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AMERICAN SQUARE DANCE Magazine

VOLUME 50, No 1
JANUARY 1995



THE INTERNATIONAL MAGAZINE
WITH THE SWINGING LINES

THE ASD LINE-UP

- 2 Editor's Notebook
- 4 By Line
- 5 Notes From a Veteran Caller
- 7 Bogmuckity
- 11 Tempo
- 13 Contra Corners
- 21 Meanderings
- 39 Diamonds
- 41 Encore
- 46 New Line of Fashions
- 47 Country Western Line
- 59 Circle Right
- 63 As I See It
- 83 Dancing Tips
- 85 Hemline
- 92 Classified
- 96 Finish Line

OUR READERS SPEAK

- 25 Straight Talk
- 51 Feedback
- 67 Grand Zip

SQUARE DANCE SCENE

- 19 International News
- 29 44th National
- 33 People and Events
- 43 A/C Lines
Advanced & Challenge
- 73 Dateline
- 81 What's Going On In
Square Dancing

ROUNDS

- 55 Squared Circle
- 61 Round Dance Pulse Poll
- 71 Cue Tips
- 87 Flip Side Rounds

FOR CALLERS

- 8 College are Coming
- 15 Creative Choreography
- 57 Square Dance Pulse Poll
- 65 P.S.MS/QS
- 67 Three R's
(Recently Released Records)
- 69 Easy Level
- 75 Flip Side Squares
- 77 Underlining Note Service
- 79 Caller Line-Up
- 86 Caller Intstructors



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Editor's NOTEBOOK

BOY! Are we celebrating. It's our 50th this year. Now, that's a real milestone achievement. American Square Dance has really seen a lot of things happen in that amount of time. We've made many friends and sent our publication to many places. We've seen lots of things happen within the activity such as, the shaping of the various programs, as well as the birth of CALLERLAB, ROUNDALAB, CONTRALAB, and ACA, not to mention LEGACY. Yes, and we've seen the price of records go from 89 cents to over \$4. But it's all been on a roller coaster of fun, laughs and Yellow Rocks.

We'd make a New Years resolution if we thought we could keep it. But one thing is sure, we'll continue to put into your hands the best international Square Dance Magazine ever printed. We just haven't been able to tell the computer it must stay on line and do its work.



I came across the following story by Roger Owings, Pen-Del Fed-Fax, Jan/Feb, 1985. I felt it was worth sharing with you, our devoted readers.

THE VOICE OF THE FUTURE

by Roger Owings

Wandering alone through the deserted streets as the dusk of the last day of the old year began to settle - deep in thought, unaware of the passing of time - my mind drifting back through the past and beginning to contemplate the future.

Suddenly, I became aware of the presence of someone, or something, very close by and then the gentle touch of a hand stilling my aimless wandering. Aware now of a dim figure, features lost in the gathering shadows, I was bound

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a mystic power that held me motionless, but without fear.

Then a soft voice spoke - "What troubles you my friend?"

Hesitating for only a moment, I answered, "In my square dance world there are many moments of indecision, difficulties that seem unsolvable; wishful thinking, a lack of understanding; uneasiness as to what the future holds; these are my thoughts as the New Year approaches."

Turning toward that shadowy, indistinguishable figure, I heard that calming voice say, "Look not backward to the past, look ahead to the future, for the past is unchangeable. Here my wisdom for the seasons ahead. As far as possible be on good terms with all persons. Speak the truth quietly and clearly. Listen to others, for they too have their story.

"Compare not yourself with others, you may become vain. Be not blind to the good in others. Be yourself. Do not offer

false affection nor be cynical about love, for without love all is disenchantment.

"Do not distress yourself with wild imagination: fears bring loneliness, be at peace with yourself. Even though there may be broken dreams, this is a beautiful world. Be cheerful. Strive to be happy and the future will unfold to your liking."

The voice was silent - the features, dim as they had been, became even less visible. Searching, I found no one. As I continued on my way pondering my experience, the words I had heard sank deeper into my mind - somehow I was at peace, no longer fearing the future.



May you have **Love** enough to share with others, **Friends** enough to gladden the heart, **Faith** enough to give you peace, **Hope** enough to brighten all the tomorrows of the New Year. ✓



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BY-LINE

You readers will enjoy a very humorous article in this issue entitled *The Bogmuckity Square-dance and Fitba Club*. Be sure and read it, it's

precious. Feedback offers a good article by Melody Tremayne concerning ACA's format and how it might effect the dancers. In Squared Circle, Jeffery Grossman discusses the practice of taping rounds as they are being cued to keep from buying the record. An informative article to be sure. You callers will enjoy the article by Ed Foote about Bill Burleson and the Burleson Encyclopedia. Happy reading! ✓

- | | | |
|--------------------------|---------------------------|-----------------------------|
| 1 29th National 54 | 30 John's Notes 74 | 58 Square Dancers Closet 56 |
| 2 34th International 84 | 31 Kirkwood Lodge 45 | 59 Square Dancetime 59 |
| 3 A & F Music 15 | 32 Kopman's Koreo 17 | 60 Suzies Ruffles 82 |
| 4 A Stitch In Time 53 | 33 Lou Mac 72 | 61 Tic Tac Toes 50 |
| 5 Astec OB | 34 MacGregor 3 | 62 TNT 73 |
| 6 August Extravaganza 78 | 35 Marlet 24 | 63 Travel Marketing 30 |
| 7 Badge Holders 68 | 36 Meg Simkins 60 | 64 Travelcall 73 |
| 8 Bill Davis 27 | 37 Merrbach 76 | 65 Triple R 52 |
| 9 Blackwood Travel 74 | 38 Mikes Records 67 | 66 United Squares of Am. 80 |
| 10 Burdick Enterprise 74 | 39 Mikeside Mgt 74 | 67 Vee Gee 71 |
| 11 Capital Engraving 36 | 40 New England Caller 69 | 68 Walt Cole 95 |
| 12 Cascade 61 | 41 NSDD 73 | 69 WASCA 62 |
| 13 CCCA 91 | 42 NSDD 89 | 70 Western Squares Dance |
| 14 Chaparrel 44 | 43 Palomino IB | 71 Ranch 81 |
| 15 Charmz Reaction 95 | 44 Promenade Shoppe 83 | 72 Western Squares Intl' 23 |
| 16 Chinook 42 | 45 R & R Video 37 | 73 Yak Stack 22 |
| 17 Ed Fraidenburg 95 | 46 Ranch House Records 55 | |
| 18 Elite Records 21 | 47 Random Sound 43 | |
| 19 English Mountain 48 | 48 Rawhide 28 | |
| 20 ESP/Jo Pat 58 | 49 Red Boot 88 | |
| 21 Four Bar B 18 | 50 Reeves Records 20 | |
| 22 Gold Star Videos 34 | 51 Rhythm Records 12 | |
| 23 Grenn 31 | 52 Roundalab 85 | |
| 24 Hanhurst IF - | 53 Royal Records 44 | |
| 25 Hawaii SD Conv 10 | 54 Scope/Big Mac 2 | |
| 26 Hi Hat 32 | 55 Shirley 6 | |
| 27 Hilton 5, 38 | 56 Silver Sounds 76 | |
| 28 JJ Manufacturing 73 | 57 Silver State 90 | |
| 29 JJSDC 26 | 58 Square Dance Videos 35 | |



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41	42	43	44	45	46	47	48	49	50
51	52	53	54	55	56	57	58	59	60
61	62	63	64	65	66	67	68	69	70
71	72								

NOTES

FROM A

VETERAN CALLER

by
Mac McCullar

In the early years of recording square dance singing calls, some producers placed the caller on both sides of the disc and same music only, on both sides of a separate disc. I'm not sure how this affected sales. As time went along, the singing calls a little tougher, and cost of music increasing, producers began using only one piece of music per disc, with the caller on the flip side to sort of show how, and for use by groups who did not have a club caller.

The music selected for recording was strictly the producers chore with maybe some suggestions from his recording artist. He tried to predict the callers' and dancers' preference, but many times in vain. Then, of course, all music sessions just didn't turn out the way he imagined. Sometimes it was the blending of the band, or it could be the studio equipment, and many times it could be the session engineer who just didn't understand what we were after for square dancing. Rock and roll he could dig.

Then there was the matter of the music key. Since there were many more male callers than female, it was more profitable to select keys better fitted to the male voice. There has been a number of tunes recorded in keys especially to fit the lady callers, but most ladies use all records, and when the key does not seem to fit their voice they harmonize or talk some of the notes. For many years we have had one of the very best lady callers recording for the SCOPE and BIG MAC labels, and she has discussed with us many times the problem of music key for lady callers. I suppose there isn't a simple solution to the problem because it just isn't economical to produce a record in two keys.

Through the years many new one shot labels have surfaced just to produce a current pop song in order to get a name on a label or have a one time hit. At the same time other producers of long standing select the same music for recording which creates a duplication of releases and causes confusion, and a loss for the



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regular producers, who lean over backward to notify others of their intent to record in order to avoid duplication.

If you are bent on making a record, I would suggest you contact your favorite label producer and maybe you can cut a deal. It would certainly be less expensive and time consuming.

A few words about the problems of producing round dance records by square dance producers. Not many do, unless they have a good library of old music they can still use. There is little or no incentive to invest money to produce a round dance record on a square dance label when the round dance leaders do not support square dance label rounds. The many round dance organizations, local and national, select ROMs on pop labels and ignore the very people who have produced records for rounds that have perpetuated round dancing. Then there is the matter of taping, which is

using a record and not paying for it. One of SCOPE's rounds was chosen as ROM by a large round dance group and our total sales to the group was about fifty records. Based on this sort of action, we have cut back to almost zero on round dance production. We love round dancing, but we can't afford it.

Publishers of square dance magazines should support square dance label rounds, who in turn support the magazines with advertisements. When pop label rounds are featured, there are no paid ads in your magazines by this pop label, and the choreographers probably don't subscribe to the magazines. SCOPE RECORDS has produced records since 1967 and like several other producers, we have taken our lumps in the round dance field. We only ask for an even break.

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THE BOGMUCKITY SQUAREDANCE AND FITBA' CLUB



By Sandy Davidson
Key Gripe: Loona Davidson

(Sandy and Lonna Davidson, past members of the Oakbluff Square Dance Club and the East Braintree Squaredance and Sumo Wrestling Club, recently retired to Cromarty, Scotland. They sent this report.)

Loona and I didn't think we'd have time for any extra activities when we moved to Scotland, what with having to buy a car, a house and then acquire furniture and appliances. However, we didn't reckon on the likes of Angus McSporan, the man who sold us our new to us, but much used, car.

Angus is a very likable fellow and will talk your arm off while convincing you that the particular car you're looking at is just the one for you.

"Why, jus' look at the boony lines she's got. An' the colour-well, it soots ye to a T. It matches yer hair, don't it now?"

"Yes, the rust does resemble the colour of what hair I still have," I admitted.

"Nae, I mean't the colour of yer eyes. An' I mean't yer missus."

As far as I could recall, Lonna's eyes were brown and the car was blue. We eventually bought a red Peugeot wagon which came close to resembling Angus's colour when I told him the price I was prepared to pay. After a period where the cost of something called the "MOT," the insurance, a new set of wheel covers and a slight cut in the cost of the car were negotiated, we had a deal. It was while

we were drawing up the sale papers that Lonna spotted a picture on the wall behind Angus—a picture of people square dancing—and stupidly asked if Angus participated.

"Och sure. Me'n the missus are right into it. It's right good fun an' we've a great group of people in our club. Wee Willy McOats is our caller an' he's a right good un!" The inevitable question was asked and before I could throttle her, Loona had admitted that we had square danced. The next night we attended our first dance with the Bogmuckity Squaredance and Fitba' Club.

We'd not heard of Bogmuckity before which isn't strange as it's quite small, comprising of a school, where the dancing took place, a store (which houses the Post Office), a small hotel with a pub, two houses and an interesting looking Kirk. Most of the club members came from the farms and crofts in the area but some, like Angus and his wife, came from Inverness about five miles away. Scotland is well signposted and we only missed about five of them and found Bogmuckity easily after asking directions of a) a herd of sheep, b) the village idiot in a place called Dunlichity and finally, a man called Alisdair who, like everybody else who learns that we're from Canada, had the ubiquitous relative in Toronto who everybody in his family, it seemed, visited every year.

Angus was there when we arrived and introduced us to his wife Morag, and a lot of other people including Wee Willy McOats, the caller. It wasn't until we had

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Wee Willy and his wife Cathy to the house, and he signed our guest book, that I learned that his name was actually Donald. I later learned that the Willy referred to a certain part of his body, a common term here in Scotland. I avoided the obvious question about the "Wee." Wee Willy mounted a chair at the front of the cleared classroom in which we danced and announced that we should form ourselves into squares. His exact words were. "Square oop" and those were about the last words he uttered which I understood. We found that, including us, they had exactly four squares so we were thrown right into it. My intention had been to sit out at least the first set to get a feel for Wee Willy's calling. As it was, my fears were groundless. We couldn't understand Wee Willy but, it appeared, neither could anybody else as all four squares broke down almost immediately. Hostilities erupted.

American Squaredance, January 1995

"Eh, Hector!" shouted one excited man in our square to another. "Yon Wee Willy called a *bow to yer partner* an' yer swingin' yer wifey like a bliddy fiend!" "I'm nae," shouted back the man who I guessed to be the offending Hector, "I was doin' a *California Turn* and if ye'd clean yer ears, ye'd know wit Wee Willy called was exactly that." Other people in every square were arguing with their neighbors, but over it all, Wee Willy was up on his chair, calling away at the top of his voice (he told us later that he had a sound system but that his wife's cousin, Malcolm, had borrowed it for a wake two years before and not brought it back). I turned to Lonna and asked if she knew what Wee Willy was calling and she said, "No." I said that I hadn't understood two words and the lady beside me nudged me and said, "Och, ye'll nae ken Wee Willy. He's fra' Aberdeen!"

A few minutes later, we formed up our squares again and tried once more. I'd decided to ignore Wee Willy for the nonce and just try to follow what the others did, albeit, a half-second behind them. It seemed to work except that everybody else broke down quite often; more arguments broke out within our square, Hector getting most of the abuse. Hector gave the abuse back with great enthusiasm, I thought.

At 10:00 PM we stopped and everybody put on their jackets or coats. I thought we were going home but was wrong.

"Ye'll jin us a yon pub for a wee dram afore ye head for home," Angus said. I hastily agreed before Lonna could say anything and we all trekked across the road to the pub. Because we were new guests, we were not allowed to pay for our drinks.

"Och, ye'll get lots of chances for yer shout," laughed Wee Willy, and I suspect he's right.

Driving over the legal limit is strictly enforced in Britain and, in what I considered a very civilized move, all the wives were made designated drivers and served with soft drinks or tea. The men settled in around the pub bar with beer and whisky. As Lonna's not had any chance to practice driving on the left-hand side of the road, I limited myself to one pint of beer. A lively discussion ensued about the amalgamation of the two local football

teams into one to be known as Caledonian Thistle and I entered the conversation by asking the "Fitba'" connection to the Bogmuckity Squaredance and Fitba' " Club.

"We h'ain't bithered much about the fitba' part since the club's 'ba got deflated back about 1986 an' besides, most of us are o'er old to be kickin a fitba' aroond the pitch noo," said Angus, "but we're hoping to revive the ba' an' hae an exhibition match before too long. Ye'll be welcome to play en a'..." At that point, Hector interrupted about his pint of lager tasting suspiciously foreign and asked the pub-owner if he was buying any illegal beer and if so, it shouldn't cost the normal £1.70. Because of the European Common Market, Britons can bring in any amount of beer or liquor from the continent for personal consumption and many people are bringing in van-loads of beer, wine and liquor from France and are selling it illegally.

"Ye'll nae git any Frenchy beer up in Scotland," said the pub owner. "Yon van driver'd drink it all afore got from the ferry to Glasgow."

On the drive home I suggested that we might forget about going back the next week, but Lonna said that she'd already paid for our membership. Thoughts of our friends in East Baintree keep popping into my mind. ✓

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TEMPO

by Jeanne Briscoe

It was overheard at a square dance in Mesa, Arizona. When the caller got up and announced the next tip to be a workshop, one lady in the square turned to her husband and asked, "What's a porkchop?"

That statement really tells us when someone says they can't hear, they might just mean it. Anyway, everyone got a good laugh with that one.

Did you know that Marlin Hull started his fall beginner class with twenty five squares? The night we visited, he only had twenty two left, and they were in their tenth week. I picked up from the scuttle-but that he did many kinds of advertising, and we could say it paid off.

I'm really not sure if Marlin did any One Night Stands, and the thought brings to mind the note service in this issue that talks about One Night Stands. Check it out.

Speaking of demos for square dancing, I did my share for many years before I retired from calling. The secret is to keep them moving and happy. The novice who doesn't know anything about the activity only wants the ice cream, none of the cake. A big plus is to teach them something in a couple of minutes, and then put on the music and watch them have fun. And be sure and watch their smiles.

