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**SQUARE DANCE**  
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# Kentucky Dance Foundation



**APRIL  
1998**



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**AMERICAN**  
**SQUARE DANCE**

Volume 53, Number 4

(ISSN-0091-3383; USPS 513-240) Copyright 1998 by E & PJ Enterprises, Inc. All rights reserved.

Published monthly by E & PJ Enterprises, Inc., PO Box 777, N. Scituate, RI 02857. Periodicals postage paid at N. Scituate, RI.

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# KENTUCKY DANCE FOUNDATION

The Kentucky Dance Foundation was founded about six years ago by Stew Shacklette, Leslie and David Lewis and others who wished to preserve square dancing and traditional dancing for future generations. The efforts have gone primarily into three areas, video taping (and making those tapes available to the dance community), a dance weekend of traditional dances and more recently the acquisition of the Michael Herman dance collection.

Believing that if a picture is worth a thousand words, a video must be worth 10,000. A program has been developed to videotape some of the best-known dance callers of our era. This takes place principally at the Dance Barn owned by David and Leslie Lewis. Well-known callers and teachers such as Jerry Helt, Bob Howell, Don Armstrong, Scotty McKee and Stew Shacklette have been videotaped leading dances at the Barn. The purpose of this is twofold. First, to make instructional materials available to present day callers and secondly to preserve the important works of these callers for the future.

The Foundation holds its Annual Bluegrass Dance Holiday each Memorial Weekend at the Dance Barn emphasizing traditional dances. This gives the dancers a chance to experience the dances of our American tradition and to learn material useful for community dances. These programs are videotaped. The weekend has been well received by attendees. Callers for the 1998 weekend will be Bob Howell and Stew Shacklette.

More recently, through major efforts of Stew and Kathie Shacklette, the

Michael Herman collection of dance records has been acquired. Michael's estate donated the massive collection to the Foundation. It required two semis to bring the 71,000 pounds of records from New York. Personal contributions to the foundation were made by the Lewises and Shacklettes to make this possible, including several trips by the Shacklettes to New York.

Storing the collection once it arrived in Kentucky, became a major issue. First it was stored in a gutted office building, which once housed David Lewis' medical office. Knowing that this was only a temporary solution, the Lewises and Shacklettes embarked on the building of a permanent home for the records. The building (Folk Dancer Center) is in Brandenburg, Kentucky and has now been completed. It then was necessary to move the collection one more time (thankfully for the final time) to its permanent home. Phone number for the record center is (502) 422-FOLK (3655).

A computer with an extensive database has been set up and the records are being cataloged. The collection includes the Folkdancer label, plus 78's, 45's and 33 1/3's (regular length and extended play). As word has gotten around, there have been many calls and notes from dance leaders and callers who are excited that records from the Herman collection will be available again.

For further information about the Kentucky Dance Foundation call Leslie Lewis at (502) 737-6462, fax: (502) 737-3388 or e-mail: [lewpro@kvnet.com](mailto:lewpro@kvnet.com).

*Leslie Lewis, Treasurer  
Kentucky Dance Foundation*

**F  
R  
O  
M**

**THE  
EDITOR'S FILES**

sues. Let's attempt to clarify

**Why We Do  
What We Do!**

Since our first issue in December, we have received calls, letters and e-mail regarding certain issues. Let's attempt to clarify a few of them for you.

**COVERS**

We are open to recommendations. This month features the Kentucky Dance Foundation. If you have something that would be interesting, just contact us. We will need a good color photo plus a write up.

**SUBMITTING ARTICLES**

Anyone may send us articles. We review them and if acceptable, your submission will be published when possible. We prefer that you keep your writing to one page, approximately 400 words. If you have photos,

send them along but indicate if you need them returned, otherwise we keep all photos for the achieves. Typed copy, computer files, or hand written copy is acceptable.

**LETTERS**

Love 'em. The more the merrier, but keep them short and to the point. As you can tell from past letters, we print pros and cons.

**WHAT'S AHEAD**

We will list nonprofit festivals or conventions free of charge. Included is



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BM 1017 Swinging Bill Bailey/Banjo Boomer Hoedown

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- |                                    |                               |
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| BM 193 Take Me Out To The Ballgame | BM 133 Hazel Eyes             |
| BM 150 Basin Street Blues          | BM 132 Love Letters           |
| BM 149 Hello Hello                 | BM 121 Music, Music, Music    |
| BM 147 Let Me Call You Sweetheart  | BM 097 Shanty Town            |
| BM 146 New Lady Of Spain           | BM 079 Fiddlin' Man           |

PO Box 1448, San Luis Obispo, CA 93406 Tel: (805) 543-2827



## How and When to reach us!

American Square Dance  
PO Box 777  
N Scituate, RI 02857



(401) 647-9688 ~ (401) 647-3227 fax ~ ASDMAG@aol.com

Office Hours: Monday - Friday 9:00 AM to 4:30 PM EST  
plus on Wednesday - 6:00 PM to 9:00 PM EST

the date, location, name of event, and contact. If you want more details included, or the event is a "for-profit" event, there is a charge of \$15 for six lines, plus \$2 per line over six lines. This is very economical advertising.

We realize that this is a policy change from that of the prior editors, but it does cost money to publish ASD. Each issue has a wealth of information for dancers, callers and cuers. No other publication has as much new material each month as you'll find in ASD.

### SUBSCRIPTIONS

Help us get new subscribers and for each new subscriber you refer, you get three additional months added free of charge to your current subscription.

### SAMPLE COPIES

Let us know how many and when. We prepare our mailing labels around the 11<sup>th</sup> of the month and we prefer to send sample copies with our regular mailing.

### WHEN IS ASD MAILED

Monthly around the 19<sup>th</sup>. BUT, we have no control over the post office. The March issue arrived overseas in eight days. It took the same amount of time to get to our house. We are talking with the post office officials.

### WHEN ARE WE OPEN

See the info at the top of this page.  
Have a great April!

