

The background of the cover is a black and white photograph of a cityscape, likely Portland, Oregon, viewed from a high vantage point. In the foreground, there are dense evergreen trees and a large garden filled with numerous white roses. In the middle ground, several modern skyscrapers are visible. In the background, a range of mountains with snow-capped peaks stretches across the horizon under a clear sky. The text is overlaid on the top half of the image.

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Editor's NOTEBOOK

IT'S JULY...the middle of summer for us and in many other parts of the world. One thing we know, square dancing is always alive, no matter where you are. There may be some clubs which don't dance while it's so warm, but here on the Monterey Coast of California we are blessed with a natural air-conditioning. Many of the clubs use this time for workshops for the dancers. Sometimes it is a time to reinforce the education of the new dancers in our clubs. We have introduced many new dancers to the wonderful world of square dancing, and we assume that most of them are interested in continuing their new found hobby. Now let's encourage them so that their enthusiasm doesn't diminish during the summer months.

Summertime is a good time to nurture the seeds of those friendships planted during the busy fall and spring classes. Now is the time to make them grow. How about a patio party, pool party, barbecue, picnic? A patio or a cleaned out garage can provide space for a bit of practice and relaxed



dancing. And, of course, square dancers seem to make their best recipes when invited to lend a hand to provide food. If you are going to an out-of-town dance or a festival, you may want to invite some of the new dancers to go along.

Please remember to provide that personal touch for the newly graduated dancers during the summer months and encourage them to appear on the club doorstep with dues in hand when the fall dance season starts.



Perhaps you noticed that the magazine is smaller this month. This is due to the fact that everyone decided to go to the National in Portland. ✓



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BY-LINE

We want to bring to your attention the LEGACY Survey 1994. They'd like your input. Lex Dowling has a word or two in WHY PLUS? We think some of you might agree. We hope you will read CALLING TIPS by Larry Ingber, he hits the proverbial nail on the head. With our cover, we

welcome you to Alabama in 1995!

There is still a lot of articles coming into our office concerning the problem of a teaching list. If we all were smart we'd just utilize what we have and stop playing with the dancers. Callers are supposed to have a code of ethics for being instructors, in that they should teach the list we now have from CALLERLAB. Since most callers are members of this organization, it should follow that they give it the respect it deserves and use that which is provided for their use. Our dancers are not in the least worried about the list of basics or the teaching order. All they want to do is have a good time, and that is how it should be. We need to give our full support to our activity and stop arguing about lists! (co-ed Jeanne)

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TEMPO *by Jeanne Briscoe*

Our government has been busy for the last twenty-five years, placing rules and restrictions on almost everything. I guess putting a stop to smoking in restaurants is a good thing. I'm one of those kind of people who are allergic to cigarette smoke, so this rule is good for me. So many times we would go into a restaurant and ask to be put in the non-smoking area. As many of you know, cigarette smoke drifts everywhere. However, I was willing to live and let live. As long as I don't have to live with it in my home I am ok. (Jim stopped smoking around me a long time ago and has been off cigarettes now for a year and a half.)

I seem to be getting off the main subject. I can sight the seat belt law, but we all know we need this one for our own safety. I sometimes rebel in my own mind just because someone is telling me what I should do.

Perhaps you live in an apartment complex and need to add the number of your apartment to your address. Have you ever realized how many business houses, as well as correspondences from companies pay utterly no attention to the number you so faithfully put with your address? I sometimes wonder if the post office will ultimately decide to stop delivering our mail

when it doesn't have this information. It's like using a zip code, which has helped the post office to speed up our mail as well as sending it to the proper area for delivery.

One law that the government has put into effect is the helmet law for riding bikes, whether it is a motorcycle or a bicycle. All I can tell you is that I would insist that a child of mine wear a helmet when riding either. It's too bad that we need laws that tell us what to do, when we are seemingly knowledgeable people. However, the truth is some parents don't care or don't think it is necessary to expect their kids to conform to the law. If you have ever seen the end result of a bicycle accident victim with brain damage, you will change your mind about this law. Many of our bones can heal OK but our heads are a different matter.

Many laws in our society today are needless, they only put stress in our lives. They make criminals out of some of us when we ignore them, but all in all, I can live with most of the laws we are saddled with. I like to eat where there is no cigarette smoke, I like to have my complete address on my mail and not a big black line drawn on the envelope with my space number scribbled there, and I'm glad to see my six year old granddaughter wearing a helmet when she is on her tricycle. ✓

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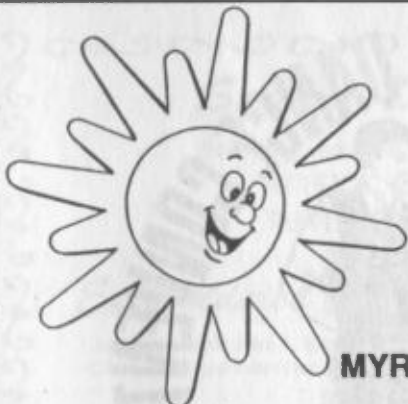
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Birmingham/Jefferson Civic Center hosts events varying from major concerts, truck pulls, ice shows, & the circus to serving as home base for the Alabama Symphony and occasional ballets, operas, and Broadway musicals.

Visit the Birmingham Art Museum and shopping malls. For a taste of southern cooking, ask us about some favorite local restaurants.

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The Fairgrounds are located approximately 5 miles from the Civic Center, 15 minutes by bus.

ALABAMA PANEL TO CONVENE

Dancers from Alabama will be in Portland for the 43rd NSDC. Representing Birmingham on an educational panel will be General Chairman John & Dimple Williford, Publicity Chairman Gale & Pat Davis, and Registration & Housing Chairman David & Sara Meadows. This panel will convene Saturday 12-1:45 PM and cover such topics as weather, tours, transportation, facilities and accommodations. The panel will attempt to answer all questions regarding the 44th NSDC.

ALABAMA'S PLANTATION COUNTRY

The "Black Belt" of central Alabama refers to a region of dark, fertile soil, perfect for growing cotton. And grow it they did! Alabama's economy became almost totally dependent on cotton crops in the early part of the 19th century.



Once the Civil War was declared, the lovely plantation country became a fierce battleground, breaking the back of the Old South. Antebellum homes were either burned by Union troops or turned into makeshift hospitals.

Today, the South is proud again. Its restored antebellum homes are a tribute to a grander, simpler way of life. Its historic structures are cornerstones of American history. Montgomery is especially noteworthy; in Alabama's capital city is the restored State Capitol, where delegates from seceding southern States organized the Confederate government in 1861. It is here, too, that more than a century after that war, the nation's first memorial to the Civil Rights Movement was dedicated.

Nearby Selma is a slice of pre-Civil War grace and charm, and civil rights history as well. Edmund Pettus Bridge stands stretched across the Alabama river as a silent reminder of the civil rights cause, led by the young Dr. Martin Luther King, Jr.

Alabama's Plantation Country is well worth a look for many more reasons.

Fine estate homes, historic districts, and cultural and recreational influences such as the Alabama Shakespeare Festival & the Museum of fine Arts in Montgomery, and Tuscaloosa's Paul "Bear" Bryant Museum are just a few of them.

The George Washington Carver Museum at Tuskegee University pays homage to the man who invented ways to use the peanut and sweet potato.

Historic sites, forts, parks, museums, and numerous rivers and lakes create a pleasant blend of culture and recreation.

WARM AND SUNNY

Alabama is blessed with warmth and sunshine most of the year. Spring comes early, weather warming to the 60s daily

by March. On summer days, temperatures average into the 80s with periods at 90 degrees and above. While most of the country is bracing for winter, we are still enjoying cookouts and outdoor fun.

GETTING HERE

Birmingham Airport: The Birmingham Airport is a visually exciting gateway to the city. During the first phase of a \$125 million expansion of the airport, concourses have been added, a two-level roadway has been constructed to ease traffic, and parking has been substantially increased. Additional planned improvement include new and expanded runways and concourses. Direct service is provided to 50 cities with daily departures. Birmingham - with its array of major airlines serving the area - is well positioned in cost-efficient air travel.

Rail: Amtrak operates daily passenger service to New Orleans, New York, Mobile and myriad other destinations.

Bus: The national carrier Greyhound serves the Birmingham area with a terminal downtown. Local bus service is provided by MAX (Metro Area Express).



A mini-bus system (DART) operates attractive trolleys in the central business district.

Road: Interstates 65, 20, 59 and 459 converge in metropolitan Birmingham, which is also crisscrossed by a number of major U.S. highways.

TOURIST INFORMATION

Square dancers coming to Birmingham in June '95 for the 44th National Square Dance Convention have several sources for tourist information. Information on the State of Alabama can be obtained by contacting:

Alabama Bureau of Tourism & Travel
401 Adams Avenue
PO Box 4309
Montgomery, AL 36103-4309
(205)242-4169 or (800)ALA-BAMA

Alabama Travel Council
702 Oliver Road
PO Box 210729

Montgomery, AL 36121
(205)271-0050

Alabama State Parks Reservations
(800)ALA-PARK

AAA Alabama Motorist Association
State Headquarters
2305 Fifth Avenue North
Birmingham, AL 35203
(205)323-4491

For local information contact:

Greater Birmingham Convention
& Visitors Bureau
2200 9th Avenue North
Birmingham, AL 35203
(205)252-9825

Tuscaloosa Convention
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BEYOND PLUS - Occasionally in this column we like to give an overview of the programs beyond Plus, in order to acquaint newer dancers with what exists and to inform experienced dancers who may wish to do more.

All programs beyond Plus have three general characteristics: (1) more calls, (2) many of the calls are more difficult than in previous programs, this however, it should be noted that every program contains some easy calls, ones that could be in the Mainstream or Plus programs. But each program has established a quantity of calls with which dancers and callers are comfortable, so there is very little room for the easy calls to move down to an easier program because this would increase the quantity of calls at that program to an unacceptable number.

ADVANCED - This is the next program beyond Plus, and consists of two parts: Advanced 1 (commonly referred to as A-1) and Advanced 2 (known as A-2). If a flyer says "Advanced" with no number designation, this automatically means the full Advanced program, which is A-2.

A-1 consists of about 35 calls, as does A-2. So overall, the Advanced program contains about 70 calls. The list of Advanced calls has been determined by the Callerlab Advanced Committee, and this committee votes on the content of the list every two years. Any caller who calls Advanced on a regular basis and is a member of Callerlab is welcome to be a part of this committee and vote on the calls on the list.

It should be noted that while all programs, from Mainstream thru Challenge,

by

Ed Foote



each have a specific list of calls, the number of calls quoted as being in any program is subject to a person's interpretation of the list. This is because some calls are grouped together as "families."

For example, the Mainstream list shows the "Circulate Family" and then itemizes 9 different Circulates as part of this family. So, is this one call or 9 calls in the total number count, or is it somewhere in between? Most people compromise and pick a number in between, based on the content of the individual itemized calls in a family. This is why I say the Advanced list has "about 70 calls," but others might say the same list contains 65 calls or 80 calls.

In addition to Advanced having more calls and more formations, there is an additional requirement: that dancers be able to do calls from most positions and understand the concept of calls they dance. This applies to Mainstream and Plus calls as well as Advanced calls.

But this requirement does not apply to Mainstream and Plus. This means that most people coming to Advanced, in addition to learning the Advanced calls, have to go back and re-learn the true definition of a number of Mainstream and Plus calls for which they thought they knew the definitions. This can be an unsettling experience for some dancers, but others really enjoy being given the opportunity to understand the calls they have been dancing.

This review of Mainstream and Plus should occur in A-1 lessons, but many callers forget to give this. The result is dancers who know many Advanced calls but do not have a solid foundation of Mainstream and Plus upon which to build

Continued on page 80

People/Events

IN THE NEWS

KIRKWOOD LODGE, Osage Beach, Missouri, was filled with dancers from four states as the season opened on April 15, 16, and 17, 1994 with Tony McUmbert's Annual Weekend. The dancing took place in the lodge's beautiful dance hall and consisted of Mainstream squares, introductory rounds, contras, and solo line dances. Becky McUmbert choreographed the featured round dance, "Kirkwood in the Spring" which everyone enjoyed.

It all began with a welcome dance on Friday evening. Dance workshops were held on Saturday, with afternoon free time affording the guests a chance to relax by the Lake or explore the sights and shopping throughout the region. The weather cooperated by turning gray skies to warm sunshine throughout the weekend. Saturday night festivities began with a steak dinner followed by the Gala Party Dance. The evening concluded with a wiener roast. On Sunday morning the group gathered for a country-style breakfast and a farewell dance.

Next spring the weekend with Tony and Becky McUmbert will be April 28, 29, and 30, 1995. If you would like more information about this Mainstream Weekend and the other week-long programs at Kirkwood Lodge, contact the Lodge at Box 37, Lake Road 54-24, Osage Beach, MO 65065 or call Tony and Becky McUmbert at (314)221-6199. Tony and Becky McUmbert live in Hannibal, MO and call throughout the tri-state area of Missouri, Illinois, and Iowa.

*Submitted by Tony McUmbert
Hannibal, MO*



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DJ105	Won't You Wear My Ring	Joe
DJ104	Why Get Up	Dan & Joe
DJ103	Going Against The Grain	Dan
DJ102	Walkin' The Floor Over Me	Joe
DJ101	Back To The Country	Dan & Joe

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CONVENTION IN CHARLOTTE, NC

More than 700 dancers, callers and cuers attended the 5th Annual Convention of the Folk, Rounds, and Square Dance Federation of North Carolina at the Charlotte Convention Center May 20 - 21. In addition to North Carolina, states represented were South Carolina, Georgia, Virginia, Tennessee, and Ohio. A golf tournament which drew 14 participants preceded the opening of dance halls Friday evening.

Halls were available for Mainstream,



Plus, and Advanced Square Dancing, Round Dancing, and Texas Two-step, Line, and Contra Dancing. An after party was held following the closing of halls at 11 p.m. both nights. thirty-two callers and 10 cuers were present at the Convention.

In addition to dancing, other events were a fashion show narrated by Carol



Vanhise of Durham in which 24 couples and five individuals participated, sewing clinic, work shops, and a seminar led by the co-chairmen and committee chairmen for the 47th National Square Dance Convention to be held in Charlotte in 1998. Chairman Gene Triplett of Mat-

thews, informed those attending the seminar that the Federation had received a \$12,500 grant from the Char-



lotte Convention & Visitors Bureau to promote the 1998 Convention. He also announced that 702 early bird passes had been sold to this convention.

Eight Tar Heel clubs had exhibits showcasing their activities. Cash prizes for the best exhibit were awarded as follows: Cardinal Squares (Salsbury) - 1st place, Square Wheelers (Charlotte) - 2nd place, and Cactus Squares (Burlington) - 3rd place.

At a business session members ap-



proved admission of four new clubs into the Federation.

Approximately 125 dancers feasted on barbecued chicken, baked beans, and slaw served in the main hall of the convention Center Saturday evening.

The 6th Annual State Convention will be held May 19 - 20, 1995 in the new Charlotte Convention Center now under construction in downtown Charlotte. Ralph Kornegay, a Wilmington caller, will serve as chairman for this Convention. Bill McKinniss of Indian Tail, was chairman of the 1994 convention.

*Submitted by Al Stewart,
Greensboro, NC ✓*

THE COUNTRY

WESTERN LINE

by
*jim & jean
cholmondeley*

We receive many questions on line dancing such as how do you do this and how do you do that. We can usually answer these questions with explanations of body flow and styling. The one question which we have no answer for is why people write line dances that do not fit the music. Dances being done to 4/4 music that end on a half measure are bad, but dances that end on the first or third beat of a measure feel just terrible. We have many of them out there. When we contact the original choreographer we normally find their choreography is written to the correct phrase. So why do we have many dances out there being danced to flawed phrasing?

Normally, someone has seen the dance who is not a dance instructor and writes down what they can remember of the dance. They then take it back home with them and teach their people the incorrect version. If the music is good it catches on and other people try to make it feel good to dance and change it again, and so on and so forth. Of course there are some people writing dances that wouldn't know 4/4 time music if they heard it and couldn't really care. I'm happy to say they are getting fewer because of the great work of organizations such as the NTA.

This month we have a really cute dance which I'm sure you will like. The choreographer is Don Williamson, Square Dance Caller and CW Dancer and Instructor.

