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AMERICAN SQUARE DANCE Magazine

THE INTERNATIONAL MAGAZINE
WITH THE SWINGING LINES

VOLUME 50, No 7
JULY 1995



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Editorial Assistants

Jeanne Briscoe Phyllis Arthur

Dorothy Walker

Workshop Editors

Bob Howell Walt Cole L & S Kopman

Don Ward Jack Murtha Jim Chomondeley

Feature Writers

Harold & Lill Bausch

Ed Foote

Phyllis Mugrage

Mac Mcullar

Stan & Cathie Burdick

Bill Davis

Record Reviewers

Frank & Phyl Lehnert

Editor's NOTEBOOK

In CALLERLAB's newsletter *Direction*, we read an article concerning SUMMER TRANSITION for new dancers. With a little editing, we'd like to share these ideas with you.

We are entering the summer season and dancing activities may be curtailed. We have introduced new dancers to the wonderful world of square dancing, and assuming that most of them are interested in continuing their new-found hobby, we need to maintain an enthusiastic attitude and nurture these new dancers. Patio parties, pool parties, barbecues, or picnics with lots of good food can help the new dancer to become acquainted with the club members.

In an atmosphere of relaxed fun on a camp out, these new dancers will feel wanted instead of needed. They will be ready for the fall dance sessions to start.

Remember, if you ask a new dance couple to join you at an open dance, be sure it's on a level compatible with what they have learned in class. Even if they are graduated, they need lots of encouragement to attend workshops on their level.



We surely need to 'handle with care' these valuable new people in our activity.



The staff is at the National in Alabama; this is why we are short on feature articles in this issue. Time has been at a premium.



One more thing; we encourage our readers to send us articles, poems, puzzles, etc., to share with other readers, but we need to include the author's name or source (name of newsletter, magazine, etc., item was clipped from). In light of a recent incident, **it is now our policy not to print any article that isn't signed, or use any article that is anonymous.** Thank you. ✓



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- BM 157 It Aint Nothing But Love by Ron
- BM 156 Wait 'Till The Sunshines Nellie
- BM 155 When You Wore A Tulp

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BY-LINE

For July, Steve Kopman shares his experience in starting a Begginer class this past February with a "Family Night" in *A Shot In The Arm*. Phyllis Mugrage — *Hemline*, gives us some great tips on making time to sew those square dance outfits we've been meaning to make. *Calling Tips*, written

by Claes Hjelm, tells us how important first impressions are for prospective dancers, among other things. We have part one of an article written by Lex Dowling entitled *Viewpoints From Downunder*, an interesting read.

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IN THE NEWS

Editor's note: If you have square dance news you would like to share with ASD readers, please send it to us, along with your name, address and phone number (type written, if possible, but not necessary) to ASD Magazine, 661 Middlefield Rd., Salinas, CA 93906-1004, or FAX it to us at (408)443-6402. We'll do our best to include it in a future issue.

DOUBLE STARS' FIFTIETH ANNIVERSARY

The Kilowatt Eights Square Dance Club of Denver, Colorado, congratulated the Double Stars of Texas on their fiftieth anniversary. We wish them many more years of happy dancing. The Kilowatt Eights has also had a fiftieth anniversary, and this year on October 6 will be celebrating their 56th anniversary. The Kilowatt Eights had their first dance in October 1939 and have been active ever since. We have had only three club callers, and our present club

callers, Charlie and Jerry Tuffield have been our club callers for 35 years. Charlie and Jerry are also celebrating their fiftieth anniversary as callers. All of which makes for great times and fun dances.

*Submitted by Dick & Jo King
K8's Historian, Denver, Colorado*



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some fun their organization can provide in sponsoring their first "Old Fashioned Pie Auction & Square Dance" at the Salem Community Center. The members of the Salem Promenaders were joined by dancers (and non-dancers too) from nearby Centralia, Effingham, Flora and Mt. Vernon, etc., to make the event a rousing success.

In total, upwards of 60 participants attended the event which featured not only western square and country line dancing, but multiple cake walks and a silent auction of numerous gifts and products graciously donated by members and local merchants as well. However, the



Richard Beasley, Dennis Burlayson, Floyd Chapman & Onis Lawson "Sashaying Beauties"

featured attraction of the evening centered upon the "auction off" of nearly 30 festively decorated homemade pies made by the ladies attending the affair. Club officials were quick to note their appreciation for the labor of love performed by the ladies which made the evening a big success.

The event was the "brain child" of club members Perry and Marge Donoho who also served as the chairpersons of the organizing committee, master of ceremonies and auctioneer for the memorable evening. Perry (*a professional auctioneer*) was ably assisted in keeping the auction moving at a brisk pace by Max Lovejoy (*of the neighboring Centralia Squares*), and both were decked out in full clown costumes for the evening of fun, fellowship and sweet treats.


The calling duties for the event were shared by Fred Walker (*club caller for the Promenaders*) and Jim Tribble with country western lines offered by Nancy Walker. Midway through the evening, the crowd roared its approval as a foursome of hairy-legged, bearded beauties sashayed into the hall dressed to kill in full female square dance attire (*pettipants, petticoats, frilly dresses and wigs, etc.*). These good sports included Richard Beasley, Dennis Burleyson, Floyd Chapman and Onis Lawson.

The unique social event was intimately selected from a range of fund raising ideas considered by the Salem Promenaders, according to Dennis and Nancy Burleyson, along with Harry and Meg Coberly who serve as the club's current Presidents and Vice Presidents. Dixie Johnson, Club Treasurer reports that nearly \$1,000 (*including cash contributions from the community's major employers*) should be raised through the combined support and efforts of those who baked pies, donated crafts and gift certificates and subsequently purchased such items. Such funds will help ensure the continuation of the state's official folk dance in Salem for months to come.

In keeping with the time-honored tradition of such pie auctions, the highest bidder for each pie had the pleasure of enjoying the homemade treat with its creator. No word is available at this time regarding club plans to sponsor similar future events.

AN ANGEL VISITS SWING-A-LINGS

Believe it or not-an angel visited Swing-a-Lings on the eve of Palm Sunday. Our dance started at 8 o'clock and we had no caller. You can imagine our frustration. Norm Roshong, a member, put on some square dance records and the Barn Dance trying to entertain our guests



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while we were figuring out, "what to do." Well, in walks this stranger from our kitchen area, not the entrance. He said, "Is this a square dance? I want to sit and watch a while."

I looked at his badge and it said, "LA." I said, "You wouldn't be a caller by any chance, because we need a caller badly."

"You need a caller??" he asked.

"Yes," I said.

"You want me to call!!!!?" he asked.

"Yes," I said.

"Hey, wait," he said, "I'll go out in the car and get my records and equipment."

Was this faith? Can you call us lucky? We certainly were.

Nasser Shukayr, a caller from Shreveport, Louisiana, was going to play a joke on our caller and give him a hard time. He was going to watch him, ask him some questions, tell him it looked easy and let him try to call. He figured he'd get me, the president, to be in on the joke and have me insist that the caller let the stranger try.

But the joke was on Nasser and it turned out to be a wonderful evening. Everyone had a great time and stayed until the very end. He was



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great, a wonderful caller and so friendly. He definitely was an Angel in disguise.

P.S. Norm Roshong (Canton contact in the National Directory) had mentioned to me earlier that evening that he received a call from a caller inquiring about dances in the area. He was going to the CALLERLAB Convention in Pittsburgh, and was passing through to visit the Football Hall of Fame in Canton. So when this stranger appeared, I quickly remembered Norm's telephone call.

The following is a letter from Nasser Shukayr to the Swing-A-Lings Square Dance Club he wrote after his visit dated April 9, 1995.

Dear Newly-found Friends,

It was a great experience to call your club's dance yesterday. As you already know, I scheduled a side trip to Canton just before attending the annual CALLERLAB Convention in Pittsburgh. At the last minute, I decided it would be nice to visit a square dance club in Canton. I looked up your club in the National Square Dance Directory. Your club contact told me the time and place of your dance.

My original plans were to visit your club and to perhaps give the caller a hard time ... The only problem is, no caller would EVER let a stranger

(who did not profess to be a caller) call a tip, no matter *how* convincing the story was. I was going to let *only* the club president in on the joke, and then get the president to *insist* that I be given a chance to try calling a tip.

Imagine my surprise when I walked in the door and Mrs. Fecske told me the caller did not show up, and asked if I was a caller. It was a great honor, and one of my most memorable experiences to have had the opportunity to call a dance for your club.

The entire event was nothing but a pure stroke of luck. It was a last-minute decision for me to visit (Canton's Football Hall of Fame). It was a *very* last-minute decision to visit a square dance club in Canton. My plane into Pittsburgh was late, so I got to Canton late, and almost decided not to go to the dance. When I left my motel, I almost decided to leave my records in the room (because I was having second thoughts about the planned prank on the caller).

There are so many ways in which I could have *not* been at your club's dance, and so many ways in which the regularly-scheduled caller *could* have been there. The fact that a strange twist of fate brought us together in this way can only indicate that it was somehow meant to be.

Thanks again for what is undoubtedly the most unexpected surprise in my square dance calling career. You people are just super. If it's meant to be (and it probably is) I look forward to seeing each and every one of you again in the future.

Sincerely,
Nasser Shukayr

Submitted by Marie Fecske, President Swing-a-Lings, Canton, Ohio

A PARTY TO REMEMBER

It was a grand night in Dallas for everyone, but especially for those who came to Highland Park United Methodist Church. Not only were there no severe thunderstorm warnings and/or tornado warnings, the night was special for the square dancers and former ones who lined up for the salad supper. (Said Dzintars Ablus, "The food was Biblical!") There was enough for all 335 plus who came. Luke and Joan Overberg, Past Presidents 1980-81 and Co-Presidents

with Charles and Aileen Gruneusen 1986-87, flew in from Holland, surveyed the food and asked who catered it: Joye and Johnnie Jones. 1990-1995 Presidents, masterminded with Club Caller George Leverett and his wife Lee the entire evening from food to square dancing to George and Hall-of-Famer Melton Luttrell.)

The Double Star Square Dance Club originated in 1945, perhaps even earlier, from Sunday School classes at highland Park Methodist Church. It was in 1946 the name was chosen for the square dancers, and Joe Lewis became its official caller until his death December 11, 1992. Joe kept the club an "Every dance a party" club, so that members could be away from the dance nights for some time, whether for business, vacations, illness, or other reasons, and yet return after such absences and enjoy their return. Joe, one of the first Hall-of-Famers of square dancing, deeply felt there should be such clubs if square dancing was to continue to be enjoyable. During his last year,



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Joe Lewis often had George Leverett sub for him. May 2, 1995, at the Club's 50th Anniversary gala, Melton Luttrell and George Leverett called in the Joe Lewis tradition: Modern Western, which the club has been from the start.

May 2, 1995: A grand night for greetings, for reunions, for eating, for fun dancing. Grand March had 33 squares. A square flew in from Atlanta, Georgia—The country Cousins—because they'd read about the anniversary in the April 1995 issue of ASD (they claim to be the second oldest square dance club—48 years.) Many officers from the North Texas and Round Dance Association came and their President (Platt) gave the club a special plaque. Past Club officers present were Past Double Star Presidents Eleanor Beyea (1965-1966), Mary Lou Rogers (1969-1970), Francis and Gerda Isley (1972-1973), Luke and Joan Overberg (1980-1981 and co-presidents 1986-1987), Boyce and Patricia Farrar (1984-1985), Charles and Aileen Gruneusen (co-presidents 1986-1987), and Johnnie and Joye Jones (1990-1995, and current presidents). Added surprise guests were caller Harper Smith with Jo.

Submitted by Gerda Isley, Dallas, Texas

65 YEARS TOGETHER

Frank and Ruth Lanning of Topeka, Kansas, longtime cuers/instructors, were married 65 years on March 2, 1995. A community celebration was held on March 19 in Topeka, honoring the couple with over 300 friends and relatives joining them on this wonderful occasion. Frank and Ruth started their square and round dance cueing and teaching in 1945 in Topeka, marking 50 years of round dance enjoyment for many dancers. They have taught at several National Square Dance Conventions and have been featured cuer/instructors at festivals in Kansas and surrounding states. They are charter members of Roundalab and served on the board of Roundalab for three years. They were instrumental in the organization of the Kansas Round Dance Association.

Frank and Ruth are still cueing and teaching with weekly workshops and party dances. They still cue for three square dance clubs. Many dancers have and still are benefitting from their love of round dancing.

Submitted by Bill & Dorothy Stewart, Surprise, Arizona



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TWIN BIRTHDAYS CELEBRATE 80 YEARS FOR MARRIED COUPLE

People celebrate birthdays all the time, so you are probably thinking, "What's so special about this one?" The fact that these two beautiful people have been married fifty-four years is an accomplishment all by itself.

Al and Louise Purmal will celebrate their consecutive 80th birthdays June 24 in North Branch, Wisconsin, at their daughter's home. Part of the celebration consisted of a barbecue on June 23, with all the family being present for the occasion.

The Purmal's children, as well as grandchildren and numerous niece and nephews, will make up about fifty people in attendance. Lots of reminiscing and family fun was the main course for this special occasion. The birthday couple introduced a few mixers to liven-up the party.

The Purmals are long time square dancers, members of The Steinbeck Squares in Salinas, California, and strong supporters of the activity.

TOGA FUN

Here is a picture of a man that I'm sure most, if not all, square dancers will recognize. What may be less known to some is the fun and playful side of Lee Kopman that the pictures reveal. They were taken at a recent theme dance, a toga party, held by the Grand Squares of Long Island. The dancers wore various interpretations of the toga and Lee was im-



The "Imperial"
Lee Kopman

perial in his purple sheet. Julius Caesar, eat your heart out!

Everyone who has seen the pictures got a "big kick" out of them and that gave me the idea of sharing them with you...I hope that your readers find them as amusing as we did.

Submitted by Mara Bucher, Co-president, Grand Squares of Long Island

BOMBING DISASTER BENEFIT DANCE

The Plus Swingers and Swinging A's Square Dance Clubs of Morganton, North Carolina, with the cooperation of the Collett Street Recreation Center, held a benefit dance May 10 for victims of the Oklahoma City bombing disaster.

The dancers donated at the door to dance to the calling of Jerry Biggerstaff-club caller, and visiting callers Bill Stroupe of Cherryville and Ray Waycaster of Morganton. They also bid on a large number of items the club members donated and participated in cake walks.

By spreading the word widely, almost \$300 was donated by dancers in Western North Carolina who could not attend the dance. Dancers also attended as far away as High Point, a two-hour drive.

At the end of the evening, \$1,800 had been collected, to be distributed by the Red Cross directly to Oklahoma City victims. All this with only two weeks preparation time.

The evening showed, once again, the dedication and caring of square dancers and club caller Jerry Biggerstaff and his wife Judy (who came up with the idea). They worked very hard to make the evening a success. Two small clubs worked together to show what big hearts they possess. The members extend a heartfelt thanks to all the visiting dancers who helped make the evening fun for all of us and beneficial to strangers who needed our help.

Gaye Hinshaw, North Carolina

6th ANNUAL N.C. STATE CONVENTION

A total of 788 dancers from six states enjoyed a weekend of fun and fellowship at the 6th

American Squaredance, July 1995

Annual North Carolina Folk, Round and Square Dance Federation State Convention in Charlotte May 19-20. Those attending used the facilities of the newly-opened Convention Center in uptown Charlotte, site of the 47th Annual National Convention in 1998. States represented were the two Carolinas, Virginia, West Virginia, Georgia and Florida.

In addition to square and round dancing, other activities open to conventioners were line, contra and Texas two-step dancing. Separate halls for Mainstream, Plus and Advanced levels were available both nights, with callers from both Carolinas on hand. A parade of clubs, with members of some 40 clubs participating, preceded the Saturday evening dances. Convention Chairman Ralph Kornegay of Wilmington, called the name of each club as its members passed the reviewing stand.

At the Friday night after party caller Cleo Barker of Whitsett entertained those present with his improvisations of several country music singers, including Willie Nelson and Porter Wagoner.

Five teams entered the golf tournament held at a local course. Winning team members were Cleo Barker, R.C. Lee of Browns Summit and Sam Ipoc of Raleigh. Virginia Barker of Whitsett demonstrated ways to economize in a sewing clinic attended by 30 dancers Saturday morning. A Saturday afternoon fashion show narrated by Carol VanHise of Durham drew sixteen couples and eight singles, including one couple from South Carolina and another from Virginia.

Seven clubs entered exhibits depicting their activities in a competition for prizes. For the second consecutive year the Cardinal Squares of Salisbury captured the first prize of \$150. The second prize of \$100 went to the Ramblers of Mint Hill, with the Square Wheelers of Charlotte winning the \$50 third prize.



Photo by Al Stewart

In the business session Saturday afternoon, Federation President Curtis Buchanan of Huntersville, announced that three new clubs had been admitted as Federation members. These are the Magic Squares of Youngsville, Pisgah Promenaders of Waynesville-both as regular members-and the Western North Carolina Federation, composed of 20 clubs, as an associate member.

Buchanan recognized the efforts of caller Jerry Biggerstaff and his law Judy of Marion, for organizing a May 10 benefit dance in Morganton to aid victims of the Oklahoma City bombing disaster (see above article).

Advance tickets were placed on sale Saturday evening for the 7th Annual State Convention to be held at the Charlotte Convention Center May 17-18, 1996. Federation officers urged those present to set a record attendance at next year's convention.

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NEW CLASSES... TO HAVE OR HAVE NOT

PART I

Small, weak clubs consider a yearly class necessary for survival. Strong, healthy clubs of ten generate much debate over the question of whether or not to have a new class. Let's discuss some of the pros and cons, and see if we can find some answers.

Some of the standard arguments against having a class are:

A class will lower the club level.

A class will require Angel or other type of extra duty.

A class on the same night will cut into club dance time.

A class could add more people than our hall can accommodate.

Some of the arguments for having a class are:

A class will bring in new people with a fresh supply of enthusiasm.

A class will compensate for inevitable attrition.