*Ed & Pat*

# Larry Cole

LColeSDC@AOL.com

Phone (765) 384-7089

## Square Dance Caller

3302 N. 500 W - Marion, IN 46952

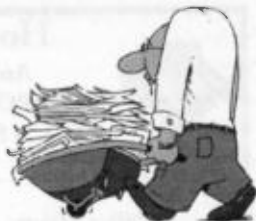


~~~ Dances - Weekends - Festivals ~~~

## CALLERLAB - Rawhide-Buckskin Records

"So You Want To Be A Caller" American Square Dance Magazine  
Square Stars Caller Training (Clinics - Seminars - Schools)

# FROM THE MAIL ROOM



## Trying to Please!

I just got my February issue of *ASD* and was pleased to see that you had printed letters from some folks who were not pleased to see the changes to "On The Record." Hopefully putting back the figures along with my comments, will please everyone. I hope that all readers are satisfied and can continue to use "On The Record" with its new format. I would urge the lady from Junction City, Kansas to subscribe to a tape service also. This

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<http://members.aol.com/strawbrysq>

convenient service provides monthly samples of all new square dance releases using a clip from both sides of the record, giving the caller far more information than just seeing what kind of figure is used, particularly when a good percentage of the figures rely on Hds/Sds Promenade 1/2, Square thru 4, Right & Left Through, Veer to the Left, Ferris Wheel, Ctrs. Square thru 3, Corner Swing as a "standard" figure.

I thought that readers might be interested in what goes into creating "On the Record." On or about the first of each month I receive all or most of the new releases from Supreme Audio. I first spend a couple of evenings at home familiarizing myself with the music, particularly the melodies I have not heard before. Then the recordings go with me to three different weekly classes for at least two weeks. These

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are "new music nights" which people always get a kick out of. If I have scheduled club dances during that time I will also use the new music and bring the dancers attention to it. From these sessions I receive comments from the dancers. If the figures in the singing calls are appropriate for the ability of the group present, I will use those. If they are not, I will use others. Then it's back to the turntable and the computer for a final listen and a write up. When I review the music I do it from the heart and try to find the positive elements of every piece of music. This usually takes another evening or so. The last part is the easy part: slip it in the fax and off goes "On The Record" to the editors. It can take quite a while from start to finish but it's always alot of fun!

Chris Pinkham

Hillsboro, New Hampshire

### How/Why We Lost Cross Trail Through?

Cross Trail Through was lost by the choreographer that used salt shakers without faces and arms, and followed it with a left allamande. Ninety-five percent of the time it was called with this combination. Try dancing the

"mans" position. It's not easy to whip around to extend your left hand is it? Now try dancing the "woman's" part. It's quite a bit more difficult isn't it? In defense, dancers learned to add a quarter turn away from their partner to make the left allamande easier. Still not a smooth "dance" move, but do-able. Now do a partner trade. The five percent of callers who enjoy breaking down the floor love this legitimate sequence. Works all the time. How long before we lose load the boat continually followed by something from a wave? From a wave try a partner trade with your column partner.

Connie Spencer  
Sodus, New York

### A German Dancer's View of Target 2000

In Europe there is a clear division between Mainstream and Plus square dance clubs. This arrangement has proved itself to be the best for us. Many dancers are members of both Mainstream and Plus clubs at the same time. Anyone who thinks that they would like to dance a higher level can do so at the appropriate clubs. However, the majority of =>

## Quadrille



Sam Lowe  
706-754-4098  
samlowe  
@stc.net



Shane Greer  
520-579-8612  
shanegreer2  
@juno.com



Guy Adams  
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guyadams  
@k.netcom.com



Stan Russell  
307-638-3541

#### HOT QUADRILLE RELEASES

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- Q-920 SOMEWHERE OVER THE RAINBOW - Guy
- Q-919 TEN POUND HAMMER - Shane
- Q-917 WILL YOU TRAVEL DOWN THIS ROAD WITH ME - Sam
- Q-915 WHAT A WAY TO GO - Stan

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## 1<sup>st</sup> Annual June Jamboree

Square & Round Dance Weekend  
Community Center, Clute Memorial Park  
Watkins Glen, NY

### June 5, 6 & 7, 1998

FEATURING:



Gary Shoemaker - Sevierville, TN  
Bill & Joan Newman - Geneva, NY  
Ken Bowler - Hemmet, CA

CONTACT: JOAN NEWMAN, 55 SNELL RD.,  
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clubs in Europe dance Mainstream and the dancers do not find it boring at all. It is incomprehensible to me why the dancers in the U.S.A. need the Plus figures in order to find the dance interesting.

It takes approximately six months to teach Basic and Mainstream, so that the dancers are able to execute the figures properly, but that does not mean that they are able to be comfortable and confident when dancing. The new dancers need regular practice for at least a year before they are confident in their dancing. T-2000 will not shorten the time required to teach new dancers. Clubs will only be able to retain as members, satisfied and confident dancers.

The major changes, which would follow the introduction of T-2000, are supposed to be a solution for a problem, which only exists in the U.S.A. However, in Europe, it is certain to cause major problems for all

square dance clubs. I cannot imagine that after this change, that the dancers would be suddenly able to learn faster or that the changing of the calls would make the dancing more interesting. It is far more important to retain the existing programs without teaching the additional Plus calls and encourage the Callers to call interesting and diverse Mainstream.

Heidemarie Kuhn  
*via e-mail*

### Help Us Out?

I wonder if you could please help us out. The Asir Mountain Gliders is a small square dancing club in Khamis-Mushayt, Saudi Arabia - a very remote region of the kingdom. We've heard that the Overseas Square Dancers' Association (I'm not sure if I have the organization's name exactly right) will be holding a square dancing festival/jamboree in Wisconsin this summer. However, we have been unable to find any information about it. If you have any contact information for this organization, could you please e-mail it to me? My e-mail address is paul\_irvine%asr@macexpress.org.

Many thanks and happy square dancing!

Paul Irvine  
*Saudi Arabia*

Send your letters to:  
ASD Mail Room, PO BOX 777,  
N Scituate, RI 02857

*Fill your basket with*



# Square Dance Radio Campaign



Lea & Jim Veronica, publishers of *The Open Squares* in California, have spearheaded a promotional campaign to make the public aware of our hobby via radio advertising. You have seen other references to this effort in this magazine in the past.

The 1997 campaign covered thirteen states and brought varying results. Can it be called successful? We say YES. We are not counting success by how many new people became first time square dancers. Rather, it is successful because it brought information to people who did not know or had little information about square dancing. The advertising put these people in contact with knowledgeable square dancers who then sent on promotional material to read.

Lea and Jim are well into planning this year's radio campaign. However, it takes much work and it takes a lot of money. Effective radio advertising is not cheap. You cannot buy one or two commercials and expect any results. It takes several commercials squeezed into a tight time period to be effective, and you have to buy the radio time on programs which will be the most effective. Placing twenty spots (radio lingo for commercials) in one week on a rock station will probably produce far fewer results than ten spots on an equally popular talk show.

Of course, any form of advertising

can only get the potential customer to the door or phone. Sales ability has to take over at that point, and toward that end, *The Open Squares* has produced an excellent pamphlet for distribution to those who call. Other brochures exist which can be used as a basis for visual promotion in your area or used as supplied with local information added.

Traditionally, September is the start of the new dance season for many areas, and that month has been the focus of the radio advertising. It is not too early to plan for this year and we hope others will get behind the effort Lea & Jim put into this program.

For more information, please contact Lea & Jim Veronica, 9626 Lurline Ave. Unit A, Chatsworth, CA 91311. Their phone and fax number is (818) 993-4648.

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(A-2)

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S2 - JUNE 7 - JUNE 12

(MAINSTREAM)

Ken Bower, Alan Schultz, Marshall Flippo  
Rounds - Jack & Pat Logan

S3 - JUNE 14 - JUNE 19

(PLUS)

Shane Greer, Tom Roper, Marshall Flippo  
Rounds - Dick & Gail Blaskis

S4 - JUNE 21 - JUNE 26

(ROUND LEVELS 3, 4, 5 & A TOUCH OF 6)

Charles & Annie Brownrigg & Jerry & Barbara Pierce

S5 - JUNE 28 - JULY 3

(PLUS)

Ken Bower, Gary Shoemake, Marshall Flippo  
Rounds - Charles & Annie Brownrigg

S6 - JULY 5 - JULY 10

(C3A)

Lee Kopman & Vic Cedar

## WEEKENDS

W1 - APRIL 17 & 18

(PLUS)

Monty Hackler & Shane Greer

W2 - APRIL 23 & 24

(PLUS)

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W3 - AUGUST 28 & 29

(MAINSTREAM)

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Rounds - Jerry & Bea Leavelle
- F2 - AUGUST 30 - SEPTEMBER 4 (DBD PLUS)**  