BUBBA'S DANCE by Don Williamson

Music: If Bubba Can Dance - Red Boot Records (RB3040)

(4 Wall Dance)

- 1-4 Vine Right and Kick
Right, Left, Right and Kick Left
- 5-8 Vine Left and Kick
Left, Right, Left and Kick Right
- 9-12 Walk Forward and Kick
Right, Left, Right and Kick Left
- 13-16 Back Up and Point
Left, Right, Left, Point Right Back

- 17-24 Step Fwd on R and Scoot Left
Step fwd diagonally to Right on
Right and scoot left (Repeat 3 times)
- 25-32 Step back Left & Clap, Right & Clap
(Repeat)
- 33-40 Step Fwd on L and Scoot R
Step fwd diagonally to Left on Left and
scoot Right (Repeat 3 times)
- 41-48 Step back Right & Clap, Left & Clap
(Repeat)
- 49-56 4 fwd "Duck Walks"
R Toe-heel, L Toe-heel, (Repeat)
- 57-60 Two pivots to left 1/2
Step Fwd on Right pivoting 1/2 to
Left, step on Left (Repeat)
- 61-64 Pivot to Left 1/4, Stomp, clap
Step Fwd on Right pivoting 1/4 to
Left, step on Left, stomp Right foot and Clap ✓



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

National Square Dance Directory

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Calling Tips

by
Larry Ingber

This fall brings me to my 34th year of calling square dances. Square dancing has come under attack in recent months from all sides. It seems that everyone has something negative to say about square dancing and that square dancing is on its way out. Like I wrote in my previous article, there is nothing wrong with SQUARE DANCING. I would like to talk about some of the factors that I see effecting the square dance scene today.

There are too many "CALLERS" in the field today. Can we have too many callers in square dancing? Yes! Too many guys and gals running around calling themselves callers. People who are just on an ego trip. There are very few callers who are interested in furthering the square dance program. Rather, they are interested in furthering their own ego. I had to laugh at the cover of the September '93 issue of ASD. The cover said "STRESSED: ESCAPE THE TENSION....SQUARE DANCE!" I have talked with many people who have tried square dancing or were square dancers and listened to their horror stories. Stories of the callers going too fast, not taking the time to help someone who might be slower at learning. Callers who embarrass dancers on the floor by singling them out, to draw attention to everyone that someone is having trouble. I can attest to one caller that I know, who started out with a class of 13 squares, 104 dancers, and when it came time for graduation there were ZERO. All had quit, never to set foot into

a square dance class again. How about the callers that do not call by the lists? Callers who have to use too many new gimmick calls. People who come square dancing are looking for an activity that they can have fun with others. It is the mark of a true professional caller to make sure that everyone enjoys his or her self each time they come to the class. So, you may not teach 15 calls that night from all 800 possible positions, and have the dancers doing the calls backwards, with their right hand in their left pocket and their other hand on their head. Did the dancers have FUN?

The true professional caller will know when to back off, not push and let the dancers enjoy their dancing. All too many times the caller's ego gets in the way, and that is when square dancing suffers, and so do the new square dancers. How many callers take the time to make a list of the new students, and when someone doesn't show the next night, simply drop them a note saying, "I missed you at the last class. I will be looking forward to seeing you, hope no one is ill." No! Too many callers are too busy acting professional. That kind of public relations is beneath a caller. That takes a little work and some callers can not be bothered. Then why do these callers have the nerve to say Square Dancing is down. If you have a caller in your area that is out there busting his or her tail, working hard at making sure the dancers are learning and having fun, you better support them and tell them of the good job they are doing.

You know teaching is not taught in your caller's schools. Music, voice and figure management are all stressed. The reason teaching is not taught is because it takes a little work and a lot of patience. So it is the clubs business to choose the best possible teacher available.

Square Dance clubs and associations are a big problem. I had a discussion the other day with an association president. I asked him, "How many clubs do you have in your association?" He said, "About 40." I then asked, "How many Mainstream

clubs do you have out of the 40 clubs?" NONE. My next question to him was, "How many of those 40 clubs are starting Beginner's classes?" His answer was all 40 clubs are because we need to promote square dancing. I then asked him, "If these dancers go through the 67 Mainstream calls, where do they go dance when they are finished if you have no Mainstream clubs or dances?" A Plus club has no business hosting a Beginner's class if they are not going to provide a Mainstream dance for these dancers. All too often the new dancers get stressed out with learning Mainstream and Plus so they can dance at the club's Saturday night Plus dance. Then we hear from the clubs that the lists don't work, the lists are the down fall of square dancing. It is not the lists, it is the lack of the clubs and association to enforce the guideline set forth. It is also the lack of guts on the callers to make sure the guidelines are adhered to. The true professional caller will be a teacher and a resource for the

clubs. Dancers will come and go, but the caller will be the constant factor in the Square Dance picture.

It is not always possible for every club to host a Beginner Class, Mainstream Dance, Plus Class and a Plus Dance. Halls are not always that available or inexpensive. Many clubs do not have the numbers in membership to work every night of the week for a square dance club. That is where I always thought the associations could help. If you do not have a Mainstream club in the area, then the association should host it and help provide a dance for these new dancers. The duties could be spread around. I have been told recently that it is not the job of the associations to solve problems. I then asked, "What is the job of the associations?" I was told associations are just to help promote communication and a social meeting time for the clubs.

WHAT NEEDS TO BE DONE? It is time the associations take control. Callers are business people. We offer a service.



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The clubs and associations are the consumer. The clubs, associations and the dancers need to become educated on what is a quality product and what is not. Associations and clubs need to evaluate the callers in each area and support the best teaching callers you can find. The caller that is able to produce and retain the class dancers, is the person who is adding dancers to the field of square dancing. We in square dancing have for too long heard that there should not be any competition in square dancing. That is just plain nonsense. What is the first thing anyone ever asks about a festival, party dance, club dance or Beginner's class? How many people were there. Competition has been a dirty word in square dancing. It is time the square dancers join the real world and get their heads out of the rose garden. Life is competition. Everything is improved with competition. Competition leads people to work towards being the best that they can be. If there is no improvement, things become

stagnate. That is where the clubs and associations need to become educated about what is good and what is not good for square dancing. How are the levels supposed to be used? If the clubs and associations become knowledgeable they can force the callers to strive for excellence.

Callerlab says there should not be competition between callers. That also is nonsense. That is one of the biggest factors any person starts to become a caller. We have all watched someone calling at one time or another and thought, "I could call that record better than that." So we buy a record and the race is on. What is wrong with good, healthy competition. Competition gives us the best possible product. Why are your clubs losing dancers? The answer just might be that you do not have a good product. Callerlab has always taken the position that the standardization, the levels, definitions and all of the other resolutions, are suggested ways of doing things. It is time for Callerlab to

get off the fence and stop being a wimp about the so called guide lines. If callers are going to take the time to debate policies, definitions, etc., then they must all be enforced. I have heard over and over again, "WELL, THAT WILL NOT WORK IN MY AREA, AND I AM NOT GOING TO DO IT." Policies should be debated and put into play. If they are not working, then change the policy. But, all too often the guide lines are never given a chance. If you are going to be a member of Callerlab, or any organization, then you must go by the policies set forth. If you can not, simply GET OUT! Don't be a hypocrite and call yourself a member of Callerlab and knowingly go against everything that organization stands for. Callerlab, start enforcing the rules.

What is wrong with the National Square Dance Convention? There are hundreds of callers each year that call at the national convention. Some are good and some are not. Why can't the yearly National S/D Convention be used to show case the callers who are out there night

after night teaching and calling great dances. Why can't the convention be used as a reward for excellence. Just like sales meetings where the top sales persons are honored for outstanding performance, teachers of the year honored for excellence in teaching, and All American football players are honored for excellence. Some of the best callers in the field today are not your big name callers. Give every caller that chance to work towards being the best possible caller they can be and honor excellence. If we as square dancers and callers start to push for excellence, we might just improve the number of dancers because of the excellent product we are offering. The National Convention can still have its time slots where everyone has a chance to call, but give the honored times to those who are working the hardest. This will give everyone the drive to improve and strive for excellence. If we have excellence and quality in our product, people will want it, and if you don't, they will go else where.



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Pretty music & a good P-2 waltz routine

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Choreography by Ted & Luella Floden

Good music with a controlled P-2+1 (fishtail) two step & easy foxtrot routine

QUINTANGO

SCOPE 20

Choreography by Slug Schmidt

Good music - an interesting three part P-4 tango

YESTERDAY'S RAIN

ROPER 264B

Choreography by Derek & Jean Tonks

Pretty music & a nice, quite different P-5 rumba

SEEMS LIKE OLD TIMES

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EVERYBODY LOVES A TWO STEP

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BASI RUMBA III

GRENN 17025

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Good music with a comfortable 3 part P-3 rumba routine

MY BLUE HEAVEN

GRENN 17121

Choreography by Bud & Ona Mighetto

Good peppy music with a 3 part P-2+1 (fishtail) two step.

JUST FOOLIN AROUND

GRENN 37033

Choreography by Hank & Jetty Walstra

Good music with a flowing P-2 two step routine

WHY HAVEN'T I HEARD FROM YOU

MCA S7-5482

Choreography by Jack & Muriel Raye

Good Reba McEntire vocal with a nice intermediate jive routine.

ROCK & ROLL IS HERE TO STAY

ATLANTIC 13009

Choreography by Adrienne & Larry Nelson

Good rock & roll Chuck Willis vocal & a good 3 part jive routine.

DON'T ROCK THE JUKEBOX

ARISTA 2220

Choreography by Ann Tikkanen

Great Alan Jackson vocal with a good P-2 two step routine

IT'S SO EASY CHA CHA

ASYLUM 45089

Choreography by Susie & Gert Jan Rotscheid

A comfortable P-3+2 (time step & triple chas) to Linda Ronstadt vocal

ALMOST THERE

COL 13-33090

Choreography by Jim & Bobbie Childers

Pretty Andy Williams vocal with a P-6 rumba routine

MY DEAR HEART

COL 13-33090

Choreography by Jerry & Diana Broadwater

Good Andy Williams vocal with a P-6 waltz routine

MORE FOXTROT

COL 13-33068

Choreography by Doug & Vi Hooper

Good Steve Lawrence vocal & an interesting controlled P-4 foxtrot

LOVE ME WITH ALL YOUR HEART

ROPER 280

Choreography by Gene & Lois Noble

Pretty music & a nice 3 part P-5 foxtrot

THE SHADOW OF YOUR SMILE

ROPER 223

Choreography by Karen & Dick Fisher

Nice music & a comfortable P-4+2 (switch & open hip twist) rumba

FRENCH HEELS

MCA 60076

Choreography by Pat & Jerry Mitchell

Good Debbie Reynolds vocal & a nice P-4+2 jive

LOVE BUG

MCA S7-54819

Choreography by Jim & Adele Chico

Good George Strait vocal with an easy 3 part two step P-2

SNEAKY MOON

LIBERTY S7-175948

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Catchy Tanya Tucker vocal with a comfortable 3 part P-2 two step

GREEN DOOR

KING GT4-2062

Choreography by Neil & Doris Koozer

Good Jim Lowe vocal & a good little different P-4+2 (zig zag, she goes he goes) foxtrot & jive

THINGS

ATLANTIC 13147

Choreography by Rich & Sherry Little

Good Bobby Darin vocal & a nice slow P-3+1 cha cha

PASO FERMIN

ROPER 249

Choreography by Geo & Nellie Chao

Spirited music with a P-6 paso doble routine

YOUR MY IDEAL

WINDSOR 4725 OR 4773

Choreography by Ed & Gloria Kilner

Good music & a good P-3 foxtrot

CHAMPAGNE WALTZ

ROPER 273

Choreography by Ed & Gloria Kilner

Pretty music & a nice P-5+1 waltz

THE BUG

COL 38-77134

Choreography by Bob & Jackie Scott

Good Mary Chaplin Carpenter vocal & a comfortable 3 part P-2 two step

BURN THAT BRIDGE

ARISTA 12563

Choreography by Judy Ballard

Good Brooks & Dunn vocal with a P-2+2 (rock the boat & fishtail) two step with a cw sequence

UN MOMENTO ALLA

COL 38-77373

Choreography by Mike Seurer

Rick Trevino vocal with a comfortable P-4 rumba

WONDERFUL WONDERFUL

COL 13-33048

Choreography by Neil & Doris Koozer

Good John Mathis vocal with a P-5 foxtrot routine

I CAN'T STAY MAD AT YOU

RCA 447-0709

Choreography by Neil & Jerry Knight

Skeeter Davis vocal with an interesting P-2 two step with a solo broken box

NEVER MY LOVE

AMERICAN PIE 9009

Choreography by Neil & Jerry Knight

Good Associations vocal with a flowing P-4 rumba routine.

ROSE COLORED GLASSES

MCA 53529

Choreography by Bud & Ona Lee Mighetto

A P-4 waltz to John Conlee vocal

PLAY RUBY PLAY

STEP ONE 437

Choreography by Bud & Ona Lee Mighetto

A Clinton Gregory vocal with a little different P-3 two step ✓

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by Lex Dowling
New Zealand

WHY PLUS?

Square Dance (Mainstream) is one of the three major dance innovations of the last two hundred years. Waltz (1812) introduced closed position. Foxtrot (1914) added the mental stimulation of step freedom, shifting emphasis from formal technique (visual appeal to an onlooker) to a felt sensation (the dancer's physical expression of a rhythmic or musical emotion). "Hash Calling" and the beginnings of a common language applied this new freedom to lines and squares then ripened into the standardized movements of today's Mainstream.

Mainstream is made physically active and mentally challenging by a flurry of rapidly changing calls free from lengthy or predictable sequences. Its variety (no tip need be repeated within a dancer's lifetime) and animation (an unforeseen movement every few seconds) ensures enthusiasm.

Square Dance, however, has been transformed over the past twenty years. Lengthy choreographed Plus movements have almost completely replaced Mainstream's free-style.

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

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

Ought Square Dance to be still an innovative free-style dance as it was originally or must we now accept that it has changed into a traditional-type structured dance? Do we clearly understand the difference?

Can we recapture the original excitement of Mainstream without detracting from the enjoyment of those who prefer today's structured Plus? Would sufficient callers be available? Many who started within the last fifteen years or so have never experienced fast-moving Mainstream and have no concept of free-style calling.

There is in any case an urgent need to eliminate the present interminable tuition before new entrants can think of themselves as experienced square dancers. This suggests that the formal square dance syllabus should stop short at mainstream, not stretch into the remote pinnacles of Plus. Plus could carry on unchanged but preferably with its own distinctive name, perhaps "Sequence Squares."

Formal recognition of the distinctiveness of three categories of calls, "Square Dance" (to Mainstream), "Sequence Squares" (the present "Plus") and "Rounds" would have little or no effect on present members but would reopen a welcoming door to newcomers, especially the all-important younger age group. ✓





by Bob Howell

EASY LEVEL

While at Callerlab in Vancouver this past April, I had the opportunity to share some time with Jo Clinefelter, a long time friend, who lives in Lincoln, NE. She gave me a real quick-teach routine that she calls...

LEFT TOE TAP

This can be done to any number of songs including *Achy Breaky Heart* (slow), *Boot Scootin' Boogie* or *Cadillac Ranch* (faster).

Vine left (L, behind R, L, touch R toe);

Vine right (turning 1/4 on 3rd step and touching your left toe);

Tap left toe in front twice then step FWD (L) and touch right toe;

BACK up 3 (R L R and touch L toe); Repeat all.

Another goody was offered at Callerlab in a session on the Community Dance Program. Flo Cadwell of Silver Spring, MD did a square dance figure that moved real smoothly. It was well received by all those attending the session. She referred to it as...

FLO'S WALK

(Boy's Walk)

(8) Heads right and left thru (or promenade 1/2 way around).

(8) Same two ladies chain.

(8) Sides go forward and come on back.

(8) Lead to the right and circle to a line.

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(8) Lines go forward and back.

(8) Just the boys walk, corner swing. (Boys walk straight across and swing corner).

(16) Promenade.

Flo also suggested the following variation which works equally well. She calls it, GIRL'S WALK. When you come to the command "Boy's Walk," substitute the call "Just the Ladies walk - swing."

From Rochester, NY, Orlo Hoadley contributes the following square dance routine, which he has named...

