be available in stores when you're looking for it. That's a given!

For refreshments, I do not recommend chocolate covered ants, unless you want a few for a joke. However, grasshopper pie is delicious, with its

chocolate cookie crumb crust and minty filling. (Recipe follows.)

For music (and these are all found in S/D record catalogs) try *Love Bug Itch*, *Love Bug*, *It's A Small World*, *Where Is The Circus?* (Flea circus, right?), *Tick A Tack*, *Goldbug*, *Katy Did*, and just for fun *Don't Let The Rain Come Down*. When we were first dancing, we did a round to *Glowworm* which would fit right in if someone in your group remembers it.

Here's the recipe, which you can use for any party night:

## EASY GRASSHOPPER PIE

Line a 9-inch pie plate with chocolate wafer cookies, filling in spaces with pieces of cookie. Line sides with half-cookies. In mixer bowl, combine 1 pint marshmallow creme, 1/4 cup milk, 4 drops peppermint extract, green food coloring, and whip till fluffy. Fold in 1 cup Cool whip (or real whipped cream, if you wish). Spoon into cookie crust. Freeze till firm, 8 hours or overnight. Garnish with whipped cream or chocolate shavings, if you wish. ✓

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There appears to be no dress code enforcing the short skirt lengths, only an unwritten dress code or style that most dancers now accept.

You mention in your article of January Line Of Fire, that there is nothing wrong with the country western wear at dances. Well, I find the styles not pretty enough, and the skirts not full enough for twirling. Besides, I'd miss those lovely crinolines. The fact is that square dance style is essential for Square Dances, especially for Festivals. Returning to the skirt lengths of the 50's would not only make dancing more nostalgic but more comfortable for us older ladies. Of course I wouldn't return to wearing those scratchy organdy petticoats of the mid 50's, but want manufactures to start making those lovely soft chiffon/taffeta slips to go with longer skirt lengths and retain the required fullness.

However, I would allow the ladies who so desire to expose knees/thighs to be able to continue wearing those short 23" lengths.

Square Dancing must have a lot more freedom of expression in skirt lengths, but no change in the basic dress style.

*Barbara Wendland, Elmont, NY*

In September, 1993 Line of Fire column, Jack Murtha responds to a previous article by Bill Davis in which he compares the merits of teaching new dancers to dance all the Mainstream calls from all of the allowed arrangements and formations, with teaching them to dance the high frequency Plus and Mainstream calls from standard setups. In other words, a comparison of DBD Mainstream and what some refer to as Soft Plus.

In the Los Angeles area, and possibly in other metropolitan areas, there are virtually no Mainstreams clubs, thus the Plus level is "Mainstream." It is common knowledge that most clubs that sponsor square dance lessons for new dancers have a desire to push the classes through the Plus level so that they may join the club and dance at the regular club dances as soon as possible. This is

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## THE CALLER NOTE SERVICES

This month in **MIKESIDE MANAGEMENT** (Stan & Cathy Burdick) there is a very informative article by Bill Peters, covering "Choreographic Brinkmanship." It discusses how callers can "deliberately take the dancers to the very limits of their choreograph capabilities." He gives a couple of examples for your use.

One thing we all need to heed is the arrangement of handholds in the square. Orlo Hoadley has an article that discusses this very important aspect of square dancing. He gives us some good pointers to use.

Also, Stan brings to us some very good Mainstream in the "Choreo Concerto" to work with.

And lastly, Ed Foote introduces Acey Deucey 1&1/2 for the Advanced callers.

**MECHANICS**, by Wayne Morvent, September issue, Wayne gives us a review on Starting Broken Down Squares. This is always a subject good for review, as we sometimes forget to address it. As he says, "This procedure should be taught right from the beginner class on up through all the dance programs." We heartily agree! He also adds some examples for your use for resolving squares to a zero line.

Wayne offers lots of good material from Basics, to Mainstream, to Plus, to Advanced. His own **CROSS SCOOT TO A DIAMOND** is found in the Advanced section of this issue.

In the August issue of **MECHANICS** Wayne offers information concerning the Callerlab Formation/Arrangement charts. Using the six arrangements, he introduced explanation and examples for your use. He says, "These charts are almost a must for callers and are offered by Callerlab, or you can drop me a line and I will send copies to you. The charts are .50 cents each and the Mainstream and Plus definitions are \$3.00 each plus postage."

As usual, Wayne has lots of good material in his notes this month. He covers the Mainstream QS, Acey Deucey, with several examples and a singing call. His Plus page uses a Mainstream call throughout Fan The Top. And for you Advanced callers he presents Scoot & Dodge. Lots of good material to keep you busy for a while.

In the October issue of **TORONTO & DIST. CALLERS NOTES**, Norm Wilcox has a great article covering Styling For Square Dance Calls. As he says, "We are basically gentle people but, in the heat of the excitement or in the throes of panic, we tend to be a little rougher than we intend."

Don Higgins has some material covering Centers In, Cast Off 3/4. Be sure and check it out as there are some very good ideas for your use.



by  
Ed Foote



**T**he following article is reprinted from **Zip Coder**, the national publication for Advanced and Challenge, and **Trailblazer**, a newsletter for a club of the same name which promotes Advanced and Challenge in southern California. The author is Barry Clasper, a fine caller from Canada who calls Mainstream thru C-3. He is summarizing comments made by Bill Heimann of Chicago, one of the top tape group leaders in the country.

**WHAT IS A GOOD DANCER?** The following criteria can be used to evaluate how well or how poorly a dancer per-

forms: (1) Number of mistakes - better dancers make fewer mistakes. (2) Command of fundamentals - better dancers have a superior grip on certain fundamental elements that form the basis of a large number of calls and concepts - examples are circulate, trade, hinge, roll, etc. (3) Ability to help - better dancers can assist others.

(4) Adaptability - Better dancers can adapt to a situation that represents a logical extrapolation of known material without having to be taught or walked through. (5) Ability to handle distortions - better dancers can handle distorted set-



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ups that are legal at the level being danced. (6) Precision - better dancers make precise formations and adopt precise facing directions.

(7) Ability to recognize the "unright" - better dancers realize when something does not make sense and therefore a mistake has been made. (8) Ability to recover - better dancers tend to recover their own mistakes without assistance. (9) Confidence - better dancers display confidence that they know what they are about.

The above characteristics are level-independent. They transcend the material associated with any given Callerlab program. Thus, it does not follow that any given C-4 dancer is necessarily a better dancer than any given A-2 dancer, simply by virtue of their habitual dance level. It is entirely possible for an A-2 dancer to be a better dancer than a C-4 dancer, despite the fact that the C-4 dancer probably knows more calls.

Because the square dance movement has not done a good job of articulating the characteristics that contribute to good dancing, a great many people mistakenly assume that there is a direct correlation between the level somebody dances and how well they dance. They conclude that attending a higher level dance makes someone a better dancer.

Since we all wish to be well-regarded by our peers, this mistaken idea that dance level is synonymous with dancing ability fosters an inappropriate compulsion to advance through the levels.

The equation between dance-level and prestige has resulted in an unfortunate decline in the average dancing skills exhibited at the Advanced and Challenge levels.

The thing that struck me (Barry Clasper) was that Bill Heimann's list of "good dancer" criteria actually consists of a single point, with a number of supporting elements. I think that better dancers make fewer mistakes because they have a good grasp of fundamentals, are adaptable, can deal with distorted setups, are precise, recognize errors, and know how to recover. Moreover, dancers

who make fewer mistakes tend to be more confident and are more liable to be able to help others. Therefore, I think that Bill's list actually boils down to a single point: better dancers make fewer mistakes.

While I do not wish to argue that a low error rate represents the only virtue a good dancer need possess, it seems clear that it is far and away the most important. ✓

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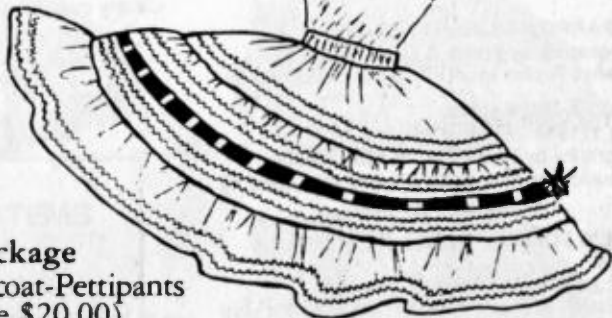
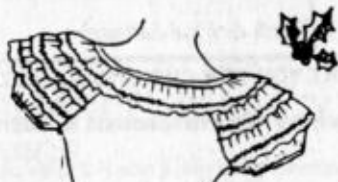




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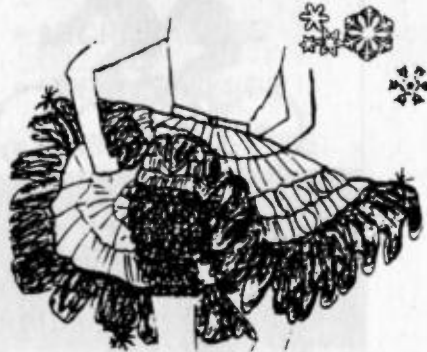
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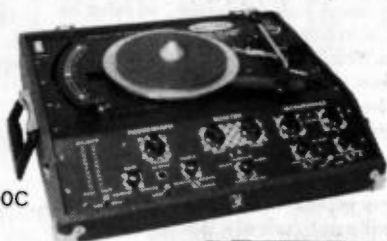
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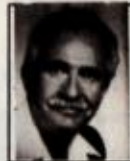
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# IT WORKS, FOLKS!

By Larry & Terry Ingber

*Ed's note: This article was supposed to be presented in two parts. Somehow the gremlin got in the way and the second part never got printed. Therefore, it was decided to print the article in its entirety.*

I wrote a letter to American Square Dance Magazine asking why not talk about some of the success stories in our square dance world. Not just all of the gloom and doom stories of just how bad square dancing is in different areas of the country. I am a full time professional caller working for a club in the beautiful Del Webb, Sun City West, Arizona community. We have a large ballroom which can be divided into two dance floors, with a hard wood floor and built in sound from the ceiling. When I was asked to develop the square dance program the club had 3 squares of dancers. We have just graduated 58 couples of new Mainstream dancers. The year before, I graduated 60 couples. The Westerners Square Dance Club of Sun City West are now at 650 actively dancing members and growing.

Now, there are those who may be reading this article and say "Oh! That is just a retirement community and they all have large classes and dances." For those of you who think that, it is not so. Many RV parks have had to resort to FREE lessons to encourage the people to try square dancing. Square Dancing in a retirement community is no different

than running a square dance in a community with all young working people. In the retirement communities you may have the opportunity to call during the day time, but that is the only difference. At the RV parks and retirement communities square dancing has to fight for everyone's attention, because of the endless list of recreational activities that are available. Every kind of dancing, exercise programs, swimming, golf, tennis, bowling, softball leagues, and this is just a start of the list of things to do; if that were not enough, people like to travel whether it be in RV's, bus trips, or cruises. Many retired people go back to school to broaden their education. So you see it is not just "start a Beginner Class and THEY WILL COME." **It takes work.** I am lucky enough to have had club board members who work to promote the club dances and let the caller run the program.

The Western Club has grown so much that last year the club asked me to hire another caller to work with me on the program. Our calling efforts were coordinated to give the dancers as much dancing time at the level they wanted. I applied the Callerlab recommended Programs and their Guidelines. **IT WORKS, FOLKS!**

Let's look at why you may be having trouble in your areas with square dancing on the decline. I am a full time professional caller. I do have the opportunity to travel around and visit other clubs and areas of the country. I try to watch and



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observe the dancing practices of clubs and callers of other areas. My first observation is that we do not have enough TRULY dedicated Professional minded callers in the field today. What I mean by this is all too many callers want to be country western singers, or they think they are. Go do it and get out of the way of the real callers. Many callers do not know the meaning of **WORK**. Calling a square dance is work, it is our jobs. Let me give you a couple of examples of what I am talking about. I arrive about 45 minutes to an hour before dance time, be it a class or dance. That allows me time to set up and get things organized for the dancing session coming up. I tell my beginner classes 'If you missed last week's lesson or just want more time for some review I am here, so feel free to come on in and I will do some review ahead of time for you.' This last year's class started at 6:00 P.M. I had no less than 7 squares on the floor at 5:00 P.M. every night. I did not charge any more for the 45 minutes that we worked. But I

know many callers think that it's crazy not to get paid extra. The almighty dollar is the only evaluation of the quality of the dance. (How much did you make?) I started with a class of 68 couples and graduated 58 couples. The people stayed with square dancing because I gave the dancers the extra time and work so they could feel the success of mastering the material that had been presented. If you want square dancers you have to work at it.

A couple called me this spring. They had just moved into an area in Northern Arizona. They had been in a square dance class all winter and were about 3/4 of the way through the Mainstream class. The couple had contacted the local club in the area where they now live. The local club is struggling for members, the dances are down, the club doesn't know why people don't come to their dances. The couple was really wanting to finish their classes and get to square dancing. They were told that since they were not at the same place in their lessons as the

local clubs class, they would not be welcome to join this year's class, but that they could start in next fall's class. I told the couple that I had a class in another area and to come early and we will see if I can catch you up to my class. Guess what, they were DAMN GOOD DANCERS. They have now joined my club and are at every dance, for which they drive 40 miles one way, to attend the dances when they could drive 6 miles to the local dance. That is how you make square dancing grow one couple at a time. Do not throw anyone away, we need everyone we can get.

Callers, all too many times do not stop to realize that the dancers come from the real world of everyday living. They come to us for fun, relaxation, and for the escape from life's everyday problems. Oh! Yes, they like to have a challenge once in a while, but not beat into the ground over some call or position. Remember, a caller's job is to take the complex and make it simple. Too many times callers will take a call and make the teach so

complex it is a wonder people want to dance at all. As a caller, Square Dancing is my real world, but the dancers are escaping their real world just to visit mine for a couple of hours of enjoyment. Callers too often think that they have to make their Beginners Classes into Advanced or Challenge Dancers. Give the dancers the Basics and they will grow into all phases of the calls as they dance the calls.

I have read many articles about the decline of square dancing over these past few years. There is nothing wrong with SQUARE DANCING. Square dancing has all of the fine qualities it has always had. 'Well, it is Callerlab's fault, this decline in square dancing,' NOT TRUE AGAIN. Callerlab has worked hard to make some kind of organization and standardization out of all the mass of material that is available to us today. There are guide lines which have been designed to help the successful development of square dancing around the world. Let me show you what I mean.