Tony Oxendine, Jerry Story, Marshall Flippo  
Rounds - Jerry & Barbara Pierce
- F3 - SEPTEMBER 6 - SEPTEMBER 11 (PLUS)**  
Larry Letson, Randy Dougherty, Marshall Flippo  
Rounds - Charlie & Bettye Procter
- F4 - SEPTEMBER 13 - SEPTEMBER 18 (PLUS)**  
Frank Lane, Jerry Haag, Marshall Flippo  
Rounds - Bill & Martha Buck
- F5 - SEPTEMBER 20 - SEPTEMBER 25 (ROUND LEVELS 3, 4 & INTRO TO 5)**  
Charlie & Bettye Procter & Jack & Darlene Chaffee
- F6 - SEPTEMBER 27 - OCTOBER 2 (PLUS)**  
Jerry Haag, Ken Bower, Marshall Flippo  
Rounds - Jack & Darlene Chaffee
- F7 - OCTOBER 4 - OCTOBER 9 (ROUND LEVELS 3, 4, 5 & A TOUCH OF 6)**  
Jerry & Barbara Pierce & Charles & Annie Brownrigg
- F8 - OCTOBER 11 - 16 (PLUS)**  
Ken Bower, Melton Luttrell, Marshall Flippo  
Rounds - Rod & Susan Anderson

# THE CALLERLAB HONORS BOOK

## CAL GOLDEN MILESTONE, 1981 GOLD CARD, 1991



Described by many over the years as the "most colorful caller" in the activity, Cal, with his expensive tailored western suits, has livened up square dances, festivals and conventions around the world. Known as "The kid from Arkansas," Cal began his calling career in 1948. During the next two decades he appeared at local, regional and national festivals and conventions in all of the United States, all of the Canadian Provinces, and in eighteen countries overseas.

An author of a collection of square dance patter and of a number of articles that have appeared in square dance magazines, Cal has recorded for a number of different labels and his rendition of "God Bless America" set a sales record in the industry.

As a Chief Master Sergeant in the Army, Golden's assignments took him overseas where he had the opportunity

to do much to promote and develop square dancing in many areas in Europe. In 1955 he helped organize the European Square Dancer and Callers Association and in 1968 was elected President of the European Callers Association. For three years, he headed the staff of the European Square Dance College in Germany. In 1958, at the request of the State Department, he appeared as the featured square dance caller at the World's Fair in Brussels, Belgium.

Cal's greatest contributions have been supportive leadership roles, in the broad field of American square dancing. In the realm of caller training, Cal has taken part in and conducted callers' schools, since 1951.

He was one of the callers to appear on the Santa Monica Diamond Jubilee Square Dance in 1950 with more than 15,000 dancers and 35,000 spectators

attending and he called on the program of the first National Square Dance Convention in 1952. Over the years, Cal and his wife, Sharon, have received many commendations. In

1978 Cal was inducted into the Square Dance Hall of Fame.

Cal is a Charter Member of CALLERLAB and has served as its Chairman. 🐾

# LEARN BY VIDEO

THE ORIGINAL



## GOLD STAR VIDEO PRODUCTIONS

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2. BASIC 2 TRAINING TAPE - (24-49)
3. MAINSTREAM TRAINING TAPE
4. PLUS TRAINING TAPE
5. SINGING CALL TAPE - MS & Plus

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- 6.A - 1 PART A
- 7.A - 1 PART B
- 8.A - 1 DANCE TIPS
- 9.A - 2 PART 1
- 10.A - 2 PART 2

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19. PHASE IV Foxtrot
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American Square Dance Magazine, PO Box 777, N Scituate, RI 02857-0777  
PLEASE NOTE AD COPY DEADLINE ON PAGE 72.



I hope that by the time you are reading this article, that winter is on the way out in your part of the country. It is time to "look up when you are walking" and enjoy the freshness and colors of spring. Before too long we will be enjoying the fun and excitement of vacations, campfires, beaches and "dancing in the shadows" on warm summer nights.

If you have been busy this winter writing a new dance, please send me a copy of the cue sheet. . . I would love to review it. And should you need a full copy of a cue sheet, don't forget to send a stamped addressed envelope to the address below. Till then...

## SUKIYAKI

Milo & Carol Molitoris, P.O. Box 824, Willow, CA 95988

RECORD: Stardust Records URC 1264 "Sukiyaki (I Look Up When I Walk)"  
 FOOTWORK: Opposite except as noted RHYTHM: 2 Step  
 SEQUENCE: Intro-A-B-Inter-A-B-Inter-A-Ending PHASE: II  
 (Speed 44RPM/Timing QQS)

### INTRO

1 - 4 OP FACING WAIT 2 MEAS;; APT/PT; TOG/TCH (BFLY);

### PART A

1 - 4 FC TO FC; RK SD REC; BK TO BK; RK SD REC (CP/WALL);  
 5 - 8 TRAVELING BOX w/PICKUP;;;;  
 9 - 12 SCIS SCAR; WALK 2; SCIS BJO; WALK 2;  
 13 - 16 HITCH 4; WALK & FACE; 2 TURNING 2 STEPS;;

### PART B

1 - 4 (SCP) 2 FWD 2 STEPS;; CIRCLE 4 (BFLY);;  
 5 - 8 BROKEN BOX;;;;  
 9 - 12 LACE ACROSS; WALK 2; LACE, ACROSS; WALK & FACE;  
 13 - 16 SD CLOSE TWICE; SD & THRU (SCP); SCOOT; WALK 2 (OP LOD);

### INTERLUDE

1 - 4 FWD LK FWD TWICE;; FWD HITCH 3; BK 2;  
 5 - 8 BK HITCH 3; WALK & FC WALL; SLOW TWIST VINE 4 (BFLY);;

### ENDING

1 - 8 REPEAT MEAS 1-8 OF PART B;;;;;;;  
 9 - 10 TWIRL VINE 2; APT/PT;



## DANCING IN THE SHADOWS CHA

Mike & Linda Liberti 10502 E Elmhurst Dr., Sun Lakes, AZ 85248

RECORD: Special Pressing                      RHYTHM: Cha Cha  
FOOTWORK: Opposite except as noted        PHASE: III+2  
SEQUENCE: Intro-A-A-B-Inter-A-B-Ending (Fan, Hockey Stick)

### INTRO

1-4 OP LOD; VINE APT 2 SD 2-STEP; LUNGE TRN IN & 2-STEP (BFLY);

### PART A

1-4 TRAVELING DOOR;; TWIRL 2 & CHA; REV TWIRL 2 & CHA;

5-8 SHOULDER TO SHOULDER;; NEW YORKER; SPOT TRN;

### PART B

1-4 BASIC TO FAN;; HOCKEY STICK TRANS TO FC WALL IN VARS;;

5-8 RK SD REC X SD X\*; LARIAT WITH TRANSITION;;

(\*Option - PARALLEL CHASE - PHASE IV)

### INTERLUDE

1-4 VINE 2 FC TO FC; VINE 2 BK TO BK; CIRCLE 4 TO BFLY;;

### ENDING

1-4 TRAVELING DOOR;; TWIRL 2 & CHA; REV TWIRL 2 & CHA;

5 OPEN BREAK;

Remember if you should need a full copy of these cue sheets, please send a stamped addressed envelope to the address below and don't be shy about sending along something you just created.

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## THE COUNTRY LINE by jim and jean cholmondeley

### WHERE HAVE ALL THE COWBOYS GONE?

**J**ust a few years ago you could look out on the floor and see the western shirts, boots, big belt buckles, western blouses, cowboy hats, etc. These days it is T-shirts, running shoes, shorts, non-western shirts, baseball caps and narrow belts. Saying all that, let me say that the floor is normally full with people having fun. Most do not care what anyone is wearing, they are just interested in having a good time. They dance the same routines each night and may learn a new one if they arrive early. If not they can try it anyway or just sit one out. Is it any wonder that they have great crowds and have built buildings just for CW.

There are classes being held but for the most part they are for the beginner who does not want to go out into the CW world cold or those who have been dancing a while and want to get into competition. Speaking of competition, we find we have some beautiful outfits that have cost a lot of money. This is where they shine and this where they should shine.

#### CONTINENTAL COWBOY

**Description:** Couple dance **Difficulty:** Beginning **Counts/Steps:** 32/36

**Music:** "It's A Little Too Late" by Tanya Tucker (Liberty S7-56953-A) or  
"Hurt Me Bad In A Real Good Way" by Patty Loveless (MCA S7-54178)

Directions are given for the man; opposite footwork for the lady. Begin in Side-By-Side position.

#### COUNT/STEP DESCRIPTION:

##### VINE LEFT, TOUCH, VINE RIGHT, TOUCH

- 1 LF - (Drop Hands) Step to side with left foot
- 2 RF - Step behind with right foot
- 3 LF - Step to side with left foot
- 4 RF - Touch Right foot beside left foot  
(End in Open Position)
- 5 RF - Step to side with right foot
- 6 LF - Step behind with left foot
- 7 RF - Step to side with right foot

- 8 LF - Touch left foot beside right foot (Return to Varsouvienne Position)

##### BOOT KISSES - FRONT & BACK, FRONT & BACK

- 9 LF - Touch toes with partner in front
- 10 LF - Touch at home
- 11 LF - Touch toes with partner in back
- 12 LF - Touch at home
- 13-16 (Repeat steps 9-12)

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- 17 BF - Shifting weight on to toes  
fan heels to the left
- 18 BF - Return heels to place
- 19 BF - Shifting weight on to toes  
fan heels to the left
- 20 BF - Return heels to place
- 21 LF - Step forward onto left foot
- 22 BF - Keeping weight on the  
balls of both feet turn body  
180 degrees to the right -  
Keep hands joined - or not,
- 23 LF - Step forward onto left foot
- 24 BF - Keeping weight on the  
balls of both feet turn body  
180 degrees to the right

## **SHUFFLE, SHUFFLE, SHUFFLE, SHUFFLE,**

- 25 LF - Quick step forward onto  
left foot  
& RF - Quick close with right foot
- 26 LF - Quick step forward onto  
left foot
- 27 RF - Quick step forward onto  
right foot  
& LF - Quick close with left foot
- 28 RF - Quick step forward onto  
right foot
- 29-32 Repeat steps 25-28

Begin Again... 

# CALLERLAB VIEWPOINTS

## Target 2000 - Dancers Should Also Consider

by *John Kaltenthaler*

By now most of you have heard about the T-2000 Proposal. Some of you may agree with all aspects of the proposal, while others feel equally strong that it should not be passed. We really want all dancers to consider the proposals and voice your opinions to your individual callers. It is not just something which should be decided by just the



members of CALLERLAB. Consider, however, that there are many facets to be discussed. Take a look at the three sections to the proposal. Part I refers to the initial 12 week segment (also known as the Basic Program), Part II refers to those calls from the Mainstream and Plus Programs that can be taught in an additional 12 weeks, and Part III provides for the teaching of these calls from other than the standard formations and arrangements.