ROLLAWAY GRAND

=1=	=2=	=3=	=4=	-/	Four MEN star RIGHT just ONCE a-				
				-5-	-6-	-7-	-8-		
ROUND;					turn PART-ner LEFT & the LA-dies				8
-1-	-2-	-3-	-4-	-5-	-6-	-7-	-8-		
(--Men star right 1x-----)									
STAR-		ONCE	a-ROUND; -						
-1-	-2-	-3-	-4-	-5-	-6-	-7-	-8-		16
(--Turn partner left-----) (--Ladies star right 1x-----)&									
		COUR-tesy	TURN, then ALL join HANDS and CIR-cle LEFT half-						
-1-	-2-	-3-	-4-	-5-	-6-	-7-	-8-		24
WAY;									
1-	-2-	-3-	-4-	-5-	-6-	-7-	-8-		32
(--CIRCLE LEFT 1/2-----)									

RT <	GRAND								
1-	-2-	-3-	-4-	-5-	-6-	-7-	-8-		40
(--Ladies rollaway-----) (--Right & left grand-----)&									

					new PART-ner PROM- e- NADE.				
1-	-2-	-3-	-4-	-5-	-6-	-7-	-8-		48
&-----)									

(Patter 12 beats---									
1-	-2-	-3-	-4-	-5-	-6-	-7-	-8-		56
(--Promenade full-----)&									

				-/	Cue the break or:				
1-	-2-	-3-	-4-	-5-	-6-	-7-	-8-		64
&-----)									

Our contra this month is most befitting for this season of the year. Phillipe Callen of Belgium has written the following dance which he has entitled...

AMERICAN SUMMER

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

Music: Any 32 bar jig or reel.

Routine:

Counts:

1-8 Actives mirror dosado the ones below.

9-16 Actives mirror allemande the ones below.

17-32 Actives, as a couple, wheel left and begin a reel of three with the inactive couple below (same folks that were involved in the mirror movements). Actives are dancing as a single person while the inactives dance the reel as individuals.

33-40 Actives down the center, turn alone.

41-48 Come on back and cast off.

49-56 In lines go forward and back.

57-64 Actives swing and face new ones below. ✓

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Creative Choreography

by Lee & Steve Kopman

This month let's look at DIAMOND CIRCULATE from some unusual positions with different ideas for "get outs."

1. HEADS SQUARE THRU 4
SWING THRU
BOYS RUN
GIRLS HINGE
DIAMOND CIRCULATE
BOYS SWING THRU
GIRLS CIRCULATE
FLIP THE DIAMOND
RECYCLE
SQUARE THRU 3
TRADE BY
ALLEMANDE LEFT
2. HEADS SQUARE THRU 2
RIGHT AND LEFT THRU
VEER LEFT
GIRLS HINGE
DIAMOND CIRCULATE
BOYS CAST OFF 3/4
GIRLS U TURN BACK
CIRCULATE
ALLEMANDE LEFT
3. HEADS STAR THRU
PASS THRU
TOUCH 1/4
SPLIT CIRCULATE 1 & 1/2
DIAMOND CIRCULATE
BOYS SWING THRU
GIRLS FACE IN
EXTEND
BOYS TRADE
PASS THE OCEAN
SAME SEXES TRADE
RIGHT AND LEFT GRAND
4. HEADS LEAD RIGHT
VEER LEFT
TAG THE LINE
FACE RIGHT
BOYS HINGE
DIAMOND CIRCULATE
GIRLS SWING THRU
BOYS FACE IN
EXTEND
GIRLS RUN
SQUARE THRU 2
RIGHT AND LEFT GRAND
5. HEADS SQUARE THRU 4
SWING THRU
BOYS RUN
GIRLS HINGE
DIAMOND CIRCULATE
BOYS EXPLODE THE WAVE
BOYS RUN
GIRLS TRADE AND ROLL
BOYS FACE IN
CENTERS SQUARE THRU 3
STAR THRU
BOYS TRADE
WHEEL AND DEAL
ALLEMANDE LEFT
6. HEADS RIGHT AND LEFT THRU
HEADS LEAD LEFT
VEER RIGHT
BOYS HINGE
DIAMOND CIRCULATE
GIRLS CAST OFF 3/4
BOYS U TURN BACK
SWING THRU
RIGHT AND LEFT GRAND

7. HEADS PASS THE OCEAN
EXTEND
GIRLS HINGE
DIAMOND CIRCULATE
BOYS CAST OFF 3/4
GIRLS CIRCULATE
LEFT SWING THRU
TRADE THE WAVE
RIGHT AND LEFT GRAND

8. HEADS PASS THE OCEAN
EXTEND
GIRLS RUN
BOYS HINGE
DIAMOND CIRCULATE
GIRLS EXPLODE THE WAVE
GIRLS RUN
BOYS CAST OFF 3/4
GIRLS FACE IN
EXTEND
BOYS TRADE
STAR THRU
TRADE BY
ALLEMANDE LEFT

9. HEADS PASS THE OCEAN
EXTEND
GIRLS HINGE
DIAMOND CIRCULATE
CUT THE DIAMOND
ACEY DEUCEY
RECYCLE
SWING THRU
RIGHT AND LEFT GRAND

10. HEADS PASS THE OCEAN
EXTEND
GIRLS HINGE
DIAMOND CIRCULATE
BOYS HINGE
CIRCULATE
ALLEMANDE LEFT

11. HEADS STAR THRU
PASS THRU
SWING THRU
BOYS HINGE
DIAMOND CIRCULATE
CUT THE DIAMOND
CIRCULATE
CIRCULATE 1/2
RIGHT AND LEFT GRAND

12. HEADS SQUARE THRU 4
SWING THRU
BOYS RUN
ACEY DEUCEY
GIRLS ONCE & 1/2
DIAMOND CIRCULATE
BOYS SWING THRU
FLIP THE DIAMOND
GIRLS RUN
BEND THE LINE
ALLEMANDE LEFT

13. HEADS SQUARE THRU 4
TOUCH 1/4
SPLIT CIRCULATE
SPLIT CIRCULATE 1/2
DIAMOND CIRCULATE
CUT THE DIAMOND
BEND THE LINE
SQUARE THRU
BUT ON 3 SLIDE THRU
ALLEMANDE LEFT

14. HEADS PASS THE OCEAN
SWING THRU
ENDS HALF SASHAY
EXTEND
BOYS HINGE
DIAMOND CIRCULATE
GIRLS CAST OFF 3/4
TRADE THE WAVE
RIGHT AND LEFT GRAND

15. HEADS STAR THRU
DOUBLE PASS THRU
TRACK 2
GIRLS HINGE
DIAMOND CIRCULATE
BOYS SWING THRU
CUT THE DIAMOND
LEFT SWING THRU
RIGHT AND LEFT GRAND

THE KOREO KORNER.....by Steve

Last month we took a look at an unusual Peel Off for the boys. This month we'll be fair and let the girls try it.

Heads Star Thru
Double Pass Thru
Girls Peel Off
THEN:

1. Boys Face In
Girls Bend The Line
Star Thru
Centers Star Thru
Centers Lead Right
Square Thru 3
Allemande Left

2. Boys Face Out
Boys Bend The Line
Box The Gnat
Slide Thru
Centers Pass Thru
Allemande Left

3. Boys Face In
Couples Circulate
Boys Bend The Line
3/4 Tag The Line
Right & Left Grand

4. Boys Put Centers Out
All Bend The Line
Star Thru
Centers Square Thru 3
Allemande Left

5. Boys Face In
Couples Circulate
All Bend The Line
Girls Bend The Line
Again
Pass Thru
Ends Cross Fold
Right & Left Thru
Swing Thru
Extend
Right & Left Grand

I hope this helps expand your horizons!! Don't forget Steve & Lee Kopman's callers school August 26-28, 1994, Knoxville, TN. Space is limited. Write for details, 1305 Whitower Dr., Knoxville, TN 37919.

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LEGACY DANCER SURVEY - 1994

PLEASE ANSWER QUESTIONS CAREFULLY SO THAT YOUR ANSWERS CAN BE TABULATED CORRECTLY.

PART I. HOW OTHERS SEE US

(For your non-square dancing friends)

Do your friends dance? Yes _____ No _____

If yes, what kind? _____ At what age did they start? _____

- _____ Ballroom _____
- _____ Country Western _____
- _____ Folk _____
- _____ Line _____
- _____ Square Dance _____
- _____ Other _____

Do they enjoy dancing of any kind? Yes _____ No _____

If more than one kind, which do they prefer most? _____

If yes, how often, at present? _____ 1/week, _____ 1/month, _____ 1/year

If no, why do they not enjoy dancing?

- _____ Don't know how _____ Have never tried
- _____ Can't for physical reasons _____ Just don't like it

Other reasons: _____

What does the term "Square Dancing" mean to you? _____

Have they square danced before? _____ Yes _____ No _____

- If yes, at: _____ School curriculum?
- _____ Single session (no experience needed)?
- _____ Other _____

If yes, why did they not continue?

- _____ Too much time commitment _____ No partner
- _____ Instruction too fast _____ Instruction too slow
- _____ Too much instruction, too little dance
- _____ Dance was boring
- _____ Instruction inadequate _____ Other _____

If they were told Square Dance lesson parties are: Good physical exercise, good mental exercise, social & relatively inexpensive, would they be interested in trying if their schedule permitted?

_____ Yes _____ No

If the answer is YES to the above: At once a week for two hours each, how many weeks would they be willing to commit to find out if they would like it?

_____ 1 week, _____ 2 weeks, _____ 3 weeks, _____ 4 weeks, _____ 5 weeks,
_____ More than five weeks.

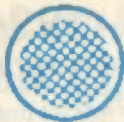
PART II. BIENNIAL SURVEY INFORMATION

(For Current Square Dancers)

Please indicate what you like most and least about square dancing, using a +5 to -5 scale. Rate the listed items in their relative importance and appeal to you. 0 means don't know, not applicable or does not concern me.

- | | | |
|---------------------------------|---------------------------|-----------------------|
| _____ Exercise | _____ The challenge | _____ Round Dancing |
| _____ Cost | _____ New acquaintances | _____ The clothes |
| _____ Learning new things | _____ Pleasure of dancing | _____ Contra dancing |
| _____ Doing things with friends | _____ Mixers | _____ Club activities |
| _____ Club leadership | _____ Getting out | |

Your Comments ARE important. We'll combine answers with others and pass the results to associations, clubs, callers and publications all over the world. Further comments by you are welcomed! Please use the reverse side of this page. **Thank you.** LEGACY appreciates your time in completing this form. **Please mail to Walt & Louise Cole, 944 Chatelain Rd., Ogden, UT 84403-0720. Forms must be mailed by 1 September 1994 to be included in the survey.**



Round Dance

PULSE POLL



Phase II

18 Wheels & A
Dozen Roses
Don't Rock the
Jukebox
Do You Know Where
Your Man Is
By The Light of The
Silvery Moon
Shirley
Missouri Waltz
Trashy Woman

Phase III

Green Eyes
For A Little While
Hitchhike
Somethin's Stupid
Open Arms

Phase IV

A' La Mer
Don't Be Mean
Mama's Rumba
Mountain of Love

Phase V

Living a Lie
Adios Mundo
Now

Phase VI

Kiss Me Goodbye
Daddy Cha
Emily Emily

Classic

Jacalyn's Waltz
Begin the Beguine
Pop Goes The Movies

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3. Picardy Foxtrot (Slater)
4. If I Could Write A Book (Childers)
5. Are You Still Mine (Blackman/Goss)
6. Penny For Your Thoughts (Slater)
7. Charade (Kemmerer)
8. Strange Music (Esqueda)
9. In The Still of The Night (Slater)
10. South Of The Border (Bahr)
11. Waltz at Sunset (Childers)
12. A Lovely Evening (Childers)
13. Just a Tango (Childers)
14. How He Did Foxtrot (Goss)
15. Someone Must Feel Like a Fool (Collier)
16. Fiesta Tango (Palmquist)

Roundalab ROQ:

Phase II—None

Phase III—Shimmy Cha (Sobala)
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Phase IV—Come Dance Foxtrot
(Roumagoux)
Roper JH410

Phase V—None

Phase VI—To All The Girls (Kiehm/Goss)
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ROUNDALAB Golden Classic List -1994

Phase II
A Taste of the Wind +2
All Night
Baby O'Mine
Birth of the Blues
Buffy
Could I have this Dance +1
Dancing Shadows
French Brown
Feelin'
Good Old Girls +1
Hot Lips
Houston
Hush +2
Jacalyn's Waltz
Kontiki +1
Maria Rumba +1
Mexicali Rose
My Love +1
Neapolitan Waltz
Pearly Shells
Piano Roll Waltz
Roses for Elizabeth
Shiek of Araby
Spaghetti Rag
Street Fair
Take One Step
Tips of My Fingers
Very Smooth +1
Walk Right Back

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

Dream Awhile
Elaine +1
Folsom Prison Blues
Games Lovers Play
Hallelujah
In the Arms of Love +1
I want a Quickstep +1
Lisbon Antiqua
Moon Over Naples
Patricia
Pop Goes the Movies
Tango Mannita
That Happy Feeling
Third Man Theme

Phase IV
Adios +1
Biloxi Lady
Gazpacho Cha
Hooked on Swing
Lazy Sugarfoot +1
Marilyn, Marilyn +1
Rainbow Foxtrot +2
Three A.M. +1
Till Tomorrow

Phase V
Caress
Hawaiian Wedding Song
Lovely Lady +2
Maria Elena
Para Esto +1
Riviera de Lune +1
Send Her Roses
Sugar Storm +1
Tampa Jive +1
The Singing Piano Waltz
Waltz Tramonte +1
Wyoming Lullaby +2

Phase VI
Cavatina

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PROMOTING SQUARE DANCING

By Harry L. Gerwin
Silver Spring, Maryland

Part 4

"AS FOR SQUARE DANCING, it can still be found in mythical rural barns and small town fire houses as well as in western movies. But in reality, that hokey hold-over from pioneer days found its home at senior citizen homes decades ago. No, the only true country dance has been the drunken solo jig, a snatch of glory before falling from the bar stool into the abyss."

I hope you noticed the above paragraph was in quotes. This paragraph was in a piece titled "Very Square Dancing" which appeared in a prominent Eastern newspaper. The article was a 33 inch column piece. Since writers get paid by the inch column he did all right.

Actually, the primary thrust of the article was about Line Dancing. Here are some quotes of the writer's comments about line dancing. "As the house band kicked in, the sober crowd quietly left their tables...Forming lines across the floor I watched with sick fascination as the crowd began kicking their boots in unison, twisting and parading around."

"Worse, everyone seemed to have memorized the silly steps...There were no leaders, no callers. They had been programmed like windup Levi-clad puppets."

Three questions come to mind based on the above quoted information. Why would someone write this kind of an article? Why would a newspaper editor choose to publish such an article? Why should I be concerned about such an article?

Let's start with the last question. I am concerned by the last question for the following reason. This article was probably read by thousands of people on the East Coast. This, I would suggest did considerable harm to the image of square dancing of which line dancing is a part. The harm, of course, was in the message. The message was: there are a number of people out there who consider square dancing a hokey hold-over, participated in by senior citizens, practiced by drunks, in barns. The line dancing crowd twist their boots in unison, twisting and parading around like windup Levi-clad puppets, etc.

Why would someone write such an article? First, money. The writer probably writes for money and this is an appropriate way to make money. Next, in his judgment, he expected this article to sell, and it did. To make it sell, it has to be sensational and believable. Apparently it met both these two criteria.

A common and very effective approach, used by writers to write something sensational, is to mix wickedly funny with ridiculously juvenile prose against a target which probably can't or won't strike back. I suggest this was probably our fate and that's why we got skewered.

Next, the question, why would the editor choose to publish the article? In the editor's judgment it was sensational and

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it would sell papers. Newspapers are sold mainly by publishing sensational articles. This is a fact. This is what we buy. Look at how we buy the tabloids. These are facts.

Now we come to what can we do? In my opinion the answer lies in one basic approach and its name is Public Relations. We have to learn to be better at Public Relations than those who would skewer us.