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Callerlab says that upon graduation from a beginners class people should dance for a 1 year period of time, once a week, before moving on into a Plus class. Too often I see people graduating from a beginners class and signed up for next weeks Plus class. I have dancers tell me that in their beginners class they are learning LOAD THE BOAT, TEACUP CHAIN, AND RELAY THE DEUCEY. Since when have these calls been placed onto the Mainstream list? I also hear callers say 'well that program will not work in my area, I am not going to use it.' Or how about this, each year in the months of September and October, beginners classes get started, how many Plus clubs in your area have or sponsor a beginners class? A Plus club has no business holding a beginners class, unless they are going to provide a Mainstream dance for those new Mainstreamers to attend. I hear that the Mainstream lists are too long and that it takes the dancers too long to get out and dance. How in the HECK can we speed up the classes by adding 27 Plus calls to the 67 Mainstream, in one winter season and expect people to stay with square dancing?

As I stated at the beginning of this article, I am lucky to have a club who conducts the club's business of running the front desk and securing the use of the hall at the time I need it. The club leaves the square dance program up to me and I use the Callerlab program guidelines. II

**WORKS!** I may not like every detail of each program, but I have my chance each year to attend the Callerlab Convention and voice my thoughts on the matter. But then I return to my calling world and implement the programs for the betterment of the activity.

To this point I have told you of my success in my home clubs. One factor has been in the back ground, THE HALL. For years I have been telling dance clubs to 'watch out, we are going to loose all use of the schools.' I would get snickers or comments not in my area. Well, the biggest problem facing square dancing today is not that the lists are too long or too short or if the clothes are too expensive. It is **THERE ARE FEWER AND FEWER HALLS** to be found. The third factor to talk about is the Association, be they local, state or national. Where are they and what do they do for your clubs? I have asked as I travel around 'what does your association do for the clubs?' Oh! They promote square dancing, locally, state wide or nationally. How do they do that? Well, we have a local, state or national festival or convention each year. Do they take the money and help you secure the use of halls for your **CLASSES???** Well, no! They use it for the next big dance. Oh, I see they use the money to see to it that they have a hall in which to host the big dances and the clubs are supposed to fend for themselves. I wonder who is going to attend the big local, state or national festival or

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convention when all of the little clubs fold up and die? It's time for the associations to HELP! Band together as a lobbying group and put the pressure on. Girl Scouts, Boy Scouts, political groups, NRA, PTA, Little Leagues, etc. They are all out there fighting for their rights to use facilities. It is time for the association to get to work. We need your help. As I stated earlier we do not have enough callers, dance clubs, and associations

willing to roll up their sleeves and go to work.

I read in your last magazine an article from one of our leaders from the past. In it he was putting the problem all on Callerlab, the levels and greed. We need more articles from callers who are now in the field, actually calling and working hard to hold things together. Not from callers who are out of the active calling field and have been for 30 years or more.

Larry & Terry Ingber, Glendale, AZ. ✓

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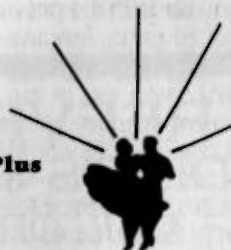
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Dear Jon & Susan,

I would like to encourage your readers to contact ABC television regarding the comment made in the preview episode of the new program, Adventures of Lois & Clark. The New Superman.

While it may have seemed something fleeting and innocent, it did nothing to enhance the image of square dancing to that wider audience that television reaches. We must register our offense.

It's time that square dancers became as vocal as other interest groups. Our hobby should not be relegated to second class status. I'm working for the day when someone says "no, I can't join your bowling league, that's my square dance night!"

September is Square Dance Month. Let's be positive about that. Please write to ABC and tell them of your displeasure. One letter can make a difference.

Squarely,  
Linda M. Hiltbrand  
President PASDA  
(Peoria Area SQ & RD Assoc)

*Editors note: In "What's Going On In Square Dancing" you will find a copy of her letter to ABC.*

Dear Jon and Susan,

We note our subscription expires December '93, so enclosed is our renewal for 12 more months.

Congratulations on an ever improving magazine.

Sincerely,  
John and Bertha Stallard  
Auckland, New Zealand

Dear Jon & Susan,

I think it would be nice if the Country Western dancers could either have a separate hall or dance on a different night. As a Square and Round dancer, I

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find it distasteful to see men wearing dirty boots, black hats, and farm trousers and the counter part with no petticoats or hose. I haven't seen, but it may also come, too, the brown bag with the spirits inside. It just doesn't lend to the beauty of the hall as I've known it in the past. Are there others out there with a similar feeling?

Keep Dancing,  
Steve Allen Kershock

Dear Jon and Susan,

Enclosed is payment for two more years of ASD.

We in the Square Dance activity are lucky to have such a forum to keep each other informed. Dateline is particularly useful and I would encourage all clubs to make use of this useful tool.

I enjoy all the articles in each issue. Even the ads are useful to find Square Dance related products.

Keep up the wonderful job.

Thanks,  
Bill and Brenda Clayton  
Lexington, VA

Dear Jon and Susan,

I find your magazine has great articles and invaluable information to me as a caller.

I have been reading, with interest, the good square dancing vs. bad square dancing issues and I find it reflects all the other discussions I've ever read or been involved in. Everybody seems to be able to point fingers, but no one has any solutions. I believe everyone's question should be, WHAT DOES WORK - we already know what doesn't work.

Thanks again, and keep up the good work.

Squarely yours,  
Don Rouze  
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Dear Jon and Susan,

Having dealt with the money matters (my subscription), may I add my name to the list of people who approve of your new format, not to mention the larger print; reading gets harder as years roll on.

I would also like to say that when you had trouble meeting demands for your magazine a little while ago, I thought, quite wrongly, when I started missing my copies, there goes my main source of information. Being a caller of modest means, calling for two small clubs, i.e. two-three squares, I have come to rely on the magazine to keep up to date and in touch. Oh me of little faith, you have kept your promise to the last copy (September, 1993). So, may I say a very big THANK YOU.

In case you happen to print this, I would like to pass on another big word of thanks to **Mike Sikorsky** who called for us on my wife's birthday, September 7,

calling a first rate dance. Not only that, he had nothing to do the following night so he came to the club and danced to my calling. The club will never be the same again, let alone me. Thanks, Mike.

Well, the best of luck with the magazine, and thanks again.

Ken & Edith Shone  
Derbyshire, England

Dear Jon,

Regarding the letter from S. Green, Benson, AZ, p. 46, October issue and the Editor's Note, we believe S. Green has missed the point of the "ASD" cover cartoon, which was deliberately created by me to show tense, frustrated, weary, NON-DANCING couples, NOT square dancers. Please see how they've changed in the "AFTER" sketch when they became **SQUARE DANCERS!**

Stan Burdick,  
Silver Bay, NY

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by Bill & Bobbie Davis

## FREQUENCY COUNTS

**Y**es, it finally happened! We got the data. Callerlab made a frequency count of the calls at the National Square Dance Convention in 1993. This is just 28 years after we first proposed such an idea. We wanted the data to help make informed decisions about various aspects of square dancing - especially regarding teaching and program content.

First, what is a frequency count? It is a process in which all the individual calls at a typical dance are recorded and the number of instances of each call is noted. Both singing and pater tips are counted. In a typical dance about 700 calls are used in an hour. If the results of several typical dances are combined, the trend in frequency of occurrence of individual calls does not change after about 2000 calls are counted.

The most frequently used call these days is Promenade. It is used between 6 and 7 percent of the time. That is, about one in every 15 calls is Promenade. From this, we conclude that on the average each sequence is about 15 calls long. Singing calls have about 9 calls per verse on the average. Patter calls average about 19 calls per sequence.

The count from the 1993 National shows that about 30 calls had frequencies-of-use of 1% or more. They ranged from high frequency calls like Allemande Left (4.6%) and Right & Left Thru (4.4%) to Follow Your Neighbor (.95%). From

there the call frequency drops to those used only once all night long - there were 25 calls in that category - or not used at all (there were 16 calls in that category). In all there are 140 or so individual calls in the full Plus Program.

How can we use this information? There are several ways. For example, in our area for the last six years we have been using this kind of data as the basis for a teaching **order** for our entry level classes. The rationale behind this is very simple. If the high frequency calls are taught first, then new dancers moving into the open dance world will have had more floor time with the calls that will be most frequently used. They will know them better. They will make fewer mistakes on those calls. On the other hand, calls that they have danced only a couple of times (at their last lessons) will only be called once or not at all in the evening. Not knowing these calls well will not cause them to break down very often.

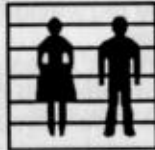
There is an additional benefit from teaching the high frequency calls first. By their nature they reflect the style of today's dancing. Thus it turns out that after the first few months - say the first 40 calls - the flow of the dance is very similar to that of an open dance. Experienced club dancers sense this. The result is they join in dancing with the newer dancers because it is like regular square dancing. This helps the club.

There is another way that we could use the frequency count data. At the 1993 National in which 41 calls were used just one time each or less, the callers were able to put together, individually and collectively, a good dance. The dancers clearly had a good time. This means that there are 41 individual calls (out of about 140) that could be eliminated (from the full Plus Program) and still have a good dance! The callers used their own judgement on what calls to use. They wanted the dancers to have a good

dance experience. They succeeded. Thus, if we are serious about reducing the number of calls in our entry level programs, we know we can remove about 30% of the calls and not affect the useful content of a typical open dance. Furthermore, we know which calls we could remove with essentially no impact. Why not just do it? Are there sacred cows in our way? ✓



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## EASY LEVEL

**S**o often today we hear of groups that are few in number and we rack our brains as to what we might do to please dancers that are seeking an evening of fun, but can't form a very large circle. Well, just the opposite occurs every once in a while where we get large numbers in a small hall or conventions, etc. where the group may number into the hundreds or thousands and how do we keep them moving and enjoying what might be a catastrophic evening?

I have had the privilege for several years of calling a dance for Mary D. and Howard Walsh of Fort Worth, TX where they have an enormous number of friends assembled. Following is a routine that can be used with couples facing couples around the room, trios facing trios, or even fours facing fours. In fact, it works better with "the more, the merrier."

In honor of the Dorothy Shaw Bell Choir, who are guests for the evening each year, I have given the concept the following name. It is the

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**Music:** Any 32 bar sequence. I use jigs, reels or any singing call record appropriate to the date, season, or theme of the occasion. Try using "Walk Across Texas", Blue Ribbon 267.

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**Routine:**

**Counts:**

- 1-8 In lines go forward and back.
- 8-16 Everybody dosado the one you face.
- 17-24 All star left.
- 25-32 All star right.
- 33-48 Lines link elbows and moving diagonally left, weave past the group they were facing, with the right hand end persons passing by the right shoulder and then pass the oncoming set of people by the left, with the left hand end persons passing left shoulders to meet a new group of dancers.
- 49-64 All join hands with the group they meet and circle left eight steps and back to the right eight steps to begin again.

*Note:* When you have finished the above dance using fours facing fours, it is quite easy to move two couples around one quarter and you are right ready to go into a square dance routine.

David and Leslie Lewis of Elizabethtown, KY in cooperation with the Kentucky Dance Foundation and Grenn Records have produced a video teaching tape of 11 simple "quick-teach" circle mixers, trios and Sicilian circle formations entitled, BOB HOWELL "LIVE" KDF-1. Following is a dance featured on the tape with a variation of a routine called - - -

**REBECCA'S ROUNDABOUT**

**Formation:** Threesome, all facing CCW

**Music:** Sherbrooke - Grenn 15008

**Routine:**

**Counts:**

- 1-16 All promenade
- 17-24 Make a right hand star
- 25-32 Back by the left
- 33-40 Threes circle left
- 41-48 Circle right (outside two persons keep hands joined to form an arch on count 48, with the center person still facing CCW.
- 49-64 Center person ducks under arch and goes around right hand person. He/she then tunnels under again and goes around left hand person. He/she tunnels under for the third time and moves straight forward to form a new three-some with the couple in front.

*Note:* For availability of the video tape, please see the ad in this month's issue of the magazine.

**MORE**



Here is a dance that I was going to save for the April Fool issue next spring, but it was too good to "keep on ice" for that long a period of time and might come in handy for the November Hay-ride Party when everybody needs a little warming up. Bill and Mary Elder of Weirton, WV sent it along to me. Bill commented that "it was Mary's most used call at traditional dances." It is called - - -

### CHEAT 'EM

1st lady promenade inside the ring, swing any man you want to swing.

Run away home, swing your own.

Now cheat 'em girls, swing anyone in the hall, anywhere in the hall and run back home and swing your own.

1st and 2nd lady, etc.

1st, 2nd and 3rd lady, etc.

All four ladies, etc.

All 4 men promenade inside the ring, swing any lady you want to swing.

Run away home and swing your own.

Now cheat 'em boys, swing anyone in the hall.

Then run back home and swing your own.

Note: The caller when calling the opposite sex should lay down the mike at "swing anyone in the hall," because he/she will surely be swung. It's wild.

Leslie Lewis told me that she dreamt a dance one night and when she awoke she was lucky enough to remember the figures in it. It is a four couple contra and includes a lot of smooth moving movements. It is called - - -

### DOIN' CORNERS

Formation: Proper four couple set.

Music: Any 32 bar music. Leslie uses "East Tennessee Blues"

Routine:

Counts:

1-16 Top couple rock (balance) forward and back, then go down center, cast around foot person, finishing between 3rd & 4th couples.

17-32 Turn contra corners.

33-40 Active couple meets in the middle & turn once and a half by the right as they advance up the set to end between couples 2 & 3. Keep right hands joined.

41-56 Turn contra corners again with new couples.

57-64 Active couple crosses over as they progress to the foot of the set while the other three couples move up one place to begin the dance again.

Dance repeats four times thru.

# END



*Jerry Story*



*Tony Osendine*



*Larry Letson*



*Randy Dougherty*



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# A SHORTER MAINSTREAM PROGRAM?

by Walt & Louise Cole

**F**irst, please note the question mark in the title. When we open up this topic, we open up a whole can of worms! As we proceed, please keep in mind that a shorter mainstream program may not be what is really needed. Also, if we shorten the Mainstream Program, would it stay shortened? Which movements should stay and which should go?

Probably the most important question is, "Why change the MS List?" Would it be to change the teaching time? Would change increase retention of dancers? Would change help in marketing and recruitment? Would change add more "fun" to dancing? Would change in the list improve the manner in which it is presented as a dance form? Or is the proposal for change a facade of progress by well intentioned committees? Which merely reminds one of those venerable government institutions whose function it is to stifle reform by creating an illusion that something is being done."

How much change have you seen during the years you have been dancing? There really has not been that much change in the core dancing program. The movements we dance today have pretty well stood the test of time. With the exception of Chain Down the Line (actually a renovated Route Chain) the last movement to be added to the MS list was Touch A Quarter in 1976, shortly preceded by Ferris Wheel and Recycle in 1974.