On the surface this may appeal to

**“... not restricted to  
standard positions.”**

some. It sounds simple and provides a 12 week learning cycle. It also requires that the callers and dancers must discipline themselves to use the selected calls from only the standard formation and arrangements (see the CALLERLAB Standard Applications

for the Basic and Mainstream Program). What is not yet clear is which calls will be dropped from the list in order to make the program teachable in 12 weeks. Certainly it is not realistic to teach 49 calls in 12 weeks.

We can apply similar logic to the second part of the program. Our problems are magnified now since we only have an additional 12 weeks to complete the initial teach of the balance of the Basic Program and the selection of calls from the Mainstream and Plus

Programs we want to include. Remember, however, that here again we are going to use the calls from the Standard formations and arrangements only. Do we honestly think that the

callers and dancers will be satisfied with the standard arrangements only? I think not.

We see every day where callers and dancers do not want to be restricted to just standard positions. Callers may want to provide more **interesting**

choreographic routines. Under the T-2000 Proposal, this would be discouraged until the third phase of the implementation, assuming we could agree on which calls would be dropped from the Basic, Mainstream and Plus Programs.

My personal opinion is that we would not be gaining anything for the square dance activity if we adopted the T-2000 Proposal. At best, we would be providing a shorter learning period on paper, but no substantive improvement. More importantly, it will not work unless the dancers and callers support the program. Today, we see that dancers will not support just the Basic Program. Why do we think they will support less than the current Basic Program? If we take the approach that the T-2000

program is for new people starting out and is not designed for any of the dancers who are actively dancing today, it **might** have a chance. That is a big if. Will we get clubs willing to dance the Basic Program only? The downside risk, however, is even greater when you consider how many dancers and callers are content with existing programs the way they are now structured.

Discuss it with your caller, discuss it among yourselves and tell your callers how you feel about it. Get involved. Don't be afraid to disagree with a caller who has a reputation with wide appeal. Because they call well does not mean that their views are infallible. Make up your own mind. Callers listen to the dancers, they are paying the freight. ■

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# A SQUARE DANCE PRAYER


By George (Big Kiss) Bickis

Dear Lord, help us avoid the same old circle to the left, around old ideas and concepts that no longer seem to be working. But instead look more toward a right and left grand approach. Where we pull by old familiar ideals and extend a hand to new and unfamiliar ones, not keeping all but at least extending a hand and when we meet the right one promenading them home. Help us to see that the do si do that feels so comfortable may need to be replaced

by a see saw both accomplishing the same end. Help us to find ways to bend our lines to form new and stronger patterns without breaking down our squares and to load our boats with new students, members and volunteers we so desperately need. With your help we will surely be able to spin chain thru our current problems and look forward to many future years of square dancing fellowship.

*Amen*

**YAK**

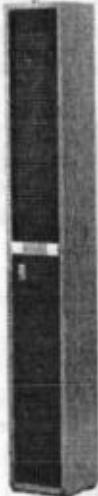


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# FEEDBACK



## A Dancer's View of Target 2000

CALLERLAB has labored for many months with Target 2000. It is sad, that they have danced around the problem, without tackling the real problem that is facing square dancing today.

The problem with the declining numbers in square dancing is really the lack of a reasonable entry level here in the U.S. CALLERLAB established Mainstream as an entry level when they decided on the dance programs as we know them today. It did not take long for the callers and the dancers to change the program and create their own program known to some as Mainstream/Plus. The Mainstream/Plus designation in the U.S. means that callers call and dancers can dance some of the Mainstream Program, and some of the Plus Program as long as they are from the standard positions. Dancers fancy themselves as Plus dancers, even though most will break down if too many Plus calls are called consecutively or if calls such as Crossfire are used during the dance.

The general result in the U.S. has been to create a de facto situation, where a new dancer is required to learn Plus calls in the first year of dancing, usually during the Summer, so that they can dance at the club level. There are so few Mainstream clubs left that new dancers cannot choose to

remain at the Mainstream level until they are comfortable with dancing. The callers on the other hand have chosen the easy route. It is easier to keep the current dancers happy with a few Plus calls during a dance, rather than call creative Mainstream (which involves a lot of time and effort of the caller). The dancers have bought into this situation and most think that Mainstream is something boring, or beneath them as a dance level.

The most enthusiastic new dancer thus falls into the following scenario. Starting in September the new dancer learns Basic and Mainstream calls and is graduated sometime in March or April into the Square Dance World. Realizing that the new dancer has limited opportunity to dance at the Mainstream level, the callers and experienced dancers encourage the new dancer to learn the Plus Program before they have really mastered the Mainstream Program. By September the new dancers are thrust into club dancing, and if they have survived, they are probably confused and harried dancers at best. The survivors, (usually a very small percentage of the April graduates) will go on to be competent dancers if everything is called from the standard positions. At the end of their first year of square dancing, the round dance cuers greet



the survivors and encourage the new dancers to learn the round dance program. After three or four years of constant lessons and workshops the new dancer finds that they are neglecting their family and other friends and decide that it is all too much. The enjoyment of dancing has been lost and dancing becomes less of a hobby and more of a job. We now have a burn out, of what could have been a promising dancer. With the survivors being probably 10% of those who start square dancing, and the loss of those survivors after 4 or 5 years, as well as the attrition of experienced dancers caused by age and it's infirmities, it is no wonder that square dance numbers are declining.

CALLERLAB's Target 2000 is an attempt to address the problem of declining numbers, but the entry level will not work. How many Basic clubs will we have in the U.S. and how many of those Basic clubs will be supported by dancers at a higher level? The answer, I believe is very few, or perhaps even none. We will have the same situation that we have today with the results being the same, with very few dancers surviving for any length of time.

We already have a very good entry level, Mainstream, but few callers and clubs use it. Callers, dancers at all levels, cuers and CALLERLAB need to recognize that without an attainable entry level, with plenty of places to dance that level, square dancing will =>



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continue on its downhill slide here in the U.S. Europe took the CALLERLAB system and made it work. Mainstream dancers are encouraged to dance for one year at the Mainstream level, before attempting a higher level. Callers have done their homework and call interesting and exciting Mainstream from a variety of positions and formations. Dancers can easily find a Mainstream club at which they can dance. In Europe square dancing is growing not declining.

The choice is ours to make. Dancers, callers, cuers and clubs need to recognize that we are on the road to oblivion. Callers need to stop paying lip service to Mainstream as a legitimate dance level, and actively encourage the development of Mainstream clubs, where new dancers can dance, without feeling obligated to dance at the Plus level immediately. Current Plus clubs need to begin dancing at the Mainstream level and demand that all callers use the Mainstream program at dances. Keeping the Plus level or the so called Mainstream/Plus level is almost a guarantee that your club will not be dancing a few years from now! Plus and Advanced dancers must turn out in large numbers to help with recruiting and education of the new dancers. If the Plus or Advanced dancers don't help, most of their dancing opportunities will be eliminated as the current dancing population ages.

I realize that my article has a very negative tone. Some will criticize me for not looking on the sunny side, but if we are not realistic we will watch the coming crash with smiling faces and wonder what happened. Clubs are closing their doors because the existing members are old and tired, with few new dancers to shoulder the

burden and keep them running. T-2000 is not the answer. The answer is for callers, cuers, dancers and clubs to provide places for new and experienced dancers to dance **interesting and exciting Mainstream.**

*Jay Wright  
Spring Lake, MI*

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DAVE GIPSON (219) 490-0214 [dave@dave-gipson.com](mailto:dave@dave-gipson.com)



Dear Dave,

