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SQUARE DANCE

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Magazine

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"The International Magazine With The Swinging Lines"

A SQUARE DANCER'S CHRISTMAS

by Oel Futrell
Strong, AZ

'Twas the night before Christmas, and all through the hall, The place was very quiet, no sounds at all. The dancers were gone, they're leaving so quick, For they would be visited, by Jolly St. Nick.

It was my time to sweep, assigned without care, The hall needed cleaning, and I was still there. I was just mopping, when much to my surprise, The door swung open, a visitor had arrived.

I thought, "It's Bob Howell," he moved with such grace, But then I knew that Santa, was visiting this place. From behind a big chair, with a very good view, I wanted to see, what my visitor might do.

He surveyed the hall, as Seastrom would do, Then called to his Elves, and in came a few. He mounted the stage, the mike he picked up, Santa was ready to call, the Chaining Tea Cup.

Like Story and Mayo, he called for a square, And in came more Elves, with a couple to spare. The reindeer were circling, to the left in delight, And Santa called Alemande, like Bower each night.

They would square thru, and swing to the call, As each little Elf, circled the big hall. They would Weave and Promenade, with the greatest of ease, And Santa's frame swayed, from his head to his knees.

Like Wayne and Davis, Santa did the singing Call, For Relay the Ducey, and a Swing Thru for all. He called a Grand Square, and like Lee he did sing, For the Elves were dancing, in and out the big ring.

His calling was smooth, like Turner and Lind, He called a Pass Thru, and the line it did bend. For the Quarterly Selection, he talked a walk thru, and to the Callers and Cuers, he could show a few.

They would Chase Right, and do a Dixie Grand, Santa called a Trade By, and waved his big hand. For a Spin Chain Thru, and a Hinge by two, His calls did flow, like Cole's usually do. For Kopman and Letson, he matched each call, If we could book him, he'd sure fill the Hall.

I wanted to join in, and dance a swinging tip, But they were getting ready, for tonight's big trip. Rudolph's red nose, was shining so bright, He'd guide the sleigh, delivering toys that night.

For the last Promenade, Santa's words were so right, To all the Square Dancers, we love you tonight. Keep the square going, your exercise is so good, You'll live a long life, dancing as you should.

The reindeer were prancing, at the sleigh full of toys, The Elves sorted gifts, for good girls and boys. Santa danced out the door, with a smile so bright, He had given to me, a great present that night.

The hall became silent, it was still Christmas night, The floor needed shining, and I must sweep right. The Square Dancers were asleep, snuggled so tight, They would dream deep, of St. Nicholas this night.

I thought of the Christ Child, born this eve, To each Square Dancer, His love we receive. We are so blessed, with the dancing we love, Looked over with care, from God up above.

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Publishers and Editors

Jon & Susan Sanborn

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

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American Squaredance Magazine (ISSN-091-3383) is published monthly by **Sanborn Enterprise 661 Middlefield Rd., Salinas, CA 93906-1004**. Second class postage paid at Salinas, CA. Copy deadline five weeks preceding first day of issue month. Subscription: \$20 per year U.S., \$23 per year Canada, \$32 per year Foreign. Single copies: \$2.50 each. POSTMASTER: Send address change to **American Squaredance Magazine**, 661 Middlefield Rd., Salinas, CA 93906-1004. ©1994 by Sanborn Enterprises. All rights reserved.

American Squaredance, December 1994

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Editor's NOTEBOOK

CHRISTMAS CARD'S COLORFUL HISTORY

As Christmas nears, we sometimes get into a panic, literally, because we are not ready for this particular "joy" of giving and receiving Christmas cards. We just realize that "Christmas is around the corner" —and are we ready? Are our cards selected? Printed? Addressed? In the rush, hustle and bustle of the Christmas season, have you ever thought about the origin of this delightful custom, a custom which dates back to the days of the stage coach and penny postage?

In 1843 a London, England business man named Henry Cole originated the Christmas card custom. His idea of *Christmas in an envelope* came only three years after the English postal system reform that made it possible to send mail to friends near and far — FOR A PENNY! Cole asked an artist friend, John Calcott Horsley of the Royal Academy, to design the card in 1843, when Cole didn't have the time to write the customary personal messages.

The card was divided into three panels, with the main illustration showing the



elders at a friendly family party raising wine glasses in a toast. The panels on either side showed two of the oldest traditions of Christmas — feeding the hungry and clothing the needy. "A MERRY CHRISTMAS and A HAPPY NEW YEAR TO YOU," still the most used holiday sentiment, was the message. Only a dozen original prints of the card are known to exist, including two in the 40,000-card Hallmark Historical Collection which is housed at the international corporate headquarters in Kansas City, Missouri.

Greeting card firms were established in England beginning in the 1860s. Kate Greenaway, England's best-known woman artist and illustrator of children's books, designed cards for Marcus Ward & Co. of London. Popular Christmas cards of the 1860s and 70s included few religious scenes — most popular designs being landscapes, flowers, portraits, birds, animals and fish. In the 1870s, Louis Prang of Boston perfected the lithographic process of multicolor print-

Continued on p. 4

scope-big mac records

PRESENTS

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BY-LINE

From Joann and Ron Swanson comes a short article *Square Dancers Go To Korea* which can be found in International News. Jack Murtha's, *Diamonds* gives an excellent comparison of what was called in 1969 and 1994. It did seem a

lot easier 30 years ago. Do you know where Slovakia is? Read *Slovakia, Where's That?* by Barbara Veres and find out. It's always nice to read about square dancing in other parts of the world. Feedback has some interesting facts written by Les Gotcher from Hawaii. *Recruiting New Dancers* by Bill Walsh has some excellent ideas for getting those new dancers. It's well worth reading. And finally, a special thanks to Oel Futrel for the wonderful Christmas poem found on the cover.

The entire staff of American Square Dance Magazine wish all of you a Merry Christmas and Happy Chanukah.

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ing, often using as many as 20 colors on a card. By 1881, Prang was printing five million cards a year. Near the turn of the century, penny postcards made in Germany flooded the market. Rather than compromise the quality of his cards, Prang discontinued manufacturing in 1895, and from then till World War I, Germany monopolized the postcard trade. Most of today's major greeting card publishers emerged about 1910 and by 1920 the cards were of better quality and design.

In 1929 the depression hit, with cards of that period often spoofing poverty, but expressing faith that better times were ahead. During World War II, Santa and Uncle Sam carrying flags became popular designs. "Across the Miles" and "Miss-

ing You" reflected the reality of the day. The Cold War years sparked humor in Christmas cards, and brought in the studio card with its funny Santa and "silly" reindeer. In the 1960s and 70s, flower children, peace symbols, and moon landings came into vogue, followed by the fitness "craze" in the 1980s with Santa in jogging suit, participating in sports, while other cards spoofed TV shows and commercials. Today's trend shows a renewed interest in tradition — trees, red and green, home settings both colorful and elegant. Religious cards remain popular, many using bright contemporary graphics, with short, upbeat prose sentiments. **MERRY CHRISTMAS!!** And now, you know the rest of the story.



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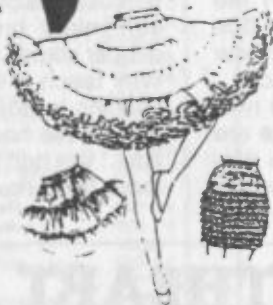
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TEMPO

by Jeanne Briscoe

When dancers decide they don't want to help with the beginner class anymore, it is an indication that they are just about burnt out with square dancing. In all my years of calling, I have seen this scenario with the club member. Unfortunately, they either quit square dancing or quit the club. I don't know which is worse. We need helpers in the classes, we need a truly unique type of "angel" to help with beginners. What we don't need is the type of dancer who comes into a class "to help" and starts talking in the square when the new dancers are trying to hear the caller. This type of "helper" is the one that will cause the beginner to become confused, will cause the beginner to not hear all of what the caller is saying, and because the novice is in a new surrounding he is reluctant to say anything to the "helper."

I remember when I was learning to square dance, we had a dancer in the club who helped us through. Now, if that dancer made a mistake he would, at the end of the tip, point his finger at someone in the square and tell them it was their fault. I look back on that experience and wonder how any of us ever learned to square dance.

Tried and true efforts to make the new dancer feel welcome and comfortable are the most important attitudes we can embrace. Our new dancers need an assur-

ance that they are still okay even if they make a few mistakes.

Our ranks of dancers are diminishing, and we need to be extremely careful when dealing with new people. It's difficult enough to get people into the classes, and it's very easy to cause any one of them to drop out. All it takes is something that makes that new dancer feel like he/she has been made a fool of.

As the callers begin to teach classes and hopefully, get more people into the activity, the same question keeps coming up in many of their minds. "Which list shall I teach from this year?" It has become a confusing situation for many callers to have to decide about the list to be used. It would make more sense if everyone would just use the CALLERLAB List and be done with it. But, with human nature as it is, there is always someone who wants to be first, to get his/her name out there in the limelight, who wants to be able to say, "That's my List they are using."

If you just stop and think about the repercussions of such a selfish desire, a person might understand where the new dancer stands in the progression of basics. Why teach a list that keeps him/her from dancing in any area where they might be going? We had it so good "once upon a time." We had CALLERLAB and one list to teach from, now we have several other lists



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and organizations that want to get into the act. Where is the concern for the new dancer? What happens when the new dancer goes to another area where his list is not the same? ALL YOU CALLERS KNOW WHAT HAPPENS. Are you so far removed from this situation that you can turn your back and say, "Well, I tried to do my best and what I thought was right."

Let me remind you, that if you really had done your best you would have supported the CALLERLAB List and encouraged your caller-friends to do the same. The CALLERLAB List is NOT the reason we are losing dancers. It is NOT responsible for the lack of new people. The new people don't know enough about square dancing to form an opinion on any subject concerning our activity. All they want is for the caller to take them through a class so they can join their friends at open dances. ✓

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Dear Jon & Susan,

Enclosed is my check for renewal of ASD. I hope this reaches you in time so that I don't miss an issue. I have enjoyed the magazine for about eight years now.

Thank you,
Robert Zeigler
Bucyrus, OH

Dear ASD,

Enclosed is our renewal, another two years of your wonderful magazine, American Square Dance.

We hope to have completed 45-1/2 years of every month square and round dancing, attending as many as 135 dances a year at our peak a few years ago.

Our square dance club is the Worthington, Minnesota Turkey Trotters, started in the spring of 1951, of whom we are the only charter members dancing. Our present club membership is nearly 90 members.

Your Southwest Minnesota
Readers & Dancers,
Vernon & Grace Kay
Okabena, MN



Dear Sir,

Yesterday (11-07-94), I became 80 years old. Been square dancing since 1963, became a caller in 1975 but never made it big, but still have fun calling one night stands.

Enjoy your magazine very much. Get lots of useful ideas from it.

Please renew my subscription for one more year. At my age, one year at a time is enough.

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CAMPGROUND DIRECTORY

RVers coming to Birmingham in June 1995, will have several campground options if they do not choose to stay at the Fairgrounds. Please be advised that there will be no shuttle buss service to and from the campgrounds listed below.

Oak Mountain State Park: 15 miles S of Birmingham exit 246 off I-65, PO Box 278, Pelham, AL 35124, PH:(205) 663-3061

Rickwood Caverns: 20 miles N of Birmingham off I-65, I-65 N to exit 284; I-65 S to exit 289, Route 3 Box 357, Warrior, AL 35180, PH:(205) 674-9692.

Tannehill Historical State Park: 30 miles W of Birmingham, exit 100 off I-59, 12632 Confederate Parkway, McCalla, AL 35747, PH:(205) 477-5711.

Holiday Trav-L-Park: East of Birmingham off I-20, westbound exit 144, eastbound exit 144A, 900 Ashville Road, Leeds, AL 35094, PH:(205) 640-5300.

Sycamore Hill Campground: 13 miles NE of Birmingham on I-59 exit 148 Argo, 102 Massey Drive Trussville, AL 35173, PH:(205)467-6523.

Cherokee Beach Kamper Village: County Road 52, 4 miles S of exit 6 off I-459 Bypass, 2800 Highway 93, Maylene, AL 35114, PH:(205) 428-8339.

Peach Queen Campground: I-65 exit 219, 1/2 mile east, 12986 County Road 42, Jemison, AL 35085, PH:(205) 688-2573.

McCalla/Tannehill, KOA Kampground: I-20 & 59, exit 100, 1/4 mile W on State Road 216, 22191 Hwy 216, McCalla, AL 35111, PH:(205) 477-4778.

Birmingham South KOA: From I-65, exit 242, 1/2 mile W on County Road 33, 222 Hwy 33, Pelham, AL 35124, PH:(205) 664-8832.

General Lee Campground: 7-1/2 miles S on U.S. 231 from Jct I-20 exit

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Many excellent hotels are still available in and around the Birmingham/Jefferson Civic Center area. When registering for the 44th NSDC, please fill out each section completely. Be sure to fill out the four choices of housing preferences on the front of the form. We still have over 5,000 rooms available at this time.

There will be shuttle bus service to all properties under contract except Twin Pines Conference Center, Oak Mountain State Park, and Montevallo University.
BUS PASSES ARE STRONGLY URGED DUE TO THE SHORTAGE OF PARKING AT THE CIVIC CENTER

AND DUE TO THE LACK OF FACILITIES WITHIN WALKING DISTANCE.

If you encounter any problems, please contact Registration and Housing Committee, PO Box 610409, Birmingham, AL 35261-0409 or phone (205) 833-NSDC.

RV INFORMATION

Although there will be eight dump stations at the Fairgrounds during the 44th NSDC, you may want to empty your holding tanks before you get here.

Available dump stations will be at the following locations:

- I-59 Southbound at MP 170
- I-65 Southbound at MP 304
- I-20/59 Northbound MP 85
- I-65 Northbound MP 214
- I-20 Westbound AL/GA line

CALLER/CUER INFORMATION

The Program Committee, under the leadership of Chairman Johnnie and Peggy Sexton, is busy collecting names of callers and cuers for the 44th NSDC. If you (the caller/cuer) are interested in being considered, or if you (the square dancer) have a favorite you would like to see invited, contact Johnnie & Peggy Sexton, Chairman of Program, 4132 Ridgewood Road, Tuscaloosa, AL 35404, PH:(205) 553-1240.

ALL CALLERS/CUERS MUST HAVE A PROFILE REGISTERED WITH THE PROGRAM COMMITTEE BY JANUARY 1, 1995, IN ORDER TO BE CONSIDERED FOR A SLOT ON THE PROGRAM.

WHERE ARE THOSE TRAVELING DOLLS?

Each of five sets of dancing dolls are dancing their way around the U.S. with many square dance clubs. They were sent on their journey at the 43rd NSDC in Portland this past June. One set remained in Portland, Oregon and each of the remaining sets went to San Antonio, TX; Orlando, FL; Charlotte, NC and Indianapolis, IN.

We hope that if you receive these dolls, you will display them at your dance to promote the 44th NSDC and then pass them along to another club. Please be

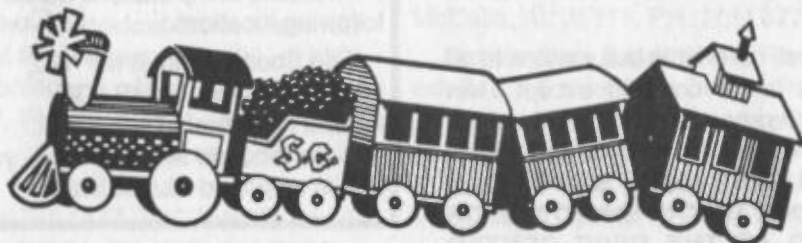
sure to mail one of the tracking postcards to our Trackers, Paul & Elise Place.

SEWING SOUTHERN STYLE

Sewing Southern Style is the theme chosen for the Sew and Save Program for the 44th NSDC. The program is designed to interest both the sewer and non-sewer. As the visitor enters the most spacious facilities, not only will they be greeted by the smiling faces of the Alabama host and hostesses of Sew and Save, but also they will receive a most warm welcome from the Southern veranda awaiting them inside the reception area. Visitors should virtually feel the southern breezes and hear a "Howdy y'all" greeting in the air.

Once inside, on-going demonstrations from the booths will be taking place on numerous subjects. Sewing machine company representatives will be anxious to show their machines, from the plain stitcher to the most sophisticated computer machines and sergers. Quilt makers will be on hand with an actual quilt set up in the frame and will demonstrate quilting techniques.

Seminars on various subjects should prove interesting to both sewer and non-sewer. Sewing short-cuts, prairie skirts, western-wear coordination and accessorizing, many uses of the serger—these are just a few of the topics of our seminars. There will be something for



everyone at Sew and Save, including an area for the tired partners to rest while the girls (or guys) enjoy the many events going on at Sew and Save.

TAKE ME TO DREAMLAND

No beans. No slaw. No potato salad. Don't ask. And who needs the frou-frou fixings when you have some of the best ribs this side of, well, Tuscaloosa.

Yes, after years of driving 50 miles west to the city of the Crimson Tide to satisfy a rib need, Birmingham folks at last have their own Dreamland. The Southside restaurant is owned and operated by Jeannette Bishop Hall, daughter of the original Dreamland owners "Big John" and Lillie Bishop.

Birmingham's Dreamland is larger than the original—115 seats here com-

pared to 49 there—but the ribs are just the same slow-cooked, succulent, saucy hunks of hog heaven.

The cafe serves only ribs (slabs, cut slabs and singles), white bread, beer and soft drinks. Diehard Dreamland fans like it that way.

Located in one of Birmingham's oldest neighborhoods, Dreamland is within walking distance of the University of Alabama at Birmingham. The wait in line can be as long as an hour, but customers are learning to arrive at other-than-peak times.