The "decline" in numbers of square dancers did not really become strongly evident until the '80's. So we are not too sure number of movements is the problem. We may just have had a dissemination of dancers from, say, three, 25-square clubs to twenty five 3-square clubs. The total number of dancers did not change appreciably. Dancers had sought out their preferred programs of dance and thus the more pro-

grams, the dissemination of dancers among them resulting in fewer dancers per program.

Remember in 1957 Square Thru came into our program and it was predicted that certainly it was too difficult to last. Yet, Square Thru is just another name for Right & Left Four as done in Scottish Folk Dance for at least 200 years. As long as there are movements to be learned, as long as people are involved, there will always be those who desire to learn more and more. We supposed all were happy as clams dancing contra in the 1600's (maybe 1500's) and some prompter or dancer created "Petronella" with its "diamond turns" and thus caused a mental and dancing challenge. We wonder what the reaction was when Grand Square was first introduced.

Our so-called American Folk Dance has never been static. New routines, new innovations, new movements have been added in somewhat of a regular fashion since the landing at Plymouth Rock. The program is somewhat stabilized and standard now. If we were to delete movements from the list, just how long would this last before we start adding to it again? For instance, the Community Dance Program was created under the premise as an easy, entry-level program, and now there is talk of splitting the list and adding more terminology.

If we look at the program that Callerlab presents, we find 20 movements listed as "traditional," another 6 of unknown date of origin; and another 15 created prior to 1960 (1938-1958). Should these 41 movements be the foundation of our dance program? Even the Quarterly Selection process has not caused any undue expansion of the lists.

There are now two program lists currently in use, i.e., Callerlab and American Caller Association. Comparing these two lists we find 51 Basic movements for Callerlab vs. 44 for ACA; 17 Mainstream movements for each list. Or, 68 total for Callerlab vs. 61 for ACA. Since ACA does

not break the list down as to program, they also include Plus movements within their list. So to continue, there are 27 Plus for Callerlab vs. 21 for ACA. Or, a total of 95 (Basic through Plus) for Callerlab; 82 for ACA. Actually, ACA has a Glossary List of 15 terms or movements; 5 of which are included in the Callerlab Basic Program and 2 in their Plus Program.

Whereas, Callerlab recommends 29 weeks of two 2 1/2 hours each, or approximately 60 hours to teach the Basic Program and another 12 weeks (30 hours) to teach the Mainstream program (41 week total or 90 hours). The ACA states, "by developing a common list for everyone (discarding the current Basic, Mainstream and Plus level lists) and thereby reducing the amount of tedious time necessary to learn square dancing..." but does it?

Should we set time limits for teaching any or all of these programs? If a dance program contained only 10 movements and these are not taught properly, then we have defeated ourselves. As long as people are people we will always have dancer and caller pressure to "get that class through and up to snuff with us regulars."

Too often we, the experienced dancer, tend to think only within our own current situation. A lot of us grew up in square dance starting from the 15 basic days to the current 95 basics (including Plus). It only took a lot of us 10, 15, 30 some odd years to arrive at our current knowledge, ability and comprehension of square dance. Yet we expect the new dancer to equal our ability in our short season of class or even a second season of dancing. Reducing the number of movements on the list will NOT cause an increase in drop-outs among the experienced dancers. It could encourage new dancer retention.

To what audience does one propose to offer a shortened MS program? It depends upon what person you want to attend your dance. Whether it's the laid-back basic, easy entry level dancer, the gung-ho-need-a-challenge type dancer, the young marrieds who can ill-afford a large commitment of time (they are materially rich, but time poor), the retired who are looking for a night of dance without the responsibilities of club management (they have passed that era), or maybe the snowbird who wants to do it all and has the designated time to do it. We simply cannot have it all in one evening, in one year, in just one club.

How next would we bridge from such to a FULL MS program? A Plus program?

Can any caller/instructor contain him/herself to stay within a shortened MS program (Re-COP callers not sticking with the 24 calls listed in the COP manual) and not let the desire to push on take over or withstand the club pressure to "get 'em graduated and help our treasury."

We think it is rather clear, from LEGACY's New Dancer Longevity Survey, the biggest hang-up to retention is TOO MUCH COMMITMENT just to learn square dance. Consequently, we would toss this out--not a shortening of the MS List, but a more self-paced participation. First, have an "easy-entry program" and keep it that way. LET THE DANCER DECIDE when and where he/she may want more. Once THEY DECIDE that square dance is their thing, their primary recreation, then THEY DECIDE when to move on. Meanwhile, if this is their infrequent or irregular mode of enjoyment - let them stay put!

Should the dancer want to broaden his/her dance knowledge and experience, then have an expanded teaching session - somewhere else and at another time than during the "easy-entry program." Either have one on-going yourself or be prepared to recommend one. The same can be true for each program. Should a MS'er want Plus, let them go, but don't try to teach it all (or dance it all) in one night, one season.

According to the LEGACY's 1990 Square Dancer Census, we can cite at least 139 cases with a total of 7815 dancers who enjoy a program consisting of Contra, Basics and easy Rounds - that's an average of 57 dancers per club (this is well within the range of any other type of club membership).

The answer may not be in manipulating the list, but in the return to quality fun without frustration and pressure to move on. If things didn't jibe - they're gone! If he/she are drilled to death, crammed and pushed with no sense of a dancing experience - they're gone! A change in attitude would be required and this would be tough on egos with having around 9,000 of them just in the calling field let alone the dancer population. Will manipulating the list have the same effect on all of the strata within our square dance population? That is, rural, urban, snowbird, metropolitan, age and economic. Lastly, manipulating the list will not effect our public image, whatever it might be, for we are attracting less than one percent of the population in the U.S., actually 0.17%!

✓





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# BREADLINE

by Dorothy A. Walker

I would like to start out by introducing myself to you all. My name is Dorothy Walker and I have worked for Jon Sanborn, editor and owner of ASD Magazine, for more than a year. I am an assistant editor, which means one of my jobs is entering articles (along with Jeanne Brisco) in one of our infamous computers for publication in ASD.

I noticed BREADLINE needed some attention, so I asked Jon if I could have it. He was gracious enough to hand it over to me. My goal is to share recipes that either I have tried and liked, or recipes from you, the reader.

If you have a recipe you have found to be good for after parties, potlucks or just plain delicious, please send it along to ASD - Breadline, 661 Middlefield Road, Salinas, CA 93906 or FAX it to me at (408)443-6402. It would be nice if you included some history on the recipe to share with our readers.

The following recipe for **HUSH PUPPIES** is one that my late father, Burt Arthur, passed on to me. He was one of those cooks who added a little of this, and a bit of that, so I had to be somewhat of a detective to get this recipe to taste like his. You'll find it's a wonderful finger food, as well as an excellent accompaniment to fish, soup and salad. I always double or triple the recipe in order to have enough to go around! I hope you enjoy these as much as our family has.

## HUSH PUPPIES

### Ingredients:

- 1 Beaten egg
  - 1 Cup buttermilk or sour milk
  - 1/2 Cup finely chopped onion (I use dehydrated onions)
  - 1/4 Cup water
  - 1-3/4 Cup corn meal
  - 1/2 Cup all-purpose flour
  - 1 Tablespoon sugar
  - 2 Teaspoons baking powder
  - 1 Teaspoon salt
  - 1/2 Teaspoon baking soda
- Shortening or cooking oil for deep-fat frying.

Optional: Bacon bits, finely chopped pieces of ham, shrimp, or anything else that might sound good to you: I also add celery salt, a bit of Italian seasoning and pepper. Experiment!

In a small mixing bowl stir together egg, buttermilk, onion, water and one optional ingredient; set aside. In a large mixing bowl combine cornmeal, flour, sugar, baking powder, salt and soda. Add egg mixture to cornmeal mixture; stir **JUST UNTIL MOISTENED**. Let stand about 3 minutes. Drop batter by Tablespoons into deep, hot fat (375°). Fry about 2 minutes, turning over as they brown. Drain on paper toweling (I use a paper sack). Serve hot or cold. Makes about 24.



## MY FAVORITE PLACES

**A** friend's question recently prompted a flood of memories for me. He asked me, knowing we recently moved to the Adirondack region of New York state, what area of the U.S. would have the most appeal for a square dancer to live, if one could live anywhere.

I told that friend to watch my column in this magazine, and I've made a bushel of notes in as many days since then, remembering where 45 years of traveling and calling have taken me--where I'd like to go back--where folks have been most friendly--where both the natural environment and the dance scenario add up favorably. (Want a longer version of this timely treatise? I've just completed 25 years of writing this column each month--that's created a volume of about 750 printed pages of travel tales.)

**Seattle, Washington** - Lovely scenery all around it; people personable; square dancing organized state-wide; fantastic Leadership Seminars; rain but no pain. **Oregon** a close second.

**Denver, Colorado** - Again, square dance organization is a key; informative square dance publications; mountain scenery can't be beat; progressive people; south to **Colorado Springs** a historic journey, then west to an oft-repeated **Salida**.

**Minneapolis, Minnesota** - Twin City hospitality is warm (20 repeat dates there); Mainstream is rightfully the largest program; callers are sharp.

**Fairbanks and Anchorage, Alaska** - Small square dance population; charm of the Last Frontier; abundant hospitality;

high rating due to fond memories on half dozen trips.

### SINFULLY SUNFUL

Honolulu, Hawaii - Again, not a big square dance area, but who cares? Action, fun and sun are there; many exciting square dance trips include the Aloha Convention and calling two New Year's Eve dances on Oahu; military influence in square dance circles; expensive for a long stay.

**Ocala, Florida** - Having called in 50 locations in the Sunshine State, it's a dilemma to pick one; my top choice is this "almost rural" city; next is **Marathon** and the **Keys**. Lots of square dance interest all around **Orlando**. (**Arcadia** must have something--how about all those return trips every year?--CAB)

**Virginia Beach, Virginia** was for a long time one of my favorite places; also, I loved that hideaway mountain retreat, **Mountain Lake**, and its festival.

Speaking of festivals, how can you beat **Fontana** in **North Carolina** (a seven-time favorite); also that unique little resort, **Copecrest**, in **Dillard** on the **North Carolina-Georgia** line? Such food and fun!

**Washington, D.C.** - Speaking of "unique," how about that unusual opportunity to call a dance for the only club ever to dance within the **Pentagon**?

In **Georgia**, it was an honor to repeat again and again at that stone Casino in **Augusta**. Good state organization, too; "peach"-y people!

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There's certainly an enviable charm in calling so many dances in those trademark barns of **Massachusetts, New Hampshire** and **Maine**; good callers abound throughout New England; provincial attitudes can rightly prevail; Yankee heritage is strong influence.

How well I remember **Dover, Delaware** and the military base there! This was my last state of the 50 in which to call; the time was about 1984.

### SCATTERED CATEGORIES

Before going on, I must say the places mentioned to this point are roughly in the order of my favorites, first to last, but now the following spots are purely random selections, as they happen to nudge my noggin and tickle my fancy. (You have a fancy?--CAB)

**Louisville, Kentucky** - The only place in the world where I called a three-hour dance for 3,000 dancers (outside of the National Conventions). Whatta night!

Of all the locations in the great state of **Texas** that spring to mind, **Fort Worth**

heads the list, a place where culture, friends and the Christmas spirit intermix; **Harlingen** and the whole **Valley** southern square dance mecca appeal is next; could you believe a 120-set square dance hall? Of course, **Mesa, Arizona** and **Hemet, California**, brag of the same scenario, but I'll take the **Valley**.

I think **Charlotte, North Carolina** could become the new heartbeat of the South. Once down there, 50 sets came to my dance (just a dance, not a festival). Always fun to call in **Columbia, South Carolina** (The Bam), as well as historic **Savannah**. Ditto for **Charleston**.

### HI AND HO FOR OHIO

After doing hundreds of dances in my former home state, I'd be remiss to ignore the views and values of the **Buckeye State**. Where to start? **Youngstown** maybe, with 25 years of annual visits **Wooster**, ditto; **Hamilton** (Why? The "Y."); **Oberlin** (seven sets in my largest class); all the **Cleveland** suburbs; **Sandusky/Huron**, of course; tiny **Bath** with big bucks; **Medina** (a tale of perseverance); **Kelleys Island** (so many boats)

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nessee (many visits); New Orleans, Louisiana (ditto); and little Grenada, Mississippi. I wish there were space to talk World here (20 countries) and Canada (as of next spring, I'll be calling in the final (11th) province, Newfoundland.) Maybe later. All this cranial perambula-

tion if subjective, based only on one wanderer's wonderment. Take it with a speck of sodium. Right now I'm embracing eastern New York and loving it. In the September of life (Isn't this October?--CAB), I've got a lot more roam'n' (Roman) left in me, thank heavens!

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beauts); on and on, ad infinitum. Let's look at middle America.

**Auburn, Indiana** - We'll soon celebrate our tenth big caller school in this Antique Car City; **St. Louis**--in the early days, it was the little red schoolhouse, later **Belleville, Illinois** was my nearby focal point. How could I forget the Hog Capital encounters in **Kewanee, Illinois**? (That's where you became a "hog caller," isn't it?--CAB) Or the clowns in **Peru, Indiana**? Or the races in **Indy**? Little **Alpena, Michigan** was where I missed a flight. In **LaCrosse, Wisconsin**, it was "Octoberfest '84." (And lederhosen, too.--CAB) In that northwest corner of **Arkansas**, I always felt at "home" in **Mountain Home**.

## WESTERN TREKS, BY HECK

One can't beat the rural hospitality found in the Great Plains states. In **Nebraska**, my choices were always **Omaha, North Platte, Sidney** and **Kearney**. (Do commuter planes still land in the latter two?) In **North Dakota** (a well-organized state), I repeated often in

**Bismarck**; it was always far to go to **Fargo**; further to **Grand Forks**; farther west, **Boise, Idaho**, has a great square dance hall; so does **Lolo (Missoula), Montana** (home of the Big Horns, heavy elk, and a few ewe turn backs); **Salt Lake City, Utah** (great laid-back area); **Las Vegas**, a thrifty place if you don't gamble; I'd **Gallup** back to **Albuquerque, Santa Fe** and **Los Alamos** anytime; and I'll always remember the **Red River Valley**. (And the girls who loved you so true? She's home waiting for you.--CAB)

It was unbelievable to note that I've called in **California** 46 times over the years. Favorite spots are **Redwood Country, Eureka** and **San Diego**.