What did we do in the local area to counter this article. We wrote letters to the editor. There were at least 5 letters to the editor. One member wrote to the chairperson of the board of directors of the newspaper. One letter to the editor got published. There was a response to the letter to the chairperson of the board of directors. This letter referred the writer's letter to the editor of the paper. That was it, end of that part of the story.

If you have read my previous articles, you are very familiar with how and why television is a good medium to accomplish public relations. But newspapers, particularly the small local publications, are just as good if not a better Public Relations medium than television. While I have little newspaper experience, I would like to describe what a friend of mine, Louise Sedsma did. She is the president of the Washington Area S/D

Association. This organization is the parent organization of about 120 square dance clubs located in Virginia, Maryland and the District of Columbia. She wrote articles, collected feature square dance articles that had appeared in other publications, collected club dance schedules and collected square dance pictures. Armed with this information and these data she contacted newspaper editors throughout the area. All the editors were receptive. Most were responsive. Some newspapers sent photographers to dances and wrote articles. Some agreed to publish the club dance schedule. Some said that if a club had a special dance, such as for the Heart Fund, Toys for Tots, etc., they would try to get it in their paper. Folks, her approach worked.

Finally, let me conclude this article with the following: square dancing should be a dream product to promote. It's very healthy to perform. It's lots of fun. It's a very good social mixer locally, nationally and even international. Square dancers are a giving group of people. Square dancing is a drug and alcohol free activity and it doesn't even cost very much.

In my humble opinion, I think square dancing is such a wonderful gift to the human race that we must not let ineffective promotion keep it from being shared by the rest of the world. ✓



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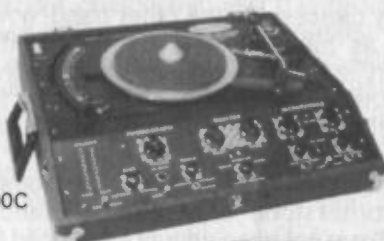


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STRAIGHT TALK

The CALLERLAB CDP Journal (Community Dance Program Journal) is a well-put-together publication thoughtfully and ably edited by LSF board member and leader, Calvin Campbell. Cal utilizes a lot of good, usable material and many Callerlab members benefit (I hope) from it.

The CDP programs advocates, among other things, a program of a "short series of lessons" as the basis for community dances. On the other hand, however, as many leaders throughout the country realize, community dances have flourished for decades without asking for dancer commitment to classes, and will continue to do so for years to come.

"Open dances" were, and are today, the cornerstone of traditional dance. They have not been unduly influenced by caller's organizations and remain an activity which regularly welcomes newcomers and old-timers alike, week after week. They are NOT "one-night-stands" - they are on-going dance events which repeatedly attract thousands of dancers all over the country.

I, for example, ran an "open" Saturday night dance at the Gulfport Casino in Florida for many years (most people felt it was the most successful dance event in the state). Probably more than seventy percent of those attending were longtime repeaters and no classes were ever needed to develop or sustain the extremely large attendance.

The CDP Program is well intentioned, and useful. But, it is certainly not the only way to approach community dancers. Because there has been a considerable amount of discussion about the CDP, I feel that I should share my thoughts through the ADC as well. To do so I am going to directly quote a communication which I sent to the CALLERLAB CDP Journal in December, 1993.

Open Dances or CDP Lessons?

by Don Armstrong

"I have followed, with great interest, Cal's efforts in producing the CDP Journal. I sincerely commend him for presenting the diverse opinions of contributors, and agree with him that this is one of the purposes of the publication."

In the November, 1993 Journal, both Tom Perry and Walt Cole pointed out what they felt were pitfalls within the CDP. I'm certain many share these concerns.

Tom felt that an attempt to be "all things to all people" was unwise - even unmanageable. I agree. The strongest motivational movement on earth is relig-

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ion, and no single religion can do it, either!

Walt went two giant steps further: "Our first concern should be for the dancers' enjoyment..." and, "There are no lists or categories within contra dance, no emphasis on regimentation..." He concluded with an excellent quote, "Deliver me from organizers, and above all, reorganizers."

During initial discussions about the CDP I was quoted, correctly, as asking, "Why must we have lessons?" I say again that a six-week or eight-week series of lessons is merely a watered-down version of an existing program, and one which many people find unattractive.

As Walt pointed out, lessons entail commitment and standardization. Neither should be a prerequisite to enjoy an open dance - once-a-week, once-a-month or once-a-year!

Why must we compel people to make a commitment in order to enjoy an informal, and very popular form of dancing? I can think of no logical reason. If people want to explore dance beyond the "come one, come all" level, existing CALLER-

LAB programs are already available. Why must we dictate that leaders should "standardize" dance movements in order for people to enjoy dancing? Terminology is not important - as long as the dancer is given direction. Dancers, at the casual level, quickly associate an action to a call and, within reason, don't give a hoot what that particular action is called - or if it is called by the same name, someplace else.

Recently I called three programs in three different Colorado locations. The only "lessons" the dancers had were "thirty-minute instruction periods" just prior to the dance, and even this was optional! People from other states - some from over a thousand miles distant - were at two of these dances and not one single dancer complained that my terminology was different - and it undoubtedly was! Yet, over 250 people danced with, and enjoyed, each other. None had been asked to make a commitment to attend - or to return! But, you can bet your last dollar that many of them will return - to similar programs - dance after dance,

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Just as there is a place for the committed "hobby" dancer within the CALLERLAB, ROUNDALAB or CONTRALAB programs, there should also be a place for those who desire a far more casual approach.

We might do well to reconsider our (CALLERLAB) junkets, barn raisers, town hall dances and the traditional contra and square dances that are so very popular in many areas of our country today, are all doing well without the regi-

mentation of a CALLERLAB CDP! Should we, perhaps, follow the axiom of "if it ain't broke, don't fix it," instead of trying to re-invent their wheel?

Instead of lesson plans, standardization of terms/actions, and confining lists of approved basics, let's share with our fellow leaders the things that make regular "open" dances attractive - and have done so for years! Let's disseminate material on easily comprehended, directionally-called square and contra dances, mixers, folk, line and couple dances; suggest records to add musical

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dances; suggest records to add musical variety; explain how to use live music and how to keep programs attractive and fun!

Please, give the leader credit for having intelligence enough to plan and execute whatever program will work best in his/her particular situation.

Tom said, "Let each individual caller decide...how best to entertain his particular group of dancers." Walt astutely added, "Most contra prompters (callers) rely on judgment, not levels and phases. Herein lies the greatest cornerstone for dance leadership -- judgment!"

Thank you, Tom, Walt and Call! Let's all try to remember: most dancers who participate in "community" dances do so because they want to be entertained - not educated!"

Reprinted from American Dance Circle, March, 1994

SOME CLARIFYING REMARKS

by Glen Nickerson
CONTRALAB Financial Officer

In the most recent issue of The American Dance Circle (March 1994, page 28), Don Armstrong presented a strong case for open dances, as opposed to structured lessons of whatever length. His thesis is very well presented and long overdue. However, there is one statement in his article that could be misconstrued, and I would like to present a clarification.

The article states "Just as there is a place for the committed 'hobby' dancer within the CALLERLAB, ROUNDALAB or CONTRALAB programs, there should also be a place for those who desire a far more casual approach." This statement could infer that CONTRALAB has a structured, regimented or standardized program, similar to what I perceive to be the CALLERLAB and ROUNDALAB programs. This is NOT the case.



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CONTRALAB is an association of contra callers dedicated to the promotion of contra dances and related forms (quadrilles, et al). At no time in the group's existence has the subject of standardization been raised by the membership. The introductory letter from CONTRALAB to potential members states "We encourage research and growth in all forms and aspects of contra-dancing and historically related dance forms, while striving to protect the creativity and individuality of our members." (Emphasis added.) Walt Cole said it well (as quoted in Don's article) "There are no lists or categories within contra dance, no emphasis on regimentation..."

CONTRALAB is a means of exchanging ideas and information among the members, and a means of promoting and perpetuating contra-dancing by guidance to, and involvement in, the National Square Dance conventions. The Constitution of CALLERLAB lists six purposes for the association:

1. provide a forum for the exchange of ideas...

2. conduct seminars, workshops...
3. disseminate knowledge...
4. publish...a newsletter...
5. establish a library...
6. provide scholarships and grants...

Although CONTRALAB chose to adopt a name closely related to CALLERLAB and ROUNDALAB, for ease of dancer recognition, that does not mean that the association intends to follow their examples of structured programs. To quote Walt Cole again. "Our first concern should be for the dancer's enjoyment..." and "Most prompters (callers) rely on judgment, not levels and phases." CONTRALAB is trying to avoid what we see as problems uncovered by others, and to rely on the judgment of our members to provide enjoyment for the dancers.

Thank you, Don, for a well presented and much needed argument for open dancers. I trust that my remarks will clarify that CONTRALAB is working along the lines you espouse, and that the association does NOT have regimentation as a purpose, nor is "trying to reinvent their wheel." ✓

NOTES

FROM A

VETERAN CALLER

by
Mac McCullar

As a record producer and caller I listen to many records and tapes each month. I find myself simply flabbergasted (an old fashioned word) at what I hear, such as *Do See Do your partner, Do See Do your corner*. You and I both know that it's *Do Sa Do* according to the official CALLERLAB list. Now I know that in the earlier days of square dancing the *Do Sa Do* was done different in several sections of the country, but it was standardized at CALLERLAB after a long hard debate. Let us not alter it now. If you wish it to be changed to *Do See Do*, bring it to CALLERLAB and have it a part of the list if a majority wishes it.

We once had a call *Do Si Do (Do See Do)* at which times called, the caller would use a short, rhythmic verse of his choice, such as, "Chicken in the bread pan scratching out dough, Mama will your dog bite, no child no." This went very well with the real *Do Si Do*, no longer on the list. Ask your caller how it was done!!

Swinging your pardner has been eliminated in some areas and among most "A" level dancers. Swinging is a most enjoyable part of square dancing for some of us. I understand there are those who just can't swing because of physical problems, but in my area the dancers let you know quickly whether to swing or not, and it is no problem.

If you do not swing when the singing call says so, you will find yourself standing a lot waiting for the sixty four beat break or figure to finish. Same as when you short cut "Grand Square."

Some of the swinging may have been eliminated because the ladies were being roughed up by a thing called "backlash" which was done prior to the swing and included as a part of the swing. Don't ask!! Thank goodness we have almost eliminated it, because the ladies put their foot down.

I hear much talk about changing the CALLERLAB lists, and I would urge everyone to give a lot of thought to the consequences unless a new list is accepted and voted for at CALLERLAB. I participated in a state convention where the CALLERLAB Mainstream List was altered, and the program chairman requested all callers use the new list because it was the one used in the area where the convention was held. Disaster the first day, but with pressure from all callers and dancers from outside the area the chairman went back to the CALLERLAB List and the convention became a success. If it's not broken, don't fix it, if it's wounded, treat it.

Then there is the Promenade, you know how I feel about that. Just keep your feet on the floor and slide, slide, slide. Hippity, hop, hop, no. You're looking good! ✓



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PARTY LINE

by Cathie Burdick

RED, WHITE AND BLUE calls to mind the Fourth of July, Old Glory, parades and summer parties and picnics. Decorations and tableware in these colors are much easier to obtain than in years gone by, with good prices to be found at many discount office and paper goods shops. Why not have a good old patriotic theme party?

It occurs to me as I write this that on Fourth of July, crowds of people wait around for fire works to begin. What a good time to have a dance exhibition or demo or a party that folks can watch while they wait! Think about broaching it to your town's Fourth Committee.

Here's a great idea for a cake that will feed two squares. You might have several club members bring them to your festive party. I even have a calorie count of 211 calories per piece.



- 1 pkg. (18.25 ounces) white cake mix
- 1 container (8 ounces) frozen non-dairy whipped topping
- 1 Cup blueberries
- 3 pints strawberries, hulled, halved or quartered if large

Prepare and bake cake in 13 x 19 inch baking pan according to instructions. Cool cake and turn out onto serving platter. Frost the cake with the whipped topping. Decorate top of cake with blueberries in a square in the upper left-hand corner. Make 13 stripes across the rest of the cake top, starting with stripe of strawberries across the top, leaving a stripe of white showing, and repeat the strawberry stripes until you have 13. A scrumptious and light treat!

Think of all the flag and patriotic songs that have been put out for square dancing: *God Bless America, Grand Old Flag, America, Yankee Doodle Dandy, This Land Is Your Land*. Resurrect the *Grand Colonel Spin* (sounds like patriotic music) for a fun mixer.

The Fourth of July is a fun holiday. Square dancing can only make it better. And what could be more American than the dance that grew with the pioneers and became our favorite hobby? ✓

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<p>JUNE 10 - 12 BIG & LITTLE ENIS Wes Dyer (KY) Kenny Jarvis (KY) Line Dance Instructor: C. D. Glock (KY)</p>	<p>JUNE 17 - 19 Ed Busbee (VA) Greg Jones (VA) Rds: Judy & Ed Jaworski (VA)</p>	<p>JUNE 24 - 26 Mel Estes (AL) Bill McVey (GA)</p>	<p>JULY 1 - 3 Nick Hartley (IN) Tom Davis (IN) Rds: TBA</p>	<p>JULY 8-10 Gary Shoemake (TN) Michael Sumpter (OH) Richard Castilon (TN) Reggie Kniphfer(NC) Rds: Peggy Broadway(NC)</p>	<p>JULY 15 - 17 Bill Everhart (IN) Dave Craw (IN) Rds: Judy Everhart-Mouton & Dave Mouton (IN)</p>
<p>JULY 22 - 24 GOOD OL' BOYS Sam Dunn (OH) Mike King (OH) Keith Zimmerman (OH) Rds: Phyllis & Bob Hathaway (OH)</p>	<p>JULY 29 - 31 SPECIAL "HANDICAPABLE" SQUARE DANCE WEEKEND</p>	<p>AUGUST 5 - 7 Harry Koppenhaver (OH) Bill Claywell (KY) Rds: Chuck & Margie Thompson (OH)</p>	<p>AUG. 12 - 14 ROYAL RECORDS Tony Oxendine (SC) Jerry Story (TX) Larry Letson (TX) Rds: Jim & Jane Poorman (IL)</p>	<p>AUGUST 19 - 21 SCOTTISH FOLK DANCERS</p>	<p>AUGUST 26 - 28 Gene Record (KY) Mike Alexander (OH) Rds: John & Jean Stivers (OH)</p>
<p>SEPT. 2 - 4 Wayne McDonald (TN) Rds: Dee Smith (TN)</p>	<p>SEPT. 9 - 11 Stan Russell (SC) Sam Lowe (SC) Rds: Larry Monday & Gladys Gunter (NC)</p>	<p>SEPT. 16 - 18 Rick Burnette (AL) John P. Bresnan (AL) Virgil Troxell (IN) Rds: Tony & Mikki Place (IN)</p>	<p>SEPT. 23 - 25 Colin Dyer (AL) Phyllis Gable (MS) C/W & Line Dancing by Phyllis</p>	<p>SEPT. 30 - OCT. 2 Jim Durham (VA) Dick Kurtz (VA) Rds: Tim Eum (VA)</p>	<p>OCT. 7 - 9 SARDIS STARS S/D CLUB Gene Baker (NC) Line Dancing by Gene & Betty Baker</p>
	<p>OCT. 14 - 16 Harold Kelley (GA) John Swindle (GA) Rds: Hal & Sadie Roden (GA)</p>	<p>Ⓞ OCT. 21-23 PLUS & ADVANCED Separate Halls Steve Kopman (TN) Phil Kozlowski (IN) Rds: Glen & Rosalee Kelly (KY)</p>		<p>OCT. 28 - 30 George Lavender (AL) Larry Sandefur (GA) Rds: John & Martha Pritchett (GA)</p>	

