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**SQUAREDANCE**  
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**REBECCA HOLDEN**



**SQUARE DANCE SPOKESPERSON**

**MAY**

**1996**

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# AMERICAN SQUARE DANCE

THE INTERNATIONAL MAGAZINE  
WITH THE SWINGING LINES

VOLUME 51, No 5  
MAY 1996



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### Feature Writers

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# Editor's NOTEBOOK



Perhaps one of the more significant things to come from the recent CALLERLAB Convention was that Rebecca Holden of the television show *Knight Rider* was selected to be a spokesperson for square dancing. She was to make a video in Nashville the day following the CALLERLAB meeting just a few weeks ago. Some taping was done following the banquet and more will be done at other times, extolling the virtues of square dancing. It is hoped that these videos will eventually be shown on TNN. Rebecca will also be at the National Convention in San Antonio, Texas, this June.

◆◆◆◆

It's that time of year when many of us begin to plan our summer vacations. Many of us will plan our vacation around square dancing activities and in particular the National, which is being held in San Antonio, Texas. After the National the question is, "Do I go home, or do I spend some time sight-seeing?"

The following article is from NAPS (North American Precis Syndicate), which I felt to be timely considering the time of year.

Whether you're looking for a vacation that's exhilarating, relaxing, entertaining, refreshing, or just plain fun, you can have it tailor-made for you by following these tips from the camping experts at KOA.

The first step toward enjoying a tailor-made vacation is deciding whether you're base campers, touring campers or destination campers.

**Base campers** pick a campground that's centrally located to all activities or places they're interested in. Then, using the campground as a base, they spend their days visiting sights and attractions or participating in their favorite pastimes, (square dancing). In the evening, they return to their campsites to relax, take hot showers and get ready for the next day's fun.

**Touring campers** have the same idea—they just spread their vacations over a larger geographic area. These campers plan a circuitous route that includes a number of campgrounds; then, they enjoy sight-seeing, taking part in their favorite recreational pursuits and stopping at various landmarks along their route as they travel.

**Destination campers** are looking for a place to relax and enjoy the outdoors. They seek a campground that offers a few extra on-site amenities—such as planned activities,



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mini-golf, bicycle rentals or special recreation venues (square dancing)—and spend their vacations just relaxing and having fun. They see camping as an opportunity to rejuvenate from the work-a-day world by enjoying the fresh air while stretching out with a good book, splashing in the pool, lounging in the hot tub, going for a walk or just enjoying each other's company around the evening campfire.

Even first-time campers find it easy to enjoy outdoor experiences when they camp KOA style. The cabins—cozy one or two room log structures—are equipped with woodframe beds with mattresses and lockable doors. All that's needed is bedding (sleeping bags or blankets and sheets), a few utensils for cooking and eating, and personal items. If anything's forgotten that first time out, it's probably available right on the campground at the KOA convenience store.

Pick up a free copy of the KOA Directory, Road Atlas and Camping Guide at any KOA Kampground location, or send \$3 to KOA Directory, Dept. NPS, PO Box 30558, Billings, MT 59114-0558.



**I**deas can be as useful as dynamite. History can testify that ideas have always been more explosive than any mechanical contrivance. All the worthwhile revolutions the world has had been caused by ideas.

Ideas can be equally successful in keeping a square dance club alive, vibrant and forward moving. Willing club members can carry on a

project, but *first* someone must supply an *idea*. In all phases of our dance activity ideas are needed; by club officers, dancer associations, convention chairpersons; and yes, the American Squaredance Magazine.

Getting down to brass tacks—are ideas so hard to come by? Is it not just a matter of concentration and taking the time to use our *thinking machines*? As thoughts pass through the proper spaces of our brain they leave faint impressions, such as wheel marks left on the ground. Later thoughts follow those same tracks making deeper ruts and, in course of time, it is easier for the mind to follow that deep channel than to break out in a new direction.

Now this has an advantage in allowing us to do the daily routine without conscientious thought. The disadvantage is that it is habit forming.

The majority of we square dancers fall into this "habit forming" category. We do and act mechanically—this does allow us to execute our square dancing calls exceptionally well but allows for no creative thinking. We don't have to be geniuses to have ideas, we just need to do some re-thinking.

New ideas require only alertness to the situations around us; actually *forcing* our minds to re-assess the "how" and "why" of the subject at hand. Get involved, get out of the rut, create a new channel of thought.

Your club, your position as a leader, your routine all need imagination. ✓



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# BY-LINE

Among the many articles in this month's issue is **STEPPING OUT**, an inspiring story about a woman named Murphy Stankiewicz who square dances in Waco, Texas...read about what makes it so challenging for her. **CALLERLAB VIEWPOINTS** gives us a different perspective—one from the wife of a caller, written by Gail Seastrom. Go fishn' for young dancers with Don Yosten in **DANDY IDEA** and learn more on **PROMOTING SQUARE DANCING** from Harry Gerwin. McCloud Dance Country is featured in this month's **PLUMB LINE** and Barbara Snead is pictured in **HEMLINE**, wearing a dress that she made from curtains...very creative!

**IN MEMORY OF WALT COLE** shares with you the loss of a great man; he leaves a void that will never be filled.

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## IN MEMORY OF WALT COLE

Caller, Contra and Round Dance Leader,  
Teacher, Author and Friend to Many



### Obituary: **Walter Eckle Cole, Ph.D.** **Ogden, Utah**

Dr. Walter Eckle Cole died Tuesday, April 9, 1996. He was born September 2, 1928 in Muskogee, Oklahoma, to The Reverend J. Preston and Elizabeth Neil (Eckle) Cole. He received his elementary and secondary education in Missouri, his B. Sc. and M. Sc. degrees in Forest Entomology from Colorado State University and his Doctorate in Insect Ecology (Statistical) from North Carolina State University.

He married E. Louise Smith on September 18, 1955 in Ogden with his father officiating.

Walt served in Korea from 1950 to 1952 as a medic in the Army Medical Service, attaining the rank of SFC and receiving three battle stars.

Walt was involved with the Boy Scouts of America for 25 years. He attained the rank of Eagle Scout with four Palms, served as an Explorer Post Leader and a Scoutmaster, and in 1972, received the Award of Merit. In Colorado, he served on a search and rescue unit for mountain climbers and climbed 14 of the 52 mountain peaks of 25,000 foot elevations. In his younger days, Walt was an ardent skier, pilot and hunter. He loved sailing and had built three sailboats.

Walt began his career with the U.S. Forest Service as a crewman on insect survey and control crews in California. He received the Superior Service Award and the Meritorious Award and was recognized both nationally and internationally for his contributions.

He spent the majority of his career researching ways to preserve our forests by minimizing insect infestation. He was a member of the In-

Walt Cole was a fighter. He likened himself to the "Energizer Rabbit" when speaking of his battle with cancer (he said he would "keep on going...and going..." in his fight against this horrible disease), and referred to the cancer as a "hitch in my git-along" in one of his many update letters to us here at ASD. We enjoyed Walt's sense of humor immensely.

Jim Cholmondeley of Florissant, Missouri, sent us the following that will make us all aware just how deeply Walt Cole's life revolved around square dancing.

Walt was a devoted husband and father, who had a love for the square dance activity rarely seen. Walt started calling in 1960. He was a featured caller at many festivals and conventions during his 36 years behind the microphone. His love for the activity took many forms: being a working member of CALLERLAB, on the Mainstream, Caller, Teacher, Contra and Community Dance Program Committees, holding Caller Schools, which taught callers to call, imparting his sense and understanding of the art form of calling with precision timing, teaching and being on panels for square, round and contra dance and feature writer for American Squaredance Magazine. His monthly articles on timing and phrasing helped many of us to understand the art of calling and cueing.

Walt was presented the CALLERLAB Chairman's Award in 1986 and received his Quarter Century Certificate and Pin in 1987.

Walt's passing will leave a void in the activity, as well as in the hearts of those who have known or been touched by this great man. Our sympathy goes out to his wife Louise and their family.



ternational Union of Forestry Research, served as chairman of the Working Group on Bar Beetles, and was a founding and charter member of the Western Forest Insect Work Conference. Walt was also member of the Biometric Society, the American Statistical Association and the Entomological Society of America. He published 63 scientific papers and coauthored the monograph on the Population Dynamics of the Mountain Pine Beetle, which stands as a classic reference of the epidemiology of the beetle. Thirty-seven years later, he retired from the U.S. Forest Service as Project Leader of the Mountain Pine Beetle Population Dynamics' research unit at the Intermountain Forest and Range Experiment Station Ogden. As a scientist and a human being, Walt always had a way of seeking the truth and letting those around him know where he stood on issues. His quick and ready dry wit could relieve any tense situation.

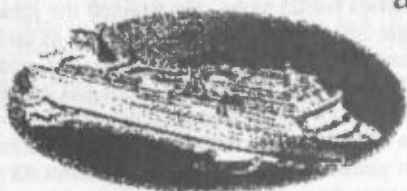
The American Folk Dance was Walt's second love. He and Louise were active as instruc-

tors, caller and prompter in square, round, contra and heritage dancing for 35 years. They are recognized nationally and internationally as leader, teacher, writer and promoters of the dance. Both belong to the Northern Utah Callers Council, Utah Round Dance Association of Square Dance Callers, ROUNDALAB, International Association of Round Dance Teachers, Contralab, International Association of Contra Callers and LEGACY, the International Assembly of Trustees of Square Dance. They served as Chairmen of LEGACY from 1987-89. He received the Chairman's Award for Excellence from CALLERLAB, the Maestro Award from Roundalab and the Chairman's Award for LEGACY contributions.

He is survived by his wife, Louise, two daughters and one son, four grandchildren, and a sister.

In lieu of flowers, donations may be made to the Walt Cole Memorial Fund at Elim Lutheran Church, 575 - 23rd Street, Ogden, Utah 84401 or the American Cancer Society. ✓

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# STEPPING OUT

## *Blind Square Dancer Ready For Turn At Polka*

*Story by Andrew L. Kilpatrick  
Photo by Patrick Springfield  
Waco, Texas*

When one of Murphy Stankiewicz's friends called last August and asked if she wanted to learn how to square dance, she didn't hesitate.

"I said, 'why not?' " she recalled while at the Allemande Hall in Speegleville after completing 23 weeks of lessons.

No big deal for most people, but for Stankiewicz it presented a particular challenge because she is blind.

But after months of practice, Stankiewicz was ready to graduate and become a member of the Thunderbirds, one of the square dance clubs that meets at Allamande Hall.

Wearing ropers and a blue skirt with petticoats, Stankiewicz whirled away with the other dancers Monday night.

"She is a good dancer," said Terry Dimick who often partners with Stankiewicz. "She knows all the calls and is usually in place if the other person knows where to go.

The other dancers will guide her with a touch or verbal cue to help with the more difficult moves, but she knows the steps as well as anyone else, said Dimick, a site manager at the physical rehabilitation unit at the Veterans Affairs Medical Center in Waco. Stankiewicz, 40, teaches at the VAMC's blind rehabilitation center.

"Normally we get in a square where there are two or three experienced dancers who help her with her moves," Dimick said. "She has a good time and lets other people relax and have a good time with her."





Stankiewicz took a few extra lessons in which the instructor placed coasters on the floor so that she could feel where the other dancers would be in the square.

"You learn to laugh at yourself when your square falls apart," Stankiewicz said. "Shucks, everyone gets into trouble sometimes."

The only difference between Stankiewicz and the 15 others who graduated was that while each of the others received one certificate, she got two: one in regular print to hang on the wall for friends to read and one in Braille that she can read.

Stankiewicz said she learned two things taking square dance classes: to have fun and to move through open spaces without being afraid.

"It is just fun," she said. "We don't have enough fun in our lives and there are all these nice people," she added, giving a hug to Ed Smith, another favorite dance partner.

Going to dances wasn't always so much fun for Stankiewicz.

"In high school, I hated exercise and dancing," said Stankiewicz. "When I was in school I was always a wallflower and shy."

But that's not the case anymore. She's asked to dance often, and if she sits out a dance, that's

okay because there are plenty of nice people to talk to, she said.

Stankiewicz moved to Waco in July 1994 from Harrisburg, Pennsylvania. Right now, she is teaching blind veterans how to use a kitchen.

She had been a receptionist in a state agency in Pennsylvania for 11 years when she decided that she wanted to do something else with her life.

"I decided I should take advantage of my handicap and share the knowledge I have with other people who need it," Stankiewicz said.

So she went back to school at Western Michigan University and earned a master's degree in blind rehabilitation in December 1993. Then she found an opening in Waco.

"I enjoy my job," she said, "It is a challenging job and you are being of use to somebody and you are helping other people."

Square dancing is not the first challenging activity that Stankiewicz has tried. In 1988, she went cross-country skiing in Vermont. In that case, she was paired with a sighted skier who told her which direction to ski.

Next on the list of things to do is learning the polka.

"I grew up in Shamokin in northeastern

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Pennsylvania and there are a lot of Polish people there," she said. "On our radio station when I was growing up Sunday was always polka day."

"Now that I have started square dancing, I know I can dance the polka."

*Reprinted with permission from the Waco Tribune-Herald, February 19, 1996, Waco, Texas, a Cox Newspaper; with special thanks to Mattie Light, President of the Thunderbird club, Hewitt, Texas, for sending us this inspiring story. ✓*



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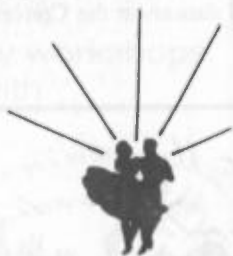
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# 45TH NATIONAL SQUARE DANCE CONVENTION SAN ANTONIO, TEXAS JUNE 1996

## OPENING CEREMONIES

The 45th National Square Dance Convention in San Antonio will present a unique opening ceremony on Wednesday, June 26, 1996, at 6:15 PM. The ceremony will combine the unique sights and sounds of a high school mariachi band, and will initiate the world's greatest square dance event. The opening ceremonies for the 45th National Square Dance Convention will take place at the River Court of the Henry B. Gonzales Convention Center. You can view the event from both river level and porch level of the convention center. To begin the ceremony, the president of the NEC and the Lone Star Board will come to the event by river barge and disembark to the sight and sounds of a mariachi band. After introductions and a welcome from the mayor of San Antonio, everyone will have an opportunity to join in a square dance on the banks of the San Antonio River.

## THE PARADE OF STATES

The 45th National Square Dance Convention will again have The Parade of States where all dancers at the Convention can parade and

represent their state. It will take place in the Alamo Dome—the more the merrier, and who knows what surprises will take place to make it something to remember. Mark your calendars for June 29, 1996, to march and enjoy the parade—not as a spectator—but as a participant.

## IN CASE OF EMERGENCY

The emergency phone number for the 45th National Square Dance Convention in San Antonio is (210) 270-2920.

## TRANSPORTATION INFORMATION

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Do you need registration forms, tour/special event information? Contact  
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**D**ancing Contra this month features a novelty dance with Latin music, which is still available from the MacGregor archives. The dance uses only 6 basics, which makes it ideal for a change of pace entry level dance.

"I like You" is an alternate duple. Partners are opposite each other, with every other person crossed over.

**INTRO: MEN FACE LEFT, LADIES RIGHT**

**A1: ONE YOU FACE (corner) DO SA DO / SAME ONE SWING**

End the swing facing across the set with the corner lady on the man's right side.

**A2: MEN REVERSE THE FLUTTER / LADIES CHAIN ACROSS**

This should be danced in a continuous flowing movement. As the courtesy turn is completed men should guide the lady in front of them, so they can both flow into the next movement.

**B1: LEFT HAND STAR (approximately ¾ turn) / REVERSE, RIGHT HAND STAR**

The right hand star brings the men back to their starting side of the line where they can make a small left turn loop to leave the star, ending in their starting lines, facing across. The ladies keep their right hands joined.

**B2: (men turn out) LADIES CHAIN ACROSS / LADIES CHAIN BACK**

This completes the dance sequence and is repeated, starting with a do sa do with the next

## Dancing Contra

with Don Ward



person up or down the line. Be sure to do a partner trade to change sides when you reach the end of a line.

Music for this dance is on MacGregor #2060, "I like You."

For those new to contra dance notations let me explain these instructions. Contra dancing is linked to the phrase of the music. The music is divided into 8, 16 and 32 counts and is most often structured in two parts, each part having a slightly different melody. The first part is often referred to as the "A" part and is 32 counts long. The second is the "B" part which is 32 counts long. Each of the "A" & "B" parts are divided into two, 16 count phrases, allowing two, 8 count movements.

In notating the dance, I provide the movements that fit each part of the music. The calls must be given slightly ahead of the part in which they are danced.

For personal help in dancing or calling contras, I am available by E-mail: [Dward@loop.com](mailto:Dward@loop.com) or by writing me at my postal address: Don Ward, 9989 Maude Ave., Sunland, CA 91040. ✓

\*\*\*

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**—Quentin Crisp**



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# PROMOTING SQUARE DANCING

## Part IV



### More Ideas to Help Promote Square Dancing Through Television

By Harry L. Gerwin

As a result of feedback from readers concerning "Promoting Square Dancing" in previous issues of this magazine, it is clear that there are a number of subjects that still need coverage regarding using TV to promote square dancing. While the following is of primary interest to those who want to make their own TV promotional videos, it will also be of interest to those who would like to improve their Camcorder skills.

First, let's talk about not receiving many calls after a square dance video has been shown on Cable TV. Selling is a tough business. Selling (promoting) square dancing by TV videos is no exception. The general rule in the business is that for every direct response you get, there are 10 to 20 people that you also reached. Also, no response doesn't necessarily mean that you didn't reach people. A fair percentage of the time you reach people, have an impact, and there are no calls.

Also remember, not millions but billions are spent by businesses using TV as the vehicle to sell their product or to improve their image. Business people don't spend money foolishly, so I believe the potential is there. We just need to plug away until we too put together some videos that really click.

With that out of the way, let's look at the things that are involved in improving programming quality. Let's start with camera technique, just watch some Television. Ignore program content and closely observe how the following camera actions are used by the professionals.

1. ZOOM - Making the scene appear to move closer or farther away.
2. PAN - Aiming the camera right or left.
3. TRUCK - Physically moving the camera and tripod right or left.
4. TILT - Aiming the camera up or down.

1. ZOOM: Almost always zoom slowly, smoothly and in one continuous zoom.

Example: You slowly zoom into a close up of someone because you want to show the emotion on their face as they end up saying something. You might zoom out slowly because you are going to end a scene. A fast zoom might be used if you have a medium shot (waist up) of a person and someone walks into the scene who is to be interviewed. The fast zoom out to make this a two person shot would be appropriate.

When zooming out or in, the camera TILT must follow so the top of a person's head stays in the scene properly. For instance, when zooming in, up tilt must be used to keep the top of the person's head from disappearing off the top of the screen.

2. PAN: Be sure there is a good reason for the pan. Never use the pan to get from one scene to a different kind of scene. An example of a good pan is when the host is introducing people and the camera pans from person to person as the host makes the introductions. Another example is a slow pan or TRUCK across a scene with the idea of showing the size, magnitude or extent of the scene.

3. WHITE BALANCE: White balance is very important. When the white balance is off, the colors are off. When the colors are off, it's a negative to the viewer. It is best to have a camera which has the manual white balance and the camera is white balanced before shooting each scene location. The automatic white balance in most cameras do a poor job. Incandescent lights, fluorescent lights and sunlight all have different light characteristics. A camera, white balanced for sunlight, will show the wrong colors if the scene is lighted by fluorescent lights.

4. EDITING: The flow from one edit (also called cut) to the next must show continuity. Continuity is easy when showing a square dance tip. For example there is a wide cut showing the whole square, then a cut showing the

dancers from the waist down, feet and legs, then a cut of one couple, then a cut zooming out to show the whole square again. All the cuts, except the last one, have good continuity because they are about one thing—square dancers. The last cut is a bridge. It indicates you are leaving something. The following cut could then be the host ready to interview a guest.

Bridges are very important. Consider the example of a segment of a doctor extolling the virtues of square dancing. An IN BRIDGE might be the host on camera saying, "Okay, you have heard me say square dancing is good for your health. Don't take my word for it, take a look." The doctor segment then appears. The OUT BRIDGE might be the host on camera, saying, "What you saw was not an actor reading what a script writer wrote. That was a real doctor, in his office, saying what he wanted to say, the way he wanted to say it." These bridges would also have provided additional emphasis to the health benefits (SELLING POINT) of square dancing.

Never allow a black cut to appear between cuts, even one frame of black. Never is a very strong word, so if there is a black scene, there needs to be a good reason (effect wanted) why

the black was put in. Never allow a segment of tape in the video where there is only noise on the screen. This is a big NO-NO.

A standard mistake made by first time editors is to make the cuts too long. In general, cuts should be held pretty short. Watch a commercial on TV. A 30 second commercial can have 15 cuts in it. When editing a program, try to keep the cuts in the three to eight second range. If there is real need to keep the dialog longer, change the shot. How to do this will be described later. Try to have cuts that have a beginning and an end. For instance, say the call is "Grand Square." The cut starts at the beginning of the sequence and ends when Grand Square is finished. For square dancing this could be well over eight seconds long, that's okay.

When interviewing, or doing an introduction, try to keep it under a minute unless some cuts can be made. In each interview, try to have a specific message you want to convey in that interview (remember you are selling square dancing). Have key questions that prompt the message you want to convey. Select an interviewee who wants to say the message you want to convey. Body language, hand motion and smiles are far more important in keeping viewer

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seconds before its video content is to come up on the air.

5. **LIGHTING:** Quite often you are stuck with what light is available, such as the shots you take of the square dancers. Whenever possible, add all the light you can get. When conducting interviews, add lights and try to minimize shadows under the chin, under the nose and under the eyebrows. Once the lights are all set, white balance.

6. **AUDIO:** Try to pick people that have a good voice, good stage presence. Try to take the sound directly from your equipment. Square dance halls typically have poor acoustical properties. When interviewing people, hold the microphone as close to the mouth as possible, within inches. Again, watch television and see how they do it. Good programs to watch are *Club Dance* and *Grand Ol' Opry*, both on TNN. In some talk shows, the host is wearing a wireless microphone, so the microphone they are holding is for the guest only.