One thing that I would like to address about demos is the amount of dancers that participate. If, for instance, you have only one square doing the demo, and there is ample room for three or four, it tells the spectators the game doesn't amount to much. I've heard people look at the small showing from our people and say, "Oh, that's just square dancing."

They imply that the activity is a nothing. Well, I might feel that way if I were an onlooker. What impresses people are numbers, lots of people. Especially when you are trying to sell something that is open to the public. Most of us like being in a crowd, it helps us feel part of it. So, if one were to think about square dancing, they

might wonder if this is all there is to it, if only one square is what makes up the activity in that particular area.

If you have several clubs in your area, it would be of great value to you to engage as many of the dancers as possible to participate in the demo. They need to know it will make a difference to the onlooker if there are three or four squares out there, all having fun, smiling, laughing and kicking up their heels. Let's face it folks, we are in a bind for new blood and one of the best ways to get a transfusion is "the good old demo."

Another idea is as old as the hills and that is advertising. What makes some TV shows go over bigger than others is the advertising that is done on their behalf. There is almost always a radio or TV station in any area that will give you a few plugs, free of charge. The only thing is getting it done. Sometimes, we delegate work to someone and they either forget to do it on time or they just don't do it. There are many people who are dedicated to the activity and it's up to, perhaps, the caller to determine who they are. It surely doesn't take much to soon see who is a dedicated dancer and who just likes to do it once a week and forget it until next week.

However, right now we need lots of help getting new people into the activity. We need to work diligently to get the public interested. Maybe it's an advertisement in the newspaper. Perhaps it's an ad on TV or even the radio. Any place you can advertise, you should. Even if our activity gains the support of Washington, D.C. to become the National Folk Dance, we are still going to have to work like beavers to get people into the fold. It won't just happen, it will always take work, especially as long as our teaching programs are like they are. Most people don't want to commit themselves to a year or two to learn to dance. So advertise, advertise, advertise. If we give it all we've got we might just make a difference. ✓

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CONTRA CORNERS

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

January 1995 and Contra Dancing continues to attract converts in increasing numbers. The increased interest in Contra dancing was fueled by square dancer orientated programs at festivals and monthly advertising in local Square Dance publications, including half and full page ads. For the holidays I featured live music at Courtly Contras and Contra Corners, with 25 couples at the Saturday night dance, the largest number of dancers for the year. The band, Spin Cycle, featured two fiddles, banjo, mandolin and piano under lead fiddler Frank Hoppe who has, until now, been active only in the "Traditional" dance scene in addition to hosting a Blue Grass radio program on a local PBS station. The positive response from the dancers indicates that in 1995 I will most likely use live music on a monthly basis. While on the subject of new happenings for '95, MacGregor Records Contra Division will be releasing nine new Contra recordings during the year. The Old Twyne String Band from San Diego will be releasing a cassette of contra length tunes featuring fiddle, hammered dulcimer, guitar, banjo and piano. Contra dancing news, caller and dancer forums and dance listings, world wide, are available through "Internet," one of the information networks available via computer. Contra Corners will be joining the "net"

and will have its own electronic mailbox. More about this next month along with instructions on how to enjoy communicating with contra callers and dancers around the world for the cost of a local phone call. Members of American Callers Association were introduced to a proposed ten week square dance program in their latest newsletter and by the second week dancers will be able to dance all the movements needed for the majority of our glossary contras. With this in mind, I will begin including a simple contra and suggested square dance music for callers contemplating this program. I continue to hear reports of Contra clubs dancing to records and tapes and they will be delighted with the latest recordings. "Nice Combination" is a flowing contra by Gene Hubert, recorded on the MacGregor label called by Don Ward with music by Frank Messina. The Nice part about "Nice Combination" is that it plays nine times through. "Judy's Contra," an original contra by Leif Hetland, has been released on the Windsor label, called by Leif with music by the original Windsor band. Our beginner Contra uses the basics from the first week of ACA's ten week square dance program. I call the dance "Easy #1" since I have several names attached to it by different "authors." Remember, our music is divided into 16 count segments and designated as A1,

A2, B1 & B2. The "A" sequence is the first part of the tune and the "B" part is the second part of the tune. The Contra formation has partners in lines opposite each other "Alternating" men and women the length of the line. The line closest to the caller and on the caller's left begins with a man (his partner is in the opposite line on the caller's right). This is called "Alternate-Duple." Calls are for the action that takes place during each 16 counts of music, beginning with "A1." LONG LINES FORWARD & BACK (8); LEFT HAND LADY SWING (8) end facing across to the other line. "A 2" couple across LEFT HAND STAR (6) REVERSE (2); RIGHT HAND STAR (8). "B1" LADIES CHAIN (8) (they have right hands joined in the star, continue turning to your

partner for courtesy turn, at the same time men will step out of the star into their original lines and face across to courtesy turn their partner); LADIES CHAIN BACK (8). "B2" HALF PROMENADE ACROSS (8); EVERYBODY PASS THRU then PARTNER TRADE (Calif. twirl) (8). Repeat the dance. For music you can use, "Got A Lot of Rhythm" Quadrille 905, "Count On Me" Red Boot 1305 and you can get double duty from "Spring Fever Contra" (I'm Nobody's Baby) MacGregor C301. From the increased interest in Contra recordings and the callers asking for assistance, I believe 1995 is going to be a very interesting period of growth for this part of the square dance program. In closing, have a happy new year and increased dancing pleasure. ✓

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Creative Choreography

by Lee & Steve Kopman

Hope your holidays were happy and healthy. This month, let's take a look at Ferris Wheel from positions you might not have considered.

1. ZERO LINE
FAN THE TOP
BOYS RUN
FERRIS WHEEL
CENTERS PASS THRU
SQUARE THRU 3
ALLEMANDE LEFT
2. HEADS STAR THRU
SPREAD
PASS THE OCEAN
SPLIT CIRCULATE
BOYS RUN
FERRIS WHEEL
CENTERS PASS THRU
SWING THRU
EXTEND
RIGHT & LEFT GRAND
3. HEADS RIGHT & LEFT THRU
HEADS LEAD LEFT
VEER RIGHT
FERRIS WHEEL
ROLL
FERRIS WHEEL
CENTERS TURN THRU
STAR THRU
BOYS TRADE
WHEEL & DEAL
BOX THE GNAT
RIGHT & LEFT GRAND
4. HEADS PASS THE OCEAN
EXTEND
BOYS RUN
FERRIS WHEEL
DOUBLE PASS THRU
TRACK 2
RECYCLE
PASS THRU
TRADE BY
ALLEMANDE LEFT
5. HEADS SQUARE THRU 2
SWING THRU
BOYS TRADE
GIRLS U-TURN BACK
FERRIS WHEEL
DOUBLE PASS THRU
PEEL OFF
TOUCH 1/4
BOYS RUN
CENTERS PASS THRU
RIGHT & LEFT THRU
SWING THRU
EXTEND
RIGHT & LEFT GRAND
6. ZERO LINES
RIGHT & LEFT THRU
TURN 1/4 MORE
TAG THE LINE, FACE LEFT
FERRIS WHEEL
ZOOM
CENTERS PASS THRU
SWING THRU
RLG

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7. HEADS LEFT SQUARE THRU 4
LEFT SWING THRU
GIRLS RUN
FERRIS WHEEL
CENTERS SLIDE THRU
YOU'RE HOME

8. ZERO LINES
RIGHT & LEFT THRU
DIXIE STYLE
BOYS SLITHER NOSE TO NOSE
FERRIS WHEEL
DOUBLE PASS THRU
TRACK 2
LEFT SWING THRU
RLG

9. SIDES FLUTTER WHEEL
HEADS PASS THE OCEAN
4 BOYS EXTEND
EACH BOX SCOOT BACK
BOYS RUN
FINISH A FERRIS WHEEL
CENTERS SQUARE THRU 3
SLIDE THRU
ROLL
RLG

10. ZERO LINE
PASS THRU
JUST HEADS BEND THE LINE
ALL FERRIS WHEEL
HEADS SWEEP 1/4
ZOOM
RIGHT & LEFT THRU
PASS THRU
SWING THRU
RLG

11. HEADS SQUARE THRU 4
TOUCH 1/4
SINGLE FERRIS WHEEL
BOYS PASS THRU
STAR THRU
BEND THE LINE
SQUARE THRU, ON THE 4TH HAND
LEFT ALLEMANDE

12. HEADS SQUARE THRU 2
TOUCH 1/4
SINGLE FERRIS WHEEL
BOYS SWING THRU
EXTEND
8 CIRCULATE
HINGE
RLG

13. HEADS PASS THE OCEAN
EXTEND
RECYCLE
TOUCH 1/4
SPLIT CIRCULATE
SINGLE FERRIS WHEEL
GIRLS TURN THRU
STAR THRU
FERRIS WHEEL
CENTERS SQUARE THRU 3
LEFT ALLEMANDE

14. ZERO LINES
PASS THE OCEAN
SINGLE FERRIS WHEEL
DOUBLE PASS THRU
PEEL OFF
STAR THRU
LEFT SQUARE THRU 3
BOX THE GNAT
RLG

15. ZERO LINE
PASS THE OCEAN
RECYCLE & ROLL
SINGLE FERRIS WHEEL
BOYS SWING THRU
EXTEND
SPLIT CIRCULATE
GIRLS RUN
SQUARE THRU 4
RLG

16. ZERO LINES
TOUCH 1/4
GRAND SINGLE FERRIS WHEEL
THOSE FACING PASS THRU
(6 PEOPLE)
TOUCH 1/4
EACH SIDE FAN THE TOP
SWING THRU
RLG ✓

THE KOREO KORNER.....by Steve

This month let's expand one more time on the Ferris Wheel with the following figure:

HEADS SQUARE THRU TWO
 RIGHT & LEFT THRU
 VEER LEFT
 FERRIS WHEEL & ROLL
 THEN:

- | | | |
|--|---|--|
| <p>1. Centers Trade
 Ferris Wheel
 Centers Swing Thru
 Extent
 Scoot Back
 Right & Left Grand</p> | <p>2. Circulate
 Ferris Wheel
 Roll
 Wheel & Deal
 Allemande Left</p> | <p>3. Wheel & Deal
 Roll
 Circulate
 Circulate ½
 Right & Left Grand</p> |
| <p>4. Circulate
 Bend The Line
 Left Touch ¼
 Girls Run
 Centers Pass Thru
 Swing Thru
 Extend
 Right & Left Grand</p> | <p>5. Ferris Wheel
 & Roll (again)
 Circulate
 Boys Trade
 Bend The Line
 Ends Face In
 Your Home</p> | <p>6. Bend The Line
 Star Thru
 Double Pass Thru
 Track 2, Circulate
 Recycle
 Square Thru 3
 Trade By
 Allemande Left</p> |

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.

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- Q-902 MORNIN' DEW - Guy (Patter)
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INTERNATIONAL NEWS

GERMAN TOUR TO PORTLAND

Can it already be 6 months since the National Convention and our trip to the U. S. A.? It seems like yesterday and we're sure most of us will relish those three weeks for many years. Carol David-Blackman from Wuersele, Germany organized a trip for 35 of us to the Nationals and then a 16 day round trip bus tour through Oregon, Northern California and a jaunt into Reno. Carol, a native of western N.Y., has been calling square dancing in Aachen, Germany for over ten years. Finally she relented and agreed to take us (18 Printen and 17 dancers from seven other clubs) to the U.S.

We arrived in Portland on Thursday night after nearly 20 hours of travel, but we were ready to roar at 9:00 AM the next morning. The National Committee and all their helpers did a wonderful job. We

even found our registration package at our hotel and the buses downtown were right on schedule. Needless to say, we danced our hearts out and met many wonderful people. All those dancers, and then the more than perfect weather — Square Angels really must have a hot line to high places.

Sunday was rest and relaxation in Portland. On Monday we started off on what turned out to be a well planned mixture of city, nature and square dance. We can recommend Evergreen Stage Line. In Seaside, Oregon, a square in the Pacific!, in Gold Beach - (No Club?) start your own! The Rouge River Runners were born and the first and only President, who else, our bus driver! At least he could circle left. Imagine, the whole Oregon Coast was full of square dancers and even up the Rogue in Agnes! On that boat trip we saw a bear and a bald eagle, wilderness west.

We danced around Redwoods and in shopping carts before reaching Ukiah, Calif. At our first visit on the trip, the Ukiah Promenaders gave us a warm welcome. We wish their new young caller luck, he was very good. A visitor at the dance told us he had heard about our visit on the radio and had come 40 miles to dance with us. In San Francisco we visited the Farmers and Farmerettes at their Firecracker Dance. Carol met a couple from



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Buffalo who knew her brother (a non-dancer)! On to Yosemite, WOW! From our hotel in Fishcamp our bus driver took us to Mariposa and Bootjack on two consecutive nights (197 curves one way!). Ted Stevenson did a wonderful One Night Stand at the drop of a hat; what FUN for all. Peggy Cole had us line dancing in a jiffy and Stan's Squares were a treat. Reno was next, quite a difference after Yosemite, but we were mainly there to square dance with the Twirlaways, and so were about 250 other people! A lovely mini special even at 98 degrees F. Jerry and Barbara Quam called and Nilo Molitoris cued and several of our younger members (we had seven between 15 and 20) were interviewed and filmed for a local T.V. station. Some guests came from 70 miles away, nearly unbelievable for German standards. Crossing back into California we danced in Graeagle and of about 20 pictures of us dancing we have our hosts Hal and Nancy only from the back. The same evening in Redding, Ron Nilson and his wife came down from Anderson and called "just for us." No,

wait, we had one guest, Ron whom we had met in Ukiah was there, don't ask how many miles this time!

Back in Oregon we became convinced that the sky gets its color from Crater Lake and not the other way around. We also stopped at Crown Point on the Columbia. Carol sang acappella in the rotunda, what lovely acoustics. The tour ended in Portland, but we still had two days "free" and some of our die-hards managed to dance at 4 clubs—the Square Dance Center—made it possible. At the Stars and Garters one evening the caller was late (not his fault), so Carol, Helga, Eckart and Gunter from Germany and Guy from the Sand Gs kept the dancers busy without music doing fun figures and even a German folk dance.

Everything went so well on this trip, Carol says she doesn't dare organize another. We hope she will eventually. Greetings to all who helped us learn to love America and Americans!

Submitted by David Blackman, Würselen, Germany ✓

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**JOYS A-PLENTY-
AUTUMN'S GOT 'EM**

What a fall we've had in the North Country of New York. Best season ever, I believe. And, of course, as you see, I've been flitting like an errant leaf...

Salisbury, Maryland - Today offered a golden opportunity to fly into Norfolk, Virginia, in order to drive a peppy Chrysler Neon straight north over that marvel of science, the Chesapeake Bridge and Tunnel System to Salisbury (say "solsbury") for a special Masquerade Dance

for the Ocean Waves. There were some very outlandish costumes. Dick Taeuber set it up; Ron and Ree Rumble cued; Rolle and Marian Williams were my hosts. Cuer Grace Starkey was there. Great late fall date; miles of smiles.

Coopersville, Michigan - For the second time in about a month I landed in that gorgeous Lansing airport and this time rented a little Avis to take me west, past Grand Rapids ("Hi, prez Ford") almost to Muskegon, where Gordy and Frieda Baldus operate their Rancho Baldus S/D Hall in the country. Full crowd; non-stop fun; fall decorations; snacks; friends followed me from Foxy Squares in Lansing—Don Cade, the Cateys, Ebersoles, others; Dick and Anita Wheaton (Auburn grad '93) cued; Gordy called one; other callers came, including Bob Ogle, Dick Rhodabeck and both Ron and Linda DeWaard. Bob and Gordy are also Auburn '94 grads. Fine fall fandango!

Macon, Georgia - I've said it before, but it bears repeating: one of the most pleasurable things I do these days is to



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conduct clinics, seminars and schools for callers and leaders around the country. This particular one was sponsored by the Georgia State Square Dance Association (GSSDA) for the benefit of any and all Georgia callers, who were invited on a free basis (nice gesture, I thought). It was a two-day deal. I flew to Atlanta and *Hertz'd* to Macon to meet with a dozen callers for about eight hours of yack in all, plus an open dance Saturday night. We met in that gorgeous hall built by a square dancer, Jonesco Civic Center.

Wilburn and Judy Medlock of GSSDA did the hosting; Dan and Mary Martin had set it up. My subjects were PR, Publicity, Promotion, Retention, Leadership, Choreo Variety, All Hash Systems (with emphasis on Image) and How to Get Rich as a Caller—ha, ha. Discussions were stimulating; those Georgia callers are definitely top o' the line guys, and that includes Jim Bush, Bill Rahm, Bill Worley, Charlie Rice, Art Croft, Billy Lunsford,

R.T. Godfrey, Richard Smith, Tom Meehan, Joe Dinatalo, Bob Shiver and Bill Kellicker.