Successive classes accommodate friends of members from the last class.

A class allows club members to strengthen their own skills by helping with the new dancers.

Our experience has been that those who complain the most about the hazard to club level are often low-frequency dancers who could get all the challenge they wish by dancing more often—either at their regular club or at the next higher level. Besides which, we are not convinced that a club's dance level degenerates just because of a new class. The level may stay static for awhile or advance only half a step when some want to go three steps; but in the long run, classes could enhance the club level. Since repetition is one of the major tools of learning, annual review of definitions and flow patterns could help build a more solid foundation for the club level.

Bill & Bobbie Davis

As for the extra duties, responsible dancers know they must contribute more than just monthly dues to keep square dancing alive and guarantee a place to dance in the future. Helping a class is also a way to get extra floor time and hone one's own skills.

Although some dance time might be lost to a class on club night, the lessons can be scheduled so that the club will lose no more than 15 minutes (about one tip). Anyone who leaves before the last tip or misses the first tip should never complain about not having enough dance time.

In spite of the possible loss of some dance time, the benefits of having class on the same night as club are many. The new dancers get to know the club dancers and become committed to the actual club night; the subsequent merging into the club is very smooth because the class already feels like part of the club, and the club has already formed friendships with the new people.

The concern about overcrowding has a certain element of irony. A large membership usually means solid finances, and money will solve most hall problems. Most clubs we know welcome the problem of finding a larger hall.

Next month, we will discuss the reasons FOR having a class. We welcome your thoughts on both sides of this issue. ✓

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The Country Line

by jim and jean cholmondeley

We are in the middle of summer and things are really getting hot in the country western community. New singers are coming on line with some real hot CW songs, the dance community is holding many festivals and competition is at its high point. We find that the social CW dancing sort of takes a back seat with all the competitions around the country. There are, however, several positive aspects to the competition, one of which is standardization of dress on the dance floor. We have seen many, many "CW" dance costumes on the floor in some of the hottest night places around the country.

WOMEN: Suggested are western style shirts or blouses, skirts or dresses, appropriate hosiery and (sheer to the waist type) and dance pants. Footwear must be western style boot with a minimum of 1" heel. Skirt length cannot be shorter than 4" above the middle of the knee cap.

MEN: Western style shirts, pants or jeans and a western style belt are standard. Shirts must be either short or long sleeve. Footwear must be western style boots. Ties should be either bolo or neck scarf. Avoid tank tops or T-shirts.

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- 3 Rock fwd on Left
- 4 Rock back on Right

BACK CHA CHA CHA, ROCK, STEP

- 5 & 6 Step back L-R-L
- 7 Rock back on Right
- 8 Fwd on Left



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SIDE CHA, CHA CHA, CROSS, STEP

- 9&10 Step side R-L-R
- 11 Cross Left over Right
- 12 Step Right next to Left

SIDE CHA, CHA, CHA, CROSS, STEP

- 13&14 Step side with L-R-L
- 15 Cross Right over Left
- 16 Step Left next to Right

SIDE CHA, CHA, CHA, CROSS, STEP

- 17&18 Step side with R-L-R
- 19 Cross Left behind Right
- 20 Step Right next to left

SIDE CHA, CHA, CHA, CROSS, STEP

- 21&22 Step side with L-R-L
- 23 Cross Right behind Left
- 24 Step Left next to Right

STEP AND PIVOT 1/4

- 25-26 Step fwd on Right and Pivot 1/4 to Left,
- 27-28 Repeat
- 29-30 Repeat

STEP AND PIVOT 1/2

- 31-32 Step fwd on Right and Pivot 1/2 to Left



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How Callers Shortchange The Dancers

In the May 1995 issue of American Square Dance Magazine, *Circle Right* by Bill & Bobbie Davis, some statements were made which are very true and which deserve additional comment.

The theme of the column was "Dance at least one level below your main level." This has always been a standard rule for the Advanced and Challenge programs for two reasons: to maintain proficiency in previous programs and to help others at that program just as you were helped there by experienced dancers.

One of the reasons the Davises give for the necessity of having to dance one level below your main level is that callers often will neglect to use the calls from the previous level in a workshop. From the article: "... the caller at your current workshop or destination level may ... feel the press of time and, as a result, neglect

by
Ed Foote

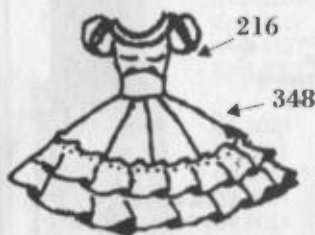


the use of lower-level calls in favor of a concentration on the calls of interest in the workshop. As a result, you may literally become rusty on important lower-level calls. This will work to your disadvantage at open dances. Competency decreases with infrequent use of any call."

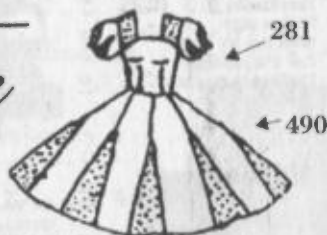
The above is absolutely true, and the situation is a disgrace—namely that callers, for a class learning a new level or for a workshop, will often fail to review calls of the previous program, thereby undermining the chance of dancer success once they leave the class or workshop. This lack of review not only undermines dancer success at open dances, it equally undermines the success of the dancer in learning the new calls being taught.

Building a foundation. If you are a new tennis player and go to the tennis pro for lessons and request advanced hitting techniques, the pro will instead concentrate with you on hitting the ball consistently. Likewise, if you are a new

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bridge player and ask the bridge teacher to show you tournament bidding methods, the teacher will smile nicely and merely work with you on standard bidding. These teachers know you can not run before you can walk. Square dance callers know this also, but often ignore it.

At a Plus class or workshop, many callers will ignore the Mainstream calls, even though it is obvious the dancers need help with Mainstream. Likewise at Advanced, many callers will only teach Advanced and ignore giving the dancers instruction in the Mainstream and Plus calls, even though a thorough understanding of these calls is vital for success at Advanced.

At least 10-25% of any class or workshop should be spent drilling calls from previous programs, to establish a firm foundation for the calls being taught. But many callers do not do this. They merely "show" calls while instructors in other activities *teach* what is necessary to be successful.

For callers to use "press of time" as an excuse is a cop-out. If callers do not review calls from previous programs, it will take the dancers much *more time* to learn the calls of the current program, and in addition, they may never be

comfortable with these calls due to having a poor foundation.

Unfortunately, dancers do not know what should be taught and reviewed at Plus or Advanced classes. So if the caller does not do his job, the dancers don't know. Then they go out to a regular dance, have difficulty, and blame the caller at that dance, when in fact the real fault often lies with the caller who taught them the level and who they revere because "he taught me so he is perfect."

Dancers are responsible for their success.

Until dancers insist on quality teaching at Plus and Advanced by insisting that callers review calls from previous programs (at Advanced this means reviewing the calls from a variety of positions), the situation will not change. When dancers do not even know to ask for this, or are afraid of the caller so they are too nervous to ask for this, there is not much hope for improvement.

There is nothing more ridiculous or pathetic than seeing Advanced dancers break down on Mainstream and Plus calls. Often, it is the dancers' fault because they never learned the definitions, and often, it is the callers' fault because

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of failure to review Mainstream and Plus calls when teaching Advance.

Ultimately, dancers are responsible for how well they dance. It is their responsibility to learn the definitions, and it is their responsibility to

find a caller who will teach them properly, if not sooner, then at least later. Be an "active" learner and enjoy years of success at your new level; be a "passive" learner and suffer frustration after frustration. The choice is up to you. ✓



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HEMLINE



This month, I'm going to address a subject that seems to crop up all the time from dancers in many areas. They tell me, "I have a machine and I would love to make my own Square Dance outfits BUT...I just can't find the time to sew." Believe it or not, I have the same problem even though I sew professionally. I find that I don't have the time I would like, or need, to sew for my husband, myself and our ever growing family (we have three grandchildren). I love making things for the grandchildren, but where to get the time!

Here are some of the organizational skills I use to help solve this problem, since I usually have to relegate my 'family' sewing to odd times and weekends.

First of all, I take one day or a 'free' evening to cut out several garments. I cut everything, including the interfacing.

I then place each cut garment in a plastic bag (usually the one the fabric came home in from the fabric store, or a similar one). I include the pattern and instructions, thread (if it is an unusual color, zippers, snaps, buttons, etc.

If I happen to need any of the notions to make the garment, I make a note of it and attach it to the outside of the bag. That way, when I make my next trip to the fabric store, I can



by Phyllis Murgage

compile a list of items I need for the various garments and pick up everything in one trip instead of making several trips and wasting valuable time that might be spent sewing.

On weekends or evenings when there isn't a large block of time for sewing, I reach in one of the bags and iron on interfacing and possibly sew small bits and pieces together. Then, when I *do* have a larger block of time, I can concentrate on the larger pieces and I can really get a lot accomplished. Sometimes, I can even manage to get several garments done in one day!

The following is a fun little thing I have hanging on the wall in my sewing room and is especially for those of you out there that are "fabriholics" like I am.

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Well, that is it for this month. Have a very happy, healthy and safe month, and I will be around again next month.

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Dear ASD,

We enjoyed the *Rules for Square Dancing 118 Years Ago* article (ASD, May 1995, p.54). In regard to the "furtout," our friend Bertha Cheatham, wife of retired square dance caller George Cheatham, says the word is pronounced *fur-too*. Toot means ensemble, but she thinks the "furtout" might mean the cap or hat with fur trim or fur tail that was worn in those days.

Enjoy the magazine!

Jon & Lois Vaughn
Lexington, Kentucky



Dear John & Susan,

I was interested to read the article about Square Dancing 118 years ago, and believe that I can solve the mystery of the "furtout."

The thing to remember is that nineteenth century documents were hand-written, and that the pen-pusher would normally use a short "s" and long "s," alternately. The long "s" looked very much like the letter "f," so the word we are looking at is "surtout," which in French, means a great-coat, or in this case, a frock-coat.

It is interesting to note too, the use of the word "small-clothes." In those days, when even the word "legs" was frowned upon, trousers were usually called "nether garments" or "un-

mentionables." Small-clothes appear to have been a version of these, which we would call "knee-breeches."

A caller dressed in a red frock-coat, brownish knee-breeches, black stockings and green shoes would certainly stand out at a modern callers' convention!

Incidentally, I would appreciate permission to reproduce this article, with appropriate acknowledgment in our British Magazine at some future date.

Yours sincerely,
Bert Spinney

Alresford, Hants, England ✓

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Creative Choreography

by Lee & Steve Kopman

This month, let's look at the Plus Quarterly Selection, Follow Thru. It's quick and easy for dancers to learn.

1. HEADS SQUARE THRU TWO
TOUCH 1/4
FOLLOW THRU
BEND THE LINE
BOX THE GNAT
RIGHT & LEFT THRU
PASS THRU
WHEEL & DEAL
CENTERS SQUARE THRU
THREE
LEFT ALLEMANDE
2. HEADS 1P2P
PASS THE OCEAN
HINGE
FOLLOW THRU
CIRCULATE
1/2 TAG
BOYS' TRADE
FAN THE TOP
RIGHT & LEFT GRAND
3. SIDES PASS THE OCEAN
EXTEND
HINGE
FOLLOW THRU
CENTERS HINGE
DIAMOND CIRCULATE
CUT THE DIAMOND
BEND THE LINE
STAR THRU
TRADE BY
RIGHT & LEFT THRU
LEFT ALLEMANDE
4. HEADS SQUARE THRU FOUR
SIDES ROLL AWAY
SWING THRU
SPLIT CIRCULATE
FOLLOW THRU
COUPLES CIRCULATE
FERRIS WHEEL
CENTERS PASS THRU
PASS THRU
RIGHT & LEFT GRAND
5. SIDES STAR THRU & SPREAD
TOUCH 1/4
GIRLS RUN
CENTERS PASS THRU
TOUCH 1/4
FOLLOW THRU
3/4 TAG
If you're looking out, CLOVER-LEAF
CENTERS FAN THE TOP
EXTEND
FOLLOW THRU
COUPLES 1/2 CIRCULATE
BEND THE LINE
YOU'RE HOME
6. HEADS PASS THRU
SEPARATE AROUND ONE TO A LINE
PASS THRU
1/2 TAG
FOLLOW THRU
FERRIS WHEEL & ROLL
BOYS' TRADE
BEND THE LINE
BOX THE GNAT
SQUARE THRU TWO
RIGHT & LEFT GRAND
YOU'RE HOME



7. SIDES PASS THE OCEAN
EXTEND
FOLLOW THRU
CENTERS FOLLOW THRU
ENDS FACE IN
CENTERS WHEEL AND DEAL
CENTERS PASS THRU
PASS THRU
RIGHT & LEFT GRAND
YOU'RE HOME
8. HEADS SQUARE THRU TWO
SQUARE THRU
but on the 3rd hand
TOUCH 1/4
FOLLOW THRU
COUPLES CIRCULATE
1/2 TAG
BOYS RUN
TOUCH 1/4
GIRLS RUN
PASS THRU
RIGHT & LEFT GRAND
YOU'RE HOME
9. SIDES STAR THRU
DOUBLE PASS THRU
PEEL OFF
PASS THRU
1/2 TAG
SWING THRU
HINGE
FOLLOW THRU
ACEY DEUCEY
GIRLS RUN
SWING THRU
RIGHT & LEFT GRAND
10. HEADS PASS THE OCEAN
PING PONG CIRCULATE
EXTEND
SPLIT CIRCULATE
SWING THRU
FOLLOW THRU
CENTERS FOLLOW THRU
BOYS CIRCULATE
GIRLS 1/2 TAG
COUPLES CIRCULATE
1/2 TAG
HINGE
RIGHT & LEFT GRAND
11. SIDES SQUARE THRU FOUR
SIDES ROLL AWAY
SINGLE CIRCLE TO A WAVE
CENTERS TRADE
FOLLOW THRU
GIRLS HINGE
CUT THE DIAMOND
1/2 TAG
BOYS TRADE
ENDS FACE IN
YOU'RE HOME
12. SIDES STAR THRU
DOUBLE PASS THRU
TRACK TWO
FOLLOW THRU
FERRIS WHEEL
CENTERS SQUARE THRU
THREE
LEFT TOUCH 1/4
GIRLS CROSS RUN
RECYCLE
PASS THRU
RIGHT & LEFT GRAND
13. HEADS LEAD RIGHT
SWING THRU
SPLIT CIRCULATE
FOLLOW THRU
1/2 TAG
SPLIT CIRCULATE
SCOOT BACK
RIGHT & LEFT GRAND
14. HEADS PASS THE OCEAN
EXTEND
RECYCLE & ROLL
LEFTY FOLLOW THRU
BEND THE LINE
PASS THE OCEAN
CIRCULATE
SCOOT BACK
EXTEND
RIGHT & LEFT GRAND
15. HEADS 1P2P
RIGHT & LEFT THRU
DIXIE STYLE TO A WAVE
BOYS TRADE
LEFT HINGE
FOLLOW THRU
GIRLS RUN
SWING THRU
SCOOT BACK
RIGHT & LEFT GRAND

THE KOREO KORNERby Steve

This month, let's expand on Follow Thru. A Grand Follow Thru is quite similar to Follow Thru; it's done from a column. What makes this grand, as opposed to a regular Follow Thru, is the center of the column facing on a diagonal. They must also extend and hinge (in this case, it's the head girls).

HEADS 1P2P
TOUCH 1/4
GRAND FOLLOW THRU
THEN:

- | | |
|--|---|
| <p>1. Centers Explode the Wave
Ends Bend the Line
Box the Gnat
Pass Thru
Trade By
Left Allemande</p> <p>2. Centers Hinge
Ends Bend the Line
Centers Walk & Dodge
Star Thru
Chase Right
Split Circulate
Girls Run
Pass the Ocean
Right & Left Grand</p> <p>3. Centers Trade the Wave
Centers Recycle & Sweep 1/4
Ends Bend the Line
Double Pass Thru
Leads Trade
Pass Thru
Right & Left Grand</p> | <p>4. Centers Trade the Wave
If you can, Recycle
other Wheel & Deal
Touch 1/4
Circulate
Girls Run
Centers Pass Thru
Swing Thru
Centers Trade
Swing Thru
Right & Left Grand</p> <p>5. Each Side Centers Run
Centers Wheel & Deal &
Sweep 1/4
Ends Explode, step forward &
face in, but don't pull by
Centers Pass Thru
Left Square Thru Three
Right & Left Grand</p> |
|--|---|

Don't forget Lee and Steve Kopman's Callers' School, August 1995, Knoxville, Tennessee. Space is limited, so don't delay! ✓

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What's Going On In Square Dancing

CALLERLAB QUARTERLY SELECTIONS

Mainstream: Walt Cooley, Chairman of the Mainstream Quarterly Selection Committee, announces that the committee has selected **NO NEW MOVEMENTS** for the period May 1 thru September 1, 1995.

Plus: In the most recent KEEP/DROP balloting, the Plus Quarterly Selection **DOUBLE YOUR NEIGHBOR** was voted to be dropped. Doren McBroom, Chairman of the Plus Quarterly Selection Committee, announces that there will be **NO NEW MOVEMENTS** for the Plus Quarterly Selection for the period July 1, 1995 to November 1, 1995.

Advanced: Steve Minkin, Chairman of the Advanced Quarterly Selections Committee, is pleased to announce that the committee has selected **DIXIE FIRE** as the Advanced Quarterly Selection for the period May 1, 1995 thru September 1, 1995.

CURRENT QUARTERLY SELECTIONS

MAINSTREAM

Grand Parade 1/95

PLUS

Follow Thru 11/94

Split Ping Pong Circulate 3/95

ADVANCE

Scatter Scoot 5/94(kept)

Chase Chain Thru 9/94

Relay the Top1/95

Dixie Fire 5/95

SQUARE DANCE PROMO-PAKS

September is Square Dance Month and it's not too soon to start planning a campaign to interest folks in your community in learning to square dance. Don't wait until August 31 to make your plans. Start now - focus on making square dancing interesting and available to younger square dancers. While younger dancers are being courted, it is important also to retain those who are now enjoying the activity.