I read your article regarding the "caller" who did not have BMI-ASCAP insurance (Nov '96). Two questions: 1) What is BMI-ASCAP and 2) Why is having this insurance a qualification for being a caller?

KD Kayser

BMI-ASCAP are two organizations that represent the composers and owners of copyrighted music. Their job is to monitor and collect the performance and royalty fees and distribute them to the rightful owners.

Insurance is not a qualification for being a caller, but it is a smart thing to have in order for the caller to protect himself. I understand some dancer associations provide group coverage for clubs too. Smart, very smart! In today's world "everyone" gets named in the lawsuits. *Sigh!*

Dear Dave,

I have noticed there is an abundance of information on the technical side of calling but very little on the business side. I am trying to find out about the license requirements and if there is any national program for caller insurance.

Jim Wall

[Bigguy0831@aol.com](mailto:Bigguy0831@aol.com)

Excellent questions! This being tax time, many thoughts have come to mind

lately about the business operation aspects of calling. The basic callers, the hobbyist, semi-serious and professional, share the same problem. If they receive money, it's called income and the IRS wants to know about it. The short form is out the window and here comes the ol' catch 22.

If you make money, it's considered income and you must claim it although you can usually deduct expenses. However, if you lose money too many years in a row, the IRS considers you a hobbyist and disallows your expense deductions (you must claim the income but cannot deduct the expenses). **Not** a good formula for business success.

When all the items have been tallied at the end of the year, most callers and cuers actually lose money. Yearly and monthly expenses simply eat up the profit. Performance license fees, up-to-date records, advertising, travel and lodging expenses, clothing costs, etc.

So, if you see your favorite caller/cuer at a convention donating their time, thank them for being there. They are there for your enjoyment when they could have booked elsewhere.

Regarding insurance, all CALLER-LAB and ACA members receive liability insurance coverage as part of their membership fee.

All callers and cuers are required to have a performance license if they are calling your dance or the club must

# CALLERLAB ACCREDITED CALLER COACHES

ARE BEST FOR YOUR CLINIC OR SCHOOL

ACCREDITATION ASSURES KNOWLEDGE AND EXPERIENCE

|                   |                                                                     |
|-------------------|---------------------------------------------------------------------|
| Daryl Clendenin   | 400 N. Plaza Dr., 452 Apache Jct., AZ 85220, (602) 983-3013         |
| Ed Foote          | 140 McCandless Dr., Wexford, PA 15090, (412) 935-2734               |
| Betsy Gotta       | 2 Laurel Pl., North Brunswick, NJ 08902, (908) 249-2086             |
| Paul Henze        | 3926 S. Mission Oaks Dr., Chattanooga, TN 37412, (423) 867-2225     |
| Larry Hoskinson   | 4518 Spring St., Omaha, NE 68106, (402) 551-0875                    |
| Mike Jacobs       | PO Box 484, Herndon, VA 22070, (703) 713-0821                       |
| Jon Jones         | 1523 Bluebonnet, Arlington, TX 76013, (817) 469-1179                |
| Jerry Junck       | PO Box 128, Carroll, NE 68723, (402) 585-4829                       |
| John Kaltenthaler | PO Box 679, Pocono Pines, PA 18350, (717) 646-2945                  |
| Martin Mallard    | 222 Stillwater Dr., Saskatoon, SK Canada, S7J 4A4, (306) 374-5250   |
| Jim Mayo          | PO Box 367, Hampstead, NH 03841, (603) 329-5492                     |
| Wayne Morvent     | 328 Stones Throw Rd., Silsbee, TX 77656, (409) 385-5222             |
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| Deborah Parnell   | 9797 LaMonica Dr., Rancho Cucamonga, CA 91730, (909) 481-9235       |
| Randy Page        | 14 Boxwood Lane, Danbury, CT 06810, (203) 794-0053                  |
| Vaughn Parrish    | Rt 2 Parrish Rd., Berthoud, CO 80513, (303) 772-5118                |
| Kenny Reese       | Freidrich-Ebert-Str 116, D-64347 Griesheim, Germany, +49 6155-78912 |
| Ken Ritucci       | 48 Althea St., W. Springfield, MA 01089, (413) 734-0591             |
| Gloria Rios Roth  | Clementsport, NS Canada, B0S, 1E0, (902) 638-8053                   |
| John Saunders     | 101 Cedar Dunes, New Smyrna Beach, FL 32169, (904) 428-1496         |
| Al Stevens        | Engelbert-Kleiser Str. 6, 76448 Durmersheim, Germany, 07245-7799    |
| Jim Woolsey       | 1200 S.W. 97th, Oklahoma City, OK 73139, (405) 691-1251             |

provide the license instead. Let there be no mistake about this! The law says the clubs are responsible but agreements with ASCAP and BMI allow the callers and cuers to maintain this license instead. If the club "doesn't" require licensed callers and cuers, then

they provide the license. As a parting thought, the caller or cuer is usually the cornerstone of a club, the stable element, with officers changing each year and dancers coming and going. The callers assumed the responsibility, thus making it easier for the clubs to operate. ■

There are few, if any, jobs in which ability is sufficient.  
Needed also are loyalty, sincerity, enthusiasm and cooperation.



INTERNATIONAL ASSEMBLY OF "TRUSTEES"  
OF THE SQUARE DANCE ACTIVITY

## LEGACY Conducts It's Sixth SUMMIT Meeting

A dozen years ago, LEGACY, in its outreach program, realized that there was a need to develop better communications and understanding between the major facets within the square dance activity. Since most of the major organizations had Board members in attendance at the National Square Dance Convention, conducting this meeting of representatives at the NSDC seemed only logical for LEGACY.

At first these get-togethers were more of a "get acquainted type" meeting and served to open the lines of communication between the various organizations and see if there were projects on which they could begin to coordinate efforts. Gradually more major organizations saw the value of entering into these discussions. These meetings became an opportunity to interface with each other, to learn about each others goals and opinions and develop some common goals. In 1992, the LEGACY gathering of leaders from the various square dance organizations from around the world, was christened a "Summit" Meeting.

In 1997, invitations were sent to twenty major organizations listed in the National Square Dance DIRECTORY and elsewhere. This year there were representatives from eleven ma-

ior organizations - CALLERLAB, the CALLERLAB Foundation, CONTRALAB, Eastern District (6 New England states) Square & Round Dance Association, LEGACY, Lloyd Shaw Foundation, National Square Dance Campers Association, Inc. (NSDCA), Overseas Dancers Association, ROUNDALAB, USA WEST and the United Square Dancers of America (USDA).

Each representative gave a report on their organization and its current projects. While each organization coordinates their own activities, by sharing information of the various projects in the planning stages or actually under way, each facet can be aware of, and in communication with others, so that efforts will not be duplicated but enhanced by working together. CALLERLAB mentioned its efforts on consolidating the dance programs, standardizing teaching programs and the need for a program for the occasional dancer. LEGACY has a committee working on "Dancing for the Health of It" and seeking sponsorship from a health organization or insurance company.

The square dance activity being a "people orientated business" needs to be marketed accordingly. ROUNDALAB mentioned that the marketing specialist who spoke to their board suggested

that efforts be concentrated on identifying one specific group to target and then match the approach to that particular group. Stressed by all was the need for better, more positive, publicity and how some logos, attire and pictures turn people off. The representatives reviewed the Common Goals adopted at the previous Summit and determined that these goals are ongoing and should continue to be pursued.


LEGACY has offered to interface and to act as the communicator among the major organizations for any efforts along the lines discussed at the meeting. Working together much more can be accomplished. CALLERLAB's "Common Meeting," at its annual Convention, is a smaller version of the SUMMIT Meetings. LEGACY will again conduct a Summit Meeting in Charlotte, NC Thursday, June 25, 1998 at 1 PM. If your major organization has not received a report from the 1997 Summit Meeting, please contact the LEGACY Chairmen, Doc & Peg Tirrell PO Box 37, Lower Waterford, VT 05848-0037 or the LEGACY Office at 1100 Revere Drive, Oconomowoc, WI 53066.

#### Common Goals of the Major Organizations adopted at the *Summit Meeting June 1996*

1. All square dance organizations work together for the preservation, perpetuation and promotion of square dance activities throughout the world.
2. Develop improved communications between organizations.
3. Develop a joint program for promoting and advertising the square dance activity on a national and international level.
4. As a collective group, obtain a na-

tional sponsorship and/or a celebrity spokesperson.

5. Work toward getting square dancing named the American Folk Dance.
6. Promote and foster acceptance of others in the square dance world.
  - A. Squares, Round, Contra, Clogging, Country Western.
  - B. Youth: acceptance toward teaching & dancing with younger dancers.
  - C. Senior: acceptance toward teaching and dancing with older dancers.
  - D. Encourage family groups in classes and clubs.
  - E. Singles: encourage singles in square dance classes and clubs.
  - F. Acceptance of all ethnic groups.