The video and the audio are companions in an interview, so generally those doing the talking should be on camera. If the interview will be long, a cutaway during an interview—showing the one being interviewed dancing—is good. A one to two seconds cutaway is adequate.

7. **CONTENT:** Content of the program is paramount. We can have all the above items done perfectly, but with poor content the viewer will turn us off. We must select content so interesting to the non-square dancer that they keep watching through to the very end of the video.

That defines what we need to do to achieve good content, how we achieve this is another matter. In class, we were advised to network ideas, i.e., get ideas from lots of people. Some high schools have television programs. These kids can be a tremendous source of ideas on how to make a program interesting. Team up with the high school television kids to do a video.

8. **DISTRIBUTION:** A square dance video is made with the primary objective of getting it

aired on television, thereby encouraging people to take up this marvelous activity. Then it is shown on television. This is not the end of the line. Make copies of the video, with the slate deleted, and offer it to the local library. If they accept it, people can check it out and play it at home on their VCRs. This works. I have received telephone inquiries from people who have checked out the tapes. The video is very useful as an entertainment piece to be shown at clubs and churches or even to show to friends to convince them of the benefits of square dancing.

9. **COPYRIGHTS:** I need to cover one more subject before I close. The subject is copyrights. It is illegal to play music in a video without the copyright owner's permission! Here are some comments on how to be on the safe side. Get the permission for the music from the record company that sells the records. Many record companies that sell square dance records will grant that permission, but some will not. Most public access stations that are on cable have leased performance rights, recording rights, synchronization, and artists rights for musical compositions that may be played on public access television. A third approach is to have local musicians play original compositions and get the release from them.

The above nine items are all very desirable things to accomplish, but it's the old story, do the best that you can do with the equipment, money and time available.

So, with that, I will close with the following. I hope the above is helpful to those of you who want to make a square dance video, or to those of you who just want to have fun with a camcorder.

Good luck to those of you who try. I think square dancing, contra dancing and so forth, is God's gift to the human race, and more people should hear about it. Maybe you can make a square dance video that will help do that. If you do, that will be one more tool to help those who are doing personal recruiting, flyers and the like.

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interest than the words spoken. Very important and interesting words spoken in a monotone will turn the viewer off.

In the above I have emphasized the need for lots of cuts. Your question is, how do I do this with one camera? Simple, shoot the scene twice. The news TV people do this all the time. A news reporter will interview a guest. The guest leaves. The reporter then comes on camera and repeats the questions. They are edited together in the proper sequence at the broadcast station. In a square dance segment, the camera could be on the caller for the entire record, entire call. Then the same record and same calls are repeated and the camera is on the dancers throughout the entire call. The tape editor then has the footage needed to make the cuts.

One reader had a good idea about showing the telephone number to call for information. Typically the telephone number only appears in the credits at the end of the video. The result is, people can't remember, don't get it written down, the program is over and there are no return calls. A better idea is to have "For more information call (telephone number)..." appear several times during the program.

5. TAPE FORMAT: a video tape, to be submitted to a TV station for airing, should begin

with the following:

- BLACK 10 seconds.
- SLATE 20 seconds
- COLOR BARS AND TONE 60 seconds
- COUNT DOWN 10 seconds.

The following shows a typical slate.

- TITLE: Name of program
- PRODUCER(S): Name of producer(s)
- TECHNICIAN(S): Name(s) of technician(s)
- LENGTH: Time in minutes and seconds
- AUDIO CHANNEL: Channel 1 or 2 or both

The slate is very important to the technicians at the TV station. The title, the name of the program, is most important. There is no greater disaster that can befall a broadcast technician than to find that the wrong tape got on the air. The producers and technicians names are there in case there is a problem. Tape length is there for scheduling and the audio channels are there so the technicians can select the right channel(s) on the broadcast station VCR. The color bars and tone are there so the technician can adjust or set color and audio level. Finally, the ten second count down, which counts from ten down, is there to set up the tape for the VCR start. The VCRs take three seconds to get up to speed and synchronized. Their procedure is to set the tape at three seconds, thus they start the VCR three

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# Square Dance

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- Coordinate
- Crossfire
- Cut The Diamond
- Diamond Circulate
- Dixie Grand
- Explode The Wave
- Explode & (Anything) (from waves only)
- Extend
- Flip The Diamond
- Follow Your Neighbor
- Grand Swing Thru
- Linear Cycle (from waves only)
- Load The Boat
- Partner Tag

Peel Off

Peel The Top

Ping Pong Circulate

Relay The Deucey

Remake The Thar

Single Circle To A Wave

- Spin Chain The Gears
- Spin Chain And Exchange The Gears
- Teacup Chain
- Track II
- Trade The Wave
- Triple Scoot

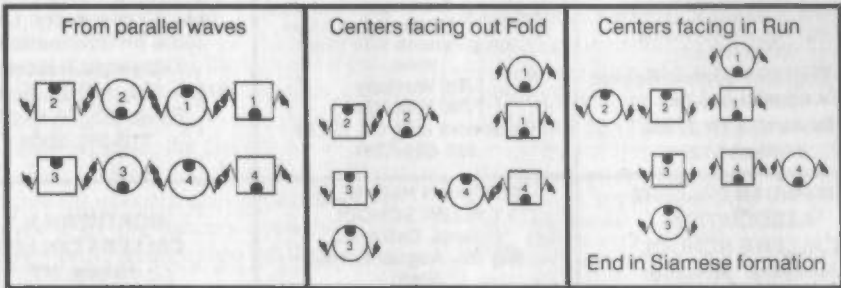
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SIMONIZE



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A life spent making mistakes is not only more honorable but more useful than a life spent in doing nothing.

—George Bernard Shaw

# HEMLINE



I recently received the following letter from Barbara Snead of Raleigh, North Carolina, I would like to share it with my readers.

"We recently took lessons and joined a square dance club last August. A friend in the club passed several copies of AMERICAN SQUAREDANCE magazine to us and I saw your article in the July issue concerning outfits and I wanted to refer to the statement, "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." I have a solution.

I make tree-top Victorian Angels, and my neighbor brought over the bottom from a bedspread that she thought I could use. She had moved her mother into a retirement community and cut off the ruffle to fit a single bed instead of the double bed it had been made for. She also added that her mother's new 'home' had fewer windows, so she had a pair of curtains that couldn't be used. Well, the wheels started to turn, so I asked to see them. Enclosed is a picture of the skirt and blouse I made from them.

The ruffle was all the way around the curtain. Put on with a chain stitch, it was easy to take off. I got out my singer and re-gathered it by pushing the material under the presser foot (with a long stitch length). It didn't matter how close the gathers were because I had plenty of the ruffle. Then I cut a circle from the curtain panel using the pattern face from a 4-gore pattern that I had bought. I sewed one ruffle to the bottom, then measured x number of inches



*Barbara Snead of Raleigh, North Carolina, wearing the dress she made from curtains.*

from the waist to sew the second one. I was even able to use the rod casing material for the waistband. The blouse "pattern" is from a very old eyelet blouse with bell sleeves. I am so hot-natured, that all the ruffles around my neck and the elastic in the sleeves just made me hotter. I have since added a second lace edge under the sleeve to make it longer.

Last week I finished another skirt made from an 80" round tablecloth. I measured 23" from the bottom and cut the middle out. I cut two strips from the center (on the curve), and sewed them together making them 5" larger than my waist. Then I gathered the skirt accordingly, put in elastic and "Wa-La" I had another skirt. I looked after Christmas for a tablecloth, but all that was left was vinyl. I intend to make a special one for Christmas."

I have made several "tablecloth" skirts and do mine a little differently. Measure skirt length plus 1/2 inch from the bottom and cut out the center. Using fabric as near the same color as the tablecloth, attach a waistband to the entire circle, leaving an opening for the elastic. With

a 3 1/4" strip of material, folded, add the elastic and your skirt is ready to wear.

For a Christmas skirt I bought two half circle tree skirt panels, stitched them together, hemmed it, added the waistband and using decorative fabric paint that was glittery, added some accents. I now have a unique skirt for very little time and outlay. My good friend, Dorina Denton, demonstrated an outfit she made of one

of those chair cover kits that are so readily available now. She had a couch and chair cover, both using the already gathered ruffle, she attached it to the skirt for the ruffle. For the top, she cut the front and back of a blouse pattern, hemmed the arm holes and used the ruffle for the neckline. Very attractive and very quick.

'Til next month, Happy Dancing and Happy Creative Sewing!

For comments or suggestions, you may write to:

Phyllis: 458Lois Lane, Sedro-Woolley, WA 98284 ✓



Wade Driver  
602-833-2033



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**—George Dennison Prentice**





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**Last:** Classic (Modified broad toe character)  
**Heel:** 1 1/4" Matching

**Style:** "Peggy" #608 **\$38.95/pr**  
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**Last:** Nicole (Slender Toe character)  
**Heel:** 1 1/4" Matching

**Style:** "Julie" #611 **\$38.95/pr**  
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**Last:** Nicole (Slender Toe character)  
**Heel:** 1 1/4" Matching

**Style:** "Gloria" #796 **\$45.00/pr**  
**Colors:** Gold, Silver, Pewter  
**Last:** Nicole (Slender toe character)  
**Heel:** 1 1/4" Matching

# Seniors

## “Toe the Line”

By Gene Miller, Bonita, California

“Hook your thumbs in your belt, or if you don't have a belt, hook them in your pockets. That's right—in your pockets...not someone else's,” our dance instructor quipped. It's the way she teaches. There is always humor.

It all began a few months before, as my wife and I were enjoying a church dance. Suddenly, we noticed some folks doing a dance we had never seen. It started with four people dancing in unison in a line, all turning precisely at the same time—stepping right, doing cross steps together. It ended with 200-300 persons, almost all dancers, doing the same dance. What a spectacular formation! They blended the precision of a drill team with the grace of ballet dancers. I loved it.

“I wonder what they call it?”

“Line dancing!” a friend said.

My wife, Bev, was intrigued by the rhythm of what appeared to be simple steps, and felt

this was a dance she could learn. “That's great!” I said. “Lets look for a class somewhere.”

A few months later we joined a line dancing class at a nearby senior recreation center. Secretly, I wondered if Gene Kelly had started out this way.

Our instructor, a fiery redheaded woman with a great sense of humor, obviously loved dancing. Decked out in western boots, buckskin jacket with fringe, rhinestones and Indian earrings, she looked the part of a country western dancer. What better person to ask my question about line dancing?

Over coffee and a chili relleno, Shirlie told us she began teaching in 1983. Back then, a dance instructor saw how easily and quickly she learned any dance. This teacher told her she was wasting her time as a secretary and encouraged her to become an instructor. Not bad for a woman who hated country western music when she was young.

“Line dancing is perfect for seniors,” Shirlie said. “You don't have to wait for someone to ask you to dance. Neither do you risk being turned down by somebody who doesn't want to dance, or doesn't know how. A partner isn't necessary, an entire family can take line dancing lessons together, learn and practice together.”

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When we first came to a country western class we didn't know what to expect. Old stereotypes like "dude with a ten gallon hat," or the "grizzled, seamy faced, unkempt buckaroo complete with spurs and chaps," bedeviled us. What we did find was dancers that were every day folks like us.

Line dancing became accepted in the United States around 1977. The movie "Urban Cowboy" probably helped jump-start this trend. This new technique of dancing sprang from John Phillip Sousa's marches, which were popular at the turn of the century.

Anyone can learn to line dance, from first graders to seniors of any age. Shirlie's dancers are proof of this. Even would-be dancers without any training can catch on in a couple of months. I speak from experience.

Truly a tenderfoot (no pun intended) who knew absolutely nothing, I was nervous at first, but Shirlie's down to earth kidding took the pressure off. When I was frustrated she'd turn, look at me and grin: "Say: piece of cake!" she'd call, and my tension would disappear. I found that line dancing was a good workout for me and I always left the sessions sweating, but feeling good. The first time my feet worked correctly and I pivoted on cue with 30 or so others, tracing the grapevines and Charleston steps, I was elated. It took some patience on my part, but now thanks to Shirlie, I'm hooked on country line dancing.

Several of her students are handicapped. Most, she confided, became more mobile after a few months of practice. If you have a disability, clear it with your doctor before taking lessons. Also, inform your teacher of the nature of your incapacity and get his/her permission to dance.

Line dancing is considered "low impact aerobics," and is popular with people who want to lose weight. Many of them get hooked on country western dancing. One divorced couple met again years later at a line dancing class and remarried. Other singles have met and married while learning to dance.

Our instructor's enthusiasm and humor are infectious and fill the students with a desire to learn. She taught us, "When you turn, don't use your heels, turn on the ball of your feet, otherwise you look like a truck driver." Shirlie put her hands on her hips and stuck her elbows out at her sides. She used her upper body to pull herself around like a sumo wrestler, to show us how ridiculous it looked and how difficult we made it. "Use your legs to turn" she reinforced.



Shirlie and Julie Willson, mother and daughter line dance instructors and authors of Country Western Dance Collection.

After a few sessions, we realized we weren't only learning line dancing, but the etiquette that goes along with them. Etiquette is something you must know to avoid collisions and ruffled tempers when you're out dancing. For example, the "fast lane" is the "outside" lane for quick or progressive couple dances, such as the two step or waltz. The "slow lane" is just inside the fast lane, and one half of the "center of the floor" is for line dancers.

Our dynamic teacher brought in some country western dances magazines, published in California. Leafing through them, I discovered information on dance clubs in nearly every state in the U.S., Canada, France, Germany, Great Britain and Australia. There were dance steps for line dances with titles like "Buffalo Bill," "Queen of Memphis" and "Cowpattie."

I read about one club with more than 1,300 members. They took a poll of singles' preferences. Sixty-six percent said line dances were their favorite, beating out couples dances, partner dances and so forth. Seventy-five percent thought their goal should be to have enough confidence to dance with a stranger.

"Hooked on Country" compiled and published an 8" x 11" paperback book titled Country Western Dance Collection by Shirlie and

Julie Willson. It details the steps of each line dance so you can go home, practice and reinforce your memory by using the book.

You don't have to know how to dance, but if you do, it may be easier for you to pick up. I'm not a dancer, but in my second month I began to learn and remember some dances.

We seniors have an opportunity to do something new. We can add to our dancing savvy,

meet new friends and get our weekly requirement of exercise, all in one outing.

If we are truly lucky, we'll have someone like Shirlee to teach us and together with other seniors, we'll "toe the line."

To receive a copy of Country Western Dance Collection send \$10 plus \$1.70 for postage and handling to: Hooked on Country Dance Co., 293 2nd Avenue, Chula Vista, CA 91910. ✓

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Dreams Come True (Cooksey)  
Fiddlesteppers Polka (Brown)\*  
It's A Sin 2 Step (McDowell)  
La Petite Tonkinoise (Wilson)  
Lollipop (Sandeman)  
Maria Rumba (Wolcott)\*  
Midnight In Moscow (Scott)  
Numero Cinco (Packman)  
Oh Yeah (Daviau)  
Sixteen Tons (Walz)

## Phase III & IV (Intermediate)

Almost Bolero (Collippi)  
Apré L'Entriente (Dahl)\*  
Axel F (Mathewson)\*  
Carolina Moon (Packman)  
Cha Cha Frenesi (Slomcenski)  
Chaka Chaka (Phillips)  
Crazy Eyes (Eddins)\*\*  
Dancing At Washington Square (Robertson)  
Deep In The Heart Of Texas (Tucker)  
Exactly Like You (Slater)  
I'll Take Care Of Your Cares (Schmidt)  
Melody Of Love (Spiedel)  
Non Dimenticar (Rumble)  
Pretend (Lawson)  
Rainbow Foxtrot (Blackford)  
Tenderly (Barnes)  
Waltz With M.E. (Lawson)  
Watch Over Me (Goss)

## Phase V & VI (Advanced)

Afternoon Tango (Rother)  
Ain't Misbehavin' (Slater)\*\*  
Bandido Cha (Goss)  
Come Dancing With Us (Taylor)  
Hawaiian Wedding Song (Lovelace)  
Maria Elena Waltz (Lawson)  
Sam's Song (Shawver)  
Send Her Roses (Palmquist)\*  
Warm & Willing (Childers/Slotsve)  
Wyoming Lullaby (Palmquist)\*

\*\*ROUNDALAB ROQ

\*Classic Rounds Of The Month

## 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  
French 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  
Neapolitan Waltz  
New York, New York  
Pearly Shells  
Piano Roll Waltz  
Roses for Elizabeth  
Sheik of Araby +1  
Tips of My Fingers  
Very Smooth +1  
Walk Right Back +1

#### Phase III

A Continental Goodnight  
Alice Blue Gown +1  
Answer Me  
Apré L'Entriente +1  
A Taste of the Wind  
Autumn Leaves +2  
Beautiful River Butterfly  
Caress  
Carmen  
Crazy Eyes +2  
Dance +2

Desert Song +2  
Dream Awhile  
Elaine +1  
Folsom Prison Blues  
Games Lovers Play  
Hallelujah  
In the Arms of Love +1  
I Want a Quickstep +1  
Libson 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  
Gazpacvho 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  
Tamp Jive +1  
The Singing Piano Waltz  
Waltz Tramonte +1  
Wyoming Lullaby +2

#### Phase VI

Cavatina

Participation from other states and countries would be greatly appreciated. Also, those people still sending your ROM notices to ASD, please send them to the new Pulse Poll editor at the address given, therefore diminishing delays in getting the information published.

Please send your Round of the Month selections to:

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or call me at (314) 551-2033

and leave a message of what your ROMs are.

# NOTES

## FROM A

by  
Mac McCullar

# VETERAN CALLER

One of the most successful weekend festivals I have heard of recently, came from the efforts of a hard-working, forward-looking dance committee. They brought the festival from what was a dismal failure to what is now a great weekend. What happened?

First, they brought in one of the top Advance and beyond callers who really kept the dancers' attention by challenging them, and more, using directional calling where necessary. My caller reporter, who can dance and call Advance, said, "Hey man, you really had to pay attention."

Next, they engaged a caller who calls fast—and clips a lot, but knows what he is doing and has a great following of folks who like that type of dancing.

The committee was wise enough to add a very experienced, smooth calling caller, who is a great singer, with a large following who can turn you inside out with his knowledgeable Plus and Mainstream choreography.

These were the prime time callers. In other scheduled spots, they used selected (I don't like that term) club callers to carry the load. There are other considerations that must be attended to before the above will work, and they did.

Good acoustics, or at any rate acceptable, is a must. Dancing surface must be reasonably good, wouldn't you just love to have a wonderful wood floor? Placement of sound equipment is very important, just ask the Hilton Audio folks. Dancers must feel fairly comfortable with heat or air conditioning.

Prior to any festival the dancers must be taught or trained. Now, how do you think they became such great Mainstream Plus and Advance dancers? Yep, you are correct, the local club caller did all the many hours of work required, and should be recognized for doing so at every opportunity. Sometimes we just forget to do so, or we get so wrapped up in our own ego that we simply fail to give credit.

This formula worked for this festival and I am sure it will continue to work for them, and perhaps it would work for you, or maybe you can come up with something better that fits your area of the world. Think about it.

A successful festival is up to you! Keep it smooth, keep it happy, keep your feet on the floor, if you can.

Hey, don't forget a well thought out advertising campaign, well in advance, outlining the program!! ✓

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Tom Miller



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#### RECENT BEST SELLERS ON HI-HAT & ELK RECORDINGS

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- ELK 036 - He Stopped Loving Her Today by Wayne (Sing-a-long)
- HH 5185 - I Fall To Pieces by Deborah
- HH 5185L - I Fall To Pieces keyed for Women Callers**
- ELK 035 - Born To Be With You by Ernie Kinney (Sing-a-long)



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## People / Events IN THE NEWS

*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.*

### 1996 ONTARIO TRILLIUM AWARDS

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The Ontario Square and Round Dance Federation are pleased to announce the presentation of the 1996 Trillium Merit Award to:

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The Trillium Merit Award is the highest award that can be conveyed by the square and round dance movement in Ontario. It is given to dancers, callers and leaders in the Province of Ontario to recognize excellence, dedication and outstanding achievement in the advancement of the square and round dance activity.

### DANCING WITH DEEDEE

North Carolina

Dancers wearing purple T-shirts with the phrase, "I Love Square Dancing" on the front and "Dancing with DeeDee" on the back were much in evidence at the plus workshops during the 37th Annual Tar Heel Square-Up at the Clement Center in Hickory, North Carolina, March 22 and 23.

For the second consecutive year DeeDee Daugherty was the featured caller at the event, attended by 647 dancers from five states—North and South Carolina, Virginia, West



This happy octet pauses between tips of the Tar Heel Square-Up in Hickory, N.C. Featured caller DeeDee Daugherty (with her trademark hat), stands with members of the Happy Tracks of Stuart, Va. Club caller is Fred Martin and called several tips himself.

Wayne and Janice Bowman of Charlotte, and Doug and Teresa Brown of Mooresville, N.C., were volunteers manning the table filled with souvenirs for the 47th NSDC (Charlotte, 1998) at the Tar Heel Square-Up in March. Janice and Teresa display copies of CAROLINA'S HERITAGE, the cookbook compiled by North and South Carolina dancers. Proceeds from the sale of these cookbooks will be used to defray the 47th NSDC expenses.



Virginia and Ohio. Some 40 dancers from the Charleston, W.Va., area were among those present. Veteran dancer Nora Lee Bartley of Mount Airy, N.C. attended her 25th consecutive Tar Heel Square-Up this year. One group, which made a noticeable visual impression in the Plus hall, were dressed in red, white and black attire representing the Yellow Rockers of West End, N.C.

Four halls in the spacious facility were used by dancers; (1) N.C. Callers/Cuers with Main-stream/Announced Plus, (2) Plus with Rounds, (3) Students and (4) Advanced. The principal cuer was Chuck Jobe of Springfield, Ohio. Plus, Advanced and round dance workshops were held Saturday morning and afternoon. Dances were held in all four halls Friday and Saturday evening. In the Plus workshop DeeDee instructed dancers in executing two quarterly selections—Scoot and Ramble, and Six-Two Acey-Deucey. Master of ceremonies at the Sat-

urday night Callorama was Jerry Sossamon of Cornelius. Approximately one dozen Tar Heel callers led dancers in this 90-minute session held prior to the main three-hour dance.