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Square dancing has traditionally been an inter-generational activity, where folks of all ages could have fun together. The activity will benefit by gaining the enthusiasm and energy of young dancers and mixing it with the estimable experience of seasoned dancers.

Plan now for your fall recruitment campaign. Appoint a committee, study the materials, make plans for a blitzkrieg of publicity. Use all the media and resources available. The clubs that really plan a campaign and use new ideas are still teaching sizable classes.

Are you unsure how to go about this campaign?

Order the LEGACY Promo-Pak, from Stan and Cathie Burdick, PO Box 2678, Silver Bay NY 12874. The cost is \$5, which includes postage (make checks out to Stan or Cathie). The Pak includes a poster with the 1995 theme, *Square Dancing Ties Us Together*, information on ways to promote and methods of accomplishing your goals. Every caller and club promotion chairman should have one of these kits.

From United Square Dancers of America...

USDA NEWS SUBSCRIPTIONS

The *USDA NEWS* publication is a quarterly publication covering all aspects of the Square Dance Activity. *USDA NEWS* is provided FREE to all known dance publication editors, leaders of national, international and state organizations, USDA affiliates, officers and directors.

During the 1992 USDA Annual Meeting, the USDA Board of Directors made a decision to offer the *USDA NEWS* to all others at a yearly subscription rate of only \$5. This was based on increasing demand for the newsletters from the dancers.

For your own personal copy of the quarterly *USDA NEWS*, forward a check for \$5 made out to U.S.D.A., along with your name, address, zip code and phone number (including area code) to Jim and Edythe Weber, USDA NEWS EDITOR, 1316 Middlebrook Dr., Liberty, MO 64068.

HOP TO IT! SUPPORT OUR YOUTH!

There is a rumble going through this land that is gaining momentum and becoming louder and louder. No, it's not the sounds of gang violence, racism or drugs. This is a joyous noise! It is the sound of our future, our youth, in increasing numbers adding energy and enthusiasm to square dance halls across the country.

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

When a youth dancer sees the frog on your badge, they know they are welcome to join you in a square.

For FREE frog stickers for your club, send a self-addressed, stamped envelope to FROG STICKERS, c/o Debra Mills, USDA YOUTH COMMITTEE, 5102 New Mexico Lane, Cypress, CA 90630, Phone: (714) 828-6119.

For information on joining the USDA and to find out all the great benefits that go along with it, write to the USDA Information Officer, Jim and Peggy Segraves, 8913 Seaton Dr., Huntsville, AL 35802 or call (205) 881-6044.

WE NEED MORE PUBLICITY

Recently, square dancing was featured on the *Today Show* on NBC. Last November a square dance caller was interviewed on the national Saturday morning *What Do You Know?* talk show, produced by Michael Feldman, on a national public radio network. In March 1995 the show was repeated. This is "national" publicity and we need much more of it.

I WANT TO TEACH OPRAH HOW TO YELLOW ROCK!

The number one television talk show in the United States is the Oprah Winfrey Show, produced in Chicago. No other show is even a close second to the number of viewers watching Oprah every week day. Currently, according to TV Guide, there are about 25 different talk shows on the air every day and 15 more being readied for launch later this year.

I want to teach Oprah how to Yellow Rock in 1995! Let's contact Oprah to see if we can get her to devote one of her programs to square dancing, contra dancing and round dancing. We can just picture having Tony Oxedine, Dee Dee Dougherty-Lottie and Stan Burdick represent CALLERLAB. We can be there to represent LEGACY. Maybe we can get somebody from the Mayo Clinic to talk about the "health" aspect of dancing. Maybe we can get repre-

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sentatives from the other dance organizations to attend? Let's just do it.

Oprah wants her show to be her voice to the world. And her voice can tell the world about the world's best secret-square dancing. She likes impacting people in a positive way and we can not think of a more positive way to affect people than learning to square dance.

We can fill the audience with square dancers from the entire Midwest, from Illinois and especially from the Chicago area. We can get Jimmie Burss's Wisconsin youth group to perform on the show. Chuck Jawarski can do a simple contra and get Oprah on the dance floor. Dee Dee Dougherty-Lottie can do a song with some yodeling in it. We can easily fill an hour on her show!

LET'S RETAIN A PUBLICITY AGENCY

There are two ways of doing this-one is to try to do it by ourselves using local leaders from the Chicago area like Chuck Jaworski, Herschel Tolson, and Joe and Dolores Gulan, President of the Illinois Council of Square Dance Associations, to make the initial contact; the other way is the professional way-retain a publicity agency just like the big multinational corporations do to enhance their public image.

Maybe it's time for our area associations to appoint publicity committees to try to get some publicity (newspaper, radio and television) for our square dance hobby. It can be done if someone volunteers to do the work.

JOE ELLIS WANTED AN AREA-WIDE DANCE

In 1971, Joe Ellis, a member of Single Squares S/D Club in Oklahoma City, wanted an area-wide dance where he could meet other single square dancers from outside his local area. Under his leadership, he persuaded the club to host a dance that Labor Day weekend and extend invitations to singles clubs from the adjacent states. The dance was such an overwhelming success that he decided to do it again the following year, inviting dancers from even farther away. Again, attendance was good and the question was asked by many about whether he was going to do it again next year. Someone from another state offered to host it the following year. A committee was formed to maintain contacts with single dancers interested in attending. This Labor Day weekend dance came to be known as the DANCE-A-RAMA. The organization came to be known as SINGLE SQUARE DANCERS USA.

Single Squares S/D Club of Oklahoma City proudly hosted the 24th Dance-A-Rama September 2-4, 1994, for a grand "come back home" dance where it all began almost a quarter of a century ago.

Now you know "the rest of the story," as Paul Harvey would say.

EDUCATION IS THE ANSWER

We strongly encourage every state and province to hold annual education mini-LEGACY programs and annual caller/cuer training/education programs.

Education is the answer to a healthy future for the square dance activity. If you would like to discuss either or both of these education ideas, please write to LEGACY (1100 Revere Dr., Oconomowoc, WI 53066).

Wisconsin just completed its mini-LEGACY education seminar in Wisconsin Rapids. Also, Wisconsin's callers recently held their annual Workspreed education program.

These annual education programs work! And they can work for you, too!

TRY CONTRA DANCING AS A SPECIAL TREAT

Do you know what the fastest segment of square dancing is? If you guessed contra, you are right! We don't know what the contra people's secret formula is for attracting more dancers to their specialized area in the square dance world. Whatever it is, please keep doing it.

When we attend the National Convention we are pretty busy with education seminars, the LEGACY display in the Showcase of Ideas, meetings, etc. But when we do have free time to dance, you will find us in the contra hall. To us, the contra hall is where we get the most satisfaction and the pleasure of smooth dancing and very friendly people.

For years, the Wisconsin State Square and Round Dance Convention has had a small contra program in the country dancing hall. Traditional square and country western dancing share this specialized hall. At a recent convention, prompter Don Niva put on a good half-hour program of contra dancing. A group from the Madison, Wisconsin area, were in the hall at the time. Immediately after Don's session, they formed a contra club that has been dancing in the Madison area since that convention.

Tony and Becky McUmbert of Hannibal, Missouri, are strong supporters of the contra movement. Recently, they sent us an invitation to their *Contra and Dinner* program that consists of an afternoon contra workshop followed

by dinner and concluding with an evening contra dance. Walt Cole and Tony McUmbert will be doing the prompting. Both are members of the CONTRALAB Board of Governors. Their contra special event costs only \$22 per person. What a bargain!

Contra dancing is a dance executed by dancers in parallel or contrary facing lines, according to Don Ward. It is easy to do since ordinary Mainstream calls are used in most contra dances.

Give yourself a treat and participate in the next available contra dance in your area. We guarantee you will not be disappointed.

If your state or provincial annual convention does not have a contra program, encourage the convention committee general chairman to give it a whirl. If your area does not have contra promoters available for your convention, please contact CONTRALAB, c/o Glen Nickerson, 606 Woodland Way, Kent, WA 98031-6324.

SEND OFF THE CLOWNS

I'm sure that many of you enjoy watching the antics of Victor Borge as much as I do, though I do sometimes wish that he'd play the whole piece of music instead of just clowning about. He obviously has the ability.

When it comes to square dancing, clowning about can be a thorough nuisance unless everyone in your square is extremely competent and willing to participate-also, a long way from the caller!

Recently, we had the misfortune to have some visitors who were very nice people, but the fancy bits they indulged in, were not helpful to the recently graduated members of the club. Whilst the heads were promenading half way round, our "gentleman" grabbed the opposite lady, swung her and left her out of position for the next move. If it had been a football match, I would have showed him the yellow card, followed by a red card, when he did it half a minute later to a second lady!

When visiting other clubs, it is always a very good idea to dance according to the definitions - you can't go wrong then! You may feel that your variations are an improvement on the original, but they can be most unhelpful.

This brings me back to another old problem.

You may have noticed that ladies are equipped with two hands. When Chaining across the square, one of these is free, while the other one is occupied in making a star. It is the FREE (left) hand which is the one to use on the skirt work, because the right hand should be forming a star. The formation of that star helps

keep the ladies together, especially when it is a three-quarter chain, and callers who don't teach this move properly, or encourage their dancers to tweak their skirts up with the right hand, should go back to the definition and get it right. I really don't think the ladies are coy about making a star; it's just a bad habit that many have acquired through contact with other dancers.

One of the chief advantages of square dancing over most other types of recreation is its universality, but this can only continue if dancers are taught the moves properly and have instilled in them the practice of good manners when visiting.

Originally printed by Let's Square Dance, British Association of American Square Dance Clubs. ✓

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45th National Square Dance Convention San Antonio, Texas 1996

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Through the heart of the downtown Convention Center runs a six mile loop of the San Antonio River and symbolizes the beauty and romance of the city and homesickness felt by those who have left. Visitors will be drawn to the Riverwalk or Paseo del Rio. A tree-lined footpath, romantically lit at night, follows the

San Antonio, Texas, is a city you don't just visit but a place you experience. San Antonio's old Spanish flavor, not only it's food, but it's multi-cultured citizens, make it one of the nation's more picturesque cities. It was established at the southern edge of the Texas

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river bank, which is landscaped with lush subtropical foliage and bordered by restaurants and shops.

You can experience the rich cultural diversity of the city by visiting the Institute of Texan Cultures where history is not concerned with dry events, but with people who lived them — the people who created what Texas is today. Twenty-six ethnic and cultural groups are featured in a rich variety of exhibits; where they came from, what they did, their food and clothing, their music and festivals. The Mexican Cultural Institute exhibits contemporary Mexican artists. These two areas are located in HemisFair Park, site of the 1968 Texas World's Fair, now a focal point of downtown entertainment and recreation. The 750 foot Tower of the Americas offers two sky high dining levels plus an observation deck with a panoramic view of the city.

The city offers some of the best dining with its myriad of restaurants located along the Riverwalk, featuring many different types of specialty foods, Mexican, French, German, Tex-Mex, Greek and of course, good Texas Barbecue.

El Mercado, La Villita and the Rivercenter offer "shop till you drop" enthusiasts the most varied types of merchandise you can find anywhere.

Experience Texas History with a short walk from the Convention Center to The Alamo, the "Cradle of Texas Liberty." This historical site is open to the public seven days a week.

We want to welcome you to Texas when YOU Cross Trail Thru.

CAMPING IN TEXAS

The State of Texas is a virtual RVer's paradise. Whether you are interested in primitive or resort camping, you can find it all within the borders of Texas. No matter whether you come through the Texas Panhandle, North Texas, East Texas or West Texas, you are bound to find numerous memorable camping experiences.

Within its boundaries, Texas offers opportunities to see not only areas rich in history such as San Antonio, but also glimpses of the future such as NASA. The beauty of the land is as wide as all outdoors. Where else can you find seashores, forests, ranch land, rivers, lakes, desert, canyons, Indian reservations and large metropolitan centers? Each area is rich in camping opportunities and facilities for today's RVers.

Texas is rich in public and private parks. Many national forests and recreation areas are found here. From the Big Bend in Southwest

Texas to Radcliff Lake in the Texas Big Thicket in East Texas, beauty abounds. Texans have always taken great pride in their state park system and most have camping facilities. If fishing and boating are your forte, then you have come to the right place. If you prefer hiking and forest life, you can't go wrong in Texas. If history lights your fire, then again, Texas is the place for you. For more information about the state parks, please write to Texas Parks and Wildlife Dept., 4200 Smith School Rd., Austin, TX 78711.

In issues to come we will be highlighting camping in various areas of Texas, so if you are planning to come the 45th National Square Dance Convention in your RV, or if you are interested in exciting places to visit while you're here, we'll have more information coming to you soon.

HOW DO YOU SPELL SUCCESS?

Well, to most Texans we spell it "Lone Star Pass." Over 4,600 Lone Star Passes were sold to the *early birds*. This is just a sample of how well San Antonio is doing getting ready for our Convention in 1996. Why do we need Early Bird Passes? The funds are needed to offset the expenses of putting on the Convention. We have a lot of printing, mailing and other expenses that otherwise would not be paid for until after registration. This gives the dancers a discount and the festival committee a chance to get the ball rolling. It also gives us a first hand look at how many people are coming based on the early turn out. If you were one of the people that purchased a Lone Star Pass: Thank you for helping finance our pre-convention planning and as you can see, with over 4,600 people buying Early Bird Passes, this should be the best National Convention *ever!*

TEXAS — DID YOU KNOW?

Our State Dish is Chili, State Flower is the Bluebonnet, State Tree is the Pecan, State Capital is Austin, State Gem is Topaz, State Folk Dance is SQUARE DANCING and the State Motto is "Friendship"!

DO YOU WANT TO SHOP?

Just a few miles outside San Antonio is the famous city of San Marcos. Find bargains at the San Marcos Factory Outlet Shops or visit the Aquarena Springs, too. Lots to do if you like to shop till you drop!

DO YOU REMEMBER "THE ALAMO"?

A few blocks away from the convention is the famous Alamo Mission. See the names of all 189 men that died trying to save the Alamo plus relics, artifacts, pictures, letters and souvenirs. It's just the first of five Spanish missions founded in San Antonio to Christianize and Educate the resident Indians. They have tours daily and they are FREE! You can't beat that price anywhere. Also, the Texas Star Trail is a two and one half mile walking tour featuring 80 historic landmarks and sites located along the way. The walk begins and ends at the Alamo.

DANCING ANYONE?

When you Cross Trail Thru to Texas in 1996, we want you to come prepared to dance your heart out. We have chosen the finest callers, leaders, instructors and cuers and the most wonderful convention center that even has some wooden parquet floors. Those of you that

have never danced on wood are in for a wonderful treat! We even remove the hassle of driving by bussing you from your hotel to the convention door. We will cater to square dancing, contra, line dancing and clogging — Texas style! Everything is better in Texas; come and take the Texas challenge. We challenge you to just try not to have a good time!

TEXAS WEATHER

Like most things in Texas our climate is varied, but with one predominate characteristic — sunshine. Natives and visitors alike enjoy the vitamin D abundance, living keyed to the great outdoors, places to go, things to see. You can count on fresh breezes and clear skies. Long, lazy days stretch from horizon to horizon. Humidity is low, living's casual and Texans revel in the ultimate season of the sun. When you're ready to relax there's always air conditioning. In Texas, most every place under roof is air conditioned. ✓

New Releases:

SG 701 - Blue Magic (Don & Doug)
SG 901 - Fallin' (Round) (Ted & Luella Floden)

Coming Soon:

SG 205 - My Girl Lollypop (Tom)
SG 502 - Trying To Get To New Orleans (Bob)
SG 602 - Cowboy Band (Dean)
SG 702 - Dreaming With My Eyes Wide Open (Doug & Don)
SG 801 - If I Could Make A Living (Monty)
SG1001- Amazing Grace (Solid Gold Staff)

Hoedowns:

SG 101 - Skagg's Hoss
SG 102 - Train Hoedown

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CONTRA CORNERS

Summer is off to a great start here on the West Coast, commencing with the 15th Annual Summer Solstice Folk Music, Story Telling and Dance Festival. This unique event draws over 5,000 participants from all over the state with music, story telling and contra dancing leaders from across the country. The weekend event will feature over 18 hours of live music contra dancing with callers Dan Pearl, Ron Buchanan and Susan Michaels.

One of the unique differences between this program and the contra programs at Square Dance conventions and jamborees, is that the California Traditional Music Society view contra dancers as an asset. Even to providing a professional temporary hardwood dance floor large enough for a couple of hundred dancers. Believe me, I know from first hand experience, every inch is occupied by dancers. By taking an "asset" view toward contra dancers, they had no problem last year in attracting close to four hundred dancers who paid \$15 each per day to attend this two day event.

While on the subject of participants, six to eight percent of those who attend the Summer Solstice Contra Dance, compared with less than a quarter (.25) of a percent at last year's National Convention. Providing outstanding facilities and callers can be profitable for an organization when contra dancing and dancers are looked upon as an asset.

Another "asset" often overlooked or taken for granted are volunteers! During the last week this has been a hot subject on the "net-news group," and I want to paraphrase some of the comments that have been posted, since I'm sure we can all use any effective way to recruit and retain volunteers.

Joel Breazeale suggests making the need for a volunteer public along with details about the job. Don't pile on the details after the fact. Whenever possible, get a backup for each primary volunteer or make it a dual effort. Also, be ready to accept the fact that certain folks are not good volunteers, even if they show enthusiasm. Another is to get a brief profile of members when

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

they join; other interests, hobbies, profession, etc.

Jim Mork offered another viewpoint that should be printed in red letters. "When I accept a volunteer's offer to do a job, they are going to do it as they see it through their eyes, not mine. They are going to do it their way and my particular view ceases to matter, as far as they are concerned." Ouch!

Mary Beth Goodman takes a firm stand when anyone volunteers to take on a job. They get all the support and input they want and ASK FOR! However they choose to do the job is all right, so long as they do the job. In other words, be sure when you give the job away, you really relinquish it!