Dreamland is on 15th Street and 14th Avenue South and is open from 10:00 AM until 2:00 PM Sunday through Thursday and until midnight on Friday and Saturday. ✓



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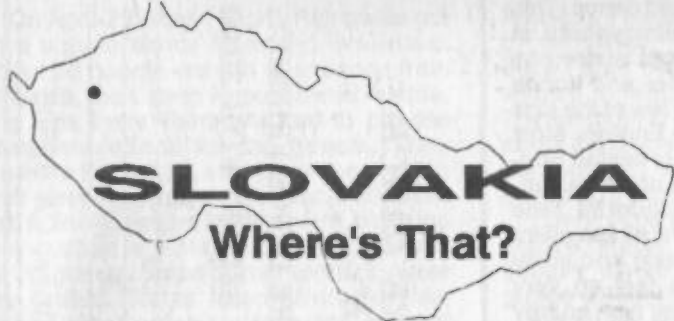
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by Barbara Veres
The Woodlands
Texas

Did you know that there is square dancing in Slovakia? Do you know where Slovakia is? No, it is not Yugoslavia, nor is it Slovenia. Slovakia is the eastern half of Czechoslovakia that separated into Slovakia and the Czech Republic in January 1993. Bratislava, the capital of Slovakia, is located between the magnificent Carpathian mountains and the beautiful Danube River. The massive Bratislava castle that dominates the skyline was once the seat of Hungarian Kings. It provides a wealth of opportunity and cultural experience for Americans. Diplomats have arrived from all over the world and the presence of many types of foreigners has contributed to its international flavor.

I spent the academic year 1993/94 teaching English at Comenius University in Bratislava, Slovakia. The first thing I did upon arrival was to check out the local square dance club that is listed in the National Directory. When I asked for information about the "square dances," the reply I got was the location and times of the "trainings." They refer to their dances as trainings because teaching and workshopping are done then. "Square dances" are the special dances that are held in conjunction with other groups in Slovakia, the Czech Republic, or Austria.

The name of the group is Petronella and the members are very, very young. The youngest is 14, and the oldest is 25. What a change from the States! What a welcome change! I first started square dancing in 1984 in the Rio Grande Valley where most of the people were retired. The young age group in Bratislava reflects Slovak society. Usually, it's just the young people who dance on a regular basis. There are many folk dance groups and country dance groups which dance for exhibition purposes. The people are all very young in these groups. After people get married and have children, interest in dancing slows down because of the responsibilities of home and family, etc. They view dancing as belonging to the realm of the "young people." However, there is a small revival of exhibition ballroom dancing for seniors (age 40 and up), but this is a very small group. As for square dancing, it attracts the young adults between the ages of 18-25.

I moved to Bratislava with my 14-year-old daughter and my square dance friend Delores. Both Delores and I had difficulty following the calls because of the heavy accent of the callers. The callers were kids from the group who decided to give calling a try. Our difficulties were overshadowed by the hospitality and friendliness of the group. The majority of the members were single. We were always asked to dance, and many times we noticed regular mem-

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bers sitting out so that we could dance. This is in stark contrast to the atmosphere at many American square dances where one must have one's own partner and dance only with that partner. Just a few of the kids could speak communicative English. Most of the kids could speak little or limited English, but square dancing is a universal language, and we had a wonderful time dancing with them. They are all excellent dancers and kick up their heels and enjoy having fun. They made us feel so very welcome, and we enjoyed their high energy level. This high energy level is the big difference between dancing with retired people and dancing with all young adults. Both Delores and I really love dancing at a high energy level. We miss this in the States because we don't have young dance groups between the ages of 18-25 who dance on a regular basis.

Square dancing came to Bratislava about four years ago when someone brought it from Prague. There are only three places in Slovakia that have dance groups. Round dancing was also done at the trainings. This was a real treat. I had absolutely never seen anyone of this age group round dance before. Their style was so wonderfully different from anything I had ever seen before. Some of them danced so beautifully (and at very high levels) that they looked like professional dancers. These kids were very beautiful and had beautiful manners. I don't round dance, but many times I would be asked to dance. My partner would instruct me with great patience (even though his English was limited) and not get upset at my fumbling.

We were not able to square dance every week with them. Had we been able to, we probably would have gotten used to the calling and would have become comfortable at the Mainstream and Plus levels. Because of our situation, we tended to attend the lessons rather than Mainstream and Plus. After dancing for ten years at the Plus level I found myself more comfortable dancing with the students! I watched a few Plus tips at the Christmas party and could not understand the calls while I was watching and only understood what they were as I watched the dancers execute the calls. Now I really understand some of my American friends who never want to go to a regular dance but who go to lessons year after year because they enjoy the lesser demands of lessons rather than the demands of a regular dance.

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On April 29, May 1 and 2, Petronella put on a square dance festival in Bratislava. About 80 people were in attendance from Slovakia, the Czech Republic and Austria. The kids from Petronella had to provide accommodations for the guests. They rented a huge hall, and everyone slept in their sleeping bags on the floor. Petronella had to find sponsors for this event, because their custom is that they pay all expenses for the guests. Some of their sponsors were the United States Information Service, Coca-Cola, a computer company, a travel agency, etc. I was very happy that the United States Information Service sponsored a square dance event.

Spending nine months in Bratislava was truly one of the best things I have ever done for myself. Living in another country and square dancing in another country helped me to understand life from a different perspective as a new culture entered my social reality.

The Slovak people, generally speaking, have an innocence about them. I enjoyed many freedoms there that I don't have in

America. Freedom from worry about drive-by shootings. The freedom that I experienced from being able to get anywhere I wanted to without being a slave to a car. The freedom to let my teenage daughter go about the city on public transportation without worrying whether she might be kidnapped, or raped, or murdered.

Every American, and especially every square dancer, should be a foreigner in a country where they don't know the language at least once in their lifetime.

About the author: Barbara Veres is currently working at The Woodlands Institute of Languages, Houston, Texas where she is head of the English department. She taught ESL (English as a Second Language) at University of Texas, Edinburg for 12 years. She is also an advisor and coordinator for parents who wish to take their problem teenagers to Eastern Europe for a foreign country experience in lieu of psychiatric hospitalization. She square dances with the Woodlands Stars, The Woodlands, Texas. ✓

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RECRUITING NEW DANCERS

by Bill Walsh

This is written in August, as we are pulling together a list of prospective square dancers. Each will receive a post card with detailed information about lessons, time, place, etc. Then, about one week before lessons start, each will receive a phone call.

Please notice that we are not looking for prospects in August. That process began last October (1993). Club members are asked to continually look for potential students. The names of candidates are turned over to the student coordinator. In early September, he or she assures that each prospect is contacted. Of course, the dancers involved continue to sell square dancing to their prospects. We are mailing cards to 64 addresses, and we have furnished ten names to neighboring clubs. We know that not all of these people will respond. In fact, we will be happy to get 24 students. We know that no sales effort meets with 100% success.

A sure recipe for failure is to talk to a prospect in April, and tell him or her to contact you in September. Even worse is asking them to remember to contact a

third party in September. While we are telling them Square Dancing is "Friendship Set to Music," they are being asked to remember when they should call a total stranger. Is that a friendly welcome? Each of us should be a salesperson for our hobby. Can you picture an automobile or an insurance salesperson telling a prospect to call the agency in September? The least we can do is ask for a name and phone so we can contact them at the right time.

Demonstrations are an excellent sales tool. We arrange about ten each year. At each, we pass out 3" x 5" cards. They are designed like raffle tickets, with provision for name, address and phone numbers. We ask those interested to fill out the card and return it to us. We promise to have someone from their vicinity contact them when beginner dances start in their area. This is a good source of prospects, but someone must follow up in early September. Sometimes, we must look in the National Directory to find a person to contact the prospect. It takes little effort to mail a name to someone in a distant town.

Our demos take place at a variety of sites, ranging from cancer hospices to



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county fairs. We were told we would find no prospects at the hospice. That may be correct, and we present no oral sales pitch there. We do, however, follow up there, and at all nursing homes, by mailing a letter to the activity director. It states that some of the staff expressed interest in square dancing, and asks that the enclosed flier be displayed on the employee's bulletin board. Of course, the letter goes on to tell about the inexpensive healthful pastime which provides western style dancing in a smoke free, alcohol free atmosphere.

Now, we have a new gimmick. We are asking each member to send a copy of the following letter to his or her doctor.

Dear Doctor,

These days, it seems that everyone tries to tell doctors how to doctor. Consider the government, insurance companies, television and printed media. This leads us to believe we should get into the act. Really, we would never be so presumptuous as to try to tell you how to practice, but we are bold enough to ask you to consider a suggestion.

Our hobby, Western Style Square Dancing, provides good year round exercise in a smoke free, alcohol free atmosphere. It is enjoyable, inexpensive and easy to learn. There is no foot pattern involved. One simply learns the calls, which tell him where to go and who to go with, and lets the feet do as they please.

We would welcome you and any of your staff members, but equally important, we feel the activity could help many of your patients. An evening of dancing is the approximate equivalent of walking two and a half miles. The structure of the program is such that there is frequent opportunity to rest, if that is needed. The place is most often a school hall which prohibits both alcohol and tobacco. In any event, alcohol is never permitted at a western style square dance. We find that many who have tried country western, or line dancing, give it up because the only place they find to dance is a smoke filled bar room.

No doubt you encounter patients who would benefit from this form of fun filled

exercise. Please consider advising them to try square dancing. We stand ready to help anyone contact the group nearest their home. Beginner dances start mid to late September, but we will provide information at any time.

Thank you for giving our suggestion some thought.

Yours truly

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P.S. Square dancing should not be confused with the more physical, toe tapping clogging which is often seen on TV.

Only time will tell how effective this will be, but don't wait for our results. Feel free to send it to your doctor.

Another new avenue for us is coupon distribution. Working with a neighboring club, we purchased space in a coupon magazine. The Cleveland Federation paid half the cost. The clubs split the remaining half. We obtained a non-profit discount, thus, the cost was not a burden. This will be mailed to 15,000 homes

shortly before lessons start. We feel more people read coupons than newspaper ads.

There are many ways to interest people in the activity, but we wish it was as easy to learn as we claim it to be. It takes too long to reach club level, especially in the areas where all of the Mainstream clubs have folded.

Bill Walsh, 6587 Annandale Rd.,
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PARTY LINE

by Cathie Burdick

For a holiday-time party with a little "twist," try a music theme. Actually, this theme would be appropriate any time of the year. Music is such a central part of the square dance activity. A good square dance program might be one that would highlight all the different kinds of music we use—ragtime, big band, traditional hoedown, rock beats, waltzes, two-steps—all the varieties. But for this one, let's concentrate on the instruments.

If you do this in December, you might concentrate on bells and tunes that feature them: *Silver Bells*, *Waltz of the Bells*, *Bells on My Heart*. Decorate the hall with bells, too, paper ones and, if you're lucky, some that really play.

Branching out with other instruments means that you can also use the Christmas horns that have been popular decorations the last few years. We were given some clear acrylic tree ornaments that were in the shapes of horns, trombones, violins and bells. These could be hung on pine branches or on roping.

Songs might include, as well as those mentioned above: *76 Trombones*, *Whistling Piano Man*, *I Love A Piano*, *McNamar's Band*, *The Older the Violin*, *Ring Ring the Banjo*, *Old Piano Roll Blues*, *Alexander's Ragtime Band*, *Fiddle Faddle*, *Banjo Pickers Ball*. You and your caller can discover many more, I'm sure.

In December, of course, cookies of all kinds are the traditional refreshments. To accompany them, try Hot Cranberry Tea, a recipe I "researched" from *Potlucks and Petticoats*, a cook book published by the Copes of Copecrest (PO Box 129, Dillard, GA 30537) in 1986. It's a wonderful collection of square dancers' favorite recipes. This recipe was sent by Bill and Jerry Abbott of Ottawa, Kansas.

HOT CRANBERRY TEA

1	quart water
2	Cups sugar
1	Cup red hot candies
10	whole cloves
1	(6 oz.) can frozen orange juice, diluted
1	(6 oz.) can frozen lemonade, diluted
1	quart cranberry juice

Boil together water, sugar, red hots and cloves. Add fruit juices and remove cloves. Serve hot (crock-pots are good for this). Yield: 3 quarts.

As 1994 draws to a close, we wish you the happiest holiday seasons and the joy that comes from partying and square dancing with friends! ✓

HAPPY HOLIDAYS



THE COUNTRY

WESTERN LINE

by
*Jim & Jean
Cholmondeley*

The following was taken from the NTA Newsletter:

F.Y.I.

To all the "More Confident Men Dancers,"

It is so risky to approach a "good dancer," and those "jitters" we get seem to last until we get the feel of a new dance partner.

Be patient - guys! An "accomplished novice" lady, who has had the same partner through lessons and home town "Saturday Night" dancing, needs to adjust to a strange partner who may lead the move she may be familiar with in just a slightly different way.

Give the ladies a chance. More ladies would reach out and take that chance if more patience were assured. I would like to dance with different partners and have the privilege of dancing with those more accomplished. Give us a break.

Anonymous Lady

HONKEY TONK STOMP

MUSIC: Honkey Tonk Blues/Pirates of the Mississippi

- 1-4 FAN, FAN**
Move Right toe out 90 degrees,
recover, Repeat
- 5-8 HEEL, HEEL, TOE, TOE**
Tap right heel fwd twice,
tap right toe back twice
- 9-12 HEEL, CLOSE, STOMP, STOMP**
Tap right heel fwd,
close to left foot (change weight),
Stomp Left foot twice
- 13-16 HEEL, CLOSE, STOMP, STOMP**
Tap Left heel fwd,

close to right foot (change weight),
Stomp Right foot twice (do not take weight)

17-20 VINE RIGHT, TOUCH

Step right to right,
cross left behind right,
step right to right,
touch left to right

21-24 VINE LEFT WITH HALF TURN

Step left to left,
cross right behind left,
step left to left turning 1/2 to left

25-28 VINE RIGHT, TOUCH

Step right to right,
cross left behind right,
step right to right,
touch left to right.

29-32 VINE LEFT, STOMP

Step left to left,
cross right behind left,
step left to left,
stomp right



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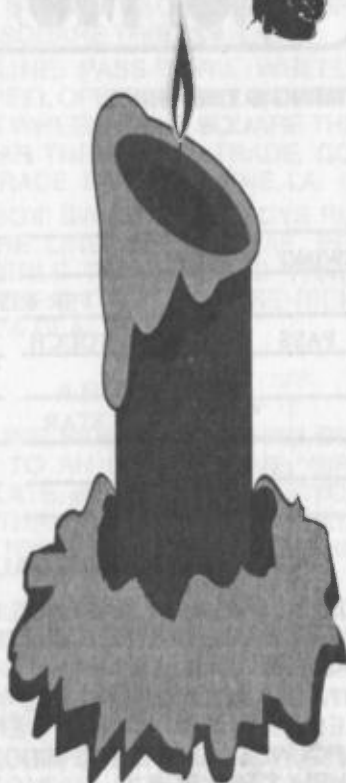
Happy Holidays

HOT 4 BAR B RELEASES

- 4B-6127 WHY BABY WHY - Lee
- 4B-6126 MILLION DOLLAR BABY - Gary
- 4B-6125 JUST ONE TIME - Gary

HOT QUADRILLE RELEASES

- Q-907 THINKIN' PROBLEM - Sam
- Q-906 ROUND, ROUND, ROUND - Guy
- Q-905 GOT A LOT OF RHYTHM - Richard
- Q-904 WHY DIDN'T I THINK OF THAT - Dave
- Q-903 WOMAN, SENSUOUS WOMAN - Shane
- Q-902 MORNIN' DEW - Guy (Patter)
- Q-901 APPLEJACK - Bob



CARDINAL RECORDS



HOT CARDINAL RELEASES

- CAR-25 WILL IT BE LOVE BY MORNING - Mike
- CAR-24 RUB IT IN - Jerry
- CAR-23 LITTLE LONG HAIRD OUTLAW - Mike
- CAR-22 OH LONESOME YOU - Harold
- CAR-21 PLEASE PASS THE KISSES - Harry

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P.S. MS/QS

by Walt Cole



TIMING'S THE THING:

_____	_____	_____	_____	:	<u>HEADS</u>	_____	<u>SQUARE</u>	<u>T THRU</u>
_____	_____	_____	_____	:	_____	_____	_____	_____
<u>SWING</u>	<u>THRU</u>	_____	_____	:	_____	_____	<u>BOYS</u>	<u>RUN</u>
_____	_____	<u>FER RIS WHEEL</u>	_____	:	_____	_____	_____	_____
<u>PASS</u>	<u>THRU</u>	<u>TOUCH</u>	<u>1/4</u>	:	_____	_____	<u>SCOOT</u>	<u>BACK</u>
_____	_____	_____	_____	:	<u>SCOOT</u>	<u>BACK</u>	_____	_____
_____	_____	<u>STAR</u>	<u>THRU</u>	:	_____	_____	<u>PROM EN ADE</u>	_____
_____	_____	_____	_____	:	_____	_____	_____	_____
_____	_____	_____	_____	:	<u>HEADS</u>	_____	<u>SQUARE</u>	<u>THRU</u>

FOR THE MODULAR CALLER:

ZERO LINE: JUST THE ENDS BOX THE GNAT, SAME TWO SQUARE THRU, ALL SQUARE THRU 3/4, LA.

STATIC SQUARE: HEADS RIGHT & LEFT, PASS THRU, SEPARATE AROUND ONE INTO THE MIDDLE, PASS THRU, ZERO BOX.

ZERO LINE: LADIES CHAIN, STAR THRU, DIVE THRU, RIGHT & LEFT THRU, TWO LADIES CHAIN, PASS THRU, ZERO BOX.

ZERO BOX: SWING THRU, EIGHT CIRCULATE (ANY NUMBER OF TIMES), BOYS RUN, WHEEL & DEAL, LA.

ZERO LINE: TOUCH 1/4, SINGLE FILE CIRCULATE (ANY NUMBER OF TIMES), BOYS RUN, LA.

ZERO LINE: TOUCH 1/4, SINGLE FILE CIRCULATE (ANY NUMBER OF TIMES), GIRLS RUN, GRAND RIGHT & LEFT.

ZERO LINE: RIGHT & LEFT THRU, PASS THE OCEAN, BOYS CIRCULATE, SWING THRU, BOYS CROSS-FOLD, LA.