Two well-known western wear vendors in North Carolina displayed their wares in a room adjoining one hall. Several executive board members of the Folk, Round and Square Dance Federation of N.C. manned a table containing numerous souvenir items relating to the 47th Annual National Convention to be held in Charlotte in 1998.

Chuck Hicks, caller from High Point, was coordinator for the event. Dancers gave the Clement Center high marks for its facilities, with many indicating they plan to return next year. The 1997 Tar Heel Square-Up is scheduled for the third weekend in May at the Clement Center with DeeDee returning as the featured caller.

*Al Stewart, Greensboro, North Carolina*



Dressed in their eye catching club outfits, members of the West End, North Carolina Yellow Rockers take a break from dancing to DeeDee's calls at the Tar Heel Square-Up. They are Jim and Karen Taverner, Harold and Shirley Spoonhoward, Sam and Shirley Puckett, and John and Jan Baumeister.

## TURKEY TROTTERS CELEBRATE 45 YEARS

On June 19, 1996, the Turkey Trotters Square Dance Club of Worthington, Minnesota, one of the largest clubs in the state outside of the metropolitan area, will celebrate its 45th birthday. Dean Fishel, a 1969 graduate of a Turkey Trotter class, living in Westbrook, Minnesota, will call the dance. The dance will be held in the Coliseum Ballroom, Worthington starting with a turkey dinner and all the trimmings at 6:30 PM, followed by the square dance and round dancing cued by Roger Slocum of Sioux Falls, South Dakota.

The Mainstream Club dances the second and fourth Saturday nights, September through May, round dancing from 7:30 to 8:00 P.M. and square dancing from 8:00 to 10:30 P.M., followed by a club furnished lunch. The dances have been held in the Worthington Central Elementary School since 1977. Previous to that, at the Worthington Armory, St. Mary's School, the Roller Rink and from 1953-1977 in the Brewster, Minnesota, American Legion Hall. The club was organized in the spring of 1951 and named "Turkey Trotters," as Worthington is the Turkey Capitol of the World.

Al Carrigan of Lakefield, Minnesota, became the club caller and instructor in the fall of 1951 and continued until his retirement in 1979. In the earlier years of square dancing, the club graduated as many as 49 couples in one class.

On June 11-13, 1976, our club hosted the Minnesota State Square Dance Convention with more than 2,400 dancers attending from several states and Canada. The Convention was chaired by Wally and Meg Lucks of Worthington. The club held a February Frolic from 1984-1990, with Whitey Aamot caller and Ed and Yvonne Rust, round dance cuers. This was a one day and evening event headed by Don and Bernice Camery of Worthington. The club also sponsored a Spring Round Dance Ball for several years. For almost as many years as the club is old, we have had a float in the annual Worthington Turkey Day Parade and Turkey Day Dance. The permanent float, built by club members, appears in parades in several surrounding towns.

For many years, the Turkey Trotters have had the most members of any club attending the Sioux Empire Hoedown held in Sioux Falls, S.D. This event is held the first weekend in November and is a three day event with more



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MGR	2422A	A Mental Journey by John
MGR	2422B	Let Me Call You Sweetheart by Jim



Don Ward



Al Stevens



than 850 dancers in attendance. The past two years our club had 47 dancers registered for this special event. Our current club membership is approximately 100 members. All current and former square dancers are invited to come and enjoy dancing and reminiscing the fun times of the past 45 years.

*Vernon Kay, Club Reporter, Okabena, Minnesota*

### CHIM ROCK SQUARES Pennsylvania

The Chim Rock Squares of Hollidaysburg, Pennsylvania, held a combined 25<sup>th</sup> Anniversary dinner and dance March 17. The event celebrated the 25<sup>th</sup> birthday of the club and the 25<sup>th</sup> year of calling for club caller Emil Corle. Callers for the dance were Tom Miller and Emil Corle. Emil was presented with many gifts from the club during a "This Is Your Life" skit, as well as a plaque from the Appalachian Callers Association by Keith Stevens and CALLERLAB pin by Tom Miller. Janet Baker compiled an Anniversary booklet of the club's history and club members. Members of 15 area clubs attended the celebration.

Chim Rock Squares members also participated in a benefit dance for flood victims of 1996, sponsored by the Appalachian Callers Association—\$1,074 was donated from the dance to the Salvation Army. Callers for the dance were Tom Miller, Emil Corle, Larry Fosbrink, Hank Lutcher, Norman Shaffer, Keith Stevens and Howard Williamson.

*Doris Blair, Altoona, Pennsylvania*

### SQUARE DANCING MEANS FUN Utah

Square Dancing and fun are words that are practically synonymous. It is no wonder, then, that many of the students at Roosevelt Middle School in Roosevelt, Utah, have been smitten by the square dance bug.

Tim Davis, a fourth grade teacher at RMS, first started dancing with his class in order to give his students something fun to do during recesses when the weather became too cold in the Vinta Basin to go outdoors. Students from other classes started to join the activity and it wasn't long before the dancers fought going outside even during the best of weather. They would rather stay in and square dance. So they started volunteering their recesses and started staying after school so that they could dance.

Although square dancing at the school started out as just an activity to keep bored minds and bodies active during cold weather, other benefits soon became all too apparent. The students started to achieve more academically because they became better listeners. They developed higher social skills such as politeness, cooperation and teamwork because of square dancing's close interaction with one another. More importantly the students have gained in confidence and attained better self-esteem. Of course, if you were to ask one of the students why they square dance they would simply say, "Because it is fun."

In order to promote the enthusiasm, the Wolverine Square Dancers have special occasions every so often to look forward to. Fred



Attendees of the Chim Rock Squares' 25<sup>th</sup> Anniversary dinner and dance are pictured from left to right: President Joe Hetrick, Janet Baker, Caller Emil Corle, Vice Presidents Sharon and Gary Gearhart

Brown has called a Christmas party dance the last three years, as well as calling for other special events.

The biggest "shot in the arm" for the square dance club came when the Dinah Dancers invited the Wolverines to dance at the Big "V" Dance in Vernal this last May. The reception the students received from everyone there is something these young people will remember the rest of their lives.

Largely because of this reception the Wolverines have stayed together—even during the summer—meeting at least once or twice a week. Recently, Fred Brown called a dance on Main Street in Roosevelt where the Wolverines were able to be host to the Dinah Dancers (another great learning opportunity).

The parents have been very supportive. Some have commented about how happy they are that their children are involved in such a fun and wholesome activity. Fathers danced with daughters and mothers danced with sons during a recent parking lot dance. Some families have scheduled their summer plans around the square dancing. Also, Jolene's Square Dance Shoppe in Murray has really gone out of the way to help in any way they can to make this program a success. The help and support from everyone is greatly appreciated!

Why is the dancing fever so contagious with these nine and ten year olds? Because kids and

fun mix. And what is more fun than square dancing? Not much, say the Wolverine Square Dancers from Roosevelt, Utah.

*Square Talk, Fall 1995*

### **BILL MONROE HOSPITALIZED** **Nashville, Tennessee**

Legendary Country Music Star and "Father of Bluegrass" Bill Monroe, 84 has been undergoing diagnostic tests and treatment at Baptist Hospital for various age-related circulatory disorders, said Tony Conway, Monroe's longtime manager and friend.

"As you can imagine, Bill is anxious to be up and about, and he deeply appreciates the good wishes and prayers of his family, friends and fans," said Conway. "We hope that he will be playing his mandolin with the Bluegrass Boys on the Stage of The Grand Ole Opry very soon." James Monroe will continue to look after Mr. Monroe and Monroe Enterprises & Publishing, and will work hand in hand with Buddy Lee Attractions, Inc. and The Grand Ole Opry concerning his father." At this time Mr. Monroe is not able to receive visitors. However, anyone wishing to express their get well wishes to Monroe may do so by sending cards and letters to Bill Monroe, c/o Buddy Lee Attractions, Inc., 38 Music Square East, Suite 300, Nashville, TN 37203. ✓

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**—Andy Rooney**

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GR 25368 IN THE GOOD OLD SUMMERTIME (Jones)

GR 12271 ISLAND IN THE SUN (Hotchkies)

GR 12248 BY THE SEA (Cargill)

GR 25319 CRUSING DOWN THE RIVER (Duming)



BY BOB HOWELL

## EASY LEVEL

Roland and Betty Hill from new Whiteland, Indiana, sent me our solo/line dance choreography for this month. They have written it to the pop music of...

### TRASHY WOMAN

Formation: Solo - Left foot free

Music: Trashy Woman, Atlantic 7-87357

Routine:

Counts:

- 1-4** Side, close, side, touch (Step left foot to left, close right foot to it, left to the left again and touch right beside left).
- 5-8** Repeat 5-8 to the right.
- 9-12** Side, behind, side, brush. (Step left foot to left, cross right foot behind left, left to left again and brush right foot).
- 13-16** Repeat 9-12 to the right, except that on count 16 you turn  $\frac{1}{4}$  left face and touch the left foot beside the right.
- 17-20** Forward, brush, forward, brush.
- 21-24** Repeat counts 17-20.
- 25-28** Run back, 2, 3, touch.
- 29-32** Run forward, 2, 3, touch.

Here is a smooth couple's mixer that I have used for many years. It is called the...

### OKLAHOMA MIXER

Formation: Circle of couples in varsouvianna position, facing LOD. Footwork is identical throughout, both start with left foot.

Music: Oklahoma Mixer, Lloyd Shaw LS 227/228

Routine:

Measures:

- 1-2** Step, close, step -; step, close, step; (Two step with left foot; then with right foot).
- 3-4** Walk, 2, 3, 4; (Walk four steps forward).
- 5-6** Heel, Toe, Woman walks to the center; (Both do a left heel-toe; release right hands, woman walks L,R,L toward center of hall as man walks L,R,L toward the wall).
- 7-8** Heel, toe, walk to meet new partner. (Both do a right heel-toe; releasing left hands., woman takes three steps diagonally to outside of circle, makes a left face turn to face LOD. Man walks three steps forward to assume varsouvianna position with a new partner).

Here's a dance routine that will make them think, "Who is the nearest girl?"

### MAYDAY BREAK

- Heads go forward up and back
- With the opposites dosado
- Then pass thru and separate around two
- Come into the center and star right
- Go back by the left
- Pick up corner, star promenade
- Back out and circle left
- Swing the nearest girl and promenade

Eddie Ramsey of Memphis, Tennessee, gave me a contra while we were dancing at the National Square Dance Convention in Birmingham, Alabama, last June that he says was "researched from Bob Osgood of Beverly Hills, California." I have had a lot of fun with it this past year and hope that you too will enjoy doing it. Ed said that Bob called it the...

### WHEELBARROW CONTRA

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

Music: Ed likes, Irish Washerwoman on Sundown Ranch Records.

Routine:

- A1** Wheelbarrow dosado. (Joining both hands with the one below [Corner], do a pousette, i.e., as a couple with the men guiding the ladies, men pass back to back around the opposite couple and return to place.
- A2** Heel-toe out and heel-toe in twice.
- B1** Same lady dosado and swing.
- B2** Slow square thru. ✓

\*\*\*

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**—Theodore Roosevelt**



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Historical Roundup for a Square Meal is available for \$10 per copy, plus \$2.50 shipping per copy. Send check, money order, Visa or MasterCard number to USA West Square Dance Convention, PO Box 371075, Denver, CO 80237-1075; FAX: (303) 750-0282.

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Acey Ducey). What this does is create a 'Soft Plus,' then most clubs in the country would not have to change anything except shorten their class teaching time."

My wife and I have square danced for over twenty years. We are both fully participating

members of a square dance club. I am also an active caller and very active teacher of square dancing. We hope dancers will give their input to CALLERLAB before any change is made, so square dancing's future is secured.

Thanks for listening. ✓



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When the caller says, "Promenade, don't slow down," whisper to your partner whether you are heads or sides. This is usually the responsibility of the men since the women assume the identity of the men with whom they are dancing.

Why whisper? Because 99% of the time, the next call will be "heads (or sides) wheel around." If you know what you are, you will be quick to react to the call and keep the dance flowing smoothly.

*Ed Foote, National Caller, CASDA Chatter*





# FEEDBACK

## LET THE DANCERS VOTE

by Novis and Evelyn Franklin  
Morton, Illinois

I have read everything published that I can find about changing the programs. CALLERLAB wants the programs left as is. American Callers Association wants some Mainstream movements left off and eight or nine calls added and call it Square Dancing. Obviously, the callers have had plenty of time to resolve this but they haven't.

One sure way to resolve it is to let all the dancers vote for what they want to dance. They are most directly affected. If most callers would tape their dances they would see they are already leaving off more than nine movements. Most clubs want a couple of Plus tips so they're actually calling the square dancing program now. This seems to be pleasing most callers and dancers.

So I say, let the dancers vote.

## STRAIGHT TALK

by Allen Finkenaur  
Trumbull, Connecticut

In the March 1996 issue (p. 54, "Straight Talk") of AMERICAN SQUAREDANCE, Jerry Story outlined a position he would be taking at the next CALLERLAB Convention. I understand this is a position a number of CALLERLAB members also support. I believe this position may hurt square dancing, so I wrote Jerry a letter. Following are excerpts from that letter.

"I agree with you that we must eliminate the Plus level—I have advocated for many years that we call square dancing below Advanced—'SQUARE DANCING'—I think a two-year course to get into advance would stop the current rush forward. If you have a DBD level between square dancing and Advanced, this will slow the rush even more.

In the New England area I don't believe there are many, if any Mainstream clubs. Clubs here dance Plus with a few A-1, A-2 clubs and very few C level clubs. If we do what you propose, these Plus clubs and their members will have three choices:

1. A club will become an Advanced club. Those members who want this will have to take classes for a long period of time to fully qualify themselves and their club.

2. A club will revert to a Mainstream level. Those members who want this will begin to dance at this level.

3. Those people who do not want to move to an Advanced level and don't want to dance Mainstream will leave square dancing.

Most people around here dance just for the fun of it. They are really 'Soft Plus' dancers who want to be entertained but dearly love some of the Plus calls. I think most people would take the third choice and drop out of square dancing. This proposed change would only hasten the demise of square dancing.

Think back, CALLERLAB tried to stop this rush by combining Plus-1 and Plus-2 and adding choreography to each level. When this didn't work, they added APD (which was a disaster) and then they changed its name to DBD with continued un-success. CALLERLAB continued to add choreography to each of these levels. They have continued to force Mainstream down the throats of dancers and dancers have refused to swallow it. Let's not make another horrible mistake which would be disastrous to our already dwindling dance group.

I have advocated for a long time as I understand ACA now advocates—to reduce Mainstream for those calls that are very unpopular (Fan the Top). Reduce Plus for those calls that are seldom used (3/4 Tag the Line). Reduce them both further for calls that are just names for directional choreography (Linear Cycle and

# CONTRA CORNERS

.....By Don Ward  
American Callers Assoc.  
Contralab

Summer family camps are still taking applications across the country and the last few I have in my current mail are The Kentucky Heritage Institute for Traditional Arts and The Sierra Swing Week in Southern California.

The Kentucky Heritage program has activities for children and adults. There is contra dancing, arts, crafts, music lessons and much more. This year's camp is focusing on dances by the late Ted Sannella. For information about this all-family event, June 23-29, contact KHITA, PO Box 578, Frankfort, KY 40602.

Down South in Jacksonville, Florida, there are regular third Friday contra dances at the Good Shepherd Episcopal Church. June brings two dances to the Tallahassee area. On the 8<sup>th</sup> a special "Spring Prom" will feature music by the *Waccahooters* with calling by Cris Hinkle of Atlanta. A 4<sup>th</sup> Saturday dance adds to Junes dance schedule. Dances are held at the Miccosukee Land Co-op.

Across the country the annual Sierra Swing camp, located at the edge of Kings Canyon National Park, is one of the most attractive retreats in Northern California. This is an adult camp scheduled for June 29-July 6. Live music for this week long event will be *Wild Asparagus* from Massachusetts. There will be traditional squares, contras, swing dancing and instructions in Appalachian clogging. Last minute details and information may be obtained by calling Patti Smolian: 510-215-2785, or sending E-mail: Smolian@aol.com

Goleta, California (near Santa Barbara), is the sight of a new live music traditional contra dance sponsored by Santa Barbara Country Dance Society. The dance takes place on 2<sup>nd</sup> Fridays at the Live Oak Unitarian Church, 820 North Fairview. Information about the Goleta and other nearby dances is available by calling 805-969-1511.

The World Wide Web has taken hold of dance leaders and organizers in a big way. Almost gone are the monthly mailings that filled my mail box and in their place are new web page announcements. Like it or not, how we communicate is changing by the hour. This change in communication is going to impact

us directly and if we want to stay up to date we must get on board. American Squaredance Magazine and other publications are going to feel the shift as event organizers concentrate on this new wave of electronic communication. I am now spending at least an hour a day answering messages pertaining to contra dancing. I will get more contra inquiries in a week than I get in a year through American Squaredance Magazine.

There are square dance caller pages, convention pages, dancer pages and dance event pages representing almost every area of the country. Robert French maintains a dance page, which is really more than a single page, it is a mini magazine, that has logged over 16,000 readers to date. If you are "on line" check it out at: <http://suif.stanford.stanford.edu/~rfrench/wsd/index.html>

Another page devoted to contra dancing in Southern California is located at: <http://personalweb.lightside.com/pfiles/rnj1.html>. This page is maintained by Ron Johnson, a local square and contra caller. It is linked to other dance pages around the world, where anyone looking for a contra dance will be referred to this and hundreds of other similar web sites.

As a personal observation I am sorry this mass rush to the "web" has left our traditional lines of communication somewhat bare. It is well known in the computer business that seniors do not, for the most part, have computers, much less Internet access. Most of our dancers today are seniors and we are going to be outside the communication loop and the dance organizers who rush to the "web" are not going to be communicating with the very people who support the activity. In spite of all the electronic means of communication we still continue to print newspapers, magazines and books. I would like to encourage dance organizers to include both forms of communication within our dance communities.

Send contra information to Don Ward at American Squaredance Magazine or to 9989 Maude Ave., Sunland, CA 91040; E-mail: [Dward@loop.com](mailto:Dward@loop.com) ✓

# CALLERLAB VIEWPOINTS

by Gail Seastrom

THE INTERNATIONAL  
ASSOCIATION OF  
SQUARE DANCE  
CALLERS

As I pack our bags for yet another trip to another CALLERLAB Convention, I am as always, eager to see everyone who will be there. No matter what the geographic location, I am always surprised at who is there and who isn't—and wonder why.

I remember the first Convention that I attended. And I remember wondering just exactly, what was I doing there—until I realized that each CALLERLAB Convention is an opportunity for **continuing education**.

I don't believe any of you (even full-time callers) work in professions that do not require you to **continue to learn**. Continuing education allows us to do our job better—whatever our job is. Some of us are required to take so many units of continuing education every year in order to keep our professional licenses current and viable. The people that we work with, supervise and to whom we provide services are dependent upon us continually learning. Why would it be any different for callers?

We should all be interested in doing things a better way. Wouldn't it be great if we all took

a personal responsibility to better our skills? Wouldn't you like the opportunity to share the knowledge that you have? Wouldn't you agree that we always continue to learn?

I have always come away from a CALLERLAB Convention feeling as though my time was well spent. And let's face it, personal time is valuable. In order to attend a Convention you would have to rearrange your work schedule, possibly reschedule some dances or classes. It is an expense, but it is also an investment in you and square dancing in general.

I am acutely aware that those who do attend make every opportunity to learn. The interest sessions are designed to fit the needs of all callers; their subject matter is extremely varied. There is a session to meet the needs of any caller in attendance. There certainly is no discounting the social aspect of the Convention, and there is ample time provided for that activity as well.

There are important issues afoot and these Conventions are the time to discuss and decide how as a profession we will handle these



Mike Iavarone



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issues. In a not too distant past, there was not this forum for callers. There was nowhere to go with what we knew, to ask about what we didn't know or to have the opportunity to learn more.

I know that by the time this article is printed the CALLERLAB Convention will be over—for this year. Perhaps you were not able to attend, but a colleague did. Maybe he can share with you at your next callers association meeting. In fact, why don't you consider next year having the association send a representative caller who might not normally get the opportunity to attend. Give him the opportunity to continue his education, and yourselves the benefit of learning from what he shares with you. If this is something you can arrange, great! If not, think about purchasing the Convention tapes and sharing them with your association. A win-win situation all around.

By now you have probably checked the by-line and are wondering why a caller's partner would write this article. And I would say to you that I invest as much time as the next wife/partner in the success of my husband's/partner's career. As he is supportive of the career choices I make, so am I of his. Thus, we attend the CALLERLAB Convention together each and every year to continue our education.

But CALLERLAB is not just for callers anymore—partners are encouraged to attend every Convention. In fact, the Convention schedule is usually so full it takes two of you to attend all the sessions that would be of interest to you. But there is also a full program for partners dealing with issues inherent only to partners. But it's not all work for the partners either. The Partners Committee works diligently all year to provide a well rounded program for the caller's partner; social and educational.

From now until Convention time next year, members of CALLERLAB will receive all types of mail from the home office. I would urge you to read all of it and respond appropriately. Perhaps you would like to be part of a committee—do it. Maybe you have an idea for an interest session or Convention theme—send it in. And when that announcement entitled "Call To Convention" arrives, think seriously about attending. If you went to the Convention this year you already know that your investment of time was returned generously by those willing to share their knowledge. Who would have thought that **continuing your education** could be so pleasantly accomplished. ✓





## *Creative Choreography*

by Lee & Steve Kopman

This month we're going to feature advance dancing with an emphasis on the call WHEEL THRU. As you know, we usually call it from a squared up set. We will start with a typical figure, but expand after that to other ideas you may not have considered.