Some random thoughts; always lead with enthusiasm; praise "great" ideas; let volunteer leaders pick their own committee members. If no one volunteers for a job, then the job gets tabled as it must not be that important and it doesn't get done.

Steve Zakon wrote this month's zesty contra called "Trip to Lambertville." Formation is Alternate-duple. Music; Shanty Town, Silver Sounds 154.

A1; All women walk into a wavy line (length of set), balance 4/4

Women Back out, men walk into a wavy line (length of set), balance 4/4

A2; Men turn left 3/4 to wavy line across set, balance 4/4

Swing the lady on right (or star by right, my modification for slower club dancing)

B1; Men center allemande left 1-1/2, Partner swing (face across)

B2; Right & left thru, Ladies chain across

I've reached the end of the page for another month with more material still in hand, but next month is coming and September will be just a month away. How about beginner contra dances? With contras you can develop very good dancers in six weeks, ready to join your existing group or form a new group and complete another beginners' class by Thanksgiving. (Positive thinking at work.) ✓



AS I SEE IT

by Bob Osgood

Part II

In 1961, *Sets in Order* inaugurated the Square Dance Hall of Fame as a means of honoring leaders who had left their mark on the world of square dancing. Over the following decade a number of outstanding individuals were added to the list. Anyone looking at these names would recognize them as representing the ultimate composite of square dance leadership of the time. Any single one of these men might not alone be able to capture the respect of all callers, but with the Hall-of-Famers working together, they presented a "body of knowledge" that a great percentage of callers could respect and follow. Their backgrounds and accomplishments formed an impressive foundation for square dance caller-leadership.

"Body of Knowledge" is the keystone of any profession. It must be unique to the field and is the basis (or bible) on which a profession is formed. The "Unique Body of Knowledge" is that which distinguishes one profession from another and therefore one activity from another.

Plans for a meeting of the members of the Hall of Fame were begun in 1970 with a founding committee made up of Lee Helsel, Arnie Kronenberger, Bob Osgood and Bob Van Antwerp. Summaries from the past ventures were studied and, following a lengthy preparation period, eight major discussion topics regarding the nature and needs of the activity were prepared as a partial charter framework for the potential new organization.

Everything has a starting point. These eight points marked the beginning for CALLER-LAB.

Statement One - Let's Put the Dance Back into Square Dancing. In order to insure a healthy, continuing activity, an emphasis must be placed on quality of dancing, on dance styling, on material used and on comfortable dancing.

Statement Two - An Accepted Form of Standardization is Vital to the Growth and Continuation of this Activity. So that dancers may dance anywhere, with anyone, a uniform

method of dancing each basic movement should be encouraged.

Statement Three - Caller/Teacher Leadership Training is the Responsibility of the Callers and Teachers. A continuous program of leadership training should establish values, implant firm foundations and build leadership.

Statement Four - Professional Standards for Callers and Teachers Need to be Established and Maintained. A caller's character and actions must be professional and in the best interest of the activity as a whole.

Statement Five - Today's Square Dancing is Due for a Reappraisal. An educational program should be created to provide an activity for the greatest possible number of people.

Statement Six - The Combination of the Various Parts of the Square Dance Activity Should be Encouraged. Squares, rounds, circle mixers, quadrilles, contras and related forms all contribute to the maximum enjoyment of the activity.

Statement Seven - The Selfish Exploitation of Square Dancing Should be Vigorously Discouraged. Any attempt to misrepresent or exploit square dancing should be opposed. Square dancing belongs to everyone.

Statement Eight - The Over-organization of Dancer/Leader Groups Can Pose a Problem to the Future Progress of the Activity. Any organization that exists solely to perpetuate itself is of questionable value. The dancer, the caller, the club are the important trio in square dancing.

Invitations were mailed to fifteen members of the Square Dance Hall of Fame to attend a meeting in February 1971, as guests of The Sets in Order American Square Dance Society, to take part in an "Honors Banquet" and to discuss the "State of the Square Dance Nation."

Eleven of the invited were able to attend: Marshall Flippo, Ed Gilmore, Lee Helsel, Bruce Johnson, Arnie Kronenberger, Frank Lane, Joe Lewis, Bob Osgood, Bob Page, Dave Taylor and Bob Van Antwerp. When the meeting, held at the Asilomar Conference Grounds in California concluded, the group enthusiastically

cally and unanimously signed the eight-point charter and began planning for the future.

It was decided that initial growth of the organization would be on a gradual basis and that each person selected for membership would be personally invited to attend one of the meetings and, having attended, would be included as a member.



The founders of CALLERLAB — (Seated) Bob Page, Marshal Flipppo; (standing, left to right) Ed Gilmore, Lee Helsel, Bob Osgood, Arnie Kronenberger, Bruce Johnson, Joe Lewis, Bob Van Antwerp, Dave Taylor and Frank Lane (not shown).

This was the start of CALLERLAB.

A second meeting was held in July of that same year. Don Armstrong and Earl Johnson were included as new members at that session. The total membership had now reached thirteen.

Meeting number three was held in February 1972 with Jerry Haag, Jerry Helt and Jim Mayo present as new members. The fourth of the Asilomar meetings was held in July 1972 when Al Brundage and Manning Smith became members. By this time the total membership had reached eighteen. At this meeting it was decided to enlarge the group while still retaining the personal invitation method of increasing the size of membership. The February 1973 meeting included seven new members: Stan Burdick, Cal Golden, C.O. Guest, Jack Lasry, Johnny LeClair, Melton Luttrell and Bill Peters. This session concentrated on plans for the 1974 CALLERLAB Convention.

By this time the total "founding" and "charter" membership had reached twenty-five and this body was designated the CALLERLAB Board of Governors. Jim Mayo was elected the Association's first Chairman of the Board.

In those formative years the group named itself "CALLERLAB - The International Association of Square Dance Callers" and started *DIRECTION*, as its official publication. Arnie Kronenberger served the early sessions as chairman pro-temp; Bob Osgood served as executive secretary. It was decided that during

these early stages CALLERLAB would conduct business under the "wing" of the Sets in Order American Square Dance Society (SIO-ASDS), and that CALLERLAB's home office and staff would be provided by SIOASDS, without cost to CALLERLAB.

In the time period, 1971, '72, '73, the members organized the structure of CALLERLAB (eg.)

- (a) the concept of a Board of Governors
- (b) need for members to attend yearly meetings at regular intervals
- (c) need for communications between the Board and the members
- (d) the concept of an Executive Secretary
- (e) concept of professional standards and the adherence thereto
- (f) concept of incorporation to protect liability and for tax purposes
- (g) concept of disciplining members (later modified)
- (h) organization followed generally that of the American Medical Association (concept suggested by organizing member, Lee Helsel, who had been working in the health field).

Committees were started from the first meeting and within a year, a Code of Ethical Behavior had been created. The Sets In Order Basics and Extended lists of basics were endorsed by CALLERLAB as being representative of the movements currently danced in the activity. These made up the first CALLERLAB basic movement lists.

With the help of a professional artist the CALLERLAB logo, *DIRECTION* newsletter heading and other artwork was created, approved by the members and put into use. The legal firm of Paul, Hastings, Janofsky and Walker prepared by-laws and papers of incorporation for CALLERLAB.

The gradual growth, the in-depth planning of goals and the strength of its leadership propelled CALLERLAB securely into its next big step, its convention in 1974. The ground-work would be tested; its membership would be quadrupled and the "baby" would be ready to stamp its mark on the future of caller-leadership.

With intensity of purpose, CALLERLAB extended its horizons and set out to provide a framework that would result in callers working closely together. By so doing, they would accomplish goals that none of them could accomplish by working alone.

Note: This two-part article has been coordinated with the assistance of three founding members; Lee Helsel, Arnie Kronenberger and Bob Van Antwerp. ✓



Jerry Story



Tony Oxendine



Larry Letson



Randy Dougherty

BRAND NEW RELEASES

- RYL 129 CALLIN' BATON ROUGE by Jerry
- RYL 130 BE MY BABY TONIGHT by Jerry
- RYL 222 TAKIN' IT EASY by Tony
- RYL 224 GLORY OF LOVE by Tony
- RYL 407 SPRINKLES/PEPPERMINT (Hoedown)
- RYL 514 WALKIN' SHOES by Larry
- RYL 515 WILL IT GO ROUND IN CIRCLES by Larry
- RYL 806 THAT'S THE KIND OF WOMAN I LIKE by Randy
- RYL 807 WHOLE WORLD IN HIS HANDS by Randy
- RYL 901 ON AND ON (round) by Jerry & Barbara Pierce



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NEW RELEASES

- C-718 FRIEND IN CALIFORNIA - Marshall Flippo
- C-719 LOOSE TALK - Marshall Flippo
- C-818 AGAINST THE GRAIN - Scott Smith
- C-225 ONE MORE LAST CHANCE - Jerry
- C-534 ASHES OF LOVE - Ken
- C-329 MOVIN' ON - Gary
- C-120 STROLLING BANJO/HANDS DOWN - Hoedown



Marshall Flippo



Scott Smith

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by Bob Howell

EASY LEVEL

Carl Brandt of Ft. Wayne, IN, has choreographed a solo dance which he calls the...

O-BLA-DEE SOLO

Formation: Solo/Line, no partner necessary.

Music: Blue Star 2397-B

Routine:

Count:

- 1-4 Vine to the right and kick
- 4-8 Vine left and kick
- 9-12 Forward R,L,R, kick
- 13-16 Back up L,R,L, touch
- 17-20 Rock forward on R, back on L, forward on R & hold
- 21-24 Scoot 2 times to the L
- 25-28 Rock forward on the L & back on the R
- 29-32 Forward on the L and turning 1/4 left on the next three steps (R,L and touch the R beside the L)

From Tobias, NE, Les Henkel shares another of his gems. He calls this circle mixer...

THE ROOTY TOOT TOOT MIXER

Formation: Couples in a large circle, facing center of hall. Lady on Man's right, Hands joined.

Music: Anything in 64 counts that is lively. For a change of pace I use LSF 348,

The Spider Bit the Baby or LSF E-28B, Boone Tavern Reel.

Routine:

- Intro, ..CIRCLE LEFT (8 steps)
- 1-8, ..CIRCLE RIGHT (8 steps)
- 9-16, LADIES CENTER 4 STEPS..& BACK
- 17-24, GENTS CENTER 4 STEPS. TURN AROUND WALK OUT (To Partner)
- 25-32, (TWO HAND) STAR RIGHT
- 33-40, .KEEP HER, PROMENADE
- 41-48, ..MEN TURN AWAY TO BRAND NEW DATE (Men turn away to Left, walking in a half circle to pickup new partner)
- 49-56,PROMENADE, DON'T BE LATE
(To the Garden Gate) (Promenade Eight) (She's Your Mate) (Ain't She Great)
- 57-64,FACE IN, CIRCLE LEFT



Please read the Book Review by Bob Osgood

I FLEW THEM FIRST: A TEST PILOT'S STORY

by Don Armstrong

Send \$24.45 to: I FLEW THEM FIRST, Box 874, Canon City, CO 81215

NOTE: Many times it will only take four steps for the man to turn away in a semi-circle to the new lady behind....don't worry about it....instead on an 8 step promenade they will have a 12 step promenade together if that's the case.

To create more variety, you could have the ladies turn away to the next man behind, or have **BOTH** turn away, man going to the lady behind as lady makes a smaller circle, coming back to her original place.

My good friend Dick Pasvolsky of Branchville, NJ has recorded a few very traditional square dances on the Lloyd Shaw label. We had an opportunity to talk at length while at CALLERLAB this past April and when I found out what he was up to, I thought that I'd share one of his new recordings with you...

SWANEE RIVER

Formation: Square

Music: Swanee River. Al Brundage's band, the "Pioneers," Lloyd Shaw Record LS521

Routine:

Break:

Bridge: Allemande left and a grand right and left - sing

Way down upon the Swanee River
Far, far away-* promenade your lady
There's where my heart is turning ever - swing her
There's where the old folks stay - couple one to the right

Figure: Lady go 'round the lady
Gent go 'round the gent
Gent go 'round the lady
Lady go 'round the gent
Circle four hands half way
** Duck right on thru
Swing your lady 'round in the middle
And take her on with you

Repeat the figure two (2) more times for couple one to dance with couples three and four.



Repeat the bridge break and figure three more times with couples two, three and four leading out in turn.

Note to callers and leaders:

- * Suggest to dancers that they do an automatic dosado at this point if they have time.
- **Inside couple forms an arch, outside couple ducks thru. Suggest that both couples swing.

Cal Campbell of Castle rock, CO, the vice-chairman of the CDP committee of CALLERLAB contributes a most interesting contra for this month. He calls it...

CHAIN REACTION

Formation: Contra lines with couples facing couples. (Beckett style) An even number of couples is required.

Record: Any 32 bar tune

Prompts:

- Intro:*, Ladies Chain diagonally left
1-8, Ladies Chain diagonally right
9-16, Facing couples Promenade half
17-24, Two Ladies Chain across
25-32, Circle Left once & a quarter more
33-40, Weave by two
41-48, Swing your partner
49-56, Everybody Forward & Back
57-64, Ladies Chain diagonally Left

Description:

- 1-8 Ladies that can, Chain with the lady diagonally to their left in the opposite line.
Two ladies on the ends of the lines will not be able to Chain
- 9-16 Ladies that can, Chain with the lady diagonally to their right in the opposite line.
Two ladies on the ends of the lines will not be able to Chain.
- 17-24 Facing couples Promenade Half across to the opposite side of the set.
(Men pass left shoulders)
- 25-32 Two Ladies chain across the set.
- 33-40 The same two couples Circle Left once around and then continue circling 1/4 more to finish facing up or down the set.
- 41-48 Weave by two people by passing right shoulder with the first person and left shoulder with the next. As couples reach the end of the lines they should exchange sides of the line & face the opposite direction.
- 49-56 Swing with your original partner and finish facing across the set. At this point each couple has moved one place to the left in the formation.
- 57-64 Long lines go Forward & Back ✓

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NOTES

FROM A

by
Mac McCullar

VETERAN CALLER

This is not meant for you, but - "Clothing does not the man make, but neatness counts."

When I go Square Dancing I do my very best to look as good as possible, and even smell pretty at the risk of being joshed and referred to in an uncomplimentary way. I shave, shower, shine, spray and gargle. Then I am very careful to wear clean, fresh clothing.

My clothing may not be the latest style or cut, but clean and comfortable, which fits the bill in my book. I am very conscious of proper attire. By that I mean I try to dress in a way in which I feel more like dancing. I feel a definite change from my normal everyday dress which peps me up. At my age I need all the pep I can get.

Women tell me the same thing. They put on their pretty colorful dresses, slips and unmentionables, which truly gives them a lift - ?? I am sure they are much prettier than when they are wearing their droopy drawer slacks, britches, or what have you, and of course, they are a great deal more feminine (I vote for that!), and Square Dance-wise, more comfortable. Keep pretty, girls!!!

Experienced dancers, round or square, are the leaders in the eyes of our new dancers, and we set the example, whether in dress, cleanliness, dance styling or gossiping. Each of us should be aware of this and act accordingly. Let's not take anything away from our chosen recreation or sport. Indeed, let us add to it by truly setting the example when we go square or round dancing.

Country western dancing could completely change the dress code to short sleeves for men and bare back dresses for ladies. Who would want to put their hand into a wet, hairy arm, bare back dress and so on. While I am asking for an outcry of protest from some, I may as well mention those short, short skirts that are almost not there. Don't get me wrong, I do admire the beautiful legs in their place, such as the chorus line, but let's face it, nature only gave us a few of those, and the rest just aren't for show. Now I've said it!!

If you didn't see me at the National, it was because I had a little hitch in my get along and couldn't quite make it to Birmingham, my old home town.

Good luck with the fall classes!! ✓

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Calling Tips

by
*Claes Hjelm,
Gothenburg, Sweden*

BEGINNER CLASSES What I've Found Essential

Since I am no good at recruiting new dancers, I have no opinion at all how that should be done. I've usually worked with teaching higher programs (up to full C-1), but since last season I was put on "the second link of the chain," that is, from the beginners' first night on the floor up to full Basic. Some of you might find my experience interesting and maybe worth discussion. My experiences, to some extent, might be contrary to what many experienced callers have told you.

And here is my list of ten recommendations on Beginner Classes:

1. THE FIRST IMPRESSION

The students must get the feeling **at once** that this is something **fun**, something "I want to do"! Their **first** evening (often called "the flypaper evening"), come and test it free, must be carefully planned and preferably led by an experienced caller — the best you can find on one night stands! Also, get the "archangels" there and the

students from **last** year's class! This is what you'll learn in one year!

Remember — first impressions last!

2. KEEP'EM HAPPY!

If you don't keep them happy, they won't return! Use your **best** caller on the Beginner class, let the apprentices take care of further education! Remember that an experienced caller is more likely to give the impression of knowing what s/he is doing and can concentrate more upon the students instead of what's right or wrong! There will be more room for a relaxed atmosphere with an experienced caller, too.

It is more essential that you keep them happy than that you keep the schedule!!!

3. TEACH THEM PROPERLY

"TBD" isn't wrong at all! Teaching By Definition must not be boring — it is **how** you do it that's essential! My first Beginner class was "TBD-bred" all the way, but what do they remember most of all?

Two things, they said. Ah, the shuffle-step and always go on the definition when in trouble? Not at all! How to pack the pick-nick-basket before a big dance and never trust a caller!

And if offered a class where you can see that time will be too short to teach the students properly, turn that offer down! If another caller accepts it, okay, s/he might be a wizard (I have seen none yet) or have bad judgement, but don't sacrifice **your** reputation and integrity!

There will come a day, when your students will meet other dancers. On that day, your students —and you!— want to be **proud** of what you'll see, not **ashamed**! So teach them properly, the moment of truth should be a moment of joy to us all! Not a moment of disappointment



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or even shame, that makes the dance and its future no good at all.