Latham (Albany), New York - A pair of dates in the Albany area occupied my time (...and kept you out of mischief! -CAB) in mid-November. The first was for the Colonie Elks and Does, who seem to book me once each season in that beautiful Elks Lodge, where that old 12-point buck stares at the caller all the dance long. I love elk and their ilk. Rita and Gerald Miner are the new herd-handlers and handle their do's and don'ts and *do-ci-does* very well. Dennis Viscanti rounded up the super hoofers. It was CP Benefit Night and FIVE—count 'em, five-big turkeys were raffled off to lucky winners. What a good idea! (You said it, Turkey! -CAB)

Schoharie (west of Albany), New York - A bit later I hurried back that way to call the first time for the Schoharie Hayshakers in a small gym alleged to be

tough to sound. No problem. A full crowd and a good Director (Yak-Stack) made it easy. It was one of *those* dances. Everybody was *up*. People came from everywhere. The Sanfords and Porters (South Pacific tour-bound friends) were there. Dolores Randall and Chris gave us a good round of rounds. I'll hope to shake some hay there again. (Maybe you ought to shake out a little hay for the Elks, too. -CAB)

Albany, New York - Sunofagun! Another Albany trip in less than a week. This time it was not a dance, but a dozen (half our group of two dozen) travelers wanted to meet and eat at the Park-V two months before our January tour *down under*.

Leonardsville, New York - I didn't call a dance here (it's such a small place you couldn't find two dancers to rub together), but when I came close to it in central New York recently, I simply had to walk those streets once more—streets where, as a boy, I skipped joyously to the store with a nickel to buy a pack of 50 Necco wafers.

How those streets have narrowed over the years; how the buildings have shrunk. There's the old post office. I almost went in to ask "Any mail for me?" (After fifty years—are you kidding? -CAB) There's our old house, still proudly standing, but the big sugar maples are gone. Over there's the old schoolhouse. Listen to the squeals of the kids on the playground (including my own voice—ever so faint). The water tower is gone—only the bravest of us climbed it. That bank we sledded down in the winter-why has it become less steep? There's the old church, but the stable for horses behind it has gone. The crabapple tree we climbed is nothing but a bush now. The blacksmith shop is gone; now it's an auto garage.

I walked past the home of an old girl friend. She never knew I "loved" her. I was always too scared in her presence to admit it. Besides, she was so pretty she could have any boy she wanted. I really missed the old steam engine that went chugging through the town twice a

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day. It was fun to pick up our flattened pennies from the tracks. Now the tracks are gone completely, and only an old shell of depot stands as a monument to what used to be. A shroud of fog begins to blur the old town landmarks—or is it just that the childhood memories have caused my eyes to become a little misty?

With that, I jumped into my car and hurried off towards the next dance loca-

tion. But before leaving town, I stopped at a mom-and-pop store and bought Barnum's Animal Crackers, packed in a little box with a string handle. They still make them like they used to do. In one sitting, I ate a bear, an elephant, a hippo...How good they were! Mmmmm. Suddenly, I was a kid again. ✓



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| | Rock n' Roll | by Bill |
| MAR-1101 | Where The Sidewalk Ends | by Cindy |

STRAIGHT TALK

For those that may not know, I hold some expertise in analysis. My 1979 Master's Thesis (San Diego State University) performed a Critical Analysis of Hemet's Ramona Outdoor Play, and I have worked as a Programmer Analyst for five years. So, I have a working knowledge of numbers, and some analytical skills.

Recently, I had to endure a seminar that was supposed to be concerned with caller/dancer relationships; that actually turned out to be a full-blown promotion of the 25-week program touted by the American Callers Association. Please pay close attention to the following. I am going to use some hard numbers here, and place them with some acknowledged facts and admissions.

First of all, ACA admits that our present system of attempting to graduate dancers in the PLUS Program during the nine months allotted to us by the Clubs **is not working**. Nine months approximates out to 39 weeks (nine months being 3/4 of a year equals 39). The present CALLERLAB Plus Program has 96 calls. ACA has brought out the 25-week program, with 62 calls, and states categorically that it will produce a better dancer than what we are producing today. All right, here comes the numbers.

CALLERLAB Programs

CALLERLAB has 66 calls in the MAINSTREAM Program, and suggests that a beginner learn them in AT LEAST 60 hours (or 30 sessions). Furthermore, CALLERLAB suggests that the "MAINSTREAM" Dancer go through another 30 hours (15 sessions) to learn the PLUS Program of 30 more calls. The totals here are NINETY (90) hours (or FORTY-FIVE [45] Sessions).

MAINSTREAM: 66 calls in 30 sessions = average calls per sessions: 2.2 (or 54.5 minutes per call).

The 25-Week Program Why It Will Not Work

by Dennis C. Callin
Hemet, California

PLUS: 96 calls in 45 sessions = average calls per session: 2.1 (or 56 minutes per call).

Those are hard numbers using the Suggested Time Frame MINIMUMS. This figure of approximately two calls per class session was studied, and found to be the optimum number for proper learning.

Let us look at a spread of the PLUS Program class we are now attempting to use:

PLUS (96 calls)

32 sessions = 3.0 (or 40 minutes per call)

33 sessions = 2.9 (or 41 minutes per call)

34 sessions = 2.8 (or 42.5 minutes per call)

35 sessions = 2.75 (or 44 minutes per call)

36 sessions = 2.67 (or 45 minutes per call)

As you can see, the average calls per class is well over the 2.0 that is used as the optimum. Please remember these figures!

Many of this program's proponents tout this as the greatest thing since sliced bread. ACA has a teaching list, which can be found in the California Blue Book, May/June issue, on Page 9. Like CALLERLAB, ACA lists the calls into single calls and family groups. 62 calls are numbered, with a glossary of terms, and 10 CALLERLAB calls are listed as being deleted. Here are the numbers:

62 calls in 25 sessions = average calls per session = 2.48 or 48 minutes per call.

This is INDEED an improvement over the PLUS/36 session class! BUT WAIT! Embedded in that list of 62 are 12 CALLS LISTED AS SEPARATE NUMBERS IN THE CALLERLAB LIST!

74 calls in 25 sessions = average calls per session = 2.96 or 40.5 minutes per call.

WHAT!? This average has now out paced the PLUS/32 session class. And, some ACA callers say that some of them have done the class in 20 sessions! BUT WAIT! THERE IS MORE! We have the Glossary! Inside the Glossary are EIGHT (8) more calls defined by CALLERLAB. Check this FINAL TOTAL OUT!!!

82 calls in 25 sessions = average calls per session = 3.28 or 36.6 minutes per call.

The closest CALLERLAB equivalent to this figure is between 29-30 sessions for ALL 96 PLUS CALLS.

Please do not take my word for it. Please pick up a copy from ACA or write me for a copy. Examine this for yourself, and see if the figures are incorrect, or that I am taking things out of context. THIS PROGRAM WILL NOT WORK ANY BETTER THAN THE PRESENT SYSTEM!!!! This Program will still crank out weak dancers that will not be able to dance at ACA dances or at CALLERLAB PLUS, MAINSTREAM or BASIC level dances!

Solution

If people are truly serious about repairing the damages of the past 14 years, and get us back to square dancing again, we have to "Go Back to BASICS!" Those dancers who clearly can call themselves PLUS dancers would not be affected by the ACA Program because you know all the calls involved. THERE IS NOTHING NEW IN THE ACA PROGRAM THAT A PLUS DANCER CANNOT HANDLE. It is the beginning dancer who is going to be hurt, in more than one way.

CLUBS are going to have to face the facts—some of them need to go back to dancing MAINSTREAM. If they have two dances per month, why not have one dance MAINSTREAM and the other PLUS? CLUBS AND CALLERS are going to have to STOP the practice of demanding that CLASSES go through the PLUS program to graduate, and STOP after learning the MAINSTREAM Program. Let beginners dance MAINSTREAM for a while before insisting they learn PLUS. Maybe, just maybe, they may not want to, if we all do our jobs right!

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ATTITUDES HAVE TO CHANGE! We ALL have to acknowledge that MAINSTREAM simply means we know 66 calls and variations. PLUS dancers must acknowledge that they MUST know MAINSTREAM as well as PLUS and they simply like dancing to more calls. NO ONE PROGRAM IS ANY BETTER THAN THE OTHERS! Our attitudes have made these Programs into status symbols we wear like a badge. If you just want to have fun—dance BASIC!

The tools to save square dancing are already in place, and we just have to pick them up and use them correctly. Areas

that have MAINSTREAM dancing are working well using the CALLERLAB SUGGESTED TEACHING ORDER & TIME FRAMES. The Problem areas are similar to Southern California, where the predominant Program is PLUS. By demanding that beginners do it our way is ludicrous, because time and statistics show it is a failure. "Do you want to dance?" Hank Williams, Jr. says in his song. Do you want to keep dancing is now the theme—and we had better learn what the BASICS have taught us before. ✓

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HANDICAPABLE DANCERS AT THE CONVENTION

During the 44th NSDC in Birmingham, Ala., a Handicapable Square Dance Program will be part of the Convention events.

Handicapable dances will be held on Thursday, June 22nd, from 7:00 PM - 9:00 PM; Friday, June 23rd, from 7:00 PM - 9:00 PM; Saturday, June 24th two sessions will be held. The first dance session will be from 2:00 PM - 4:00 PM, the second session will be Saturday night from 7:00 PM - 9:00 PM.

If you or your group plans to attend the 44th NSDC, please let us know as soon

as possible. Please send in your registration today. We look forward to seeing you in Birmingham next year.

*Dean Emery,
Handicapable Vice Chairman
9354 Johnson Road
Mobile, AL 36695-9004*

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No pants, shorts or T-shirts.

When attending **ANY** square, round or
contra dance hall at the Convention, you
must be in proper SQUARE DANCE AT-
TIRE.

PROPER DRESS CODE FOR CLOGGING HALLS

MALES:

Do wear western style shirts
(long or short sleeves).

Do wear long pants or nice jeans.

Do wear bolo tie or scarf tie (optional).

Do wear proper dance shoes with taps.

Do **not** wear short pants of any sort.

Do **not** wear T-shirts.

FEMALES:

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Birmingham-born actress and author Fannie Flagg did for fried green tomatoes what Nike did for tennis shoes. She gave them personality, interest and respectability. Flagg's novel *Fried Green Tomatoes at the Whistle Stop Cafe* became the hit movie of half that name. Some of the author's inspiration for the story likely

came from her Birmingham roots. It's widely rumored that the book's most colorful character, Idgie Threadgood, shows a modicum of similarity to Flagg's real life great aunt, Bess Fortenberry. The fictitious *Whistle Stop Cafe* is probably loosely fashioned after a little country diner just outside Birmingham called the *Irondale Cafe*. Bess Fortenberry owned and ran the Irondale Cafe for half a century. In 1973 she sold the diner to Bill and Mary Jo McMichael.

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People/Events IN THE NEWS

IT'S FUN TO LOAD THE BOAT

In August, 1993 caller Dick Duckman of Marshall, Michigan, (remembering a similar trip he did with Ken Gilmore and Wayne Anderson 22 years ago), decided a one day square dance cruise across Lake Michigan would be a fun event. After contacting several Michigan callers and cuers, plans were made and Lake Michigan Car Ferry was contacted for reservations. With the help of Michigan dancers Jim & Elaine Griswold, two callers in Wisconsin were contacted. The callers, Howie Fochs and Phil Douchette, arranged to have a sound system and have Wisconsin square dancers meet the boat in Manitowoc and dance with the dancers from the boat trip on the pier until the return trip, approximately two hours. On August 27, 1994, at 7:30 AM, 306 dancers from all over Michigan's lower peninsula, including two couples from Ohio and one from Pennsylvania, and one couple that had made the same trip 22 years ago, proceeded to Load the Boat "S.S. Badger" (*the only passenger steamship on the Great Lakes*) in Ludington, Michigan. Callers Dick Duckman and Mark Willbur, and cuer Linda Catey, already in Ludington for a square dance camp out weekend at Poncho's Pond, provided equipment and organized the dancing on the ship, having two dance areas going at the same time (one group on the bow and one group aft). Additional callers and cuers Ellen Brunner, Marcia Wilson, Joy Mackey, Ann Debow, Jim & Toni Unger, Jim Baum, Mike Russell and Bob Dunn put the dancers through their paces. Upon arrival in Manitowoc *the Boat People* were greeted by no less than Howie Fochs, John Stillson, Lloyd Vertz, Phil Douchette, Ralph Schwark and retired caller Ralph Everson. The couple from Wisconsin that traveled the longest distance were Clark & Betty Henry from Woodruff. They came **213**

miles to meet the boat. Several tips were danced on the pier by 50 plus squares before the Boat People had to re-load the boat for the return trip to Michigan. As the dancers from each state gave their farewells and thank you's, it was decided that a great time was had by all. And that August 26, 1994 the Wisconsin dancers would reciprocate by making the reverse trip, and Michigan square dancers would meet them at the pier in Ludington. Because of the great success, plans have been made to make the same trip on June 1st 1996, sponsored by Eagle Records Staff. Everyone agreed that this should be an annual event with visits alternating from each state every other year.

One Hat Lost - Over 400 Friendships Gained - A Great Trip

If anyone happens to find a black western hat with a golden eagle on it floating in Lake Michigan, it belongs to Les Brunner, husband of caller Ellen Brunner. "We did have a little wind." If you would like information on this (hopefully) annual event, contact Dick Duckman, 14525 15 Mile Road, Marshall, MI 49068, PH:(616) 781-5914.

*Submitted by Ellen Brunner
Three Rivers, MI*

SUNRISE SQUARES CELEBRATE TEN YEARS

Sunrise Squares celebrated its Tenth Anniversary on October 29th at the Michelin Social Club, Bridgewater, N. S.

Starting with a Fun and Friendship Dance in the afternoon with callers John Medicraft and Neil Dorey, the evening began with a Pot Luck dinner. President Rod Hyslop welcomed guests and square dancers. After dinner, Rod gave a brief history of Sunrise Squares. Presentations were made to caller John Medicraft for his years of being a dedicated caller and friend to Sunrise Squares, to Maynard and Delma Dorey, who ten years ago were instrumental in starting Sunrise Squares, and Marcella Medicraft was presented with a gift from the club.

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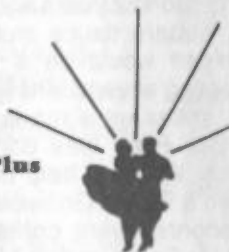
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pictures, momentos trivia and a history of the club since 1984.

A contribution from the proceeds of our Anniversary Dance went to the Alguire Memorial Fund.

Guest caller was Pat Alguire and round dance cuer was Harry Lofgren.

The anniversary cake was cut and served by caller John and Marcella Medcraft which brought a lovely day to an end.

*Submitted by Martin & Hazel Hebb
Lun. Co., Nova Scotia*

SQUARE DANCING WITH FX TV

On August 17, 1994, over 50 Alabama dancers assembled in the ballroom of the Sheraton Civic Center Inn in Birmingham, Alabama at 5:00 AM, ready to dance to an early morning audience on "Breakfast Time," an early morning TV show of FX Cable Television in New York City.

Dancers, dressed in the 44th National Square Dance Convention costume, represented the square dance and clog-

ging clubs. The Jerry and Barbara Pierce Round Dance Family represented the round dancers. Alabama callers Jerry Deener and Mel Estes took turns at the mike.

The FX Network field hostess, Suzanne Whang, jumped right in and participated in a lively square dance. With 25 million viewers tuned in to live TV coverage, the Breakfast Time Show got a taste of the excitement and enthusiasm that all square dancers possess.

The city of Birmingham was also featured this week with live reports from the Southern Living Test Kitchens and field hostess Suzanne Whang visiting the Birmingham Zoo.

IN LOVING MEMORY OF...

Nellie Mae Rush Broadway, March 13, 1928 - October 20, 1994 and John Garrett Broadway, December 24, 1926 - October 20, 1994.

On October 20, 1994, we received the news that John and Nellie Broadway had been in a tragic vehicle accident. The

impact of losing these close friends will affect us forever. Their goodness knew no end and from our hearts we say God bless you, our precious friends.

If ever two were one, it was John and Nellie. They were always together and ready to work in any area they were needed. We have lost two of the best friends we will ever have. Their memory will live with us forever.

John and Nellie were active in Square Dancing for over 20 years. They were very active in the North Carolina Folk, Round and Square Dancer Federation. They served on the Membership and Hall of Fame Selection Committees. They served as Vice President during the years of 1985-1986 and President from 1987-1988. The Golden Slipper Award was presented to them at the November 1990 Federation Dance. They were appointed Chairmen of the President's Charity Ball in 1990, serving this position diligently through 1994. The Bucks and Does and Cactus Squares were fortunate to have John and Nellie as members

of their clubs. They were also former members of The Dixie Derbies and The Foot and Fiddle Clubs.

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Editor's note: The previous "statement" was adopted unanimously at the quarterly dance of the North Carolina Folk, Round and Square Dance Federation held in Durham November 19, 1994. Our thoughts and prayers are with the Broadway family.