1. HEADS WHEEL THRU  
PASS THE OCEAN  
LOCKIT  
EXPLODE; DOUBLE STAR THRU  
STEP & SLIDE  
LEADS ROLL RIGHT TO A WAVE  
ACEY DEUCEY  
EXTEND  
RIGHT & LEFT GRAND
2. HEADS SQUARE THRU 2  
WHEEL THRU  
STEP & SLIDE  
PEEL & TRAIL  
ENDS, LOAD THE BOAT  
CENTERS, WHEEL THRU  
PASS THRU  
LEFT ALLEMANDE
3. HEADS DOUBLE STAR THRU  
SEPARATE AROUND 1 TO A LINE  
WHEEL THRU  
CLOVER & WHEEL THRU  
PASS & ROLL  
SPLIT CIRCULATE  
SINGLE WHEEL  
RIGHT & LEFT GRAND
4. HEADS PAIR OFF  
RIGHT & LEFT THRU  
VEER LEFT  
CROSSOVER CIRCULATE  
TURN & DEAL  
WHEEL THRU  
CHASE RIGHT  
BOYS TRADE  
SQUARE THRU 2  
RIGHT & LEFT GRAND
5. HEADS STAR THRU & SPREAD  
AS COUPLES, WHEEL THRU  
TAG THE LINE  
PEEL OFF  
TOUCH  $\frac{1}{4}$   
CHECKMATE  
TURN & DEAL; ROLL  
ACEY DEUCEY  
LEFT SWING & MIX  
RIGHT & LEFT GRAND
6. HEADS TOUCH  $\frac{1}{4}$ ; & CROSS  
PASS & ROLL  
EXPLODE; WHEEL THRU  
CENTERS WHEEL THRU  
ENDS TRADE & ROLL  
EXPLODE THE LINE  
 $\frac{1}{2}$  TAG  
RECYCLE  
LEFT ALLEMANDE

\*\*\*

**Don't talk about yourself; it will be done when you leave.**

**—Wilson Mizner**

7. HEADS SWING THRU  
SIDES ROLL AWAY  
HEADS LOCKIT  
EXTEND  
SLIP  
SWITCH THE WAVE  
FERRIS WHEEL  
CENTERS WHEEL THRU  
SEPARATE AROUND 1 TO LINE  
TOUCH  $\frac{1}{4}$   
TRANSFER &  $\frac{1}{4}$  THRU  
EXTEND  
BOYS TRADE  
PASS THE OCEAN  
RIGHT & LEFT GRAND

8. HEADS WHEEL THRU  
WHEEL THRU  
CHASE RIGHT  
BOYS FOLD  
GIRLS WHEEL THRU  
SEPARATE AROUND 1 TO A LINE  
PASS IN  
ON THE DOUBLE TRACK,  
GIRLS LEAD DIXIE STYLE TO  
A WAVE  
LEFT ALLEMANDE

9. HEADS 1P2P  
PASS THRU  
PARTNER TRADE  
WHEEL THRU  
CENTERS SQUARE THRU 3  
CENTERS IN  
EXPLODE THE LINE  
TURN & DEAL; BOYS ROLL  
GIRLS LEFT WHEEL THRU  
STEP & SLIDE  
HORSESHOE TURN  
SINGLE CIRCLE TO A WAVE  
GIRLS TRADE  
ROLL AWAY  
SQUARE THRU 4  
RIGHT & LEFT GRAND  
YOU'RE HOME

10. HEADS TOUCH  $\frac{1}{4}$  & WALK  
& DODGE  
RIGHT & LEFT THRU  
LEFT WHEEL THRU  
STEP & SLIDE  
PEEL & TRAIL & ROLL  
CENTERS PASS THRU  
RIGHT & LEFT GRAND

11. HEADS PASS THE OCEAN  
CHAIN REACTION  
EXPLODE; STAR THRU  
CLOVER & WHEEL THRU  
PASS & ROLL YOUR NEIGHBOR  
TRADE CIRCULATE  
CAST OFF  $\frac{3}{4}$   
RIGHT & LEFT GRAND

12. HEADS PASS OUT  
TOUCH  $\frac{1}{4}$   
INROLL CIRCULATE  
SWITCH THE WAVE  
FERRIS WHEEL  
CENTERS WHEEL THRU  
STEP & STEP  
CENTERS SQUARE THRU 2  
LEADS ROLL RIGHT TO A WAVE  
INROLL CIRCULATE  
CIRCULATE  
SLIP  
SWITCH TO A DIAMOND  
FLIP THE DIAMOND  
RIGHT & LEFT GRAND

13. HEADS 1P2P  
BOX THE GNAT  
ENDS LOAD THE BOAT  
CENTERS WHEEL THRU  
CENTERS IN  
CAST OFF  $\frac{3}{4}$   
ENDS BEND  
CENTERS WHEEL THRU  
EXPLODE THE LINE  
 $\frac{1}{2}$  TAG  
SCOOT BACK  
RIGHT & LEFT GRAND

14. HEADS BOX THE GNAT  
 SPLIT SQUARE THRU 3  
 STEP & SLIDE  
 PEEL & TRAIL  
 AS COUPLES, WHEEL THRU  
 GIRLS CHASE RIGHT  
 BOYS TAG THE LINE  
 BOYS, TRACK 2 GIRLS SPLIT  
 CIRCULATE  
 CENTERS COUNTER ROTATE  
 TRADE CIRCULATE  
 RECYCLE  
 LEFT ALLEMANDE  
 YOU'RE HOME

15. HEADS PASS OUT  
 PASS & ROLL YOUR NEIGHBOR  
 SLIP  
 GIRLS TRADE  
 BOX THE GNAT  
 (DROP HANDS)  
 WHEEL THRU  
 TRADE BY  
 FAN THE TOP  
 GRAND SWING THRU  
 LOCKIT  
 SWITCH TO A DIAMOND  
 FLIP THE DIAMOND  
 RIGHT & LEFT GRAND



Doug Bennett  
Garland, Tx



Darryl Lipscomb  
McAllen, Tx



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Doug Bennett  
Producer

### NEW RELEASES

- GMP-104 Venus In Blue Jeans by Doug
- GMP-105 I Will Always Love You by Doug
- GMP-202 Lasso The Moon by Mike
- GMP-203 Midnight Cinderella by Mike
- GMP-301 The Chair by Darryl
- GMP-501 Playmate/Walk, Walk, Walkin' (hoedown)
- GMP-905 Your Love Amazes Me by T. Oxendine
- GMP-906 I Was The One by Tom Roper
- GMP-907 The Lion King by Larry Letson

### HOT BEST SELLERS

- GMP-103 The Wonder of You by Doug
- GMP-901 Act Naturally by T. Oxendine & J. Story
- GMP-903 Dream On Texas Ladies by Wade Driver
- GMP-904 Take Good Care of My Baby by Tony O

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# THE KOREO KORNER. . . . .by Steve

In our travels, we find dancers have a very difficult time doing a Cast Off  $\frac{3}{4}$  (except, of course, after the call Centers In). What better way to improve dancers' abilities, then calling it to improve their knowledge of the call. Here's a Cast Off  $\frac{3}{4}$  from an unpopular position with very simple "Get-Outs."

HEADS PASS THE OCEAN  
EXTEND  
CAST OFF  $\frac{3}{4}$   
THEN:

RIGHT & LEFT  
GRAND  
1. Boys Run  
Square Thru 2  
Trade By  
Left Allemande

2. Boys Fold  
Girls Pass Thru  
Star Thru  
Ferris Wheel  
Centers Square Thru 2  
Centers Trade  
You're Home

3. Centers Trade  
Centers Run  
 $\frac{1}{2}$  Tag  
Acey Deucey  
Left Swing Thru  
Right & Left Grand

4. Scoot Back  
Girls Trade  
Right & Left Thru  
Dixie Style to a Wave  
Left Allemande

5. Split Circulate  $1\frac{1}{2}$   
Diamond Circulate  
Girls Swing Thru  
Diamond Circulate  
Flip the Diamond  
Girls Trade  
Swing Thru  
Right & Left Grand

Don't forget Lee and Steve Kopman's Callers School, August 23-25, 1996 in Knoxville, Tennessee (see ad in this issue). Space is filling up quickly, so don't delay. Sign up today for the choreographic experience of your life. ✓

## Kopman's Choreography

**SOMETHING NEW TO OFFER !!! Now available: "SOFT" set of Mainstream, Plus, Advance and C1.**

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*BILL & BOBBIE DAVIS*

Our household seems to have a passion for square dancing, football and quilting. In pondering how to reconcile such diverse interests, I found fairly easy comparisons and similarities.

Football and square dancing are both team sports. Everyone on the team needs to know how to run the play (dance the move) called, and do it in a timely fashion. Learning one's own part in any play/move is part of team work. Sometimes one or two people can bobble their part and the rest of the team can cover for them so that the play still works. That is part of team-work too. However, football players who miss their assignment too often, frequently find themselves left off of a team. Dancers who fail, too often find themselves left out as good dancers square up together, because basically, everyone wants to be part of a winning team.

The current rhetoric about having one level of "square dancing" and holding sort of perpetual one night stand classes so people can drop in and out at will, brings to mind another football comparison. Some years ago the NFL decided "Parity" would be good for this game. All teams would be equal and play at the same level—thus eliminating lopsided games and single-team domination.

One of the things the NFL leadership devised was a salary cap to keep players salaries in line and to make it possible for all teams to have equal chances for the best players'. What has happened is this...Players and team owners immediately began looking for ways to circumvent the "cap." Players with moderate talent now make more in a year than former truly great players made in their entire careers.

Furthermore, these players drop in and out of teams so fast, that no one can keep track of who is on which team. To make matters worse, the players often need half the season to learn to work together as a team. As a result, we now have a football league composed of two or three really bad teams, a bunch of mediocre teams, and two or three really good teams. When was the last time you saw a Super Bowl game that was actually exciting?

Do we really want square dancing to become so parity conscious that we take the excitement out of the activity? Many dancers like the challenge of learning more and getting better. Why should they be forced to run in place instead of heading for the goal line? For many of us the square dance world is warm and comfortable. We wrap ourselves in it the same way we snuggle into a cozy quilt on a chilly evening. We study the design surrounding us and think our choice of pattern is the best, and it may be for us. Someone else can use the same fabric and the same block patterns to make a totally different quilt that is just as admired as ours.

There are quilters who are happy tying a plain, solid-colored piece of fabric to batting and a backing to make a quilt. There are also quilters who are only content when using many colors, shapes and fabrics and striving to make beautiful works of art. In-between these extremes is a world of skill levels and desires. They all have their place, and they all provide comfort to someone. No one discourages them from seeking whatever level of accomplishment they desire. Should square dancing be any less accepting if its participants? ✓

\*\*\*

**America is a country that doesn't know where it's going but is determined to set a speed record getting there.**

**—Laurence J. Peter**

# English Mountain

Retreat  
Sevierville, Tennessee

## 1996 TWO-DAY (WEEKEND) PACKAGE

WEEKENDS MARKED WITH A ☆ HAVE SPECIAL PRICING. CALL FOR PRICES.

APRIL 26 - 28	MAY 3 - 5	MAY 24 - 26	MAY 31 - JUN 2	☆ JUNE 7 - 9 ☆	JUNE 14 - 16
ELDERHOSTEL	GARY SHOEMAKE LARRY FOSBRINK PA VIC MILLER - PA NANCY & WIMPY CARVER - KY (RDS)	BILL BOUKNIGHT NC RICH STEADMAN WV RAY BRIGANCE - TN ROUNDS & LINES BY DENNIS McMINDS TN	☆ CHAPARRAL RECORDS ☆ KEN BOWER - CA GARY SHOEMAKE JERRY HAAG - WY MARSHALL FLIPPO TX SCOTT SMITH - UT CHARLIE & BETTY PROCTER - TX - RDS	ALL ROUNDS W/E PHASES 2 THRU 4 INTO TO PHASE 5 CHARLIE & BETTY PROCTER - TX JERRY & BARBARA PIERCE - AL	BIG & LITTLE ENIS WES DYER - KY KENNY JARVIS - KY C.D. GLOCK & BRENDA BEEBER KY - (LINES)
JUNE 28 - 30	☆ JULY 5 - 7 ☆	JULY 12 - 14	JULY 19 - 21	JULY 26 - 28	AUGUST 2 - 4
HAVE A GOOD TIME AT THE NATIONAL CONVENTION IN SAN ANTONIO, TEXAS	WADE DRIVER - AZ DEE-DEE DOUGHERTY-LOTTIE MN CARLENE BOHANNON - GA (RDS)	DAVE GIPSON - IN DAVE STUTHARD OH DICK & GAIL BLASKIS - OH (RDS)	BUDDY ALLISON GA DAN MITCHELL-GA TOM STRICKLAND OH SANDY TURNER GA (RDS)	MEL ESTES - AL BILL McVEY - GA	SCOTTISH FOLK DANCERS
☆ AUG 9 - 11 ☆	AUGUST 16 - 18	AUGUST 23 - 25	AUG. 30 - SEP. 1	SEP. 6 - 8	SEP. 13 - 15
ROYAL RECORDS TONY OXENDINE SC JERRY STORY - TX LARRY LETSON TX LYNN & BOB VAN ATTA - LA (RDS)	TOM DAVIS - KY MARK TURNER - KY DOROTHY SANDERS KY (RDS)	GENE RECORD - KY MIKE ALEXANDER OH JOHN & JEAN STIVERS - OH (RDS)	WAYNE McDONALD - TN CHARLIE WHEATLEY - KY ELLIS & HELEN OLLIGES - KY (RDS) DEE SMITH - TN (RDS)	AL BROADWAY NC JERRY SOSSOMAN NC GARY SHOEMAKE PEGGY BROADWAY - NC (RDS)	STAN RUSSELL - SC SAM LOWE - GA LARRY MONDAY & GLADYS GUNTER NC (RDS)
☆ SEP. 20 - 22 ☆	☆ SEP. 27 - 29 ☆	OCT. 4 - 6	☆ OCT. 11 - 13 ☆	OCT. 18 - 20	OCT. 25 - 27
BOB FISK - AZ MAC LETSON - AL RONNIE PURSER AL REGGIE KNIPHER NC LINE DANCING BY STAFF	CHRIS BURCHFIELD FL ED PABST - OH MATT WORLEY - VA GENIE & JACK WHETSELL - SC (RDS)	HAROLD "MONK" MOORE - NC "J" MORGAN - NC LINE DANCING BY STAFF	STEVE KOPMAN TN GARY SHOEMAKE BILL & BETTY LINCOLN - AR (RDS)	JOHN SWINDLE GA MIKE HUGHES - GA HAL & SADIE RODEN - GA (RDS)	GEORGE LAVENDER - AL NEAL REDWANZ AL JOHN & MARTHA PRITCHETT - GA (RDS)

ALL WEEKENDS ARE PLUS UNLESS OTHERWISE INDICATED.

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# English Mountain

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Sevierville, Tennessee

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APRIL 21 - 27	☆ MAY 27 - 31 ☆	☆ JUNE 3 - 7 ☆	JUNE 9 - 14	JUNE 16 - 21
ELDERHOSTEL	CHAPARRAL CALLER SCHOOL KEN BOWER - CA JERRY HAAG - WY SCOTT SMITH - UT GARY SHOEMAKE - TN	ENGLISH MTN. CUERS SCHOOL CHARLIE & BETTY PROCTER - TX JERRY & BARBARA PIERCE - AL	JERRY HAAG - WY DALE McROBERTS - IL GARY SHOEMAKE - TN NANCY & DEWAYNE BALDWIN - IN (RDS)	DENNIS HUMPHREYS FL FRANK BEDELL - FL GARY SHOEMAKE - TN THE DUNNS - FL (RDS)
JUNE 23 - 28	JUNE 30 - JULY 5	☆ JULY 7 - 12 ☆	JULY 14 - 19	JULY 21 - 26
HAVE A GOOD TIME AT THE NATIONAL CONVENTION IN SAN ANTONIO, TEXAS	MARSHALL FLIPPO - TX LARRY LETSON - TX GARY SHOEMAKE - TN LINDA & DAN PROSSER PA (RDS)	WADE DRIVER - AZ DEE-DEE DOUGHERTY-LOTTIE MN GARY SHOEMAKE - TN CARLENE BOHANNON GA (RDS)	KEN BOWER - CA CHUCK PEEL - IN KING CALDWELL - LA GARY SHOEMAKE - TN RUSS & WILMA COLLIER - IN (RDS)	BUDDY GILLESPIE - AR BILL WILDER - AR GARY SHOEMAKE - TN LINE DANCING BY STAFF
JULY 28 - AUG. 2	AUGUST 4 - 9	AUGUST 11 - 16	AUGUST 18 - 23	AUG. 25 - 30
JIM PARK - MI GARY MAHNKEN - MO GARY SHOEMAKE - TN FRANKIE & JOHNNIE WYNN - MI (RDS)	JERRY DEWS - TX MIKE KELLY - KS GARY SHOEMAKE - TN LYNN & BOB VAN ATTA LA (RDS)	ROYAL RECORDS TONY OXENDINE - SC JERRY STORY - TX LARRY LETSON - TX GARY SHOEMAKE - TN THE RAYES - GA (RDS)	JOHN SAUNDERS - FL TOM ROPER - IL GARY SHOEMAKE - TN JIMMY & CAROL GRIFFIN - FL (RDS)	DARRYL LIPSCOMB - TX JERRY STOVER - OK GARY SHOEMAKE - TN  PLUS & ADVANCED IN SEPARATE HALLS
SEP. 1 - 6	SEP. 8 - 13	☆ SEP. 16 - 20 ☆	SEP. 22 - 27	SEP. 29 - OCT. 4
DALE McCLARY - FL SKIP SMITH - FL JEANNETTE & LEO CHAUVIN - FL (RDS)  PLUS & ADVANCED IN SEPARATE HALLS	LARRY PRIOR - FL WALT ISHMAEL - FL GARY SHOEMAKE - TN PRIOR & ISHMAEL ON ROUNDS	AM. CALLERS ASSOC. CALLERS SCHOOL  BOB FISK - AZ MAC LETSON - AL GARY SHOEMAKE - TN	JAMES MARTIN - TX VIRGIL TROXELL - IN JIM RANDALL - CA GARY SHOEMAKE - TN LEN & JO MILLER - IN (RDS)	KEN BOWER - CA JERRY HAAG - WY GARY SHOEMAKE - TN BONNIE & TOM TOMCHIK - NC (RDS)
	OCT. 6 - 11	OCT. 13 - 18	OCT. 20 - 25	
	DICK DUCKHAM - MI WOOD USSERY - AR GARY SHOEMAKE - TN NEALE & KAREN BROWN - CAN (RDS)	BOB LOYD - AR STAN SULLIVAN - MO GARY SHOEMAKE - TN DICK & UNA MILLER (RDS)	TONY OXENDINE - SC JERRY STORY - TX GARY SHOEMAKE - TN JIM & PRISCILLA ADCOCK - VA (RDS)	

ALL WEEKS ARE PLUS UNLESS OTHERWISE INDICATED.

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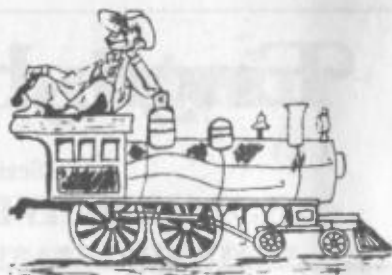
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# DANDY IDEA



by Don Yosten, Erie, Pennsylvania  
"The Yodelin' Engineer"

## FISHING FOR YOUNG DANCERS

The most frequent complaint I hear as a traveling caller is, "Our club can't recruit dancers." Most of the clubs I call for are made up of dancers around retirement age or older. Attracting and keeping younger dancers is a high priority for them, yet they have had very little success. The only young dancers they get are relatives of their current members.

The "Demo" is the tool most often used to attract unrelated dancers. Curiously these clubs are unaware that the image they project at the "Demo" greatly effects the age group they will attract.

Picture this: A group of seniors dressed in their best square dance attire, doing a "Demo" at the local mall—ladies in their full skirts and 80 yard crinolines, men with bolo ties and towels all dancing to "Four Leaf Clover" or some similar vintage music. The styling is flawless, the dancers are careful not to speak a word while dancing and everything goes well.

What is wrong with this picture? Well, nothing if they want to attract seniors with the money to buy the special event clothing and who enjoy dancing to music from the forties. If, on the other hand, they want to attract young adults, it's all wrong! They are fishing in the wrong stream with the wrong bait at the wrong time.

If we want to catch fish we have to fish where they are. Every town has a night spot where they have a live band on Friday or Saturday night. Young adults flock to these places to have a drink, ride the bull and do the latest line dance. The band takes a break for about 20 minutes after each set. What better time and place to go fishin'. First you will need some bait.

Make up a square or two of dancers the same age as the ones you are trying to recruit. You may have to borrow some dancers from some other clubs, but it's absolutely essential that you have the correct bait. Dress your dancers in the same clothes worn by the country dancers who frequent these places. No towels, no bolo ties and no crinolines. Have your caller use music from the country music top forty list. There are all kinds of records available that fit. If he sounds more like Grandpa Jones than Garth Brooks you need to find a different caller for the "Demo."

Keep the "Demo" short. The break between sets is more than enough time if you set up ahead of time. Keep it upbeat and don't take a break mid-way through. Don't waste time doing "Demos" more than two weeks prior to the start of your class. Make certain that you have people passing out your information cards while the dancers are dancing. The cards are the size of a business card. They easily fit into a wallet or purse for later use.

Near the end of the "Demo" make your pitch—this is where you set the hook; "We are starting a beginners group next Tuesday at 8:00PM at the elementary school. You folks are just the people we are looking for. We know you love the music and you like to dance. We offer a program that combines the best of both. Bring the kids along, we will help you care for them while we get you started. Oh, by the way, we don't charge for the first night."

The secret to catching fish is to fish where they are, use the right bait and be prepared to set the hook when they nibble. ✓

\*\*\*

Why shouldn't truth be stranger than fiction? Fiction, after all, has to make sense.