Oops. I missed a few notables: tiny **Berlin, Pennsylvania**, where deer hunting is a passion; **Punxsutawny** (Yes, saw the creature.); and **New Holland Dutch Country**. I once lived in **Pittsburgh Pennsylvania**, but I was a young twenty-ish college grad and didn't call a single dance there at the time. (Hmm. I didn't know you were ever twentyish.--CAB) Thinking South again: **Memphis, Ten**

# P.S. MS/QS

by Walt Cole



## TIMING'S THE THING: (AN OPENER)

### INTRO

<u>SWING</u>	<u>THRU</u>	<u>BEND THE LINE</u>	<u>BOYS TRADE</u>
<u>SWING</u>	<u>THRU</u>	<u>BOYS TRADE</u>	<u>SWING CORNER</u>
<u>SWING</u>	<u>THRU</u>	<u>BOYS TRADE</u>	<u>SWING CORNER</u>
<u>SWING</u>	<u>THRU</u>	<u>BOYS TRADE</u>	<u>SWING CORNER</u>
<u>SWING</u>	<u>THRU</u>	<u>BOYS TRADE</u>	<u>SWING CORNER</u>
<u>SWING</u>	<u>THRU</u>	<u>BOYS TRADE</u>	<u>SWING CORNER</u>
<u>SWING</u>	<u>THRU</u>	<u>BOYS TRADE</u>	<u>SWING CORNER</u>
<u>SWING</u>	<u>THRU</u>	<u>BOYS TRADE</u>	<u>SWING CORNER</u>

<u>HEADS</u>	<u>SQUARE</u>	<u>THRU</u>
<u>HEADS</u>	<u>BOYS</u>	<u>RUN</u>
<u>DIXIE STYLE TO AN OCEAN WAVE</u>	<u>BOYS</u>	<u>CROSS FOLD</u>
<u>PROM EN ADE</u>	<u>HEADS</u>	<u>SQUARE</u>
<u>THRU</u>	<u>THRU</u>	<u>THRU</u>

### FOR THE MODULAR CALLER:

#### THE BASICS:

Static Square: Heads pass thru, U turn back, pass thru, separate around one to a line, star thru, dive thru, square thru 3/4, LA.

Static Square: Circle left, reverse back single file, ladies roll out & backtrack, pass partner once, next time turn 'em by the right, LA.

Zero Box: With the sides a right hand star, heads star left in the middle, to the same corner box the gnat, pull by, swing at home.

Static Square: Head ladies chain, heads lead right & circle to a line, flutter wheel, pass thru, U turn back, grand right & left.

Static Square: Heads lead right & swing thru (twice), centers run, flutter wheel, pass thru, grand right & left.

Zero Box: Swing thru, boys trade, boys cross-run, girls trade, girls run, bend the line, star thru, zero box.

### THE BASIC PROGRAM:

Zero Box: Right & left thru, rollaway 1/2 sashay, box the gnat, square thru, U turn back, LA.

Static Square: Heads pass thru, separate around one to a line, star thru, right & left thru, rollaway 1/2 sashay, star thru, California twirl, star thru, LA.

Static Square: Heads pass thru, separate around one to a line, centers square thru, ends star thru, right & left thru, square thru 3/4, centers pass thru, outside California twirl, LA.

Zero Line: Half square thru, trade by, swing thru, boys run, ferris wheel, double pass thru, zoom, leads partner trade, pass thru, LA.

Zero Line: Pass the ocean, all 8 circulate, swing thru, girls trade, boys trade, boys run, couples circulate, wheel & deal, pass thru, LA.

**THE MAINSTREAM PROGRAM:**

**1/2 TAGS:**

Zero Box: Swing thru, boys run, 1/2 tag, trade, roll to face, right & left thru, LA.

Zero Square: Four ladies chain 3/4, four ladies chain across, heads star thru, U turn back, split two go around one to a line, pass thru, 1/2 tag, swing, promenade.

Static Square: Heads 1/2 square thru, fan the top, extend, partner trade, flutter wheel, sweep 1/4, veer left, 1/2 tag, trade, finish your tag-face right, girls trade, ferris wheel, touch 1/4, box circulate (twice), LA.

Static square: Heads touch 1/4, boys run, touch 1/4, scoot back, boys run, pass the ocean, swing thru, boys run, 1/2 tag, scoot back, boys run, reverse the flutter, sweep 1/4, LA.

Static Square: Heads pass the ocean, extend, right & left thru, veer left, couples circulate, 1/2 tag, walk & dodge, partner trade, right & left thru, pass the ocean, recycle, LA.

**LEFT & RIGHT:**

Static Square: Head ladies chain, lead left, veer right, ferris wheel, centers pass thru, pass the ocean, spin the top, boys run, 1/2 tag, walk & dodge, wheel & deal, zoom, touch 1/4, LA.

Static Square: Heads pass thru, separate around one to a line, pass thru, wheel & deal, girls square thru 3/4, boys courtesy turn 'em, lines of four right & left thru, pass the ocean, recycle, square thru 3/4, trade by, LA.

**FOLDS:**





Zero Box: Split those two, separate around one to a line, pass thru, ends fold, pass to the center, centers pass thru, swing thru, boys run, tag the line-in, pass thru, girls fold, star thru, couples circulate, ferris wheel, centers square thru 3/4, LA.

Static Square: Four girls fold, star thru, all promenade, heads wheel around,

right & left thru, rollaway 1/2 sashay, pass thru, ends fold, star thru, pass thru, tag the line-in, pass thru, ends fold, square thru 3/4, LA.

**YOU'RE HOME:**

Static Square: Heads touch 1/4, boys run, touch 1/4, boys run, partner trade & roll to face, step to a wave, boys trade, spin the top, square thru 3/4, courtesy turn, center four box the gnat & back away, others slide thru, you're home. ✓

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## Calling Tips

by Nasser Shukayr  
Shreveport, LA

# HOMING FIGURES IN SINGING CALLS

Wouldn't it be really neat, every once in a while, if the fourth figure of a singing call did NOT end with "Swing your corner and Promenade?" Instead, wouldn't it be a nice surprise for the dancers if occasionally the fourth figure ended with "You're Home" with your corner, who by all natural rights should be your original partner?

Let's invent a name for this type of figure. A "HOMING FIGURE" is a singing call figure, timed out to 64 beats of music, which leaves all of the dancers at Home with their Corner as Partner. Since most singing calls use a corner progression, when used as the fourth figure in a singing call, the Homing Figure will leave the dancers at home with their original partners.

Let us add, that to be a good Homing Figure, the sequence should be easy to memorize. We already know that many callers have the ability to effortlessly sight-call the dancers back to home, but will the resulting choreography be smooth and danceable, and will the figure time out properly to 64 beats of music? The dancers are deserving of a caller's best effort, and it is relatively easy for us to memorize a few neat figures that will add to the dancers' enjoyment.

Let's begin with some Homing Figures which start out exactly like common well-known singing call figures, but then differ in that all the dancers end up at home with their corner. How about giving these figures a try:

Four Ladies Chain 3/4, Sides Promenade Halfway, Sides Square Thru 4, Right & Left Thru, Pass Thru, Trade By, so far, this is exactly like a common sing-

*ing call figure which most callers have already memorized, Step to a Wave, Swing Thru, Boys Run, Ferris Wheel, Centers Star Thru (and back out, You're Home!).*

Sides Promenade Halfway, Square Thru 4, Right & Left Thru, Veer Left, Couples Circulate, *so far this is a common singing call figure* Boys Circulate, Girls Trade, Couples Circulate, Girls Trade, Ferris, Wheel, Zoom, centers Star Thru (back out, You're Home!).

Sides Square Thru 4, Right-hand Star, Left-hand Star, Swing Thru, Boys Run, *so far it's common*, Bend the Line, Touch 1/4, Coordinate, Ferris Wheel, centers Star Thru (back out, You're Home!)

Sides Square Thru 4, Do-Sa-Do, Swing Thru, Boys Trade, Boys Run, *so far this is ordinary, Couples Circulate, Boys Circulate, Girls Trade, Couples Circulate, Ferris Wheel, centers Right & Left Thru, then Star Thru back out, You're Home!*

Sides Square Thru, Right-hand Star, Left-hand Star, step to a Wave, *so far it's ordinary*, Girls Trade, Swing Thru, Boys Run, Tag the Line - In, Touch 1/4 (with same sex), Single File Circulate, Boys Run, centers Star Thru (back out, you're Home!).

For timing purposes, let's be flexible and agree that a Homing Figure does not necessarily have to time out to exactly 64 beats of music. It is perfectly okay for a singing call Homing Figure to contain only 60 or 62 beats of music. This allows the dancers to have up to four beats of music in which to savor, relish, and enjoy the fact that they are actually Home with their original partners. (If you are a purist and you don't like this, then write your own Homing Figures. However, your dancers will have lost the golden opportunity to Savor and Relish!)

To ensure dancer success, you may want to tell them to "watch for the curve ball" or "listen good," etc. A good place to say this is during a call which takes eight or more beats of music. In this next Homing Figure, you could say a word or two

while they are doing the "Load the Boat" call:

Sides Pass the Ocean, Extend, Swing Thru, Spin the Top, Right & Left Thru *so far this is ordinary*, Lines Forward & Back, Load the Boat, Right & Left Thru, Veer Left, Boys Circulate, Ferris Wheel, centers Star Thru, back out, You're Home!

In the next Homing Figure, you might caution the dancers while they are doing the Relay the Deucey call, especially because they will end up next to their corner (original partner) after doing that call. Those who like to anticipate will be wanting to Swing this person and Promenade

Sides Square Thru, Right & Left Thru, Slide Thru, Pass the Ocean, Relay the Deucey, Swing Thru, Boys Trade, Boys Run, Couples Circulate once and a half, Bend the Line you're Home!

Homing Figures do not always have to end with the centers of a Double Pass Thru formation doing a Star Thru to end up at home. Here are some homing figures with various other endings:

Sides Pass the Ocean, Girls Trade, Ping Pong Circulate, Extend, Swing Thru, Boys Run, Bend the Line, Touch 1/4, Coordinate, Couples Circulate, Ferris Wheel, Centers Pass the Ocean and Relay cycle, back out at Home!

Sides Square Thru 4, Spin Chain the Gears, Swing Thru, Boys Run, Girls Trade, Couples Circulate, Ferris Wheel, Centers Sweep 1/4, home

Sides Promenade Halfway, Right & Left Thru, Pass the Ocean, Swing Thru, Extend, Swing Thru, Swing Thru again, Boys Trade, Girls Trade, Centers Run, Tag the Line - In, just the Ends Star Thru, you're Home!

It is relatively easy to memorize a homing figure. Here is a secret trick that sometimes works. Select a record from your record case. You'll want a good record but one which you don't do all that often. Play the record and practice a Homing Figure, by calling the same Homing Figure seven times during the record. After just one or two practices, you will discover

that the Homing Figure you practiced has become mentally linked to that particular record. Whenever you think of that particular record, you will automatically remember the Homing Figure that you practiced with that record.

The dancers might enjoy just a little bit more challenge, to make them feel like they had to be "really good dancers" in order to end up at home with their original partners. Use caution, however, because a Homing Figure's main appeal is when the dancers actually succeed and end up at home. So, you may want to give these figures a try:

Sides Square Thru 4, Right & Left Thru, Eight Chain Four, Swing Thru, Spin the Top, Right & Left Thru, Pass the Ocean, Girls Circulate, All Eight Circulate once-and-a-half, meet your original partner and Star Thru at home!

Sides Square Thru 4, Swing Thru, Girls Circulate, Boys Trade, Boys Run, Couples Circulate, Bend the Line, Pass Thru, Bend the Line, Right & Left Thru, just the center four Touch 1/4, those same two Boys Run, All Star Thru (back out, You're Home!).

Sides Square Thru 4, Step to a Wave, Girls Trade, Swing Thru, Boys Run, Couples Circulate, Ferris Wheel, Double Pass Thru, Centers In, Cast Off 3/4, just the center four Pass the Ocean, same four Recycle, all Star Thru (back out, You're Home!)

Four Ladies Chain 3/4, Sides Promenade Halfway, Star Thru, all Double Pass Thru, Centers In, Cast Off 3/4, just the center four Pass the Ocean, others Star Thru, all Ping Pong Circulate, in the wave, Linear Cycle and back out at Home!

Sides Square Thru 4, Swing Thru, Boys Run, Boys Circulate once and a half, Girls Hinge, center two Girls Hinge with the left, in the center wave, Swing Thru, others Bend the Line, in the wave

Swing Thru, all Ping Pong Circulate, in the wave, Explode and You're Home.

It is possible to have endless variety. There are approximately 65 different Homing Figures in my own collection. New Homing Figures are easy to write: all you have to do is work through both the choreography (to end up at home with original partner) and the timing (to account for 64 beats of music). If you decide to write your own Homing Figures, you'll probably want to come up with at least one or two figures that leave the dancers at home with their Right-Hand Lady. You would be able to use these figures when you do a singing call that uses a Right-Hand Lady Progression instead of a Corner Progression.

You'll want to avoid overuse of this Homing Figure technique. As with anything out-of-the-ordinary, you'll find that "a little bit goes a long way."

A side benefit to you is that every Homing Figure can become a nice return-to-home sequence in your patter. Remember that a Homing Figure for a singing call puts everyone at home with their corner, but in the patter you'll want everyone to end up at home with their partner. Here are a few easy ways to convert a singing-call Homing Figure into a patter Homing Figure: Four Ladies Chain 3/4, then Foudies Chain across, then use the Homing Figure --or-- Four Ladies Chain One Quarter, then use the Homing Figure --or-- Use the homing figure, but somewhere inside the figure, whenever the girls are In Sequence, have the Girls Circulate once. This moves each man's partner up to where his corner was.

The only drawback to Homing Figures is that the dancers may eventually expect you to call them during the fourth figure of a singing call, and they may eventually forget how to do the usual and ordinary "Swing your corner and Promenade!" ✓

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# CONTRA CORNERS

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

**T**he Associated Square Dance Festival held in Oxnard, California played host to the largest number of Square Dancers in the Contra Hall in Festival history. Thanks to the marvelous calling job by Paul Moore the dancers all left with the anticipation of more Contra's being featured at Square Dance activities. At one time there were 5 lines the length of the hall and wall to wall. Spectators had to stand at the door to observe.

"America's love affair with Westerns is revived in the new Fall TV season". This statement comes from media executives responding to ratings of the new Fall programs. What does this have to do with us? Everything! We dance Western Squares, Western Contra's, Country Western. To some extent even the men dress "western" but the ladies do not reflect the outstanding Western fashions being marketed to our fashion conscious culture (look in the latest Sheplers catalogue). We should also take notice of the music of the "Western" culture on today's radio and featured in TV programs. If we are to attract new dancers to Squares and Contras I believe we have to be competitive in the recreational market place if we are going to realize any growth in dancers.

Richard Hopkins of Tallahassee, Florida responded to my September survey with some very interesting first hand ex-

periences. Richard and his wife started square dancing in the late 50's, culminating in a Plus level club in 1990. At this point they were introduced to the Tallahassee Community Friends of Old-Time Dance. There they found enjoyment in Squares, Contras, circle mixers, Sicilian circles, waltzes and an occasional polka. All elements that once made up our great "Western Square Dance."