7. Develop programs for square dancing in public schools, as well as colleges and universities. Encourage square dancing as part of required curriculum for teacher accreditation so that teachers can teach square dancing in schools.
8. Re-evaluate current dress guidelines, and seek acceptance of alternative, yet appropriate, styles.

These goals were reaffirmed as ongoing by the representatives at the LEGACY SUMMIT Meeting 1997. 

#### **CALLER COLLEGES - 1998**

with **Wayne Morvent**  
(Accredited Caller Coach)

---

**Woodville, TX** - May 24 - 29  
(with Nasser Shukayr)

**Woodville, TX** - Sept. 13 - 18  
(with Wade Driver)

---

**Information:** Wayne Morvent  
Phone/FAX: (409) 385-5222  
328 Stones Throw Dr, Silsbee, TX 77656  
e-mail: Wmorvent@aol.com



# EASY LEVEL

by **Bob Howell**

Stew Shacklette of Brandenburg, Kentucky, one of the "movers" in the Kentucky Dance Foundation, wrote a nice little "quick-teach" line dance that he'd like to share with us. The Foundation purchased all of Michael Herman's FOLK DANCER records and materials after he passed away and have built a new building to store all of their newly acquired goods. He writes "While building the new home for the Folk Dancer records, we had the drywall ready to paint, so we asked some of the dancers if they would like to help with the painting. We had a painting party, lots of paint, rollers and food. During the painting one of our dancers, a lady named Jean, was putting in some extra moves with hip action that we thought were funny. She was getting more paint on her than the wall, so someone suggested that I write a line dance and call it"—

## JEANIE, THE PAINTED LADY

**Formation:** All face front. American Line Dance, four wall right wall progression.

**Music:** "Red River Twist" on the back of the Windsor "Cotton Eyed Joe"

**Routine:**

- 1 - 4 SIDE, CLOSE, SIDE, TOUCH; SIDE, CLOSE, SIDE, TOUCH;  
Step to the right on the right, close the left to the right, step to the right on the right, touch the left beside the right;  
Step to the left on the left, close the right to the left, step to the left on the left, touch the right beside the left;
- 5 - 8 BUMP HIPS RIGHT, HOLD, LEFT, HOLD; RIGHT, LEFT, RIGHT, LEFT;  
Bump the right hip to the right and hold one count, bump the hips to the left and hold for one count; then bump the hips to the right, left, right, left; timing will be, slow, slow, quick, quick, quick, quick;
- 9 - 12 STEP, CLOSE STEP FORWARD; STEP, CLOSE STEP BACK;  
STEP FORWARD TOUCH, TURN STEP, TOUCH;  
Do one two-step forward starting on the right, do one two-step back starting on the left; step forward on the right, touch the



left to front and left, cross the left over the right as you turn 1/4 to the right, touch the right beside the left;

START OVER AND REPEAT TO THE END OF MUSIC

For some old time April Fool fun, here is a dance that Kirby Todd of Folk Valley, Illinois shared with me back in 1978. Just be careful with this one, but it is hilarious. Kirby writes, "This oldie has great possibilities for a one-night-stand, for an after party stunt, or for a beginner's graduation night party. The men may be instructed on the "wagon-wheel" hand hold, or the Boy Scout carry-out, but keep the ladies version as a surprise gimmick. They'll work it out, or if gangrene sets in, it's good for a laugh anyway. Advise doing the ladies' version just once to avoid wearing it out." It is called—

## THE CHAIR

**Formation:** Square

**Music:** Kirby recommends Top 25073 Yellow Creek

**Routine:**

Gents to the center and back right there. (Gents take two solo steps forward and back)

Center again and make a chair. Gents take right wrist of man ahead and keep moving)

Turn it once around and don't get lost

Turn it again and kneel by the boss. (On the 2nd time around kneel in front of partner)

(Still retain wagon wheel in center)

Lady one now make it neat

Into the center and take a seat. (Lady #1 sits on chair of men's arms, places arms around necks)

Pick her up and feel her heft

Take her for a ride all by herself

One more time in the air so blue, home again and kneel you do,

Hop off and everybody swing

Promenade around that big old ring

While the roosters crow and the birdies sing

Home you go and bow you do; bow one time to your corner too.

Repeat for ladies #2, #3 & #4

Now ladies center and back that way,

Center again - It's E R A! (Equal Rights Amendment) (Ladies make wagon wheel star)

Turn it once and don't you fear,

Kneel right down beside your dear. (Caller may indicate number of gent who is 300 lbs.!) ⇒

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Pick him up though he weighs a ton  
Star once around, we'll have some fun,  
Dump him off at your home plate. Everybody swing now,  
don't be late  
Then promenade right off the floor  
And clap for the gals — there ain't no more

Here is an old-timer that still brings smiles to the faces of both young and mature dancers. As long as we're *fooling* around this month, try this one. It is called the—

### THE TENNESSEE BIRD-WALK

**Formation:** Double circle, men on the inside facing counterclockwise, ladies on the outside facing clockwise. Right hands should be joined palm to palm at shoulder level. Identical footwork throughout. Both begin with left foot.

**Music:** The Tennessee Wig-walk. Russ Morgan. Decca 9-28846

**Routine:**

**Counts:** (After the intro).

- 1 Touch left toe forward.
- 2 Touch left toe to the left side.
- 3 & 4 Swing left foot behind right, placing weight on it. Then step to right on right foot and close left foot beside right. Change hands as you cross over in front of each other.
- 5-8 Repeat with the right foot lead, changing hand holds as you cross back. (To original position).
- 9-12 Holding right hands, turn 360 degrees (full around) with a step, step, step, brush and step, step, step, brush.
- 13-16 Release partners right hand, walk forward toward a new partner in three steps and on count 16, with feet together, put your thumbs in your arm pits and flap your elbows twice at shoulder level and shout "quack, quack."



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Shane Greer - Tucson, AZ  
Dave Guille - Cheyenne, WY  
Jerry Jestin - Yuma, AZ  
Jerry Junck - Mesa, AZ  
Sam Lowe - Clarksville, GA  
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Our contra this month was given to me several years ago by Steve Schnur of Trenton, New Jersey. He wrote the dance and called it—

## THE APRIL FOOL

Formation: Alternate duple.

Music: Steve preferred a slow reel.

Routine:

A1 Swing below

With opposite two circle to a line facing down (active man leads)

A2 Lines go down, all turn alone

Lines come back, bend the line

B1 Actives full figure 8 thru the twos

B2 Actives meet, Allemande right (double)

With corner Allemande left once and a half and on to the next.

Money isn't everything but it's nice to have enough to know that.

# Marketing 101

by Nick Martellacci

You've just created the world's greatest widget. Unfortunately, without a good marketing plan no one will ever know about it! Well, square dancing is certainly at the top of the list of "Best Products" and yet our dance halls remain half-full. I'd like to offer a crash course in marketing and how it applies to square dancing so we can fill the empty spaces in our dance halls.

The first step in marketing is know your product and its benefits. Well, if you didn't know about square dancing and its benefits, you wouldn't be reading this magazine! The second step is to determine your target audience. In other words, decide who can enjoy square dancing. Again, that's easy - EVERYONE! The third step takes more thought and effort. You now have to divide your market into segments or groups and tailor a marketing plan (a.k.a. sales pitch) to attract each segment into square dancing and then carry out that plan. I'm going to divide the dancer population into market segments by age.

**If it ain't broke . . .** Our current leaders' marketing efforts seem focused on the 50+ audience. I don't need to talk about this group because we're doing well attracting new members from it.

**Step 1 - Young Parents.** While parents may not be ready to leave the nest to take square dance lessons while their children are infants, they may be quite anxious to take a break

from raising their toddlers! But baby sitters cost money and raising children doesn't leave a lot of extra money in the family budget! Is your club serious about attracting new young members? Why not offer baby sitting at your lessons? Set up a nursery/play room at your dance hall, have some of your members volunteer on a rotating basis to watch the kids. For one low price, the parents will get a night off, time spent socializing with other adults, good exercise and peace of mind knowing that the children are safe near by! How do you find these people? Day care centers, PTA meetings, anyone wheeling a stroller through the park is fair game! And don't be afraid of the "S" word. Single parents and their children can square dance too!

**Step 2 - Children.** This next phase of your marketing plan is a direct offshoot of Step 1. You've already got the parents bringing their kids to the dance hall. These kids have been around dancers and seen square dancing since they were in diapers. As soon as the kids are able to tell their right from their left, get them into lessons and onto the dance floor with their parents! Kids love showing off for adults and their minds are like sponges that will soak up all of the calls and choreography!

**Step 3 - Schools/Teen Groups.** The period of time during which it's "Cool" to do things with Mom and Dad is short-lived! During this honeymoon period, you've got to petition the

schools to sponsor regular Fun Nights or to include square dancing in the Phys. Ed program. Use your PTA power! Twist the arms (gently, of course) of your club members who teach in the schools! Carry these programs into the high schools once you've built your dancing audience large enough to support it. Talk your pastor into starting a Youth/Teen Dance Group at church. N.B.: Young children may enjoy dressing up in "proper square dance attire." Teens, however, probably won't want any part of it. For these youth groups, be prepared to make Square Dancing attire OPTIONAL starting from Day 1