—Mark Twain

American Squaredance, May 1996





## THE COUNTRY LINE by jim and jean cholmondeley

### DANCE TERMINOLOGY IV

We hope you had a Happy Easter. Last month was marred by the passing away of a dear friend, Walt Cole. Walt was a supporter of Country Western Dance as well as a caller, round dance and contra leader. Our sympathy to his wife Louise and family.

This month we continue on with the series of terminology. Next month we will be at the National convention in San Antonio doing panels with such leaders as Wayne and Carolyn Morvent, Fred and Nancy Walker. Come and join us.

- SCOOT** A slide of the weighted foot forward, backward, or sideways, raising the opposite leg with bent knee. A scoot can also be done on both feet.
- SLIDE** A movement in any direction. Step on one foot and draw the other foot up to the First.
- SLOW** A step or weight change that takes two (2) beats.
- SPOT** A step in place that does not progress in any direction.
- STOMP** To hit the floor with the whole foot. Step on the foot or rebound and use the same foot for the next movement.
- STROLL** A forward step with a cross behind and another forward step. Often danced moving diagonally forward.
- STRUT** Moving forward, dig first the heel land then the ball of the foot on the floor to a "1-2" count.
- SWING** The free foot is raised and moved forward, backward, sideways, or crosswise.

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## BACKSLIDIN'

**DESCRIPTION:** 4 Wall Line Dance

**COUNT/STEPS:** 32 Counts / 38 Steps

**TEACHING MUSIC:** BIG RIVER - Collin Raye

**DANCING MUSIC:** I LIKE IT, I LOVE IT - Tim McGraw

**DIFFICULTY:** Intermediate

**BPM:** 126

### COUNT / DESCRIPTION

#### CAMEL WALK, BACK SLIDES

- 1 Step forward on LEFT
- 2 Slide RIGHT to outside of Left foot
- 3 Step forward on LEFT
- 4 Touch RIGHT heel to instep of Left foot
- 5 Step back on RIGHT & Slide LEFT next to Right
- 6 Step back on RIGHT & Slide LEFT next to Right
- 7 Step back on RIGHT & Slide LEFT next to Right
- 8 Step back on RIGHT

#### LEFT SHUFFLE 360° TURN

#### RIGHT SHUFFLE 360° TURN

- 1 Step 1/4 turn to the Left on LEFT
- 2 Step across Left 1/4 turn Left on the RIGHT & Step 1/2 turn to the Left on LEFT
- 3 Step RIGHT next to Left
- 4 Step in place on LEFT
- 5 Step 1/4 turn to the Right on RIGHT
- 6 Step across right 1/4 turn Right on the LEFT & Step 1/2 turn to the Right on RIGHT
- 7 Step LEFT next to Right
- 8 Step in place on RIGHT

#### STEP, KICK-BALL-CHANGE, KICK, CROSS, KICK, CROSS, STEP BACK

- 1 Step forward on LEFT
- 2 Kick RIGHT foot forward & Step next to Left on ball of RIGHT
- 3 Change weight to LEFT foot
- 4 Kick RIGHT foot forward
- 5 Cross step RIGHT over Left
- 6 Kick LEFT foot to the Left front
- 7 Cross step LEFT over Right
- 8 Step back on RIGHT

#### HIP BUMPS

- 1 Step forward on LEFT bumping hip in same direction
- 2 Bump hip to Left again
- 3 Bump hips back to Right
- 4 Bump hips back to Right again
- 5 Step RIGHT in place 45 degrees to Left
- 6 Step forward on RIGHT parallel to Left
- 7 Bump hips over RIGHT foot
- 8 Bump hips over RIGHT foot again & Pivot body another 45 degrees to the Left

*This completes a 1/4 turn to the Left*

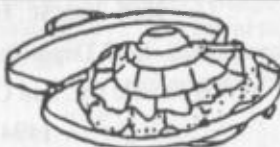
**BEGIN AGAIN...**

**ENJOY— from Jim and Jean ✓**

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Bob Newman

★★★ BRAND NEW

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with Darryll McMillan
- ESP-914 THE TROLLEY SONG by Steve
- ESP-1007 RUB-A-DUBBIN by Elmer
- ESP-1006 THANK HEAVEN FOR LITTLE GIRLS by Elmer



Craig Rowe

RECENT RELEASES

- ESP-416 CHAOS (Hoedown - Plus) by Elmer
- ESP-1004 I LIKE IT, I LOVE IT by Elmer
- ESP-534 DEEP WATER by Bob
- ESP-719 THINK OF ME WHEN YOU'RE LONELY by Craig
- ESP-913 5 O'CLOCK and HEAVEN BOUND by Steve



Steve Kopman



Joe Porritt



Same Quality Music  
By  
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Jerry Jestin

- JP/ESP 7005 FOUR LEAF CLOVER by Bill
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Mark Turner

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# STRAIGHT TALK

## TOUCH A QUARTER? By John Nash

The following letter appeared in a recent issue of the California Square Dancer Blue Book. This is one "fad" we hope not to see in our area! —Editor, The Prompter, San Jose, California

About two years ago, a new "fad" was started by exuberant dancers. When the caller calls "touch a quarter" they reach down and touch the leg of the person with whom they are dancing. I guess by some definition the leg is a quarter. When men reach to touch the woman's leg, they often times have to lift her skirt and petticoat to do so.

In my opinion, this action is degrading and an insult to LADY dancers (emphasis on lady). As one of our dancers told me, my legs are personal. If I want someone to touch my leg, I'll tell them so. Look, but don't touch! At the recent A Square D Class Level Dance in Oxnard, California, one of our lady students had her skirt lifted and leg touched during a tip by a man she had never seen before. She also had never seen or heard of this "fad." She said her first inclination was to knee him as he was bent over, but thought better of this. I told her she should have.

This "fad" is not cute. It insults the real ladies, adds nothing to the dance, and slows down the flow and it is dangerous! The dancers have to bend over to touch the other's leg while still moving to keep the square going. What happens when they lose their balance and fall into the other person. Suddenly you have dancers tripping and falling. This can lead to injuries to innocent dancers and leave the hosting club open to a lawsuit.

Maybe some of our dancers need to grow up. ✓

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# What's Going On In Square Dancing

## 12 MONTH IMAGE BUILDING PROGRAM

*Offered by the Square Dance  
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Clubs must become more innovative and be willing to change. We have only begun to see the full effects of the competitive leisure marketplace and will have to continue to find a better way of doing things. The increasing complexity of the activity makes it harder to get good at everything, so why not focus on what we do best, seeking to turn that experience and knowledge into sustainable, competitive advantages. Current trends we see are: declining dance population base, lower dancer recruitment into the activity and the desire to give experienced dancers something new, which continues to widen the gap between beginners and experienced dancers.

We find ourselves in an atmosphere of change and uncertainty with the key challenge to attract, motivate, develop and make the best use of existing talent. We need dancers who are more flexible and outward looking and willing to try new ideas. People usually respond with vigor and creativity when given the opportunity. Clubs need to create a local grass roots image with strong communication to the public marketplace. It needs to be continuous and ongoing, not seasonal.

We have developed a 12 month plan, whereby you take one step a month towards building your local club image. In the interest of helping your club, we will provide this program without charge. We only ask that you make an effort to implement it. Current dancer trends have significant implications. It must be made easier for clubs to adapt to the changing needs of the marketplace. Clubs fail, not because of financial burdens or lack of leadership, or that the public interest disappears, but more frequently by holding on to the status quo and are

not willing to see or respond to changes in the dance community. The willingness and capability to change will be the key to success in the coming years for clubs and dance organizations alike.

The 12 step program is available through the Square Dance Foundation of New England, c/o Dick and Judy Severance, 105 Oak Hill Avenue, Manchester, NH 03104-4456. Get started today in building your new club image.

## PRAIRIE CONCLAVE XI A FRESH LOOK STOP, LOOK AND LISTEN

STOP! mark your calendar and make your plans now to attend Prairie Conclave XI, October 18-20, 1996. Prairie Conclave is one of the top seminars in the country, held every two years, to provide the leaders, clubs and dancers of the western plains area, important timely information on how to support, promote, strengthen and maintain the square and round dance program and how to help each club.

Our guest director of this Conclave is Jerry Junck from Carroll, Nebraska. Jerry has been an accredited member of CALLERLAB since 1976, is an accredited caller-coach, (there are currently only 31 in the country) and has served as the past chairman of both Rural Area Considerations Committee and CALLERLAB Foundation. He is currently serving his third term on the Board of Governors of CALLERLAB and is also the Chairman. Jerry will have much information to share with the participants of Prairie Conclave XI.

Current or future club/federation officers or leaders, any interested dancers and callers/cuers are encouraged to attend the Conclave. Join with other clubs and send representatives to this Conclave. Don't let your club miss out on Prairie Conclave XI and its wealth of information. Your representatives will come back to your club

full of ideas that can be used to benefit your club activities and add a "spark" to your club. So...be sure to look for the Nebraska Showcase of Ideas at the National Convention in San Antonio, Texas, where registration forms will be available.

Listen to what some of the attendees of previous Conclaves have to say: Dean Genschorck, Manhattan, Kans.—"Great, magnificent, wouldn't miss it for the world. Even if you only bring one thing or idea back from Prairie Conclave, it's worth it." Mary Wilson, Norfolk, Nebr.—"Prairie Conclave builds enthusiasm and leadership in square dance activities because it gives you so many ideas." Bob Welshinger, Omaha, Nebr.—"It was unbelievably great! It gives you rural to city, single to couple points of view. I was impressed with the innovative ways the presenters had done some of the things in their clubs, such as newsletters, etc." Dianne Nelson, Lincoln, Nebr.—"I was real impressed with the sharing of ideas and how many good ideas you can bring back and utilize in the square dance community. I was also impressed with the professionalism of square dancers and that you get to know people one on one." Mike Seastrom, Guest Director,

Prairie Conclave IX, 1992—"Prairie Conclave is a terrific weekend of fun and fellowship. It's also an opportunity to learn and become enthusiastic about the square dance activity. Those attending get a chance to become better acquainted and share ideas and experiences that can help their clubs and associations for many years to come. Prairie Conclave is well run and *definitely* a great weekend to put on your calendar."

Prairie Conclave XI will be held October 18, 19 and 20, 1996, in Great Island, Nebraska, at the Interstate Holiday Inn, I-80 & HWY 281. Pre-registration is \$40 per person (\$45 after October 1, 1996). Fee includes: Saturday lunch and dinner, Sunday breakfast and all Conclave materials. It also includes a dance Saturday night for the participants of the Conclave, which will be called by Jerry Junck.

Holiday Inn guest room group rates for Prairie Conclave participants (up to 4 persons per room) are \$45 per day plus tax. Participants must make their own room reservations. Specify "Prairie Conclave" when making room reservations. Holiday Inn phone: (308) 384-7770.

To register, send your name, address, phone number and \$40 per person to: Diann Gentry,

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# Rhyme Time

## WE MADE IT

by Olan Harrison, Pomeroy, Ohio

Well, we made it, it's over,  
And I'm glad that we're thru.  
There were times when I doubted,  
What the body could do.

Like the hands all mixed up,  
And I grabbed the wrong one.  
And the feet, they kept going,  
When all others were done.

When he said bend the line,  
He didn't have to wait.  
For I never was good,  
At keeping lines very straight.

And the times we changed partners,  
Leaves me wondering yet.  
How it looked like we both,  
Were in some other set.

When we'd star thru, pass thru,  
Bend the line, and do sa do.  
Dive thru, square four hands,  
While always on the go.

Allemande, and promenade,  
If you found your partner there.  
And just when you thought it was over,  
He'd call out, sides grand square.

But finally he must have tired,  
For he stopped now and then to rest.  
Or else catching up on his notes,  
As to who was doing the best.

Whatever it was, I didn't worry,  
For I tried the best I could.  
Even to the calls I mentioned,  
I'd wind up where I thought I would.

If I was a side, I might be a head,  
And my partner could be one of four.  
But now it's all over, and I'm glad we're thru,  
But we still have to learn a lot more.

So, I'll take time to thank the club,  
For their patience in helping each one.  
I don't know about others, but I'll say for  
myself,  
I've enjoyed it and had lots of fun.

And if in the future, I might be of help,  
I'll remember the help gave to me.  
I was lost many times, but always someone,  
Would help me find, where I was to be.



The ancient Egyptians worshiped cats and were punished for harming them. They worshiped a goddess of love with the head of a cat and the body of a woman.

Encourage Mini-LEGACY education seminars in every state, province and country that has a square dance activity, and to establish education programs at all state, province and federation square dance conventions.

Increase LEGACY membership in every state, province and country that has square dance activity, work for a minimum of three trustees each, and strive to get Trustee or Affiliate membership from every facet of the square dance activity.

Investigate the feasibility of promoting LEGACY through the media.

These goals will be worked on during the current biennium by LEGACY board members, as well as LEGACY trustees and affiliates, reports Bernie and Carolyn Coulthurst, chairmen of the LEGACY Board. These goals are in agreement with LEGACY's Articles of Incorporation purpose statement, which reads: "The purpose of LEGACY is to provide communications, knowledge and education for the operations of all the phases of square dancing, in order to promote, protect and perpetuate the future of the activity through mutual understanding and cooperation throughout the world."

Dancers and leaders desiring more information about LEGACY goals and its purpose may write LEGACY, 1100 Revere Drive, Oconomowoc, WI 53066.

### LEGACY'S 1996 PROMO-PAK NOW BEING PREPARED

Square dancers everywhere are interested in exchanging ideas on promoting square dancing and bringing new friends into the activity. The 1996 Promo-Pak is a packet of promotional ideas offered by LEGACY to clubs and associations as a help in recruitment for their next dance sessions.

Traditionally, September was celebrated as Square Dance Month in the U.S. In other countries, the time frame for beginning classes differed. Now that many groups are offering square dancing to the public at ten or twelve-week intervals, the Promo-Pak is useful on a year-round basis.

The 1996 theme is "On Line, In the Round and Square." The poster, which is included in the packet and may be used for promotion, will reflect this theme in an effort to appeal to the computer interests of those we are inviting to join the square dance activity.

The Promo-Pak will be available for mailing on May 20. Order from Stan and Cathie Burdick, PO Box 1678, Silver Bay, NY 12874.

There is a charge of \$5 to cover printing and postage. The remaining funds are used to carry out LEGACY plans and projects. Please make checks payable to the Burdicks.

### 2001 NATIONAL BID California

California dancers, be prepared to have an exciting time at the San Antonio National Square Dance Convention this June. The 2001 Bid Committee from Associated Square Dancers Organization will be bidding for the 50<sup>th</sup> National Convention to be held here in Anaheim, California. Rita and Bob Byram, Chairmen of the 2001 Bid Committee, have worked very hard along with their committee. We're excited about all the plans we see coming together to make a great bid presentation. All California dancers are needed to show their support in this adventure.

If you care to wear the Official California National Convention attire, information is available by contacting Ken and Barbara Freeman, 2001 Bid Committee Publicity Chairmen, 4611 Milne Dr., Torrance, CA 90505; Ph: (310) 375-0218. This is a great black and gold outfit designed by Rita and Bob and we think you will like the look it produces.

There are a few surprises in store for those of you attending this Convention. Come along and see. You'll be proud to say you're from California and that you want the 2001 National Square Dance Convention there! ✓

Happy Mother's Day!

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*Diann Gentry, Chairperson, Prairie  
Conclave XI*

**COLORADO STATE  
Square Dance Festival**

*Rockn' D Roundup, June 14 & 15, 1996*

Denver's going to be Rockin' to the ROCKIN' D ROUNDUP in June! The festival will be held at the Holiday Inn DIA in the John Q. Hammons Trade Center, located at I-70 and Chambers Road in Denver. Hotel reservations should be made soon, as a limited number of convention-rate rooms are available, and they are going fast! At the rate of \$57 for one to four persons, you can't beat the price (unless you "sleep out every night, with your petticipants in sight")... However, self contained RVs will be able to rendezvous on site.

This 42nd Colorado State Festival will feature the recording artists from DJ records, Dan Nordbye and Joe Saltel and national cuers, Debbie and Tim Vogt. There will be all the dancing your feet will take and then some. The program will include dancing at all square and round dance levels, workshops, a fashion show and exhibitions that will even allow for spectators; we know they'll get hooked.

American Squaredance, May 1996

The 11th hour is here for planning your June vacation, and we know YOU will want to be there. Our special invitation goes to each of you to plan in June, to have fun, meet new and old friends, and above all, enjoy Colorado's State Folk Dance!

For more information—write or call Frank and Gail Greenwood, 1000 South Florence St., Denver, CO 80231; (303) 367-1181.

**LEGACY SETS 1995-97 GOALS**

LEGACY Board of Directors approved seven goals for 1995-97 at LEGACY's board meeting held in June 1995 in Birmingham, Alabama. These goals are:

Promote communication between organizations and continue the support of the Common Goals established at Summit meetings.

Encourage wide dancer input (not merely caller input) into the evaluation and selection of Mainstream calls.

Encourage caller organizations to investigate the feasibility of establishing a square dance entrance program that can be mastered in less than 20 weeks.

Motivate and encourage square dance club leaders to hold strictly to the advertised programs.

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## AS I SEE IT

by Bob Osgood

Going through square dance correspondence of the past half century or so, I've become reacquainted with old friends who have been a part of the activity and shared in its growth and development.

For example, there's this letter from a square dancer stationed with the military in Europe telling of the giant square dance in the great forecourt of the United States Pavilion at the World's Fair in Brussels, Belgium, some thirty plus years ago.

And here's one dated in the 1960s from the office of the Postmaster General in Washington, D.C., informing us that square dancing would be the subject of a commemorative stamp about to be issued.

And there's this collection from Ralph Page, Keene, New Hampshire, describing the Kitchen Junkets and including a history of square dancing as it was in New England during America's early years.

It's easy to lose oneself in these "visits" with square dance voices of the past, all different, each one unique.

One of the files holds a twenty-five year collection dating from the early 1960s through to the last issue of Square Dancing (Sets in Order) Magazine in 1985. The writer, Beryl Frank, from Pikesville, Maryland, did the bulk of her corresponding with me in four-line verse.

Beryl, as it turned out, was a long-time square dancer. Over the years her experiences took her, along with her husband, Louis, through all the normal stages of the activity from beginner's class into normal club responsibilities. Over the years she expressed her views, likes and occasional (but always humorous) concerns about the world of square dancing—and always in rhyme.

We've lost track of the Franks over the past ten years. I can't seem to even find an address. So I'll never know if Beryl gets to see this, but here, for a new generation of square dancers to enjoy is a sampling of Beryl's "square verse" selected from the more than two-hundred rhymes I have in the file.

She wears a badge upon her blouse  
Or sometimes on her skirt  
But mine must stay here to hide  
The worn spot on my shirt!

My badges range in size and shape  
From pentagon to square  
So how come when I'm dressing  
I can't find just one to wear!

On the subject of the square dance costume, Beryl has this to say:

They did not know just who she was  
Or that she danced with grace  
But they sure knew her Pettipants  
Were trimmed in purple lace.

A crowd is not the people  
Who have come from near and far  
A crowd is when three crinolines  
Are squeezed into one car.

His problem is not simple and  
It causes him to frown  
His only pair of square dance boots  
Are black—his pants are brown.

The shirt he buttoned up with ease  
A short ten years ago  
Has somehow grown a little snug—  
That shirt has shrunk, you know.

You probably have had an occasion to dance a tip in your everyday dancing clothes. Apparently, Beryl had too.

The music was delightful  
And I understood the call  
But somehow in civilian clothes  
I could not dance at all.

...most of us have had this experience:  
I've known my good square dancing  
friend  
At least a year or more  
But who was that I met just now  
In "civies" in that store?

Here are some typical thoughts of the new square dancer:

I only have one problem  
Can you help me with my plight?  
And find a way for me to learn  
My left hand from my right!

Searching, seeking madly  
I ran around the square  
No matter where I seemed to go  
My corner was not there.

I bowed to you, dear corner  
When our caller told me to  
So who's the stranger by my side  
Where I expected you?

...and, yes, the veteran dancer has thought, too:

Seven people demonstrate  
The basics and the breaks  
So how come all I demonstrate  
Is how to make mistakes?

Twenty years or more I danced  
And I'm proficient, too  
So how come I just goofed the square:  
It happens—yes, it do!

Accustomed to a circle left  
We do it every night  
Surprised amazement shook the floor—  
The call was circle right.

And then there are these pleas for gentler dancing:

Dance upon a hardwood floor  
Or outside on the street  
Or anywhere that you may choose—  
Except upon my feet.

A turtle has his tortoise shell  
A rhino has thick skin  
But all this weary dancer has  
Is bruises on her shin.



And a couple for the caller:

Be late for your dinner  
Or miss it perchance  
But never oh never  
Be late for my dance.

The record is scratched  
And my mike seems to scream  
And nobody shows up—  
How's that for a dream?

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Then, finally, are these four-liners where  
Beryl gets a bit rough on herself.

To err is very human  
But somehow I can't forget  
The night I broke the square down  
twice  
How human can you get?

The Festival is over,  
It was such a lovely trip;  
But next time please remind me  
I'm too old for every tip.

I see your waiting hand, my friend  
To guide me with star thru  
But you stand there at six foot six  
And I am five feet two.

The square dance was so marvelous  
Not one goof did I make  
How sad that I can't dance that way  
When I am wide awake!

Thank you Beryl, for all those chuckles over  
more than two decades. ✓

\*\*\*

Middle age is when you're sitting at home on Saturday night and  
the telephone rings and you hope it isn't for you.

—Ogden Nash

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by  
Ed Foote



### THE HISTORY OF ADVANCED DANCING

Most programs have developed as a result of dancers wanting to do more. Advanced is unique in that it came about because dancers wanted to do less, and this actually happened twice.

As discussed last month, the word "Challenge" evolved over a period of a few months and was in use by the spring of 1966. Advanced took much longer to develop. By 1971 Challenge dancing was firmly established as being much more than "club-level," which was the description of most dances in these pre-CALLERLAB days. But a growing number of dancers said they wanted to do more than "club-level" but did not want to do all that was required to learn Challenge.