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JUNE 26 - JULY 1 Larry Letson (TX) King Caldwell (LA) James Martin (TX) Kevin Van Vliet (CAN) Gary Shoemaker (TN) Rds: Clyde Kirk (TX)	JULY 3 - 8 Marshall Flippo (TX) Elmer Sheffield (FL) Gary Shoemaker (TN) Rds: Grant & Barbara Pinkston (TN)	JULY 10-15 Dee Dee Dougherty -Lottie (MN) Gary Shoemaker (TN) Dale McRoberts (IL) Rds: Tom & Rosaleen Clark (IL)	JULY 17 - 22 Ken Bower (CA) Chuck Peel (IN) Jim Randall (CA) Gary Shoemaker (TN) Rds: Russ & Wilma Collier (IN)	JULY 24 - 29 Frank Gatrell (OH) Scotty Sharrer (OH) Gary Shoemaker (TN) Rds: Dick & Pat Winter (OH)
July 31 - Aug. 6 Jim Park (MI) Harold Rowden (MO) Gary Shoemaker (TN) Rds: Frankie & Johnnie Wynn (MI)	AUGUST 7 - 12 Tony Oxendine (SC) Jerry Story (TX) Larry Letson (TX) Gary Shoemaker (TN) Rds: Jim & Jane Pooman (IL)	AUGUST 14 - 19 Tony Oxendine (SC) Jerry Story (TX) Larry Letson (TX) Gary Shoemaker (TN) Rds: Jim & Jane Pooman (IL)	AUGUST 21 - 26 Wade Driver (AZ) Tim Marriner (VA) Gary Shoemaker (TN) Rds: Eric Jaworski (VA)	AUGUST 28 - SEPT. 2 A-1 / A-2 with Special C-1 Sessions Two Halls Bill Harrison (MD) Kevin Van Vliet (CN) Gary Shoemaker (TN)
SEPTEMBER 4 - 9 ADVANCED & PLUS Dale McClary (FL) Skip Smith (FL) Gary Shoemaker (TN) Rds: Jeannette & Leo Chauvin (FL)	SEPTEMBER 11 - 16 Lary Prior (FL) "Decko" Deck (VA) Gary Shoemaker (TN) Rds, Contras, Lines - Prior & Deck	SEPTEMBER 18 - 23 PLUS AND MORE Johnnie Wykoff (TX) Jerry Helt (OH) Gary Shoemaker (TN) Lines & Contras Helt & Wykoff	SEPTEMBER 25 - 30 Lem Gravelle (LA) Gary Shoemaker (TN) Rds: Marilyn & Cliff Hicks (MI)	OCTOBER 2 - 7 Ken Bower (CA) Jerry Haag (WY) Gary Shoemaker (TN) Rds: Chuck & Voncille Murphy (MS)
	OCTOBER 9 - 14 Dick Duckham (MI) Woody Ussery (AR) Gary Shoemaker (TN) Rds: Jerry & Barbara Pierce (AL)	OCTOBER 16 - 21 Tony Oxendine (SC) Jerry Story (TX) Gary Shoemaker (TN) Rds: Jim & Priscilla Adcock (VA)	OCTOBER 23 - 28 TBA	

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ROUND AND ROUND HE GOES

Good gravy, Davey, there's a lot of variety in the locations documented in this epic epistle for the month—New York, Pennsylvania, Louisiana, Vermont, Connecticut and more. But there's a real "biggie" to come next month: Newfoundland! But hold on. We'll put that province on ice for a coupla fortnights.

Latham (Albany), New York - Once again I got to face that sober-faced, hulking elk in the magnificent Elks Hall to call for over a dozen sets of elks and does of the Elks and Does. Great fun. Great food. Cuer was Dolores Randall. Caller Ed Joyner was there. Chester Markiewicz and Mary Ruskowski did the welcoming. That club gets my HI-HO rating. That's for HI-level HOSPitality!

New York City (Manhattan), New York - This was a significant experience of my calling career, calling a three-hour dance for an unusual group (mostly men) in the heart of the Big Apple, and testing my ability with the challenge of it. Indeed, it was a challenge, and surprisingly enjoyable. Sheldon Green booked me for the Times Squares in the Greenwich Village area. They dance on the third floor of an old school building. (That alone tested my stamina—there's no elevator.) It was bi-level: MS and Plus alternating. Between tips it was 100% country western style. Five sets danced with extreme gusto, but with a precision that would be hard to match anywhere. I found the club cordial, appreciative, second-mile-mannerly: their members carried my equipment down three flights, down the street, a full block to my car in a secure lot. (We looked like a safari troop in Kenya.) As they saw me off through the maze of

traffic towards a New Jersey motel, I thought: square dancers are the same friendly folks everywhere, despite differing lifestyles or ideologies. Amen. Callers present, in addition to "cousin" Stan More, were Howard Richman, Nick Martellacci and Geo Jedlicka.

A MANIA TO HIT PENNSYLVANIA

Guthriesville (Philadelphia), Pennsylvania - Northwest of the City of Brotherly Love one can find this town, where the Calorie Squares (well-named) meet in a second-floor, wood-floored, good-sounding hall just for square dancing. Driving west from NYC on the Penna Pike, I found it handily, but not before I had stopped at two lawn sales. After all, it was a sunny Saturday in apple blossom time. Eight or ten sets came out. I was hosted by Chuck and Shirley Allen (My, what pie!) and Dick Antonson set it up. Elaine (and Ted) Novak spun the rounds. Other cuers were there: Mel and Janet Schucker. Other callers present: Clay Goss and Jim Reynolds. My rating for this one is DBD (Damn Beautiful Dancing). Food was A-1 Plus. (Food is always a Plus with you. --CAB) After the dance some of us peeled off to Applebees.

Canton, New York - As everyone knows, the upper central section of New York, where the St. Lawrence flows north to the sea, makes the name a natural—the Seaway Valley Square Dance Association, fifteen clubs strong, the sponsor of my May Day visit. I loved this one. 12 to 15 sets squeezed into the little hall. Food was abundant. (What did I tell you,

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folks? --CAB) Canada was well represented. Lillian Hamilton was chosen "Mother of the Year" and gets to go to all the association dances. Nice touch. Blanche (and Doug) Reome "rounded" the program. Shirley Gardner booked me; Bob and Carol Milne presided. Callers present were John Charman, Bob Brown, Kim Hamilton, Harold Moore and Keith Harter. I had a nice drive across the Adirondacks for this, back and forth the same day.

ONE WEEKEND--THREE STATES

St. Rose (New Orleans), Louisiana - Isn't it funny how one can fly out of rainy, near-frosty northern New York in the morning and in a few hours land in New Orleans, where the temperature was over 90 degrees. *Voila! Tres Bien!* New Orleans is "where festivals go to have a good time," they say. Besides the Big One (Mardi Gras), there's the Greek Festival, the Blessing of the Shrimp Boats Festival, the Crawfish Festival, the Great French Market Tomato Festival, the Jazz and Heritage Festival and many more.

And of course, there's Chuck Goodman's Bar-None-Saddle-Ites Hall, where the slogan "A Festival Every Friday Night" still holds true for square dancers. For many years, 60s to 80s, Chuck filled his hall with 50 sets weekly and had a waiting list. Not true today, but 25 to 35 sets isn't a few to eschew or "achoo" at. Every "big" caller has been there at one time or another (witness the photo gallery): Flip, Ken, Gary, Jerry, Jon, Randy, Tim, Tom, Elmer, Ed, Fred, Pat, Mike, Bob, Bob and Re-Bob! I'm not big (Just big *around* the middle. --CAB), but somehow I've been booked there a dozen times in ten years! Love those fun-lovin' crowds. Billy (and Mami, whom chuck calls "Miss-Cue") Gabler cued again. Caller Jack Busche was there. Caller Chuck, at 90, dances five times a week, knows "everybody," and just keeps rolling along!

Barre, Vermont - Al Monty of the Green Mountain Callers Association (of which I am a member) had urged me to call at the 18th annual Vermont S/R Dance convention. Even though it was



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tight scheduling, I flew from New Orleans to Burlington and drove to Barre in time to call three evening tips at the event at Spaulding High School, where five halls were all a "flutterwheeling" when I arrived there. Rounds, MS, Plus, clogging and a Singalong program were offered with 13 callers and seven rounds couples on stage. Chuck and Sue Paquette, chairmen, will tell you that folks in this state, famous for its marble, have a rock-solid interest in the total square dance activity, and they show it. I'll hope to return and do it again next year.

Meriden, Connecticut - After a good motel snooze in Barre (say "bury"), I drove straight south to the very familiar old home area of Meriden (a stone's throw from Middletown, where we lived for four years) to conduct a two-hour clinic for 130 club leaders (all Connecticut club reps) on the very important subject of "Publicity/Promotion/Retention." Dave Wanat, an officer of the CASDC had booked me for the Sunday afternoon conclave in a church hall. Most of the

crowd were club officers from the Nutmeg State, along with a couple of callers. I bombarded the assembly with as much ammunition as I could muster on the subject, as usual fortifying the troops with handy handouts, and I hope some few nuggets will help win some battles for square dance ranks in the state. (We need big guns--try a bazooka, Sarge! --CAB)

JUMPING TO JUNE

All the above hop-scotching takes us through the month of May, and a peek at the calendar page looms invitingly. It's a month of reunions. Back I go to Erie, PA. From there it's a straight shot to Youngstown, Ohio. Further west, I'll meander for the 10th anniversary of Auburn (Indiana) Callers School. But I must hurry home so that Cathie and I can fly to Portland, Oregon, for the National Convention. Busy business, this travel-calling stuff. (Sometimes BUSINESS should be spelled BEE'S-NEST! --CAB) ✓

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Dear Editors,

Being forced to write a letter, I first must thank you for a most enlightening, NON-political magazine of our fun-loving recreating recreation (it has really RE-created us). This letter is in the support of Larry L. Dunn, DDS, Waycross, GA and regarding the article of Roy Gotta in *Line of Fire*, February, 1994.

I want to thank L. Dunn for putting into writing my very thoughts of this matter of minorities' behavior and their taunts. I do strenuously object to the flaunting and rudeness that seem to be there when one disagrees with their methods. For L. Dunn's letter in *Feedback* I hallelujah and amen.

We have been dancing rounds and squares for over twenty five years, and traveled all over Canada and the U.S.A. combining our vacation overseas traveling with a touring square dance company. We dance in every place where there is a square dance group. I shall always remember the dance on the Great Wall of Communist China. When we were finished, our China guide/translator said, "The square dance movement is a very uniting force as all ages from the children to the grandparents dance together. No one cares if you are a politician or a peasant, we hold hands and form a circle to begin our fun. No one cares what your life style may be or what your job is."

I thank you for getting my 2 cents in. Let us keep our 10 Commandments of our dance strong and just dance with whoever joins our squares without inves-



tigating their life. We don't care about the differences. Let's keep our codes strong.

Sincerely,
L.C. Carrington
Quebec, Canada

Dear Editor,

In May, in this magazine, I wrote a strong response to the American Callers Association articles proposing an alternative list of calls as a single program of square dancing. The article prompted a call from Mac Letson of ACA who objected to my use of the word fraud. As a result I have reconsidered the article and what Mac had to say and I agree that the word was too strong. I apologize to those in ACA that I may have offended.

Even though I waited several days after reading the ACA proposal before writing, I still was upset by what I saw as a misleading description of the program being proposed. I felt it was my responsibility to clarify the size of the program being proposed. I also felt that the impli-

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cation that the proposed program could be taught more quickly than dancers are now taught was inaccurate. I should have limited my comments to these observations and avoided judging whether the writers intend to deceive.

I also find myself in agreement with much of what ACA says they are trying to accomplish. Certainly, we would all like to improve our recruiting of new class people. Although not stated in the article, ACA is recommending that classes be taught standard position use of calls rather than the "All-Position" teaching which has been in vogue for many years. I support this approach strongly as long as the teacher presents an accurate definition of the call. I also agree that the transition of new dancers into existing

club programs is much more difficult than it should be.

I still disagree strongly that the solution to these or any of the problems facing square dancing is to abandon the accepted CALLERLAB programs. CALLERLAB, at its last convention, issued a position statement assuring continued support for these programs. It also urged that the whole square dance community focus attention on what we see as the real needs in our activity: improved recruiting, improved teaching and a re-emphasis on the sociability and friendship that have been important throughout the history of square dancing.

Sincerely,
Jim Mayo,
Hampstead, NH ✓



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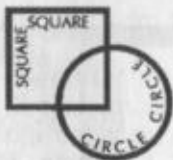
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Squared Circle

by Donald Renner

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We know it as an activity of mingling. In a tip a man dances with his partner, then his corner, his opposite, his right hand lady, and finally his partner again.

In one of our clubs, *Gem City Squares*, caller Ken Roberts can be depended on to call a mixer, wherein you dance with a different partner.

Some thirty-odd years ago, I attended a ballroom dance given by a dance club. There I asked a woman I had never seen before to dance. *Foolish female!* I now refer to that same woman as *Meine Liebe Frau*, Ginny.

There was a couple we were good friends with, and Ginny had a complaint: "He never asks me to dance!"

I explained to her: "He knows you are a skilled dancer (with statues you have won), so he feels inadequate."

Taking a cue from this disappointment of Ginny's, I became bold on such invitations.

One day Ginny and I woke up surprised; we had become senior citizens. Actually there was more opportunity to dance; I no longer worked 70 hours a week, and the Senior Citizen Center had dances.

We would sit four or five couples to a table. I considered it my obligation, after dancing with the one what brung me, to ask each woman at our table to dance. Maybe one or two others after that.

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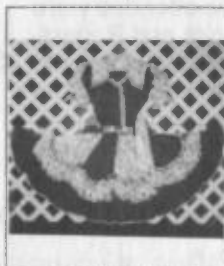
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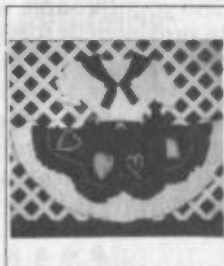
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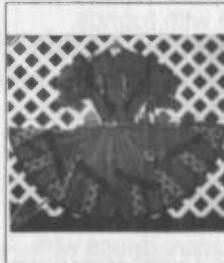
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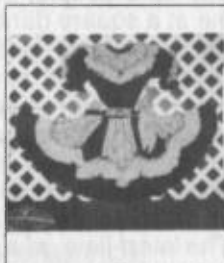
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One young couple who attended were quite proficient, *a la* Astaire and Rogers. No one dared to ask the young woman to dance--that is, no one but me. She seemed to enjoy dancing with me, but, even if she didn't, I would guess she liked being asked by at least one man out of a large gathering.

* * * * *

In round dancing, in our area at least, couples attend a two-hour round dance, dance as a couple, and go home. The same at a square dance with rounds.

My experience at ball room dancing has served me ill in round dancing. I consider myself rather "socially aggressive"--and in round dancing that translates to "pest." An invitation to trade partners--friendliness in ballroom--translates to "invasion of privacy."

The latest time, at a square dance with rounds, I asked to trade for a waltz. Ginny remarked that the man was so startled, he asked her, "What's this all about?!"

Some time before that, on a similar occasion, we were in the circle next to a couple I had long admired. I wouldn't intrude on a young couple, but they had been the Miami Valley Honor Couple. I asked to trade for a waltz, and the man replied, "No, I don't think so." Apparently it was ill manners for me to ask, but I was a little surprised that he didn't tolerate the ill manners for the period of one waltz.

"Taboo," a ban attached to something by social custom. The taboo could be just for me personally, but neither do I see other couples doing any trading of partners.

I really don't aim to complain; at my age I have already had my share of dance partners that I should be entitled to.

And, notwithstanding these comments, Round Dancing is a great activity!





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by

Bill & Bobbie Davis

INTEGRATED TEACHING ORDERS

Some callers don't like integrated teaching orders. Let's try to understand why. First, what is an *Integrated Teaching Order*? It is a teaching order that ignores the lines between levels.

In many areas there are absolutely no clubs that dance at the Basic level. That is, clubs that use only the calls that are on the Callerlab Basic program. There are no open dances at the Basic level. The clubs dance only Mainstream or Plus. But many callers, because of tradition or some other reason, teach the Basic program calls before any Mainstream calls are taught. With an Integrated Teaching Order appropriate Mainstream calls are taught before many of the Basic calls have been taught.

To our minds this is a very good scheme because it is in the best interest of the DANCERS to teach them *what they need to know to succeed* rather than teach them according to a traditional order. For areas with no Basic level dancing, the division between Basic and Mainstream is totally artificial. It serves

no purpose. To show this, note that after a full Mainstream program has been taught, 99 percent of the dancers won't know which calls are Basic and which are MS. So what's the big deal?

Let's look at what we do when we create an Integrated Teaching Order. Typically, several factors are considered. The first is "What do dancers need to know for a caller to be able to get them dancing the first night?" The second factor, in our opinion, is "What do they need to know in order to get the feel of today's dance flow?" Thirdly, they need to be taught the popular, or core calls of the typical open dance early enough that they will do those calls many times in class before they are exposed to them at an open dance. Finally, they need the rest of the calls in their destination level.