ZERO BOX: SWING THRU, BOYS TRADE, SWING THRU, GIRLS CROSS-FOLD, LA.

THE BASIC PROGRAM:

ZERO LINE: PASS THE OCEAN, ALL EIGHT CIRCULATE, SWING THRU, GIRLS CIRCULATE, BOYS TRADE, BOYS RUN, BEND THE LINE, STAR THRU, PASS THRU, TRADE BY, LA.

CAREFUL:

ZERO LINE: TOUCH 1/4, SINGLE FILE CIRCULATE, (EACH BOX) ZOOM, GIRLS RUN, PASS THRU, GRAND RIGHT & LEFT.

ZERO LINE: PASS THRU, WHEEL & DEAL, DOUBLE PASS THRU, FACE PARTNER, PASS THRU, WHEEL & DEAL, DOUBLE PASS THRU, GIRLS U-TURN BACK, DO SA DO TO A WAVE, BOYS RUN, PASS THE OCEAN, SWING THRU, BOYS TURN, BEND THE LINE, ZERO LINE.

ZERO LINE: PASS THRU, BOYS RUN, CENTERS TRADE, SWING THRU, GIRLS RUN, BOX THE GNAT, CROSS-TRAIL THRU, LA.

ZERO LINE: PASS THE OCEAN, BOYS CIRCULATE, GIRLS TRADE, SWING THRU, BOYS TRADE, BOYS RUN, FER-

RIS WHEEL, ZOOM, SQUARE THRU 3/4, LA.

THE MAINSTREAM PROGRAM:

ZERO LINE: RIGHT & LEFT THRU, DIXIE STYLE TO AN OCEAN WAVE, BOYS CROSS RUN, BOYS CIRCULATE, GIRLS TRADE, SPIN CHAIN THRU, GIRLS CIRCULATE DOUBLE, BOYS RUN, 1/2 TAG THE LINE, SCOOT BACK, BOYS RUN, ZERO LINE.

ZERO BOX: SPIN CHAIN THRU, GIRLS CIRCULATE DOUBLE, SPIN THE TOP, RIGHT & LEFT THRU, FLUTTERWHEEL, SWEEP 1/4, STEP TO A WAVE, RECYCLE, SQUARE THRU 3/4, LA.

ZERO LINE: RIGHT & LEFT THRU, DIXIE STYLE TO AN OCEAN WAVE, BOYS TRADE, LEFT SWING THRU, CHAIN DOWN THE LINE, LA.

ZERO LINE: RIGHT & LEFT THRU, DIXIE STYLE TO AN OCEAN WAVE, BOYS TRADE, LEFT SWING THRU, ALL EIGHT CIRCULATE, CHAIN DOWN THE LINE, FLUTTERWHEEL, SWEEP 1/4, PASS THRU, LA.

ZERO BOX: TOUCH 1/4, SCOOT BACK, BOYS FOLD, DOUBLE PASS THRU, CLOVERLEAF, GIRLS ZOOM, BOYS DO SA DO & SWING THRU, BOYS EXTEND TO A WAVE, BOYS RUN RIGHT, ALL PASS THRU, BEND THE LINE, RIGHT & LEFT THRU, SLIDE THRU, SWING THRU, TURN THRU, LA.

CHECK THESE OUT FIRST:

STATIC SQUARE: HEADS STAR THRU, PEEL OFF, BEND THE LINE, PASS THRU, U-TURN BACK, STAR THRU, ZOOM, SQUARE THRU 3/4, LA.

ZERO LINE: PASS THRU, WHEEL & DEAL, PEEL OFF, TAG THE LINE-RIGHT, FERRIS WHEEL, GIRLS SQUARE THRU 3/4, STAR THRU, BOYS TRADE, COUPLES TRADE, BEND THE LINE, LA.

ZERO BOX: SWING THRU, BOYS RUN, TAG THE LINE, CLOVERLEAF, PEEL OFF, GIRLS TRADE, BOYS TRADE, PASS THRU, TAG THE LINE-RIGHT, WHEEL & DEAL, LA.

A BIT OF APD:

ZERO LINE: RIGHT & LEFT THRU, DIXIE STYLE TO AN OCEAN WAVE, GIRLS CIRCULATE, BOYS TRADE, RECYCLE, STAR THRU, PASS THRU, WHEEL & DEAL, ZOOM, CENTERS PASS THRU, LA.

ZERO LINE: PASS THRU, WHEEL & DEAL, DOUBLE PASS THRU, PEEL OFF, SQUARE THRU 3/4, BEND THE LINE, SLIDE THRU, CENTERS PASS THRU, VEER RIGHT, BEND THE LINE, LA.

ZERO LINE: PASS THRU, TAG THE LINE, CLOVERLEAF, PEEL OFF, TAG THE LINE-IN, LEFT TOUCH 1/4, SPLIT CIRCULATE, PEEL OFF, CENTERS TRADE, BEND THE LINE, ZERO LINE. ✓

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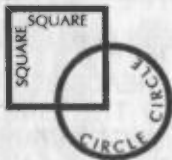
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Squared Circle

By Jeffrey A. Grossman

Once, I was attending an intermediate weekend and speaking with someone who just graduated from intermediate class and was at one of these dance weekends for the first time. She told me, "There's a lot more I don't know than you don't know." Claiming excessive ignorance is a bit unusual and I'd like to explore further what I meant.

Let me describe a model I've used for acquiring knowledge. There are three stages:

Novice - When you first learn the basic principles of a new discipline, everything seems so simple, so ordered, and so obvious, you tend to feel as if the remainder of the learning process will fly by effortlessly. You feel ten feet tall, covered with hair and ready to conquer the world. You've just graduated from your first (pick your level) dance class.

Growing Practitioner - After a while, you learn a bit more, see and experience more, and come to the sobering conclusion that actually, you know almost nothing. In round dancing, you've taken a refresher class, attended a special workshop or weekend event. This is the longest of the three stages. It's when most of your learning takes place and initially characterized by hopelessness, "I'll never learn all this material." Those that stick with it run through an entire spectrum of emotions: doubt, frustration, determination, hope, satisfaction and finally, a great feeling of accomplishment.

Expert - Eventually, you learn most of what there is to know. I used to call the three stages, *Thinking You Know Everything*, *Knowing Almost Nothing*, and *Actually Knowing Everything*. But, of

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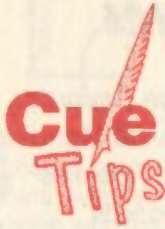
Seasons Greetings

course, no one ever knows *everything*. Invariably, they are teachers in some capacity because the act of passing on acquired knowledge is one of the strongest sources of inspiration for new knowledge. Remember, though, experts continue to learn. For when the learning process stops, decay sets in.

Round dancing has such depth and variety that it is possible to be an expert in one area, say Phase II Waltz and Two-Step, and be a complete novice in another area such as Phase IV/V Paso Doble. A person may pass through these stages many times. Forewarned that this process exists can prepare you for that transition between novice and growing practitioner. After you've made that transition several times, it gets easier.

For those of you who know teachers, you've probably heard them talk about a part of this process. One of the rites of passage of all new teachers is that awful realization that they don't know nearly as much as they thought they did and yet they still have to get out on the floor and teach. Every new (and experienced) teacher deserves credit for overcoming these doubts.

So, for those of you who, after having peeked through the keyhole, have opened the door and feel overwhelmed, recognize that learning and life are inseparable. When one stops, so does the other. ✓



POET AND I

Composers: Tom & Thelma Wilson, 4612 Dunn Rd.,
Caseville, MI 48725
Record: Polydor 14517 (Flip side Music Box Dancer)
Footwork: Opposite except where noted
Level: Phase II+1 (Hover) Waltz, Suggested speed-46
Sequence: Intro - A A B Interlude; A A B Interlude; A End

INTRODUCTION

- 1-4 **WAIT; WAIT; (CP WALL) BOX;;**
1-4 Wait; Wait; Fwd L, Sd R, Cl L; Bk R, Sd L, Cl R;
5-8 **REV BOX;; APT,PT,-; TOG, TCH,-;**
5-8 Bk L, Sd R, Cl L; Fwd R, Sd L, Cl R; Apt, Pt L,-; Tog, Tch,-;

PART A

- 1-2 **FWD WALTZ; PICKUP IN 3;**
1-2 Fwd L, Fwd R, Cl L; Fwd R, Fwd L, Cl R (W Fwd L,
Trn to Fa front of man, R,L);
3-4 **2 LF TRNS;;**
3-4 Fwd L Trn, Sd R Trn, Cl L; Bk R Trn, Sd L Trn, Cl R;
5-6 **HOVER; THRU, FC, CL (BFLY);**
5-6 Fwd L, Fwd R rise, Sd L; XRIF LOD, Sd L, Cl R (Bfly);
7-8 **BAL L & R;;**
7-8 Sd L, XRIB, Rec L; Sd R, XLIB, Rec R;
9-10 **BOX;;**
9-10 Fwd L, Sd R, Cl L; Bk R, Sd L, Cl R;
11-12 **2 RF TRNS;;**
11-12 Bk L Trn Rf, Sd R Trn, Cl L; Fwd R Trn, Sd L Trn, Cl R;
13-14 **2 LF TRNS (FC WALL BFLY);;**
13-14 Fwd L Trn, Sd R Trn, Cl L; Bk R Trn, Sd L Trn, Cl R;
15-16 **CANTER TWICE SCP (1ST/3RD CP/WALL 5TH);;**
15-16 Sd L, Draw R, Cl R; Sd L, Draw R, Cl R;

PART B

- 1-2 **SOLO WALTZ TRN (CP WALL);;**
1-2 Fwd L Trn, Sd R Trn, Cl L; Bk R Trn, Sd L Trn, Cl R;
3-6 **DIP (COH); REC (CPW); BOX (BFLY);;**
3-6 Dip Bk L, -,-; Rec R, -,-(CPW); Fwd L, Sd R, Cl L; Bk R, Sd L, Cl R;
7-8 **CANTER TWICE;;**
7-8 Sd L, Draw R, Cl R; Sd L, Draw R, Cl R;
9-10 **VINE 6 (CL WALL);;**
9-10 Sd L, XRIB, Sd L; XRIF, Sd L, XRIB;
11-12 **DIP (COH); REC (SCAR);**
11-12 Dip Bk L, -,-; Rec R, -,-(SCAR);
13-14 **TWINK (BANJO); TWINK (FA BFLY);**
13-14 Cross L, Sd R, Cl L (Banjo); Cross R, Sd L, Cl R (Fa Bfly);
15-16 **CANTER TWICE;;**
15-16 Sd L, Draw R, Cl R; Sd L, Draw R, Cl R;

44th National Square Dance Convention

June 21-24, 1995 - Birmingham, Alabama

INTERLUDE

- 1-4 LF TRNG BOX (BFLY);;;;
 1-2 Fwd L Trn, Sd R Trn, Cl L; Bk R Trn, Sd L Trn, Cl R;
 3-4 Fwd L Trn, Sd R Trn, Cl L; Bk R Trn, Sd L Trn, Cl R;

END

- 1-4 LF TRNG BOX (BFLY);;;;
 1-2 Fwd L Trn, Sd R Trn, Cl L; Bk R Trn, Sd L Trn, Cl R;
 3-4 Fwd L Trn, Sd R Trn, Cl L; Bk R Trn, Sd L Trn, Cl R;
 5-6 SOLO WALTZ TRN;;
 5-6 Fwd L Trn, Sd R Trn, Cl L; Bk R Trn, Sd L Trn, Cl R;
 7-8 TWL/VINE 3; PT (LOD);
 7-8 Sd L, XRIB, Sd L; (W Twl RF under M's & W's R Hands R,L,R); Pt, R (Line),-;

CORRECTION: *October's Cue Tips, "I Haven't Heard From You," by Mary & J.D. Norris, was incomplete. The following was inadvertently left off of the end of the dance. ASD regrets the error.*

INTERLUDE

- 1-4 NO RK PRETZEL WRAP; DBL RK; UNWRAP PRETZEL; DBL RK TO BFLY;
 1-4 repeat meas 2-5 of Intro endg bfly wall ;;;

PART C

- 1-4 NO RK PRETZEL WRAP; DBL RK; UNWRAP PRETZEL; DBL RK;
 1-4 repeat meas 2-5 of Intro ;;;
 5-8 RT TRNG TRIPLES; RT TRNG FALLAWAY - RK, REC ;;
 KICK/BALL CHANGE - Twice;
 5-8 repeat meas 6-8 of Intro endg in scp lod ;;; repeat meas 12 of Part A; ✓



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by

Bill & Bobbie Davis

We have special training problems in square dancing. All our participants must be all position players. We have no special teams. We have no pivotal positions on our teams. The number four couple is just as critical as the number one couple. In other team sports there are specialty players. There are players with a particular knack that can make their contribution. Not so in square dancing. Dancers must be able to do it all. This makes training tough.

Another special problem arises because all new trainees must be brought along together. There are two kinds of commitment necessary. First, new train-

ees must be prepared to undergo about a year of training to be able to dance comfortably at open dances. Second, they must commit to attending on a very regular basis. The second is just about as critical as the first. If beginners miss a couple of sessions, there is no easy way for them to catch up. A special effort on the part of the class sponsor must be made. This is more important now than in days past.

In days past, there was not as much time pressure on the new trainees. With both partners working, quality family time is at a higher premium than in the past. As a result, we see more new dancers missing class sessions. The training



Jack O'Leary



Gerry Hardy



Mike Iavarone



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strategy must accommodate this fact. It turns out that there must be significantly more repetition than in the past.

But there can be no compromise in the total training needed. The basis for essentially all of our square dance continuity is the local club. The local club performs several functions, but one of the most important is to sponsor new classes. The main motivation for clubs to sponsor classes is to secure new members. They need dancers who can dance with the club at the club level. They need people who have the time and interest in square dancing to commit to coming on a regular basis. The commitment starts with the class.

But the club members must also recognize that it is harder to get and keep new people. This means that the club dancers may have to make more effort than they did in the past to encourage and help the trainees along. They need to dance with them—perhaps at an earlier stage than in past years. They need to make the new dancers a part of their club at as early a point as possible. This

means more tolerance of the new people. Because dancing has tended and is continuing to get more complex, the training takes longer. The down-side is that the club dancer needs to tolerate the in-training situation longer. The up-side is, it pays off by providing dancers that can support your next square as well as the club's next season.

For most regular square dancers, square dancing is a way of life. It is truly a living sub-culture. Whatever else our regulars do, they also identify themselves as square dancers. The thing that all square dances have in common, the world over, is their special language. They all have the basic ability to get in a set and do their part. This capability is achieved at the price of extensive training. In the final analysis, we all like the result.

So we need to step up to training dancers to dance in our set. From a practical (club) standpoint this probably means about one class a year. If so, we must step up to making it work. Extra effort may be required. ✓

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BREADLINE

by
Dorothy Walker

Christmas is my husband's favorite time of the year. Maybe it's because he gets to double dip on the gifts; his birthday is December 22. I always try and make Deni's birthday extra special because it *is* so close to Christmas. He's having one of the "big ones" this year, he'll be forty. Deni will get the royal treatment from me and my daughters (breakfast in bed, home-made cards, party, etc.), so he'll know that no matter how many gray hairs take over his sandy brown hair, and no matter how many aches and pains he feels, he'll always be a dashing prince in our eyes. Happy Birthday, babe!

I realize this is the second time this year I've printed a non-eatable recipe, but I just couldn't resist the temptation to share another one. This is one recipe we can all follow. I found it in the November, 1993 issue of *Grand Square*, the official publication for the Northern New Jersey Square Dancers Association. (I don't know the name of the author because it wasn't included in the copy I received, but I want to thank whoever wrote it.) It put a smile on my face and I hope it does the same for you. God's blessings to you all this Holiday Season and may He bring peace to your busy, hurried lives. Merry Christmas!

RECIPE FOR A HAPPY HOLIDAY

- 1 Cup consideration
- 1 Cup courtesy
- 2 Cups flattery, carefully concealed
- 2 Cups human kindness
- 1 gallon Faith in God and in each other

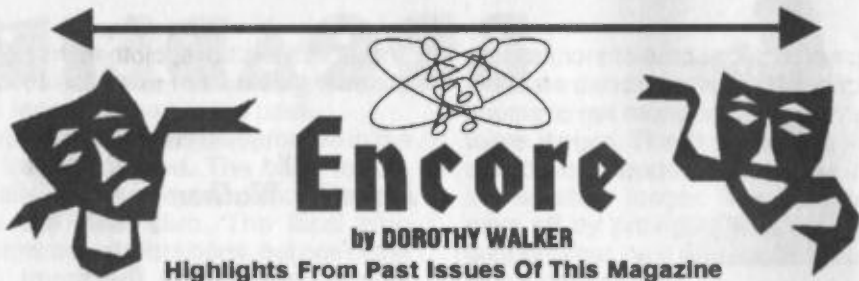
Add:

- 2 Cups praise
- 1 small pinch of in-laws
- 1 reasonable budget
- 1 generous dash of cooperation
- 3 Tbsp. pure extract of "I'm sorry"
- 1 Cup contentment
- 2 children (at least)

Blend:

- 1 Cup confidence
- 1 Cup encouragement
- 1 large or 2 small hobbies
- 1 Cup blindness to each other's faults

Directions: Flavor with fragrant portions of recreations and a dash of happy memories. Stir well and remove any specks of temper, jealousy or criticism. Sweeten well with a generous portion of love and keep warm with a steady flame of devotion. Never serve with a hot tongue or cold shoulder. ✓



Encore

by DOROTHY WALKER

Highlights From Past Issues Of This Magazine

25 Years Ago, December 1969

Round Dancing—Dis 'n Data, Ed Mack of Clearwater, Florida shares some dance-related witticisms:

"She loves to round dance, it's in her blood. She must have poor circulation—it hasn't gotten to her feet yet."

Sign in square dance hall—"Good clean dancing every night except Sunday."

Ed says he met his wife Kay at a round dance vacation. She was looking for a vacation and he was the last resort.

"I learned to dance in one evening." I thought so.