Submitted by Al Stewart, NC

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**JOHNNY
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TOTH**

Mr. Johnny (R.V.V.)Toth of South Milwaukee, passed away July 29, 1994 at the age of 71. He was the beloved husband of Louise and father of Christopher & James Toth and Janine Strano and grandfather of three. Mr. Toth was a Square Dance Caller and instructor for 45 years.

Upon Mr. Toth's retirement from the Ladish Co. after 40 years, the following, which was written by Dale Wagner, was included in his retirement tribute.

"Dear Johnny and Louise,

What a privilege to be asked to share in this celebration of your four score and more years of leadership in an activity that enriched the lives of so many whom we were able to touch, but greater still, and even more important, were the countless numbers of wonderful people that touched ours...

You spent your life feeling...the importance of the bond of love and respect between dancer and caller. To this day,

and I'm sure this is true for you as well, dancers past and present still consider their square dance years to be the happiest of their lives. How fortunate for us to have been the catalyst that made that possible.

...I still can't get over the sheer mutual joy, the truly happy faces of the dancers and the loud enthusiastic applause at the end of each dance and, more importantly, accepting the fact that they were not applauding us, but were celebrating with obvious joy their being a part of a cooperative, loving experience with the others in their square. The world truly needs that kind of release and fellowship more than ever before.

...Weren't we blessed to have had leadership roles in an activity that filled to overflowing the cups of those who shared in the fellowship and joy we knew it offered.

Thank you Johnny and Louise for your support, encouragement and more importantly, your love these many, many years..."

Editor's note: We extend our sympathies to the Toth family.

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Diamonds



by
Jack Murtha

Jim and Sally are looking for something they can do together that both of them will enjoy. For the first time in a long while, they have a little money and some time to spend on themselves and are looking around to see what's available. Tom and Delores aren't looking for anything, but they have two good friends who are very active and keep asking Tom and Delores to join them for an evening of fun. Joseph and Geraldine don't know each other but both are single and want to meet more people. Each of them wants to add friends to their current small circles.

All of these people are about to come together in a class which will teach them a recreational activity new to each of them. It is amazing how many attractive recreational activities are available to people in their community. It is really hard to believe anyone could say there is nothing to do! This community's recreation department publishes a monthly newsletter with two pages of activities open to everyone. People can learn to play tennis, golf, join an aerobics group, play chess, learn to draw, paint, ballroom dance, take bus trips to Reno and Marine World. The local newspaper has a full page of activities just for senior citizens. Their local community college has courses in many forms of art such as choir, woodworking, photography....the sheer quantity of interesting things to do which cost little and require small amounts of time is overwhelming!

These folks will meet soon in a class to learn how to bowl.

Bowling shares some attributes with square dancing:

- **Both are unique recreations unlike any others available.** In bowling the underarm delivery of the ball has a bit of the action of a softball pitcher, but the target and the action of delivering

the ball to the target are not similar at all. Square dancing is a form of dance, but the action of dancing in teams and following the directions of a caller is unlike any other form of dance.

- **In both activities special costumes are worn, including special shoes.**
- **Both are fun and are great ways to meet new friends.**

We all know what it is like to join a beginners' square dance class. What is it like to join a beginners' bowling class? Mike Foster is the certified bowling teacher at the local bowling alley and a coach of the Olympic Bowling Team. Mike says that a class meets once a week for up to twelve weeks. Actual bowling instruction takes four weeks of the twelve week class. Most new participants will score from 100 to 130 pins per game after the four weeks however, scores are not important while people learn. If a person bowls 70 or less, it is still a very positive accomplishment and leaders make bowling fun regardless of the new bowler's score.

Bowling teachers are experts at creating positive experiences while they help people learn their activity. A critical principle of these teachers is that all new bowlers enjoy their class! They carefully and consciously remove all negative experiences from their introductory programs.

After four weeks of instruction, the new bowler begins competition in an eight week instructional league. There is no pressure to score higher, no league expectations for specific scores, it doesn't matter what a person scores-what is important to the leaders is that these people have a good time and develop a positive feeling about bowling that will lead to a life-long interest in the activity.

After instruction, these bowlers can join handicap leagues. Bowlers in these leagues have average scores of 98 to 228. A handicapping process modifies scores so all bowlers have a chance to score well regardless of their personal average scores.

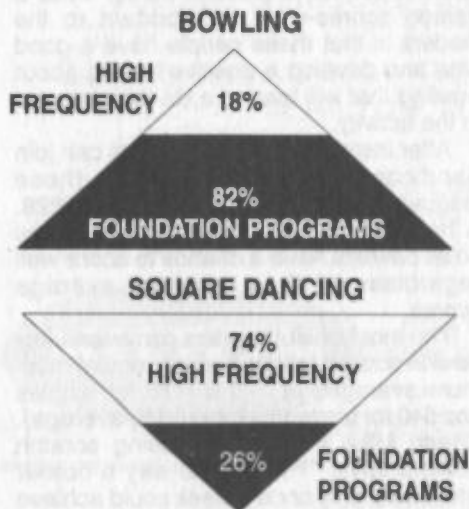
The most skillful bowlers can eventually bowl in scratch leagues which require minimum averages of 170 to 175 for singles and 540 for trio teams (about 180 average). Coach Mike Foster, discussing scratch bowlers says, "There is no way a bowler who bowls only once a week could achieve an average score of 180-190. Those bowl-

ers must bowl 2 to 5 times a week, 8 or 9 games per time in order to raise their average scores that high.

Ah! These are the high frequency bowlers which compare well in amount of activity with high frequency square dancers. These folks are bowling's "groupies." They regularly bowl more than once a week, they enjoy the challenge of striving for high average scores, they feel successful in their chosen activity and bowling has become an important part of their lives.

- Comparing some bowling statistics with square dance statistics is very interesting:
- Bowling has 17,000,000 bowlers (7% of the U. S. population).
- Bowling has 3,000,000 high frequency bowlers (18%) in its scratch and trio leagues.
- Bowling has 14,000,000 bowlers (82%) in its foundation programs, the instructional and handicap leagues.
- Square dancing has 375,000 dancers, (less than 2/10 of 1% of the U. S. population).
- Square dancing has 277,500 high frequency dancers (74%) in its Plus, Advanced and Challenge programs.
- Square dancing has 97,500 dancers (26%) in its foundation programs-Basic and Mainstream.

Looking at these statistics in graphic form is even more interesting:

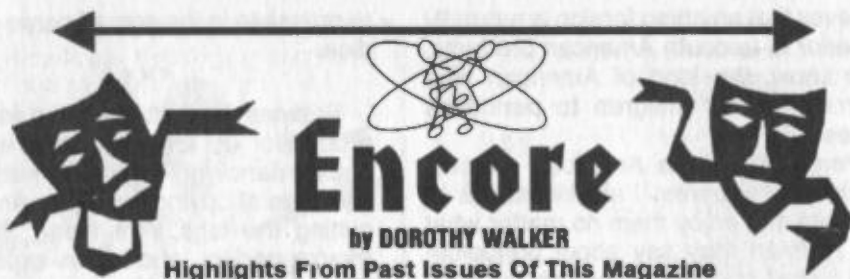


Suddenly, it is obvious why square dancing is caught up in a disturbing dichotomy. As the percentage of our high frequency dancers gets bigger, the total square dance population gets smaller! Every activity's foundation programs play a major role in recruiting, nurturing, participating with and enjoying new beginners entering the activity. The foundation programs also supply most of the participants for high frequency programs, such as those in bowling and square dancing, which do not try to recruit and nurture novice bowlers or dancers directly into their programs. Square dancing has allowed its Foundation Programs to erode and wither to the point we have lost our major vehicle for recruiting and nurturing new dancers. In two polls Legacy has found that one third of our square dance clubs nationally did not hold a new dancer class during the previous year. That percentage is twice as high in at least one major metropolitan area, in which 2/3 of the clubs did not host a new dancer class during 1993-1994!

It would be rare indeed for any bowling establishment to go through a year without holding several classes for new bowlers while at the same time vigorously building its foundation programs.

Square dancing must aggressively rebuild its foundation programs before it can hope to dramatically increase the number of active square dancers. Others have said there is no better advertisement than a satisfied customer. **For square dance classes there is no better recruiter than a happy, excited, new dancer.** Next month, rebuilding our foundation programs.

Credit note: Thanks to Dennis Nelson for help with graphics. ✓



Encore

by DOROTHY WALKER

Highlights From Past Issues Of This Magazine

Since this is our 50th Anniversary issue, I thought you would enjoy reading a bit from the very first issue of what was then called *American Squares*.

Charles Crabbe Thomas of Woodbury, NJ, founder of *American Squares*, typed the first issue on a typewriter and mimeographed it on two, 2-sided 8-1/2" x 14" sheets of paper. The first issue was complimentary, but the yearly subscription rate Mr. Thomas asked for was just a dollar (or ten cents an issue). He had no advertisers, but did include a box which said, "This is what an advertisement would look like if we had any advertisements." As the old saying goes, "We've come a long way, baby!"

50 Years Ago, September, 1945

Well, here it is, making its maiden bow to the waiting square dance world, AMERICAN SQUARES! We hope you like it.

Launched on a shoestring, you'll have to like it or we'll fold up. So consider this as your publication. Let us know what you want in this periodical and we'll put it into effect-provided it doesn't cost too much.

So when you send in your subscription, and we hope you'll do it right away because we need the money, send us: 1. Any ideas or suggestions you may have, 2. Your favorite dance, or at any rate, a dance, 3. An entry in the original dance contest, or at least, 4. the names and addresses of some of your friends and acquaintances who would like to receive a complementary copy so we can enlarge our mailing list. Candor compels us to explain that this is your complementary copy, and unless your buck is forth-

coming you won't see another issue for a long time, and if too many bucks are not forthcoming, you'll never see another issue. So cough up please!

Ever since I read Michael Herman's editorial in *The Folk Dancer* for April (1945), I have been burning to answer it. He rails against the dancers who insist on doing American dances just because they are American.

When I collected stamps, I specialized in U.S. stamps (so did everyone else in my group). There were too many stamps to collect all of them, just as there are too many dances to do all of them. In high school I specialized in American History (took a prize in it too); nobody complained. And now, I specialize in American dances.

As a matter of fact, that is the reason for this magazine. I have taken *The Folk Dancer* for four months and the last issue (May) was the first to contain an American Square, or any material I could use.

I like American Squares. I enjoy the schottische and the polka. When I can find a teacher, I'm going to learn the hambo. But I don't like the Sicillian Tarantilla (and I hope I've misspelled it), it is silly; even with the American warwhoop that appears in my version. And I draw the line on the Carkowvienne (and I'm sure I've misspelled it and I'm glad of it), which is hopping on one foot while you kick yourself across the floor with the other.

Prejudice can work both ways. My acquaintance with Mr. Herman is limited to four months' subscription to *The Folk Dancer*, but from his editorial, I should judge that he is the kind of person who

believes that anything foreign is naturally superior to uncouth American products. You know, the kind of American who married off his children to penniless dukes.

Personally, I like American dances, particularly squares. I shall continue to do them and enjoy them no matter what Mr. Herman may say about prejudice—and I shall continue to not do the Krakowienne (I've spelled it wrong at least once). Mr. Herman is welcome to his Sarocas, Hatters and Ohorodniks, but I wish he'd leave me alone and not attempt

to proselyte in the sacred name of prejudice.

Frances Garnett says she looked all around for just the right kind of shoes for square dancing. Finally, she had the brilliant idea of buying tap dance shoes and cutting the taps from them. She says they're perfect, and as an experienced dancer, she should know.

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BILL BURLESON

It is with regret we announce the passing of Bill Burleson this past October. He was 71 and is survived by his wife Jean.

Bill Burleson was a mild, unassuming man from Minerva, Ohio (near Canton) who loved and danced all the square dance programs, from Mainstream thru Challenge. In early 1969 he decided to compile a list with definitions of every square dance call in existence, so that he could study this and be a better dancer. He sent me his list for proofreading and to tell him what calls he might have omitted. This first list contained about 300 calls. Little did I know that I would be proofreading for him for the next two decades.

Based on my input and that from others, he added to his list and printed it for

by
Ed Foote



a few friends in his tape group. But other people heard about it and requested copies and soon he was receiving requests from several states. He decided to publish his list as the *Burleson Encyclopedia* in 1970 and introduced it at the National Convention that year in Louisville. It contained about 800 calls.

The book was an immediate hit because there were no other such books. The only other popular seller was a brochure of about 70 calls from *Sets in Order* magazine. The challenge dancers were especially drawn to the book because it contained all the calls they needed to know.

The 1970s and early 1980s produced a flood of new calls, at one time averaging 400 calls a year, so Bill decided to produce three supplements a year listing

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all of the new calls with definitions, and people subscribed to receive these supplements. To get his information, Bill subscribed to every caller note service which existed.

Three times a year Bill and I would meet and review what he had written for his latest supplement. Because most call writers would give a definition from only one position, Bill usually had to change some words in order to give the true definition. This led to many intense discussions between us about the proper wording, and I often had to defend my position like a courtroom lawyer. Even if he agreed with me at the moment, I never knew for sure how the final printed page would appear.

Demand for the Encyclopedia exploded. Bill's house was filled with cartons of books (he printed 10,000 at a time) and supplements. At one point he had almost 4,000 people subscribing to the supplements. Bill subsequently printed a diagram book of selected calls and two other books listing calls based on the CALLERLAB programs.

Bill was strongly interested in Challenge. He had his own tape group in his house and transformed part of his house into a hall which would hold six sets, and brought in callers for live dances. He attended many Challenge weekends

each year. But he also supported Mainstream and Plus by founding a club in Minerva in the early 1970s called Burliques, which still exists today. From the beginning he insisted that the club be run by the members, and if it was not for the name, no one would have known he was the founder.

By the mid-1980s, the number of new calls being produced each year declined, so Bill reduced his yearly supplements from three to two. Sales of the Encyclopedia dropped as people became more interested in specific lists, and with declining health he sold the Encyclopedia and his other books to Jon Sanborn of American Square Dance Magazine in the late 1980s.

The *Burleson Encyclopedia* remains to this day as the only reference book containing every square dance call ever written, which now numbers over 5,000 calls. Jon has kept the Burleson name, has upgraded the print quality of the book and continues to produce the supplements.

Bill Burleson never planned to become famous and was actually rather shy. But because of his book, his name is known throughout the world, and his Encyclopedia has been a valuable reference for over 100,000 dancers for 25 years. Bill will be missed. ✓

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THE COUNTRY WESTERN LINE

by
jim & jean
cholmondeley

Another GREAT year of Country Western Dancing has gone by, we hope you have had as good a time as we have. We have seen many changes in the activity and, for the most part, they have been good. The NTA has published new teaching manuals and standardized CW terminology. Kelly Guellette, NTA President, has been working on it for almost ten years. By teaching the proper terminology, step descriptions will be published correctly with universal understanding.

This month's dance was submitted as a variation of the CW Freeze (Vine Right & Touch; Vine Left & Touch; 3 Back Steps & Touch; 3 Rocks & Turn w/Touch). It is used after each turn to a new wall. It can also stand alone as a nice quick line dance to teach to your students.