So this is how you create an integrated teaching order. You look at all the calls in the program; and then use some criteria, like the four we mentioned, and order the calls, *for teaching purposes*, according to those criteria. The result is an **Integrated Teaching Order**. Callerlab has just approved, on a one-year trial basis, a first cut at an integrated teaching order for the Mainstream program. It was a hard sell to many callers.

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The idea of an integrated order applies equally to areas that have Plus as the entry level. In those areas it makes sense to use a single teaching order that includes all the calls through Plus. This is an even tougher sell to most callers. The idea of teaching some Plus calls before some MS calls is anathema to them. Why? - especially since it seems so logical.

Well, the calls in the second and third categories are the high-frequency, popular calls. And to some callers using call popularity (frequency) to help make a

(teaching order) decision is bad, even if it gives a good result.

In many predominantly Plus areas (no open dances at MS) callers still offer Plus lessons. Candidates for these classes include all dancers at the MS level. If an integrated teaching order is used, then the number of dancers in need of Plus lessons decreases. This hurts the sponsors of Plus lessons - often the better callers.

So what is the real problem with an integrated teaching order? It is really that tradition is compromised or is it that some callers simply have another agenda? ✓

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Chase right
Coordinate
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Diamond circulate
Dixie grand
Explode family
 a. waves
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Extend
Flip the diamond
Follow your neighbor
Grand swing thru
Linear cycle (waves
 only)
Load the boat
Peel family
 a. Peel Off
 b. Peel the top
Ping pong circulate
Relay the deucey
Remake the thar
Single circle to a wave

Spin chain and
 exchange the gears
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THE CALLER NOTE SERVICES

AMERICAN SQUARE DANCING

We're always glad to get **NOTES FOR EUROPEAN CALLERS**, from Al Stevens/Rudi Pohl, Editors. There is always such a good **Viewpoint** article. In the May issue covering "Thoughts About The Plus Level," they say, "It is my opinion that Plus level dancing should not replace your Mainstream club dancing. This is the back bone of our square dance activity....No dancer or caller should enter into a Plus level program until he is competent at the Mainstream level."

We here at ASD readily agree with this concept. The editors go on to say, "Callers should not teach their dancers a few of their favorite Plus calls and tell them they are Plus dancers. The first time they step into a hall labeled Plus and some strange caller clobbers them, they are ready to give up."

"It takes a lot of time to become a Plus level dancer or caller."

The Notes include material covering Circulates, From waves, Columns, Lines, etc. Also Facing Circulate. There is some material using "timing" in which the caller should deliver the critical last call before the Allemande Left. Timing makes for good smooth dancing!

JOHN'S NOTES, John M. Saunders, in the April issue, has a very good message in John's Comments. Addressing the faulty lack of teaching by callers for the dancer who is absent from the activity for a length of time, and finds they can't come back and start again where they left off. It also covers the fact that callers should be in charge of leadership in the activity. "Callers have to lead this activity and be models for the dancers."

He also says, "Dancers don't want to be frustrated at any level. They want to enjoy themselves."

John takes us back to some interesting, fun basic dancing, some of which includes Dixie Chain (look that one up in Burlesons).

For some interesting and different material, try using some 1/2 Double Pass Thru, and even 3/4 Double Pass Thru. John also presents material using the Tag The Line family. He does some interesting fractionized material using Load The Boat. We found A-2 with Pass & Roll, giving callers

some good material and the dancers good dancing practice. His feature in the C-1 program covered Anything & Little.

In the May issue of **JOHN'S NOTES**, we read a very good article in John's Comments. It consists of ideas and concerns about callers and dancers. The lead in title is Self Satisfaction or Self Sacrifice. It is talking about what the dancer or caller has in mind when using square dancing. Is it for their own ends, ego, etc. We have always seen both sides of the coin in this respect. Calling or dancing takes a lot of commitment for the betterment of the activity.

We also found some interesting information for the caller by Linda Saunders. She offers seven points of information for you to examine, covering The Ten Commandments, Proper dress, styling, level of dancing they have been taught, listening, socializing, **GOOF, FORGIVE & FORGET**.

John presents some good Mainstream material covering Dixie Style to a Wave, using some interesting get outs. You will also enjoy his Cycle & Wheel in the Advanced section. For you callers who teach and call C 1, there is some material covering **CIRCLE BY**. Good material all, John.

In **MECHANICS OF CHOREOGRAPHY**, Edited by Wayne Morvent, we see some good material covering Dixie Style and Fan The Top. Also, in this May issue, Wayne presents an experimental called **REBOCKS**, (author unknown). An unusual use of a Wave set-up, but interesting.

Spin Chain & Exchange The Gears with fractional stars is also interesting for the caller to examine. Then a surprise bit of material using Spin Chain & **Unwrap The Gears**. Also, **Go Right To A Wave**, by Tim Marriner, uses Chase right, hinge, and Tag The Line, and a turn back to form a wave.

Looking at the Advanced material, we see Wayne has covered Slip and Scatter Scoot. Included are singing calls for all the above material.

In **MIKESIDE MANAGEMENT**, edited by Stan & Cathie Brudick, we found Stan talking about **PEOPLE SKILLS IN TEACHING**. This information came from a panel discussion at Callerlab, so some of you will recognize it. Being a good teacher is a must in square dance calling. Stan points out 10 items a caller should be aware of and practice. Number one was "Be a Good Communicator." Then there was patience,

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knowledgeability, good listener, good organizer to name a few. A very good article with lots of good advice.

Also in this May issue, we found a presentation that came from a Panel at the CALLERLAB convention. It talks about adapting singing calls in a workshop setting. Good informative information for any caller.

Stan features an article by Jack Livingston called Breaking Down The Basics. It covers facts that callers should keep in mind when calling; dealing with in sequence and out of sequence calls. He discusses alternates in calling various material and also gives you some insight into covering coordinate. Good info for you callers.

In the April issue of MINNESOTA CALLERS NOTES, we read an article by editor, Warren Berquam dealing with the "one list" of square dance calls idea that is being circulated in the country. We agree with what Warren said, "Creating new lists will only confuse the dancers and eventually force the dancers to find other stable entertainment." There have been lots of articles written and published in ASD concerning this subject. We hope that the end result will be for the benefit of the dancers, not necessarily the callers.

Warren always has good material for use by you callers. In the Mainstream he presents Spin Chain Thru, using some good get-outs. Also, Dixie Style to an Ocean Wave is covered, and we feel this is good material for the callers to use with their clubs. Many dancers get mixed up on this maneuver, it does take practice. In the Advanced 1 section there is some good material presented using Chain Reaction, and in A2 you will be happy to use his Pass & Roll material as well as Mini Busy.

We are bringing you the notes from THE CANADIAN CONNECTION, which is Joe Uebelacker's last contribution to you callers. He writes in his opening page, "It's really tough to write the last page. I've made so many good friends through the note service that it's like writing a letter home each month." He also thanks every-

one for the support you have shown him throughout the years. We, here at ASD know how difficult it must be for Joe to discontinue the notes. We all have, at sometime or another, been faced with a dilemma such as his.

Joe covers Thars and Wrong Way Thars in his Basic section. Such a lot of good material. One question he asked in his letter was why do we call it Shoot the Star and not Shoot the Thar? Interesting food for thought.

Joe also presents a new idea of his own that enables the dancers to do something from a column, other than Coordinate. It lets callers use columns for the Mainstream level without having to wait for the dancers to know Coordinate. He has offered several ideas using this concept. They are called FANCY FREE (original call) then FANCY "ANY CALL," & FANCY 1/2 TAG.

Along with all this good stuff, Joe has covered Mini Busy in the Advanced program. The dancers need this one reviewed often. You'll also find Scoot & Weave and Scoot Chain Thru. Good material for you callers, especially for workshop.

We wish you the very best, Joe.

DANCETIME NOTES FOR CALLERS, edited by Brad Carter, starts his May issue with some very good FOLD maneuvers. From boys fold to girls fold, to out facers and in facers folding. Good workshop and practice for the dancers. You callers would be glad to use his CAST OFF 3/4 material, and if you dancers didn't know it after that it would be a surprise.

You will find ACEY DEUCEY and some ROLL being used together in the Plus program. Brad also includes some modules that take the dancers from a squared set to a box 1-4, as well as modules that start in a Box 1-4 set up and gets the dancer to an Allemande Left or Right & Left Grand. He has included a full page of singing calls for your use.

In the Advanced Supplement he has featured SCATTER SCOOT. It is the new Advanced Quarterly Selection. Good material for you to use. Again a full page of singing calls for you and your dancers to enjoy. ✓

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by Walt Cole



TIMING'S THE THING:

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_____	_____	BACK	OUT
_____	_____	AND	BACK
_____	_____	CIR CU	LATE
_____	_____	SWING	CORNER
_____	_____	_____	_____
_____	_____	_____	_____

FOR THE MODULAR CALLER:

ZERO BOX (WAVE): Split circulate, swing thru, split circulate, swing thru, boys run, bend the line, slide thru, LA.

ZERO BOX (WAVE): Split circulate, swing thru, split circulate, scoot back, boys run, slide thru, LA.

ZERO LINE: Pass the ocean, swing thru, split circulate, centers trade, split circulate, boys run, pass the ocean, swing thru, turn thru, LA.

ZERO BOX (WAVE): Girls trade, girls circulate, swing thru, boys run, bend the line, right & left thru, zero line.

ZERO BOX: Touch 1/4, centers circulate, swing thru, scoot back, boys fold, girls square thru 3/4, boys courtesy turn 'em, zero line.

THE BASIC PROGRAM:

ZERO BOX (WAVE): All eight circulate, boys trade, girls trade, swing thru, all eight circulate, girls trade, boys trade, boys run, wheel & deal, pass thru, trade by, LA.

CROSS-TRAIL (DBD):

STATIC SQUARE: Heads right & left thru, rollaway 1/2 sashay, cross-trail thru, around one to a line, star thru, zoom, square thru 3/4, LA.

HEADS PROM ENADE THREE-QUARTERS

SIDES SQUARE THRU THREE-QUARTERS

ALL CIRCLE FOUR THREE-QUARTERS

TO LINES OF FOUR, GO FORWARD

TOUCH ONE-QUARTER

BOYS RUN

PROM EN ADE

HEADS PROMENADE THREE-QUARTERS

STATIC SQUARE: Heads rollaway 1/2 sashay, cross-trail thru, around 2 to a line, star thru, California twirl, LA.

ZERO BOX: Star thru, right & left thru, rollaway 1/2 sashay, cross-trail thru, grand right & left.

A BIT DIFFERENT:

STATIC SQUARE: Heads rollaway 1/2 sashay, square thru - but on the fourth hand - do paso (end in courtesy turn), circle left, LA.

THE MAINSTREAM PROGRAM:

ZERO LINE: Right & left thru, dixie style to an ocean wave, boys trade, boys cross-run, boys circulate, girls trade, scoot back, boys trade, boys run, couples circulate, wheel & deal, pass to the center, square thru 3/4, LA.

ZERO LINE: Pass the ocean, all eight circulate, scoot back, girls circulate, boys trade, boys run, wheel & deal, pass to the center, square thru 3/4, LA.

ZERO LINE: Pass the ocean, all eight circulate, scoot back, boys trade, spin chain thru, boys circulate twice, girls run, tag the line-right, wheel & deal, zero box.

ZERO LINE: Pass the ocean, fan the top, spin the top, swing thru, step thru, pass the

ocean, fan the top, spin the top, swing thru, right & left thru, pass thru, bend the line, pass the ocean, spin the top, swing thru, fan the top, recycle, star thru, left square thru, LA.

ZERO LINE: Slide thru, square thru - but on the third hand - touch 1/4, walk & dodge, boys fold, swing thru, split circulate, boys run, bend the line, zero line.

ZERO BOX: Pass the ocean, recycle, pass thru, wheel & deal, centers pass thru, touch 1/4, scoot back, boys fold, girls turn thru, star thru, couples circulate, bend the line, square thru 3/4, LA.

ZERO BOX: Swing thru, boys run, Ferris wheel, centers pass thru to a wave, recycle, veer left, tag the line-in, pass thru, wheel & deal, centers touch 1/4, walk & dodge, where's corner? LA.

ZERO BOX: Swing thru, girls circulate, boys trade, boys run, bend the line, right & left thru, dixie style to an ocean wave, boys

cross-run, swing thru, boys trade, turn thru, LA.

ZERO BOX: Swing thru, boys run, tag the line-right, boys cross-run, girls trade, Ferris wheel, centers pass thru, split two around one to a line, touch 1/4, boys run, LA.

ZERO BOX: Swing thru, girls circulate, boys trade, boys run, bend the line, right & left thru, dixie style to an ocean wave, boys cross-run, girls trade, swing thru, boys run, bend the line, slide thru, eight chain four, LA.

ZERO LINE: Right & left thru, dixie style to an ocean wave, boys cross-run, boys circulate, girls trade, swing thru, boys run, bend the line, slide thru, touch 1/4, scoot back, boys run, boys fold, star thru, girls fold, LA.

STATIC SQUARE: Sides promenade half, lead right & circle to a line, pass thru, bend the line, right & left thru, dixie style to an ocean wave, left swing thru, girls cross-run, boys trade, turn thru, LA. ✓

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Sequence: INTRO-ABC-BA(1-14)-END

INTRO

- 1-4 **WAIT;;SLOW STD ACK** (Cplod);;
(1-2) wait opfc diag wall lod;;(3-4) apt L,-, pt R,-;
pickup R (Cplod),-, tch L,-;

A

- 1-4 **THREE STEP** (Twice);; **REVERSE TURN**;;
(1-2) fwd L,-, R,L;R,-L,R;(3-4) fwd L trn lf,-, sd R
cont trn, bk L; bk R cont lf trn,-, sd & fwd L lf diag
line & wall, fwd R contra bjo;
- 5-8 **HOVER** (Spc); **CHAIR, REC, SLIP** (Cplod); **BOX**;;
(5-6) fwd L cpwall,-, fwd & sd R rising ball foot, rec
fwd L Scp; ck thru R w/lunge,-, rec L, small stp bk R
toe Cplod (w ck L w/lunge,-, rec R, slip L cplod);
(7-8) fwd L,-, sd R, cl L; bk R,-, sd L, cl R;
- 9-12 **THREE STEP; 1/2 NATL TURN; BACK FEATHER** (Bjo); **BACK
THREE STEP**(CpRlod);
(9-10) fwd L,-, R,L; fwd R start rf trn,-, sd wall on
L, bk R fc cplod;(11-12) bk L,-, bk R w/right shldr
lead, bk L cbjo; bk R blind cplod,-, bk L, bk R;
- 13-16 **OUTSIDE CHANGE**(Scp); **CHASSE**(Bjo); **THRU, FWD/LK,
FWD; THRU, FC, CL**;
(13-14) bk L,-, bk R trn lf, sd & fwd L scp pos; thru R
fc,-, sd L/cl R, fwd L bjo (W thru L trn bjo,-, bk fc &
sd R/cl L, bk R bjo); (15-16) thru R,-, fwd L/XribL,
fwd L (W bk L,-, bk R/XlifR, bk R); thru R,-, sd L fc,
cl R (W bk L,-, fc R, cl L);

B

- 1-9 **JIVE CHASSE LEFT/RIGHT; CHANGE PLACES RIGHT TO LEFT
-CHANGE PLACES LEFT TO RIGHT;; BASIC ROCK;; - AMERICAN
SPIN;; RK APT,-, REC,-; WALK,-, PICKUP,-;**
(1)cp wall sd L/cl R, sd L, sd R/cl L, sd R; (2-4) rk
bk L scp, rec R, sd L/cl R, sd L trn 1/4 lf; sd & fwd
R/cl L, sd R, (w rk bk R scp, rec L, sd R/cl L, fwd R
trn , 3/4 rf under lead hnds; sd & bk L/cl R, sd & bk
L,-) -rk bk L, rec R; sd L/cl R, sd L cont lf trn 1/4
rfc,-sd R/cl L, sd R (W rk bk R, rec L; fwd R/cl L, fwd
R trning 3/4 lf under lead hands, sd L/cl R, sd L cont
lf trn fc prnr); (5-7)Bfly rk apt L, rec R, sd L/cl
R, sd L; sd R/cl L, sd R, - bfly apt bk L, rec R; sd
L/cl R, sd L,-sd R/cl L, sd R(w rk apt R, rec L; sd
R/cl L, sd R spinning rf one full trn, sd L/cl R, sd
L); (8)bfly rk apt L,-, rec R,-; (9) fwd L scp
lod,-, pkup R cplod,-;

C

- 1-4 **DIAMOND TURNS** (Cplod);;;;
(1-4) fwd L trn diag,-, cont lf trn sd R, bk L bjo; bk R,-, sd L, fwd R; bjo fwd L diag,-, sd R, bk L; bk R trning lf fc,-, sd L, fwd R; fwd L trning lf fc,-, sd R, bk L cplod;
- 5-8 **2 LEFT TURNS** (Cpwall);; **HOVER** (Scp); **PICKUP**;
(5-6) trn L 1/4,-, sd R trn 1/4 lf, cl L; bk R trn 1/4 lf wall,-, sd L, cl R; (7-8) fwd L cp,-, fwd & sd R rising ball foot, rec fwd L Scp; fwd L,-, sd R, cl L (w fwd R pkup cplod,-, sd L, cl R);
- 9-12 **DIAMOND TURNS**(Cplod);;;;
(9-12) Repeat measures 1-4 part C;;
- 13-16 **THREE STEP; 1/2 NATURAL TURN; OVERSPIN TURN**
(Cpwall); **BOX FINISH**;
(13-14) Repeat measures 9-10 part A;; (15-16) bk L pvt rf 3/4,-, fwd R cont trn rise ball foot, rec sd & bk L (w fwd R pvt 3/4 rf,-, bk L cont trn brsh r to l, fwd R;) (Cpwall); bk R,-, sd L, cl R;

REPEAT B then REPEAT A (1-14)

END

- 1-2 **THRU, SIDE, CLOSED; APT,-, POINT,-;**
(1-2) Thru R fc,-, sd L, cl R (w Xlib fc,-, sd R, cl L); apt L,-, pt R,-;

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FEEDBACK

Lately I have been reading a lot about what people think is wrong with square dancing, and the reasons that we are losing so many new dancers. I would like to present my in-put as just a common square dancer who socializes with all the dancers.