Richard no longer dances in the "club culture" but enjoys calling and dancing in the traditional setting represented by The Country Dance and Song Society. The Tallahassee dance meets twice a month, has live music and averages 75-120 dancers. Average age is 35-40 with some teens and college students. With similar groups in Atlanta, Gainesville, Chattanooga, Charleston, Pensacola, Datona Beach, Tampa, Orlando and Miami, the community dance continues to recruit new participants attracted to the "western atmosphere" of dress, music and dancing, leaving "clubs" struggling for survival. I took this detour from straight Contra news because it reflects a parallel universe found here on the West Coast with one ray of hope as "club" dancers find new fun dancing to music, relaxed western dress and easy entry into the local "Contra clubs."

Now is the time to start thinking about dance vacations and week-ends next year. On the West coast there is the Idlewild Weekend with Leif Hetland and a San Diego Contra weekend with Don Armstrong, both in July. On the East coast, July 3-8 a New England Contra and Square Dance week with Ted Sannella in North Carolina. A winter Dance Week (Dec. 26 - Jan. 1) of traditional dancing highlighted by Bob Dalsemer's infamous

class "Modern Western Squares for Contra Dancers" will be at the John Campbell Folk School North Carolina (704-837-2775).

The first Contra release on MacGregor records is now available and features "Chain The Hey" by Becky Hill which I think you will all enjoy. Remember to keep me informed about your Contra activities. Don Ward, 9989 Maude Ave. Sunland, CA 91040. ✓



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# Hem Line

## FOR THE LADIES

New dancers can start to build a wardrobe for their new found activity by using a skirt and blouse. The circle skirt is a simple construction and very adaptable. Use it decorated with seasonal designs, add ruffles and various other items. It is great on your favorite bodice to make a dress.

1. Make a pattern from newspaper or Christmas wrap, taping pieces together if necessary.

2. Take correct measurements:

- Exact waist measurement.
- Length of skirt, including 5/8" top seam allowance and a narrow hem.

3. Subtract 1" from the waist measurement (e.g. 28" - 1 = 27), then divide by 6 (27 divided by 6 = 4 & 1/2").

4. Fold large sheet of paper in half. At center fold, mark down the 4 & 1/2" and 4 & 1/2" at the other edge and at various spots in the arc.

5. Make a circular line across from one side to the other. This will be the waistline.

6. From the line for the waistline, measure down the same way for the desired skirt length. Draw this arc and cut

on the lines (see diagram). The pattern can be used opened in full or folded, depending on the fabric used.

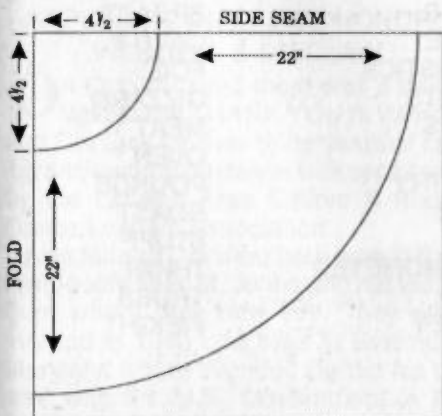
Lay out the pattern on a table and see how much material is needed. The width of the fabric and the length of the skirt will determine the amount needed. Allow for a belt at one end also. This skirt is planned with seams at the sides. If a zipper is put in the back, as for a dress, allow for a seam in the back half when cutting.

Variations are endless. Cut shorter and add a ruffle or two. Put a pocket in the right seam. Decorate with lace, rick rack, designs, etc. This pattern works well for everything except stripes.

After the skirt is made and belt is attached, allow the skirt to hang from the belt for a day or two to allow it to stretch before marking the hem. A narrow hem is easiest to put in with this full skirt.

Medium to heavy weight fabrics work best for the full circle skirt unless ruffles or trims are added for weight, since the skirt will ride up on the petticoat.

Reprinted from the ASARDA NEWS



WAIST	DOWN
24"	3 1/2"
26"	4"
28"	4
30"	5"
32"	5 1/2"

Other waist sizes:

$$\text{Down} = \frac{\text{waist} - 1}{6}$$

# PUZZLE PAGE

## LET'S TALK TURKEY

N W O R B V C F F U T S D S Q  
T H J I T Y K L M S D K N S C  
T H R S D C C G B V G I D U J  
H D A Z W E I G H T A N M R N  
E O L W E Z T G A R U J I T E  
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M J E A J K M L P G T Y Y H K  
O L R M U J U E C I L S V C X  
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E R C V C T D A I L N R R T G  
T U R K E Y C F E E R E G J E  
E H C B S Z X O L T A V V T S  
R U I A Q X D W E S P R S O N  
T G B G P O U L T R Y A S X I  
L M U H H N S E N O B C N M R

### Word List:

BAG  
BIRD  
BROWN  
DRAIN  
FOWL  
GRAVY  
NECK  
PAN  
RACK  
SKIN  
THAW  
TIE  
TUCK  
WINGS

BAND  
BONES  
CARVE  
DRUMSTICK  
GIBLETS  
JUICES  
OIL  
POULTRY  
RINSE  
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FOIL  
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MEAT  
OVEN  
POUNDS  
ROAST  
STUFF  
THIGH  
TRUSS  
WEIGHT



# People

## IN THE NEWS



### NEWS FROM NEW ENGLAND

Recently the Ruffles 'N Beaus Square Dance club from Chepachet, RI sponsored its third annual Sing-a Long Dance at the Chepachet Grange.

The callers featured were Skip Smith, from Titusville, FL; Dick Leger, Bristol, RI; and Lori Morin, Chepachet, RI. Despite the extreme heat and humidity of New England weather, the hall was filled to capacity with dancers from Connecticut, Massachusetts and Rhode Island. Plans are being made for a future Sing-a-Long.

### SECOND ANNUAL APPRECIATION DANCE HONORS WENDELL & DOT LAW

On Oct. 24, 1993 there was a dance held to say THANK YOU to Wendell and Dot Law for over thirty years of calling and cuing. The dance was sponsored by the Lansing Area Callers & Round Dance Leaders Association.

Wendell and Dot were both born in Clinton County near St. Johns and not too far from where they now live. They were married in 1940 and lived in Baltimore, Maryland where Wendell started his career with the U.S. Government in the Social Security Administration.

Wendell retired as Operations Supervisor for Social Security in August 1975 and Dot retired as Secretary of the Director of Farmers Home Administration in Oct. 1977. They both think retirement is great and highly recommend it.

Wendell and Dot started square dancing with the Hoedown Club in St. Johns in 1958. He started working on square dance calling in 1962. In February of 1963 he taught ten couples to square dance in Bath, and in May, 1963 the Shootin' Stars Square Dance Club was formed. In the fall of 1964 he taught square dance lessons in Maple Rapids and in February, 1965 the Maple Twirlers Square Dance Club was formed. The Maple Twirlers now dance in St. Johns. Wendell and Dot are charter members of both clubs. Wendell also cued the rounds at the clubs until 1989/90 season.

The last two years they have spent 3 & 1/2 months each year in Mesa, AZ getting guest callers for the clubs while they are away.



*Wendell & Dot Law*

### HALL OF FAME

Pete and Elaine Holly were inducted into the New Mexico Square Dance Hall of Fame at the NMSRDA State Festival in Roswell on June 5, 1993. To everyone's regret Pete passed away on May 26, not knowing that he had received this honor.

Pete and Elaine have devoted their lives to square and round dancing in New

Mexico for the last 30 years. They began dancing in 1961 and Pete started calling in 1962. He has called at every State Festival since, except for 1980-81 when he was recovering from heart surgery.

The Hollys could be counted on to teach and encourage others. Pete believed that Mainstream clubs were the heart of the activity. They have been valued members of many organizations in the field.

We believe that Pete and Elaine's record of service to the square and round dance community is without equal. Some of the joy in our lives has its origin in their work and generosity. No couple could be more deserving of the hall of Fame Award. ✓



*Pete & Elaine Holly*



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# CALLERLAB

## VIEWPOINTS

by  
Jim Mayo



THE INTERNATIONAL  
ASSOCIATION OF  
SQUARE DANCE  
CALLERS

**T**his monthly article under the CALLERLAB headline will focus on matters that are of concern to the square dance community. It will be written by CALLERLAB members, but all who read it must bear in mind one important fact. The opinions expressed by the writers do not necessarily represent "Official" CALLERLAB policy. Many of the issues that concern today's square dance activity do not have simple solutions. While CALLERLAB is deeply concerned, we cannot claim to have infinite wisdom. We do our very best to understand the issues and to take action toward solving the problems that confront square dancing.

I have been a club caller in New England for nearly forty years. In that time I have been a founding member of my own local caller association, the New England Council of Caller Associations and of CALLERLAB. I remember the days when communication between callers happened because traveling callers stayed with the local callers and told them what the rest of the country was doing. In those days there was no communication between organized dancer groups because there were no dancer groups larger than state or regional associations, and there were not many of those.

The most valuable contribution that CALLERLAB has made to the square dance activity is to provide a forum where callers dedicated to the promotion and preservation of square dancing could meet and work together. Everything that

CALLERLAB has done has grown out of the love of its members for square dancing. We are still working together, with other motive, to do what we believe to be best for the activity.

I believe CALLERLAB has done many things which have benefitted square dancing. Among them are: world-wide standardization of definitions of all calls used in BASIC, MAINSTREAM PLUS and ADVANCED dancing, establishment of an accepted curriculum for training callers, and publication of technical information needed for caller education. These accomplishments have been achieved by callers working thousands of hours and spending their own resources to improve the activity they love. The only reason that these efforts could be coordinated to succeed in these endeavors is that CALLERLAB existed to organize our work and provide the necessary communication.

Some people tend to blame CALLERLAB for many, if not all, the problems of square dancing faces today. My view is different. I believe CALLERLAB has provided the tools to make square dancing successful as a wonderful recreational activity. Not every caller (or club) uses these tools as effectively as they might. We can recommend that dancers be taught adequately in class. We have no way of enforcing that recommendation either on callers or on clubs. Before you accept critical judgment about CALLERLAB, ask whether the judge is part of the solution or part of the problem. ✓

# LINE OF FIRE

Mike Sikorsky  
California/Arizona



TAKE AIM AT ANYTHING

## SOMETHING TO THINK ABOUT

*(Editors note: a lot of good thought has gone into this article by Mike. Perhaps it will open a door for the preservation of our activity.)*

I read Les Gotcher's article regarding the current state of affairs in our Square Dance activity, and I've read the responses. I'm disappointed by the fact that he chose to express his opinions in what appeared to be a state of anger and irritation. I'm also disappointed that the responses seem to be reacting to those emotions, rather than examining his stated opinions.

His major assertion was, in my opinion, that the level system currently in place (Basic, Mainstream, Plus) is hurting square dancing. Separately, a man whom I consider to be one of the top callers in the world recently told me that "We haven't created a level system, we've created a class envy system."

LEGACY is an organization that has taken many surveys over the years. The American Callers Association (using information from LEGACY surveys) recently published a letter to "All square dancers and callers" stating the following: "LEGACY's most recent survey showed that we have class dropouts due to (1) the length of classes; (2) the number of calls that must be learned to achieve floor-level dancing; (3) and, most importantly, it is just too hard and not much fun."

It also states, in so many words, that our largest period of growth was 1975-1976, just before (or as) the level system was locked into place. Beginner classes took 20 weeks and averaged 6 & 1/2

squares. It also says that (again, based on LEGACY surveys) the average now is 1 & 1/2 squares, with an 80% attrition rate.

I recently spoke to a caller who said that since calling was his hobby rather than his vocation, that his concerns on this issue were different than mine. Really? Would you rather teach a class of 6 couples, or 6 squares?

At the National Convention in St. Louis this past June, one of the Plus halls was backed by the Country Western Hall, and a number of the Country Western dancers apparently poked their noses around the corner to watch. I spoke with some of the square dancers who visited with them. The Country Western crowd would say things like, "Gee, that looks like fun! How long does it take to learn?." The square dancers would say, more or less, "well, you'll need to learn Basic, then Mainstream, and then Plus, and if you attend regularly on a weekly basis, it will take 9 months or so." The Country Western Dancers' responses could be summed up in 2 words; "Never mind."

Some would say that these dancers should graduate at Mainstream and learn Plus at a later time. It is my assertion that Mainstream is not a viable destination (graduation) level. Why? Very few dancers stay there for very long. They simply pass through it on their way to Plus. Let me give 3 examples from my own experience to illustrate this point.

Firstly, let's take a weekend event located in the western states (name given on request) that I've called many times. Each time they've averaged 50 squares

or so. The level has been Mainstream with pre-announced Plus tips. In 1984, when I called it the first time, only 5 or 6 squares danced the Plus tips. Last year, only 4 squares or so SAT OUT the Plus tips.

Secondly, I've toured England for 3 consecutive years. On each tour, I called at least one dance that was Mainstream with pre-announced Plus tips. In all cases, very few dancers sat out the Plus tips. In one case, I goofed and called Coordinate during a Mainstream tip. No one even stumbled!

Thirdly, I've called in Sweden many times. In the early days, large numbers of dancers sat out the Plus tips. Now, very few sit them out.

That Mainstream dances still exist, and have existed, is evidence that the leaders (both dancers and callers) in our square dance activity have made a concerted, conscientious effort to put the level system in place, as prescribed by Callers. It does not necessarily mean that the level system itself is working.

In 1975-1976, our period of largest growth, beginners' classes took 20 weeks. That meant clubs could do 2 consecutive classes a year, and finish before the summer vacation season got started. If someone had to drop out of class for the Christmas Holidays, they could re-start in the spring with the same club. Now they have to wait a whole year. Do you think they might choose to go Country Western dancing instead?

When the level system was first approved by the Caller's membership, Mainstream was put into place for a one year trial period. At the end of that year, the chairman of the Mainstream committee reported back to his committee members that he was already getting complaints from clubs around the country that they could no longer teach 2 classes a year. This is a caller who is well known, very

popular, and travels extensively. I believe the year was 1977.

LEGACY says that clubs have folded at a rate of 2 to 5 per cent per year over the last several years. Is your club next?

Most people would agree that the life blood of any organization or activity is new blood, yet a staggering 30% of existing clubs are not running classes. Are they unable to get enough beginners to pay the expenses? Are the members tired of going out an extra night of the week to be "angels" for nine months or so, only to watch their class become another statistic in the horrendous 80% dropout rate? Is square dancing all alone in their concerns over declining attendance?

Owen J. Sloan, a west coast based entertainment attorney, writes an article each month in Music City News magazine. In the August issue, he writes, "Competition for the entertainment spendable dollar is more fierce than ever in this decade. When a movie grosses \$100 million in a few weeks, it takes revenue away from live entertainment, especially concerts. That's what we're seeing more of - people staying away from live entertainment and watching movies at theaters or on their VCRs..."