"What is that new round dance step you're doing?" "That's no new step—my crinoline's slipping."

Lady to corner, "You should see the way I kick the back of my head." That explains everything.

National News - Harold Bausch, who conducts many callers clinics, was recently awarded an Honorary PHD Degree, (as Professional Helper and Director) for outstanding achievement in the field of conducting callers clinics. He was also presented the following medical instruments by several of the group: a thermometer for measuring the degree of hot hash, Syringe for that shot in the arm all callers need, a stethoscope for listening to the beat of the music, glasses for improving sight calling, surgeon's mirror for a corner finder, and Excedrin for headache No. 88 (trying to cram seven days clinic into three short days).

We'll bet Leigh, Nebraska, has good medical service these days!

New Idea: BOOMERANG, by Vince Spillane, Seaforth, Australia.

10 Years Ago, December 1984

Christmas Caroling, by Nini Harris of St. Louis, Missouri gives us a history of caroling... "The custom of Christmas Caroling grew from circle dances done in the Middle Ages.

A circle dance done to a vocal accompaniment was known as a *carole*. In medieval times, dancers performing a *carole* turned first to the right, then to the left as they moved around the circle.

The *carole*, as a dance song, originated in the Province area of France and was usually performed in May. Traveling minstrels carried it across Europe, and local villagers adapted the *carole* for their seasonal festivals and celebrations. In England, the word came to be used for the song dances done in December as part of the feasts celebrating the shortest days of the year.

As the centuries passed, Christians started celebrating Christ's birth, which they actually believed occurred in spring, during the winter solstice. Until then, there was no Christian holiday in winter. By moving the celebration of Christ's birth to early winter, they hoped to detract from the pagan rituals held during those long nights.

The Christians adapted the song-dances to new songs—celebrating Christ's birth and beginning our Christmas caroling tradition."

Best Club Trick - Merle and Ralph Swendsen wrote about their club's philanthropic efforts for the Christmas season.

"The Lefooters club of Kingston, New York are involved in a very worthwhile

and generous project at Christmastime. They decided a number of years ago that in lieu of exchanging gifts among themselves, they would find a needy family in the area and collect gifts from their members for that family.

...Last year, the gifts went to six children and their father and mother, and

included food, toys, clothes, books, and even a rocking horse made by a club member.

...The club finds this an extremely satisfying undertaking, and urges other clubs to consider it." ✓



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NEW HOEDOWNS

MAR-3002 Skunk Island Rag
MAR-3003 Ruby-Dee

by Vern
by Jim

NEW RELEASES

MAR-702 My Town
MAR-604 Love Bug
MAR-605 God Bless Texas
MAR-1102 Daddy Laid the Blues
MAR-802 Miracle
MAR-902 Old Time Religion

by Mark
by Vern
by Vern
by Cindy
by Fred
by J.R.



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Jim Howard
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Anaheim, CA

UPCOMING RELEASES:

Baby, Won't You Please
Come Home
New York, New York
She's A Broken Lady
Clap Your Hands

by Vern
by Mark
by Fred
by Cindy

PAST RELEASES

MAR-1001 Even Cowboys Like a Little
Rock n' Roll by Bill
MAR-1101 Where The Sidewalk Ends
by Cindy



Creative Choreography

by Lee & Steve Kopman

Hope you all have a Happy Holiday Season.

This month let's take the call FOLLOW YOUR NEIGHBOR and give you some ideas to try with your dancers.

1. HEADS SQUARE THRU 2
TOUCH 1/4
SPLIT CIRCULATE
FOLLOW YOUR NEIGHBOR &
SPREAD
EXPLODE THE WAVE
TAG THE LINE
PEEL OFF
FAN THE TOP
EXTEND
RIGHT & LEFT GRAND
2. HEADS SQUARE THRU 2
SINGLE CIRCLE TO A WAVE
FOLLOW YOUR NEIGHBOR &
SPREAD
GIRLS TRADE
RIGHT & LEFT THRU
DIXIE STYLE TO A WAVE
ALLEMANDE LEFT
3. HEADS PASS THE OCEAN
EXTEND
FOLLOW YOUR NEIGHBOR &
SPREAD
BOYS RUN
PASS THE OCEAN
CIRCULATE
EXPLODE
SQUARE THRU 3
TRADE & ROLL
PASS THRU
RIGHT & LEFT GRAND
4. HEADS STAR THRU
DOUBLE PASS THRU
TRACK 2
FOLLOW YOUR NEIGHBOR &
SPREAD
BOYS FOLD
GIRLS SQUARE THRU 3
STAR THRU
CIRCULATE
FERRIS WHEEL
CENTERS SQUARE THRU 3
ALLEMANDE LEFT
5. HEADS SQUARE THRU 4
SIDES HALF SASHAY
SWING THRU
FOLLOW YOUR NEIGHBOR &
SPREAD
SPLIT CIRCULATE
SPLIT CIRCULATE
RECYCLE
SQUARE THRU 3
TRADE BY
ALLEMANDE LEFT
6. HEADS PASS THE OCEAN
EXTEND
HINGE
SPLIT CIRCULATE
FOLLOW YOUR NEIGHBOR &
SPREAD
SWING THRU
EXPLODE &
SQUARE THRU 4
TRADE BY
ALLEMANDE LEFT

7. HEADS TOUCH 1/4
GIRLS PASS THRU
CENTERS TOUCH 1/4
CENTERS FOLLOW YOUR
NEIGHBOR & SPREAD
END GIRLS RUN
EXTEND
SWING THRU
BOYS U-TURN BACK
SQUARE THRU 4
RIGHT & LEFT GRAND
8. HEADS SQUARE THRU 2
SLIDE THRU
TOUCH 1/4
GIRLS RUN
LEFT TOUCH 1/4
FOLLOW YOUR NEIGHBOR
SWING THRU
RECYCLE
PASS TO THE CENTER
PASS THRU
ALLEMANDE LEFT
9. HEADS PASS THE OCEAN
EXTEND
RECYCLE
RIGHT & LEFT THRU
LEFT TOUCH 1/4
FOLLOW YOUR NEIGHBOR
EXPLODE THE WAVE
WHEEL & DEAL
ZOOM
CENTERS SQUARE THRU 3
ALLEMANDE LEFT
10. HEADS STAR THRU & SPREAD
TOUCH 1/4
CENTERS FOLLOW YOUR
NEIGHBOR & SPREAD
ENDS HINGE
FAN THE TOP
BOYS RUN
FERRIS WHEEL
DIXIE GRAND
ALLEMANDE LEFT
11. HEADS PASS THRU
SEPARATE GO ROUND ONE
TOUCH 1/4
FOLLOW YOUR NEIGHBOR &
SPREAD
HINGE
GIRLS RUN
CENTERS PASS THRU
PASS THRU
RIGHT & LEFT GRAND
12. HEADS STAR THRU
DOUBLE PASS THRU
PEEL OFF
TOUCH 1/4
FOLLOW YOUR NEIGHBOR &
SPREAD
BOYS RUN
CENTER 4 BEND THE LINE
CENTERS PASS THRU
ENDS BEND
LEFT ALLEMANDE
13. HEADS STAR THRU
CENTERS SQUARE THRU 3
LEFT TOUCH 1/4
SPLIT CIRCULATE
FOLLOW YOUR NEIGHBOR
BOYS RUN
FERRIS WHEEL
ZOOM
PASS THRU
ALLEMANDE LEFT
14. ZERO LINE
TOUCH 1/4
FOLLOW YOUR NEIGHBOR &
SPREAD
RECYCLE
SWEEP 1/4
BOX THE GNAT
RIGHT & LEFT GRAND
15. HEADS SQUARE THRU 4
RIGHT & LEFT THRU
DIXIE STYLE TO A WAVE
BOYS TRADE
HINGE
CIRCULATE
FOLLOW YOUR NEIGHBOR
BOYS RUN
WHEEL & DEAL
SWEEP 1/4
BOX THE GNAT
RIGHT & LEFT GRAND ✓

THE KOREO KORNER.....by Steve

This month, let's continue with the idea on Follow your Neighbor.

ZERO LINE
RIGHT & LEFT THRU
DIXIE STYLE
BOYS TRADE
CAST 3/4 (LEFT)
FOLLOW YOUR NEIGHBOR (LEFTY)
THEN:

- | | | |
|--|--|--|
| 1. Right & Left Grand | 2. Swing Thru
Recycle
Square Thru 3
Left Allemand | 3. Boys Run
Bend the Line & Roll
Girls, Peel Off
Right & Left Grand |
| 4. Spin the Top
Recycle
Pass the Ocean
Scoot Back
Right & Left Grand | 5. 8 Circulate
2 Times
Right & Left Grand | 6. Scoot Back
Recycle
Swing Thru
R/L/G |

We want to wish all of you a HAPPY, HEALTHY HOLIDAY SEASON, and thank all of you who have offered words of encouragement the last two years in writing these articles.

Don't forget our caller's school in Knoxville, TN, August 26-28, 1995. Write for details: Lee & Steve Kopman, 1305 Whitower Dr., Knoxville, TN 37919 ✓

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DANDY IDEA

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We (our committee) have a unique way of spending surplus monies. In 1988, Regina, Sask., hosted the 29th Intl. Sq & Rd Dance Convention and a surplus of monies were realized. Our province is divided into eight square and round dance zones and two round dance councils. Each of these zones, and the two round dance councils, received monies to enhance their programs. The sum of \$2,500 was set aside for the next International Convention, which will be hosted by Regina in June 1996. The balance of money was put to establishing a weekend caller, leader/cuer clinics in Regina.

In 1990 the first caller clinic was held with caller-instructor Joe Ulebelacker

from Peterborough, Ontario. The following year, the round dance clinic was held with leader-instructors Ron & Donna Baba from Winnipeg, Manitoba. In 1992 the caller clinic was instructed by Naughn & Jean Parrish from Berthoud, Colorado. The round dance clinic followed the next year with leader-instructors Ron & Donna Baba. The last clinic was held on October 1, 1994, with our very own Saskatchewan caller-instructors Martin & Terry Mallard from Saskatoon. Martin has received many, many CALLERLAB awards, and it was our privilege to have him instruct our last clinic. The callers and leaders came from Saskatchewan and Manitoba with experiences ranging from 30 years plus to no experience.

On behalf of this committee, we thank all the instructors, callers, leaders/cuers who made all our clinics so successful.

ONLY IN CANADA — I SAY??

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EASY LEVEL

Each year for over a quarter of a century I have been privileged to call a Texas hoe-down for Mary D. and Owend Walsh in Fort Worth, Texas during the first week in December. They entertain folks from all over the country at the Round Up Inn. Here is a little dance written by yours truly which I plan to call at this year's party. I have named it the...

M & H MIXER

Formation: Double circle. All facing LOD with the lady on the gent's right.

Music: Jingle Bells. Blue Star BS 1637 or Gold Star GS 713

Routine:

Counts:

- 1-4 Walk 4 steps forward. (With inside hands joined, man begins on the left foot, lady begins on the right foot.)
- 5-8 Sashay 4 steps in line of dance. (Couples face and sashay 4 steps in butterfly position.)
- 9-16 Repeat counts 1-8 in reverse line of dance.
- 17-24 Balance in LOD and reverse LOD twice while still in butterfly position.
- 25-32 Turn partner all the way around with a butterfly turn and then all move left to a new partner.

As I write this column at the beginning of October, I'm already dreaming of a white Christmas and using the same tune as the first dance mentioned above, I am trying to remember a routine that I called 47 years ago which employed a basket figure in that tune. I'm going to try to recap part of the original figure and adapt it to a 32 measure routine. Let's call it the...

JINGLE BASKET

Formation: Square

Music: Jingle Bells. Blue Star BS 1637 or Gold Star GS 713.

Routine:

Use any standard opener, middle break and closer.



Dance pattern:

Ladies to the center, gents run round the outside. (Ladies go to the center of the square, while the boys promenade to the left around the ring.) Make a basket when you meet and circle to the side. (The ladies have made a circle in the center of the set and when the boys get home they duck under the outstretched arms of the ladies, join their hands and arch back over the ladies' heads and arms forming a basket.)

Circle left you go, make it just half way. (Use a slipping motion as you circle left 1/2 way around.)

Turn the basket inside out, go back the other way. (The gents raise their arches over the ladies and then the ladies raise their arches over the men as they duck back out.)

Circle right, circle right until you get back home.

Swing your corner lady, boys and promenade her home. (Gents swing their corner lady and promenade her back to the gents' home station, keeping her as their new partner.)

Jingle Bells, Jingle Bells, Jingle all the way,

Oh what fun it is to ride in a one horse open sleigh.

Here is another old-timer. I found this routine in my notebook, dated March of 1956. The title listed it as...

TRAVEL ON

Formation: Square

Music: Any hoedown.

Routine:

First couple balance and swing.

Lead right out to the right of the ring.

Hook your elbows, form a line. (The two ladies hook right elbows.)

Turn that line, you're doing fine.

The gents step back and ladies whirl.

Now you swing the opposite girl.

You swing my girl while I'm gone.

I'll take yours and travel on.

Now lead on to the next, etc.

After each gent gets home, use a break and then send out the second couple, etc. If you should not want to use this routine as a "mixer square" and wish to keep the same partner for the entire dance, then call the last three as follows:



Now you swing your girl while I'm gone.
I'll take mine and travel on.
Now lead to the next, etc.

As I have done for several years in my December Easy Level column of the magazine, I would like to again feature a contra which Mae Fraley of Rockville, MD shared with me. It is called the...

NEW CHRISTMAS

Source of the dance: From "Companion To The Ballroom" published by Thomas Wilson in London, 1816.

Formation: Triple or duple proper.

Music: Any 32 bar sequence.

Routine:

Counts:

- 8 Balance (lines go forward and back).
- 8 Right hand star quite round with second couple.
- 8 Balance (as above).
- 8 Left hand star quite round.
- 16 First couple down the middle, up again, cast off.
- 16 Right and left with the couple above. (Should be a square thru type, 4 counts each hand.) ✓



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Diamonds



by Jack Murtha

Nostalgia! Sometimes it just washes over me like a friendly wave on a Santa Cruz beach. I've read some articles recently by callers reflecting on the days when square dancing had only one program. For many dancers, those were happy days; everyone could go to every dance where enthusiastic, skilled callers fascinated them with quick, moving choreography and entertained them with humor and novel dances.

It was in 1969 that the American Square Dance Society through its popular magazine *Sets In Order*, completed the research and organization of a standard program for the world of square dancing. Directed by editor Bob Osgood, a special group of 50 outstanding leaders called the Gold Ribbon Committee, identified the list of 75 calls that became the program so often remembered as **SQUARE DANCING**. This list of calls was divided into two programs, the Basic Program (50 calls) and the Extended Basic Program (with 25 additional calls). *Sets In Order's* influence was so pervasive, and the Gold Ribbon Committee's research and recommendations so carefully and thoroughly developed, that in a very short time these lists became the program for classes and parties everywhere people square danced.

There were additional calls danced at these parties, but they were not added to the lists. Additional calls freely floated in and out of dances as individual callers put together their programs and used interesting ideas new to the group. There is a real attraction for many callers and dancers to the idea that we eliminate all but one program and try to bring back those glorious days of yesteryear when

every square dancer could attend every square dance anywhere.

This is the entire list of calls in 1969. It stands as a tribute to the expertise and foresight of the members of the Gold Ribbon Committee, that almost all of the calls listed are fundamentals we still teach today.