Angels? If you're fortunate enough to pick your angels, pick them carefully! At last season's Beginner class, I was very fortunate; two assistants, one of them a CALLERLAB member, the other my wife Marianne, both of them competent of teaching a Beginner class themselves. Furthermore, four "archangels" and these six persons knew perfectly well what to do and **not** to do.

Right place, right time, mouth shut. Also, our "archangels" refused to move, until the students did. No help — at first the students got irritated. We explained over and over again that the students were there to learn how to dance, not to be dragged around! Gradually, the students realized this, and by the end of the season, they were grateful. They also discovered that at the club dance, the "archangels" happily helped them when in trouble!

4. BE PATIENT

Don't rush the students thru class. Let them take their time to "digest" new calls. Don't be afraid that their tempo is slow, it's better that

they **know** what they're doing than that they do it fast! Also, some classes may bang their heads into the wall on one call, which a previous class made easily. Each class has favorite calls of their own, and the difficult ones can be the unexpected!

I knew that the club's previous class spent two months learning Allemande Thars, while my students learned "all about it" (including five calls) in 15 minutes! On the other hand, they couldn't perform "Lead Right" properly in two weeks...

Use the method you feel most comfortable with! Some callers can tell that they will spend the evening of April 15, 1999, with the call Walk and Dodge in their MS class. I can't tell from one week to the next what I'll be doing!!

However, whether you prefer a fixed schedule or improvisation, two things should be considered. Work with pencil, not with ballpoint or ink! What I mean is — be **flexible!** "Read the floor!" If they need a little extra time with this call or that starting formation, just give them time. And be very sensitive for the right moment to go on with the next call.

Also, make a check list on all the calls and the starting formations you intend to teach them. Add extra space, there might be something later on that you want to add; maybe what is useful know-how not mentioned on the list, like "Yellow Rock" or "Stir the Bucket."

Always finish the evening with an easy and fast tip, it gives them tempo and also the feeling that the evening has been a success. The final singing call should be a fast one (all right, we know they all have the same beat and take three minutes, 45 seconds, but one that **feels** fast!) with a simple figure; their **final** impression of the evening is of the same importance as their memory of their first evening!

5. GET THEM DANCING SOON

If you are an experienced caller, you have found out that the first calls on the list have a tendency to keep the dancers on the perimeter of a circle. Break that circle as soon as possible! I selected this season to teach "Square Thru" on their **first** regular evening (not the "flypaper evening"), and what a success! They got the "true dancing feeling" very quickly, and the

angels didn't believe their eyes — the students were really and truly **dancing** already!! And with instructions like "Face your partner," you can achieve very much with small means...

And don't be afraid of sight-calling singing calls! Very often, if they run into trouble, it's better to shorten your intended singing call figures, to achieve success. Beginners don't find simple figures silly, they are so busy in trying to make it at all! Also, if your figure seems too short, add some cheap tricks for lags, like "Look her in the eye," "Clap your hands" or (when they are a little more experienced) "Face your partner — twice!.."

6. CHALLENGE THEM!

After some weeks, give them some small nuts to crack themselves! Beginners (and other students, too) should not be like baby birds, being fed all the time. "Face your partner — twice!" is a good example, but show them how to do it if they can't make it on their own. Don't be too tough, if they've got a fair chance to make it, they'll be very proud for success, and give them compliments for success, too! Gradually, most

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of them will not fear your challenges. If you give them a fair chance, they'll love it and rapidly discover that dimension of square dance, too!

Also, **cheat** them a little now and then, so they'll get aware that they should never trust a caller. Like a R&L Grand from Zero Lines, but not until they are familiar with the call R&L Thru, of course!

7. LAUGH WITH THEM, NOT AT THEM!

Show respect for their integrity! Teach them to laugh at their own mistakes (as well as yours), but laugh only with them — not at them! Also, **never, ever** give them hell for their mistakes!! Again - be patient!

If everything fails, remember that it's quite natural. Just gear down, let them take their time to regain strength and security. Keep your spirits high, let your enthusiasm flow. And tell **them** too that there is something called "the staircase effect" (I don't know the proper expression in English), if they keep on working patiently, everything will be fine!

Also, if you find that some students' self-confidence seem to be falling apart, encourage them!! Many of the self-critical dancers may be our best later on, they will not rush thru the programs but stay at a program even longer than necessary, and they will be a true asset on that program!

8. SHOW THEM HOW EASY IT IS!

Never tell them "This is gonna be **tough!** So you'd better listen carefully!" It makes the students tense, and you are raising the probability of failure dramatically!

At one of my Plus classes, I got a guest, another caller. He was fascinated by the class

(they were really good and also almost thru class) and asked if he could call them through a tip. Sure, be my guest! Gradually he increased the level of difficulty and tested "Relay the Deucey" from a LH BBGG OW on them!

They made it without hesitation. "Wow," he said. "This is tough!" "Is it?," the students replied. Funny, because Claes never told us that!"

Exactly! Why should I? If so, they had only got tense and afraid of failing - and they would have failed...

9. SHOW THEM!

Don't just explain a Star Thru from the book — **show** them how it is done! And explain the definition simultaneously! Don't be afraid to step down on the floor, grabbing one of the ladies/men from the angels, to show your students how to perform the call. Stepping down from the stage (if there is any) doesn't mean losing authority as their teacher. If you need **that** attribute, you should perhaps consider doing something else instead...

Also, it's a very good idea to swap teachers one evening of the second semester. I'll teach your class, you teach mine! Remember that the first hour will be occupied by only one thing; they need that hour to get accustomed to your voice! Explain to them that when I say "Star Thru," I mean exactly the same thing as when *your* teacher says it! And when you have a visiting teacher taking care of your class, **dance** with your students! You might be aware of some hard handholders, late let-gos when dropping hands etc., that you never noticed before!

Swapping teachers serves two main purposes; to let the students hear another voice so that they won't get panic-stricken at their first public



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10. LITERATURE

Every student **shall** have his/her own copy of the Sets In Order B/MS handbook! There they'll find the definitions (CALLERLAB's definitions, exactly word by word!) and pictures of how it's done, too. We can't demand from our students that they should know the definitions if we don't furnish them with proper material, so the booklet should be included in the class fee! In Sweden that goes for a translation, too.

On the other hand, this is a class, which **might** mean some homework! A language class can't be done without homework, and the homework here is on the **theory** part. Dancers should be encouraged to study the booklet and read about the calls they've just learnt!

I've heard some callers explain that CALLERLAB's lists with definitions are recommendations only. True, but to accept the list of calls without accepting the definitions is to have misunderstood the concept entirely!

If we teach our dancers other than by definition, what will we get? "Non-compatible" dancers! If we want to keep square dance universal,

so that dancers from New York will be able to dance with dancers from Oregon or Japan, we can't just accept the program lists without using the proper definitions! If one club will teach "Pass the Ocean" properly, the next as "Girls Left Touch 1/4, Boys move up to the ends" and the third as "you go here and he goes there," they will run into trouble when dancing with each other if the caller starts the call from anything else but Normal Lines...

And if one of your students refuse to take a little challenge now and then, wills/he refuse to laugh at his/her own mistakes, refuse to learn definitions or do any homework?

Well, does that student really have fun? Isn't it possible that this student is in the wrong class and should have done something else? If we find that out, it's better that this student quit now and not later, because there is a risk that this student has a negative impact on the rest!

And how do we handle our "Left Feet Charlies"? Well, there have always been "Left Feet Charlies" and there will always be! Also, the degree of problems vary from case to case, so it would take pages to discuss that — let's do it some other time! ✓

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Since my last rambling report in this square-shooting journal, life has been absorbed with meetings and conventions both higher and yon. Spring was made for reunions, retreats, repeat-meets and such, I think, so taking advantage of these occasions in April and May was pleasurable.

Schenectady, New York - I was asked by President Dennis Viscanti to do a talk for the Capital District Callers and Cuers, and the meeting was expanded to include leaders who might be encouraged to come. We had a roomful at the oft-offered Young home basement, and the subjects discussed were my favorites-Maintain-

ing Club Interest, Recruitment, Leadership Responsibilities. Good round robin rally on affairs of the square.

Waterbury, Connecticut - At the end of April each year, all the New England dancers get together for a gala good time, and this time it was a "Whale of a Date in the Nutmeg State." I was asked to do a seminar by chairman Al Rubelmann on the subjects of "Leadership, Communication and Dancer Retention." (Notice the similarity with the previous paragraph-those subjects seem to be universally appealing today.)

The 37th New England S/R Dance Convention garnered about 3,000 dancers from a dozen states and Canada, as usual, with 100 callers and 52 cuers on stage. (All at once? -CAB) I had several calling spots on the program, but the most enjoyable was the chance to do a forty-five minute workshop on my Tandem Squares (double sets) in one of the big halls. In that same hour I did a duet tip with an old friend, Dave Hass, with whom I called thirty-five years ago (and not since then) when central Connecticut was "home." Great to see old-timers like myself and relive some memories of a bygone era. One dancer approached me that weekend and said,

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"I'm Phil Desjardins. You taught me to dance 35 years ago in Portland and I'm still dancing!" (Wonder of wonders! -CAB) This convention is rather unique in that a dozen schools and hotels are used in the host city for dance programming, and school buses run from one to the other in a continuous circuit.

Did you know that throughout New England square dance prospects can simply call 1-800-DO-CI-DO for class information? At the convention's Celebrity Hour two prestigious Yankee Clipper Awards were given by Joe Casey to Bill and Jill Calderone (authors of *Cab Driver*) and Bob and Martha Carpenter (VIPS of EDSARDA and future convention chairmen). Next year the convention goes to Bangor, Maine. Information: the Thompsons at (207) 722-3350.

Dayton, Ohio - I fully intended to fly to the Midwest in May for the Buckeye Convention-hotel reservation was made, flight arranged, calling dates assigned-but a short-term family sickness incident made it necessary to cancel. Doggone. I hear that southern Ohio had a good one.

Barre, Vermont - The 20th annual Vermont S/R Convention was held in Barre (say "berry") with less than usual numbers attending on May 11, but thirteen callers and seven cuer couples kept Spaulding High School halls jumping. I had five spots on the program (by virtue of belonging to two Vermont caller associations) and thoroughly enjoyed the fine Granite State hospitality. I attended the Green Mountain Callers' meeting while the convention was in town.

Fayetteville, Arkansas - Now it was time for a larger event half way across the country in the Ozark area of northwest Arkansas, so Cathie and I flew to Tulsa (nearest big airport) and drove to the Hilton in Fayetteville for the LEGACY XII meeting. A board meeting was first, with Hardy and Kathryn Nixon presiding, and four days of fast-paced meetings plus one dance, followed. "Get A Leg Up On LEGACY" was the theme. Discussion subjects ranged from "Education" (my panel) to "Goal Setting" (one of Cathie's panels) with committee meetings, table talks, reports, lectures, fun times, meal times and the hatching of resolutions all around the edges. About 100 "trustees" (that's the word for members) attended from 24 states. As you

know, LEGACY has biennial meetings (next one will be in Salt Lake City in '97) and is composed of square dance leaders from every facet of the square dance activity-callers, cuers, organization heads, suppliers, publication people and many more. One highlight of the Saturday banquet was the presentation of a Silver Spur plaque by Bob Osgood of SIO American S/D Society and Square Dancing magazine fame, to Doc and Peg Tirrell, long-time leaders, round dance cuers, magazine editors and all-around hard workers for square dancing. An interesting sideline event was the local sightseeing bus trip around town and to Rogers and Springdale. The area is loaded with history and attractions, such as the Cherokee Indian Trail of Tears legends, art centers and galleries, hundreds of antique shops and garage sales (Stan's weakness! -CAB), colorful buildings of the University of Arkansas, Daisy BB Gun Factory, the Shelby Lane Mall for crafts and antiques, we spent an hour there (and some money - CAB), new airport construction catering to a fast-growing vacation and retirement population and, of course, the Sam Walton (Wal Mart)

influence throughout all of that corner of the state.

Hague, New York - Strangely enough, this event, the First Annual Comic/Editorial Cartoon Show, held in little Hague (our home town-Silver Bay is a "suburb" with a conference center, a store and a post office) Memorial weekend, seems to have no relation to the square dance activity, and yet it does, for several reasons. First, I spent hundreds of hours preparing the 250 framed cartoons, some of which were my own *DoCiDo Dolores* and *ASD* cover cartoons for the big show. Secondly, we hired Corben Geis, a newer caller and an excellent cartoonist from State College, Pennsylvania, to come for three days to teach cartooning to dozens of youth and adults. "Cor" will come again this month (July) to the same location for our caller school. Thirdly, a number of people from a wide area attended the event (our total attendance was over 300) and from the laughter and fun generated as young and old examined the old comics (Li'l Abner, Joe Palooka, Barney Google and all), you'd think you were at a square dance festival. (Another square dance cartoonist was displayed, with a cartoon by

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Chuck Jones, creator of Bugs Bunny and others. -CAB) We also had a nice demonstration by Sid Couchey, whose Richie Rich and other comic characters are well known. Keep in mind that if you're in the northeast part of New York next Memorial weekend, you'll be well-rewarded to drop in at this unique show.

And that's not all-the big weekends and the big weeks are still ahead of me as June rolls around, with a weekend to western New York,

followed by a dance all the way back in Cleveland (our old home area); followed by the week-long caller school in Auburn, Indiana; followed by the annual National S/D Convention in Birmingham, Alabama; followed by a massive garage sale here at home to end the month, which I can say some choice words about in my next massive, multitudinous manuscript. (Gosh, ain't semi-retirement great? -CAB) ✓

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SABROSA CHA

ROPER 125

Choreography by Jack & Judy De Chenne

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ROPER 269

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Blackford

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Choreography by Nell & Jerry Knight

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WALK ON

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SPEC PRESS 421007

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Pretty music with a nice cue thru P-5 cha cha routine.

CT RUMBA

ROPER 421

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MONTEREY WALTZ

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LA ISLA BONITA

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LOOK WHAT FOLLOWED ME HOME

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THERE GOES MY HEART

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Good peppy music & nice P-3+2 two step & jive.

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SPEC PRESS

Choreography by Wayne & Barbara Blackford

Good Frank Sinatra vocal with an interesting P-5 fox-trot routine.

MY CUP RUNNETH OVER

RCA 447-0784

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CALLERLAB

VIEWPOINTS

by George White
CALLERLAB
Executive Secretary

FACING THE MUSIC

It's all about copyrights and royalties: authors, composers, and publishers own copyrighted music and users need to pay a fee to use their work. It's called music licensing.

Two main organizations—the American Society of Composers, Authors and Publishers (ASCAP) and Broadcast Music, Inc. (BMI), both based in New York—collect the fees.

It isn't enough to pay only ASCAP or BMI. Each represents such a wide variety of music that it would be difficult to play songs from only one group. Damages for copyright infringement range from \$500 to \$20,000 *per song*.

The Copyright Act of 1976 requires event organizers (sponsors) to pay for their use of music if the event is a "public performance," defined as a "place open to the public or at any place where a substantial number of persons outside a normal circle of family and its social acquaintances is gathered."

A wedding, for example, isn't public. But a square dance, a festival and a convention—they're all public. And sponsors of those events are responsible to see that the proper music licenses are obtained before the event occurs.

Listed here are many of the questions CALLERLAB has received over the past three years. We hope the answers will lead to a better understanding of the music licensing agreements between CALLERLAB, ASCAP and BMI.

Q: In the world of square dancing, what events must be licensed?

A: Any event which uses copyrighted music must be licensed. This includes square, round and line dances, clogging, workshops, lessons, festivals, conventions, weekends, one-night-stands, fun-niters, play parties... any event that is in any way related to square dancing.

Dancing in parades, shopping malls, street dances, county fairs, state fairs, nursing homes, convalescent homes, hospitals, schools, churches, etc., must also be licensed.

THE INTERNATIONAL ASSOCIATION OF SQUARE DANCE CALLERS

Q: Who is responsible to see that an event is licensed?

A: The sponsor of the event is responsible to see that the proper license is obtained before the event occurs.

In the case of square, round and line dances, clogging, workshops, lessons, festivals, conventions, week-ends, fun-niters, play parties, etc., the sponsor is usually a square dance club, association, federation, council or other officially recognized dancer organization. The elected officers of these organizations are responsible to see that proper licenses have been obtained for the event.

If the event is sponsored by a caller, cuer, leader, prompter or callers association, then the individual caller/cuer/leader/prompter or officers of the sponsoring caller's organization are responsible to see that proper licenses have been obtained for the event.

In the case of dances in parades, at shopping malls, street dances, county fairs, state fairs, nursing homes, convalescent homes, hospitals, schools churches, etc., the organizers (sponsors) of the event are responsible for obtaining the proper licenses. This could be the club or association officers, the caller, or employees or directors of the facility where the event will occur.

Q: As an officer of a square dance club, association, federation, council or other officially recognized dancer organization, what action can I take to assure that our event is covered by a music performance license?

A: Basically, if you hire licensed performers (callers, cuers, leaders, prompters) any event, other than a state or national convention, will be covered.

Q: What square dance activities are covered by the caller's or cuer's BMI and ASCAP license?

A: All square dance activities, with the exception of state or national conventions, are covered by the CALLERLAB agreements with BMI and ASCAP. This includes regular club dances, classes, workshops, special dances, weekends, hoedowns, jamborees, fun-nights,

festivals, demonstrations, parades, nursing homes, shopping malls, county/state fairs, street dances, etc. The agreement covers square dancing, round dancing, line dancing, contra and traditional dancing. Country Western dancing (Texas Two-Step and other 'couple' dances) is covered provided the caller/cuer has purchased an optional CW license offered by CALLERLAB.

Q: Why are national and state conventions licensed differently?

A: National and state conventions are explicitly excluded from the CALLERLAB agreements. Meetings, conventions, trade shows and expositions are licensed under pre-existing contracts and apply to all conventions, not just square dance conventions. It was beyond the scope of the CALLERLAB negotiations when so many other organizations would be affected.