Square dancing is a perfect alternative for the Country Western dancers who gradually tire of the smoke and alcohol filled places where the music is so loud that sustained intelligent conversation is almost impossible. But I don't think we're in a position to benefit at all with a dance form that not only takes 40-odd weeks to learn, but you might never catch up with your friends because they're always one level ahead of you.

Isn't it time to dramatically reduce the learning time required of new dancers, and unify the Square Dance community? If we wish to compete effectively for new dancers in the nineties, I think we'd better.



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# WHAT (for goodness sakes) IS CONTRA DANCING?

by Edward R. Rico

Long a form of American Square Dancing, CONTRAS (those dances done in facing lines rather than squares) are capturing the interest of today's dancers. Virtually everyone of us, at one time or another, has done the old Virginia Reel, probably back in grade school. You watched it being danced in elegant splendor by Clark Gable and Vivian Leigh in "Gone With the Wind," and if you ever attended (or called for) a one-night-stand, it may have been a part of the fun. Now, don't get misled. The Virginia Reel is only a very elementary form of contra dancing, but it is a contra nevertheless.

In the special video package just released, a group of contra callers and

contra enthusiasts display the art and fun of this form of dancing. With Mike Seastrom doing the teaching, you and your friends can watch as the dancers progress on your video screen from the beginning through sixteen popular contras. Once you have watched the teaching and a bit of the dance on the screen, you will turn off the video and turn on your audio tape player so that Mike can instruct and call the dance for you. To support this three-unit system, a booklet is included containing all of the calls, along with helpful learning instructions. ✓

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# Creative Choreography

by Lee & Steve Kopman

## PULPOLEX

This month, let's take Dixie Style To An Ocean Wave through some interesting positions.

1. ZERO LINE  
RIGHT & LEFT THRU  
DIXIE STYLE TO AN OCEAN  
WAVE  
BOYS CROSS RUN  
ALL 8 CIRCULATE TWO TIMES  
BOX THE GNAT  
RIGHT & LEFT GRAND
2. BOX 1-4  
SLIDE THRU  
RIGHT & LEFT THRU  
DIXIE STYLE TO AN OCEAN  
WAVE  
BOYS CAST 3/4  
GIRLS FACE IN  
EXTEND  
BOYS RUN  
RIGHT & LEFT THRU  
DIXIE STYLE TO AN OCEAN  
WAVE  
L/A
3. HEADS SQUARE THRU TWO  
SLIDE THRU  
RIGHT & LEFT THRU  
DIXIE STYLE TO AN OCEAN  
WAVE  
BOYS SCOOT BACK  
GIRLS TURN BACK  
COUPLES CIRCULATE  
BEND THE LINE  
STAR THRU  
TRADE BY  
L/A
4. ZERO LINE  
RIGHT & LEFT THRU  
1/2 SASHAY  
CENTERS RIGHT & LEFT THRU  
AND DIXIE STYLE TO AN  
OCEAN WAVE  
END TOUCH 1/4  
CENTER SIX CIRCULATE TWO  
TIMES  
CENTER FOUR U-TURN BACK  
ENDS FACE  
RIGHT & LEFT GRAND
5. BOX 1-4  
RIGHT & LEFT THRU  
DIXIE STYLE TO AN OCEAN  
WAVE  
BOYS CROSS RUN  
RECYCLE  
PASS THE OCEAN  
ALL 8 CIRCULATE  
RECYCLE  
L/A
6. BOX 1-4  
RIGHT & LEFT THRU  
DIXIE STYLE TO AN OCEAN  
WAVE  
FAN THE TOP  
BOYS CROSS RUN  
RECYCLE  
L/A
7. HEADS TOUCH 1/4  
GIRLS PASS THRU  
CENTERS RIGHT & LEFT THRU  
AND DIXIE STYLE TO AN  
OCEAN WAVE  
ENDS CAST 3/4  
GIRLS PARTNER TRADE  
EACH SIDE, BEND THE LINE  
SWING THRU  
HINGE  
RIGHT & LEFT THRU

8. BOX 1-4  
TOUCH 1/4  
SPLIT CIRCULATE TWO TIMES  
GIRLS FOLD  
ON DOUBLE TRACK BOYS LEAD  
DIXIE STYLE TO AN OCEAN  
WAVE  
GIRLS TRADE, GIRLS RUN  
BEND THE LINE  
SQUARE THRU BUT ON  
THE 4TH HAND L/A
9. HEADS STAR THRU  
DOUBLE PASS THRU  
PEEL OFF  
RIGHT & LEFT THRU (same sex)  
DIXIE STYLE TO AN OCEAN  
WAVE  
BOYS TRADE (in same line)  
SQUARE THRU FOUR  
TRADE BY  
L/A
10. ZERO LINE  
SIDES 1/2 SASHAY  
BOYS AROUND OUTSIDE,  
SQUARE THRU THREE  
GIRLS RIGHT & LEFT THRU AND  
DIXIE STYLE TO AN  
OCEAN WAVE  
BOYS FACE IN  
GIRLS TRADE THE WAVE  
EXTEND  
GIRLS RUN  
SQUARE THRU TWO  
RIGHT & LEFT GRAND
11. LEADS PASS THE OCEAN  
EXTEND  
THOSE LOOKING OUT FOLD  
ON DOUBLE TRACK DIXIE STYLE  
TO AN OCEAN WAVE  
CENTERS TRADE  
BOYS U-TURN BACK  
SQUARE THRU FOUR  
TRADE BY  
L/A
12. BOX 1-4  
TOUCH 1/4  
GIRLS FOLD  
ON DOUBLE TRACE, BOYS LEAD  
DIXIE STYLE TO AN  
OCEAN WAVE  
GIRLS CAST 3/4  
BOYS FACE IN  
EXTEND  
SPLIT CIRCULATE  
BOYS U-TURN BACK  
SQUARE THRU FOUR  
RIGHT & LEFT GRAND
13. ZERO LINE  
HEADS 1/2 SASHAY  
GIRLS LOAD THE BOAT  
BOYS RIGHT & LEFT THRU  
AND DIXIE STYLE TO  
AN OCEAN WAVE  
EXTEND (left ocean wave)  
BOYS RUN LEFT  
SQUARE THRU TWO  
RIGHT & LEFT GRAND
14. HEADS STAR THRU & SPREAD  
RIGHT & LEFT THRU  
DIXIE STYLE TO AN OCEAN  
WAVE  
GIRLS TRADE (same line)  
BOX THE GNAT  
FAN THE TOP  
ALL 8 CIRCULATE  
RECYCLE  
PASS THRU  
TRADE BY  
L/A
15. ZERO LINE  
PASS THE OCEAN  
RECYCLE  
REVERSE FLUTTER WHEEL  
DIXIE STYLE TO AN OCEAN  
WAVE  
BOYS TRADE  
GIRLS U-TURN BACK  
EACH LINE WHEEL & DEAL  
SWEEP 1/4  
SQUARE THRU BUT ON  
3RD HAND  
RIGHT & LEFT GRAND

# THE KOREO KORNER..... by Steve

Ordinarily after a Dixie Style using your left hand again to do a left handed call (ex: Left Swing Thru) might seem awkward, but if you precede the left swing thru with "Squeeze your left hand," this stops the body flow enough to give you a creative alternative to always working the centers.

Zero Line  
Right & Left Thru  
Dixie Style to an Ocean Wave  
"Squeeze your left hand"  
Then:

- |  |   |
|--|---|
| 1. Left Swing Thru<br>Girls Run<br>Bend the Line<br>Star Thru<br>Pass Thru<br>L/A      | 2. Left Swing Thru<br>Boys Turn Back<br>Tag the Line<br>Girls go Left<br>Boys go Right<br>L/A |
| 3. Left Swing Thru<br>Girls Fold<br>Boys Turn Back<br>Slide Thru<br>Cross Trail<br>L/A | 4. Left Spin The Top<br>Girls Run<br>Square Thru 3<br>L/A                                     |

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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their method of perpetuating their clubs. The result is that most of the Plus clubs in the L.A. area dance Soft Plus. This becomes a real problem for those who wish to dance a challenging dance at the Plus level.

The problem becomes more apparent at levels higher than Plus. In my experience, a very high percentage of dancers at the Advanced levels (A1 & A2) do not have a good understanding of Mainstream definitions. They seem to know the Advanced calls well enough, but continue to breakdown on Mainstream calls, sometimes from the so-called standard positions.

Jack describes the Plus calls as tightly choreographed complex call patterns and compares the benefits of learning them with learning interesting variations of Mainstream calls already well learned. If Jack's beginning dancers have learned their Mainstream definitions well then I

congratulate him because the caller-teachers in the L.A. area aren't doing it.

It seems that in this part of the country, nobody wants to dance Mainstream, but they can't dance Plus very well either. I feel that it would be far better to reduce the number of calls to be learned and eliminate the separation between Mainstream and Plus. Bill Davis, in his Big Five book, suggests using the 80 most frequently used calls to replace the Mainstream and Plus levels. The new level could be calls "Club" level. The remaining calls could easily be added to A1 and A2.

Having said all this, even with the suggested 80 call Club level, if the dancers are not taught to dance the calls by definition from any of the allowed arrangements and formations, a serious problem in Square Dancing will continue to exist.

*Ralph Housman, Trabuco Canyon, CA*



Norm presents some material covering Coordinate, which we all know is not an extremely easy maneuver but, he says, "Part of the trick in getting dancers to accept non-standard arrangements in your approach to the subject. Make it the next natural step and choose your arrangements carefully."

Here is lots of good material for you callers, thanks to Norm.

**JOHN'S NOTES**, from John M. Saunders is chuck full of excellent material. His commentary covering the changes from Callerlab are very informative and he has some good thoughts about this subject.

In the September issue, he presents Dancing Contra, by Don Ward for your pleasure. Also, all the Callerlab movements are covered in this note service. You will surely get your money's worth from John.

The Basic Program covers Circulate, the Mainstream Program covers Fan The Top, Cross Roll To A Wave, Acey Deucey, and Single Circle To A Wave. Enough to keep you busy for a good long time. Thirteen pages in all of programs as well as eleven pages for the Advanced Program. A great note service, to be sure.

**THE CANADIAN CONNECTION**, by Joe Uebelacker presents quite a number of New Calls and their definitions. Push & Anything by Don Kinnear, offers an assortment of examples. Kevin Van Vliet has some good informative information concerning Checker-Moving. He also comments about the computer programmed material and its use in our activity by various callers. He says, "Any system takes a lot of work to perfect and there just is no substitute. Study good callers - everything about them. Observe, dance, read, use checkers and practice."

This note service contains some very good material covering Wheel & Deal and some very interesting get-outs with this basic. We also find Quick Time, by Bill Davis covered and some good exam-

ples for your use. Don't forget to check out the Advanced section of this note service.

In the October issue of **THE NEW VIEW** Bill Advise offers some material using "unsymmetric choreo." It can be worked in both Mainstream thru Challenge. Bill says, "There are two keys to working this type of material. The first is an easy, controlled set-up. The second is a series of sequences that are zeros for both left-hand and right-hand formations (waves)." He includes some material for your use with this concept.

Bill introduces some Workshop Extras, presenting "Walk To A Diamond" by Bill Harridan. There is a whole page of interesting material for your use with this new movement.

On page 10-10 Bill gives you some enlightening information on "return to home" choreography. He has encoded a Quadrant Identification Examples list. Great information for those callers who want to utilize the "return to home" method.

**DANCETIME Note For Callers**, (Sept. '93) by Brad Carter, is chuck full of good material. In presenting the Mainstream Quarterly Selection (Acey Deucey), he presents you with interesting material using that program as well as the Plus program. A look at Grand Square and the One-Nighters is most informative.

Using the Mainstream Emphasis call (Sept. 1-Dec. 31) Fan The Top, Brad shows you how to use this basic with others. He opens a whole field of calls that can precede Fan The Top, and make it easier for the dancer. No halting or jerking with these combinations. There are singing calls utilizing the material in his notes.

In the Dancetime Advanced supplement for Sept. Brad offers some good material for As Couples. He also has some very good material using Diamond Chain Thru. You can't go wrong with this very fine note service. ✓



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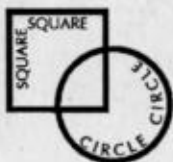
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Well, for me it has been a major problem. It's not the style of the square dance dress/skirts that I can't tolerate. It's that the outfits that are available through stores and mail-order catalogs, can't be purchased any longer than 23" to 24" and that is far too short for many of us middle aged ladies who simply don't have the legs for those short skirts.

I've been dancing for over 30 years and have refused to wear those 23" hemlines so dictated by the manufactures! So I'm forced to make my own outfits or when possible add a flounce to a short skirt that I reluctantly buy. I modify those same dance patterns so the hemlines are at least 30" so it will cover my legs well below the knees when seated at dances. I also must make my own slips.



# SQUARED CIRCLE

By  
*Jeffery Grossman*  
*Tualatin, OR*

**L**et's talk about leading. In ballroom dancing, the lead signals the next figure to the lady and insures dancing as a couple. In round dancing, because the next figure is given to both partners by the cuer, the "lead" only insures dancing as a couple.

Sorry, ladies, but the man leads, for two reasons. First, the arm holds and body contact in correct dance positions make it difficult for the lady to control body blends, which are essential to dancing well as a couple. Second, many figures, such as dips, are defined so the lady cannot influence the direction or timing. For example, imagine a dip back with the lady recovering before the man!

Leading is done more with mind and body than with hands and arms. This means the man needs to know where the couple is going and what they should be doing. The man should be decisive. It's okay to be wrong, but never okay to be vague. Maybe you've seen a couple who seems unsure whether they should be in semi-closed or in closed facing line of dance. They take a hybrid position which insures they'll be unable to execute any figure correctly, and they are probably uncomfortable as well. Remember: to lead, you must know what you are going to do.

Leading with the body means the man moves, turns and steps where he should. In a "good" dance position, the lady will follow. Why? A "good" dance position

includes some body contact and a firm frame (shoulders, arms and hands). Good closed dance position while standing is easy. The trick is to maintain it while dancing. Try not to drop your elbows to your sides or hold with a feather touch. A firm frame is keeping your hands and arms in the same position with some stiffness while moving. Now, if the man turns, the couple turns as a unit. If either partner has a weak or limp frame when the man turns, the lady is left behind. The lead really is from the body and not from pushing with the hands.

Ladies: if you try to lead, your partner will never learn to lead for himself. If you want your partner to learn, you'll have to give him the opportunity. It takes confidence to lead and being pushed around will not help his confidence. Men: if your partner complains you are a "weak lead," first be sure you know what you are doing. Then if you still feel you're doing something odd, check your dance position and frame. For ladies and men: leading is something that can be learned. But make sure you don't confuse leading with something else that is or is not happening, such as doing a figure correctly.