1969 CALL LIST

CIRCLE R & L WALK (SHUFFLE)
FORWARD & BACK HONORS
DOSADO WAIST SWING COUPLE
PROMENADE SINGLE FILE PROMENADE
SQUARE IDENTIFICATION
SPLIT THE RING GRAND R & L/WEAVE ARM TURNS COUPLE
SEPARATE ALLEMANDE LEFT
BEND THE LINE COURTESY TURN 2
LADIES CHAIN DOPASO R & L THRU
LADIES GRAND CHAIN R HAND
STAR BACK BY THE L STAR PROMENADE
HUB OUT, RIM IN CIRCLE TO A
LINE ROUND THE L HAND LADY SEE
SAW TAW PROMENADE FLOURISHES/TWIRLS
PASS THRU SEPARATE ROUND 1,2
GRAND SQUARE FRONTIER WHIRL/CALIF. TWIRL
DIVE THRU ROUND 1 TO A LINE
ENDS TURN IN CROSS TRAIL
WHEEL AROUND SINGLE FILE TURN
BACK ALLEMANDE THAR STAR
SHOOT THAT STAR ROLLAWAY 1/2
SASHAY BALANCE ALAMO STYLE
SQUARE THRU HALF PROMENADE
STAR THRU COUPLE BACKTRACK
3/4 CHAIN TURN BACK FROM R & L
GRAND TURN THRU ALAMO STYLE
BALANCE SLIP THE CLUTCH 8
CHAIN THRU OCEAN WAVE OCEAN
WAVE BALANCE SWING THRU CIRCULATE
RUN TRADE SPIN THE TOP
WHEEL & DEAL DOUBLE PASS THRU
CENTERS IN CAST OFF CLOVERLEAF
SLIDE THRU FOLD DIXIE
CHAIN SIDES DIVIDE SUBSTITUTE
SWAT THE FLEA DIXIE STYLE SPIN
CHAIN THRU WRONG WAY THAR

In 1974, CALLERLAB created a committee to re-study this list and suggest whether or not modifications were needed. The committee's suggestions were studied and modified by hundreds



Ken Bower



Jerry Haag



Gary Shoemake



Marshall Flippo

NEW RELEASES

- C-224 WHY HAVEN'T I HEARD FROM YOU - Jerry
- C-329 MOVIN' ON - Gary
- C-533 SOMEONE MUST FEEL LIKE A FOOL TONIGHT-Ken
- C-328 TRASHY WOMAN - Gary
- C-717 MRS. RIGHT - Marshall
- C-817 LIGHT OF YOUR LOVE - Scott
- C-120 STROLLING BANJO/HANDS DOWN - Hoedown



Scott Smith

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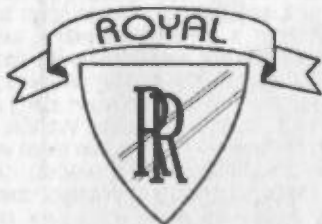
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DPT: CHASE RIGHT SHAKEDOWN FROM TIDAL WAVE: RECYCLE AH SO FROM TIDAL LINE: WHEEL AND DEAL TURN AND DEAL, 1/2 TAG COUNTER ROTATE CROSS AND TURN REVERSE CROSS AND TURN CROSS BY CROSS CHAIN THRU / CROSS CHAIN AND ROLL CROSS ROLL TO A WAVE DIAMOND CHAIN THRU VARIATION: (ANYTHING) CHAIN THRU SUCH AS: INPOINT TRIANGLE CHAIN THRU INTERLOCKED DIAMOND CHAIN THRU DIXIE DIAMOND DIXIE SASHAY FLIP THE LINE 1/4 ,1/2,3/4,FULL FOLLOW THRU FOLLOW YOUR NEIGHBOR VARIATIONS: CHASE YOUR NEIGHBOR CROSS YOUR NEIGHBOR GRAND FOLLOW YOUR NEIGHBOR GALAXY FORMATION/ GALAXY CIRCULATE INTERLOCKED DIAMOND FORMATION: INTERLOCKED DIAMOND CIRCULATE CUT/ FLIP THE INTERLOCKED DIAMOND JAYWALK LINEAR ACTION MAGIC COLUMN FORMATION/CONCEPT MAKE MAGIC O FORMATION /CONCEPT, SUCH AS: CIRCULATE, SPLIT CIRCULATE, WALK AND DODGE PASS THE AXLE PERCOLATE PHANTOM FORMATION/CONCEPT SUCH AS: COUPLES CIRCULATE CROSS OVER CIRCULATE TAG THE LINE TURN AND DEAL WHEEL AND DEAL FERRIS WHEEL ACEY DEUCEY TRADE THE WAVE RECYCLE AH SO CIRCULATE TRADE CIRCULATE RECYCLE VARIATIONS: ALL EIGHT RECYCLE, 2/3 RECYCLE SPLIT/BOX RECYCLE REGROUP RELAY THE SHADOW RELAY THE TOP REVERSE EXPLODE REVERSE SWAP AROUND ROTARY SPIN ROTATE/SINGLE ROTATE SCATTER SCOOT SCOOT & LITTLE (ANYTHING & LITTLE SCOOT & PLENTY (ANYTHING) & PLENTY SCOOT & RAMBLE/(ANYTHING) & RAMBLE SHAKEDOWN SIAMESE CONCEPT SPLIT SQUARE THRU VARIATIONS SQUARE CHAIN THE TOP SQUARE THE BASES SQUEEZE STEP & FOLD STRETCH CONCEPT SWING & CIRCLE 1/4,1/2,3/4,FULL SWING THE FRACTIONS SWITCH THE LINE SWITCH TO AN INTERLOCKED DIAMOND T-BONE FORMATION TAGGING CALLS BACK TO A WAVE TALLY HO TANDEM CONCEPT 3 BY 2 ACEY DEUCEY TRIANGLE FORMATION/TRIANGLE CIRCULATE TRIPLE BOX CONCEPT TRIPLE CROSS TWIST THE LINE VERTICAL TAG 1/4,1/2,3/4,FULL (ANYTHING) TO A WAVE (ANYTHING) & WEAVE (ANYTHING) THE WINDMILL WHEEL & (ANYTHING) WHEEL FAN THRU ZING ALTER & CIRCULATE (ANYTHING) & CIRCLE (ANYTHING) CONCEPT BOUNCE THE (ANYONE) CATCH 1,2,3,4,CHAIN THE SQUARE CHECKPOINT(ANYTHING) BY (ANYTHING) CHISEL THRU CIRCLE TO A WAVE CRAZY CONCEPT CRISS CROSSTHE SHADOW CRISS CROSS YOUR NEIGHBOR CROSS & WHEEL CROSS BACK/GRAND CROSS BACK CROSS CONCENTRIC CONCEPT CROSS THE K/(ANYTHING) THE K CUT/FLIP THE GALAXY DETOUR DIAMOND FORMATION DISCONNECTED CONCEPT DODGE(ANYTHING) DROP IN/OUT/RIGHT/LEFT FASCINATE FILE TO A LINE/WAVE FUNNY CONCEPT GRAND CHAIN EIGHT HOCUS POCUS INLET/OUTLET INVERT THE COLUMN 1/4,1/2,3/4,FULL KICKOFF/CROSS KICKOFF LATERAL SUBSTITUTE LINES (ANYTHING) THRU (RIGHT/LEFT) LOOP 1,2,3 OFFSET WAVES/LINES/COLUMNS CONCEPT ONCE REMOVED CONCEPT PARALLELOGRAM CONCEPT PEEL TO A DIAMOND/TRAIL TO A DIAMOND PERK UP PRESS IN/OUT/RIGHT/LEFT/AHEAD RESHAPE THE TRIANGLE RIMS TRADE BACK HUBS TRADE BACK RIPPLE THE WAVE ROTARY (ANYTHING) ROTATE/SINGLE ROTATE 1/4,1/2,3/4 SCOOT & COUNTER SCOOT & CROSS RAMBLE SCOOT & LITTLE MORE SETS IN MOTION SHAZAM SOCK IT TO ME/HERE COMES THE JUDGE SPLIT SWAP AROUND SLIT TRADE CIRCULATE STACK THE LINE STAGGER CONCEPT STRETCHED (SET-UP) CONCEPT SWAP THE WAVE SWING ALONG/ALONG TAGGING CALLS YOUR NEIGHBOR TANDEM-BASED TRIANGLE FORMATION 3 BY 1 CHECKMATE THE COLUMNH 3 BY 1 TRANSFER THE COLUMN 3 BY 1 TRIANGLE FORMATION/CIRCULATE TRIPLE WAVE/LINE CONCEPT TRUCK TURN TO A LINE UNWRAP FAMILY VERTICAL (ANYTHING) WALK OUT TO A WAVE WHEEL THE OCEAN/SEA WITH THE FLOW ZIP CODE 1-6

the Mainstream Hall was a small hall which had only 6 to 15 squares of dancers dancing. In contrast, at Portland the Mainstream hall was very large with 75 to 100 squares much of the time. The difference?? Square dancers from Oregon, Washington and Canada, all with thriving Mainstream Programs, were present in large numbers.

This particular "one program" idea is not a good one for those of us who want to see square dancing grow. If we eliminate the Basic and Mainstream Programs and further water down the remaining Plus Program, we will simply create a super highway into the Advanced Program. Our high frequency dancers will not be satisfied with less of a program than they now have. A caller

friend discussing this "one program" idea remarked, "You can't unscramble an egg!" Square dancing can never go back to a true "one program" list of calls.

Next month, we'll write about a recreation that has found how to entice and keep large numbers of people participating, and offers some helpful hints that may be successful in helping square dancing grow.

Correction: An error was made in November's Diamonds; paragraph eight, line four should read: "In several areas, clubs and classes schedule special parties for new dancers. These parties are special because the calls programmed are carefully coordinated with the class schedule for introducing new calls." ASD regrets the error. ✓

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of callers for three years and finally, the current Basic and Mainstream Programs replaced the two earlier programs. Again, it is impressive how little the Sets In Order program was changed. The high quality work of the two study groups is evident in the stability and performance of our foundation programs which have become the alphabet for square dancing worldwide.

Having only one program for square dancing again might have some merit—but wait—reading on, these articles proposing one program all say, "...except for the Advanced and Challenge Programs." WHOA! That's a horse of a different color! **One program square dancing was very successful because there was only one program.** Square dancing had a lot of popular appeal because it was easy to learn the calls and all those completing classes could be instantly successful at parties with their friends.

Today, we have eight programs listed and available to dancers worldwide. Three are the Basic, Mainstream and Plus Programs, while five more are in the Advanced and Challenge Programs. **The "One Program" advocates really are suggesting that Square Dancing cut the eight program lists to six program lists.** To do this they would eliminate the Basic and Mainstream Programs, cut a few more calls and require every new dancer to learn the Plus Program, or a minor variation of Plus, in order to become a square dancer.

In several areas square dance classes require new dancers to learn the Plus Program as their introduction to square dancing and this has had disastrous consequences. California provides a discouraging example of what happens in areas that have eliminated Basic and Mainstream dancing. This year, the square dance population in California was less than 1/3 the size it was just a few years ago. New dancer classes have almost become non-existent in some areas with 1/3 to 2/3s of an area's clubs unable to recruit a class.

A recent article in ASD (Circle Right, October '94, p.56) helps us understand why the Plus Program has proven to be

so ineffective as an introductory program for new dancers. The author writes, "These (Plus) dancers dance twice a week or more. They are the groupies. Clubs are strongly influenced by these high frequency people. They are always present. The club wants to be able to attract the high frequency dancers when they sponsor an open dance. The high frequency dancers want their club to teach the Plus calls." In many of these clubs that is exactly what they do—require new dancers to learn the Plus Program in less than one season in order to join the high frequency dancers at their parties. New dancers must quickly become high frequency dancers and many people interested in learning to square dance do not want to do that. Legacy recently studied square dance dropouts and found one factor causing dropouts was the class members' growing awareness of the tremendous commitment they had to make to become a square dancer. This influenced class members to drop out. The image many potential new dancers have is that square dancing is very hard to learn.

For this caller who loves to teach and whose greatest fantasy is to see overflowing classes of new square dancers all over the world, the bad news is that this proposal will further decrease our class population. For several years now, in areas where the only way to get into square dancing has been to learn 95 calls and their variations in a shortened first year of dancing, our square dance population has been declining. Eliminating the Basic and Mainstream Programs means eliminating the favorite programs of almost 90,000 of our 375,000 dancers (about 24%). Many of these dancers are not Plus dancers because they DON'T WANT to be Plus dancers. I've had lengthy discussions with enthusiastic dancers in Oregon, Washington, Canada and from Europe, all of which have and like, Basic and Mainstream Programs. Their favorite program is the Mainstream Program. It was a thrill this summer to see the Mainstream Hall at the Portland National Convention filled with dancers. Last year at the National,

HEMLINE



by Phyllis Murgage

A great fashion this year is the vest. There are so many creative things you can do with them besides just making them from whatever fabric you purchase. I have been playing with doing some Crazy Quilt vests; a great way to utilize all those scraps you save (I cannot stand to throw away fabric if it is a large scrap or 1/4 yard or more).

There are two ways to do the Crazy Quilt type vest front. Start with an odd shaped piece for the center. I use either a five-sided

figure or a four-sided piece with not one of the sides the same length. Then I start laying other odd shaped pieces to this odd center piece. Again, use like tones, either all darker tones or all lighter tones. I either keep adding until I have enough to cover the vest front pattern and then make another one for the other vest front. I then top stitch with decorative thread and decorative stitches from my machine. Or you can sew pieces together until you have a large enough piece to cut a 6-1/2 inch square from it. Turn your squares in different directions when you cut them, then you stitch the squares together to form your vest

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fronts. Embellish your squares before you stitch them together. I've done a couple using these techniques, one of them I even added some lace scraps to trim and some crochet pieces I found in Pat's mother's things when she passed away. I don't crochet so I knew I would never do anything with all the rounds we found; this was a fun way to utilize these items.

Another fun thing to do with a vest is to take apart old ties and stitch them together to either give you an up and down line, a diagonal line or a horizontal line. You can either use them as angular pieces or cut them into straight line stitches. You are only limited by your imagination. I made a Christmas vest for Pat using the Crazy Quilt pattern and it really came out neat.

While I am talking about holidays, I tried something new for Pat and I this year. I made a yoke that I can baste stitch to a shirt in the holiday motif (i.e., Halloween, Christmas, Valentine's Day, St. Patrick's Day, etc.). When the holiday comes, I baste it to an appropriately colored shirt and then

make an overskirt that I wear. This way, I am not making complete outfits that are only worn once a year. I have a Christmas skirt I made almost 20 years ago and dancers always say what a beautiful skirt, and when I tell them how old it is, they are amazed, but I only wear it two or three times in any year. Actually, this a waste, in my opinion.

Thank you to the dancers who have written to ASD Magazine about my articles. If there is anything pertaining to sewing or making square dance clothing which you would like to have me write about, I would welcome the suggestions. My address is 22906 59th Ave. W., Mountlake Terr., WA 98043.

Happy Holidays to all. Have a safe holiday, we want to see you in the square somewhere!

Editor's note: For those of you who wrote Pat for a pattern of the circle skirt she mentioned in September's issue, you'll be pleased to know that January's Hemline will feature such a pattern. ✓



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Linear cycle (waves
 only)
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 a. Peel Off
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Remake the thar
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A BUSY, BUZZIN' FALL

No small talk, by George. So much has filled autumn from top to bottom I must begin...

Scotia (Schenectady), New York - The Single Squares gave me a nice break—they booked me for four solid dances for the coming year. (Brave, aren't they? -CAB) Just like all singles clubs everywhere, couples are welcome too, and they had a nice crowd (about seven sets) in that gorgeous Ponderosa Hall. The refreshments were interesting

and certainly seasonal: fresh cherry tomatoes along with other goodies. Al Pooler gave me a good sized squash out of his garden. Helen Richardson is prexy/emcee. Delores and Chris Randall handled rounds. Joelene Pooler booked me. See ya at Christmas-time!

Syracuse, New York - It was a full fall weekend with attendance on Friday at the 8th Annual Empire State S/R Dance Festival in Syracuse, then a Saturday dance in Rochester, followed by attendance at the Capital District Callers meeting in Schenectady. The Festival, sponsored by ESSARDF, featured both staff callers and Showcase callers. Staff callers were Red Bates (MA, FL), John Kaltenthaler (PA), Jim Lee (Ontario, Canada), Tim Marriner (VA) and Lee Kopman (NY). Clogging leaders were Tandy Barrett and Scott Bilz, both from Georgia. I was one of the Showcase callers. Others were Eileen Bump, Art Butlak, Diane Emory, Dave Eno, Harry Gaulke, Gerry Hardy, Ken Hover, Bob LaBounty, Clyde Pier, Ginny Reaske, Louis Seguin, Bob



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Stern, Tom Vititow, Jim Anklin and Phil Eno. Lots of talent there; good idea to feature the "locals," too.

The site for this event was the beautiful new ON Center in the heart of the city. Except for the big Plus and round dance halls' floors of concrete and all other floors carpeted (What happened to wood or tile in modern buildings?), the location was ideal. I really had a ball at this Fall Ball, with a call or two in the MS Hall, and best of all, enjoying chats 'n yacks with all those wall-to-wall dance friends. Next year's event: Buffalo on September 29 & 30.

Rochester, New York - Everything seemed to "click" at this particular Country Twirlers dance—large gym with a wood floor, good sound, jovial 10-to-12 set crowd, A-rated snacks, rounds by Bill Saintey, door prizes and a pretty-as-a-picture dance night. Kodak couldn't have framed it better. My hosts were caller Pat and Sharon Kelly. I'll be back next spring.

Albany-Schenectady, New York - It was suddenly Sunday and time for my first visit to the Capital District callers meeting at the home of Glen and Connie Young. Congenial group. Next time I go (spring), they've slated me for a clinic presentation.

St. Rose (New Orleans), Louisiana - It was still early October, the weather was inspiring, and it was time for a full week-end three-state foray into Louisiana followed by Michigan and New York. For the umpteenth time I was booked into Chuck Goodman's beautiful Bar-None Saddle-Ites Hall, and ten or more sets made it a ragin' Cajun shindig. Billy Gabler (his partner is Mimi) was on line and on rounds. Pickup at the Rodeway was by Vernon Umverhagen. After the dance, a bunch of us feasted at Shoney's, and I promised to return in a year or so.

Lansing, Michigan - The prescribed route from New Orleans to Lansing on Continental (my near-complimental

choice) is through Houston and Cleveland, but for mere peanuts, I don't complain. Don Cade picked me up at the Capital City Airport and took me to the home of my hosts, Arnold and Sharon Ebersole. Lloyd (emcee) and Linda (cuer on leave) Catey had booked me for the Foxy Square again. The Cateys also set the sound. Tony and Mikki Place rounded out the program. Caller Dick Rhodabech attended. Dance theme was the "Meandering Wanderer," whatever that means. (Sounds as if you're apt to wander as well as meander. -CAB)

Worcester, New York - There's a Worcester in New York as well as in Massachusetts, I found out. It's south and west of Albany on the way to Binghamton. I had a bit of a problem getting there since Continental cancelled my flight out of Lansing due to "mechanical failure," so I had to buy a ticket on Northwest and go through Detroit, Newark and finally back to Albany where my car sat. Oh, the joys of flying! Anyway, I was well

rewarded for my first visit to the Worcester Wheelers, since a dozen sets filled the gym in colorful garb (leis and all) for their annual Hawaii Night. The luau feast they spread was fit for King Kamehameha himself. It was a gala party with door prizes galore, grass skirts, muumuus, the works. Walter and Maureen Wall could have cued a hula and more. Doug Mowers was emcee, visiting callers were Ray Taylor and Don Pickering. Aloha and mahalo!

Fort Wayne, Indiana - Another weekend had come, and another three-state-three-dance flip took me (by car this time) to Indiana, Ohio and central New York. Driving to the Midwest is no small chore, but in mid-October, there's a glorious glow on them thar hills. Chix and Chasers book a different caller for each dance; meet in a lovely school gym; serve popcorn-plus with Plus dance fare; do a *gopher-pizza* thing after the dance. John Dean did the cues. Club caller is Joy Teagle. Hard-working Rich and Donna

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Taylor are long-time prexy's. Days Inn gave me a welcome pillow.

Pickering (Columbus), Ohio - Closer to old home territory now, I called for the Country Swingers in a school gym which you can get to by going the Long way around or taking a Dilley of a little road southeast of the capital city. Nice crowd; eight sets filled the hall. The Bunkhouse Reelers paraded for the club's banner. Dick Blaskis cued. Callers present: Sam Phillips with Barb, Louie and Maggie Powell (parents of caller Eddie; Lou's a traditional caller), and Eldon and Barb Lovingshimer (he's a Hague '94 grad). My all-night siesta was in La Quinta. Ole!