One of my responsibilities as an angel is to converse with the new dancers to help them feel welcome. In doing this I have come to recognize a problem that should not exist in square dancing. It is a problem that three persons who I brought into square dancing faced and quit because of it.

I learned to square dance in Michigan with the Lucky Stars. From day one I felt wanted and cared about, I had a new family. There was about a hundred and twenty dancers at that time, only six of us were single, we were still welcome. Most of the time I didn't have a partner but I still danced every tip. The women were secure in their marriages and often sent their husbands over to ask me to dance. Is that trust or is that trust!

On the floor, I don't know how many times as new dancers, there were certain calls that just would not click into my head. Nobody got flustered with me. They would just hold our square together and while everyone else took a break, Lucky would work with me individually. By the next tip I knew where I was going. That's devotion. I know that when I started dancing with this class, every person I started with graduated, that's growth.

As a new dancer this caring just worked its way into each of us. We wanted more than ever to belong and to be the best that we could be. One person we called "Turn around Ted" was having more than his share of problems learning

the Basic calls and it looked as though he was giving up and we, the new dancers grew concerned enough to take matters into our own hands. We decided that a couple of extra classes wouldn't hurt. Always needing a partner we would invite him to go with us to visit another club's new dancer class, that was fun. By the time we graduated we were dancing at least five nights a week. Some of us were sneaking into Plus dances having our own square. I'll never forget the time the caller called Spin The Top, Danny put his hand on my head and tried to spin me like a top. We were having a ball and nobody complained, that's tolerance.

Since I have moved to California and just knowing that square dancing is where I would make new friends, I started going to Saturday dances. What a surprise. First I went to a Palm Springs monthly dance. I paid twice what I would normally pay to get in. I went to several ladies, introduced myself, and was promptly snubbed. I left at the end of the dance without having danced a single tip.

The next Saturday dance I decided that I would try again. After two tips I

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noticed another lady by herself, not dancing. By then I was a strong all position dancer and asked her if she would mind me as a partner for the next tip. We ended up dancing together the rest of the night. Just before the last tip we were told that quote, "This is a dance for couples and singles are not welcome." I left that dance embarrassed, hurt, and very angry. I'm married now and still would never dance with them again.

Less than a year later I moved to Sacramento. I started taking an elderly lady with whom I had made friends to a singles new dancers class. I persuaded her to come with all I had learned about friendship and caring and told her how she would be welcomed with open arms. How shocked I was when six weeks later she and I were told that she was not good enough and could start again next year. Next year never came, six months later she died.

The following year I brought another beginner into square dancing to a couples club, thinking that being his partner and in a club of couples would give him an advantage. He was having trouble with a couple of the calls, and two months down the line he was asked not to come back because he was not good enough. I got down right mad this time and told them what lousy dancers they were for not giving him the help that he needed, that a true square dancer would not do or say such things to their new dancers, but would do whatever was possible to keep all of their new dancers. He was so embarrassed that he never came back.

I don't give up easily. Still believing in the true nature of square dancing, I brought another man into square dancing, another club and guess what, the same thing happened.

I don't invite my friends into square dancing any more, not when the clubs are forever failing me. I do try to encourage the new dancers whenever I can. I have run into many situations like those I mentioned. When I do I tell them not to listen to the old bats and fuddy duds, because they are wrong, and a good square dancer is not a person that dances well, but a person that knows

patience, tolerance, friendship, caring, and fun! Because isn't it supposed to be fun? Sometimes it's hard to learn those basic steps, but we should never, never give up on them, they are our strength, the future of our clubs. For each of them we lose, we lose a circle of friends.

What is wrong with square dancing? I have watched twelve squares begin and only one graduate. We are inviting the failure of square dancing every time someone is told they are not good enough and asked to leave. We have lost a square dancer and everyone he would bring in with him.

Make square dancing a family again, you would forgive your children their mistakes. The new dancers are the children of square dancing, teach them.

*Submitted by Janis (Bell) Weinrub
Citrus Heights, CA ✓*

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.....by Don Ward
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Contralab

Ever wonder where does the time go? I sure have been now that I am playing catch up after my encounter with a half dozen or so "practicing physicians." I think I must have received every test known to medical science, and thanks to their efforts I sure know what I don't have. However, the Lord is good to me and I am fast returning to full activity.

Talking about full activities, consider Don Armstrong. Don is doing a weekend of Contras in San Diego July 22-24 (a few openings are left) followed by a trip to the Czech Republic for a full week of Contras in early August. While it's too late to join this group there will be a "Contradance Bohemia Adventure" to the Czech Republic in October with Ted Sannella. For more information call (703)527-8998.

Contra dancing is alive and growing in Hawaii, according to Fred Beem who just returned from a two week working (?) and calling tour of the islands, however there is a shortage of Square Dance and Contra Callers on the big island. Any caller wishing to "work" in paradise or retire and still call might want to consider this opportunity.

Bob Howell returned to Ohio from his Midwest tour just in time to have a garage sale to facilitate moving to their condo on the lake at Fairport Harbor, Ohio. I understand Bob will be making the difficult choice of traveling this summer or boating on the lake....Bob I'll gladly take your place, on the lake that is. Bob continues

to find increased interest in Contra Dancing everywhere he goes, but often finds little caller involvement.

While on the subject of caller involvement, Ted Stevenson of Modesto, California informs me that he is having a half day "Introduction to Contra Dancing" for callers. This hands on workshop, in addition to helping them learn how to call a Contra for their clubs, will also demonstrate how prompting Contras can improve a caller's timing and music awareness. Ted initially had eight callers interested and as word got around the group has grown to twenty callers and their partners signed up. It is interesting that Ted took the responsibility of putting together the workshop and didn't wait for some organization to take the lead. To me this is what "Leadership" in our activity is all about. Congratulations Ted!

Things I am getting done for the future include a new booklet titled, "Contra Dancing for Square Dancers, an adventure in pure dancing pleasure," which can serve as an introduction to Contras for dancers or callers. Each dance is based on movements of the preceding dance and can take a novice from a simple basic figure through flutter-wheel in an evening's time. Second is "Exhilarating Contra Dances, for experienced dancers." This publication contains Contras that will keep dancers alert and moving. Many figures are linked together, even across the 8 count phrases, seemingly without

end. The music heightens the exhilaration. Both will be available from American Square Dance Magazine.

This month's dances include a little something for everyone. First is a dance I overlook too often in my book and as a consequence I have moved it to the front for my next dance. Why don't you try it too. "Enid's Delight" by Phillip Callens is an alternate duple. 1) LONG LINES FORWARD & BACK; 2) CORNER ALLEMANDE LEFT 1-1/2; 3) LADIES CHAIN ACROSS; 4) same couple LEFT HAND STAR 3/4; 5) LADIES LEAD SINGLE FILE PROMENADE active lady up the set, inactive down; 6) TURN ALONE COME BACK TO PLACE; 7) SAME FOUR STAR RIGHT - 1-; 8) LADIES CHAIN to long lines, repeat the dance forward and back. "Columbus Stockade Blues," Silver Sounds 155, gives the dancers a comfortable march rhythm to dance with and just for fun try "Mickey Mouse" Stampede 601, you will need to speed it up for more comfortable Contra dancing. Your dancers will have a ball.

Another chestnut that should be handy in everyone's call book is "Beckett Reel" by Herbie Gaudreau, which just happens to be in Beckett formation with couples facing couples across the set. INTRO; all

who can; 1) ALEMANDE LEFT; 2) COME BACK, PARTNER SWING; 3) LADIES CHAIN ACROSS; 4) CHAIN BACK; 5) DIAGONALLY LEFT, RIGHT & LEFT THRU, face across; 6) COUPLE ACROSS, RIGHT & LEFT THRU; 7) SAME COUPLES LEFT HAND STAR; 8) REVERSE, RIGHT HAND STAR back to place. Repeat, allemande left next. This is a dance that works great with traditional music "Mandolin Contra" Lloyd Shaw 332 or square dancers "What This Old World Needs" Prairie 1096.

Another Beckett that will challenge your dancers is "Falling in Love Again." 1) LONG LINES FORWARD & BACK; 2) COUPLE ACROSS RIGHT & LEFT THRU; 6) 1/2 SLOW SQUARE THRU; 7) next in line DO SA DO, step past; 8) PARTNER SWING, face across; (repeat long lines forward & back). The music should motivate the dancers to take long steps so avoid "boom-chuck" rhythms. Tie Your Dream To Mine, Pioneer 125 and "Wait Till The Sun Shines Nelly," ESP 132 make for comfortable yet sprightly dancing.

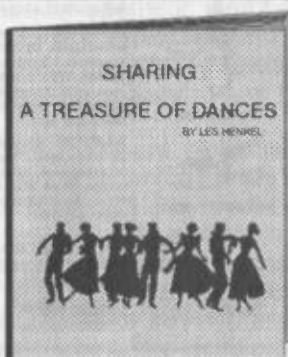
Next month I'll catch up on all the Contra news from the California State Convention, Contralab and Contra activities at the National in Oregon. ✓

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CALLERLAB

VIEWPOINTS

by
Jim Wheeler

The Square Dancing activity is about people - people from all walks of life with desires to participate in one component of the activity or as many components as their schedule will allow. Some want to dance and some want to lead. Some try to do both and are quite successful at juggling the myriad of demands placed on them.

Which activity or activities people select and the level of involvement is a personal choice; however, people opt for involvement in the activity because of the need or desire to socialize with others in a friendly environment where the prospect of success is high and the fear of failure is minimal. Entry into the activity takes a number of forms: beginner

THE INTERNATIONAL ASSOCIATION OF SQUARE DANCE CALLERS

dances, two-step dances, circle dances, mixers, party dancing, etc. Recognizing the "good feeling" and wanting more of the same is usually the reason that people join the activity.

Whether it be your dance club, local association, or national organization, to maximize the involvement of people and contribute to their success, the group needs to provide an atmosphere and climate that is nurtured by its members and sought out by potential members. To create that climate, the following elements need to be present: challenge, freedom, liveliness, trust, and playfulness.

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Challenge has nothing to do with degrees of dance difficulty, but rather provides an atmosphere of meaningfulness and joy. When level of challenge is low, apathy emerges and members become alienated from the organization. The feeling of "high challenge" may be nothing more than discovering new ways to improve the group or methods of accomplishing the groups goals.

In an environment that fosters freedom, people are inclined to share information and ideas and discuss concerns of the group. They are willing to accept higher levels of responsibility in areas of their expertise.

Liveliness encourages group growth and development with the future in mind. People interact in a dynamic way and more readily accept changes designed with the welfare of the organization in mind.

When trust is absent from the members within a group, they tend to become suspicious of one another. To avoid the potential for failure, the lines of communication must be open and direct. People have a sense of emotional security in

knowing they can express themselves and are willing to take the initiative when the need arises.

By its very nature, the square dance activity is playful. Evidence by spontaneity and a relaxed atmosphere, playfulness provides members with the social success desired.

If the people who are part of your group have a sense of security, chances are your group has the essential elements (maybe you didn't recognize them). If your group operates in the usual way and has an apathetic membership that feels they are exploited, it might be time to perform an attitude check and take the steps necessary to turn things around.

People are members of the square dance activity because they enjoy it and want to associate with others who share the same feelings. It is a social activity where success should be measured in terms of "good feelings" and pleasant experiences. Strive to develop and nurture a climate where the needle on the "good feelings" meter is always bouncing on max. ✓



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FACING THE L. O. D

A TRIBUTE TO FRANK AND CAROLYN HAMILTON

by Harmon & Betty Jorritsma
Garden Grove, CA

We first met Frank and Carolyn Hamilton in the early 1950s at Indianapolis, Indiana. They were conducting a Round Dance Weekend attended by most of the leaders and dancers in the area at that time. In those days everyone took advantage of every opportunity to gain more exposure to the "involved" movements being added to the activity commonly referred to as "Couple Dancing" or "Circle Dancing." This "ballroomization"

of the 2-step, waltz and Schottische, commonly done at square dances, was rapidly catching on. In order for us to grow in our knowledge of terminology and execution we depended on "traveling teachers" such as Frank & Carolyn to share their expertise through clinics which they conducted periodically throughout the country.

Frank & Carolyn have been a team since their freshman year in college. Frank established a program at Polytechnic School, Pasadena, as teacher and director of physical education, which was unequalled in his field. They have been devoted parents and outstanding role models to their three children and hundreds of "adopted dancer-children." They have contributed to the growth and promotion of round dancing through their untiring efforts to share their knowledge, teaching methods and "Hamilton Style & Grace." It is no wonder they are revered by all those with whom they've come in contact as well as those they've indirectly influenced. We shall forever remember the lessons we've learned and the fun times dancing with them.

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Over the years the Hamiltons have been featured on staff at some of the world's highest rated dance conventions and festivals. They have shared the stage with some of the best-known National Square Dance Callers and Round Dance Leaders. They have organized and conducted tours throughout the world spreading their friendship everywhere they traveled. They have published two books on round dancing which have been accepted as textbooks worldwide. They have been recognized by leaders in the field including Lloyd Shaw and Bob Osgood. The late, highly respected, Wayne Wylie, first chairman of ROUNDALAB, stated "Frank has done more for the round dance movement to get us started and to spread the activity around the world than anyone." Frank & Carolyn are recipients of The American Square Dance Society's "Hall of Fame" award, Universal Round Dance Council's "Golden Torch" award, and The International Association of Round Dance Teachers' (ROUNDALAB) "Silver Halo" award. Their trophy shelves could not hold all the awards if dancer appreciation were expressed through physical memorabilia. Their credits

and honors would fill volumes, memories to last generations.

Frank and Carolyn now live in a retirement community in Northern California, they celebrated their 65th wedding anniversary in May, 1992. Failing health forced them out of the activity a few years ago, and Carolyn has recently had a stroke, but they are still interested in hearing from you. Their address is 5555 Montgomery Drive, C106, Santa Rosa, CA 95409. They extend their best wishes to all, especially the "old-timers," and remember the fun they used to have dancing and socializing with you.