After decisiveness and good dance positioning, it's important to be "dancing together in your head." There should be a feeling of connection between partners while dancing. Attitude and eye contact (where appropriate) contribute to this feeling. You should strive to be dancing with your partner, not just holding on.

Be patient and enjoy the learning process. You'll like the results. ✓



# NOTES FROM A

by  
Mac McCullar

# A VETERAN CALLER

As a young teenager I moved to the west coast and was introduced to what was called [Grange Dances.] I guess the name was given because the dances were held in available [Grange halls] which the Grange was gracious enough to allow.

These dances had live music consisting at times of two or three instruments with an occasional larger band. I played guitar and harmonica in both sized groups. Two of us played several dances with an accordion and I on guitar. The accordion player could only play reading the sheet music, and I played by ear; not a bad combination until a breeze blew the music from the stand, then the accordion came to a stop until the music was retrieved. Yep, that was hilarious and really hard on the dancers. I'm sure the only reason we were hired was that the accordion player's mother, aunt and family were very active community leaders.

At the community family affairs we danced Polkas, Paul Jones, etc., and of course, a couple of square dances of the time, which would let the entire family join in; mothers, fathers, sisters and brothers of all ages.

From these dances I started going to public dances where they did not object to alcohol being brought and left in your vehicle. Some halls had beer available for sale and not many took the time to check your age. This type of gathering was, many times very rough, boisterous and unpredictable, but the nice people prevailed.

During the evening the prompter worked without the aid of a P.A. system

as he directed the many types of dances. When he announced a square dance an older lady, about my age right now, would grab me for a partner. Now, you must remember that all the regulars at the dance had memorized the square dance routines, and it became a race between squares and the prompter to see who would finish first. My older partner would swing my feet off the floor as well as push, shove and grab to get me through the routines. One particular routine had all 8 people put their arms around each other's shoulders, circle left, hang on and swing all four ladies off the floor and as high as you could with all ladies screaming. When you are young, wow!!

Fortunately and thankfully, I left that environment and learned the real square dancing that has given me many years of joy, fun and camaraderie not found in too many group activities.

This past Labor Day weekend the California Central Coast celebrated its 30th [Square Affair] in Santa Maria, CA. It's one of the few weekend square and round dances that is called and cued by selected and invited caller/cuers from California and hosted by the local association. All callers donate their skills for a very well orchestrated three days of fun and great dancing. This format has worked very well for thirty years without the added attraction of a featured well known traveling caller, but we do have very popular well known area caller/cuers on the program. Hopefully, this format can continue, but it may go the way of other formats such as calling to the floor, a technique to keep squares

dancing without announcing the level and with fun built in. I am not opposed to change, but I do believe that if something works, DON'T FIX IT.

Square dancing is blessed with a great wealth of extremely fine callers touring our country as well as an unlimited number of local and area callers throughout the world. Unfortunately, some of them get caught up in their own ego and let the dancers down. One of my good friends was one of these. He started calling at about the same time as I, was great in the beginning and had all the natural ability needed to be outstanding, but he soon

seemed to feel that he must stop the floor all evening as well as taunt the dancers. He lost most of his following, but in five or six years he finally realized his mistakes and went back to being the really fine caller he could be and keeps the squares moving. The dancers love it and his following and popularity is growing by leaps and bounds.

I hope all callers will take note that no caller is good enough or popular enough to get away with putting the dancers down by calling crazy routines or over the heads of the dancers. Keep 'em swinging. ✓

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# DANCING TIPS

By Harold Bausch

**F**rom the Webster Encyclopedia of Dictionaries: Folk Dance: "A traditional country dance."

Is our "Square Dance" a traditional country dance? Is it a form of dance you may find all over the country being danced by the average citizen? Is it a dance as done by our ancestors? I believe it was when it became a "Craze" in the 1940s - I do not believe it is as done today, I am sorry to say.

We have pushed to have Square Dancing declared our national folk dance, and we probably should qualify that to state that the first 34 basics would represent our national folk dance. Even that stretches the point a bit because 10 of those calls were new or modified in the 1950s, however all but #26. Square Thru are of traditional nature.

I mention this not to stir up a "Hornet's Nest," but to call your attention to how much of today's square dance is of a relatively new origin. I'm trying to emphasize the fact that we can not continue to add new calls and new moves, new definitions and still have a dance for everyone.

If we are not trying to be for everyone, then say so. Don't pretend this is a dance for the masses if you are trying to make it an exclusive form of dance. If this is for everyone, keep it in a form that everyone can learn and enjoy with a minimum amount of effort and time.

If we wish to be "folksy," then be folksy, be friendly, welcome everyone - include everyone. Don't freeze people out of your square - welcome them. If you have to help them a bit, accept that as part of our "Folk Dance."

We could in fact have a "Traditional Square Dance Program;" it would actually resemble our current "Community Dance Program." Then we could ask for

## IS THIS FOLK DANCING!

that to become our National Folk Dance. We could still go on with non-traditional square dancing as we have it today. But let us call each what they are and not try to fool anyone. We Americans are very inventive - that is what has brought us so far - but we should not misrepresent what we are doing.

I love square dancing the way it is too -  
Let's keep both.



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# STRAIGHT TALK

By  
Bob O'Donnell, Neptune City, N.J.

## A DIFFERENT WAY!!!!?

**B**etty and I have been in Square Dancing for about 13 years and have enjoyed each day of it. We have been presidents of our club, Jersey Shore Promenaders of Manasquan, N. J. and Presidents of the Central New Jersey Square Dance Association. I have been calling for over seven years. I attended a Callers College run by John Kaltenthaler and two other caller coaches the first year I called. Most of my calling has been with Senior Citizens. I have taught six classes and the first had 62 graduates. I have attended two Callerlab Conventions and enjoyed the fellowship with other callers as well as learning much about calling.

My present opinion is that we are at a crossroads. We must decide whether we will be an exclusive group or an inclusive group. The trend, as noticed in the recent Directions (Callerlab) is towards the exclusive. More complexity and difficulty of calls and patterns - more division among dancers due to levels or programs or whatever you wish to call them!!! If this continues our activity will diminish more and more and involve fewer and fewer people. It is also true in all surveys that Square Dancers are growing older which further complicates our situation. Another factor is that there are more and more opportunities for free time for all dancers. This puts us in an increasing competition for their time. Our programs put us in competition with each other!

Recently we have established the Community Dance Program and this has provided an opportunity for those who do not want to commit to full time classes, to

be able to square dance. This is a help, but there are many in this program who have been bitten by the "square dance bug" and wish to do more but do not want to commit to regular classes.

About two years ago I developed a program which I feel permits inclusiveness without disturbing those who wish to follow the regular program which is somewhat exclusive. I started three classes, two at a Senior Citizen's Program and one for a town recreation department. I had no idea of how it would go with no sponsorship by any square dance club and no angels.

Well, two years have gone by and it has gone well. I have up to eight squares dancing and the groups are growing. My approach is to call to the floor. There is much repetition and then when they are fully capable of moving forward with more calls - on we go!

The groups have as good a time as in One Nighters and yet are moving forward with new figures as they go. We finished the Basic Level and are about to finish Mainstream. They have been very faithful in attending and are having fun. We

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have named two clubs and continue dancing. We work on a cycle of 12 and 15 weeks. The first three weeks we open it to new dancers and then close it to move forward with the new figures. We have about 50 to 75 people in each group, although some are members of two clubs. The sponsors are delighted with a going activity and have been very cooperative.

I feel that this two tier approach would bring many more people into our activity and yet allow those who wish for more complexity to dance with the regular square dance clubs. Then we have exclusivity and inclusively!! I feel that many of my people will move on to regular square dance clubs, but the majority will stay with me. So, if people want to make the commitment to regular classes, they can do so. If they do not have the time and commitment to do so they can continue to dance and learn.

Most of my people are senior citizens. They enjoy the activity without the frustra-

tion that usually occurs in the regular classes where the caller and club must graduate them PLUS, which is the common criteria in our area. My groups permit people who cannot "cut" the intensity of regular classes to drop back to a more leisurely pace with my groups.

I do hope that this provides an alternative to the exclusive-inclusive problem that we face!!! ✓

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# Encore

by Mary Fabik

HIGHLIGHTS FROM PAST ISSUES OF THIS MAGAZINE

## 25 YEARS AGO NOVEMBER, 1968

An analogy from Stan B: The whole square dance movement can be compared to this pattern for a single couple. There was the period of awakening, the rapid growth, the decline, the popular period, the leveling off, and the renewal period, not entirely in that order since there were regional differences. But the name of the game's the same - growth, drought, regrowth, average yield, high yield, etc.

"The Round Dance movement has grown up with square dancing and traditionally these dances have been a part of every evening of square dancing. Why then do we often hear rumors about separating round and square dancing? The movements have always worked well together and their steady growth should not separate them, but strengthen them into one fortified unit."  
-From Irv and Betty Easterday

From Dick Han: "...Let's think more in terms of hours spent in classes and less about number of weeks in a series of lessons. The end results, I believe, would be happier dancers and better satisfied callers everywhere.

**THE RECORD REVIEWS:** Red Warwick's "Hush Hush." We place our money on this one as being the best record of the month. The dancers had a ball with it, and for any callers who are great whisperers (or great lovers) this is as natural as a whispering call.

**NEW IDEA:** Turn Thru and Quarter More by Bob Perry, CA.

Designated dancers turn thru (be sure to pull by) then keep turning a quarter more to the right.

Editor's Note: Is equivalent to box the gnat and curlique.

## 10 YEARS AGO NOVEMBER, 1983

Modern medicine enables dancers to stay active for years longer than was once possible. On the other side of the coin, active dancing enables dancers to stay healthier than if they were inactive.

"How Old Would You Feel If You Didn't Know How Old You Were." The square dancers who are enjoying thoroughly their dancing clubs and related activities, and who stay enthusiastic are contributing to their own mental and physical health. How old do you feel when you're dancing? -Co-Editorial

Jack Lasry in **Notes for Callers** poses a good question: "Has square dancing become too technical? Too complicated?" His viewpoint: "I say for the dancer who has mastered the plateau he enjoys dancing, then the answer is "NO." ...If you ask me the same question in regard to learning to square dance, then the answer is very much "YES." So I see the real question is how can we revise the Learn to Square Dance program on a national basis so that we don't lose so many dancers, due to the fact that there's so much to learn and master - a challenge for Callerlab!"

Ripple is the quarterly selection, written by Curley Custer of Hagerstown, MD. Definition: From facing couples, **the facing dancers** join both hands with each other and circle half, then pass thru. The movement ends with dancers back to back.

**THE RECORD REVIEWS:** Bronc Wise's "Waitin' For The Robert E. Lee"

has a bouncy sound that says, "Get up and dance."

**NEWS:** Gordon Goss, publisher of The National Square Dance Directory has undertaken the almost impossible task, according to the LEGACY Log, of tabulating every single square dance organization in the world with key personnel continuously updated. That's a task.



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## INTERNATIONAL NEWS

# ILLINOIS STATE FAIR SQUARE DANCE FESTIVAL

**A**ugust 21 was a good day for square dancing at the Illinois State Fair. The Twilight Ballroom was nicely filled for each session. Although numbers were not quite as good as last year with morning - 128, afternoon - 245, and evening - 276. These numbers represent only those who actually signed the register.

There may have been more present who chose not to sign in. Each session also has a sizable group of spectators.

Those involved felt that it was a good turnout, considering the flood situation in the state and the heat Illinois had experienced during the first part of the week. For whatever reason(s), overall attendance at the Fair was down. Dancers were thankful that Saturday was somewhat cooler with lower humidity, making it fairly pleasant for dancing.

Our thanks go to George and Joyce Kammerer for cueing rounds, and to Wade Driver and Bob Baier for calling the squares. They all did a great job and they looked great. It was a pleasure to have Wade's wife, Carla join us for the Saturday night dancing. Special thanks to those callers who took time to drop in and dance with us. And THANKS to all of you dancers who drove long distances and still dressed as square dancers should. You looked great - and you represented to our state what an enjoyable pastime we have in square dancing.

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Again, this activity is negotiated on a year-to-year basis. We hope that it will be a part of next year's State Fair. The date will be August 20, 1994. For more information contact Harry & Doris Jackson (618)859-2972.

## KUDOS

In the June issue of ASD, Jiri Rogalewicz, president of the Czechoslovakia Callers & Teachers Association, expressed his appreciation to me for organizing a record collection for Czech and Slovak callers and to all the callers who donated records. It should be added that this was a Callerlab project, and Callerlab paid the expenses connected with the shipping of records to Czech and Slovak. The project is now completed, with over 1300 records having been distributed.

Appreciation is expressed to the following who generously contributed to the effort:

Carl Brandt, Ft. Wayne, IN; L.W. Brewer, Decatur, IN; Charlie Brown, Pittsburgh, PA; Ellen Brunner, Three Rivers, MI; Mike Chambers, Edmonds, WA; Hallie Chastain, Midland, TX; Dan Demulling, Belfair, WA; Ed Foote, Wexford, PA; Ron Hamelink, Williamston, MI; Hayes Herschler, St. Augustine, FL; Chuck Hughey, Valencia, PA; George Johnson; Paul Johnston, Pittsburgh, PA; Clarence Locke, Glenshaw, PA; Gerald McWhirter, Oklahoma City, OK; Wayne Morvent, Beaumont, TX; Thomas Mickel, Madison, WI; Pittsburgh S/D Callers Association, Pittsburgh, PA; Bill Ponton, Reno, NV; Jim Ruthem, Etowah, TN;

Mike Seurer, Roswell, NM; Shirley Shores, Cincinnati, OH; Dave Sutter, Dubuque, IA and Eric Tangman, Milwaukee, WI.

## 4TH INTERNATIONAL WHEEL- CHAIR SQUARE AND ROUND DANCE JAMBOREE

The Fourth International Wheelchair Square & Round Dance Jamboree was held on July 1st to the 4th at the A.C.T. Recreation Center. It was a successful and enjoyable get together for everyone.

There were five wheelchair groups participating, a total of 56 dancers plus support people, including Ed & Bea Murray as caller couple, assisted by Al & Peggy Deby.

The Jamboree started off on Thursday evening, July 1st with a welcome creation at the Renaissance Hotel, following which everyone had the opportunity to watch the Canada Day reception. It was very fitting that the jamboree started on Canada Day and ended July 4th, the "Big Day" for our American dancers.

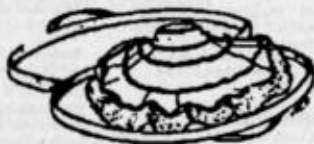
On Friday, after dancing at the A.C.T. Recreation Center we moved to the West Edmonton Mall where the dancers put on a series of demos. Saturday was a full workshop day and was followed by a bountiful buffet. Entertainment by the Silver Spurs and the Fireflys Blacklight Dancers was enjoyed by all.