Buffalo, New York - For the second time, a year later, I called the FLADA Fall Special in the spacious Daeman College Campus Center, arranged by Art and Mary Butlak. FLADA is Frontier Leaders and Dancers Assoc. My hosts were long-time travel friends Dick and Mary Hinkle, who coordinate a round dance club in their spare (?) time. Cuers at this gala event were Norm and Terry Koharski. Callers present, in addition to Art, were Bill Baumgart (Hague grad '87), Paul Allen (Hague grad '94) and Dick Shimburski. Art gave a plug for attendance at Buffalo-hosted Empire State S/D Festival, late September '95. By the way, don't

try to travel I-90 on a Sunday at 4:30 just after a Bills' game.

Whitestown (Utica), New York - It was a Delicious affair with a McIntosh flare—I mean the Applefest Special set up by the Pairs-in-Squares at a community center here. Caller Barney and Barbara Gibbons provided lodging in apple pie order. At the core of the event were apple basket and cider giveaways galore. Bill Howard cued rounds with appeal. Veteran caller Keith Davis was there. So were retired cuers Lucy and Gus Paul. Top-o'-the-crop leaders Warrens and Martins kept things rolling. I frittered a slice of time on the sidelines with old friends, now retired, Lucille (caller) and Ray Graf. (Things weren't dowdy, according to Informed Sauces! -CAB)

Pine Plains, New York - South of Hudson, east of Eden, near Rutgers, lies little Pine Plains, where John Martin and I called the Fall Jubilee for the Tri-Mountain Squares on a Sunday afternoon. It was an annual event with alternating MS and Plus tips held in a large high school gym. John and Mary Buchal of Clinton Corners booked me. A rainy day hurt the crowd but didn't dampen the enthusiasm.

Well, we've said a mouthful this time (You can say that again! -CAB), so enough is enough. ✓

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by
Ed Foote



TO DANCERS IN ADVANCED CLASS OR ADVANCED WORKSHOP:

It is vital that you have a solid knowledge of the Mainstream and Plus calls, because all Advanced calls are based on calls in these two lists. Solid knowledge means knowing Dance By Definition (DBD) for these calls and being able to dance DBD.

Because DBD is not used at most MS and Plus dances, the only place to learn it when entering Advanced is in Advanced class. For every A-1 call taught, the instructor should go back and review one MS or Plus call DBD. Since there are only about 30 calls on these two lists that lend themselves to heavy DBD, this means that by the time the class has completed A-1, the class will also have completed the MS and Plus DBD review.

While most callers agree that such a DBD review should occur in A-1 class, many callers do far less than is needed. More regrettably, many callers will do the review in class and then never use MS and Plus DBD at Advanced dances. So the dancers forget what they learned and regress back to having a weak foundation. One third of A-1 dances and 10% of A-2 dances should consist of MS and Plus DBD, so that dancers can maintain a solid foundation in the Basics.

If you are in an Advanced class, insist that your instructor give you DBD review on MS and Plus. If you are in an Advanced workshop, be sure to request this. You can drill all you like on the Advanced calls, but if you do not have the solid MS and Plus DBD foundation, you

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will have less confidence and more breakdowns.

What should you ask your caller to review? Here are some of the key calls and the formations from which they should be used.

1. Point-to-point diamonds; 2. All 8 circulate from inverted lines and three and one lines; 3. Scoot Back from left-hand waves using same sex waves; 4. Pass to the Center using 1/2 sashayed couples; 5. Slide Thru from 1/2 sashayed couples and same sexes facing; 6. Run, having dancers Run left; 7. Spin the Top from facing couples, both standard and 1/2 sashayed; 8. Fan the Top from facing couples, both standard and 1/2 sashayed; 9. Wheel & Deal from facing lines; 10. Zoom from completed double pass thru formation, columns, and ends of waves; 11. Peel Off from starting double pass thru and columns; 12. Roll added to numerous calls, not just after Partner Trade, such as after Wheel &

Deal, Ferris Wheel, Fan the Top Peel Off. Also, Roll used where only designated people Roll; 13. Follow Your Neighbor/Spread from standard waves and left-hand waves; 14. Coordinate from columns where each girl is behind a boy and from left-hand columns.

15. Load the Boat from a starting double pass thru where only the centers are told to do the call; 16. Peel the Top from waves where the boys are ends and they fold behind the girls, also from left-hand waves and columns; 17. Spin Chain the Gears/Exchange the Gears where the star is told to turn other than the standard 3/4 and from left-hand waves; 18. Relay the Deucey from waves with the boys in the center, mixed sex waves and left-hand waves.

Be a confident dancer! Thoroughly understand the MS and Plus Basics and you success at Advanced will be greatly magnified. ✓

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Good music with an Argentine tango (not phased) routine.

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Good music with a P-6 waltz routine.

IT'S OVER

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Choreography by Jim & Carol Vincent

Good Julio Iglesias vocal with a P-5+2 rumba routine.

LET'S FALL IN LOVE

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Choreography by Larry & Judi Rasmussen

Pretty music with a P-6 fox-trot routine.

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Good music with a P-5+1 interestingly different rumba.

ROSE

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Choreography by Ted & Luella Floden

Good music with a comfortable P-2 + tamara sequence two step.

OUT OF NO WHERE

WINDSOR 4-533 or 4-768

Choreography by Bill & Elsie Johnson

Good music & nice P-4 + (curve feather & natural weave) fox-trot.

THE GLOW WORM

MCA 83055

Choreography by Donald & Edith Donath

Good Mills Brothers vocal & a good P-2 + fishtail three part two step.

SOMEBODY LOVES ME

GRENN 14171

Choreography by George & Judie Farlane

Good music, comfortable P-2 two step—must slow record.

NEAR YOU TOO

GRENN 17100

Choreography by George & Judie McFarlane

Good music & a nice P-3+1 fox-trot routine.

NEAR YOU

GRENN 17100

Choreography by George & Judie McFarlane

Same record as above with a P-5 fox-trot routine.

WILLOW WALK

TOP 26005 (GRENN 14180, 14295)

Choreography by Dick & Pat Winter

Good music & a nice comb of fox-trot & jive P-4+2.

CARIBBEAN CHA

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Choreography by Jerry & Patricia Shutt

Good music with a basic P-3+2 cha cha.

MOONLIGHT TANGO

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Choreography by George & Judie McFarlane

Good music with an interesting P-4+1 tango.

HEAVENLY NIGHT

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Choreography by George & Judie McFarlane

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MANHATTAN MELODY

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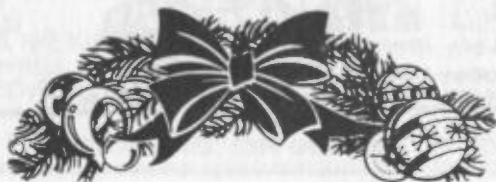
Good music with a nice P-2 two step.

DEEP IN THE HEART OF TEXAS

GRENN 17195

Choreography by Jim & Carol Tucker

Good music with a comfortable P-3 cha cha routine cued by Jim. ✓





INTERNATIONAL NEWS

SQUARE DANCERS GO TO KOREA

The Levis and Laces, a long time San Francisco Square Dance Club, represented San Francisco in the Seoul Sister Cities Folk Music and Dance Festival. This was part of Seoul's celebration of 600 years as Korea's Capitol. The group was invited through the San Francisco Mayor's Office to participate in the Festival along with ten other sister cities: Ankara, Turkey; Beijing, China; Honolulu, Hawaii; Jakarta, Indonesia; Mexico City, Mexico; Moscow, Russia; New South Wales, Australia; Paris, France; Sao Paulo, Brazil and Tokyo, Japan. Doug Saunders, caller for the Levis and Laces, was contacted through the ad that he runs in the phone book. The Levis and Laces performed five times over the course of October 8 to October 12, 1994. There were performances at the Olympic

Park, a street parade on Taehak-ro, Lotte World Shopping Center, Kangdong-Gu District Performance Center, and the Grand Show at the Sejong Cultural Center, before 4,000 people.

As a city of 11 million people, it is a city of incredible energy and motion. It is the center of a country of spectacular growth and development. The Koreans were very gracious hosts. The audiences enjoyed the colorful costumes and the toe tapping music of square dancing. It seemed that it was a welcome break from the more formal dancing of the other cities. The people liked to have their pictures taken with the dancers. The festival program described the Levis and Laces as a group of members composed of ordinary American citizens gathering to have pure fun. How more fitting to describe the essence of Square Dancing? The Levis and Laces and the group from Paris, France were the only non-professional performers. It is of interest that the Paris performance was like square dancing and provided a look into the origins of square dancing.

Some of the highlights of the trip were meeting the mayor of Seoul, Won-Jong Lee and Miss South Korea. The Levis and Laces stayed at the Universal Tourist Hotel across the street from Olympic Park sight of the 1988 summer games.



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Front row, l to r: Anita Donelan, Joyce Mooney, Sophie Tom, Dona Janke, Jean Darrah, Joann Swanson, Phylis Ruegg, Bea Chow, Jessie Gon
Back row, l to r: Bud Donelan, Mike Mooney, Richard Tom, Jerry Janke, Doug Saunders, Ron Swanson, Bud Ruegg, Herb Chow, Mel Gon

The picture above was taken of the group standing in front of the World Peace Gate at the Olympic Park. As a final gesture, the City of Seoul gave each performer a commemorative watch. It was very special to get to work and socialize with such diverse cultures.

For this once in a lifetime opportunity, the Levis and Laces thank Doug Saunders, their caller, Jean Darrah, his assistant, and the San Francisco Mayor's Office. A very special thanks goes out to the Government and People of Seoul who put the festival together. They also thank Street Sounds, a bay area, a cappella quintet Jazz group who provided their music during the street parade. The

festival served as a way for people from all over the world to come together and celebrate each other's folk traditions.

*Joann and Ron Swanson
2nd Vice Pres. NCSDA
S. San Francisco, California*

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After two and one half years at this address Perry's Place Records is moving Lock, Stock and Barrel to Kentucky. January 1, 1995 Perry will be moving his international record business to the heart of Bluegrass country. Specifically, 1155 Lexington Road (US 27), Nicholasville, Kentucky 40356, PH:(606)885-9440. Here are the direct numbers: In the U.S./800-882-3262; in Canada/800-292-2623.

Perry, Loretta and Ryan will be missed. Next time you are in Lexington call or drop by to see them, they are only 12 miles south. And as usual, Perry and Loretta will know all the great places to dance, camp and see in the area. Nicholasville is in the rolling hills where horse farms are common. Kentucky is beautiful there and Perry says the record shop's front yard is big enough and welcomes the largest camper anyone might have. We like these guys. ✓



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CONTRA CORNERS

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

The Holiday season has rolled around, and those of us in the Northwest part of Los Angeles, California have been given a wonderful "gift" in the form of a new dance hall. One of the unique aspects of the hall is its location in the heart of a shopping center with full width, floor to ceiling widows through which the public can see the dancing.

One of the highlights to attract new dancers from the area is a Community Dance Program conducted by Mike Seastrom, past President of CALLER-LAB. To publicize the program, 10,000 door hanger flyers were distributed throughout the surrounding area. Talk about "in your face" advertising, this is it.

While on the subject of advertising, our local College Public Broadcasting radio station has a program on Saturdays at noon called "Bluegrass, etc.," hosted by Frank Hoppe, a local contra band fiddler. Frank has been featuring live music with calls recorded by some of the traditional contra groups with an announcement that "If you can walk and turn around, without falling down, you can enjoy an evening of contra dancing with just 20 minutes of instruction." This was followed by a local dance hotline phone number for dance times and places. Another example of target advertising. You can be assured I am going to send Frank a tape of one of my dances and a phone number

for listeners to find out about "club contra" dancing.

In every community there is a Public Broadcast station, and with today's interest in country and bluegrass music most will have a program devoted to this. So, let's take advantage of this form of advertising. Remember, Public Radio cannot "advertise" commercial ventures, but most of our activities are "nonprofit" in structure.

I want to take this opportunity to apologize for sometimes getting caught up in the mechanics of writing this column and forgetting common courtesy, so it was in the October issue. Many times, a caller will come across a dance he likes but will modify it to match the likes or abilities of his own dancers; this I did with Dog Branch Reel. Bob Dalsemer is the Dance Editor for the Country Dance and Song Society and a leader at the John C. Campbell Folk School, and it was his dance that I "reconstructed" and published. Authors usually have a specific feel they want to accomplish in a dance and Bob's was no exception. We as callers must never forget this. Let's always give credit to authors when we use dances in their original form. Ted Sannella suggests to identify changes with "from an idea by....and a different name." Thanks Bob and Ted for your reminder and understanding.

The mail bag this month contained the first mailings for the 44th National Square Dance Convention Contra Program. The Contra Chairperson, Jan Blankenship, is putting together a varied program that will include 17th & 18th Century dances, Contras, Quadrilles, Lancers and elements of Community Dance Programs. If you have not received your invitation as a caller, contact Pam Blankenship, P.O. Box 5136, Montgomery, AL 36103-5136.

Ted Sannella, author of "Balance and Swing" (which every contra caller should have), has offered a constructive suggestion in my dance direction structure. Let's give it a try and let me know if it works better for you.

We all know that our music is divided into 8, 16, 32 and 64 count phrases. We can easily identify the first 16 count phrase, which we'll call A1. This is followed by another 16 count phrase we will call A2. The second half of our music

usually changes slightly and we call these two 16 count phrases B1 and B2. Contra movements can be identified with the phrase of music within which they are danced, as follows. "Dog Branch Reel" (as written) by Bob Dalsemer. Alternate-duple. (*My notations) A1: Do sa do neighbor (corner/one below*). Actives swing in center, end facing down. A2: Down hall 4 line, turn alone, come back. Ends pull in (bend line*) form a circle. B1: Circle left (full around*). Swing neighbor (corner/next below*) face across. B2: In long lines, forward & back. Inactives swing in center, end facing up. For music I like "O'Donal Abhu," New England Chestnuts Vol. 2 or "Give It Your Best," Jo Pat 222 for a square dance sound.

Your news and views are always welcome. Send them to Don Ward, 9989 Maude Ave., Sunland, CA 91040. ✓

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V I E W P O I N T S

by Mike Sikorsky

Lionshead Resort, near West Yellow-stone, is a place where I call each year during my summer tour. Richard is the person who manages the on-site restaurant. Richard does not square dance and knows very little about it. However, because of his position, he has the opportunity to participate in many varied conversations (and overhears others) with square dancers, and also with those who do not square dance. These people come from all parts of the U.S., as well

as overseas. Richard and I had a very interesting conversation one day and I would like to share some of his comments with you.

"Square dance attendance is down...That's what everybody says...all the callers say the same thing...A few years ago bowling alleys were filled up with leagues. You couldn't find open play. Then, bowling declined for awhile. Now the alleys are allowing more open play, and bowling is starting to turn around. Square dancing is gonna have to go through the same kind of thing...I

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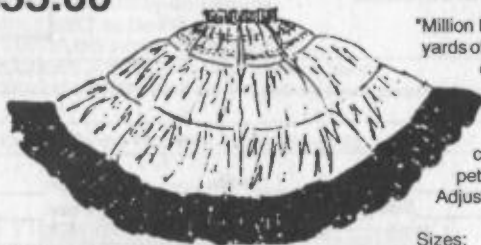
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really don't know much about it, this Mainstream and Plus and A-1 stuff, but when things are complicated like this, and outside people don't understand it, they are less likely to join in..."

And he said one more thing: "I've overheard some dancers saying things like, 'That couple shouldn't have been at the dance. They can't dance this level. They were just messing up the squares.' When

people hear this kind of talk, they're not gonna want to learn to square dance..."

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STRAIGHT TALK

Whenever I feel like our Square and Round Dance Program as we know it is threatened, I guess I have to do something. Last month, we stepped in and voiced our opinion about not changing the ROM program, and I thank all of you who participated in that. Now we are here to stop the antics of a bunch of callers who are trying to package us all into one slot. Remember the old adage "If it works, don't fix it"? Well, there is another caller organization called the American Callers Association (ACA) which is trying to "fix" our square dance program. They think we should have shorter, easier classes, and eliminate the Plus level by combining the best of the Plus and MS lists. The ACA's survey was answered by instructors only. We need the dancers to tell them what we want!

The ACA claims that Legacy's recent survey showed that our classes are too long, too many calls to learn to achieve floor-level dancing, and that our lessons are "just too hard and not much fun." I can't disagree with the long classes and the too many calls to learn, but what a terrible thing to say about the activity we promote as being just plain FUN. Our classes can be fun. Our dancers say they are.

I agree that we can do without some of the calls on the MS list. I would suggest eliminating 11 of them. Back in the 1975-76 period of square dancing, they claim our classes were shorter and we didn't have the Plus level to contend with. That is true, but we learned everything from standard positions. Also, at that time,

Shorter Lists?

by Carolyn Elliott
Umatilla, Oregon

everyone was working and looking for things to do with their money. Now the economy is tight, there is a VCR in almost every home and video stores in every town. Also, there are so many more school activities to attend and a lot more towns have coliseums. In short, we have a lot of competition out there.

As for the floor level of dancing, a lot of callers in this organization, and also CALLERLAB, have been combining Plus and MS in their beginner classes for a long time and there is no such thing as a MS dance in many cities. Yet, they say to ALL callers to teach the MS list and that the dancers should dance that level at least one year before taking on a higher level. They came up with the levels in the first place. It seems to me that they are doing most of the damage themselves.

Back to the ACA List. At this time, we have 67 calls on the MS list. They cut nine from it, that leaves 58, but they have a list of 20 "terms" called the Glossary, which they say we need to make sure our dancers are familiar with. In my opinion, this means we need to teach those "terms" to the new dancers. Nine of those terms are on the original MS list and two are on the original Plus list. So, add that 11 to 58 and we now have 69. They have added 15 of the most popular Plus calls to their list, add that to 69 and we now have a short list of 84 movements. Yet, they claim their list is shorter and easier with a total of only 62 movements.