Thus, from 1971-1973 the word "Advanced" slowly evolved as meaning something less than Challenge, but using some of the Challenge calls. Interest in this type of program grew as more callers began calling Challenge and were subsequently requested to also call dances which did not use all the Challenge calls.

The first Challenge list of calls was issued in January 1974. Because there was now a sizable number of dancers interested in doing higher level dancing but not going on to Challenge, they immediately requested a list of calls for Advanced, and this was published in June 1974.

Revision of the Advanced list occurred in 1976 and 1977, the latter under the direction of CALLERLAB. The CALLERLAB programs of Mainstream, Plus, Advanced and Challenge were now established, but once again dancers wanted to do less. A number of Advanced dancers and callers said the Advanced list was too

long (it had grown from an original 50 calls to 70 calls) and asked that the list be split in two parts: A-1 and A-2. This was done by CALLERLAB in 1978.

Today Advanced is extremely popular, in fact too popular, because many people move from Plus to Advanced who lack the foundation knowledge required to move on. Many move on simply for status.

The A-1 program was originally envisioned as a place where dancers would learn the Mainstream and Plus calls from numerous positions, as well as being taught half of the Advanced list. Unfortunately, things have not gone as planned. The majority of callers who teach A-1 seem to become enamored of the A-1 calls and forget to teach Mainstream and Plus from a variety of positions. If they do teach it, they do not call it at A-1 dances, so the dancers forget.

The result is many dancers who lack a solid foundation; they have been exposed to the A-1 calls but really do not understand the calls at Mainstream, Plus or A-1. When a structure has a weak foundation, it collapses and this is what often happens at A-1. In a desperate attempt to keep dancers moving, most callers are forced to call a very weak, watered-down A-1. Eventually these dancers go on to A-1, and this waters-down A-2 also.

A-1 is a wonderful program if taught and called correctly. Unfortunately, in recent years some areas, which initially had strong A-1 programs, have dropped them and now only have A-2. In the long run, this will weaken A-2.

A well-trained floor of A-1 or A-2 dancers is a joy to behold and a joy for which to call. Perhaps part of the joy lies in the fact that one rarely sees such a floor. ✓

\*\*\*

The hardest thing to learn in life is which bridge to cross and which to burn.

—David Russell

American Square Dance, May 1996

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9-14	Randy Dougherty with the Tomchik's	Plus
16-21	Bill Bumgarner with Cheryl Bumgarner	Plus
30-July 5	Tony Oxendine with the Knight's	Plus
<u>July</u>		
7-12	Mike Jacobs	C3A concept
14-19	J.R. Sparks/ Cindy Whitaker with the Robb's	Plus
21-26	Scotty Sharrer/ Frank Gatrell with the Winters	Plus
<u>August</u>		
4-9	Jack Pladdys with Phil Van Lockeren & Rocky Bolton	Plus
11-16	Bob Newman with the Shappacker's	Plus
18-23	Tom Miller/ Tim Marriner with the Tyre's	Plus
25-30	Saundra Bryant	C-1
<u>September</u>		
1-6	Bill Harrison/Damon Coe	A-2
15-20	Tony Oxendine with the Baldwin's	Plus DBD
22-27	Tom Perry/ Mark Clausing with the Griffins	Plus
29-Oct. 4	Charlie and Leona Lovelace	Phase III-VI
<u>October</u>		
6-11	Roger Chapman with the Lovelace's	Plus
13-18	Guy Adams/ Shane Greer with the Scott's	Plus
27-Nov. 1	Andy Petrere/Lem Gravelle with Bobbie Coleman	Plus
<u>November</u>		
3-8	Cope Crest Invitational Callers School	

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24-26	Wayne Mahathey/ Rusty Russell with Line Dancing	Plus
<u>June</u>		
7-9	Chris Burchfield with Rounds TBA	Plus
* 14-16 *	Steve Kopman/ Tony Oxendine with the Pierce's	Plus & A2 (2 Halls)
21-23	Butch Adams with the Whetsell's	Plus
<u>July</u>		
5-7	Jerry Reed/ Larry Cole/ Tom Rudebock with the Phillips	Plus/A-2 (2 Halls)
12-14	Mike Jacobs	A2-C1
19-21	Nasser Shukayr/ Tim Tyl with the Raye's	Plus
26-28	Art Wilson with the Bloxom's	Plus
<u>August</u>		
9-11	Aleta Dunn with Larry Dunn	MS
16-18	Kenny Jarvis/ Wes Dyer (Big/Little Enis)	Plus
23-25	John Marshall/ Tim Scholl	C1 (3rd C2)
30-Sept. 1	Matt Worley/ Bob Worley/ Elbert Harrison	Plus
<u>September</u>		
* 6-8 *	Jerry Story with Carlene Bohannon	Plus DBD
13-15	Joe Fioretti/ Bob Scott with Line Dancing	Plus
* 20-22 *	Lee Kopman/ Steve Kopman	C2
27-29	Barbara & Jerry Pierce	Phase III-V
<u>October</u>		
4-6	John Paul Bresnan/ Chuck Myers with Rounds TBA	Plus
11-13	Harold Kelley with the Roden's	Plus
18-20	Earl Merchant/ Bill Prather with Fran Merchant	Plus
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# Ask Dave

Got a dancing problem and need an answer or opinion? Dave speaks his mind, taking stands and answering questions as only he can, with plain talk, common sense and humor.

DAVE GIPSON (219) 482-2565 EMAIL: [dgipson@mixi.net](mailto:dgipson@mixi.net)



Last month I received a phone call concerning how to deal with a less than desirable person at a club dance. I really had to consider my response carefully. My first unspoken thought was to tell the person they couldn't enter the dance. Upon further reflection, I realized that to do such could open the club to untold legal repercussions.

As square dancers, we are always mindful of our "friendly" appearance and attitude. Well folks, sometimes nice just doesn't work and you have to bite the bullet, swallow hard and confront the problem head on. It may just save your club some day.

Do not wait until the next incident or dance. Go to the offending person, contacting them directly, and be **HONEST!** If the club members find the person's personal habits too offensive, tell the person and be specific.

Tell the person he/she can come to the dance, but members have already expressed their disdain and may refuse to dance with the offending person. Sound too drastic? What if someone scratches their privates, picks or wipes their nose with their fingers, and so forth. Now, do you want to hold hands with that person? I could give even more true, graphic details, but you get the picture. **The point:** Do not let one person's character or social habits ruin your club or organization. Confront them civilly, compassionately and honestly but firmly. Then and only then, if talk doesn't work, *consider* the cold shoulder treatment.

On a lighter note: **Richard Howell of Savanna, Georgia**, called to tell me about

his success teaching square dancing to the Savanna Schools. Way-to-go Richard!

**Dear Dave,**

**What is a Sashay Thru? I have an older record with it in the figure and the couple of callers I've asked locally haven't a clue.**

**Roger Buettner  
Appleton, WI**

*The move Sashay Thru is done from facing couples. DoSaDo full around to an ocean wave, centers now half sashay nose to nose to form a two-faced line. The definition comes from The Square Dancing Encyclopedia, available from American Squaredance Magazine. I recommend that all callers have a copy.*

**Dear Dave,**

**My wife, Janet, a wheelchair square dancer, and I dance with a group of electric wheelchair dancers. We have invited standup square dancers to our club dances but no one comes to see us. Janet seldom gets to dance when attending standup dances, mainly because of safety concerns for the standup dancers. Has anyone successfully integrated electric wheelchair dancers and standup dancers. If so, how?**

**Bruce Lowther [brucel@open.org](mailto:brucel@open.org)  
Salem, OR**

*Help Bruce out here folks. Someone out there must have a successful wheelchair program in operation. Let us know about it please.*

Dave answers all questions; ASK DAVE—  
Dave Gipson, 3330 Oswego Ave., Fort  
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Fax: (219) 482-4281; or [dgipson@mixi.net](mailto:dgipson@mixi.net)





Story by Carol Nielson  
Photographs by Dan Nielson

**C**alk boots, tin hats, high-water pants and red suspenders have given way to ruffled petticoats, lacy square dance dresses, cowboy boots, western shirts and bolo ties in the turn-of-the-century logging town of McCloud, California. The "bull-of-the-woods" has been replaced by a square dance caller, and the town that once ran to the hum of the sawyer's blade now swings to the rhythm of "bow to yer partner, do-si-do and do a right and left grande."

By the late 1800s, this northern California community, located on the south slope of 14,162-foot-high Mt. Shasta, was a thriving company-owned lumber town. When the timber industry began to die in the mid-1970s, it looked like McCloud might become a ghost town. Then Dave and Suzanne Abbott bought the run-down McCloud River Lumber Company's cafeteria and converted it into a square dance hall.

Since 1978 the Abbotts have been transforming McCloud into a vacationland for square dancers and round dancers while retaining its charm and helping to preserve its history.

Both avid square dancers it's no surprise that Dave lost his heart to pretty, petite Suzanne when she sashayed into a dance he was calling in Redding, California. "I noticed her the minute she walked through the door," Dave admits. "She was about the prettiest thing I'd ever seen."

After their marriage, the couple began hosting summer dances in McCloud's cool mountain air, and the idea for a destination square dance resort was born. In 1986 the Abbotts purchased the dilapidated McCloud Dance Hall. Built in 1906, the original dance hall was once the hub of social activity for lumbermen and their wives, but was in danger of collapsing

## PLUMB LINE

*Straight Stories  
of Square Dance Halls*

when Dave and Suzanne acquired it. Now completely restored, the handsome old building, with its ornately-decorated columns and beautiful hardwood floor, provides more than 10,000 square feet of dancing space.

"Dance Country," as Dave and Suzanne call it, is one of only about a dozen square dance resorts in the nation. From May through September top square and round dance callers are featured. Five-day dance packages including morning and afternoon workshops, evening dancing and two buffet meals are offered Sunday through Thursday, from Memorial Day weekend through September. The cost is \$179.00 per couple. Open dances are held in both halls every Friday and Saturday night, and country western and line dancing are being added to the schedule.

Emerald lawns, tall ponderosa pines and a snow-fed crystal brook provide a serene setting for campers in the Dance Country's RV Park. RV owners enjoy full hookups, barbecues, picnic tables, immaculate restrooms and showers, plus a close-up view of the ever-changing moods of majestic Mt. Shasta. Full hookups including cable TV is only \$19 per night (\$15 for water and electric only). Weekly rates are available.



From scenic train rides on the McCloud River Railroad or breathtaking vistas offered from the Mt. Shasta Ski Park chairlift to hiking the Pacific Crest Trail, there is plenty to do while waiting for the evening dance to start. McCloud River and the upper Sacramento River offer excellent fly fishing. Antique stores and quaint shops line the streets of McCloud as well as nearby Shasta City. Boating, water skiing, fishing and swimming can be enjoyed at Medicine Lake, Castle Lake, Lake Shasta, McCloud Lake and Lake Siskiyou. Golfers can choose from four beautiful courses, and McArthur-Burney Falls, Castle Crags, Shasta Caverns and the Falls of the McCloud River make wonderful sight-seeing excursions.

Rollicking, foot-stomping good times begin with handshakes and "yellow rocks" as Dave and Suzanne welcome dancers at the door. The Abbott's down-to-earth hospitality and sincere friendliness make first-time visitors as well as returning guests feel right at home. Summer evenings usually end in an "after party" at the Dance Country RV Park when folks gather for visiting and sing-along around the campfire. Dave often strums the guitar and leads the singing in his low, melodious voice.



*Old McCloud River Lumber Co. Cafeteria restored and converted to a square dance hall.*



*Restored 1906 Mccloud Dance Hall (front), now a square dance hall and part of "Dance Country," McCloud, California.*

"It's like one big, happy family," says Dave in his Oklahoma drawl. "We have potluck dinners, pancake breakfasts and all kinds of get-togethers." "We may not know folks when they arrive, but we're friends by the time they leave," adds Suzanne.

A fun-filled stay at Dance Country frequently concludes with a farewell buffet or pancake breakfast and Dave and Suzanne bidding goodbye and happy trails to old and new friends alike.

**GETTING THERE:** McCloud is located nine miles off Interstate 5 on HWY. 89. It is 70 miles north of Redding, California, and 90 miles south of Medford, Oregon—both are served by commercial airports. Mott Field, a private airport, is located a few miles away at Dunsmuir and has rental cars available.

To make reservations for dance packages, Dance Country RV Park, or for more information contact: "Dance Country" or Dave and Suzanne Abbott, PO Box 1720, McCloud, CA 96057; (916) 964-2252. ✓

\*\*\*

We are wide-eyed when contemplating the possibility that life may exist elsewhere in the universe, but we wear blinders when contemplating the possibilities of life on earth.

—Norman Cousins





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## I TOOK IT ON THE LAMB IN MARCH AND THAT AIN'T LION

Rochester, New York—As the month of March opened up and I had flown home from the Florida and Georgia trip (see last month), I did a bungee bounce up, down and over the Empire State to call half a dozen dances. Every few days another city called me to call—first Rochester, then Albany, Syracuse, Rochester again, Albany again, Utica, and so it goes. That's March! In April, it will be Rome (I mean Rome, *Italy*) followed by Watertown. Later it will be Buffalo on the far western end, Rouses

Point on the northern end, and South Hudson Valley on the southern end, with several repeats to Albany covering the eastern side.

But I digress. Back to Camera City. It was a bit ironic that the temperature hovered around zero as I approached the town of Chili. (Chilly? No, actually they pronounce it Ch-eye-l-eye.) That's where my hosts are located. There's another irony, it was a St. Pat's dance. My hosts were Pat and Sharon Kelly! A nice crowd of eight photogenic sets attended. Bill Saintly cued. Ken Georger was emcee. Caller Ron Brown was there, as well as choreographer Orlo Hoadley. This is the second year that I did a Swing into Spring with the Country Twirlers.

## BACK LIKE A BUNNY TO ALBANY

Albany, New York—I hurried back to Albany the next day (actually the Latham-Colonie area) to call a tip, along with a dozen other area callers, at the Elks Club. It was a benefit dance for cerebral palsy. Ed Joyner was emcee. Chairmen were Jerry and Rita Miner and Sharon Davis. Close to \$2,000 was raised.

Syracuse, New York—Still in honor of the Emerald Isle, the Eights and Dates Club held a St. Pat's Party with half a dozen green-clad sets in the East Syracuse-Minoa High School. Everything, including all the refreshments were

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so verdant, so emerald, so grass hued, one had to blush just to change the color scheme a bit! Fred and Ann Liberty were my hosts. Phil Rude cued. Callers Maurice Warner and Mike Havill were there. Ann Chu was emcee. I had spent a lot of good green early years in central New York—with a little Irish luck, it's good to get back.

### GREEN, GREEN, GREEN I SEE...

**Rochester, New York**—B'gosh and b'gorra! Another St. Pat's Dance. Back to Rochester I tolled toward Tecumseh Squares, meeting at the Redmen's Party House with about ten kelly-green sets ready to parade through a Plus'n more shindiggery jig. Can you believe caller Bruce Shaw's dad hung that saucy sign, "Erin Go Bra-less"? Another jokester and long-time reader/contributor, Hal Abberger, was there. So was caller Ron Giuliani. Mac (Curley) MacDonald was the affable emcee. Nancy Fincher cued. My hosts were Jim and Marylu Davidson. What a jolly green GIGANTIC good time!

### AND ONE MORE ALBANY...

**Albany, New York**—Within earshot of the jets at the Albany Airport is where Single Squares meet. Back I went to this community center to do my thing for a cozy crowd. It's interesting that on the third tip, they want the caller to "let the hammer down," but it is always safer to...well...release a rubber mallet, which I did. The center is a Russian one, but it's better not to be too RUSHIN' for most folks these days. Evelyn Dash was emcee. Dennis Viscanti cued. Caller Helen Richardson was there.

**Binghamton, New York**—I didn't actually call a dance here, but I spent two long days in a fast-paced seminar, for a few hundred Rotary vice-presidents preparing to be next year's club presidents. (You'll be a good Rotary president Stan—you've been going in circles for years! —CAB) The reason to mention it here is because these guys/gals think exactly like square dance leaders in conference. Subjects: How Can We Get More Members? How Can We Retain Those Members We've Got? How Do We Sell Rotary? How Do We Get Younger Members? Better Committees? Volunteerism and Its Drawbacks. Sound familiar?

**Whitestown, (Utica), New York**—A nice crowd was at this dance—more than twice the number that came to my last dance there at Pairs-in-Squares. (Yeah. I heard you had all of FIVE sets this time. —CAB) No wonder the crowd was bigger. It was Pie Night. Not only

could we sample a dozen kinds of pie, but those who wished could bid for whole pies at their silent auction. That's a dandy idea. I was *steaked out* (literally) at the home of the caller/preacher Paul and Barbara Credle, way out in the country around Remsen. Callers there (besides Paul) were Jim Anklin, Keith Davis, Barney Gibbons and Kathy Warren, also the emcee. Linda (Dale) Carnegie did the cues. Cuer

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You're Gonna Miss Me When I'm Gone, Sheffield & McMillan .....	ESP 1008
Black Bird, Bye, Bye, Jerry Gullede .....	BR 290
Trolley Song, Steve Kopman .....	ESP 914

Lucy Paul also came. Nice to see young, old friend Warren and Carol Babcock, who once taught me Pass-The-Pig at their home.

### LOOKING AHEAD

March is not over as I scratch out these *bon mots* before that infernal end-of-the-month ASD deadline, so I'll simply allude to the upcoming CALLERLAB Convention in Kansas City, where Cathie and I will fly this week. We look forward to an interesting confab at CALLERLAB's gabfest each year, including speakers, panels, committee reports, ideas, fun and sociability. I'm finally leaving the Board of Governors after four non-consecutive terms, dating almost to its inception over 20 years ago. (About time!—CAB) I'll say more in the next column.

The real excitement lies just ahead when we fly to Italy with our group of 16 square dancers and friends. We'll be dancing in both London and Rome. Other cities on the tour are Florence, Venice and Assisi, not to mention a lean look at Pisa. Sorry some of you who wrote couldn't join us on this tour due to conflicts. We'll tell you all about it directly. We expect this one will be our final square dance tour overseas and elsewhere with a group, since the whole group travel industry provides less appeal today, but individually we'll still hope to roam the globe. Are there any square dancers in Christmas Island? I'd like to *coordinate* and *load my boat* thataway around December 25. ✓

\*\*\*

After all is said and done,  
more is said than done.

—Anon.

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by Stan & Cathie Burdick

**MIKESIDE MANAGEMENT**  
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It's not a bad life, this wondering minstrel circuitous rampage I've chosen. At least it's not hard to take week Hawai' host covered upstate New York (I sneaked in and out between the blizzards), followed by two weeks sloping through by a Florida Georgia (Sounds Marco)

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\*\*\*

They are able who think they  
are able.

—Virgil

\*\*\*

By the time we've made it,  
we've had it.

—Malcolm Forbes





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BY TOM DILLANDER

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Heads square thru four, swing thru, boys run right, half tag, follow your neighbor & spread, explode the wave, chase right, swing & promenade!

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**HONEST TO GOODNESS, AMIGOS**  
**Caller: CORBEN GEIS**

Heads promenade halfway, sides pass thru, courtesy turn, heads down the middle, do-si-do, forward & back, forward & back again, do-si-do, face corner & promenade! (Teaching series #1 w/CALLERLAB Basic calls 1-15)

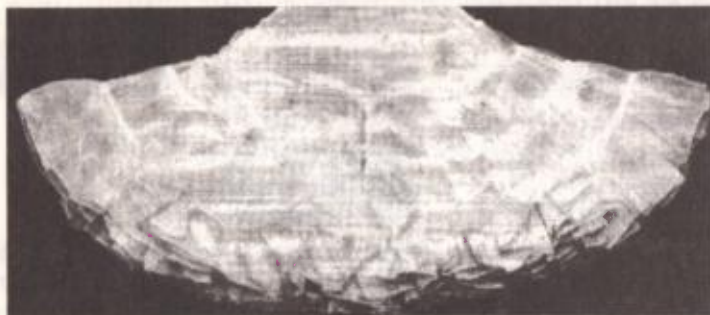


The U.S. farm population peaked at an estimated 23 million people around 1915. Only about four and half million Americans live on farms today.

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SIZES: Small, Medium and Large

## **MOUNTAIN 110**

### **GOODBYE, GOODBYE, MARIE**

**Caller: EDDIE MILLAN**

Heads pass the ocean, recycle, pass thru, right & left thru, swing thru, boys run right, bend the line, right & left thru, do-si-do to a wave, explode the wave, swing & promenade!

## **MOUNTAIN 113**

### **WE'VE BEEN STRONG LONG ENOUGH**

**Caller: MARK CLAUSING**

Four ladies chain three quarters, heads promenade halfway, down the middle, square thru four, do-si-do to a wave, explode the wave, partner tag, swing & promenade!

## **ELITE 1015**

### **ANOTHER TIME, ANOTHER PLACE**

**Caller: DAVEY NAKAMON**

Heads square thru four, do-si-do, swing thru, all eight circulate, boys run right, Ferris wheel, centers pass thru, touch a quarter, scoot back, swing & promenade!

## **ELITE 1016**

### **OH, NO HOEDOWN**

**Caller: MAC O'JIMA**

(This can be used as a singing call with enclosed lyrics. Plus patter calls on flip.)

Allemande left, do-si-do, allemande left, weave the ring, swing & promenade!

## **CARDINAL 31**

### **WINGS**

**Caller: DON COOK**

Heads promenade halfway, down the middle, right & left thru, star thru, pass thru, swing thru, boys run right, Ferris wheel, square thru three, swing & promenade!

## **HOEDOWNER 130**

### **KEEP ON PRAYIN'**

**Caller: LANNY WEAKLAND**

Heads promenade halfway, down the middle, right & left thru, pass the ocean, extend, swing thru, boys run right, couples circulate, half tag, swing & promenade!



**GOLDEN EAGLE 0028****TEQUILA SUNRISE****Caller: GARY SHOEMAKE**

Heads square thru four, do-si-do, swing thru, boys run right, Ferris wheel, centers pass thru, slide thru, square thru three, swing & promenade!