A presentation of a plaque was presented to our caller couple, Ed and Bea Murray. It expressed our gratitude and appreciation for many years of calling by the Murrays. ✓

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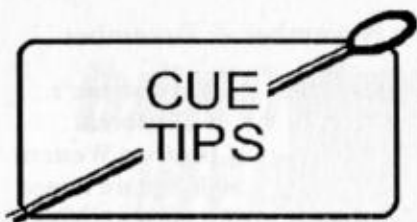
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SPEED: 45

RHYTHM: Two Step

PHASE: EZ Phase II

FOOTWORK: Opposite (Woman's special instructions in parentheses.)

SEQUENCE: INTRO A B C B C A END

INTRO

Meas:

1-6 **WAIT ONE NOTE TWL VINE 3 TCH; REV TWL VINE 3 TCH; APT,-, PT,-; TOG CPW,-, TCH,-; BOX TO SCP LOD;;**

1 bfly wall sd L, xRib, sd L, tch R (W twirl rf R, L, R, tch L);

2 sd R, xLib, sd R, tch L (W twirl lf L, R, L, tch R);

3-4 bk coh L,-, pt R twd ptr,-; fwd wall R to cpw,-, tch L,-;

5-6 sd L, clo R, fwd L,-; sd R, clo L, bk R to scp lod,-;

PART A

1-4 **TWO FWD 2 STEPS;; CUT BK TWICE; DIP BK,-, REC,-;**

1-2 fwd L, clo R, fwd L,-; fwd R, clo L, fwd R,-;

3-4 xLifR, bk R, xLifR, bk R; dip bk on L,-, rec on R,-;

5-8 **CIRC AWAY AND TOG TO CPW;; BOX TO SCP LOD;;**

5-6 mvng away from ptr in circular pattern trn lf (W trn rf) fwd L, clo R, fwd L,-;

continue circular pattern moving twd ptr fwd R, clo L fwd R to cpw,-;

7-8 sd L, clo R, fwd L,-; sd R, clo L, bk R to scp lod,-;

PART B

1-4 **TWO FWD 2 STEPS;; CUT BK TWICE; DIP BK,-, REC,-;**

1-4 repeat meas 1-4 of Part A

5-8 **LACE ARND 2 STEP; 2 STEP ARND TO CP COH; LEFT TRN BOX 1/2 TO BFLY WALL;;**

5-6 undr jnd ld hnds chg sds M behind W fwd L, clo R, fwd L to lop lod,-; cir lf fwd R, clo L, fwd R to cp coh,-;

7 sd L twd rlod, clo R, fwd L trng 1/4 lf to rlod,-;

8 sd R twd coh, clo L, bk R trng 1/4 lf to bfly wall,-;

PART C

1-4 **SCIS THRU AND CHECK; REC, SD, THRU,-; CIRC BOX TO BFLY WALL;;**

1 sd L, clo R, xLif (W xRif) twd rlod with checking action,-;

2 rec R, sd L, thru R to bfly wall,-;

3-4 sd L, clo R, fwd L,-; sd R, clo L, bk R to bfly wall,-; (W undr jnd ld hnds circ away rf twd wall fwd R, clo L, fwd R,-; W circ tog twd coh fwd L, clo R, fwd L,-;

5-8 **SCIS THRU AND CHECK; REC, SD, THRU TO BFLY WALL,-; MAN VINE 3 (W HOLD); M REV VINE 3 TO SCP LOD (W HOLD);**

5-6 repeat meas 1-2 of Part C

7-8 M sd L lod, xRib, sd L,- (W waits dreamily); M sd R rlod, xlib, sd R scp lod,- (W waits dreamily);

END

1-4 **CIRC CHASE;;;;**

1-2 mvng in lf circular pattern fwd L, clo R, fwd L,-; fwd R, clo L, fwd R lf wall,- (W in chase position fwd R, clo L, fwd R,-; fwd L, clo R, fwd L lf wall,-);

3-4 in chase position continue circular pattern fwd L clo R, fwd L,-; fwd R, clo L, fwd R bfly wall,- (W fwd R, clo L, fwd R,-; fwd l, clo R, fwd L, lf bfly coh,-);

5-8 **TWO SD CLS; VINE 3; VINE/WRAP; SNUGGLE & KISS;**

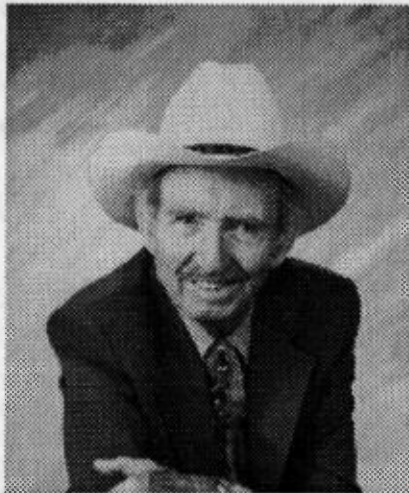
5-6 sd L, clo R, sd L, clo R; sd L, xRib, sd l,-;

7 sd R, xLib, sd R trn lf 1/4 (with hnds jnd W lf trn undr M's L & W's R hnds L,R,L) to end in wrpd pos lod,-;

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Our youth are square dancing's most vital asset. We need to make sure that they feel secure as a member of our family. Unfortunately, in some cases, they are made to feel out of place or even unwanted. To help show our youth that the majority of adult dancers welcome and encourage their participation, the HOP TO IT! SUPPORT OUR YOUTH! movement was formed. We ask that adult dancers show their support of our youth by wearing a small green frog sticker on their badge. This identifies you as a YOUTH FRIENDLY dancer. When a youth dancer sees the frog on your badge, they know they are welcome to join you in a square.

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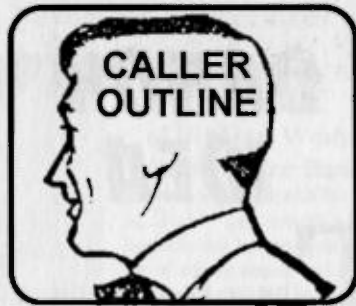
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### MURRAY & BARB FEW

**M**urray first appeared in the square dance world in Edmonton at the age of 14, dancing with the Teen Eighters Square Dance Club. Very shortly thereafter, he started dabbling in calling. In 1965 he was calling for the Y.M.C.A. Swinging Singles.

When Ken Dreger, then caller for the Teen Eighters Club, decided to go to Europe in 1966 on an extended vacation, Murray was asked to look after the calling duties. That year, Barb started dancing



under Murray's teaching - (all her mistakes are his fault) and that, as they say, was the start of it all.

In 1971 while at NAIT getting his Telecommunications Technology Diploma, Murray was calling five nights weekly. During their busy schedule they took time to learn to round dance with the Tait's Twirlers.

Murray currently calls for several clubs and has held the position of Chairman of the square Dance portion of the 1st Canadian National Convention. He has traveled extensively and called throughout Alberta, British Columbia, Saskatchewan, Manitoba, Ontario, the Yukon and the Northwest Territories and on vacations to the U.S. ✓

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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.

1105-CALIFORNIA-43rd Annual Fiesta de la Cuadrilla, Balboa Park, San Diego, J. Story, M Sikorsky, C. Hansen, D. Clendenin. Contact: Marjory Reid, (619)278-5696

1112-CALIFORNIA-23rd Annual Napa Valley Grape Fest. Nov. 12,13,14, 1993. Napa Town & Country Fairgrounds, Napa, CA. B.Baier, K.Garvey, D.Nordbye, J.Saltel. C&S Parker, T&J Arrouzet. Contact N.Wolfe (707)255-4634

1119-TENNESSEE-31st Mid-South S/R Dance Festival, Memphis Cook Convention Center, Memphis, Nov. 19-20, 1993. Dee Dee Dougherty-Lottie, Contact Barney & Martha Wallace (901) 757-2174.

1121-TEXAS-Fall Affair Dinner/Dance, Brazos Center, Bryan, TX. Chambers, Reads, Smelers. Phase III-IV-V. Contact Smelers (512)237-4301

1126-CALIFORNIA-15th annual PACE Extravaganza, Nov. 26,27,28, 1993. Radisson Suite Hotel, 2101 West Vineyard, Oxnard, CA. D.Hodson, R.Howell, L.Kopman, L.McNiel. Contact R&J Schenk, 6527 Trefoil Ave., Agoura, CA 91310 (818)706-8667

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

1203-PENNSYLVANIA-4 Sessions Plus, Advanced, Challenge SQ/DA, Dec. 3,4, 1993. Ephrata Area Rec. Center, 130 South Academy Dr.Ephrata, PA. K/Preston, S.Kopman. R/D R&A Lock. Contact B&J Marcus, 8 Everturn Circle, Norristown, PA 19401 (215)275-8255

1210-NEW HAMPSHIRE-Yuletide Plus Level Weekend, Dec. 10,11,12, 1993. East Hill Farm, Troy, N.H. M&J Johnstone, D&G Gordon, R&J Collipi. Contact J.Johnstone, 430 North Street, Milford, CT 06460 (203)878-3962

1210-TEXAS-Advanced R/D Fest. & Starduster's 13th Christmas Cele. Dec. 10,11, 1993. Hope Lutheran Church, 6414 North Hampton, Austin, TX. K&I Slater. Contact M.Harrell, 1901 Rogge Lane, Austin, TX 78723, (512)928-1591

1210-TEXAS-Christmas Round Dance Ball, Square Dance Center, Houston, TX. Dec. 11, 1994. Chambers, Norris & Read. Contact J.D. & M.Norris, 5055 Bayou Vista, Houston, TX. (713)681-8654

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

1226-NORTH CAROLINA-Winter Dance Week, John C. Campbell Folk School, Brasstown, NC. Limited to 90 dancers. Contact J.C.Campbell Folk School, Rt. 1,

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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.Benner. 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.

0107-CALIFORNIA-1st Annual San Diego Sunsa-tion, Jan. 7,8,9, 1994. Town & Country Hotel. K.Bower, M.Flippo, J.Haag, G.Shoemake, S.Smith, R/D H&B Jorritsma. Contact K.Parker, 700 Front Street #1306, San Diego, CA 92102, (619)231-0025

0114-PENNSYLVANIA-17th Annual January Ju-bilee, January 14,15,16, 1994, Adam's Mark Hotel, City Ave. & Monument Road, Philadelphia, PA. D.Hodson, M.Jacobs, L.Kopman, S.Kopman, A.Uebelacker, R.Libby, J.Marshall, B.Bright. R/D R&R Rumble, C&M Smarrelli. Contact L.Kopman (516)221-5028 or J.Marcus (215)275-8255.

0114-TEXAS-Second Ann. Reunion Dance, Sharp-stown Park, Houston TX. Jan. 14,15, 1994. Georgann, Prows, Reads. Contact J.B. & F.Sneider (713)947-6704

0116-CANADA-10th Ann. Internat. Winter Fest., Banff Canada. Jan. 16,17,18,19,20,21,22,23, 1994. L.Schmidt, M.Hansen, J&B Jorritsma, E&G Bice. Contact Tortuga Express Tour Co. (714)774-3121 or (800)521-2346.

0120-TENNESSEE-Dance Worlds '94, The Cham-pionships of Country Western Dancing, Nashville, TN. 4 full days of world class workshop & competition, 4 nights of open dancing. For more information write Steve Zener, Director, PO Box 4274, Fresno, CA 93744, call (209)486-0200 or Fax (209)486-1556.

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-MARYLAND-Royale SQ & RD Winter, Jan.28,29,30,1994. Princess Royale Hotel, Oceanfront & 91st Street, Ocean City, MD. T.Crawford, D.McBroom. R/D T.Pilachowski. Contact (410)239-7987 Register before Dec. 15, 1993.

0128-OREGON-Oregon Mid-Winter Fest. Spring In January, Jan.28,29,30, 1994. Lane County Fair-grounds, Eugene, OR. D.Dougherty, J.Saltel, E.Shef-field. R/D B&M Buck. Clog. Inst.C.Burns. Contact D&S Fleming (503)689-1306 or D&B Cameron (503)747-1323.

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-Chairper-sons, (503)747-1323

0128-TEXAS-Lone Star Round-A-Rama, San Anto-nio, TX. Jan. 28,29, 1994. I&B Easterday. Contact D&P Hickman, 12118 Los Cerdos, San Antonio, TX 78233, (512)656-6268

0204-CALIFORNIA-Jamboree By The Sea, Del Mar Fairgrounds, Del Mar CA (near San Diego)

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

0211-TEXAS-Cotton Ball Classic, Feb, 11, 12, 13, 1994. Brazos Center, Brazos, TX. B&C Goss. Phase V. VI Clinic. Contact D&K Fisher, 3415 Parkway Terr. Bryan, TX, (409)845-3000

0218-WASHINGTON-February Frolic, Cottontree Inn, Mount Vernon, WA, February 18, 19, 20, 1994. For information call (206)743-3671, (206)387-9005 or (206)678-6154.



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**COWBOY MAN  
ROYAL 121**

Caller: Jerry Story  
FIGURE: Heads square thru 4, right & left thru, touch 1/4, scoot back, boys run, box the gnat, pull by, corner swing, prom.

**LEROY BROWN  
ROYAL 610**

Caller: Larry Letson  
FIGURE: Heads square thru 4, do sa do corner, swing thru, boys run, tag the line, cloverleaf, girls square thru 3/4, swing Leroy, prom.

**WAIT TILL THE SUNSHINES NELLIE  
GREN 12242**

Caller: Jim Cargill  
FIGURE: 1 & 3 right & left thru, same two pass thru, Calif. twirl, same ladies roll across, the men step to the right to end with partner on left side (Arky position), same two couples do the slide thru maneuver, end facing a new direction with new partner partner at each man's right side thus forming two new couples in the center of the set facing out, new couples right & left thru with outside couple, new outside couples dive thru, pass thru, with facing couple right & left thru, same couples cross trail thru, each person does a U turn back to face original corner, all swing original corner, allemande left, promenade.

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Caller: Wayne Morvent  
FIGURE: Heads promenade 1/2, square thru 4, swing thru, boys run, ferris wheel, centers swing thru, girls grade, turn thru, swing corner, prom.

**TEQUILA SHEILA  
STAMPEDE RECORDS 102**

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

**LET IT SNOW  
SILVER SOUNDS 166**

Caller: Bruce Williamson  
FIGURE: Heads promenade 1/2, right & left thru, flutter wheel, sweep 1/4, pass thru, right & left thru, swing thru, boys run, 1/2 tag, swing & prom.

**THANK GOD FOR YOU  
SILVER SOUNDS 165**

Caller: Jack O'Leary  
FIGURE: Heads square thru 4, so da so, swing thru, girls circulate, boys trade, boys run, bend the line, star thru, square thru 3/4, swing corner & prom.

**OH LONESOME ME  
CARDINAL 22**

Caller: Harold Hailey

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

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