In closing, do we all want to be packaged in the same slot, or do we want to continue to have the opportunity to pursue our interest in the square dance activity? ✓



What's Going On In Square Dancing

ALBERTA BOUND Convention '96 Update!

Darling Lil, Convention '96

It's been a busy summer with Alberta dancers in a dusty rose swirl of promotional activity around the continent. Squares of dedicated dancers have been doing "Alberta Bound" promotions, marching in parades, and manning promotional booths to publicize the upcoming **10th Canadian National Square and Round Dance Convention to be hosted by Alberta and held in Edmonton's Convention Centre in the summer (July 18-20) of 1996.** We're looking forward to hosting 10,000 dancers from across Canada and around the world!

At the American NSDC in **Portland, Oregon**, our convention booth attracted much interest from our American neighbors to come "north" and dance with us.

Alberta dancers waved the '96 banner in the **Penticton** parade to encourage dancers to cross the Rockies and join us on the dance floor.

In **Halifax** at the 9th Canadian National Convention, Alberta's Convention

'96 group marched in the banner parade and presented an impressive opening ceremony promotion to encourage folk to cross the country and square up. Compliments poured in on our dusty rose outfits (on our Klondike outfits too), and the Convention '96 booth attracted much interest and many registrations.

In Halifax too, **Henry and Helen Unrau**, our General Chaircouple, were handed the reins of responsibility for the succeeding convention, along with the famous **Halifax Hat, Freddie**, the Convention mascot, has now officially taken up residence in the Unrau's guest room.

Help Henry (434-0978) to design an **Edmonton Hat** to promote our convention, one that can be passed on to the Convention '98 General Chaircouple to wear. Suggestions to date have been a hard hat complete with a fully working oil derrick. **What do you suggest?**

At press time, **Allen and Norma Serra**, our **Registration Couple (466-3564)**, had received over 300 registrations. **Register before January 1, 1995, and save \$10 per couple.** PS: We'd sure appreciate early registrations to give us the money to help make Conven-

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"FLIP BACK TO CONNECTICUT!"

The 37th New England Square & Round Dance Convention will be held Friday and Saturday, April 28 & 29, 1995, in **Waterbury, Connecticut.**

It will mark the second year in a row the New Englands will be held in the Nutmeg State. "It will be another exciting, fun convention," said Al Rubelmann, General Chairman.

A trail-in dance will be held Thursday, April 27, from 8:00 to 11:00 PM at the Crosby High School, Pierpont Road, Waterbury, Conn., and a trail-out dance is planned for Sunday, April 30, from noon to 4:00 PM.

There will be something for everyone during the convention. There will be all

levels of square and round dancing, clogging, contras, progressive squares, a Saturday night celebrity hour and special events, and a fashion show.

Decorations in a nautical motif at the Kennedy School drew rave reviews at the 1994 Convention. Members of the **Cheshire Cats S/D Club** worked 12 hours using blue and white balloons and various other artistic materials to attract so much attention to their efforts.

Various exhibitors will have appropriate clothing and accessories for sale, and nearby churches will be serving delicious dinners to the dancers.

The Sheraton Inn of Waterbury at 3580 East Main Street will be the convention headquarters.

Registration forms may be obtained by contacting Hank Katten, 205 West Walk, West Haven, CT 06517, PH:(203) 933-7705.





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by Harold & Lill Bausch
Freemont, Nebraska

Before we realize it, it will be the season for giving! This would be a perfect time to give of yourself. Give your attention to those speaking, give assistance in your club where it is needed. Friendship and understanding are among the greatest of all gifts! We have a hobby where we come together to enjoy, not just the music, not just the challenge of the calls, but each other. Nothing brought success to square dancing more than the good old repartee of good friends. Friends who share the fun, the work and the credit for a good enjoyable evening of dancing. As much as square dancing has changed, one thing is still the same, "Shared Fun." If we are not sharing, we are not getting the maximum out of dancing. The evening's dance was planned for all, not just you or me.

It is a fact that a growing club is one where everyone is busy and sharing the fun. No club grows if we do not find folks coming together to laugh, kid around, work together and oh yes, dance. If we are not sharing everything, the work, the laughs, the credits, then look out, trouble is ahead. When folks worry more about the "Level" than they do about each other, the club is about to decline.

The ideal situation is to have groups of friends in the club who travel together, dance together, joke together, than share with other groups to exchange dances, join each others squares and in general, share.

I enjoy dancing in a square that doesn't break down, everyone does; it is a feeling of success, a feeling of accomplishment. Everyone wants this at least part of the time, but it is important to give newer, less experienced dancers a chance to grow by dancing with the more experienced dancers, so don't freeze them out, include them in part of the evening. You can still get your own "crowd" together for an occasional tip and no one will fault you.

Actually, Square Dancing has not changed, it is still where folks go to laugh, dance and have fun. Shake hands, hug, let everyone feel you are happy to see them because, you are, aren't you? ✓

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Over the years our club's Christmas parties marked the high point of the year. More than one dancer has remarked that attending a Rip 'n Snort (that's our club's name) Christmas party was like coming home for the holidays.

We danced at these annual events of course, but maybe not as much as at our other dances. There were gifts to ex-

change, carols to sing and lots and lots of food. But then, it was the square dancing that brought us together in the first place and it's the dancing that kept us together for almost half a century.

One of our dancers, Wendell Carlton, explained the feeling best when he likened square dancing to a brick wall. "The bricks are the dancers," he would say, "and square dancing is the mortar that holds us together."

Back in 1957, the Air Force sent me on an eleven week tour of military bases in France, Germany, England and north Africa. My assignment was to introduce square dancing to our service personnel and to conduct caller's schools and clinics in a dozen locations where the activity was just catching on.

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by Jim Park

What impressed me so much during the visits were the number of servicemen and their wives who would come up and, in the most emphatic terms, explain how important a role square dancing was playing in their lives. "You know," one officer's wife explained, "before any of us knew anything about square dancing, our evenings, weekends and off duty hours seemed to be just one continuous cocktail party. A short time after we arrived at a new duty station and, having accomplished all of the local sightseeing we could take, we just seemed to settle into the 'trap.' Now, thanks to square dancing, we can almost always be sure that there will be a caller and a square dance club of new friends we may never have met before, ready to welcome us."

A corporal at the dance in Weisbaden explained that soon after his arrival in Germany he was surrounded by square dancers. "My parents had sent my name to dancers in the area who then tracked me down. I never did get a chance to be homesick, not even over the holidays."

Bill Brocket summed it up best for the many men and women stationed overseas who had discovered square dancing when he said, "Friendship is square dancing's greatest reward." This, incidentally, has become the slogan of overseas square dancers.

I was most impressed, a number of years ago, following a dance I had just called in Akron, Ohio. We were all seated and having refreshments. The club president had just finished his routine announcements when he asked a couple of the members to come up the microphone. The dancer sitting beside me explained, "The Baxters lost their home in a fire last week. Hardly anything was saved."

By this time the couple had reached the front of the hall and then, almost without any signal, the members of the club lined up and, one-by-one, carrying boxes and packages, gave their gifts to the amazed pair. There were blankets, food, clothing, household needs that you never miss until you need them, pots and pans, needles and thread, etc.

The lineup had almost reached the end and the stack of unexpected gifts was piled high when the person next to me said, "We all feel that our club is like our family. We'll be doing whatever we can to help the Baxters during the coming months."

At that point, the last person in line, a little girl, reached the stage. In her hands, a small puppy which she handed lovingly to the tearful Baxters. Their family pet of many years had perished in the disaster.

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NOTES

FROM A

VETERAN CALLER

by
Mac McCullar

In the early years of recording square dance music, especially hoedowns, the producer would record a piece of music for each side of the disc. That was okay in those times because the music was relatively inexpensive, some almost free, due to the bands being anxious to get on a label for recognition.

It was a must that the music key be shown on the record label. Some callers claimed that they could only call in certain keys and would only purchase records with music in "their key." The producer would then record music in a different key for the other side of the record in hopes of attracting more potential buyers.

One other important piece of information was the tempo, i.e., the number of musical beats each minute. The common tempo then was 134 to 136 beats per minute, or thereabouts depending on how good the drummer or bass player kept the beat. In California, two of the best square dance bands were Jack Barbour and Jack Carter, great hoedowns.

Currently, we record hoedowns at 130 to 132 beats per minute and sometimes even slower. We, the callers, have the option of slowing down or speeding up the tempo, thanks to Jim Hilton's great turntables equipped with variable controls. As time went on we made some other changes on the hoedown label. We eliminated the key and tempo information which allowed the caller to seek records best suited to him as far as tempo and key was concerned, discover and use records he would have never otherwise tried. Yes, there was a great cry of

agony when the tempo and key was eliminated from the label but it was soon abated.

Due to rising production costs and demands of dancers for hoedown callers on records, we made one more major change. We started putting music only on one side of the record and a caller doing patter on the other side. The music only side for the callers, the called side for the dancers, say thank you! I believe that in the not so distant future we may see other major changes. We may even bid them a fond farewell. Next month, I will talk about the singing call records.

So long as there is great square dance music recorded we will keep dancing with our feet on the floor, slide, slide, slide. Connie and I wish for you a Happy Holiday Season with the Best in the New Year. ✓

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FEEDBACK

THE GLASS HAS BEEN SMASHED TO SMITHEREENS!

by Les Gotcher - Hilo, Hawaii

This article is a direct response to Ken Ritucci's article, published in the August '93 issue of American Square Dance, under Line of Fire.

Mr. Ritucci is a CALLERLAB Board member. Shortly after my article "Why is Square Dancing on the Wane," which was followed by several other articles published in other square dance periodicals, "Bring on the Clones" and "Some thoughts on Callers Associations," CALLERLAB had a special meeting of the board to deal with a special problem, me. This is how it came about that Mr. Ritucci was chosen to make a response to my articles.

Mr. Ritucci's article is filled with such pleasant little platitudes as: "I read with interest... refreshing to see... one of the legends of... I had the pleasure of... I shook his (mine) hand... a special moment for me (to meet me)..." Believe it or not, all of this pleasantry took place in the first three paragraphs! Then he went on to call me a liar by inference. Of course, he couldn't use that word, as it might get him into a libel suit or something, but he may as well have. Mr. Ritucci's article was written with all of the eloquence any corporate attorney ever could have hoped to produce, but none of the plain old sweat of the brow research any college kid would have put into the effort.

I will not attempt to match any of Mr. Ritucci's eloquence simply because I find myself in a very unique position. I am, in fact, the man who received, not one, but two standing ovations at the CALLERLAB Convention in Las Vegas. I am the man who was literally introduced

as "a living legend." I do not belong to CALLERLAB. I am not on anybody's board. I'm not trying for anyone's service award. I've already earned, years ago, virtually any caller's award conceived. Looking all around, I can't find a single hindquarter I have to kiss. Therefore, rather than insult the readers by trying to disguise this as anything other than what is, I'll dispense with any and all pleasantries and lead right in with a frontal attack!

Mr. Ritucci's article is what I call a camel letter. We all know what a camel is: a large, clumsy beast that looks like a horse that was designed by a committee. It spends a great deal of its time spluttering.

I don't know if his article reflects his own opinions, those of the board, or if everyone decided to write a paragraph or what. I knew when I wrote my articles that it would evoke some response from CALLERLAB. At least, I'd hoped it would. I learned long ago, that if you want to make a change that involves a large organization you have to get their attention first. I wanted a response! Why do you suppose I've been stirring these coals around? I'm glad to see someone over there at CALLERLAB finally had the guts to speak up (even if he was drafted by a committee). Unfortunately, the quality of that response is quite disappointing. I was hoping for more spirit and less corn meal mush. This "...remember him for what he did..." statement, coming from someone who obviously doesn't have any idea what I have done, sounds pretty stupid. In case you haven't noticed, I'm not dead yet. So wake up over there! How do you suppose I became "The King of Hash?" Why do you suppose I receive standing ovations? Why

am I spoken of as a living legend in the square dance community?

I'll tell you why, Mr. Ritucci, since you obviously haven't done your homework in dance history. Because I invented sight calling. It was not a gradual development which modern day leaders later put a name to. I personally, deliberately, sat down and developed it because I wanted more out of square dancing. These are well documented facts, Mr. Ritucci, not just the misstated opinion of one individual or a board. In fact, the only thing that was ever gradual about sight calling was its acceptance by large organizations like CALLERLAB. Your so called modern day leaders did, as time passed, put other names to it and attempted to teach it as something new. But by then it had already been around

for over forty years! Your *Johnny Come Lately's* haven't invented anything new. The entire story of how and why this came about is documented in detail in my new autobiography, *Dancing Among the Stars*.

As for "...what he said in haste during his remaining years...", I can assure you that these statements were not made in haste. I've been known as a rebel all my life because I come right out and say what I think. I don't play under the table and behind the back games. When someone plays that way with me, I call 'em as I see 'em.

While I'm at it, let me digress for a moment to the 1991 Las Vegas Convention. John Kaltenthaler tried his best to run me off before the meeting even got started. He told me that since I wasn't a



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member I would have to pay \$90.00 per day for the three days of the convention if I wanted to attend. That's \$270.00, but it included ONE dinner. I went around him and got the entire deal for \$60.00.

I'm not going to reiterate my opinions on levels and what I call the 'Cloned Callers' of today, as I've already written several articles regarding such and where I stand on those issues is no mystery.

Instead, I'll close by saying, unlike yourself (or your board or committee) I have more to offer than ignorant speculation. Everything I've said here regard-

ing myself and the invention and promotion of sight calling has been historically documented throughout the years. If you'd bothered to research your subject before uncapping your pen, you'd have known that. All anyone has to do is look up the archived records of the various square dance magazines that were being published at the time, to know even this much.

Of course, that would have required a greater interest in the truth than in the interests of your board, committee or CALLERLAB. ✓

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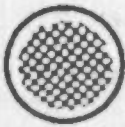
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Shirley
Missouri Waltz
Trashy Woman
Everyday
Under This Old Hat
Stuck On You
MyCupRunnethOver
New England Swings

Phase III

Somethin's Stupid
Open Arms
Santa Catalina Jive
Goodbye Foxtrot
Night Waltz
Thing About Love

Phase IV

Mama's Rumba
Mountain of Love
I'd Rather Miss You
Don't Tell Foxtrot

Phase V

Living a Lie
Adios Mundo
Now

Phase VI

Daddy Cha
Emily Emily
To All The Girls

Classic

My Love
Could I Have This
Dance
Third Man Theme
Hallelujah

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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)
Collectibles 0153A
Phase IV—Come Dance Foxtrot
(Roumagoux)
Roper JH410
Phase V—None
Phase VI—To All The Girls(Kiehm/Goss)
Columbia 38-04217
Classic La Pura (Goss)
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Phase II

All Night
Baby O'Mine
Birth of the Blues
Buffy
Could I Have This Dance
Dancing Shadows
Frenchy Brown
Feel'n'
Good Ol' Girls
Green Door
Hold Me +1
Hot Lips
Houston
Hush
Jacalyn's Waltz
Kon Tiki
Little White Moon
Maria Rumba +1
Mexicali Rose
My Love +1
Neapolitan Waltz
New York, New York
Pearly Shells
Piano Roll Waltz
Roses for Elizabeth
Shiek of Araby +1
Spaghetti Rag
Street Fair
Take One Step +1
Tips of My Fingers
Very Smooth +1
Walk Right Back +1

Phase III

A Continental Goodnight
Alice Blue Gown +1
Answer Me
Apres L'Entriente +1
A Taste of the Wind
Autum Leaves +2
Beautiful RiverButterfly
Caress

Carmen
Crazy Eyes +2
Dance +2
Desert Song +2
Dream Awhile
Elaine +1
Folsom Prison Blues
Games Lovers Play
Hallelujah
In the Arms of Love +1
I want a Quickstep +1
Lisbon Antiqua
Moon Over Naples
Patricia
Pop Goes the Movies
Tango Mannita
That Happy Feeling
Third Man Theme
Three A.M. +1

Phase IV

Adios +1
Biloxi Lady
Gazpacho Cha
Hooked on Swing
Lazy Sugarfoot +1
Marilyn, Marilyn +1
Rainbow Foxtrot +2
Till Tomorrow

Phase V

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

Phase VI

Caavatina



People/Events

IN THE NEWS

CACTUS SQUARES

The Cactus Squares of Burlington, North Carolina is the recipient of the first "Volunteer of the Year" award presented by the North Carolina Activity Professionals Association, an organization of professional staff in the state's nursing homes, rest homes, retirement communities, etc.

Receiving a standing ovation from an audience of 250, club caller Cleo Barker accepted the plaque on behalf of the Cactus Squares at the Association's annual meeting late in September at the Radisson Hotel in High Point. The club was recognized for its community service in entertaining the approximately 120 residents of White Oak Manor, a nursing home in Burlington, once a month for the past nine years.

Club President Arwood Thompson declared, "Our members derive as much pleasure in dancing for White Oak Manor residents, many in wheelchairs, as they do from watching us dance." He added, "We intend to continue pursuing this worthwhile activity for the indefinite future."



Caller Cleo Barker (l) and Club President Arwood Thompson (r) display the plaque for community service recently awarded to the Cactus Squares. Other plaques the club has won are shown in the background.....Photo by Doris Thompson

The Cactus Squares was organized in 1980 and has a current membership in excess of 50. Barker has been calling for the club since 1985. He also calls for the High Point Twirlers and the Carolinians, a Greensboro club, and has recorded with the Red Boot Boys.

*Al Stewart
Greensboro, North Carolina*



CALLER'S SCHOOL

Above is a picture of the Ken Rittucci/Randy Page Caller's School from this past summer. The school was held in Sturbridge, Massachusetts in August. Forty-four students attended the school, including one from Taiwan and one from the Republic of China.

Along with Ken and Randy, guest staff included Tony Oxendine, Mike Callahan, Jim Farraugh and Jerry LeBlanc. Next year's school will be held August 22-24, 1995, with guest staff Bill Harrison, Randy Dougherty, Ron Lowe and Jerry LeBlanc.