**SOLID GOLD 702****WALK OUT BACKWARDS****Callers: DON & DOUG SPROSTY**

Heads square thru four, do-si-do, swing thru, boys run right, bend the line, reverse flutterwheel, slide thru, swing & promenade!

**ROCKIN M 117****MATAMORES****Caller: WAYNE MORVENT**

Heads square thru four, do-si-do to a wave, ladies trade, girls run right, tag the line, face right, Ferris wheel, centers pass thru, swing & promenade!

**DANCE RANCH 727****PRETTY BABY****Caller: JOHNNIE WYKOFF**

Heads promenade halfway, down the middle, square thru four, right & left thru, veer left, couples circulate, ladies chain down the line, square thru three, promenade!

**SHAKEDOWN 242****BRANDY****Caller: BRONC WISE**

Heads promenade halfway, down the middle, square thru four, right & left thru, veer left, Ferris wheel, square thru three, swing & promenade!

**BIG MAC 171****GOOD LOVING****Caller: MAC McCULLER**

Heads square thru four, do-si-do, swing thru, boys run right, bend the line, right & left thru, pass the ocean, recycle, swing & promenade!

**RAWHIDE 156****THERE'S A TEAR IN MY BEER****Caller: DICK WAIBEL**

Heads promenade halfway, lead right, do-si-do, swing thru, boys run right, bend the line, right & left thru, slide thru, square thru three, swing & promenade!

**BLUE RIBBON 290****BLACKBIRD, BYE, BYE****Caller: JERRY GULLEDGE**

Heads promenade halfway, down the middle, pass the ocean, extend, swing thru, boys run right, couples circulate, wheel & deal, pass thru, trade by, swing & promenade!

**ELK 035****BORN TO BE WITH YOU (SING-A-LONG)****ERNIE KENNEY****ESP 1008****YOU'RE GONNA MISS ME WHEN I'M GONE****Caller: ELMER SHEFFIELD JR.**

Heads square thru four, right hand star, heads star left in the middle a full turn, right & left thru with the outside two, rollaway, touch a quarter, scoot back, swing & promenade!

**ESP 914****THE TROLLEY SONG****Caller: STEVE KOPMAN**

Heads promenade halfway, down the middle, right & left thru, square thru four, do-si-do to a wave, scoot back, scoot back again, swing & promenade!

**GLOBAL MUSIC 907****THE LION KING****Caller: LARRY LETSON**

Heads promenade halfway, down the middle, star thru, California twirl, swing thru, spin the top, right & left thru, star thru, eight chain two, box the gnat, swing & promenade! ✓

\*\*\*

**I would rather be the man who bought the Brooklyn Bridge  
than the man who sold it.**

**—Will Rogers**





## REMINISCE

Choreographer: George & Shirley Wisniewski, 8325 Wattsburg Rd.,  
Erie, PA 16509

Record: Windsor 4697 A Wagon Wheel Records, Box 5576,  
Whittier, CA. 90607 (310)698-6557

Footwork: Woman's directions in parentheses ( )

Rhythm: Waltz, Phase RAL 2+1 (Side Corte)

Speed: 45 RPM

Sequence: INTRO, A B, A B, A B, END

---

---

### INTRODUCTION

Measure

**1-4 WAIT 2 MEASURES;; SWAY LEFT; SWAY RIGHT;**

1-2 Wait two measures in BFLY WALL lead foot free;;

3-4 {SWAY L & R} Sd L, dw R to L, tch R to L; Sd R, dw L to R, tch L to R;

#### PART A

**1-4 WALTZ AWAY; LADY ROLL ACROSS LOP; TWINKLE THRU; THRU, SD, CL;**

1 {WALTZ AWAY} Fwd L trng away from ptr, sd & fwd R slight bk to bk pos, cl L to R  
(Fwd R trng away from ptr, sd & fwd L slight bk to bk pos, cl R to L);

2 {ROLL ACROSS} Fwd R, L, R, (Trng twd DCL fwd L starting to XIFM, comm a LF  
roll fwd R XIFM, fwd L); LOP LOD

3 {TWINKLE THRU} Fwd L, sd R trng LF to fc ptr, cl L to R;

4 Trng twd RLOD XRIFL, sd L, cl R to L; CP COH

**5-8 BOX;; DIP BACK; RECOVER, TOUCH, HOLD;**

5-6 {BOX} Fwd L, sd R, cl L to R; Bk R, sd L, cl R to L; CP COH

7 {DIP BK} Back L relax L knee,-,-;

8 {REC} Recover on R to BFLY COH, tch L to R, hold;

Repeat measures 1-8 PART A TO RLOD:.....BFLY WALL

#### PART B

**1-4 WALTZ AWAY; FWD WRAP; FWD WALTZ; FWD, FACE, CLOSE TO LEFT  
HAND STAR;**

1 {WALTZ AWAY} Fwd L trng away from ptr, sd & fwd R slight bk to bk pos, cl L to R;

2 {WRAP} Fwd R, L, R, (Fwd L starting LF roll with trailing hds jnd, fwd R cont LF  
roll, fwd L in a wrap pos); WRAP

3 {FWD WALTZ} IN WRAP POS Fwd L, R, L;

4 Fwd R comm RF trn, cont trng RF sd L, cl to R to L fc WALL (Fwd L trng 1/4 LF, sd  
R, cl L); L HAND STAR

**5-8 TWINKLE TO R-HD STAR; TWINKLE TO L-HD STAR; DRIFT APART; SPIN  
MANEUVER;**

5 {TWINKLE} Fwd L to WALL stg LF trn, sd R, cl L to R fcg COH (Bk R stg LF trn, sd  
L, cl R to L fcg WALL);

6 {TWINKLE} Fwd R to COH stg RF trn, sd L, cl R to L fcg WALL (Bk L stg RF trn,  
sd R, cl L to R fcg COH);

7 {DRIFT APT} Small steps Fcg ptr jng trailing hds bk L, R, L, (Fcg ptr bk R, L, R, );  
OPFC WALL

8 {SPIN MANU} Fwd R, L, R trng 1/4 RF to CP RLOD (Spin in place LF 3/4 trn L, R,  
L); CP RLOD

- 9-12 **TWO RIGHT TURNS;; TWIST VINE 3; FWD FACE CLOSE;**  
 9-10 (RT TRNS) Bk L trng 1/4 RF, sd R trng 1/4 RF, cl L to R; Fwd R trng 1/4 RF, sd L, cl R to L; CP WALL
- 11 (TWIST VINE) Sd & bk L, bk R stg to trn LF, sd & fwd L BJO LOD (Fwd R, fwd L, sd & fwd R trng 1/2 LF); BJO
- 12 Fwd R, trng RF fwd & sd L to CP, cl R to L; CP WALL
- 13-16 **LEFT TURNING BOX;;;;**
- 13-16 Fwd L trng 1/4 LF CP LOD, sd R, cl L to R; Bk R trng 1/4 LF CP COH, sd L, cl R to L;  
 Fwd L trng 1/4 LF CP RLOD, sd R, cl L to R; Bk R trng 1/4 LF CP WALL, sd L, cl R to L; Blend to BFLY WALL

**ENDING**

- 1 **SIDE CORTE;**  
 Sd L LOD relaxing L knee with R leg extended to RLOD,-; (Both look twd RLOD)

*Editor's note: This choreographer says the record is available from Windsor, Wagon Wheel Records. ✓*

\*\*\*

**When a man blames others for his failures, it's a good idea to credit others with his successes.**

—Howard W. Newton

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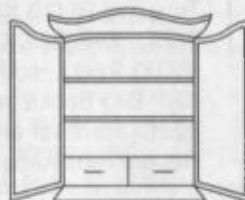
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**#2601**

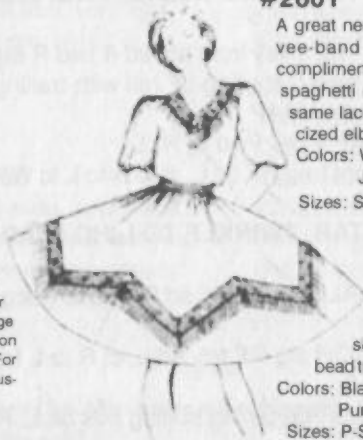
A great neckline makes this blouse outstanding. A vee-band of white lace and white fringe is complimented by a silver tone concho tied with spaghetti and beads. The zippered band has the same lace and fringe band at the neckline. Elasticized elbow length sleeves complete the look.

Colors: White, Black, Cypress  
 Jade, Purple, Turquoise.

**\$29.50**

Sizes: S-M-L-XL

Suggested Retail  
 \$34.00



**#3601**

Eye catching bands of white lace are zig-zagged on this solid skirt. The white fringe trim adds style and weight to the skirt bottom. Silver toned conchos with bead trimmed spaghetti accent every other panel.

Colors: Black, Cypress, Jade,  
 Purple, Turquoise.

**\$46.00**

Sizes: P-S-M-L-XL

Suggested Retail  
 \$55.00



# BREADLINE

by Dorothy Walker

**M**y twin daughters, Dawn and Valerie, are 12 ½ (we mustn't forget that half!) and are learning to cook meals for the whole family. This year's Easter dinner was quite interesting. We let the girls put something together for us (with everything going on in our lives, I felt the need to have Easter day together, just the four of us, instead of the usual big family gathering). The girls served us deviled eggs, cornbread muffins, raw baby carrots, green beans, baked bread forms (from frozen dough), bacon and the filling from this month's featured recipe. They set the table very nicely with candles and had a couple of Easter goodies, which they shared from their baskets, set on our plates for the dessert. I know... a meal to remember!

The recipe below (in Dawn's own words) is something the girls make for us quite often and is very tasty. They learned how to make this in their cooking class this year at school, along with a few other tasty dishes. I think it would be great to bring to a potluck. Let me know what you think.

## TWICE BAKED POTATOES

### Ingredients:

- 4 Potatoes
- 1 Cup grated cheese
- 1 Teaspoon garlic powder
- 1 Teaspoon onion powder
- 1 Pinch dried celery flakes
- 1 Pinch chopped chives
- 1 Pinch basil
- 1/4 Cup butter

Preheat the oven to 450 degrees.

Step #1: Put the potatoes on a plate and poke holes in the top, three times with a fork. Put them in the microwave for ten minutes and set the microwave on high.

Step #2: Scoop out the hot insides into a bowl. Put in the cheese, garlic powder, onion powder, dried celery flakes, chopped basil and the butter; mix it all together.

Step #3: Spoon the mix into the potato shells. Put on metal tray and put in oven. Bake for thirty minutes. Let cool awhile before you eat.

Optional: Top with sour cream, parsley flakes, bacon bits, etc.

***On a personal note:** I would like to thank those who have shown their support concerning my sister, Marty's, kidney transplant. I would also like to fill you in on a change that has taken place since last month's issue was printed.*

*It is with much disappointment that I must share with you the news that I am no longer able to donate a kidney. We had a date of April 25 set for the transplant, but hadn't gotten all my test results back—everything looked great up until the 16th. When the surgeons reviewed my x-rays, they discovered that both of my kidneys are working together, depending on one another to do their job. In other words, I need both of my kidneys to maintain my health. So, I am no longer able to share this wonderful gift of life with my sister.*

*The light in all this darkness is that our other sister, Mary, is going to be tested further to determine if she can give one of her kidneys. Please keep our family in your prayers...I hope that next month I'll have some good news to share. Thanks again for your concern. ✓*

# Flip Side Rounds

by Frank & Phyl Lehnert

## ALMOST A RUMBA

GRENN 17168

Choreography by Dorothy Sanders

A little different P-2+2 rumba to pretty "Shadow Of Your Smile" music.

## OUR HEARTBEAT WALTZ

GRENN 14294

Choreography by Jerry & Perry Lefeavers

A flowing P-4+2 (dble rev, contra ck & switch) waltz to pretty music.

## MOONLIGHT WALTZ

GRENN 14293

Choreography by Jerry & Perry Lefeavers

A P-4+2 (outside spin & trn lck) waltz to pretty music.

## LOST WITHOUT YOU

GRENN 17210 or 17112

Choreography by Hank & Jetty Walstra

Good "Cream In My Coffee" music & a good P-2 + fishtail two step cued by Hank.

## STARRY EYES GIRL

GRENN 14241

Choreography by Doc & Peg Tirrell

A nice P-4, 3 part waltz to pretty music.

## DANCING ARCHES

GRENN 14241

Choreography by Doc & Peg Tirrell

A good P-3+2 (telemark & oversway) fox-trot to good music.

## THINK OF ME

ESP 719

Choreography by Nancy & Wimpy Carver

A comfortable P-4 rumba with good music (s/d singing call).

## KISS ME ONCE

ESP 529

Choreography by Nancy & Wimpy Carver

A little different P2+2 (fishtail, slow hover 4) two step to "It's Been A Long, Long Time."



*Jerry Story*



*Tony Oxendine*



*Larry Letson*



*Randy Dougherty*



*Tim Mavriner*

## BRAND NEW RELEASES

- |         |                                           |                           |
|---------|-------------------------------------------|---------------------------|
| RYL 133 | CLAYTON DELANEY                           | by Jerry                  |
| RYL 227 | ANY OLD TIME                              | by Tony                   |
| RYL 317 | I DON'T NEED NOTHIN'                      | by Jerry                  |
| RYL 318 | THE NIGHT HAS A THOUSAND EYES             | by Tony & Jerry           |
| RYL 516 | LOOKIN' FOR A REASON                      | by Larry                  |
| RYL 517 | ARE YOU TEASIN' ME                        | by Larry                  |
| RYL 808 | LOOKIN' AT THE WORLD THROUGH A WINDSHIELD | by Randy                  |
| RYL 901 | STEEL RAILS                               | by Tim                    |
| RYL 901 | ON AND ON (round)                         | by Jerry & Barbara Pierce |



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Choreography by Bob &amp; Jackie Scott

Comfortable P-4+2 (American spin & she go,  
he go) jive to good Bill Doggett music.**HOLD IT**

KING GT4 2038

Choreography by Bob &amp; Jackie Scott

A P-2+Fishtail two step to catchy Bill  
Doggett vocal.**CLOSE TO YOU**

A &amp; M 8548

Choreography by Jim &amp; Adele Chico

Good Carpenters vocal with a slow two step  
jive routine P-4+1 (triple traveler + 1up  
(passing chasse)).**SOUTH PACIFIC RUMBA**

SPEC PRESS

Choreography by Bob &amp; Nora Slomcenski

Pretty music with a nice P-3 rumba routine.

**BALI HA'I BOLERO**

SPEC PRESS (same record as above)

Choreography by Bob &amp; Nora Slomcenski

P-5+2 (rev rope spin, ronde & sync underarm  
+ 2 up)**CUBAN PETE**

SPEC PRESS (flip of above)

Choreography by Bob &amp; Nora Slomcenski

Good music with a P-5+2 (Turkish towel, adv  
slid door) + body ripple cha cha.**YOU'LL BE MINE**

WB 717817

Choreography by Larry Wacker &amp; Cathy

Felch

P-2+1 two step to a Faith Hill vocal.

**FASCINATION**

AMERICAN PIE 9131

Choreography by Bob &amp; Jackie Scott

A little different P-4+2 (rev fallaway, nat  
weave) waltz to a good Jane Morgan vocal.**ADALIDA**

MCA S755019

Choreography by Barbara & Larry  
SchaumburgGood George Strait vocal with an interesting  
long sequence P-2 two step.**NOT COUNTING YOU**

CAPITOL B-44492

Choreography by Big John &amp; Eula Brewer

A good P-2 two step to a good Garth Brooks  
vocal.**WITH YOU**

STARLINE 6004

Choreography by Charlie &amp; Leona

Lovelace

Pretty Les Paul & Mary Ford "Vaya Con  
Dios" vocal with a good P-4+2 (contra check,  
outside spin) waltz.**MOODY BLUE**

RCA GB 11326

Choreography by Dick &amp; Kay Yellen

Good P-2+2 (fishtail, curving fishtail) two  
step to a good Elvis vocal.**SOMETHING GOOD**

STARDUST 1235

Choreography by Carol &amp; Milo Molitoris

Good Herman Hermits vocal with a P-2 two  
step routine.**HEARTBEAT TWO STEP**

STARDUST 1236

Choreography by Milo &amp; Carol Molitoris

Good Herman Hermits vocal with a P-2 two  
step routine.**CHA CHA OF LOVE**

COLL 3830

Choreography by Jack &amp; Judy De Chenne

P-3+2 (alemana & chase peek a boo) cha cha  
to "A Little On The Wild Side" vocal by The  
Mindbenders. ✓

Happy Mother's Day

*LINK'S*

# **KIRKWOOD LODGE**

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Dear Jon and Susan,

I had let my ASD subscription run out but find, after receiving the March issue, I can no longer be without it. (You knew I'd come around, didn't you?)

I got to reading and just couldn't put it down. I can't wait for Part II of the llama story.

Tony Speranzo is doing a great job with the Pulse Poll page, though I'd still like to see the ROUNDALAB ROQs published, either on that page or one nearby—both classic and contemporary—just as a means for us to have one or two dances that dancers, callers (who cue) and cuers could count on as being presented that evening and we would each know that dance (dances) wherever in the world we were dancing that night, because someone took the time to teach it that month (for the next three months).

Also, the Cue Tips selection was one that can be done at square dance halls, without a teach. I'll look forward to using it with my dancers at each club this month.

Articles this month were really interesting, informative, or thought-provoking. Keep it up!

Sincerely,  
Judy Doane

P.S. The last time I sent a complimentary letter, all my favorite sections were omitted from the next magazine, so don't let this go to your head!

To the Editors:

Subject: Square Dancing—Fun Thing or a Tense Tussle!

From day one, our class caller reminded us, more than once, that "Square Dancing" is a **FUN THING!** As time went along, we were haunted by that phrase and began to wonder, for example, why square dance clubs are patterned after corporate business? Why is it necessary for clubs to function like IBM or General Motors?

Anyone coming out of the corporate world will testify to the politicking—infighting, ego flexing and dull, boring hierarchical organizational structure—hardly appropriate role models for *fun-loving* square dancers!

The consensus of opinion for the demise of clubs these days is the lack of volunteers to serve on executive boards. The phrase "executive board" by admission is intimidating and scares people because the excessive workload takes priority and the dancing takes a back seat. **A FUN THING???**



Co-sharing the workload by forming working committees could very well spread out club duties reducing them down to "bite size." In addition to supporting dances and special events, we would venture to say that each member would willingly and gladly volunteer a smaller time investment to help design FUN TIMES dictated by what the members want.

The big **POSITIVE** is that all of the dancers become beneficiaries. The membership would now be empowered. The executive boards' new function would now be to adopt the membership's initiative and implement it with the "right" people with the "right" talents in the "right" places.

Overly sentimental as we know this will sound, each individual we embrace at a square dance activity is a spiritually, biological miracle and we are bound by whatever it is we hold sacred **NOT** to blasphemize this precious entity for we are each "a child of the universe."

So, for heaven's sake, let's don't make square dancing a "mind boggling" experience because from day one, class callers will continue to remind us, more than once, that square dancing is a **FUN THING!**

**What a great way to celebrate life!**

Sincerely,  
"Skip" and Faye Schipellite  
Winchester, Massachusetts

Dear Sirs,

We are pleased to renew our magazine subscription for a further two years.

We very much appreciate the straight talk and helpful comments. Keep up the good work! If square dancing is to survive as a wonderful



hobby and a most sociable past time, it needs to listen to everyone's honest opinion, whether the greenest student or a dancer with considerable experience. They all have something worthwhile to offer. Too much talk and not enough listening spells disaster, so please keep presenting the many diverse opinions and attitudes. Perhaps we can resolve what offers to be "major flaws in the system."

Thank you once again for your efforts.

Yours truly,  
Eve Dean, England

(Square dancer since 1980 and loving every minute!)

Hi,

Here is my renewal cheque for another year. Even after 30 years, I still am able to find something in American Squaredance Magazine to help me improve my calling.

Keep up the good work.

Ron Heichert,  
Westbank, B.C.

Dear Jon and Susan,

As long-time subscribers, we enjoy the magazine very much. It has really become

"meaty" lately, and we appreciate that!

We were interested in advertising our annual weekend dance in your magazine held every October in Leavenworth, Washington (see DATELINE, October 11 for details). We noticed you don't have any display advertising for dances. Do you not take advertising for dances?

We would like to be included in DATELINE, when the time comes, and a flyer is enclosed for the information. Thanks very much.