(or you may never see Day 2!)

Way back in the second paragraph I outlined three steps in marketing. Knowing the product, identifying the customer and creating/implementing the plan. I left out a very important step - be patient. I've offered a long-term, grass roots from-the-bottom-up plan for building our activity. Moving from Step 1 to 3 will take years. But think about how crowded the dance floor will be when you get there! Happy Dancing!

*Editor's Note:* Nick would like you to share your thoughts with him. Send any comments to ASD and we will pass them on.

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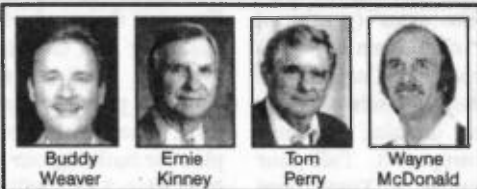
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# Notes in A Nutshell

*Reviewed by Deborah Parnell and Frank Lesclinier*

This is a monthly note service review for callers. If you publish a note service and would like it reviewed in future issues of this magazine, please send them to: 9797 La Monica Drive, Rancho Cucamonga, CA 91730-2800. We will be glad to include your notes for review. The deadline is the 7<sup>th</sup> of the month. Thanks, Deborah & Frank.

## CALLERS NOTES

### Norm Wilcox

Norm continues his look at "Adding creativity to your choreography." "Trade and Flutterwheel are two calls that we use all the time. They can be combined to make a very flowing combination."

The following calls are featured. Basic Program - Circle: these include Circle 1/2 and 3/4, both left and right. Mainstream Program - Left-Hand Walk & Dodge, and calls following to add variety and smoothness to your choreography. Cross Run is also work shopped. Plus Program - Explodes, work shopped by Jeff Priest, A-1 Program - Right/Left Roll to a Wave, and Ends Bend, A-2 Program - Dancing the A-2 program sequences.

Several pages of dance choreography are included for several programs.

## The CALL SHEET

### Kris Jensen and Bill Eyler

The Call Sheet is published quarterly. It is the Official Publication of the Gay and Lesbian Callers Association. The newsletter contains many articles that relate to the various

aspects of calling. For more info: 2030-B South St., Philadelphia, PA. 19146-1321.

Ett McAtee contributes her experiences while calling in Sweden, and how it compares to calling in the U.S.

Clark Baker writes how he goes about "Setting Up A Get-Out." He takes you through the step-by-step process on how to write a unique get-out, working the choreo backwards.

Check out the interesting interview with Jerry Jestin. Jerry calls about 16 sessions per week (Monday thru Thursday), along with the weekend traveling.

## CHOREO-WISE

### David Cox

The following calls are featured in this month's notes. BASIC - Grand Square variations; MAINSTREAM - A look at calls that can precede Dixie Style to a Wave; PLUS - Acey Deucey from varying formations; A-1 - Set-up modules to a Zero Box.

The "Feature Figure" for the month is Wheel & Deal and some variations. Included are Deal & Wheel, Wheel, Don't Deal, and ⇒



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Deal, Don't Wheel.

David has included singing call figures from #3 and #4 lines, where one couple is in the normal arrangement and the other is sashayed.

### **JOHN'S NOTES, John Saunders**

John includes a record review and things of interest section. There are several singing call figures listed that are used in the new songs.

Linda writes a section for the Caller's Partner, titled, "Expectations for 1998."

Don Ward features several dances as suggestions on the structure of

dance sequence. These were the first three dances of a recent "live music" dance that he called for.

The Workshop Ideas section takes a look at a new call, "Explode the Tag."

The Basic Program call featured is Trade By. Fold is the highlighted call at the Mainstream Program. The call Extend is explored at the Plus Program.

The Advanced and Challenge Supplement includes Three-Quarter Thru, Out Roll Circulate, and Make Magic.

### **MIKESIDE MANAGEMENT Stan Burdick**

January, with its emphasis on new



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beginnings and New Year's resolutions, is a good time to think about adding another dimension to your calling skills - Humor! Stan gives several examples that have worked for callers.

An interesting article comparing the working relationship between a caller and a cuer are examined.

Jerry Reed contributes a section titled Creative Choreography with the call Fan the Top as the featured call.

Mike Callahan contributes a few Plus program "lefties" choreography.

Don Taylor adds some creative choreography in the "Bits & Pieces" section of the notes.

### **MINNESOTA CALLERS' NOTES Warren Berquam**

The definitions to each of the calls featured each month are listed at the top of the page as a reference to the sequences below it.

The featured calls this month on

the Mainstream through Plus Programs are: Veer Left or Right; Grand Square; Eight Chain Thru; Plus - Peel Off; Crossfire; Spin Chain & Exchange the Gears.

The Advanced Program calls highlighted are: 6X2 Acey Deucey; Mix; Motivate; and Checkmate the Column.

### **NOTES FOR EUROPEAN CALLERS Al Stevens**

This month we welcome Al Stevens from Germany and his note service. Al usually begins each month with a point of view article, in both English and in German. He can be reached at: Engelbert-Kleiser-Str.6,76448 Durmersheim, Germany; or e-mail: Al\_Stevens@compuserve.com.

Al includes many sequences featuring the following calls this month, Dixie Style to a Wave (Reverse Dixie Style to a Wave), On a Double Track; Single Circle to a Wave. 🍀

## Lloyd Shaw Dance Archives Oral History Project

This project started in May 1996. The first interview was conducted by Dr. Bill Litchman who is responsible for, and is in charge of the Lloyd Shaw Dance Archives in Albuquerque, New Mexico. When I moved from Connecticut a year earlier, I volunteered at the archive to help alphabetizing and filing the 30,000 publications, callers note services and syllabi therein. This work reminded me of so many memories of my 60 years in the activity that Bill suggested we record them on tape. As the *Sets in Order* Hall of Fame portraits are hung in the dance hall at the Lloyd Shaw Dance Center, we concluded that an effort to get similar life stories from the living honorees would be worthwhile and, in fact, necessary.

I decided that I might as well include the CALLERLAB Milestone and ROUNDALAB Silver Halo Award recipients and as many other "Old Timers" around the country as I could reach.

This project was not intended to be a history of square dancing per se but a history of some of the people who helped shape the activity as we know

it today - January 1998. I'm sure there are literally hundreds of leaders I have not recorded who made a significant contribution to square dancing in their own region, state or local area.

I caught some active callers on their way through Albuquerque. Others I saw at the '96 National Convention in San Antonio, the '97 National in Orlando, the CALLERLAB Convention in Los Angeles and the Annual Contra Dance Weekend in York, Pennsylvania. Other trips took me to Southern California, up to Colorado, to Northern California and twice through the Midwest to New England. A few were interviewed by telephone, many at their own home.

Now the BIG job of transcribing these 100 tapes into print begins. Anyone reading this who would be willing to help transcribe is asked to write: Lloyd Shaw Dance Archives, 5506 Coal S.E., Albuquerque, NM 87108 or directly to me, Bob Brundage, 412 Alvarado S.E. #206E, Albuquerque, NM 87108, or phone (505) 266-7375.

*Bob Brundage  
Albuquerque, New Mexico*

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# ON THE RECORD

Recent round dance record releases with commentary by



## FRANK & PHYL LEHNERT



### Waltz Caprice

Grenn 17230 (14102, 14196, 17119)

#### *Ellen & Leo Robertson*

An interesting P-2 Waltz with open progressing twinkles to pretty music - cued by Ellen.

### Cornsilk - Grenn 17229

#### *Jeanne & Warren Shane*

A comfortable P-2+2 (Strolling Vine, Fishtail) Two Step to good music - cued by Jeanne.

### Lovers Guitar

Grenn 17231 (17025, 14206)

#### *Dan & Doris Sobala*

A good P-2+2 (Lariat, Curarachas) Two Step/Rumba to pretty music - cued by Dan.

### Cherry Hill Park - Col 13-33191

#### *Brent & Mickey Moore*

A P-6 Swing to a Billy Joe Royal vocal.

### I Left Something Turned On

Capitol 19579

#### *Nancy & Dewayne Baldwin*

A P-2+ Fishtail Two Step to a nice Tracy Adkins vocal.

### I Can Only Love You - Capitol 19579

#### *Nancy & Dewayne Baldwin*

A comfortable P-2+2 (Strolling Vine, Whaletail) Two Step to a good Tracy Adkins vocal.

### Did I Shave For This - Capitol 19450

#### *Huey & Eloise Dufrene*

A flowing P-3 Waltz to a Deana Carter vocal.

### Honky Tonk Man - Coll 4640

#### *Neil & Doris Koozer*

A comfortable P-4+2 (She Goes, He Goes, Neck Slide) Jive to a good Johnny Horton vocal.

### There Goes - Arista 07822-13070-7

#### *Bonnie Reimisch*

An easy going P-2 Two Step to a good Alan Jackson vocal.

### Ruby Baby - Atlantic OS13014

#### *Annette & Frank Woodruff*

A P-5+2 (Coca Rola, Whip Spin) Jive to a good swinging Drifters vocal.

### Deep Purple Two Step

Atlantic OS13070