Q: What about 'amateur' nights or beginning callers that call one tip at a club dance?

A: As long as a licensed caller has been booked for the dance and is in attendance, the club is covered. Amateur nights must be MCed by a licensed caller/leader.

Q: When multiple callers are hired for a weekend, festival or other special dance, must all callers be licensed?

A: Yes, although there are some exceptions. Especially when callers are not hired but are invited to participate without compensation. If a club, caller or organization plans to sponsor a dance where unlicensed callers will be invited to call one or more tips, they should contact the CALLERLAB office for specific details.

Q: A caller's partner cues round dances, does s/he need a license?

A: Yes and No. If s/he cues rounds at a dance where the partner is doing the calling, s/he does not need a license. The caller's license will protect the club. If s/he cues rounds at a club that has engaged a licensed caller, other than her/his partner, s/he does not need a license. If s/he cues rounds at an event that has not engaged a licensed caller, s/he must have a license in order to protect the sponsoring organization.

Q: Must a caller's partner join ROUNDALAB to get his/her own license?

A: No. A caller's partner may obtain a license to cue rounds through CALLERLAB. The fee covers the cost of licensing only. S/he does not pay a separate membership fee.

Partners are not included in the CALLERLAB group liability insurance coverage but may purchase coverage for an additional fee.

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Q: Many callers call and cue rounds. Do they need another license from ROUNDALAB?

A: No. The CALLERLAB license includes round dancing as part of the square dance activity.

Q: What about the new caller or the retired caller that only calls for classes, demonstrations, nursing homes, hospitals, one-night-stands, etc., and doesn't charge for his services?

A: Unfortunately, neither the size of the group, the payment received nor the location of the dance has any bearing on whether or not a license is required. A LICENSE IS REQUIRED ANY TIME COPYRIGHTED MUSIC IS PERFORMED IN PUBLIC.

Normally, the sponsor of the event is the one responsible for the license. If a caller is approached to call a one-night-stand for a scout troop, a church group, a 'western night' or an exhibition for a local business, he should advise the sponsor that a music performance license is required by law and ask if they have obtained such a license.

If the caller is licensed, they are protected. If the caller is not licensed, then the caller and the sponsor are operating 'at risk.'

Q: Does the fact that a club or organization is incorporated as a non-profit entity have any bearing on the need for a license?

A: No. As stated earlier, a license is required anytime copyrighted music is performed in public.

Q: Sometimes callers are called upon to provide music at non-square dance events, such as wedding receptions, church socials, camp outs, company picnics, etc. Does his/her license cover the music used at these events?

A: No. The CALLERLAB agreement is limited to calling or cueing at square dance related activities i.e., where square, round and line dances, contra or traditional dances are performed. It does not cover disk jockeys or karaoke operators.

Q: "My job occasionally interferes with my calling. I have recorded some of my dances and when I have to miss a club dance, they dance to one of my tapes. Is the club still covered?"

A: No. You cannot legally record copyrighted music on another medium (tape, CD, video, etc.) and use it for a public performance, without obtaining appropriate reproduction, distribution and synchronization rights, sometimes referred to as a Mechanical License. Neither BMI nor ASCAP can issue mechanical licenses. They must come from the Harry Fox

Agency in New York City and the producer of the music to be recorded. Contact Mr. Ng at the Fox Agency, (212) 370-5330 for more information.

Q: "Does this mean that if a dancer tapes my dance then gets a square together in his basement to practice, he is breaking the law?"

A: Technically, Yes! He should have a mechanical license if he is going to entertain others with the recorded music. If he used records, which he purchased, he would be safe because the law allows the use of copyrighted music "in the home or within a small group of family friends or acquaintances."

Q: "I tape record my dances then sell the tapes to anyone interested in using them. Is this legal?"

A: Not unless you have purchased the appropriate mechanical licenses or own the copyrights to the music being used. The license you obtain from CALLERLAB is a performance license and does not cover you for recording copyrighted music. Contact the Harry Fox Agency for more information.

Q: Why did CALLERLAB and ROUNDALAB enter into an agreement with BMI and ASCAP?

A: Because many clubs were threatened with copyright law compliance and there was no national association representing all square dance clubs. Had all the clubs in the U.S. been a member of some national association, it would have been more logical for that organization to assume the leadership in solving this problem. Since CALLERLAB and ROUNDALAB represent the largest, organized group of professional callers and leaders in the U.S., they were the most logical choice to represent the square dance activity in this license issue.

Please remember, music licensing was not initiated by CALLERLAB or ROUNDALAB. BMI and ASCAP are service organizations, similar to CALLERLAB or ROUNDALAB. They provide a service to their members. Their purpose is to collect royalties on copyrighted music for their members. They are backed by Federal law in their efforts to collect those royalties.

Q: What would happen if BMI or ASCAP should visit a square dance and find that neither the club, the caller nor the cuer were licensed?

A: Neither BMI nor ASCAP is interested in pressing charges or filing a lawsuit for a first violation. They typically offer the club, caller or cuer a chance to purchase the appropriate license 'on the spot'. If refused, they will explain why the performance of copyrighted mu-

sic must be licensed and ask that their music not be performed until a license is obtained. If the club, caller or cuer continues to violate the copyright laws after being warned, a lawsuit will be filed. The penalties can be as high as \$20,000 per copyrighted song performed and/or up to 10 years in federal prison for each violation. Since club officers are typically considered the sponsors of a dance, they would be the ones usually named in the lawsuit. Legally, however, the caller and/or cuer could also be named in the lawsuit.

Q. "I am responsible for booking callers for our club. What should I do to assure I am protected? How can club officers protect themselves from possible litigation?"

A. We recommend that you add the following to your club contracts or agreements:

I CERTIFY THAT I WILL BE LICENSED BY BMI AND ASCAP TO PERFORM COPYRIGHTED MUSIC AT YOUR CLUB DANCE.

(signature)

Q. What about callers that have already signed contracts or agreements without this statement on them?

A. You should contact them as soon as possible, to verify that they will be licensed by the

time they call a dance for you. If they indicate that they will not be licensed, you must take steps to protect yourself by negotiating a release from the contract and booking a caller that will be licensed or obtain a license directly from BMI and ASCAP to cover your dance.

Q. "Many clubs are asking me for my license number or other proof that I am licensed. What should I tell them?"

A: The CALLERLAB agreements make no provisions for a license number. CALLERLAB and ROUNDALAB has provided their members with a BMI/ASCAP license card. You can show this card to club officers or make a copy of it to attach to your signed contracts before returning them. Non-believers may contact the CALLERLAB office for verification.

Q: "You've answered many of my questions but I still have a couple more. What do I do now?"

A: Anyone having questions about music licensing may call the CALLERLAB office at (507) 288-5121. Please be advised that we are not attorneys and cannot give you legal advice but we will try to answer any questions you have, or get an answer for you from BMI and/or ASCAP. ✓

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HH 5174 - (Tonight We Just Might) Fall In Love Again by Ernie Kinney

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BR 281 - Fools Rush In by Bill Donahue

BR 1014 - Save Me (Round) by Jimmy & Carol Griffin



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VIEWPOINTS FROM DOWN UNDER

by Lex Dowling
Auckland, New Zealand
PART I

Square Dance reached New Zealand thirty years ago and blossomed into full flower ten years later with several clubs and many dancers. Numbers continued high for many years but later declined, especially in the lower levels.

It (Mainstream) was one of the three major dance innovations of the last two hundred years. Waltz (1812) introduced closed position, then regarded as undignified or even obscene. Fox-trot (1914) added the mental stimulation of step freedom, shifting emphasis from formal technique (visual appeal to an onlooker) to a felt sensation (the dancer's physical expression of a rhythmic or musical emotion). "Hash Calling" (1950s) applied this new freedom to lines and squares then (1970s) ripened into the standardized calls of modern Mainstream, each less than nine steps. (A single alien sequence, *Grand Square*, intrudes.)

BASIC

CALLERLAB in April 1984 suggested that "proper execution of the Basics at the BASIC and MAINSTREAM program will result in more comfortable and enjoyable dancing...There should be no pressure for movement from one program to another once a dancer has graduated."

Ken Cucore (Florida), November 1985, "Basic grades could be a prime motivator in salvaging square dancing."

Dennis C. Callin (California), January 1995, "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!"

Basic in the past was the first formal plateau but later became absorbed in Mainstream. Basic graduates were able to visit other clubs and enter a Basic tip where every call was known to every dancer.

MAINSTREAM

Mary and Bill Jenkins (New York), October 1985, "Two years ago there were three

Mainstream dances within a fifty-mile area, now there is only one."

Chappie Chapman (California), May 1986, "Without a strong Mainstream we will not survive."

Donald K. Beveridge, November 1991, "Mainstream is very important to square dancing."

Jack Murtha (California), January 1995, "Square Dancing has allowed its Foundation Programs to erode and wither."

Mainstream is Square Dance in its purest form—a fast-moving, free-flowing dance made physically active and mentally challenging by a flurry of rapid calls.

It was taken up with zest by mainly the young generation who had already experienced the equally unstructured dances of Latin, Jive, Fox-trot and Twist. Its variety (a theoretical several million tips before one must be repeated) and animation (an unforeseen movement every few seconds) fostered quick reactions and ensured enthusiasm.

Those of us who delight in Mainstream's speed and challenge are well aware of its decline in recent years.

COMPETENCE

Jim Mayo (New Hampshire), January 1993, "[Dancers] must be well grounded."

Square Dance is a team activity dependent upon every dancer being confident in every call. This was once achieved by practice at each level until formal graduation confirmed that response to calls had become automatic.

Basic tips in Mainstream classes were enjoyed by beginners and angels alike because all had graduated at the lower level and reacted to the calls without thought. Dancing flowed with swinging steps and happy faces. Today, however, new entrants learn Mainstream while still not confident in Basic, and learn Plus while still not confident in Mainstream. Many drop out before becoming competent at any level.

Many sets in today's mixed-club Mainstream events include dancers who cannot cope. It's not their fault though. Twenty years ago they would have learned, danced and graduated in Basic (to call 49, *Ferris Wheel*) and would then have been learning Mainstream

(to call 68, *Recycle*) but aware that they had not yet graduated at that level and were therefore not yet ready to take part in a mixed-club Mainstream event.

Today, their club teaches not Basic, Mainstream or Plus but 'Square Dance,' a hurried tuition course intent on speedily reinforcing the club's elite social group. Low-level tips are announced as 'Beginners' or 'First-year' or 'Intermediate,' ignoring the definitive words 'Basic' and 'Mainstream.' Classes are viewed as way stations on the express route to Plus with Mainstream an apprenticeship, not a dance in its own right.

PLUS

Paul Hartman (Maryland), September 1985, "It is most unfortunate that callers, as well as dancers, have fostered the feeling that the participants at the Plus, Advanced and Challenge plateaus are better dancers than the ones in Mainstream or...the occasional dancer."

Al Stevens, July 1991, "Being a Mainstream dancer has become, in many cases, 'second class.' Becoming a Plus dancer has now become a socially necessary status symbol."

Art Shepherd (Christchurch, New Zealand), who introduced Square Dance to New Zealand thirty years ago, pointed out November 1992 that "knowing fifty basics gives a caller a combination of a hundred thousand calls, so who needs Plus? It means, though, that the caller must know the structure and flow of each of those basics."

Jerry Carmen (New York), February 1993, suggested that Plus clubs attempting to get beginners through within a year tend to reduce the variety in Basic and Mainstream and skip calls in all programs "resulting in considerable frustration and confusion for all but the most experienced and eager dancers."

Charles W. Hubbard (Ottawa, Canada), April 1993, cautioned against creating a division between Mainstream and Plus. (But would this in fact be harmful? Segregation of Mainstream need not necessarily affect Plus at all.)

Mainstream and Plus are very different dance forms that might easily have been born of separate memberships. Amalgamating them has created a class division that diligently promotes Plus and relegates Mainstream to the

status of poor relation since (a) Plus is easier to both dance and call, and (b) tuition at all levels and danced Plus (though not danced Mainstream) is within the competence of almost every caller. A powerful Plus voice has overwhelmed the dissident murmurings of Mainstream dancers and their specialist callers.

Square Dance has lost its way and is speeding blindly downhill on a path leading to a precipice. Mainstream clubs that once provided exciting and spirited dancing for primarily the younger generation, have become tight-knit groups of elderly or middle-aged friends linked by a practiced competence in Plus and using this shared skill as a foundation for a variety of social activities. This is a worthwhile and enjoyable recreation in its own right, but is a specialized hobby that disregards the essence of the Square Dance that captured the world's imagination twenty years ago.

Plus has a lengthy apprenticeship that restricts it to an enthusiastic minority. It abandons those who enjoy spirited dancing and cultivates those who prefer choreographed sequences. It compresses low-level tuition in order to achieve early reinforcement of the Plus social group. It ignores beginners' needs for sustained confidence, a less demanding syllabus, evenings programmed for dancing rather than tuition, early opportunities for inter-club visiting and fewer obstacles to returning after absence.

Plus makes no attempt to co-exist with Mainstream but slowly suffocates it.

VIEWPOINTS FROM DOWN UNDER will continue next month. Stay tuned for the next installment. ✓





Round Dance

PULSE POLL



Phase II

My Song
True Love
My Blue Heaven
Lifestyle
Where'm I Gonna Live

Phase III

Frenes
Sweet Sarah Cha
For The Moment
Vaya Con Dios My
Darling
So Much

Phase IV

For A Moment
Yesterday's Songs
Skyline In The Night

Phase V/VI

Muy Bonito Cha
Moonlight Dream
Symphony
Never Moore
Love Never Broke
Anyone's Heart

Classic

Rainbow Foxtrot
I Wanna Quickstep
Alice Blue Gown
Folsom Prison Blues
Hold Me

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4. Daddy Cha (Easterday)
Estuieras Tu (Moore)
Kansas City (Rumble)
Love Potion #9 (Anderson)
5. Nosotros (Moore)
6. The Children (Barton)
7. If You (Moore)
Living A Lie (Christmas)
8. Rachel's Song (Stairwalt)
9. Symphony (Slater)
10. Laurann (Preskitt)
Marie (Lawson)
Watching the Night (Moore)

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(Herr) Special Pressing
- Phase III—Rub It In Cha (Williams)
MCA D-2712
- Phase IV—My Clair de Lune (Lawson)
Special Pressing
- Phase V—Summer Place (Lawson)
Columbia 13-33007
- Phase VI—Love Secrets (Marshall)
Special Pressing

ROUNDALAB

Golden Classic List - 1994/1995

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
Shiek of Araby +1
Spaghetti Rag
Street Fair
Take One Step +1
Tips of My Fingers
Very Smooth +1
Walk Right Back +1

Phase III

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

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

Phase IV

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

Phase V

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

Phase VI

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John

THE CALLER NOTE SERVICES

UNDERLINING

In the May issue of **John's Notes**, edited by John Saunders, we were interested to read what he had to say about the CALLERLAB Programs. We quote him, "Why have callers misused these programs? In some cases they let dancers push them into rushing through the levels so the people could join the clubs faster," and "If we have the time to teach these dancers properly they will be better dancers and more secure club members." Some of the thoughts by John were prompted by an article by Jerry Story that appeared in our ASD.

In the Workshop Section we found some interesting material using Progressive Squares. If you haven't danced this or called it to your dancers, you will benefit by reading the idea behind the progressive square. It is FUN!

John offers some material in the Basic Program using TRADE. He says many dancers don't know when to use an arm turn or a no hands Trade. His material covers all aspects of the movement.

There has always been a lot of dancers who misunderstand the difference between TRIPLE SCOOT and just plain old SCOOT BACK. Now, John has given us some dandy material for one's use using TRIPLE SCOOT. Even when dancers come in contact with TRIPLE SCOOT 1 & 1/2, it can be difficult to know where they are to end the movement. He mentions what happens when it is done from a column, and what happens to the end dancer who is facing out. A good amount of workshop in this section.

HORSESHOE TURN & ARKY STAR THRU are used in the A 1 and A 2 sections.

In the May issue of **MIKESIDE MANAGEMENT**, edited by Stan & Cathie Burdick, Stan has written a very good article entitled *People Skills*. It is an interesting and informative article discussing the many facets of club politics. Stan concludes his article by saying, "I believe that callers can and should be key facilitators to keep peace and harmony in the club setting. Just using good, common sense in the way we deal with people can make a difference," and "Plant your feet firmly on issues that matter; grow thick skin against barbs and brick-bats; broaden your shoulders; speak a good line, sprinkled with humor; face issues squarely, and have the guts to move toward goals you know are right."

In COLE'S COMMENTARY, by Walt & Louise Cole, it asks, "Do you start your commands on the first beat of the phrase?" This is an interesting issue since many callers do just that. Walt says, "The majority of callers give the command ON the first beat of the phrase, thereby forcing the dancer to react somewhere within the phrase, usually third, fourth or fifth beat. In so doing, the dancer may in fact be dancing ON the musical beat, but is not dancing WITH the phrase of the music." The question Walt is asking is, "If you call on the first beat of the musical phrase, either patter or singing call, WHY?" This is a very informative article and all callers should read it.

Here's a tidbit we found in Mikeside Management. "Did you know that you can obtain a BMI/ASCAP license if you are a caller (callers only) by calling 1-800-331-2577, and you can get the license without joining CALLERLAB?"

We found some interesting positions from which to do CAST OFF 3/4 in Creative Choreo by Jerry Reed. Good workshop material and he cautions, "some positions are 'very different' and will require help from the caller."

The May issue of MECHANICS OF CHOREOGRAPHY, edited by Wayne Morevent, made us a little nostalgic when we read some material using BACKTRACK. It's not called often now that it was taken from the list. Also, an interesting movement called BLOW YOUR TOP was covered with lots of good material. It goes like this; Spin the Top, then end & adjacent center Trade. Sounds simple enough. Maybe you should get this material and try it.

In the Plus section we found DODGE THE DIAMOND. It goes like this; Centers of the diamond do a Diamond Circulate. Points slide together. Sounds simple enough, but it's something the dancers have to remember along with all the rest of the basics.