PLEASE REMEMBER . . .

Ralph Page's wife Ada is seriously ill. She is at Cheshire Medical Center in Keene, New Hampshire. Bob Osgood tells us that she was a real strength behind much of Ralph's success.

Our thoughts and prayers are with the Page family.



Here's a picture of my Line Dance group, ages 50s, 60s and 70s, dancing in front of the Atlantic General Hospital for the Hospital Fair in Berlin, Maryland. We had a clown join us, who is actually a member of the group.

We've danced at every nursing home and rehabilitation center in the area.

*Thelma L. Lewis
Berlin, Maryland*

SMILING SQUARES

Square dancers in Randolph and adjoining counties have opened their hearts and wallets to aid the parents of Patsy Varner, a member of the Smiling Squares of Asheboro, North Carolina.

On August 9, fire destroyed the single-story house occupied by Hadley and Thelma Hoover, Patsy's parents, in the Cedar Grove community of Randolph County. Although both Hoovers escaped from the blaze unharmed, their material possessions were completely destroyed by the fire. Their home of more than 50 years was damaged beyond repair.

In September, friends and neighbors of the Hoovers raised \$12,000 to build a new house for them at a benefit spaghetti supper in the Cedar Grove Community Building. In addition to selling plates of food for \$5 each, 30 donated items were sold to the highest bidder at an auction. One pound cake brought \$160.

On Saturday, September 17, about 25 volunteers assembled at the site of the destroyed house to lay a foundation for

the new dwelling. Weather permitting, volunteers have worked diligently in building the house every Saturday since then. Much of the building materials have been donated by local contractors.

Members of several square dance clubs in Asheboro and neighboring Greensboro have contributed financial support to the Hoovers since the fire. Says Patsy, an active member of the Smiling Squares, "Many of my square dancing friends have been extremely generous in helping my Mom and Dad," who are, 76 and 80 years old, respectively.

Hopefully, the Hoovers will move into their new home, located adjacent to Patsy's house, before Christmas. Until then, they are living with their daughter.

The response of square dancers in Central North Carolina to the Hoover's plight is typical of the caring, compassionate response of square dancers nation-wide to an individual or family in need of assistance.

*Al Stewart
Greensboro, North Carolina*



After seeing the article and the accompanying photo on page 22 of June's ASD, I figured why not. My plate (Missouri) arrived on my birthday, August 16.

Keep up the good work.

*Bill Bogardus
St. Louis, Missouri*



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CALLERLAB

VIEWPOINTS

by
Calvin Campbell

Have you ever heard the phrase, "Different Strokes for Different Folks?" It was coined to point out that people have a variety of needs. In dancing, we encounter a broad variety of interest levels. It is a part of the great joy of dancing. It is also the source of much discussion speculating which dancing program is the best.

In reality, there is really no "best" dance program. The choice depends on each individual's interests, time availability, skills, etc. That's why different folks need different strokes.

Any dance program will attract some people and not interest others. If you demand more dancing expertise than someone knows, either they won't come back or they will want more instructions. If you keep the program too simple, then some people will get bored and leave or invent their own entertainment by adding their own special frills to the dance. It is all part of who we are and what we enjoy or don't enjoy.

Some people want to enjoy an evening of dance with little or no effort on their part. Some people want to become skilled dancers. Good examples of this can be seen in any western night club in the country. You will find people who are happy to sit on the sidelines and people who dance across the floor to their own

THE INTERNATIONAL ASSOCIATION OF SQUARE DANCE CALLERS

version of the two-step or the waltz. Other people have obviously spent a great deal of time perfecting their dancing skill. All these people are enjoying an evening of entertainment, but what constitutes entertainment to each person is different. Some people are very willing to spend time learning how to dance well and some people are not or cannot.

For those who do not have the time, or do not enjoy attending lessons, dance infrequently or cannot remember the dance steps from dance to dance, there are many places where almost any form of dance is offered at a basic level. The dancers who attend these dances expect everything they need to know to be taught within one session or dance.

Contemporary square and round dancing have become specialized activities that require much skill and dedication. An extensive set of lessons is needed and the goal, following lessons, is to have very little taught during any one evening of dance. Much of the enjoyment of the program is derived from being able to just dance and not to have to walk through each dance before it is performed. In its present form, recreational square dancing is not designed for enjoy-

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ment of the large percentage of the population.

The Community Dance Program (CDP) fits somewhere between these two very different approaches to entertaining people. It is well established that many people want some instruction before they venture into an organized dance group. It is also well established that many people prefer not to have to review the rudiments of dance instruction every dance. On the other hand, they do not want to dedicate their lives to dancing. These people welcome attending a short set of instruction sessions so they will be able to dance comfortably with the group and the variety and difficulty of the dances they enjoy can be broader in scope.

The Community Dance Program is designed for today's busy people. With only an introduction period of four to six sessions, it is specifically tailored to fit the lifestyle of the '90s. It is a dance program where people can acquire dancing skills without having to dedicate an extensive

amount of time to lessons. It is a place to explore what is available in many forms of dance and to enjoy many different styles of music. It is a place to form lifetime friendships.

When you look at the vast number of people who currently do not dance at all, the Community Dance Program has the potential to attract thousands and thousands of new people to dancing. All we have to do is to provide the places and the leaders.

Calvin Campbell is Vice Chairman of CALLERLAB's Community Dance Program Committee, and is a long-time square dance leader. ✓



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.

JANUARY

0108-CANADA-International Winter Festival, January 8-15, 1995, Banff, Canada. Callers L.Schmidt, M.Hansen. Contact Tortuga Express Tour Co., PO Box 2686, Anaheim, CA 92816-0286.

0113-CALIFORNIA-San Diego Sun-Sation, Town & Country Hotel, San Diego, January 13, 14, 15, 1995. Contact: Mary Campbell 214-423-7389.

0113-TEXAS-Alamo Area Sq & Rnd Dance 11th Jamboree, January 13-14, 1995, Henry B. Gonzalez Convention Center, San Antonio, TX. Callers R.Libby, D.Lipscomb, B.Newman, J.Preston. Contact Paul & Kathy Rigsby (210)637-7490.

0119-ARIZONA-Tucson 47th Annual Festival, Tucson Convention Center, Tucson, January 19, 20, 21, 1995. Callers: R. Brendzy, S. Bryant, R. Libby. Contact: 602-299-4068.

0120-CALIFORNIA-15th Winter Festival, Salinas Valley Fairgrounds, King City, CA January 10, 21, 22, 1995. Callers: B. Baier, K. Garvey, T. Oxendine, J. Story. Contact: Kip Garvey 510-792-7099.

0123-HAWAII-Annual State S/D Convention January 23 thru 29, 1995. Various callers. Cuers D.& C. Rice. Contact L.A. Area (818)885-7092. USA-CANADA (800)285-6606.

0126-HAWAII-30th Aloha State S/D Convention, January 26,27,28,1995, Honolulu, HI. Contact D.Martinsen, 279-D Mana Hai Pl., Honolulu, HI 96818 PH:(808)487-1923.

0126-FLORIDA-19th Annual Florida Sunshine Festival, January 26,27,28,1995, Lakeland Civic Center, Lakeland, FL. Callers K.Bower, J.Haag, D.Hanhurst, T.Oxendine, J.Saunders, G.Shoemake, A.Springer, J.Story, C.& L.Lovelace, J.& C.Griffin, J.& N.Jenkins. Contact John & Linda Saunders, 101 Cedar Dunes, New Smyrna Bch, FL 32169 PH:(904)428-1496.

FEBRUARY

0203-CALIFORNIA-Jamboree By The Sea, February 3,4,5,1995, Del Mar Fairgrounds, Del Mar, CA. 23 Callers, 7 Cuers, 5 Clog Cuers. Contact Clarence & Joann Briggs (619)747-5531.

0203-CALIFORNIA-Asilomar S/D Institute February 3-10,1995, Pacific Grove, CA. Contact Frank Lane's Dance Ranch, PO Box 1382, Estes Park, CO PH:(303)586-3696.

0210-GEORGIA-Jekyll Island Ball, Convention Center, Jekyll Island, GA, February 10 & 11, 1995. Callers: T. Oxendine, J. Story, Contact: 803-731-4885.

0217-CALIFORNIA-38th Annual Squaramma, Tulare, February 17, 18, 19, 1995. Callers: M. Sikorsky, D. Dougherty, B. Weaver, MS-Advanced. Contact: Ron Vigarito (209) 732-4304.

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0224-TENNESSE-Riverside Motor Lodge, Gatlinburg, TN, February 25-26, 1995. Callers A.Bond, M.Foster, J.Goins, T.McGill (SD Director, also lines & two step). Contact Carolyn McGill, Box 239, Norris, TN 37828 PH:(615)494-6168.

MARCH

0303-INDIANA-DO-SI-SQUARES presents Spring Extravaganza, March 3 & 4, 1995, Noblesville Jr. High School, 1625 Field Drive, Noblesville, IN. T.Oxendine, D.Dougherty, J.Story, L.Letson, D.& N.Baldwin. Contact Ken & Carol Beveridge, 623 Westminster Dr., Noblesville, IN 46060, PH:(317)773-0409 or (317)844-4277.

0303-LOUISIANA-Louisiana S/D Assoc. 26th State Convention, Mar 3 & 4, 1995, Bossier City, LA. Callers D.McMillan, Cuers B.& M.Buck. Contact Nasser & Shirley Shukayr, 2509 Sundsvall, Shreveport, LA 71118 PH:(318)687-7512.

0310-CALIFORNIA-Bolado Park Blast, Mar 10, 11, 12, 1995, Bolado Park, Hollister, Callers: K. Garvey, J. Story, Cuers: S&C Parker. Contact: Kip Garvey, 510-792-7099

0316-VIRGINIA-36th Sq & Rnd Dance Festival County Fair, March 16,17,18,1995, Reston, VA. Sqs: J.Biggerstaff, G.Brown, M.Callahan, D.Coe, S.Kopman, J.Lee, S.Lowe, T.Marriner, D.Walker. Rnds: W.& B.Blackford, R.& J.Collipi, G.& J.Kammerer, T.& J.Kannapel. Contact Jim & Virginia Enoch, 13623 White Stone Ct., Clifton, VA 22024 PH:(703)266-3288.

0317-CANADA-16th Annual St. Patrick's Weekend, Veterans Hall, N. Saskatoon Sask. March 17, 18, 19, 1995. Contact: Lex & Betty Blair, 802 - 430 5th Ave N, Saskatoon, SK S7K 6Z2.

0317-TENNESSEE-19th Annual Memphis German RD Festival, University of Memphis Student Center Ballroom, Memphis, TN, March 17 & 18, 1995. Featured: P.& B. Barton from Canada. For info write Bill Johnson, 1166 N. Parkway, Memphis, TN 38105, PH:(901)274-1479 OR Milton Anderson, 42 N. Sevier, Memphis, TN 38111, PH:(901)458-5057.

0317-CALIFORNIA-Bakersfield Fiesta, Kern Co. Fairgrounds, Bakersfield, March 17,18,19, 1995, For info: 805-399-3658.

0317-CALIFORNIA-North State Dancers' Assoc. 27th Annual Redding S/D Jamboree, March 17 & 18, 1995, Shasta District Fairgrounds, Anderson, CA. Callers: G.Shoemake, M.Firstenburg, E.Kinney. Rnds: B.& V.Carpenter. For info call John & Lin Velasquez, (916)221-5366 or Patti Martin, (916)365-4075.

0324-IOWA-33rd Iowa State Sq & Rnd Dance Convention. Five Sullivan Brothers Convention Center & Electric Park Ballroom, Waterloo, Iowa, March 24,25,1995. For info write Dennis & Janice Allen, PO Box 605, Hudson, Iowa 50643 PH:(319)988-4518.

0324-TENNESSEE-S/D Getaway, Henry Horton State Resort Park, Chapel Hill, TN, March 24 & 25, 1995. Plus Dance, Rounds & Texas 2-Step & Lines. Callers G.Kincade, P.Henze, F.Ensley. Cuers J.& M.Lunn. Contact Gary & Ann Kincade, 2517 Barclay Dr., Nashville, TN 37206, PH:(615)227-8122.

APRIL

0407-ARKANSAS-Jamboree USA, Pine Bluff Convention Center, Pine Bluff, nine callers, Contact: Jamboree USA PO Box 23242, Oklahoma City, OK 73123.

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Brush Harbor LL 1002
by Speedy Spivacke

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Margie CC34
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Elmer Scheffield Jr.



0414-ENGLAND-3rd East Anglian Plus Level Sq & Rnd Dance Weekend, April 14,16,17,18,1995, Seacroft Holiday Village, Hemsby-on-sea, Norfolk. M. & E.Davis, N. & B. Whiston, C. & M. Bradshaw. Contact Malcom or Evelyn Davis, 40 Badeney Road, March, Cambs. PE15 9AS. PH:0354-52037 or Neil Whiston, 0245 328357.

0421-WISCONSIN-Round Dance Weekend, April 21,22,23,1995, Thomas Jefferson School, Menomonee Falls, WI. Featuring W. & B.Blackford. Contact Lyle Long (414)542-9685.

0421-NORTH CAROLINA-Dogwood Festival, April 21,22,23,1995, Fontana Village, NC. Featuring J.Fioretto, S.Packer, D.Shinham, L.Ligon, B.Scott, M.Spears. For info call 1-800 57 DANC 1.

0428-NEVADA-48th Silver State Sq & Rnd Dance Festival, April 28,29,30,1995, Reno-Sparks Convention Center, Reno, NV. Staff: Dibble, Mariner, Nordby, Garvey, Bahr, Reid, Brownrigg, King. Contact Sil (702)322-0027 or Bob (702)359-1250.

0428-CONNECTICUT-37th New England Sq & Rnd Dance Convention, April 28-29,1995, Waterbury, CT. Information PO Box 5, Ansonia, CT 06401-0005.

0428-LOUISIANA-Shreveport Special, April 28-29,1995, Shreveport LA. Callers T.Oxendine & J.Story, Cuers B. & M.Buck. Contact Nasser & Shirley Shukayr, 2509 Sundsvall, Shreveport, LA 71118 PH:(318)687-7512.

0428-HAWAII-Maui No Ka Oi S/D Festival, April 28,29,30,1995, Upcountry Recreation Center, Maui, HI. Caller B.Peters, Cuer J.McNamee. Contact Steven Strong, 910 Wainee St., Lahaina, HI 96761 PH:(808)661-7400.

MAY

0505-OHIO-35th Buckeye Dance Convention, May 5,6,7,1995, Dayton Convention Center, Fifth at Main, Dayton, OH. All levels of Sqs, Rnds, Contra & Clogging, scheduled line & folk dancing. Contact Dick & Sandy Land, General Convention Chairmen, (614)852-0058.

0511-VIRGINIA-VASARDA's 7th Sq & Rnd Dance Convention with VASCA, May 11,12,13,1995, Founders Inn Conference Center, Virginia Beach, VA. Various state callers (34), cuers (17). Contact B. & D.Peake, PO Box 46951, Washington, D.C. 20050. PH:(703)379-6234.

0526-FLORIDA-42nd Florida State Convention, May 26,27,28,1995, Lakeland Civic Center, Lakeland, FL. Contact McKenzie, 10186 Penzance Lane, Royal Palm Beach, FL 33411.

JUNE

0602-CALIFORNIA-Third Annual Western Contra Dance Weekend, June 2,3,4,1995, Idyllwild School of Music and the Arts (ISOMATA), L. & A.L.Hetland, C. & A.Elliott. Contact L.Hetland, 9331 Oak Creek Rd., Cherry Valley, CA 92223 PH:(909) 845-6359 or C. Elliott, 3344 Quimby St., San Diego, CA 92106 PH:(619)222-4078.

0602-NEW ZEALAND-29th National Sq & Rnd Dance Convention, James Hargest High School Sports Complex, Invercargill, New Zealand, June 2,3,4,1995. Various callers. For info write 29th New Zealand Sq/Rnd Dance Natl.Convention, PO Box 7035 Invercargill, New Zealand.

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0608-AUSTRALIA-36th Australian National S/D Convention, State Sports Center, Australia Ave. Homebush NSW 2140, June 8,9,10,11,12,1995. Various callers. Contact 36th Australian Natnl. S/D Conv. Inc., % Secretary, P.O.Box 375, RYDE2112.

0609-COLORADO-41st Colorado State S/D Festival, "Northern Lights," June 9 & 10, 1995, Univ. of Wyo., Laramie Way. Callers D.Davis, J.Haag & area. Cuers A. & C. Brownrigg & area. Contact Tom & Sue Nelson, 526 - 37th Ave. Ct., Greeley, CO 80634, PH:(303)352-6850.

0618-ENGLAND-12th International S/D Jamboree, June 18-24,1995, Barton Hall Chalet Hotel, Torquay, Devon. M. & E.Davis, A. & J.Sherriffs, N. & B. Whiston. Contact: Malcolm or Evelyn Davis, 40 Badgeney Road, March, Cambs. PE15 9AS, PH:0354 52037.

JULY

0706-CANADA-Festival '95, July 6,7,8,1995, Tr. 51, 1000 Inverness Drive, Prince George, B.C. Canada V2K 4V4. No contact provided.

0728-CALIFORNIA-10th San Diego Contra Dance Weekend, University of San Diego, July 28,29,30,1995, San Diego, CA. Contra, quadrille, English country, folk & round dances, plus special events & after parties. Staff: D. & M.Armstrong, P. & M.Moore, G. & F.Nickerson. Contact Paul Moore, PO Box 897, Running Springs, CA 92382, PH:(909)867-5366.

0728-ILLINOIS-12th Illinois Sq & Rnd Dance Convention, Peoria Civic Center, Peoria, IL, July 28,29,30, 1995. For info write SCISDA, Box 1212, Peoria, IL 61654.

AUGUST

0825-NEW SOUTH WALES-19th NSW State S/D Convention, Gosford City Sports Centre Terrigal, August 25,26,27,1995, Contact Ron May, PO Box 70, Gorokan, NSW 2263.



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