FREEZE VARIATION

Submitted by Tom & Gina Crisp of Tucson, Arizona

MUSIC: Teach - RENO by Doug Supernaw (79 BPM)
Dance - Warning Labels by Doug Stone (111 BPM)

4 Wall Dance
24 Beats

MOVEMENTS	BEATS
TWO RIGHT SIDE TOUCHES	(1-4)
Touch right toe to right side, bring it back to left foot (repeat)	
TWO LEFT SIDE TOUCHES	(5-8)
Touch left toe to left side, bring it back to the right foot (repeat)	
ONE RIGHT SIDE TOUCH	(9-10)
Touch right toe to right side, bring it back to the left foot	
ONE LEFT SIDE TOUCH	(11-12)
Touch left toe to left side, bring it back to the right foot	
HEEL, HEEL, TOE, TOE	(13-16)
Tap right heel forward twice, Tap right toe back twice	
STEP TURN	(17-18)
Step forward with right, turning 1/4 to the right	
TOUCH LEFT, STEP LEFT, TOUCH RIGHT	(19-20)
Touch left foot diagonally to the left, then cross step in front of right, touch right foot diagonally to the right (Timing 1 & 2)	
REVERSE JAZZ BOX	(21-24)
Step right across left, Step back with left, Step to right, Stomp together with left & clap	

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1995 FIVE-DAY PACKAGE

☉ MAY 29 - JUNE 2 ☉	☉ JUNE 6 - 9 ☉	JUNE 11 - 16	JUNE 18 - 23	JUNE 25 - 30
CHAPARRAL CALLER SCHOOL KEN BOWER (CA) JERRY HAAG (WY) SCOTT SMITH (UT) GARY SHOEMAKE (TN)	ENGLISH MOUNTAIN CUERS SCHOOL CHARLIE & BETTY PROCTOR (TX) JERRY & BARBARA PIERCE (AL)	KEN RITUCCI (MA) JOHN CHARMAN (CN) GARY SHOEMAKE (TN) RDS: JO YAKIMOWSKI (MA)	DENNIS HUMPHREYS (FL) FRANK BEDELL (FL) GARY SHOEMAKE (TN) RDS: LARRY & ALETA DUNN (FL)	KING CALDWELL (LA) JAMES MARTIN (TX) GARY SHOEMAKE (TN) RDS: LELAND & HELEN NEELY (TX)
JULY 2 - 7	JULY 9 - 14	JULY 16 - 21	JULY 23 - 28	JULY 30 - AUG. 4
MARSHALL FLIPPO (MO) LARRY LETSON (TX) GARY SHOEMAKE (TN) RDS: LINDA & DAN PROSSER (PA)	DEE-DEE DOUGHERTY-LOTTIE (MN) DALE McROBERTS (IL) RDS: TOM & ROSALEE CLARK (IL)	KEN BOWER (CA) CHUCK PEEL (IN) SPEEDY SPIVACKE (CA) GARY SHOEMAKE (TN) RDS: RUSS & WILMA COLLIER (IN)	FRANK GATRELL (OH) SCOTTY SHARRER (OH) GARY SHOEMAKE (TN) RDS: DICK & PAT WINTER (OH)	JIM PARK (MI) LARRY DUDGEON (MO) GARY SHOEMAKE (TN) RDS: FRANKIE & JOHNNIE WYNN (MI)
AUGUST 6 - 11	AUGUST 13 - 18	AUGUST 20 - 25	AUGUST 27 - SEP. 1	SEPTEMBER 3 - 8
ROYAL RECORDS TONY OXENDINE (SC) JERRY STORY (TX) LARRY LETSON (TX) GARY SHOEMAKE (TN) RDS: BOB & LYNN VAN ATTA (LA)	ROYAL RECORDS TONY OXENDINE (SC) JERRY STORY (TX) LARRY LETSON (TX) GARY SHOEMAKE (TN) RDS: JACK & MURIEL RAYE (GA)	TIM MARRINER (GA) GARY MAHNKEN (MO) GARY SHOEMAKE (TN) RDS: ERIC JAWORSKI (VA)	CANADIAN WEEK LES GREENWOOD-ONT JIMMY LEE-ONT LORNE LOCKREY-ONT GARY SHOEMAKE (TN) RDS: STAFF	DALE McCLARY (FL) SKIP SMITH (FL) GARY SHOEMAKE (TN) RDS: JEANETTE & LEO CHAUVIN (FL)
SEPTEMBER 10 - 15	☉ SEPTEMBER 17 - 22 ☉	SEPTEMBER 24 - 29	OCTOBER 1 - 6	OCTOBER 8 - 13
LARRY PRIOR (FL) "DECKO" DECK (VA) GARY SHOEMAKE (TN) RDS: CONTRAS, LINES PRIOR/DECK	AMA CALLER SCHOOL BOB FISK (AZ) MAC LETSON (AL) GARY SHOEMAKE (TN)	"ALL ROUNDS WEEK" THE HICKS FAMILY MARILYN & CLIFF (MI) TOM & LORI (CA) BUTCH & ELLAINE (MI) SQ: GARY SHOEMAKE (TN)	KEN BOWER (CA) JERRY HAAG (WY) GARY SHOEMAKE (TN) RDS: BONNIE & TOM TOMCHIK (NC)	DICK DUCKHAM (MI) WOODY USSERY (AR) GARY SHOEMAKE (TN) RDS: NEALE BROWN & KAREN VAN DUSEN (CAN)
	OCTOBER 15 - 20	OCTOBER 22 - 27	OCT. 29 - NOV. 3	
WEEKS MARKED WITH A ☉ HAVE SPECIAL PRICING. CALL FOR PRICES.	JERRY DEWS (TX) GARY SHOEMAKE (TN) RDS: BOB & LYNN VAN ATTA (LA)	TONY OXENDINE (SC) JERRY STORY (TX) GARY SHOEMAKE (TN) RDS: JIM & PRISCILLA ADCOCK (VA)	T. C. RICHARDSON (MI) CINDY WHITAKER (IL) GARY SHOEMAKE (TN) RDS: MARGE & BRANCH GASSOWAY (MI)	ALL WEEKS ARE PLUS LEVEL UNLESS OTHERWISE INDICATED.

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MAY 19 - 21	MAY 26 - 28	⊙ JUNE 2 - 4 ⊙	JUNE 9 - 11	JUNE 16 - 18	JUNE 23 - 25
CHARLIE WHEATLEY (KY) PHIL ROBINSON (KY) RDS: ELLIS & HELEN OLLIGES (KY)	REGGIE KNIPFNER (NC) HERB FRANKLIN (SC) JAMES HURT (GA) RDS: SOPHIE LONG (NC)	CHAPARRAL RECORDS KEN BOWER (CA) JERRY HAAG (WY) MARSHALL FLIPPO (MO) SCOTT SMITH (UT) GARY SHOEMAKE (TN) RDS: CHARLIE & BETTY PROCTOR (TX)	BIG & LITTLE ENIS WES DYER (KY) KENNY JARVIS (KY) LINE DANCE INSTR. C. D. GLOCK & BRENDA BEEBER (KY)	JERRY SOSSAMAN (NC) AL BROADWAY (NC) GARY SHOEMAKE (TN) RDS: PEGGY BROADWAY (NC)	ED BUSBEE (VA) RDS: JUDY & ED JAWORSKI (VA)
JUNE 30 - JULY 2	JULY 7 - 9	JULY 14 - 16	JULY 21 - 23	JULY 28 - 30	⊙ AUGUST 11 - 13 ⊙
DAVE GIPSON (IN) JOHN HOLMAN (IN) RDS: ANN & STEVE CRUMP (IN)	MEL ESTES (AL) BILL McVEY (GA) GARY SHOEMAKE (TN) RDS: CHRISTINE D'NORMANDY (GA)	ALL ROUND DANCE WEEKEND JUDY & DAVE (EVERHART) MOUTON SHIRLEY & DON HEINY - INDIANA	BUDDY ALLISON (GA) DANNY WEEKS (GA) GARY SHOEMAKE (TN) RDS: SANDY TURNER (GA)	TBA	ROYAL RECORDS TONY OXENDINE (SC) JERRY STORY (TX) LARRY LETSON (TX) RDS: LYNN & BOB VAN ATTA (LA)
AUGUST 18 - 20	AUGUST 25 - 27	SEPTEMBER 1 - 3	SEPTEMBER 8 - 10	⊙ SEPT. 15 - 17 ⊙	⊙ SEPT. 22 - 24 ⊙
TOM DAVIS (KY) MARK TURNER (KY) RDS: DOROTHY SANDERS (KY)	GENE RECORD (KY) MIKE ALEXANDER (OH) RDS: JOHN & JEAN STIVERS (OH)	WAYNE McDONALD (TN) RDS: DEE SMITH (TN)	STAN RUSSELL (SC) SAM LOWE (SC) RDS: LARRY MONDAY & GLADYS GUNTER (NC)	C-1 WITH C-2 STAR TIPS BOB FISK (AZ) ROSS HOWELL (TX)	RANCHHOUSE W/E DARRYL McMILLAN (AL) CHRIS BURCHFIELD (FL) BILL TERRELL (TN) RDS: GENIE & JACK WHETSELL (SC)
SEPT. 29 - OCT. 1	OCTOBER 6 - 8	⊙ OCTOBER 13 - 15 ⊙	OCTOBER 20 - 22	OCTOBER 27 - 29	NOVEMBER 3 - 5
JIM DURHAM (VA) DICK KURTZ (VA) RDS: TIM EUM (VA)	GENE BAKER (NC) PAUL WALKER (NC) TOM RUDEBOCK (OH) LINE DANCING BY STAFF	STEVE KOPMAN (TN) PHIL KOZLOWSKI (IN) RDS: GLENN & ROSALEE KELLEY (KY)	HAROLD KELLEY (GA) JOHN SWINDLE (GA) RDS: HAL & SADIE RODEN (GA)	GEORGE LAVENDER (AL) RALPH ECHOLS (VA) RDS: JOHN & MARTHA PRITCHETT (GA)	HARRY KOPPENHAVER (OH) PAUL TEUFEL (WV) RDS: CHUCK & MARGE THOMPSON (OH)

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FEEDBACK

by Melody Tremayne
Williams, California

Questions for the ACA

I am 24 years old and have been involved in square dancing, in one way or another, all my life. I was practically born on the dance floor. When I was eight years old, my parents started their own club so I could learn to dance. (At eight years old I was too young to be a student in classes offered by the club of which my parents were members.) An uncle of mine was a square dance caller, and another uncle is a retired round dance cuer.

I truly enjoy and appreciate all aspects of square dancing. I enjoy all levels of the dance. (Although, the Challenge level does not appeal to me at this time. That, however, is my own personal opinion.) One caller from Vancouver, Washington, told me I was an "unusual" dancer because any night of the week one can spot me at a community dance program or a Mainstream, Plus, A-1, or A-2 workshop or dance. I admire the talent of all those callers out there. I know that these professionals spend hours at their checker boards or computer screens in order to present new and exciting choreography at their next dance. I appreciate that someone is dedicated to bringing me and other dancers this kind of enjoyment. I cherish all the beautiful people and friendships that this activity has introduced me to. Square dancing has kept my family close in a day when a lot of people are struggling to hold on to their family ties. I find that a couple of hours "on the floor" is a great way of expelling

stress. I think CALLERLAB is wonderful for developing such a cohesive program that any dancer can go anywhere in the world and enjoy a dance. What other activity affords a person such freedom?

I thoroughly love and enjoy square dancing as it exists today. When the American Callers Association (ACA) started voicing themselves, I was very concerned that ACA was going to change the activity that I delight in so much. My usually open mind closed up, and I became defensive toward anything ACA proclaimed. What did they mean—one level called *square dancing*? I am square dancing whether I am participating in a Basic class or an A-2 dance. I couldn't understand ACA wanting to introduce this term when this is what I had been doing all these years anyway. Then I learned ACA wanted to "prune" some calls off CALLERLAB's list to form a new list for this one level of dancing. What would I do without Spin Chain and Exchange the Gears?! I also did not know what ACA proposed we do with the Advance and Challenge levels. (I now know that ACA would allow Advance and Challenge to continue to exist.)

My ignorance of the ACA's ideas caused me to be very closed minded and defensive toward their concepts. (As a student of psychology at one of California's most liberal universities, I am usually open toward all opinions and choices.) I still think CALLERLAB is the greatest for what it has done for square dancing, but I have decided that maybe I should open myself up to the new ideas and suggestions that ACA has to offer. The more one is educated on a subject, the more options and the more quality the decisions one is able to make.

I have some questions for ACA. These questions are not meant as an attack on ACA. These questions are put forth so I and other dancers can be more informed and, therefore, able to make quality choices.

1. What would happen to the calls taken off CALLERLAB's list? Would they disappear or would they move into the Advanced level?

2. It has been a long time since a call was added to the Mainstream or Plus lists. But what if a caller developed a brilliant new call? Would there be room for callers' creativity if the ACA list is adopted?

3. I read in ASD's October, 1994, issue that Utah and some other places in the U.S. have adopted ACA's single floor level concept (65). How is this affecting square dancing at this moment? Can these people from Utah and the other areas still travel anywhere in the world and dance, or are they limited to dancing within their state's boundaries? Is it an appropriate choice at this point in time for some parts of our country to be dancing ACA's list and others dancing CALLERLAB's list? How is this decision to practice ACA's concepts at this point going to effect the callers from Utah and the other areas. The caller is going to have to stop



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and think, "Tonight I'm calling in Ogden so I have to use this list, and next week I'm calling in Salem so I have to use this other list." I don't think this is the same as a caller realizing that in one hall he will be calling the Plus level and in another hall calling the Advance level.

4. A lot of people in my area enjoy dancing solely the Diamond Program. Is there going to be a place in square dancing for these folks?

5. How is Advance and Challenge going to be handled?

6. If the ACA does take over as the ruling philosophy, how will it go about incorporating its ideas into all parts of the world? Will the rest of us be in a sort of limbo waiting for everyone to catch up? What if some parts of the world do not want to incorporate ACA's ideas? Will this prevent dancers from visiting other areas and making new friends through square dancing?

7. Will adopting ACA's proposed ideas force more people to become Advance and Challenge dancers?

8. How confident is ACA that its philosophy is going to solve the challenges square dancers are facing today?

I suppose I would like ACA to put all its ideas in one format so I and other

dancers can educate ourselves. I would like to be able to read from start to finish ACA's theory of what would help square dancing flourish once more. (Maybe ACA already has such a manual, but I don't know about it or where to obtain a copy.) If any ACA members would like to provide me with some education, my address is: Melody Tremayne, PO Box 916, Williams, CA 95987.

Please remember, this is in no way meant as an attack on ACA. Now that I have opened my mind up for new ideas, I realize I need to have a full education from the ACA concerning its ideas. I know I'm only one dancer in a large population, but I feel it is important for me to be knowledgeable about everything that effects the activity I enjoy so much—square dancing.

Everyone needs to be willing to listen and willing to brainstorm and discuss the issues that have presented themselves in recent years. Attacking each other is not leading us to any solutions. Let us educate each other and work together on workable solutions. It would be a sad day for me today if there was no square dance tomorrow. ✓

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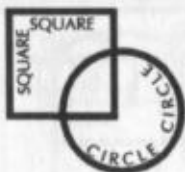
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Squared Circle

By Jeffrey A. Grossman

I usually deal with upbeat, informative, or just controversial topics. This month I'm going to visit the dark side, because an incident that came to my attention that I want to discuss. I believe this occurred exactly as I describe it. I've omitted the names and do not identify in what part of the United States this took place.

At a square dance, Cuer walked onto the stage for the first set of rounds. Caller asked Cuer if they intended to cue a certain dance that night. Cuer responded, "In fact, I have it here in my hand. I'm going to cue it right now." Caller said, "Good, I'm going to tape your cues so I can use it in my round dance class tomorrow. I didn't buy the record and my students want to learn the dance."

Cuer was not happy about this, "Uh, do you realize not only is it unethical, but

illegal to do that?" Caller did not seem to care, "But it's only for a few couples and I don't want to spend the money for the record." Cuer replied, "Is it my understanding that you were prepared to tape my cues without my consent? Then you were going to use the tape in your class, for which people pay you, also without my consent?" Caller didn't respond to the questions but said, "Well, all right! I won't use the tape in my class. I'll just keep it for my reference." Caller then pushed the record button and walked off the stage.

Cuer was not willing to be taped under these circumstances. Without the record, Caller had no use for a "reference" cue tape. At this point Cuer simply did not trust Caller. However, fooling with Caller's tape recorder also would be a breach of etiquette. Fortunately, by



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custom (and necessity), a caller's turntable is shared equipment. Cues unplugged the tape recorder from the turntable and began cueing.

Wow. And to think this really happened. Anyway, let's look at the issues. What the caller intended to do was strictly illegal. I find this particularly disturbing because of the growing trend in our activity of disregarding copyright laws. The copyright laws are strict and the penalties severe. One of these days, someone is going to enforce them and the results could be disastrous for all.

From the data available to me, the ethics of the situation also are clear. Using the cues' tape cues without their consent, for a paying audience, is theft of services. However, someone also might make the argument that the money-grubbing cues was being selfish, lacked a spirit of cooperation, and was not interested in the good of the activity. If you believe *that* then consider what would have happened if the situation were reversed, if cues tried to tape a caller and play the tape for a paying audience.

My own policy for taping is that dancers may tape my cueing for their sole personal use. Only once, to my knowledge, has a dancer played my taped cues beyond that and it's with my explicit knowledge and consent. As for my being taped by other cues and callers, it's not something I typically run into and I'd address the situation individually.