A personal note: When our daughters had a surprise 25th wedding anniversary party for us in Anaheim in 1976 the Hamiltons were in attendance and we felt as though "God Himself" was there! You'll never know how many lives you've touched both directly and indirectly. We still remember, too, and thank you Frank and Carolyn for your influence and inspiration, you are loved and appreciated!

In closing, Frank quotes this slogan: "You Gotta Keep Dancin', in the midst of life's hurts, you can choose joy!" ✓

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A Tribute To Willard & Dorothy Riddell

*In recognition of their
40 years of calling*

Willard & Dorothy were pioneers in square and round dancing in Western Manitoba, starting to call and teach in Ninga, in 1954. Willard was blessed with a musical background and a great singing voice while Dorothy was endowed with sound teaching abilities and a happy, outgoing personality; all the attributes of a good team. In 1975, Willard met the requirements of "Callerlab" and was the first member from this area. In 1980, he was awarded a "Quarter Century Certificate" in recognition of his 25 years of service to square and round dance activities. In 1957, Willard was named Western Representative to the Central Executive of the Folk Dance Federation of Manitoba and became part of the promotion of "Unification and Harmony" among the callers and clubs of Western Manitoba. As the interest in square dancing escalated, he believed that if dancers were to move freely between clubs and areas, they must be taught the same movements of square and round dancing. The unification of the divisions within Manitoba, along with Saskatchewan and North Dakota, was the spawning ground for the first International, held in Estevan, SK, in 1960. Willard was instrumental in the formation of the Western Manitoba Callers Association in 1965, serving several terms as president. Callers schools were presented to assist new callers and workshops conducted to benefit dancers.

Ridells called for several clubs in Manitoba, Saskatchewan and North Dakota. Their longest continuous service was for clubs in Killarney, over 36 years, and an accumulation of 22 years for Brandon Circle Eights. In 1977, recognizing the needs of dancers wishing to attend large conventions, Willard started "The Travelers," teaching the plus movements. This club was active for about 10 years and reached the "A" level of dancing.



Some of Willard's special achievements are as follows:

- On staff for 1st Manitoba Square & Round Dance - 1971
- Caller for several Manitoba Jamborees, held in Treherne
- On staff at Lighted Lantern, Golden, CO for 3 years
- On staff at 6 Internationals and several Canadian Nationals
- Program chairman for the Internationals held in Brandon in 1975 and 1984
- Choreographed/cued presentation at Rapid city, 1983; received a standing ovation

These achievements didn't change the ideals of this calling couple. They continued to recruit new dancers, called at fairs, in parades, parking lots and at Seniors' homes, for those no longer able to dance. Willard's philosophy has been demonstrated in his calling. He believes dancers should have a firm understanding of the basics and that a caller must put the interests of the club above his personal ambitions. Throughout his career, Willard stimulated his dancers by teaching the Callerlab quarterlies and Federation rounds and encouraged them to learn from other callers by dancing at other clubs and in other areas. They were always given freedom to enjoy themselves and have fun.

Dorothy has been a loyal companion during the many years of traveling, much done during the worst of the winter months (for Circle Eights alone, it has added up to over 65,000 miles). She is a gracious lady and friend to all. Her patience receives "top marks." We were honored to have had Willard and Dorothy

as club caller and proud to call them friends. We humbly thank them for their years of dedication. As they say good-bye to weekly calling, they will be free to enjoy a less stressful way of life. Willard will never cease to be involved with music. "That is where his heart is." Our

thoughts and "Best Wishes" go with them.

Submitted by Florence Schiedel, Historian, Brandon Circle Eights. Taken from "The Western Dancer," April, 1994.



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- RYL 220 SO NICE TO BE WITH YOU by Tony
- RYL 221 EVERYBODYS SOMEBODYS FOOL by Tony
- RYL 222 TAKIN' IT EASY by Tony
- RYL 406 CHUGGIN' / T.J. (Hoedown)

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- RYL 511 TO OLD TO CUT THE MUSTARD by Larry
- RYL 512 PROP ME UP BESIDE THE JUKEBOX by Larry
- RYL 121 COWBOY MAN by Jerry
- RYL 510 BAD LEROY BROWN by Larry
- RYL 804 WINGS OF A DOVE by Randy
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Caller: Mike Sikorsky

FIGURE: Heads square thru 4, do sa do, swing thru, spin the top, right & left thru, touch 1/4, girls run right, swing and promenade.

IF BUBBA CAN DANCE (I CAN TOO) ESP 193

Caller: Elmer Sheffield, Jr.

FIGURE: Heads square thru, do sa do, make a wave, ladies trade, swing thru, boys run, tag the line, all the way, just girls zoom, boys turn back, swing & promenade.

TUMBLING TUMBLEWEEDS RAWHIDE 191

Caller: Dick Waibel

FIGURE: Heads square thru 4, with sides right hand star, to center left hand star, to same two touch 1/4, scoot back, scoot back again, swing & promenade.

THAT'S HOW MUCH I LOVE YOU CHINOOK 116

Caller: Darly Clendenin

FIGURE: Heads square thru 4, dosado corner, swing thru, boys run, bend the line, right & left thru, pass the ocean, recycle, swing corner, promenade.

ONE MORE TOWN CHINOOK 118

Caller: John Kwaiser

FIGURE: Heads promenade 1/2, walk in square thru 4, do sa do, swing thru, boys run, couples circulate, half tag the line, swing & promenade.

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I TAKE A LOT OF PRIDE

CHINOOK 115

Caller: Wade Driver

FIGURE: Heads square thru 4, do sa do, touch 1/4, scootback, cast off 3/4, boys trade, boys run, ferris wheel, pass thru, swing & promenade.

THINK OF ME

CHINOOK 117

Caller: Jerry Junck

Heads promenade 1/2, in the middle pass the ocean, extend, swing thru, spin the top, right & left thru, square thru 3/4, sing corner & promenade.

I'LL TAKE CARE OF YOUR CARES

BIG MAC 151

Caller: Mac McCullar

FIGURE: Head ladies chain, 1 & 3 touch 1/4, walk & dodge, single circle to a wave, swing thru, recycle, pass thru, trade by, swing, left allemande, promenade.

HELLO - HELLO

BIG MAC 149

Caller: Mac McCullar

FIGURE: Heads flutter wheel, sweep 1/4, pass thru, do sa do, swing thru, spin the top, right & left thru, square thru 3/4, corner swing, promenade.

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Caller: Mac McCullar

FIGURE: Heads square thru 4, do sa do, swing thru, boys run, bend line, right & left thru, pass the ocean, recycle, swing corner, promenade.

PENNSYLVANIA POLKA

SILVER SOUNDS 175

Caller: Mike Lavarone

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

SINGING THE BLUES

SILVER SOUNDS 174

Caller: Bruce McCue

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

HELP I'M WHITE & CAN'T GET DOWN

DJ RECORDS 109

Caller: Dan Nordbye

FIGURE: Heads square thru 4, do sa do corner, swing thru, boys run, bend the line, right & left thru, flutterwheel, slide thru, swing corner, promenade.

HEY LI LEE, LI LEE

DJ RECORDS 110

Callers: Dan & Joe

FIGURE: Heads square thru, corner do sa do, swing thru, boys run, bend the line, right & left thru, flutterwheel, slide thru, corner swing, promenade.

HOOKED ON A FEELING

HI HAT 5166

Caller: Bronc Wise

FIGURE: Heads promenade 1/2, sides square thru 4, right & left thru, eight chain six, swing corner, promenade. ✓

MILLION DOLLAR BABY

4-BAR-B 6126

Caller: Gary Mahnken

FIGURE: Heads square thru 4, with corner square thru 4, partner trade, star thru, veer left, ferris wheel, veer left, veer right, swing and promenade.

JUST ONE TIME

4-BAR-B 6125

Caller: Gary Mahnken

FIGURE: Heads promenade 1/2, down middle, pass thru, partner trade, touch 1/4, boys run, do sa do, 8 chain 4, swing corner, promenade.


CORRECTION

In the June issue a mistake was made in the ACA Viewpoint. Bold face type was left out:

If your club dances at the Plus level, you could adopt the ACA system, *and you probably wouldn't even know the difference either.*

If your club dances at the Mainstream level, you could adopt the **corresponding first portion** of the ACA system, *and you probably wouldn't even know the difference either.*

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those calls. For these dancers, Advanced is often a struggle. Dancers fortunate enough to have an A-1 teacher who will re-teach the key Mainstream and Plus calls generally have an easy time at Advanced.

Do Advanced dancers have fun? Absolutely! They shout, smile and laugh as much as anyone. Unfortunately, some people wish Advanced did not exist, claiming it takes people away from Plus. The critics ignore the fact that dancers would not do Advanced unless they wanted to, and ignore the fact that some people become bored at Plus and would

drop out of square dancing if it were not for Advanced.

Those who wish Advanced would just go away seek to discourage people from even trying it, by claiming that Advanced dancers are serious, never smile and never have any fun. If you ever hear this about Advanced, know that the person saying this does not know what they are talking about and probably has an anti-Advanced agenda. Advanced dancers are joyous and fun-filled, and there are thousands of people enjoying the Advanced program.

Next month: Challenge program.



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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 other special dances (two days or longer) in the next issue please contact the ASD office.

JULY

0701-CALIFORNIA-Firecracker Fling, Hawthorn Memorial Center, Near LAX Airport, July 1,2,&3. Callers D.Baier, D.Lipscomb, D.Towry. Cuer B.Malthouse. Contact Gene or Sue Willis, 5130 W. 136th St., Hawthorn, CA 90250 (310)676-7200.

0703-NORTH CAROLINA-New England Contra & Square Dance Week, July 3-8. John C.Campbell Folk School, Brasstown, NC. T.Sannella. Contact B.Dalsmer (800)365-5724

0704-OREGON-Cowpie Stomp, Crook County RV Park/Fairground, Prineville, Oregon, July 1-4, 1994. Callers R. Ross, L. Seeley. Cuer R. Noble. For more info call Les & Paula (503)287-7135 anytime between 8:00 AM & 10:00 PM. (Note time differences.)

0707-CANADA-Waskesiu Weekend, Assembly Hall, Waskesiu, July 7,8 & 9, 1994. Callers M.& T.Mallard, M.& S. McCall. Contact Martin & Terry Mallard, 222 Stillwater Drive, Saskatoon SK, S7J 4A4.

0708-OHIO-Weekend at Days Inn, Findlay, Ohio. July 8,9,10,1994. D.Walker & Petersons. Contact (313)425-8447.

0708-CALIFORNIA-SILVER ANN. Monterey Area SQ/DA Weekend July 8,9,10,1994. Santa Cruz County Fairgrounds, 210 E. Lake Ave, Hwy 152, Watsonville, CA. B.Wise, J.Roberts, H.Fleeman; RDs J&A Chico, J.Floria. Contact B.Fox, 601 Mar Vista Dr.Monterey, CA. 93940 (408)375-8139.

0708-SOUTH DAKOTA-Dam Camp Out, July 8,9,10,1994. Pierson Ranch Campgrounds, Lewis & Clark Lake, Yankton, South Dakota. J.Junck, M.Hogan, RDs D&J Schultz. Contact J&S Junck, P.O. Box 128, Carroll, NE. 68723 (402)585-4829

0710-CALIFORNIA-19th Annual Asilomar Refuge By The Sea, Monterey CA. July 10-15, 1994. July 15-17, 1994. M.Sikorsky, B.Wise, M.Firstenburg. RDs H&B Jorritsma & C&J Eskin. Contact Nita Page, PO Box 98, 3419 E.Coast Hwy. Corona Del Mar, CA.92625 (714)251-0500

0714-WASHINGTON-Skagit Square's Annual Fun Fare, Skagit County Fairgrounds, Mount Vernon, WA, July 14-16, 1994. Callers C.Jordan, E.Slade, P.Mugrage, D.Harry, J.Corrigan. Cuers T.McClallant, P.Mugrage. Clogging cuer A.Mills. For more info call (206)424-9675 or (206)424-7584.

0714-WASHINGTON-Fun Fare, Skagit County Fairgrounds, Hazel St., Mt. Vernon, WA, July 14,15 & 16, 1994. Callers C.Jordan & E.Slade. Rounds T.McClelland & P.Mugrage. Clogging A.Mius (Bresch). For info call (206)424-9675 or (206)424-7584.

0715-IOWA-1st Annual Heartland Doedown, July 15,16,17,1994, Ramada Inn, Brulington, Iowa. G.Adams, S.Greer, cuer: W.&D.Hochhalter. Contact Heartland Hoedown Weekend, 1634 Muldoon Drive, Rockford, ILL. 61103. (815)654-1061.

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0715-ARIZONA-45th Annual Clown-A-Rama, July 15,16,17,1994. Show Low, Arizona. SQs B.Fisk, RDs E&L Cousins. Contact J&R Kintner, P.O.Box 1882, Show Low, AZ 85901. (602)537-7281.

0715-TENNESSEE-Twin States Celebration SQ & RD, July 15,16,1994. Viking Hall Civic Center, Bristol, TN. D.Dougherty, cuers W&N Dickenson. Contact J&R Brown, 303 Arnold Way, Bristol, TN 37620 (615)878-3489.

0715-PENNSYLVANIA-Oil Creek Challenge, Kalyumet Campground, Lucinda, PA. July 15,16,17,1994. J. Steckman, T. Whitacre. Contact S. Whitacre, 1379 Griffith Road, Phelps, NY 14532 (315)548-5078

0720-NORTH CAROLINA-18th International Round Dance Conv. July 20-23, 1993. Winston-Salem, North Carolina. Contact A&J Friedman, 52 Charwood Circle, Rochester, NY 14609

0721-WASHINGTON-15th Annual Entiat Fun Days, July 21,22,23,24,1994 City Park, at Entiat, WA. 18 miles N. of Wenatchee, WA. D.Davis - R.Lane. RDs M.McKensie - C.Preedy. Contact (509)784-1399 or (509)662-7863.

0721-CANADA-9th Canadian Natnl. SQ & RD Conv. July 21,22,23,1994. The World Trade Center, Halifax, Nova Scotia. Callers & Cuers: various. Contact Convention '94, P.O. Box 39, Middle Musquodoboit, Halifax County, Nova Scotia, Canada B0N 1X0

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

0722-ILLINOIS-11th Illinois SQ & RD Convention. July 22,23,24, 1994. Peoria Civic Center, Peoria, IL. Contact John & Betty Lohfink, 33022 N. John Mogg Rd., Wildwood, IL 60030 (708)223-2457 or Bob & Kathy Curtis, 3329 Chapel Valley Dr., Quincy, IL 62301 (217)223-9261.

0722-ARKANSAS-22nd Arkansas S/R Dance Convention, July 22 & 23, 1994. Robinson Auditorium, Little Rock, Arkansas. Various Callers & Cuers. Contact Roger Skipper, 115 Tee Pee Trail, Fairfield Bay, AR 72088

0722-WASHINGTON-Spokane Singles Summerama S/D Weekend, July 22,23,24, 1994, Western Dance Center, N. 1901 Sullivan Rd., Exit 291, Spokane, WA. Callers D.Cochrane, D.D.Dougherty-Lottie. Cuers s.Healea. No contact provided.

0729-COLORADO-Colorado Rocky Mountain High, July 29 - 31,1994. Holiday Inn Hotel & Conv. Center, 1-70 East at Chambers Rd. Denver, CO. K.Bower, W.Driver, M.Flippio, J.Haag, L.Letson, T.Oxendine, S.Smith, J.Story. RD cuers G&L Krueger. Contact W.Parsons, P.O. Box 23242, Oklahoma City, OK. 73123 (405)721-5811.

AUGUST

0801-CANADA-41st Annual B.C. Square Dance Jamboree, August 1 thru 6, 1994. Penticton, B.C. Contact Box 66, Penticton, B.C. V2A 6J9 - (604) 439-0624 or 494-0238

0805-TENNESSEE-20th Tennessee State Convention, Aug. 5&6, 1994. D.P. Culp Center, Johnson City, TN. Write Rt. #6, Box 166-A, Johnson City, Tn 37601 (615)928-8466.

0805-ALABAMA-Party Time Sq & Rnd Dance, Joe Wheeler State Park, Rogersville, Alabama, August 5&6, 1994. Featuring L. Letson, D.McMillan, B.& L. Van Atta.

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