Sincerely,  
Jansi Sauer  
East Wenatchee, Washington

*Editor's note: Thank you for the compliment—as always, we are grateful for positive strokes (as well as constructive criticism!). As for advertising space—we welcome and encourage clubs and individuals to advertise...without it, how would we keep square dancing in the forefront? Information is on the way.*

*Anyone else interested in advertising? Just give us a call or drop us a line and Phyllis Arthur will be glad to send you a spec sheet, along with our advertising rates. ✓*



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BASIC SQUARE DANCE with Larry McBee

Vol.1: Calls 1 Thru 23

Vol.2: Calls 24 Thru 49

Vol.3: Mainstream Cloverleaf to Recycle

PLUS SQUARE DANCE with Lee Schmidt

Tea Cup Chain to Spin Chain  
& Exchange The Gears

PLUS SQUARE DANCE IN "D.B.D." with Don Mc Whirter

Vol.1: Tea Cup Chain to Relay the Deucey

Vol.2: Cross Fire to Spin Chain & Exchange the Gears

A-1 SQUARE DANCE with Mike Sikorsky

Vol.1: Acey Deucey to Cross Over Circulate

Vol.2: Quarter In to Mix

A-2 SQUARE DANCE with Mike Sikorsky

Vol.1: Pass The Sea to Zig Zag/ Zag Zig

Vol.2: Switch To A Diamond to Trail Off

ROUND DANCE with Bob & Edna Faudree

Phase I & II: Fraulein; St.Louis Blues

Phase III: Answer Me; Desert Song

Phase III: Latin Basics (Four Dances)

ROUND DANCE with Joyce(Doss) Lane & Jim Lane

Phase IV: Till Tomorrow; Audios; Rainbow Connection

CLOGGING with Marilyn Hansen

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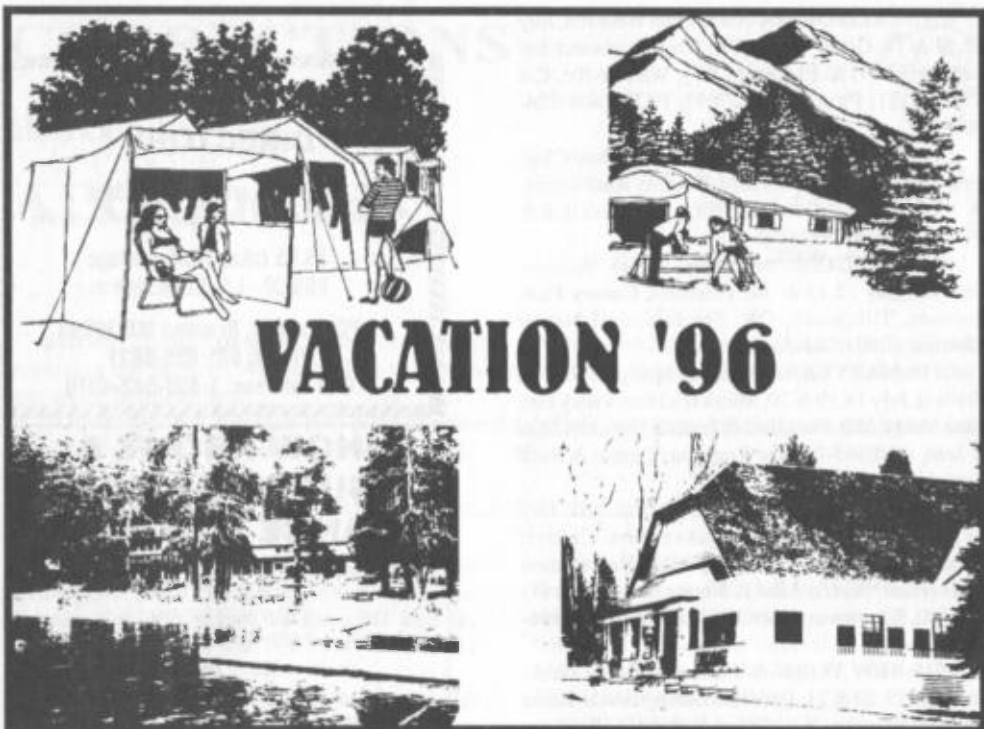
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# VACATION '96

## FUTURE NATIONAL S/D CONVENTIONS

1996 (45<sup>th</sup>)-San Antonio, Texas

1997 (46<sup>th</sup>)-Orlando, Florida

1998 (47<sup>th</sup>)-Charlotte, South Carolina

1999 (48<sup>th</sup>)-Indianapolis, Indiana

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

1996

JUNE

0601-ILLINOIS-Chicagoland RD Leaders' Society June Jubilee, June 1 & 2, McHenry & Wheeling, IL. For info call Jayne & George Sheldon (708)771-5450 or Paul & Louise King (815)436-4144.

0607-MINNESOTA-45<sup>th</sup> State Convention, June 7,8 & 9, St. Cloud, MN. Contact Lanny & Sheryl Beam, 13973 Quentin Ave. S, Savage, MN 55378; PH: (612)894-2169.

0607-WASHINGTON-Alpine Festival, June 7,8 & 9, Colville High School, Colville, WA (N. of Spokane on Hwy. #395). Callers J.Haag, D.Spooner; Cuers R&M Preskitt, E&E Schiffner. For info call (509)684-2408 or (509)684-2338.

0614-CALIFORNIA-Annual Cup of Gold Promenade, June 14 & 15, Sonora Fairground, CA. For info contact Susan Harris, 19130 El Cerrito Way, Watsonville, CA 95076-9121; Ph: (408)726-7053; FAX: (408)726-7068.

0614-COLORADO-42nd Annual Colorado State S/D Festival, June 14 & 15, Holiday Inn D.I.A., 15500 E. 40<sup>th</sup> Ave., Denver, CO. Callers D.Nordbye, J.Saltel; Cuers D&T Vogt. Contact Sam & Linda Margheim, 11200 E. 22nd Ave., Aurora, CO 80010; PH: (303)344-5190 or (303)0758.

0620-VIRGINIA-30th National Advanced & Challenge S/D Convention, June 20,21 & 22, Pavilion Convention Center, Virginia Beach, VA. Numerous callers. Contact Ed & Marilyn Foote, 140 McCandless Dr., Wexford, PA 15090; PH: (412)935-2734.

0626-CALIFORNIA-1<sup>st</sup> Annual West Coast Jamboree, April 26,27 & 28, King City, CA. Callers B.Baier, G.Carnes, R.Dibble, T.Marriner; Cuers J&A Chico, C&S Hurst. For info call (408)292-4279.

0626-TEXAS-45th National S/D Convention, June 26-29, San Antonio, TX. Contact 45th National S/D Convention, PO Box 380396, San Antonio, TX 78280-0396.

JULY

0704-NEW YORK-Save These Dates & Dance To Red Bates, July 4-7, Rocky's Recreation Area, Inc., Boonville, NY. For info write or call; PO Box 91, NY 13309; Ph: (315)942-5142; after May 15 (315)942-2250.

0712-CALIFORNIA-Annual Fun Weekend, July 12,13 & 14, Grass Valley, CA. For info contact Susan Harris, 19130 El Cerrito Way, Watsonville, CA 95076-9121; Ph: (408)726-7053; FAX: (408)726-7068.

0712-GEORGIA-13<sup>th</sup> Annual Thunderbird Clogging Festival, July 12 & 13, Mathis City Auditorium, N. Ashley St., Valdosta, GA. For info contact Bob & Vivian Bennett, (912)242-7321.

0712-OREGON-Coastal Fan-Ta-Sea, Summer Festival, July 12,13 & 14, Tillamook County Fairgrounds, Tillamook, OR. For info. call Nancy Morrissey, (503)563-5361.

0718-MARYLAND-33rd Star Spangled Banner Festival, July 18,19 & 20, Marriott's Hunt Valley Inn, Hunt Valley, MD. For info call Festival Directors Stan & Jean, (410)465-0185 or Registrars Dennis & Ruth Upright, (410)465-8163.

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

0719-NEW YORK-A-2 Camp & Dance Weekend, July 19, 20 & 21, Deer Run Campgrounds, Route 67, Schaghticoke, NY. Callers R.Bates, C.Brodeur; Cuers E&I Mindlin. For info contact Red Bates (413)786-0212.

0720-WASHINGTON-Skagit Sqs Annual Fun Fare, July 20,21 & 22, Skagit Country Fairgrounds, Mount Vernon, WA. Callers G.Rahia, J.Corrigan, P.Mugrage; Cuers T&A Mills. For info call Bev or Ero at (360)424-9675.

0726-CALIFORNIA-Eleventh Annual San Diego Contra Dance Weekend, July 26,27 & 28, University of San Diego, San Diego, CA. Contra, quadrille, English country, folk & round dances, plus special events & after-parties. Staff: D.Armstrong, P&M Moore, G&F Nickerson. Contact Paul or Mary Moore, PO 897, Running Springs, CA 92382; PH: (909)867-5366.

0726-ILLINOIS-13<sup>th</sup> SCISDA Sq & RD Convention, July 26,27 & 28, Peoria Civic Center, Peoria, IL. For info contact Don & Karleen Suhrbier, 1930 Marigold Lane, Hanover Park, IL 60103; PH: (708)289-5841.

0726-PENNSYLVANIA-9<sup>th</sup> Annual Abington Allemanders S/D Weekend, July 26 & 27, University of Scranton, Scranton, PA. Callers R. Correll, R.Libby, T.Marriner, D.Coe, T.Crawford; Cuers R&A Lock, D&K Kroft. Contact Joe & Yvetter Vinson, 202 Thompson St., Dalton, PA 18414; Ph: (717)563-2452.

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0729-LOUISIANA-Fifth U.S. Handicapable S/D Convention, July 19 & 20, Fairmont Hotel, New Orleans, LA. Contact Convention Vice Chair Dorothy LeDuc, 6424 Middle Ring Ct., Mobile, AL 36608; Ph: (334)343-9794.

## AUGUST

0802-NEW YORK-Mainstream S/D Weekend, August 2,3 & 4, Deer Run Campground, N.Y Route 67, Schaghticoke, New York. Callers G.Hardy, C.Hardy & CW Line Dancing w/Gerry. For info contact Chuck Hardy, 19 Jansen Rd., Stone Ridge, NY 12484; PH: 1-800-584-3453.

# CORRECTIONS and APOLOGIES



Last month our cover featured a cross against a background of stained glass, which offended several of our readers. We would like to take this opportunity to apologize and let you know that it was quite unintentional.

In the future we will take into consideration the beliefs of others and make an attempt to keep holidays "generic" so as not to offend anyone. ✓

0805-CANADA-43rd Annual B.C. S/D Jamboree, August 5-10, Penticton, British Columbia, Canada. For info write Otto Jani, PO Box 66, Penticton, B.C. V2A 6J9; PH: (604)497-6488 or (604)492-8081.

0809-PENNSYLVANIA-3rd Annual Sq & RD Convention, August 9 & 10, The Penn State Scanticon Conference Center Hotel, State College, PA. No contact provided.

0810-ENGLAND-1996 National Seside S/D Convention, August 10-16, Lytham High School, Lytham, St. Annes, Nr Blackpool. Numerous callers. For free info packet, contact Malcolm & Viv Owen, 3 Church Rd., Est Huntspill, Somerset TA9 3PG; PH: 01278 792233.

0815-OREGON-13th Annual S/D Festival, S. Oregon Single Sqs, Hyatt Lake Festival, August 15, 16 & 17, Howard Prairie Lake Resort, Medford, OR. Caller G.Carnes; Cuer C.Butler. For info contact Southern Oregon Singles, PO Box 8400, Medford, OR 97504; Ph: (541)535-5255 or (541)664-5606.

0816-MICHIGAN-35th Michigan State Sq & RD Convention, August 16, 17 & 18, Cobo Hall, Detroit, MI. Contact Fred & Netty Wellman, 2812 Buglers Way, E. Lansing, MI 48823; Ph: (517)351-5603; FAX: (517)351-3147.

0816-SOUTH DAKOTA-Center of the Nation Celebration, August 16 & 17, Belle Fourche Community Center, 1111 National St., Belle Fourche, SD. Callers D.Murry, D.Sahlstrom; Cuers D&T Vogt. For info call Gene & Judy Shevling at (605)257-2349.

0816-TENNESSEE-22nd Tennessee State Convention, August 16 & 17, Gatlinburg, Tennessee State Convention Center, TN. Various Tennessee callers & cuers. Contact Bill Shepard, PO Box 128213, Nashville, TN 37212; PH: (615)367-0796.

0816-WISCONSIN-37th Wisconsin Sq & RD Convention, August 16, 17 & 18, Dane County Exposition Center, Madison, WI. Area callers & cuers featured. For info contact General Chairmen Ray & Marilyn Steinich, W6998 Hwy G, Pardeeville, WI 53954; PH: (608)429-3049.

0822-GEORGIA-32nd Jekyll Island SD Jamboree, August 22-25, Best Western Jekyll Inn, Jekyll Island, GA.. Numerous callers & cuers. Contact Bob & Vivian Bennett, (912)242-7321.

0830-CALIFORNIA-Associated Square Dancers 17th Annual Jamboree, August 30, 31 & September 1, Oxnard Community Center, 800 Hobson Way, Oxnard, CA. Callers B.Weaver, J.Roberts, T.Pepper, D.Young, P.Carnathan, S.Woodard; Cuers B&E Burrier, J.Norton; Contra P&M Moore. For info call (805)497-4756 or (310)540-2666.

0830-COLORADO-26th National Singles Dance-A-Rama, August 30-Sept. 1, Denver International Airport Hotel Convention & Trade Center, Denver, CO. Write 26th National Dance-A-Rama, 1006 W. 104th Ave., Box 332, Northglenn, CO 80234 or call Carolyn (303)452-9226, Dianne (303)770-8498 or Duane (303)673-9575.

## SEPTEMBER

0906-CALIFORNIA-Annual S. Calif. Clogging Convention, September 6, 7 & 8, Riverside, CA. For info contact Susan Harris, 19130 El Cerrito Way, Watsonville, CA 95076-9121; Ph: (408)726-7053; FAX: (408)726-7068.

0908-VIRGINIA-Dave Wilson's C-1 Clinic, September 8-13, Ingleside Resort & Conference Center, Staunton, VA. Emphasis on completing your knowledge of finer points of C-1. \$650 per couple for room, food & dancing. For info call (813)588-4490.

0920-CANADA-24<sup>th</sup> Canadian RD Festival, September 20,21 & 22, Place Polonaise, Grimsby, Ontario. For info contact Ariel Haist, 58 Stoney Brook Cres, St. Catharines, Ontario, Canada, L2S 3R8; PH: (905)984-3469.

0920-COLORADO-Pikes Peak Jubilee X Sq & RD Weekend, September 20,21 & 22, Shrine Club, West Pikes Peak & 33<sup>rd</sup> St., Colorado Springs, CO. Callers W.Driver, G.Shoemake; Cuers G&L Krueger. For info contact Leo Boudreaux, 5050 Platinum Dr., Colorado Springs, CO 80918; Ph: (719)593-7350.

0920-LOUISIANA-15<sup>th</sup> Annual Louisiana RD Weekend, September 20 & 21, Civic Center, Ruston, LA. For info contact Jerry Stinson, 605 S. Trenton Ruston, LA 71270; PH: (318)255-3113.

0920-NORTH CAROLINA-The Lost Weekend Festival, Sept. 20,21 & 22, Fontana Village, NC. Featuring B.Christian, J.Gaskins, D.Gaskins, D.Shinham. For info call (800) 57 DANC 1.

0926-WASHINGTON-4 Plus 4 "A" & "Plus" Weekend, September 26-29, Jefferson County Fairgrounds, Port Townsend, WA. Callers S.Reid, T.Tomlinson; Cuer B.Ellis. RV hookups. Limit 30 squares. For info contact Chuck Peters, 60-C Paradise Bay Rd., Suite 149, Port Ludlow, WA 98365; PH: (360)437-0841.

0927-CALIFORNIA-Annual Fall Festival, September 27,28 & 29, Victorville, CA. For info contact Susan Harris, 19130 El Cerrito Way, Watsonville, CA 95076-9121; Ph: (408)726-7053; FAX: (408)726-7068.

0927-ENGLAND-British National Sq. & RD Convention, Sept. 27,28 & 29, Basingstoke, Hampshire, England. MS thru A2, Rnds to Ph III. For details & booking forms contact British Convention '96, 2 Crossbridge Cottages, Thornborough Rd., Thornton, Buckingham MK 17 0HE; PH: 44 1280 816940.

## OCTOBER

1004-CALIFORNIA-Annual Fun Festival, October 4,5 & 6, Grape Festival Fairgrounds, Lodi, CA. For info contact Susan Harris, 19130 El Cerrito Way, Watsonville, CA 95076-9121; Ph: (408)726-7053; FAX: (408)726-7068.

1004-NEVADA-Annual International Anniversary, October 4 & 5, Las Vegas, NV. For info contact Susan Harris, 19130 El Cerrito Way, Watsonville, CA 95076-9121; Ph: (408)726-7053; FAX: (408)726-7068.

1011-CALIFORNIA-Annual Jubilee, October 11,12 & 13, Santa Clara Valley Hyatt, San Jose, CA. For info contact Susan Harris, 19130 El Cerrito Way, Watsonville, CA 95076-9121; Ph: (408)726-7053; FAX: (408)726-7068.

1011-TENNESSEE-Chattanooga Choo Choo Sq & RD Festival, October 11 & 12, Convention & Trade Center, Chattanooga, TN. Callers L.Letson, E.Sheffield; Cuers E&G Kilner; Line dancing, too. For info call (423)842-1358.

1011-WASHINGTON-Autumn Leaf Dance Festival, Buds & Blossoms 11<sup>th</sup> Anniversary, October 11,12 & 13, Icicle River Middle School, 10195 Titus Rd., Leavenworth, WA. Callers I.Pettersson, S.Sidholm; Cuers R&V Walz. For info contact Myrna Gott, 1531 Millerdale, Wenatchee, WA 98801; Ph: (509)662-8207.

1018-INDIANA-7<sup>th</sup> Indiana S/D Convention, October 18,19 & 20, Horizon Convention Center, Muncie/Delaware Country, IN. For info contact Obee Habbas, 3708 W SR128, Frankton, IN 46044-9303; Ph: (317)754-3248.

1018-NEBRASKA-Prairie Conclave XI, October 18,19 & 20, Interstate Holiday Inn, Grand Island, NE, Interstate I-80 & Hwy 281. No contact provided.



1018-VERMONT-Tumbling Leaves Festival, October 18,19 & 20, Bennington College, Bennington, VT. Callers B.Harrison, R.Bates, C.Brodeur, T.Crawford, J.Pulaski; Cuers R&J Collipi, E&I Mindlin. For info contact Cliff Brodeur, PO Box 914, Pittsfield, MA 01202; Ph: (413)443-3060.

1025-CALIFORNIA-Annual Harvest Hoedown, October 25,26 & 27, Sutter County Fairgrounds, Yuba City, CA. For info contact Susan Harris, 19130 El Cerrito Way, Watsonville, CA 95076-9121; Ph: (408)726-7053; FAX: (408)726-7068.

## NOVEMBER

1101-CALIFORNIA-Annual Fiesta de la Quadrilla, November 1,2 & 3, Balboa Park, San Diego, CA. For info contact Susan Harris, 19130 El Cerrito Way, Watsonville, CA 95076-9121; Ph: (408)726-7053; FAX: (408)726-7068.

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1101-**INDIANA**-Potawatomi Inn Dance Weekend (Plus), November 1,2 & 3, located on I-69, 1/2 mile south of Indiana Turnpike (I-90) in Pokagon State Park, near Angola, IN. Callers C.Whitaker, B.Peterson; Cuers the Chesneys. Contact Bill Peterson, 30230 Oakview, Livonia, MI 48154; PH: (313)425-8447.

1101-**FLORIDA**-A-2 Weekend, November 1,2 & 3, Kenilworth Lodge, Sebring, Fl. Callers G.Zeno, R.Bates; Rounds with Carolyn. For info contact Red Bates, Box 7704, North Port, FL 34287; Ph: (941)423-7143.

1115-**CONNECTICUT**-Mystic Adventure, Plus Level Weekend, November 15,16 & 17, Callers R.Bates, C.Brodeur; Cuers R&J Collipi. For info contact Red Bates, (413)786-0212.

1997

**JANUARY**

0128-**HAWAII**-32<sup>nd</sup> Annual Aloha Convention, January 23, 24 & 25, 1997, Waikiki, HI. Caller R.Booimon. Contact Ron & Wendi Booiman; 1-800-946-0091 or Chairperson Anne Forbes, 549-D Keolu Dr., Kailua, HI 96734-3952.

**MARCH**

0307-**TEXAS**-45<sup>th</sup> Houston Round Dance Festival, March 7,8 & 9, 1997, Brazos Center, Bryan, TX. Featuring P&B Barton with 14,000 sq. ft. hardwood floor. For info contact Bill & Nancy Beaton, 215 Kilts Dr., Houston, TX 77024; Ph: (713)468-0616.

**AUGUST**


0816-**MICHIGAN**-36<sup>th</sup> Michigan State Sq & RD Convention, August 15,16 & 17, 1997, Battle Creek, MI. Contact Fred & Netty Wellman, 2812 Buglers Way, E. Lansing, MI 48823; Ph: (517)351-5603; FAX: (517)351-3147. ✓

\*\*\*

Wise men learn by other men's mistakes, fools by their own.

—H.G. Bohn


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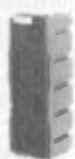
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


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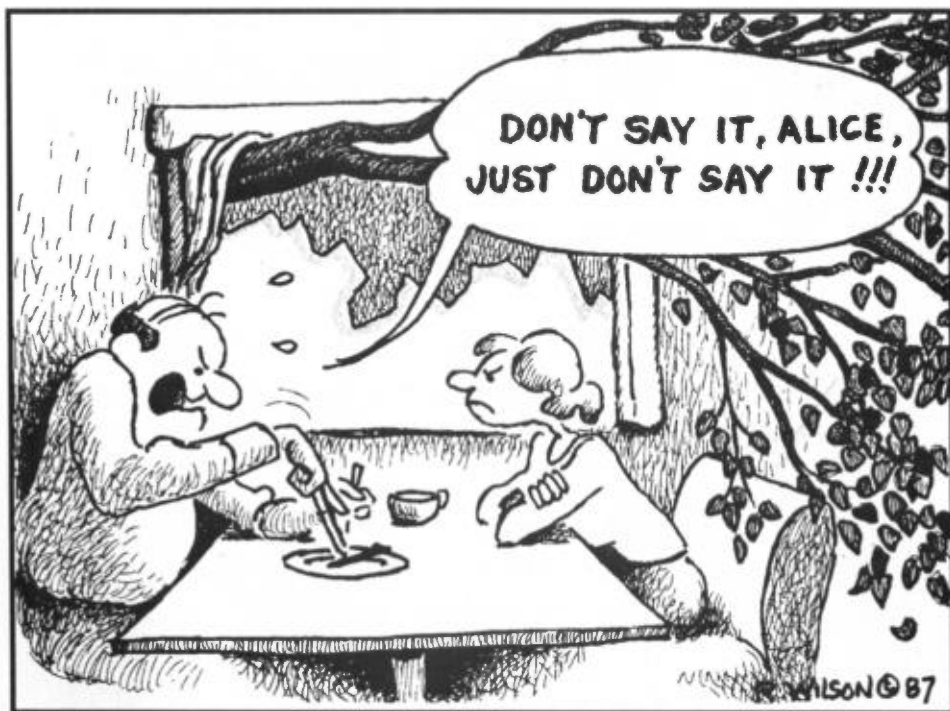
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