One of the most difficult movements in the Advanced program I do believe is Facing Couples Recycle. However, once you get it, you'll enjoy doing it.

In the May/June issue of DANCETIME NOTES, edited by Brad Carter, we read with interest an article by Jerry Story. It is the one everyone is talking about. It deals with the lack of new dancers as well as with the clubs that are folding. In it he says, "The level system was designed by CALLERLAB to standardize the calls so the entire world could dance together. It is due to the exploitation of the level system by callers primarily in the U.S. that has created the problem ... If we as leaders are looking towards CALLERLAB for the answer to these

questions, we need not look any further than ourselves." This article says it all, and callers everywhere should examine their reasons for pushing dancers into higher levels of dancing before they are ready.

We also found some very good material covering TRADE BY. Brad has material using it in many setups and even uses one in a square position with sides or heads facing out.

We were happy to see the use of EXPLODE AND ROLL. So many times the dancers don't realize that the roll is still another 1/4 turn at the end of this movement. Brad has some very good material for you callers to use. If you aren't taking this note service you, are missing out. He has included an offer of a free sample if you aren't now subscribing. Just mail a request to Brad Carter, PO Box 3101, Decatur, IL 62524-3101. His phone number is 217-422-1029. Be sure and include a self-addressed, stamped envelope.

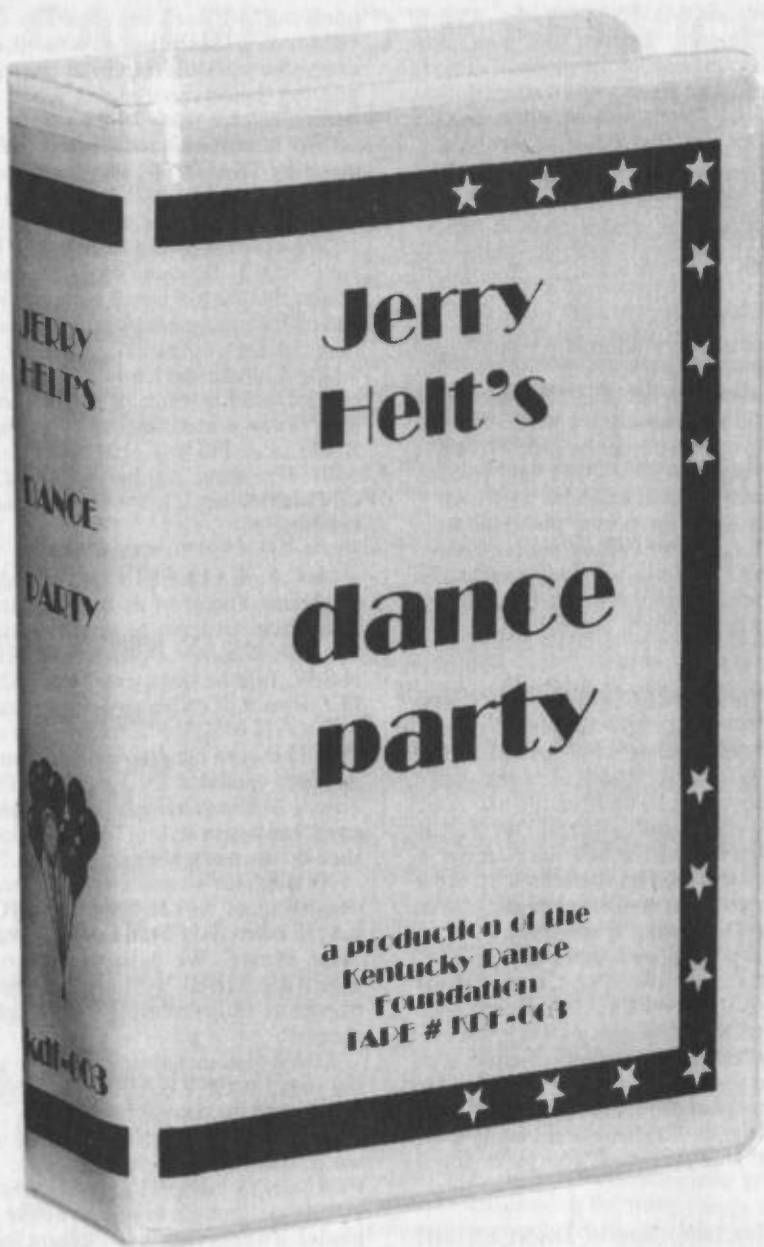
A.C.F. CALLERLINK, edited by Owed Cockburn, comes to us from Australia. In the May issue we read the worthy article entitled *Let The Dancers Dance*, by Chris Froggatt N.S.W. In it he discusses "the DANCEABILITY aspects of calling." One topic covered was SMOOTH BODY FLOW; we can all relate to that. This goes hand in hand with another subject and included in *Achieving The Correct Timing in Your Delivery of Calls*. He also covered "consistent styling" and mentioned callers should "discourage rough dancing."

This month's issue is full of great material consisting of SPLIT PING PONG CIRCULATE, offered by Brad Carter from his Dance Time Notes. We also found some LEFT SQUARE THRU by John Saunders that intrigued us. Callers don't use it enough with their dancers.

Owed also included some very good material using RIGHT & LEFT GRAND get-outs. Good stuff for you callers to try.

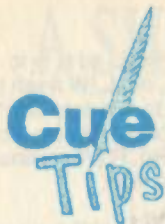
This little insert was so special we thought we'd share part of it with you: "XVXRY PXRSON IS IMPORTANT by Xditor Victoria
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Rhythm: Cha Cha Phase IV. Suggested speed: 45
Sequence: Intro - A - B - Interlude - A - B - Ending

MEASURES

INTRODUCTION

- 1-4 WAIT;; NEW YORKER; SPOT TURN;**
1-2 (LOP-fcg Wall lead hnds joined - lead foot free) Wait 2 meas;;
3-4 Trn 1/4 RF (W LF) thru L to LOP/ROD, rec R to BFLY/Wall, sd L/cl R, sd L;
trng 1/4 LF (W RF) thru R, trng 1/2 LF (W RF) cont trn LF (W RF) rec L to BFLY/Wall, sd R/cl L, sd R;

PART A

- 1-4 HALF BASIC; FAN; HOCKEY STICK OVERTURNED;;**
1-2 BFLY fwd L, rec R, sd L/cl R, sd L; bk R, rec L (W trn LF 1/4),
sd R/cl L, sd R (W bk L/k R in front, bk L leave R extended in front);
3-4 Fwd L (W cl R), rec R (W fwd L), sd L/cl R, sd L (W fwd R/L, R); bk R (W fwd L),
rec L (W fwd R trn LF under jnd lead hands to fc RLOD), fwd R/cl L, fwd R fc
RLOD (W fwd L/cl R, fwd L);
- 5-8 NEW YORKER; CRAB WALK 1/2; VINE 2 FACE TO FACE; VINE 2 BACK TO BACK TO OPEN;**
5-6 Repeat meas 3 of INTRO; XRIF, sd L, XRIF/sd L, XRIF;
7-8 Sd L, XRIB, sd L/cl R, trng 1/2 LF fwd L to a back to back position; sd R, XLIB,
sd R/cl L, trng 1/4 RF fwd R to OP LOD;
- 9-12 SLIDING DOOR; SLIDING DOOR; CIRCLE AWAY 2 CHA; CIRCLE TOG 2 CHA;**
9-10 Rk apt L, rec R, XLIF/sd R, XLIF sliding behind W to LOP LOD; rk apt R, rec L,
XRIF/sd L, XRIF sliding behind W to Op LOD;
11-12 Circling LF (W RF) fwd L, fwd L, fwd R, fwd L/cl R, fwd L; cont LF circle (W RF)
fwd R, fwd L, fwd R/cl L, fwd R to fc ptr/wall;
- 13-16 MOD CHASE;;;;**
13-14 Fwd L trng 1/2 RF (W bk R no trn), rec R, fwd L/cl R, fwd L; fwd R trng 1/2 L
(W fwd L trng 1/2 RF), rec L, fwd R/cl L, fwd R;
15-16 Fwd L trng 1/2 RF (W fwd R trng 1/2 RF), rec R, fwd L/cl R, fwd L; fwd R trng
1/2 LF (W fwd L no trn), rec L, fwd R/cl L, fwd R to BFLY/Wall;

PART B

- 1-4 OPEN BREAK; WHIP; NEW YORKER; NEW YORKER;**
1-2 Release trailing hands rk apt L (W rk apt R) extend M's R W's L hnds high
above head leave free foot extended fwd, rec R, sd L/cl R, sd L; bk trng 1/4 LF
R, rec L trng 1/4 LF to BFLY/COH, sd R/cl L, sd R (W fwd L outside, fwd R trng
1/2 LF to fc M, sd L/cl R, sd L);
3-4 Turn 1/4 RF (W LF) thru L, rec R to BFLY/COH, sd L/cl R, sd L; trng 1/2 LF
(W RF) thru R, rec L to BFLY/COH), sd R/cl L, sd R;
- 5-8 OPEN BREAK; WHIP; SPOT TURN; SPOT TURN;**
5-6 Repeat meas 1 & 2 to BFLY/Wall;;
7-8 Trng 1/4 RF (W LF) thru L, trng 1/2 RF (W LF) rec R to BFLY/Wall, sd L/cl R,
sd L; trng 1/4 LF (W RF) thru R, trng 1/2 LF (W RF) rec L to BFLY/Wall,
sd R/cl L sd R;

INTERLUDE

- 1-4 CHASE PEEK A BOO;;;;**
1-2 Fwd L trng 1/2 RF (W no trn), rec R, fwd L/cl R, fwd L; sd R, rec L, step in place
R/step L, step R;
3-4 Sd L, rec R, step in place L/step R, step L; fwd R trng 1/2 Lf (W no trn fwd L),
rec R, fwd R/cl L, fwd R to BLY/Wall;

ENDING

- 1-4 **ALEMANA;; LARIAT;;**
 1-2 Bfty/Wall fwd L, rec R, step in place L/step R, step L (W sd R/cl L, sd R to fc LOD); Bk R (W fwd L begin RF trn under joined lead hands), rec L (W finish trn fwd R), sd R/cl L, sd R (W fwd L/cl R, fwd L to end fcg COH to M's right side);
 3-4 With M's L & W R hnds joined step in place L, R, L/R, L (W circles cw around behind M fwd R, fwd L, fwd R/cl L, fwd R); sd R, in place L, R/L,R (W continues circle cw behind M fwd L, fwd R, fwd L/cl R, fwd L) to end fcg Wall;
- 5 **TWIRL VINE 2 APT PT;**
 5 Sd L, XRIB (W twirls RF under lead hands R,L), chg hnds apt L, pt R twds ptr; ✓

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A SHOT IN THE ARM

Ideas For Keeping Your Club

ALIVE



If you have ideas to help keep square dancing alive, please submit them to us so we can share them with other readers. Our address is 661 Middlefield Road, Salinas, CA 93906.

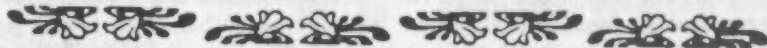
FOR A SHOT IN THE ARM, TRY A BEGINNER CLASS

By Steve Kopman

After 10 years of procrastinating, I decided to start a beginners class this past February. My reasons were twofold. First, our daughter Amanda (Mandy) was now eight, i.e., old enough to distinguish her right from her left and to benefit from formal instructions. She and my wife Debbie often accompany me on weekends and to festivals, and even though Debbie herself is an accomplished square dancer, she forgoes participating in order to tend to Mandy. So both of them were missing out on the enjoyment of this great activity. The second reason came actually as an after-thought and had to do with how to go about starting a new class.

I was always under the impression that the only way to launch a beginner group was through a plus club, which would either act as "sponsor" or urge its members to get friends to sign up. Higher level dancers, for the most part, have been tapping their friends for years and so are not fruitful sources for new prospects. This was particularly true in my own case, because the clubs I call for during the week are Advanced and Challenge, and over the years these groups had dwindled to just a few squares. Some members were beset with physical ailments that compelled them to drop out, and some chose to dance only to tapes (which always baffled me). And of course, natural attrition without the influx of new couples also shrank their numbers. So, how and where should we start to assemble a beginners class?? Debbie and I formulated a plan.

Initially, I contacted the private school Mandy attends. We spoke with the principal and requested permission for me to teach the school children some square dance basics, over a period of two days. (The principal, it turns out,



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		15	15 1/2	16	16 1/2	17	17 1/2	18	19
SLEEVE	32	X	X	X	X	X	X	X	X
	33	X	X	X	X	X	X	X	X
	34	X	X	X	X	X	X	X	X
	35	X	X	X	X	X	X	X	X
				X	X	X	X	X	X

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had at one time dabbled with square dance calling and loved the idea.) Then, in coordination with their person in charge of fund raising for the school, we set up a "first nighter" dance, figuring that a "good cause" would encourage people to attend. It was promoted as a "family night" to learn square and line dancing, and anyone eight years and older could join in. At the dance we passed out flyers that announced classes in square and line dancing, to begin in two weeks. We listed a 6:15 PM starting time to accommodate entire families and even placed 500 or so of these flyers on church pews for four consecutive weeks. Since we didn't charge any fee for the one night stand, the school offered me the use of their cafeteria floor for my class (at a nominal \$10/night). They even set up a baby-sitting service at no cost to us or to the class members. Well, the benefit event attracted over 200 people, and together with weekly advertising and distribution of flyers it produced a beginners class of five squares. The group is diverse (partly because of the early starting time) and includes husband/wife pairs, some mother/daughter combinations, and even a few singles. We were delighted!

I can't tell you what a "shot in the arm" this new class has been for us. The excitement, enthusiasm and energy of beginners are contagious. And we always look forward to those Monday evening sessions. It's great to see dancers promenade "all the way" around a square — and to laugh at themselves when they make mistakes, and it's adorable to watch an adult woman "star thru" with an eight year old boy. Also, between tips I teach some line dancing, and almost everyone joins in.

My suggestion to callers out there: Energize your calling! Do whatever it takes to get a new class going. It's worth the time and effort. Our class has been running since February and I plan to begin another one this summer, and yet another in the fall. Calling (as I do regularly) at festivals to floors that can exceed 100 squares always gives me a "high." But even so, it's nothing like the feeling I get with my new class. ✓



INTERNATIONAL NEWS

WORLD EXPOSITION IN HANNOVER

In the summer and fall of the year 2000, Hannover will host the World Exposition. Some dancers and callers from this area have started to form a group to make square dancing (in the broadest sense, as understood by LEGACY) part of the program. Our plans are:

- to host the European Fall Roundup at Hannover, if possible on the premises of the EXPO;
- to install a "jour fixe" for square dancing on the EXPO, where callers from everywhere can contribute their talents, visiting dancers can participate, and the general public can watch;

-to provide current directions of the square dance clubs in Hannover and in Lower Saxonia.

Our problem is to find people who are planning for the EXPO and could be interested in square dancing. If you know of any person, bureau or office involved with the presentation of the U.S.A. at large fairs, could you let us know?

Heiner Fischle, Meierwiesen 34, 30657 Hannover, Germany

Editor's note: If you can help Mr. Fischle with his request, please write to him at the above address.

ALBERTA BOUND FOR EDMONTON

Our 10th Annual Convention is taking place next year, and here's the latest news.

We'll be dancing at the Edmonton Convention Center, built into the bank of the North Saskatchewan River in the heart of downtown Edmonton, close to shopping, hotels, restaurants-you name it. In fact, if you can tear yourself away from the variety of dance venues, you'll have a tough time choosing from the host of available activities! Mid July is the beginning of Klondike Days, Edmonton's summer exhibition, with its gold rush flavor. Join Klondike

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Colors: White Only

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A true patchwork skirt! Combining solid and eyelet embroidery squares gives a crisp spring look. This skirt will add freshness and fun to your spring wardrobe. Poly/Cotton.

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Mike, Klondike Kate and us for the parade for hearty Klondike breakfasts and dancing in the streets. Celebrate at the exhibition grounds, get wet at the Sourdough Raft Race and Stroll in the Sunday Promenade. Come early and/or stay late, enjoy everything else that Edmonton and environs have to offer, from the West Edmonton Mall, the beautiful river valley, Fort Edmonton Park, the Provincial Museum, the Muttart Conservatory, the Space Sciences Center, etc. Plan to take in Edmonton's many summer festivals, occurring before and after the convention. Enjoy our many parks and campgrounds in the long hours of Alberta sunshine. Have your visit include, for example, the Calgary Stampede and a visit to the majestic Rocky Mountains, only two of the many attractions in our beautiful wild rose province of Alberta.

Will this be your first national convention? You've got lots of good things in store for you. In Halifax this past summer at the last national, there were seven halls representing eight levels of square dancing; three halls representing six levels of round dancing; and two halls representing three levels of clogging; not to mention a hall shared by wheelchairs and three levels of contra, and 3,500 people dancing in one building. There was an outdoor banner parade which spread out over several city blocks with countless clubs carrying their banner behind the signs and flags of their province, state and country. It was a real fun event, and Convention '96 will be too!

Who is Darling Lil? She's a real doll. She stands two foot two with eyes of blue and is dressed in full Klondike attire. "I'm sure proud to help put the Edmonton Klondike Day spirit

into Convention '96, by writing these bulletins and doing whatever else the organizers have planned for me."

Yours on the dance floor, Darling Lil, Convention '96

BRITISH HAPPENINGS...

British Square Dance Clubs are always pleased to welcome dancers from overseas whether they are on vacation or working here for a while. There are well over two hundred square and round dance clubs, including some in Wales, Scotland and Guernsey (Channel Islands). Dancers can either write to me, giving me an idea of where they will be going, and I will send details of all clubs in the area, or they can ring me (Kath Spinney) on 01962 732286. Alternatively, there is now a square dance entry in "Talking Pages," a free-phone number, 0800 600 900.

Should any dancers be in the south of England in August this year, the British Association and Callers Club are having a Day of Dance on August 19, 1995, at Richard Aldworth School, Basingstoke, Hampshire.