I write this, not to air someone's dirty laundry, but as a warning. Our activity has enough challenge in the years ahead. We do not need an adversary relationship to develop between callers and cues. Cueing, and cues, are important to this activity. Only with a *mutual* respect between callers and cues for the value of the effort each contributes, can our activity survive. ✓





Square Dance PULSE POLL



CALLERLAB QS

MAINSTREAM

Grand Parade
Wahoo
Single Circle to A
Wave

MS EMPHASIS CALL

Fold

PLUS

Double Your Neighbor
Follow Thru

PLUS EMPHASIS CALL

Acey Deucey

ADVANCED

Scatter Scoot
Relay the Top
Chase Chain Thru

TRADITIONAL

Two And Two

CONTRA

Allynn's Mountain Reel

PLUS PROGRAM

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

Teacup chain
3/4 tag the line
Track two
Trade the wave
Triple scoot
Triple trade

© ASD

Not a Callerlab
program

**ASD PULSE POLL
EXPERIMENTALS**
Caution: Not recom-
mended for dancers prior
to Plus program activity.
EXPERIMENTALS
(Priority order)

GRAND CHASE by Walt McNeel

A. Sides (designated dancers) Face and do the first 8 steps of a Grand Square, Do Sa Do and Slide Thru.
B. Heads (not designated) Pass Thru , Chase Right, Boys Run, Star Thru, Move Back.
Sequence: Heads B-A-B-A, Sides A-B-A-B

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THE DAY

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- ESP - 196 WATERMELON CRAWL by Elmer
- ESP - 195 ELVIS & ANDY by Elmer
- ESP - 194 I SWEAR by Elmer
- ESP - 193 IF BUBBA CAN DANCE (I Can Too) by Elmer
- ESP - 908 GIMMIE THAT WINK by Steve
- ESP - 413 JAMMI'N (Hoedown)
- ESP - 532 LOVE BUG by Bob



Craig Rowe

•• **RECENT**

- ESP - 191 THAT'S MY STORY by Jerry
- ESP - 190 AS FAST AS YOU by Elmer
- ESP - 412 STRUTTI'N (Hoedown) by Elmer
- ESP - 187 I DON'T NEED NO ROCKIN CHAIR by Elmer



Steve Kopman



Joe Porritt



Same Music By
SOUTHERN
SATISFACTION



Jerry Jestin

•• **BRAND NEW**

- JP/ESP - 7003 BRING ME SUNSHINE by Bill
- JP/ESP - 329 LITTLE LESS TALK by Mark



Bill Harrison

•• **RECENT**

- JP/ESP - 236 REAL GOOD TIME by Joe
- JP/ESP - 328 TRAVEL ON by Mark



Mark Turner

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by

Bill & Bobbie Davis

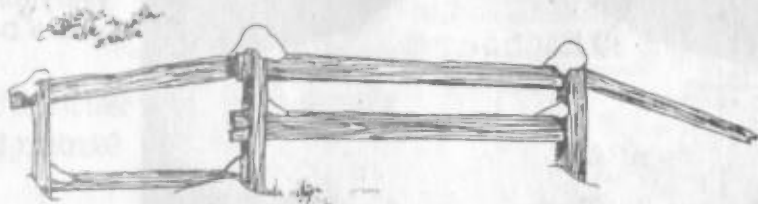
THE HELPING HAND

One of the most obvious and sometimes troublesome problems encountered in the process of integrating new members into a group of experienced dancers, is that of coping with the various degrees of experience and competence in the dancers. The situation also occurs when experienced dancers are intermingled with dancers who are learning the level for the first time.

Those dancers who have had previous experience at the level can be of most help by remembering that a learning situation is made easier if there is no confusion of instructions and a minimum of distractions for the learner. The natural

inclination is often for the more knowledgeable dancers to try to help by giving verbal directions to the newcomer or even by attempting to physically steer the learner to the right spot. In the long run, however, it is best for all concerned if the experienced dancers refrain from the urge to vocalize directions and let everyone concentrate on the instructions and directions from the caller.

If personal assistance within a square is deemed appropriate, a simple silent gesture toward the right position or direction is the most effective. Such a course of action will usually preserve goodwill within the square and avoid bruised feelings (and even bruised bodies) that can



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easily result from more aggressive assistance. Since part of the appeal of square dancing is the feeling of accomplishment that comes with "getting it right," it is best to allow a weaker dancer the opportunity for success on his own.

At the same time, the less experienced dancer needs to keep in mind the fact that efforts to help are not intended as any personal criticism. The thing to remember is that everyone wants the square he is in to succeed, and in square dancing all eight people must reach the right position in order for the square to make it. Less experienced dancers should recognize that the desire to succeed is often strong in experienced dancers. It would be well, then, for the "novice" to be somewhat tolerant of the others whose intensity perhaps causes them to be "pushy" or overly helpful.

A complication sometimes occurs when the experienced dancer, who is trying to help, is wrong. This is always a

tough situation. If incorrect "help" occurs occasionally, the best course is to forget it. Even very good dancers are not perfect. If it persists, the best way to cope with it is to work through the caller or instructor. He is recognized to be the group authority, and as such is in the best position to handle the problem in a professional manner with a minimum of hurt feelings. It would, of course, be nice if everyone were very mature and aware of personal limitations as well as capabilities. But it is not a perfect world, so we do our best. Our golden rule is: *Help others as you would have them help you; accept help as you would like your help to be taken.* And if someone rejects your help, don't pout and withdraw; keep smiling, it's only a game.

The thing that everyone should keep in mind is that a **subtle** helping hand is the best kind and when extended should be accepted graciously. ✓

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Round Dance

PULSE POLL



ROUNDALAB

Golden Classic List - 1994/1995

Phase II

Livin' On Love
The Bug
Shirley
Missouri Waltz
Trashy Woman
Everyday
Under This Old Hat

Phase III

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

Phase IV

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

Phase V

Don't Tell Foxtrot
Living a Lie
Adios Mundo
Now

Phase VI

Daddy Cha
Emily Emily
To All The Girls

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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
(Roumagnoux)
Roper JH410

Phase V—None
Phase VI—To All The Girls(Kiehm/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
Feelin'
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
Sheik 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
Après L'Entriente +1
A Taste of the Wind
Autum Leaves +2
Beautiful River/Butterfly
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
Mana Elena
Para Esto +1
Riviere de Lune +1
Send Her Roses
Sugar Stomp +1
Tampa Jive +1
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Waltz Tramonte +1
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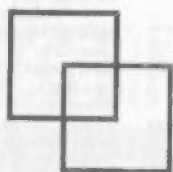
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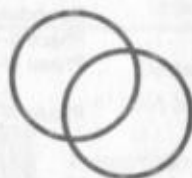
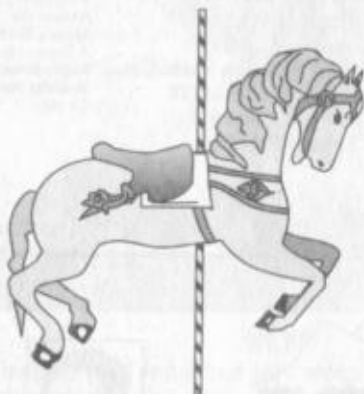
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THE SURFACES WE'VE DANCED UPON

Over the years square dancers have done "their thing" on just about every imaginable dance surface there is. From ideal hardwood to less-than-ideal concrete with its tendency to wear out the soles of a lady's dance slippers in a single evening.

We were taught, when we were just learning to dance, that the way to move was with a smooth, gliding step, the feet being only slightly above the dancing surface and making a swish-swishing sound as one moved across the floor. Now, that's no problem on maple or oak, but have you ever tried it dancing on grass? A football field is about as bad as it gets, especially at a half-time performance when the turf is badly bruised from 250 pound guards and tackles wrestling on it for the past thirty minutes. And, it's even worse when it's been raining. That swish-swishing sound becomes a slop-slopping distortion that changes its characteristics, depending on the depth and sloppiness of the water.

Our dancers out here have weathered the handicap of lawn-dancing any number of times, but the rain-soaked gridiron incident happened as the half-time entertainment on the "floor" of the Los Angeles Olympic Coliseum a number of year ago. As I remember it, even though it was a play-off game for the pros, the spectators were smarter than the costumed dancers. Most of the rooters left the stadium sometime between the starting whistle and the end of

the first period. Or they may have stayed home in the first place. But the dancers, sturdy souls that we were, sat through it all, waiting to perform. Then onto the muddy turf. And we danced! Until that time I don't believe any of us really knew the meaning of the word "soggy."

Then there was the time one summer, when six squares of us did a performance on the stage of the Hollywood Bowl. It was Western Night with Tex Williams, and his band was backed up by the Los Angeles Philharmonic Orchestra. On the surface (pun intended) that doesn't sound too bad, especially when almost 20,000 spectators in the audience meant that we had a potential 20,000 future square dancers watching us. But it was the surface that gave us the problems.

If you've ever been in the Bowl, you know that a big "shell" is there on the stage to help with the acoustics. In order to provide space for several of the acts, including a mounted troop of cowboytypes, they moved the shell to the side. This presented no problem inasmuch as the rather large structure was mounted on railroad tracks. Once it was out of the way, the stage was clear and ready for use. Almost.

Have you ever tried dancing on railroad tracks? And, have you ever had to follow a horse-act? It's hard to say which of the events offered the greatest challenge.



Then there was that time we danced on the flight-deck of an aircraft carrier. This was one of the major attractions at an early National Square Dance Conven-

tion, held in San Diego. There's no one who will claim that steel and wood planking make an ideal dance surface, but any of the old-timers who experienced the event say they will never forget it.

One of the classic solutions to the problems of outdoor dancing was also accomplished by the San Diego hosts at that early Convention. Knowing they would be attracting more dancers than they could accommodate with indoor dance space, they contacted an outfit to come out and spray the macadam surface of a huge parking lot with a form of "liquid glass" that hardened almost instantly. Surprisingly, it provided an excellent, smooth "floor." Also, surprisingly, after supporting almost four hours of dancing, the glass-like dance surface just went "whoosh," breaking into a powder and blowing away (no, the dancers were not on it at the time).

When the giant outdoor square dance was held in Santa Monica, California, back in 1950, the asphalt surface of Wilshire Blvd. was changed into a fairly passable dance arena by spreading many pounds of a borax product called Spangels (a form of powdered soapstone) over the surface and adding a fair share of those little rubber "ball-bearings" that come from re-treading tires. Except for one small, unexpected "glitch," the solution turned out quite well. When the dance started and the several thousand dancers formed into squares, for the next fifteen minutes of dancing, a cloud of white dust coming from the powdered concoction appeared as a massive "smoke-screen" virtually hiding the dancers from each other and from the callers. Despite this, the dance was quite successful.

The first time we ever saw a temporary wooden surface laid out on a grass area, was at the annual Penticton (Canada) Peach Festival. An arrangement was made with a local lumber yard to furnish

and buy-back hundreds of square feet of plywood. These sheets were mounted on stringers and the results were amazing. Since that time there have been many successful jamborees featuring plywood or particle board flooring. We understand that some of the organizations store their portable floors from one year to the next while others re-sell the lumber at a reduced rate to the suppliers. This type of temporary flooring has also been used successfully in indoor structures to transfer rough concrete or carpeted surfaces into very satisfactory, danceable flooring.

A good friend of ours, Chuck Pratt, remembers square dances on his family's farm many years ago. It was an annual event and, when the barn was empty, it was time to invite the neighbors and get things ready for the big party. As the youngest of his siblings, it was Chuck's job to get the rough barn floor in shape for the hoedown. He'd tie a piece of rope to a bale of hay and, starting out early in the morning, he'd drag the hay long-ways, against the grain, along the boards, pulling out the splinters and eventually coming up with a moderately smooth and serviceable dance floor.

Think about it for a minute, how many strange and unusual dance floors have you squared up on? We recall dancing on the brick deck of a 16th century tithe-barn in England, on the cobble-stones in a park outside of Rome and on the wooden surface of the King's Hall at the Heidelberg Castle in Germany. We may have danced with some of you on a train, on the deck of a cruise ship or, despite the silliness of it, in the aisles of a 747 while flying at 40,000 feet (a truly high-level dance). And I don't want to over-look the "field-trip" taken by the members of the Rip 'n Snort Club when a number of us danced on the cement surface atop a reservoir on the Colorado River. We referred to it later as "the best square dance by a dam site." ✓

P.S. MS/QS

by Walt Cole



TIMING'S THE THING:

_____	_____	_____	_____	:	<u>HEADS</u>	_____	<u>SQUARE</u>	<u>THRU</u>
_____	_____	_____	_____	:	_____	_____	_____	_____
<u>RIGHT & LEFT THRU</u>	_____	_____	_____	:	_____	_____	<u>TOUCH</u>	<u>1/4</u>
_____	_____	<u>WALK & DODGE</u>	_____	:	_____	_____	<u>PART NER</u>	<u>TRADE</u>
_____	_____	<u>REVERSE THE FLUTTER</u>	_____	:	_____	_____	_____	_____
_____	_____	<u>SQUARE THRU 3/4</u>	_____	:	_____	_____	_____	_____
_____	_____	<u>COR NER SWING</u>	_____	:	_____	_____	<u>PROM EN ADE</u>	_____
_____	_____	_____	_____	:	_____	_____	_____	_____
_____	_____	_____	_____	:	_____	_____	_____	_____
_____	_____	_____	_____	:	_____	_____	_____	_____

FOR THE MODULAR CALLER

ZERO BOX: SWING THRU, CAST OFF 3/4, SPLIT CIRCULATE, CENTERS TRADE, SPLIT CIRCULATE, BOYS RUN, WHEEL & DEAL, LA.

GET OUTS:

ZERO LINE: SQUARE THRU 3/4, COURTESY TURN, FLUTTERWHEEL, SWEEP 1/4, RIGHT & LEFT THRU, ROLLAWAY, GRAND RIGHT & LEFT.

ZERO LINE: RIGHT & LEFT THRU, ROLLAWAY, PASS THE OCEAN TO A GRAND RIGHT & LEFT.

ZERO LINE: RIGHT & LEFT THRU, ROLLAWAY, STAR THRU, INSIDE COUPLES U-TURN BACK, CLOVERLEAF, LA.

ZERO LINE: RIGHT & LEFT THRU, SLIDE THRU, EIGHT CHAIN ONE, LA.

ZERO BOX (WAVE): RECYCLE, PASS THE OCEAN, RECYCLE, STAR THRU, DIVE THRU, SQUARE THRU 3/4, LA.

ZERO BOX (WAVE): RECYCLE, PASS THE OCEAN, SPIN THE TOP, GIRLS RUN, COUPLES CIRCULATE, BOYS RUN, LA.

GET IN:

STATIC SQUARE: HEADS 1/2 SQUARE THRU (WAVE), SCOOT BACK, GIRLS CIRCULATE, BOYS TRADE, RECYCLE, GRAND RIGHT & LEFT.

THE BASIC PROGRAM

CROSS RUN:

ZERO LINE: PASS THRU, CENTERS CROSS RUN, NEW CENTERS CALIFORNIA TWIRL, LINES GO FORWARD & BACK, BOX THE GNAT, CROSS-TRAIL THRU, LA.

ZERO BOX (WAVE): BOYS CROSS-RUN, BOYS CIRCULATE, BOYS CROSS-RUN, BOX THE GNAT, GRAND RIGHT & LEFT.

ZERO BOX (WAVE): GIRLS TRADE, GIRLS RUN, COUPLES CIRCULATE, GIRLS CROSS-RUN, GIRLS TRADE, FERRIS WHEEL, SQUARE THRU 3/4, LA.

STATIC SQUARE: HEADS PASS THRU, SEPARATE AND GO AROUND ONE TO A LINE, LINES PASS THRU, ENDS CROSS-RUN, NEW ENDS RUN, STAR THRU, DIVE THRU, SQUARE THRU 3/4, LA.

STATIC SQUARE: HEADS SQUARE THRU, ALL SQUARE THRU, PARTNER TRADE, SQUARE THRU 3/4, LA.

BOY/BOY-GIRL/GIRL:

STATIC SQUARE: HEADS PASS THRU, SEPARATE AND GO AROUND ONE TO A LINE, PASS THRU, WHEEL & DEAL, GIRLS PASS THE OCEAN, GIRLS SWING THRU, GIRLS STEP AHEAD AND U-TURN BACK, BOYS GO FORWARD & PASS THE OCEAN, BOYS SWING THRU, BOYS STEP AHEAD & DO SA DO TO A WAVE, BOYS RUN, RIGHT & LEFT THRU, STAR THRU, LA.

THE MAINSTREAM PROGRAM

ZERO BOX: SWING THRU, BOYS RUN, COUPLES CIRCULATE, GIRLS RUN, BOYS TRADE, GIRLS CIRCULATE, BOYS SCOOT BACK, BOYS CROSS-RUN, RECYCLE, SWING THRU, TURN THRU, LA.

ZERO BOX: PASS THE OCEAN, GIRLS RUN, COUPLES CIRCULATE, GIRLS RUN, SPIN CHAIN THRU, GIRLS CIRCULATE, BOYS RUN, BEND THE LINE, CROSS-TRAIL THRU, LA.

ZERO BOX: RIGHT & LEFT THRU, VEER LEFT, COUPLES CIRCULATE, BOYS RUN, GIRLS CIRCULATE, BOYS TRADE, SPIN CHAIN THRU, GIRLS RUN, BEND THE LINE, LA.

ZERO BOX: RIGHT & LEFT THRU, VEER LEFT, COUPLES CIRCULATE, PARTNER HINGE, CENTERS TRADE, SWING THRU, SCOOT BACK, BOYS RUN, PASS THRU, WHEEL & DEAL, SQUARE THRU 3/4, LA.

STATIC SQUARE: SIDES 1/2 SQUARE THRU, TOUCH 1/4, SCOOT BACK, SINGLE HINGE, FAN THE TOP, RIGHT & LEFT THRU, DIXIE STYLE TO AN OCEAN WAVE, ALL EIGHT CIRCULATE, LA.

CREATIVE?:

ZERO BOX (WAVE): SPLIT CIRCULATE, SWING THRU, BOYS RUN, PASS THRU, WHEEL & DEAL, CENTERS PASS THRU, TOUCH 1/4, SCOOT BACK, CENTERS TRADE, SPLIT CIRCULATE, BOYS RUN, FERRIS WHEEL, CENTERS PASS THRU, LA.

ZERO BOX: STAR THRU, PASS THRU, TAG THE LINE-IN, SWING THRU, GIRLS TRADE, CAST RIGHT 3/4, BOYS RUN, LA.

ZERO LINE: RIGHT & LEFT THRU, PASS THRU, WHEEL & DEAL, DOUBLE PASS THRU, CENTERS IN, CAST OFF 3/4, SWING THRU, SPIN THE TOP, RECYCLE, STAR THRU, PROMENADE.

BOYS & GIRLS:

STATIC SQUARE: HEADS ROLLAWAY 1/2 SASHAY, CIRCLE LEFT, BOYS GO FORWARD & BACK, BOYS SLIDE THRU, BOYS WALK & DODGE, ALL STAR THRU, WHEEL & DEAL, LA.

STATIC SQUARE: HEADS ROLLAWAY 1/2 SASHAY, CIRCLE LEFT, GIRLS GO FORWARD & BACK, GIRLS SLIDE THRU, GIRLS WALK & DODGE, TOUCH 1/4, BOYS TRADE, BOYS RUN, BEND THE LINE, ALL SLIDE THRU, LA.

STATIC SQUARE: HEADS 1/2 SASHAY, CIRCLE LEFT, BOYS TURN THRU & CLOVERLEAF, GIRLS TURN THRU, ALL STAR THRU & PROMENADE. ✓

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Dear Jon & Susan,

Enclosed is our check for renewal of our subscription for another year of Square Dance Magazine. Despite the controversies, the fads, and the apathy, your unbiased reporting is a credit to both of you. There are still many of us grateful for the lasting friendships we've made and to those who dedicate themselves to sustaining this wonderful, challenging, healthy activity.

Sincerely,
Ruth Gates

Dear ASD,

Enclosed is our renewal for your magazine. Hope this reaches you in time for the January issue. We enjoy your magazine very much and have gotten several useful ideas from it, especially for our club's class, and we don't want to miss a single issue.

P.S. Our club caller is also a fan of your magazine.

Sincerely,
John & Dolores Costa
Oceanside, CA



Dear Jon & Susan,

Please renew my subscription to American Square Dance for another year. I am sorry that I let our expiration date slip by. The articles by the callers and others are just great. We are no longer dancing because of medical problems, but I will never lose interest because our 23 years of dancing were the best years of our lives.



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My Town, Mark Causing	MAR 702
Sweet Sweet Smile, Deborah Parnell	RMR 702
Well, The Door Is Always Open, Tom Trainor	MR 91
Before I Met You, Cliff Brodeur	SSR 178
Santa Claus Is Coming To Town, Fred Beem	MAG 2415
Thank Goodness It's Friday, Tom Rudebeck	BUC 1254
Jingle Bells, Brian Hotchkies	MAC 2416
That's The Thing About Love, Tom Perry	HH 5172
A Nice Combination (33 rpm), Gene Hubert	CMGR 302
Lean Mean Lovin Machine	Jerry Sleeman, EAG 3301
Will It Be Love By Morning, Mike Huddleson	CARD 25
That's The Kind Of Woman I Like, Randy Dougherty	
	RYL 806
Johnny Be Good, O'Neal Collier	SKR 101
Yes Yes In Your Eyes, Mac McCullar	BM 154
Heartache Tonight, Tim Pepper	SD 228
Baby Likes To Rock It, Elmer Sheffield	ESP 197

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I am happy to see that Jeanne Briscoe is still active in Square Dancing even though she retired from calling. We enjoyed dancing to her calls at different festivals, mostly the Monterey Festival.

Happy Holidays to you and yours.

Squarely,
Anita Brown
Escalon, CA

Dear ASD,

Again, we are renewing for one year. I am enclosing a little article I found in this magazine many years ago. I carry a copy with me and when someone thinks they are too good to dance with anyone, I get it out. Would you please print it again? (Be glad to! -Editor)

Five Stages of a Square Dancer

1. *Beginner*
2. *Square Dancer*
3. *Too good to dance with beginners*
4. *Too good to dance with anybody*
5. *Back to dancing with beginners in order to have a good time.*

I'm the wife of a 34-year-caller and enjoyed every year of it. We have many friendships that last even after others can not dance anymore. They (the dancers) are like our family. Great people, most square dancers.

Respectfully yours,
Mrs. Gene (Thelma) Ward
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by Bob Howell

EASY LEVEL

Coy Cowan, who hales from Sun City, FL used an easy routine with his friends and neighbors who reside with him at a retirement center. He calls for them each month and wrote the following routine which he calls the...

BEER BARREL MIXER

Formation: Single circle, partners facing one another. Gents facing CCW, ladies facing CW.

Music: Beer Barrel Polka on Blue Star.

Routine:

Counts:

- 1-4 Heel & toe & in you go (begin on the inside foot and do a heel, toe and two-step toward the COH).
- 5-8 Heel & toe & out (repeat counts 1-4 moving towards the wall).
- 9-12 Heel & toe & in you go.
- 13-16 Heel & toe to a dosado (the heel & toe portion of the dance taking 16 counts).
- 17-24 Look her in the eye and walk on by and swing the next.
- 25-32 Promenade and sing, "Now's the time to roll the barrel because the gang's all here." (The swing is a short one, "once around" and then promenade, finishing the promenade by bringing the current partner around to face you to begin again.)

This rousing dance is a great one to being the New Year as it will get the crowd singing along with you.

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C-2, C-3A. Videos, Basic,
Mainstream, Plus, A-1,
A-2. Caller Text
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Stew Shacklette of Brandenburg, KY wrote the following trio dance which I thought most appropriate for this New Year's Eve season. He calls it...

AFTER THE BALL

Formation: Trio facing trio around the room.

Music: Any 32 bar sequence.

Routine:

- 1-8 All circle left.
- 9-16 Circle right to place.
- 17-24 Ends do-sa-do
- 25-32 Centers do-sa-do.
- 33-40 Four ends right hand star.
- 41-48 Left hand star to place.
- 49-56 Forward and back.
- 57-64 Pass thru on to the next.

Following is a break that has worked real well with my CDP classes in the past. I called it the...

FAIR PORTER

Formation: Square

Music: Any 32 bar tune.

Routine:

- Head two couples promenade three quarters around,
- While those side two ladies chain across the town.
- Centers pass on thru, do-sa-do the outside two,
- Go full around and then, everybody pass thru,
- U-turn back, take that lady and swing,
- Yes, you swing, promenade that old ring.
- (Then use the last two lines of any singing call.)

Tom Crisp of Tucson, AZ sent me a contra over a year ago and while we were moving last summer his letter and dance appeared from under a stack of mail. My apologies Tom for the delay. Tom took a dance that had been written previously by Don Armstrong of Canon City, CO called the Terry Lynn Jig and adapted it to what he felt was a little simpler version and called it the...

ALAMO CONTRA

Formation: Alternate duple, 1,3,5 and every other couple are active and crossed over.

Music: Star & Promenade Contra. TNT 201

Routine: Ends cross over every other sequence.

Intro: With the one below allemande left in the alamo style.

- 1-8 Full turn & balance, boys turn right half around and balance.
- 9-16 Go forward, turn by the left half around and balance.
- 17-24 Go forward, girls turn right half around and balance.
- 25-32 Go forward, turn by the left half around and balance.
- 33-40 Boys turn back, take the girls and promenade half.
- 41-48 - - - -, Left hand star.
- 49-56 - - - -, Change hands, right hand star back.
- 57-64 - - - -, New corner allemande left. ✓



YOU NEVER KNOW

Composers: Nancy & Dewayne Baldwin, 2724 W. Chapel Pike,
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Record: MCAS7 54889 "You Never Know Just How Good
You've Got It"

Footwork: Directions for man except where noted

Level: TS Phase II + 1 (sliding door) Speed 42

Sequence: Intro - AA BB C AA BB END

INTRODUCTION

- 1-4 **WAIT; WAIT; APT PT; TOG TCH BFLY;**
Opn Fcg Wait; Wait; Apt L,-; Pt R, tog to BFLY,-;
5-8 **RK SD REC; X SD X; RK SD REC; X SD X TO SEMI;**
Rk sd L, rec R,-; XLIF, sd R, XLIF,-; Rk sd R, rec L,-; XRIF, sd L, XRIF to SCP,-;

PART A

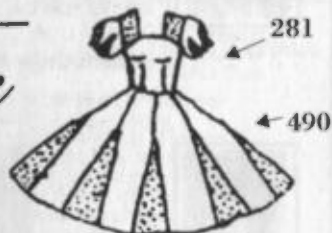
- 1-4 **2 FWD TWO STEPS;; HITCH FWD; WALK BK TWO;**
(SCP) Fwd L, cl R to L, fwd L,-; Fwd R, cl L to R, fwd R,-; Fwd L, cl R to L, bk L,-;
Bk R, bk L,-;
5-8 **HITCH BK; WALK 2; OPEN VINE 4;;**
Bk R, cl L to R, fwd R,-; Fwd L, fwd R trng 1/4 fc ptr,-; Sd L,-, XRIB,-; Sd L,-, XRIF,-;
9-12 **2 TRNG TWO STEPS;; TWL 2; WALK 2;**
Sd L, cl R to L, bk LOD L trng RF 1/2 to CP COH,-; Sd R, cl L to R,
trng 1/2 RF to CL WL,-; Fwd L trng LF 1/4 FC LOD,-, Fwd R
(W sd R & fwd trng 1/2 RF, sd L & bk trng 1/2 RF),-; Fwd L,-, fwd R,-;
13-16 **CIRCLE AWAY 2 & 1 TWO STEP;; TOG 2 & 1 TWO STEP;;**
Fwd L,-, fwd R,-; fwd L, cl R to L, fwd L,-; Fwd R,-, fwd L,-; Fwd R, cl L to R, fwd R,-;

PART B

- 1-4 **FC TO FC; BK TO BK; FC TO FC; BK TO BK TO OPN;**
(BFLY) Sd L, cl R to L, sd l trng 1/2 LF to a bk to bk position,-; Sd R, cl l to R,
sd R trng 1/2 RF,-; Sd L, cl R to L, sd L trng 1/2 LF to a bk to bk position,-; Sd R,
cl L to R, sd R trng 1/4 to OPN FC LOD,-;
5-8 **HITCH FWD; WALK BK 2; HITCH BK; WALK 2;**
Repeat 3-6 PART A,;;;
9-12 **SLO DIA VINE APT & CLAP;; DIA VINE TOG;;**
Dia apt sd L,-, XRIB,-, sd L,-, tch R & clap;; Dia Tog sd R,-, XLIB,-, sd R,-,
tch L to R to fc ptr;;
13-16 **2 TRNG TWO STEPS;; TWL 2; WALK 2;**
Repeat 9-12 PART A,;;;



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PART C

- 1-4 **CIRCLE AWAY 2 & 1 TWO STEP; TOG 2 & 1 TWO STEP BFLY; RK SD REC, SD X; RK SD REC, X SD X;**
Repeat 13-16 PART A;;; Repeat 5-8 INTRO;;;
- 5-8 **CIRCLE AWAY 2 & 1 TWO STEP; TOG 2 & 1 TWO STEP BFLY;**
SLO OPN VINE 4;;
Repeat 13-16 PART A;; Repeat 7-8 PART A;;
- 9-12 **2 TRNG TWO STEPS OPN;; SLIDING DOOR 2 TIMES;;**
Repeat 9-10 PART A to OPN fc LOD;; Rck apt L, rec R, XLIF/sd R, XLIF (W crosses in frt of M/sd, cross in frt).-; Rck apt R, rec L, XRIF/sd, XRIF (W crosses in frt on M/sd, cross in frt).-;
- 13-16 **SLO DIA VINE APT & CLAP;; DIA VINE TOG;;**
Repeat 9-12 PART B;;;
- 17-20 **HITCH FWD; WALK BK 2; HITCH BK; WALK 2;**
Repeat 3-6 PART A;;;
- 21-24 **2 TRNG TWO STEPS;; TWL 2; WALK 2;**
Repeat 9-12 PART A;;;

END

- 1-4 **CIRCLE AWAY 2 & 1 TWO STEP; TOG 2 & 1 TWO STEP BFLY;**
RK SD REC, X SD X; RK SD REC, X SD X;;
Repeat 13-16 PART A;;; Repeat 5-8 INTRO;;;
- 5-6 **SLO OPN VINE 3 & PT ON 4;;**
Sd L,-; XRIB to LOP/RLD (W XLIB).-; Sd L,-, blending to OP/LOD
pt R thru to LOD and hold.-; ✓

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DATELINE

The numbers before the states are the month and day of the activity.

If you would like to list a festival, convention or other special dances (two days or longer) in the next issue, please contact the ASD office.

1995

FEBRUARY

0203-CALIFORNIA-Jamboree By The Sea, February 3,4,5, 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, 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, Callers: T.Oxendine, J.Story, Contact: 803-731-4885.

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

0224-TENNESSE-Riverside Motor Lodge, Gatlinburg, TN, February 25 & 26. 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, 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, Bossier City, LA. Callers D.McMillan, Cuers B. & M.Buck. Contact Nasser & Shirley Shukayr, 2509 Sundsvall, Shreveport, LA 71118 PH:(318)687-7512.

0303-KANSAS-Manhattan Special, March 3 & 4, Potoroff Hall, Manhattan, KS. Callers T.Roper, J.Junck, Cuers F.Nelson. Contact Tom Roper, Rt. 2 Box 734, Ohaha, IL 62871 PH:(618-962-3102).

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

0310-MISSISSIPPI-Mississippi's 40th Annual Sweetheart Festival, March 10 & 11, Downtown Holiday Inn, Jackson Mississippi. Caller: K.Van Vliet. Cuers: G. & F. Jabour. Contact B & H Sandifer, Rt. 1, Box 26, Rolling Fork, MS 39159, (601)873-4377

0316-VIRGINIA-36th Sq & Rnd Dance Festival County Fair, March 16,17,18, 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.

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0317-CANADA-16th Annual St. Patrick's Week-end, Veterans Hall, N. Saskatoon Sask. March 17,18,19. 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. 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 County Fairgrounds, Bakersfield, March 17,18,19. For info: 805-399-3658.

0317-CALIFORNIA-North State Dancers' Assoc. 27th Annual Redding S/D Jamboree, March 17 & 18, 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.

0317-FLORIDA-Martin Weekend of Rounds, March 17,18,19, Lake Mirror Auditorium, Lakeland, FL. Featured Leaders: M.& M. Burkhardt, J.& R. Corcoran, A.& T. Phillips, J.& J. Moran. Contact J.& J. Moran, 1610 S. Belcher Rd., Largo, FL 34641 (813)538-9193.

0324-IOWA-33rd Iowa State Sq & Rnd Dance Convention, Five Sullivan Brothers Convention Center & Electric Park Ballroom, Waterloo, Iowa, March 24 & 25. 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. 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

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

0421-WISCONSIN-Round Dance Weekend, April 21,22,23, 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, Fontana Village, NC. Featuring J.Fioretti, S.Packer, D.Shinham, L.Ligon, B.Scott, M.Spears. For info call 1-800 57 DANC I.

0428-NEVADA-48th Silver State Sq & Rnd Dance Festival, April 28,29,30, 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, Waterbury, CT. For info write PO Box 5, Ansonia, CT 06401-0005.

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

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BABY WE'RE REALLY IN LOVE

RAWHIDE 194

Caller: Dale McClary

FIGURE: Heads promenade 1/2, square thru four, right & left thru, pass thru, trade by, touch 1/4, scootback, scootback again, swing & promenade.

JAMBALAYA

BLUE RIBBON 279

Caller: Earl West

FIGURE: Heads square thru four, do sa do, swing thru, boys run, tag the line, cloverleaf, ladies square thru three, swing boy, promenade.

SNOOPY'S CHRISTMAS

CHICAGO COUNTRY 39

Caller: Jack Berg

FIGURE: Heads promenade 1/2 way, lead to the right circle up four, break & make a line, slide thru, do sa do, eight chain five, swing, promenade.

THE LION SLEEPS TONIGHT

CHICAGO COUNTRY 38

Caller: Jack Berg

FIGURE: Heads promenade 1/2 way, right & left thru, square thru four, do sa do, swing thru, boys trade, turn thru, allemande, come back & promenade.

A LITTLE BIT OF LOVE

ROYAL 223

Caller: Tony Oxendine

FIGURE: Heads promenade 1/2 way, square thru four, right & left thru, veer left, couples circulate, half tag, follow your neighbor & spread, swing and promenade.

THAT'S WHAT I LIKE ABOUT YOU

ROYAL 126

Caller: Jerry Story

FIGURE: Heads square thru, right & left thru, veer left, girl hinge, diamond circulate, flip the diamond, girls trade, linear cycle, star thru, pass thru, u-turn back, swing corner, promenade.