Dancers planning next year's vacation might be interested to know that the British National Square and Round Dance Convention will be held at the same location in Basingstoke on the weekend of September 27, 28, & 29, 1996. This will be a multi-hall, multi-program event, featuring top British callers and cuers. There will be a choice of accommodation, and a list is available now.

Kathy Spinney (P.R.O.), 2 Jacklyns Close, Alresford, Hampshire, SO24 9LL ✓

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Flip Side SQUARES

AMAZING GRACE CIRCLE D

Caller: Dean Crowell

FIGURE: Heads promenade 1/2, into middle square thru 4, right & left thru, veer left, couples circulate, chain down the line, square thru 3/4, swing the corner, promenade.

FRIEND IN CALIFORNIA CHAPARRAL 718

Caller: Marshall Flippo

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

LOOSE TALK CHAPARRAL 719

Caller: Marshall Flippo

FIGURE: Heads promenade 1/2, into the middle pass the ocean, extend, swing thru, boys run, bend the line, right & left thru, dixie style to an ocean wave, boys cast right 3/4, girls face in, boys extend, swing & promenade.

AGAINST THE GRAIN CHAPARRAL 818

Caller: Scott Smith

FIGURE: Heads promenade 1/2, into the middle square thru 4, right & left thru, veer left, ferris wheel, square thru 3/4, swing corner & promenade.

CALLING BATON ROUGE HI HAT 5181

Caller: Erika Johansson

FIGURE: Heads square thru 4, do sa do, swing thru, girls fold, peel the top, right & left thru, flutter wheel, sweep 1/4, swing this girl & promenade.

SILVER WINGS DJ 113

Caller: Joe Saltel & Dan Nordbye

FIGURE: Heads promenade 1/2, in the middle square thru 4, right & left thru, veer left, ferris wheel, square thru 3/4, swing & promenade.

I SHALL NOT BE MOVED QUADRILLE 910

Callers: Shane Greer & Guy Adams

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

COOL KAPER

JULY 7, 8, & 9, 1995



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TOO BUSY BEING IN LOVE
GLOBAL MUSIC 102

Caller: Doug Bennett

FIGURE: Heads promenade 1/2, walk in square thru 4, right & left thru, veer left, couples circulate, chain down the line, square thru 3/4, swing the corner, promenade.

HAVIN' FUN
GLOBAL MUSIC 101

Caller: Doug Bennett

FIGURE: Heads square thru 4, right & left thru, veer left, ferris wheel, pass thru, do sa do, slide thru, touch 1/4, girls run, swing this man & promenade.

PLAY ME A TRAVELING SONG
BLUE RIBBON RECORDS 285

Caller: David Murray

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

LOVE LIFTED ME
HI HAT 5179

Caller: Ernie Kinney

FIGURE: Heads promenade 1/2, into the middle right & left thru, square thru 4, do sa do, touch 1/4, boys run, swing the corner, promenade.

I DON'T EVEN KNOW HER NAME
DJ RECORDS 114

Caller: Joe Saltel

FIGURE: Heads square thru 4, do sa do, swing thru, spin the top, right & left thru, roll a 1/2 sashay, single circle 1/2, slide thru, swing the corner, promenade. ✓



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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

AUGUST

0804-NEW YORK-Mainstream/Plus W/Rounds Weekend, August 4,5,6, Rocky's Recreation Area, Boonville, N.Y. Callers D.Schwitzer, J.Anklin. Cuer L.Carnegie. Contact Jim Anklin, R.D. #5 Box 245, Canastota, N.Y. 13032 PH:(315)697-9658.

0804-ARIZONA-13th Ann. SQ & RD Fest., A Mountain High Event, August 4,5,6, East Flagstaff Junior High School Dome, Fourth St. & Cedar Ave. (use Fourth St. entrance for parking), Flagstaff, AZ. Callers J.Saltel, B.Dean (host caller). Cuers E. & L.Cousins. Contact Festival Chairman, Ruffles 'N Rednecks, PO Box 1606, Flagstaff, AZ 86002 PH:(602)527-0233.

0807-CANADA-42nd Annual B.C. S/D Jamboree, August 7-12, Penticton, British Columbia, Canada. For info write Claude Loiselle, Box 66, Penticton, B.C. V2A 6J9 PH:(604)493-0624 or 492-8081.

0810-OHIO-American Advanced & Challenge Conv., August 10,11,12, University of Toledo, Toledo, OH. Various callers. For info call Larry Perkins at (313)269-6182 or Mike & Jean Solek at (419)476-5158.

0817-GEORGIA-31st Annual Jekyl Island S/D Jamboree, August 17,18,19, Best Western Jekyl Inn, Jekyl Island, GA. Contact Bob & Vivian Bennett at (912)242-7321.

0818-ENGLAND-1995 Intl. Weekend, August 18,19,20, Figtree High School, Gibsons Rd., Figtree, England. For info phone or FAX (042)61 5270. Register early with Secretary Sue Wonson, 14 Cirrus St., Dapto, NSW 2530.

0818-TEXAS-The Heart of Texas Sq & Rd Dance Assoc. Annual Cornhusker Hoedown, August 18 & 19 at the Mayborn Center in Temple Texas. Contact James & Dorothy Prince at (817)778-6468.

0818-IOWA-Awesome August Weekend, August 18 & 19, Civic Center, Walcott, IA. Callers T.Roper, C.Young. Cuer A.Nelson. Contact Tom Roper, Rt. 2 Box 734, Omaha, IL 62821 PH:(618-962-3102).

0824-OREGON-12th Annual SQ DA Festival, Hyatt Lake Resort, Oregon. August 24,25,26. Caller L.Ingber. Cuer C.Butler. Contact Waldene Terry, 1690 Arnold Lane, Medford, OR 97501 PH:(503)772-9613.

0824-OREGON-Central Oregon S/D Roundup, A High Desert Hoedown, August 24,25 26, Deschutes Country Fairgrounds, Remond, OR. Featuring R.Brendzy. Cuers G. & L.Noble. For info call Freda Ralston at (503)382-0166 or Virginia Meyers (503)548-1580.

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

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0825-WASHINGTON-Summer Festival & Salmon BBQ, August 25,26,27, Western Dance Center, Spokane, WA. Caller T.Marriner. Cuers B.& E.Funk. For info contact Bob & Claudia Amsbury, Publicity Chairman, 3727 West Heroy, Spokane, WA 99205-1817 PH:(509)328-5175. For pre-registration write Darlene & Ron Jolly, 8120 E. 1st #45, Spokane, WA 99212.

SEPTEMBER

0901-TEXAS-Chaparral Records presents 1st Annual Evening in Paris, Texas, September 1,2,3, Love Civic Center, Paris, TX. For info contact Wayne Parsons, PO Box 23242, Oklahoma City, OK 73123 PH:(405)721-5811.

0901-CALIFORNIA-Sierra Spin Advanced & Challenge Dance, September 1,2,3, Amador Country Fairgrounds, Plymouth, CA (17 miles S. of Placerville on Hwy. 49 and 30 miles E. of Sacramento on Hwy. 16). For info call Tony Faria at (916)644-2625 or Bob Caldwell at (916)677-5618.

0901-NEBRASKA-Tom & Jerry Broken Bow Weekend, September 1 & 2, City Auditorium, Broken Bow, NE. Callers T.Roper, J.Junck, Cuer D.Milner. Contact Tom Roper, Rt. 2 Box 734, Omaha, IL 62871 PH:(618)962-3102.

0901-GERMANY-European Fall RoundUp of the EAASDC/ECTA, hosted by the Happy Squares, September 1,2,3, Grossburgwedel Schulzentrum (near Hannover). Various callers. For info write to Heiner Fischle, D-30657 Hannover, Meierwiesen 34, Germany.

0901-MASSACHUSETTS-Dance-A-Rama's 25th Anniv. Labor Day Weekend, September 1,2,3, Westin & Marriott Hotels at Copley Place, Boston, MA. Featuring an outstanding cast of callers, cuers, & clogging instructors. Registration of \$37.00. Contact Carol Paris, PO Box 2277, Peabody, MA 01960-7227 PH:(617)853-0518.

0902-CALIFORNIA-Ridge Runner's 1995 3rd Annual Labor Day S/D Jubilee, September 2 & 3, The Silver Dollar Fairgrounds, Chico, CA. Callers J.Story, T.Oxendine, B.Baier, K.Garvey. Cuers K.Reid, S.& C.Parker. Chairpersons Paul Reed PH:(916)877-8143 & Ron Southworth PH:(916)877-8591.

0902-CANADA-27th Annual ASRDF Convention, September 2,3,4, Sundre, Alberta, Canada. Registration: Al & Elaine Elliott (403)748-2667 or Leopold & Josephine Langevin (403)342-0341.

0902-MONTANA-40th Annual Knothead Jambo-ree, September 2,3,4, West Yellowstone, MT. Callers D.Dougherty, D.Nordbye. Cuers R.& M.Francis. Contact Frank or Shirley at (406)259-8710.

0908-NEW JERSEY-New Jersey State SQ & RD Camporee, September 8,9,10, Sussex County Fairground, Augusta, N.J. Callers J.Kaltenthaler, J.Landi, B.Mabon. Cuers A.& J.Spinks, S.& W. Bradt. Contact Ria & George Pfersch, #1 Comfort Ct., Randolph, NJ 07869 PH:(201)366-6714.

0913-SOUTH CAROLINA-1995 Myrtle Beach SQ & RD Ball, September 13,14,15,16, (the new) Convention Center, Myrtle Beach, SC. Callers T.Oxendine, J.Story, B.Newman, J.Marshall, N.Jarvis. Cuers J.& B.Pierce, R.& R.Rumble. Contact Barbara Harrelson, 1604 Grays Inn Rd., Columbia, SC 29210 PH:(803)731-4885 or FAX:(803)750-7222.

0914-PENNSYLVANIA-34th Delaware Valley Convention, September 14,15,16, Mount Airy Lodge, Mount Pocono, PA. Contact Rowland & Lois Dudley (Housing & Reg.) at (215)674-8320 or Tom & Lyn Bailey (Gen. Chairman) at (215)355-9892.

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Walk On (flip called 2 CPL +), Bronc Wise	HH 663
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Gailynn's Hot Hoedown/Wayne's World	FT 116
Love In The Country, Steve Jacques	ER 1007
Star Wars II, Mark Clausing	MR 115
Take These Chains, Steve Edlund	ER 1008
A Second Fling (was RWH 111), Rick Allison	BUC 1257
Judy's Contra, Leif Hetland	WN 5203
The World Is Waiting For You, Jerry Gullede	BR 284
Blue Magic, Tom Miller	HH 5177
911/1 800	SIR 504
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Only A Woman Knows, Jack Borgstrom	SIR 603
Pickup Man, Elmer Sheffield	ESP 200
This Old House Will Be Our Home.	
Lars-Goeran Boergel	SNW 103
Wolverton Mountain, Earl Rich	BM 162
I'm In A Hurry, Stefan Sidholm	SIR 107
Country's Alive, Jerry Story	RYL 128
Put Your Hand In The Hand, Chris Froggatt	SSR 173
Peppermint/Sprinkles	RYL 407
Stand On It, Bruce Williamson	SSR 179
Lover Come Back To Me, Mac O'Jima	ER 1009
Oh Susanna, Steve Kopman & T. Marriner	ESP 911
Believe Me, John Saunders	K 1328
Story Of Love, Bob Baier	ER 0010
Learning To Smile Again, Joe Porritt	JPESP 237

0915-COLORADO-Pikes Peak Jubilee IX SQ & RD Weekend, September 15,16,17, Holmes Jr. High School, Colorado Springs, CO. Callers W.Driver, G.Shoemake. Cuers G.& L. Krueger. Contact L. Boudreaux, 5050 Platinum Dr., Colorado Springs, CO 80918 PH:(719)593-7350.

0915-PENNSYLVANIA-26th Big D Weekend, September 15,16,17, Mountain Lake Resort, Marshals Creek, PA. With J.& F.Kaltenthaler, B.& D.Mitchell, R.& R.Wagenhoffer. For info write John & Freddie Kaltenthaler, Box 679, McCauley Ave., Pocono Pines, PA 18350 PH:(717)646-2945.

0929-NEW YORK-9th Annual Empire State SQ & RD Festival '95, September 29 & 30, Buffalo Convention Center, NY. Callers D.Parnell, J.Preston, D.Lipscomb, K.Rippetto, T.Vitvito. Cuers R.& S.Anderson, W.& B.Blackford. Clogging Instructors C.Burns, S.Smith. For info write Dick & Joyce Reed, PO Box 166, Ballston Lake, NY 12019.

0929-COLORADO-Aspen Adventure, September 29,30 - October 1, Aurora YMCA, 445 S. Lansing, Aurora, CO. Callers D.Davis, R.Lane. Cuers J.& K.Herr. Contact Ken & Betty Love, 828 Hannibal Dr., Aurora, CO 80011 PH:(303)364-4812 or (303)344-8421.

0929-TEXAS-8th Annual West Texas Singles Fall Festival, September 29-October 1, Lubbock, TX. For info write PO Box 64171, Lubbock, TX 79464-4171, or call Ann Anderson (806)832-4384, June Lange (806)762-2651 or Robert Powers (806)785-8900.

0929-TEXAS-1st Annual Rebel-Mania '95, September 1-October 1, Dallas, TX. For info contact David Thomas, PO Box 670583, Dallas, TX 75367-0583 PH:(214)234-3161 or call Donna Chaney (214)690-8359.

OCTOBER

1006-ILLINOIS-Bachelors 'N' Bachelorettes' Intl. 46th Anniversary Celebration, October 6,7,& 8, Ramada Woodfield Hotel, 920 East Northwest Hwy., Palatine, IL. Callers G.Adams, T.McGuffey. Cuers T.& S.Lippold, J.Floria. CW FunShop P.Czerkies. For info contact Donna Carpenter at (708)526-0147 or Kay Arquette at (708)980-6367

1013-FLORIDA-Orange Blossom Special, October 13 & 14, Boat Bay Road, Plant City, FL. Callers K.Bower, J.Haag. Cuers C.& T.Worlock. Contact Jerry Haag, Winter: 1401 S. Cage, #2, Pharr, TX 78577 PH:(210)787-5013. Summer: 920 Pike Street, Cheyenne, WY 82009 PH:(307)632-2749.

1020-VERMONT-5th Annual Tumbling Leaves Festival, October 20,21,22, Bennington College, Bennington, VT. Callers B.Harrison, R.Bates, C.Brodeur, T.Crawford, J.Pulaski. Cuers R.& J.Collipi, E.& I.Mindlin. Contact Cliff Brodeur, PO Box 914, Pittsfield, MA 01202 PH:(413)443-3060 or Red Bates, PO Box 7704, North Port, FL 34287 PH:(813)627-6344.

1020-TEXAS-23rd Annual Rambling Roses SQ & RD Festival, October 20 & 21, Tyler, Texas. Callers D.Towry, B.Baier. Cuers L.& H.Neely. Contact Wayne & Carlotta Page, 10986 Lost Creek, Whitehouse, TX 75791.

1027-CANADA-24th Annual Fling Fantastic Weekend, October 27,28,29, The Venture Inn, Niagara Falls, Canada. Various callers & cuers. For info write Fling Fantastic, PO Box 44, Hilton, New York, 14468.

NOVEMBER

1102-KENTUCKY-6th Annual Heartland Jubilee, November 2,3,4, Louisville, KY. Callers Hodson, Howell, Lipscomb, Norris, Sparks & Wilson. For info call (Sparks) (502)241-6438.

1110-ILLINOIS-Royal Rendezvous, November 10 & 11, Collinsville, IL. Callers Story, Oxendine, Marshal. Cues Andersons. For info call (Kelly) (314)938-5879.

1110-TENNESSEE-C-2 Weekend, November 10,11,12, Nashville, TN. Callers D.& T.Scholl. For info call (Denny) (615)563-2858.

1110-PENNSYLVANIA-Harvest Moon Classic, November 10,11,12, Philadelphia, PA. Callers Jacobs, L.Kopman, S.Kopman, Libby, Miller, Marriner. Cuers R.& A.Lock. Plus, A-2, C-1 & C-2, Rnds Fri & Sat eve. For info call (L. Kopman) (516)221-5028 or (Marcus) (610)275-8255.

1110-CANADA-Fall Getaway Weekend, November 10 & 11, Fairmont Hot Springs Resort, Fairmont, B.C., Canada. Callers D.Davis, D.Chochrane. Cuers P.& B.Hansen. Pre-registration only. Contact W. & M. Gamm, 11A Kottenay St., N. Cranboork, B.C., Canada VIC 3T5 PH:(604)426-6795.

1110-WISCONSIN-1st Ann. Nov. Classic, November 10,11,12, Interlaken Resort and Spa, Lake Geneva, WI. Callers G.Adams, S.Greer. Cuers A.& J. Krol. Contact J. Clow, 202 Chester Lane, Prospect Heights, IL 60070 PH:(708)392-8204.

1996

JULY

0405-NEW ZEALAND-Dansintyme's 15th Birthday, Plus & A-1 Conv., April 5,6,7,8, 1996, Howick Community Centre, Howick, Auckland, NZ. Featured callers J.Preston, G.Hall along w/staff callers & cuers. For info write Graham & Mhairi Hall, C/-22b Kautami St., Papatoetoe, Auckland, NZ PH:(09)278-0560.

0718-CANADA-10th Canadian National, Edmonton Convention Center, Edmonton, Alberta, Canada, July 18,19,20, 1996. Contact Registration Convention '96, c/o Allan & Norma Serra, Main PO Box 502, Edmonton, Alberta T5J 2K1 PH:(403) 466-3564, FAX:(403)466-1593, accommodation reservations 1-800-342-3473.

0927-ENGLAND-British National Sq & Rd Dance Convention, Basingstoke, England, September 27,28,29, 1996. Contact Kath Spinney, 2 Jacklyns Close, Alresford, Hampshire, England, SO24 9LL PH/FAX: 01962 732286



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