GOOD TIMES ROLL

CIRCLE D 265

Caller: Brad Caldwell

FIGURE: Heads square thru four, touch 1/4, scootback, boys run, right & left thru, pass the ocean, swing thru, boys cross fold, swing corner, promenade.

WHAT THE COWGIRLS DO

CIRCLE D 266

Caller: Andy Petre

FIGURE: Heads promenade 1/2 way, pass the ocean, extend, swing thru, boys run, tag the line,

face right, ferris wheel, pass thru, touch 1/4, scootback, swing corner, promenade.

I'M GONNA SIT RIGHT DOWN & WRITE MYSELF A LETTER

RAWHIDE 195

Caller: Larry Cole

FIGURE: Heads promenade half way, come in star thru, do sa do, pass thru, touch 1/4, girls run, star thru and turn to face, slide thru, swing corner, promenade.

MAKING BELIEVE (SING-A-LONG)

RAWHIDE 803

Caller: Ray Taylor

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BUCKSKIN 1253

Caller: Pat Shevokas

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

THAT'S THE KIND OF WOMAN I LIKE

ROYAL 806

Caller: Randy Dougherty

FIGURE: Heads square thru four, make right hand star, heads star left in middle, same two right and left thru, swing thru, swing thru, swing corner, promenade.

SWEET SWEET SMILE

ROCKIN M RECORDS 702

Caller: Deborah Parnell

FIGURE: Heads square thru four, dosado, swing thru, boys run, couples circulate, wheel & deal, pass thru, trade by, swing the corner, promenade.

ROCKIN PNEUMONIA

ROCKIN M RECORDS 113

Caller: Wayne Morvent

FIGURE: Heads promenade 1/2, sides right & left thru, square thru four, dosado, eight chain four, swing and promenade.

ONE MORE LAST CHANCE

CHAPARRAL 225

Caller: Jerry Haag

FIGURE: Heads square thru four, dosado the corner, swing thru, boys run, couples circulate, chain down the line, star thru, veer left, circulate, chain down the line, keep her and promenade.

ASHES OF LOVE

CHAPARRAL 534

Caller: Ken Bower

FIGURE: Heads promenade half way, lead right, right & left thru, veer left, couples circulate, chain down the line, pass the ocean, boys circulate, girls trade, swing the corner girl, promenade.

ROCK AROUND THE CLOCK

HI HAT 5173

Caller: Buddy Weaver

FIGURE: Heads square thru four, right & left thru, swing thru, spin the top, right & left thru, slide thru, single circle, swing this girl, promenade. ✓

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THE CALLER NOTE SERVICES

CALLERLINK

In the October issue of **MIKESIDE MANAGEMENT**, by Stan & Cathie Burdick, Stan discusses *Caller Burn-Out*, and as a caller of almost 47 years, that when a person "lives and breathes" calling, it is time to slack off and smell some "different roses." Don't book dances/classes every night. Take a week, a month, when you don't even think square dancing. Make time for your family. To counteract apathy spend an hour or so with a well-seasoned caller you respect and just "talk-it-out." Few callers can afford or want professional counseling, so the next best thing to it is to open up to a friend. In the November issue Stan hit the nail on the head with *It's Those Little Things That Count*. Many excellent ideas are contained in the article, much too much to cover here, get a copy of it and read it.

Some excellent material is covered in the October issue of **A.C.F. CALLERLINK**, edited by Owed Cockburn. Among them is an article by Brian Hotchkies on *Using Choreography Modules. Voice, Delivery and Projection* by Paul Bristow - U.K., is an excellent presentation on the subject. One which is well worth reading by everyone. Lastly, an article by Bobbie Davis discusses stress and how it relates to the calling partner.

In the December issue we were impressed with the section dealing with Using Choreography Modules. Owed says "The secret is, when using MODULES, to keep them short, and don't try to memorize too many at once - TWO MODULES THOROUGHLY LEARNED EACH WEEK is usually enough!" He offers some examples you will enjoy trying.

An article by Brian Dalton, *Voice, Delivery & Projection* is an informative article. It contains information from Paul Bristow's article in the October issue of Callerlink. Also some ideas by Bill Davis.

Warren Berquam, in his opening remarks of **MINNESOTA CALLERS' NOTES** says, "I keep reading about the two

different lists, and callers are complaining, and now they are trying to get the two organizations to agree with each other.

"Back in 1970, I hired a gentleman to conduct a callers' clinic in Minnesota; he had attended the first meeting of the foundation of Callerlab. There were 13 callers at this first meeting, and they were all charged up and enthused by what they had created and the beginning of this great venture. This was the beginning of having one list of calls, a set of uniform definitions, so we were all playing the same game.

"The one thought he planted in my mind, some 25 years ago: Dancers do not have problems in square dancing. It is the Callers who are always trying to split hairs about square dancing. 25 years ago he predicted we would have a multiple list problem that would again split the callers. He made the first meeting, but passed away before the second meeting. His name was Ed Gilmore. He traveled across the country for many years meeting and training many callers. He had a great insight for square dancing. It was his life, but his body could not keep up the pace. If he were alive today, he would say, I TOLD YOU SO."

MECHANICS OF CHOREOGRAPHY, October issue, by Wayne Morvent has something for everyone. From basic with Square Thru, through Advance with Checkover. Two experimentals are showcased. *Ain't That Nice* fits into the Mainstream level and is defined as follows: From parallel wave—the ends on the diagonal Scootback while the Centers Trade, then all Spin The Top. From the Plus level comes *Pick-up A Friend* and is defined as: From parallel waves—Single Hinge, Trailers Extend and Cast 3/4 & Spread. Leaders Face Right and Circulate one position in between the original Trailers.

Again, we read with interest *Viewpoint*, by Al Stevens & Rudi Pohl in **NOTES FOR EUROPEAN CALLERS**. In the November issue they talk about what makes an "ideal" square dancer. They list eight areas that contribute to the "ideal" square dancer. If they had to sum it all up in one word, the term would be "maturity," meaning that the considerate, well-rounded, mature square dancer strives at all times never to inflict pain, emotional or otherwise.

TORONTO & DIST. SQ/RND DANCE ASSOC. CALLERS NOTES, edited by Norm Wilcox always has interesting mate-

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rial and articles. The October issue is chuck full of a wealth of material from the basic program to the C-1 program with an emphasis on two workshop presentations by Al Calhoun on Split Square Thru and one by Jim Lee on Turn & Deal. In the November issue, besides the great material, Mac Marcellus presents a discussion on the plus movement Linear Cycle.

For the month of November, **JOHN'S NOTES**, edited by John Saunders, brings us a workshop ideal from Paul McNutt called *Pick Up A Friend*. This is a very interesting maneuver that seems to flow well and seems to time out nicely. It is best suited for Plus program in that dancers use an Extend from parallel waves. Linda Saunders shares with the readers her feelings about giving thanks at this time of year.

In the October issue of **MINNESOTA CALLERS NOTES**, Warren Berquam, editor, we found an inspiring article covering the One Night Stand. He gives lots of good tips for the caller who is a first timer for this particular program. We here at ASD believe the One Night Stand is one of the important steps to getting people interested in the activity.

Warren included in his material some **HINGE & SWING THRU**. This is a combination you don't often run across in the notes. But we found it interesting and you will too.

Also, he features some **PARTNER TAG**. We all know it's important to allow lots of practice for this one. So here is some good stuff for your repertoire.

The Advanced section features **ONE QUARTER THRU**. Some good material and it is one of the maneuvers that needs lots of work with the dancers.

In the November issue of this note service, Warren talks more about things that lead up to recruitment, such as One Night Stands. These two issues are offering some very good advice to you callers on this subject. ✓



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What's Going On In Square Dancing

I'm writing to answer a letter you printed in the April '94 issue, page 41 (Grand Zip) from Roberta Persons of DeLand, Illinois. She is Historian for SCISDA and requested an *update of States for 1994*, making SQUARE DANCE as the AMERICAN FOLK DANCE OF THEIR STATES. She claimed knowing of 17, there are now 22.

They are as follows: (1) OREGON (2) WASHINGTON (3) TENNESSEE (4) ALABAMA (5) NEW JERSEY (6) FLORIDA (7) WEST VIRGINIA (8) OKLAHOMA (9) CALIFORNIA (10) IDAHO (11) MASSACHUSETTS (12) ILLINOIS (13) ARIZONA (14) ARKANSAS (15) VIRGINIA (16) MONTANA (17) TEXAS (18) COLORADO (19) DELAWARE (20) SOUTH CAROLINA (21) MARYLAND and (22) UTAH.

Now getting ready for '95 Legislative sessions to start. Over 20 more States indicate introduction of S/D Bills this coming year. With this in mind, we will surpass halfway mark and ANYTHING'S POSSIBLE as we continue networking with the first 22 States.

Thank you for printing this updated information. If you would send us

SCISDA Historian Roberta Persons' of DeLand, IL address, we could update her periodically.

Sincerely, Frank & Helen Cavanaugh,
LEGACY Nat'l Chairman AMERICAN
FOLK DANCE OF THE STATES, 20
Wooton Drive in Southampton, NJ
08088-1014 PH:(609) 859-1937

5th U.S. HANDICAPABLE S/D CONVENTION

It is time now to begin your plans to attend the Fifth Handicapable S/D Convention. This Convention will be in the Fairmont Hotel in New Orleans, Louisiana, in July of 1996.

We have been very fortunate to secure the Fairmont Hotel (known in the past as the Roosevelt Hotel) for our Convention. The Fairmont is a luxury hotel of the first order. They go to great lengths to make your stay as enjoyable as possible. We looked at many possible locations in downtown New Orleans, but when we entered the Fairmont, we felt a certain mystique that said, "This is it." We sincerely believe your visit will be a memory, not just a place to stay.

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The Fairmont has provided us with several ball rooms and meeting rooms. All events for the Convention will be held inside the hotel on the Mezzanine Level.

The rooms we have reserved at the Fairmont are double/doubles, in that they have two double beds each, for four people. Rates for these rooms are \$85 per night, plus tax.

You should make your hotel reservations directly with the Fairmont Hotel. Please make your reservation as a group when possible, telling them you are coming for the U.S. Handicapable S/D Convention in July, 1996. Tell them your club name, how many rooms you need, your arrival date, and your group contact's name, address and phone number. When you contact the Fairmont, you need to write or speak with Michelle Mistretta. She will coordinate your plans. You may contact her at the Fairmont Hotel, directly, by calling (504) 592-4813. You may write her at the Fairmont Hotel,

University Place, 123 Baronne St., New Orleans, LA 70140.

Parking is always at a premium in New Orleans, so you should also consider arriving by bus. There is a parking garage across the street from the Fairmont, valet parking is available for \$11 a day at this time.

The registration fee for the Fifth Handicapable Convention will be \$15 per person. This covers all dance sessions, workshops, meetings and your convention badge.

There will be an optional social get together Wednesday evening, July 17, 1996, from 7:00 PM until 10:00 PM. This is entirely optional and *there will be a \$10 extra charge per person for this event.*

We have many plans developing for your pleasure at our next convention. Make your plans to attend today! If I can be of help to you, please contact me, Dorothy LeDuc, Convention Vice Chairperson, 6424 Middle Ring Court Mobile, AL 36608. ✓



by Karen Geller-Shinn
Santa Clarita, California

REACH OUT!

When we first learn to square dance-or really anytime we learn a new call, simply getting to the right place at the right time is a genuine accomplishment. At these times our brains just don't seem to communicate with our feet! Angels will be the first to tell you there *is* a lot to learn, because most of us feel we're still learning too. While, admittedly, square dancing requires a commitment, we all agree it's well worth the time and effort to learn this extraordinarily fun activity.

As I've begun to explore some of the further challenges of Plus dancing, like our all-girl suicide squares or dancing half-sashayed, I've discovered something else: Hands are more important in square dancing than I'd given them credit

for! Oh sure, I know that most of the calls come with a "dictionary definition" of hand actions, placement and styling, just like the feet. But that's not exactly my point.

Hands can actually be pretty darn important in keeping a square from breaking down, especially if there are some stronger or more-experienced dancers and some less-experienced ones. Of course, that's the basic reason we try to have a good balance of angels in a square during the learning process in the first place. But even many angels could be a little more helpful in the use of their hands. Here's what I mean:

If you're even a little unsure about a call, as when you're learning or when you're dancing an unfamiliar part, you may be thinking, "Do I go right or left, where *is* my corner?" or "Now, which hand do I use first in the Teacup Chain??" If someone is coming straight for you with a hand boldly extended, however, you'll probably know what's expected of you without much thought at all. For example, when someone approaches you to shake hands with gusto, you fill the outstretched hand almost automatically, don't you?

I know when I dance the man's part in a suicide square, I really appreciate partners who make it clear by their hand use

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what I'm supposed to be doing. I know how to Allemande Left, Right-and-Left Thru, and all the rest of it. But at that moment, I'm having to translate everything into opposite actions, so a decisive hand outstretched to me makes my dancing much smoother, and I come off looking much more accomplished at dancing by definition than I truly may be. Another way hands help keep a square from breaking down is by the simple hand tap you often see in a fluid "Step to an Ocean Wave and Swing Thru" movement. That tap lets two dancers (a full quarter of the square, thank you) know that all is well and the call is on track up to that point. That's not a trivial thing. It becomes even more important as your dancing skills and fluidity improve, and the pace at which you can dance with confidence picks up.

When you're in the middle of some really great "hot hash" (a challenging fast number, if the term is new to you) your mind is really working ahead of where you are at any one point, planning to execute the subsequent call. You're

probably not even looking at the contact person-instead, you're focused on where you intend to be moving in the next split second. That little confirming tap is the GO signal that sends you on your way. By then, you'll also be starting to appreciate good callers for their choreography and good "body flow."

There are lots of calls where a bold approach to the use of hands or the quick little reassuring tap that establishes a momentary contact make all the difference. Do pay attention to the definition of the hand positioning for a call, or watch how other dancers use their hands to make a square flow smoothly so you can emulate their style. Don't be shy about reaching out your hand to another dancer; and don't be afraid to fill an extended hand if it comes your way. It's okay to be an exuberant square dancer! Hope to take your hand in a square real soon. Happy Dancing!

Reprinted with permission from the August, 1994 Hillbilly Hoot, Class newsletter of the Sierra Hillbillies, Santa Clarita, CA ✓



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by Phyllis Mudge

urement should be (see figures A, B & C
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cord that is the correct radius length, hold
the cord at POINT A and draw a radius from
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From B to C measure down the desired
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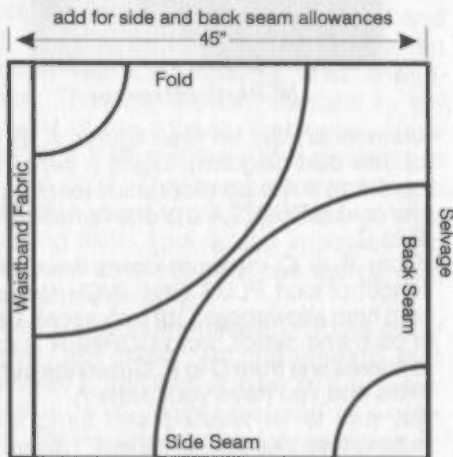
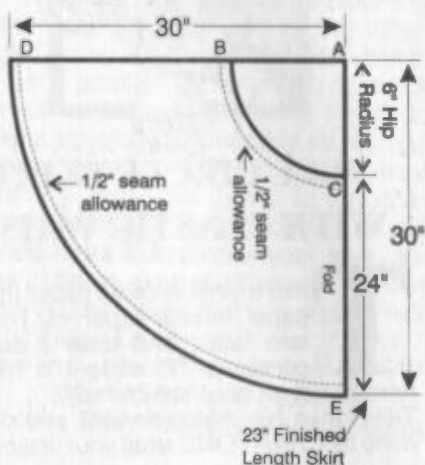


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Good Alan Jackson vocal with a comfortable P-2 two step

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COL 13-33027

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SUMMER RAIN

EMI 9043LS-57048

Choreography by Larry & Aleta Dunn

Good Johnny Rivers vocal with a P-4 rumba/jive routine.

NO NOT MUCH

COLL 4610

Choreography by George & Judie McFarlane

Good Four Lads vocal with a little different P-4+zig zag & double reverse foxtrot.

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Choreography by Chuck & Shirley Hurst

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SILVER SPOTLIGHT X-1148

Choreography by Anne & Charles Brownrigg

Good Crystal Gale vocal with a P-2 two step routine.

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SPOTLIGHT X 1148

Choreography by Russ & Micki Francis

An interesting two step & jive P-3 + (R to L & L to R) to a Crystal Gayle vocal.

TANGO DE FUMANDO

ROPER 238

Choreography by Brent & Mickey Noore

Good music with a P-6 English tango routine.

SINGING IN THE RAIN

ROPER 305

Choreography by John & Dorothy Szabo

A slow quickstep to a familiar tune.

MY LOVE IS UNCONDITIONAL

MCA 7-54478

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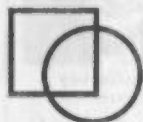
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