#### *Hank & Judy Scherrer*

A nice easy going P-2 Fishtail Two Step to a good April Stevens/Nino Tempo vocal.

### Always In My Heart - Coll 1054

#### *John & Dorothy Szabo*

A nice P-5+1 Bolero to a pretty instrumental by Los Indios Tabajares - flip of Maria Elena Bolero.

### Pretty Woman - Eric 7101

#### *Molly & Ralph Halsall*

A little different P-4 combination Foxtrot & Jive to a good Roy Orbison vocal.

### Under The Boardwalk

Atlantic OS13014

#### *Annette & Frank Woodruff*

A little different P-4 Rumba to a good Drifters vocal.

**Artificial Flowers - Atlantic OS13148**

**Annette & Frank Woodruff**

A P-5+1 (V6) Quickstep to a good Bobby Darin peppy vocal.

**Halley Came To Jackson - Col 38-73838**

**Neil & Doris Koozer**

An easy going P-2 Two Step to a nice Mary-Chapin Carpenter vocal.

**On A Good Night - Col 38-78312**

**Patty & George Hermann**

A good P-2+ Fishtail Two Step to a good Wade Hayes vocal.

**Sad Movies Cha - Coll 3585**

**Billy & Mimi Gablen**

A good P-5+ Cha Cha to a good Sue Thompson vocal.

**Come Go With Me - Coll 1251, 3481**

**Bob & Jeannette Graham**

A P-5+1 (Roll Off The Arm) Jive to a good swinging vocal by Dell Vikings.

**Where Did Our Love Go - Coll 427**

**Mike Seurer**

An easy going P-3+1 (L to R, R to L) combination Two Step & Jive to a good Supremes vocal.

**The Good, The Bad & The Ugly**

**RCA 447-0799**

**Larry & Aleta Dunn**

A P-4 Cha Cha to quite different music by Hugo Montenegro.

**Dizzy Cha - ABC 45-1164, Col 90192**

**Bob & Jackie Scott**

An interesting P-4+2 (Dble Cubans, S&G Hockey Stick) Cha Cha to a good Tommy Roe vocal.

**He Ain't Heavy - MCA 60018**

**Bill & Linda Maisch**

A little different P-4 Bolero to good Neil Diamond music.

**You Light Up My Life - Curb 73027**

**Mike Seurer**

A nice P-3+1 (Diamond Trn) Waltz to a good LeAnn Rimes vocal.

**Day Dreams - Aussie Tempo 1004**

**Bev & Nev McLachlin**

A comfortable P-3 Two Step & Jive to good music - flip side is a S/D called by Nev.

**Diana - Eric 200 E-1923**

**Bob & Diana Malthouse**

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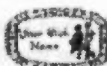
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# Dancing Contra

with Don Ward



I call this month's feature contra, "Twice The Flutter" for lack of a better name and I am sure you will agree that it is an appropriate title.

The dance is improper or alternate-duple. Every other person along the line is of the opposite gender and partners are across from each other.

**Intro:** From long lines facing each other, MEN FACE LEFT LADIES RIGHT

A1: CORNER DO SA DO (8)

SAME ONE SWING (8)

End the swing facing across the set.

A2: MEN REVERSE THE FLUTTER (8)

This will accomplish the same thing as a ladies chain. Men will be back in place with their partner beside them.

LADIES CHAIN BACK ACROSS (8)

These two moves make for a nice flowing combination setting up the ladies to flow into.

B1: LADIES FLUTTERWHEEL & SWEEP 1/4 MORE (8)

This will place couples facing away from the caller or toward the caller.

PASS THRU

the direction you are facing, up or down the set,

STAR THRU

with the dancer you meet (8). This will place you facing across the set toward the opposite line. Your partner is across from you.

B2: (with couple across) CIRCLE LEFT (8)

Reverse direction,

LEFT HAND STAR BACK TO YOUR LINES (8)

It will soon become apparent that you can move directly from the left hand star into the do sa do with the next dancer along the line for a smoother repeat of the dance.

I enjoy using "Hello" on MacGregor recording #2400.

Need more help? Contact me through e-mail: [dward@loop.com](mailto:dward@loop.com) or Postal Mail: Don Ward, 9989 Maude Ave, Sunland, CA 91040. 📧

## PRETTY LOW

One day, while lecturing to his Shakespeare class, Harvard's famed George Lyman Kittredge accidentally stepped off the platform and fell to the floor. Scrambling to his feet, he remarked, "In 40 years of teaching, this is the first time I have ever descended to the level of my audience."

\*\*\*\*\*

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# Ken's Comment

by Ken Ritucci



## Let Them Dance!

Ahhhhhh, Spring is in the air! You know what time that is right? Exactly, income tax time. Well, I suppose that it is, but what is more important, it's the time many beginner classes graduate from our beloved activity.

We all remember our own graduation. The tricks the club might have played on us. The wearing of the cap and tassels. Walking up to receive our diploma with everyone cheering.

Yes, graduation night is usually an eventful time filled with happy memories. If your club is having one of these, make sure you attend to watch the enthusiasm in the eyes of the new dancers.

One of the things clubs, dancers and callers should do is take every effort to make the new dancer feel welcome. Go out of your way to say hello and to congratulate them on their achievement. If you haven't bothered to angel the class this year, by all means square up with them and enjoy a tip or two.

This is a very vulnerable time for the new graduate. They have just completed months of classes, and now they can wear their club badge with pride. They haven't gotten their "sea legs" yet regarding club dancing, but with time

and patience from everyone, they will.

Now is the time we should let them dance and enjoy themselves. Make them feel special, because in reality, and for the survival of the club, they are. If your club is traveling, personally ask the new graduate to join you. Don't assume they will know what to do even if they do hear the announcement at a dance. In plain English, "baby them."

Now more than ever, with our numbers steadily decreasing, we need to nurture the new graduates so they will not only feel welcomed, but also retain membership in

the club. They are the new blood, the future of the club. Taking some extra time now will save frustration later due to lack of attention.

Some things we should not do is to ask our new graduates to become chairman of a committee or bring refreshments to the next dance. Too many dancers quit after they graduate due to pressures of taking responsibility in the club. Even if your club is desperate for help, please refrain from including the new graduates. All your time and effort of helping them during the past year should not go to waste due to filling committee spots in a

***Remember, you were once a beginner. Never lose sight of that!***





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hasty manner.

The last thing any new dancer needs is to feel that they were welcomed all these past months just so they can assume a club responsibility.

Another thing clubs and callers should not do is to immediately start Plus Level Workshops for the new graduates. I know I am swimming against the tide here, it might seem futile, but it is worth mentioning.

Let them dance and stay at Mainstream if possible. Yes, if your club is a Plus Club, I realize that dancing at the club dances might be difficult for the new graduates unless they learn Plus. So, do something irrational, change some club dances to Mainstream to

accommodate the new graduates. It won't kill you. In fact, you might actually enjoy a Mainstream dance.

It will require many callers to stop hiding from easy "vanilla" style Plus dances and actually use the Mainstream list as it was intended. There is nothing wrong with the caller actually doing some work for a change!

So, instead of bringing the horse to the water, get some pails and bring the water to the horse. They will probably drink it a lot easier if you do.

No matter what you do this Spring with the new graduates, remember, you were once a beginner. Never lose sight of that. Last but not least, just let them dance! 🐾

# So You Want To Be A Caller

by  
**Larry Cole**



A candid look at the process of becoming a caller. How to get started, where to get information, who to turn to for help, and what to expect along the way. Follow along each month as Sam Sunshine and Susie Starlite (names changed to protect the innocent) pursue their calling careers.

Hey, welcome back. I finished up last month by saying to Sam that you must know how to dance before you can learn how to call. Sam was confused when I made this remark. Susie came along at this time and I explained further to both of them the importance of my statement. When you call and teach square dancing you must understand thoroughly the tools that you have available for your use. One such tool is the definition of the calls. You cannot call or teach a call properly unless you can interpret its definition correctly. A caller should never call material unless they have proper knowledge of that material. To do so only serves to frustrate the dancers and discredit the caller. This is an easy trap for new callers to fall into, as new callers please be very aware of this pitfall. Sam and Susie agreed that they realized the significance of what I said.

Susie had asked how to get started on the right track. I explained two things that I wanted them to do. First, get a set of definitions for the Mainstream program and study them. Make some notes of calls that you don't understand completely then use a set of square dance checkers and work these

calls out. Second, you should attach yourself to a caller in your area who is known for calling the complete Mainstream program at his/her dances. The caller you choose should also be respected as a good teacher. "Where, who, how?", Sam had stammered. Susie calmly waited for my reply. Trying to ease Sam's concern, I elucidated that they should get the definitions from CALLERLAB and the checkers from a square dance supplier. As for the caller, I had already given them the criteria. Therefore, they should just find one who is willing to let them tag along.

"Oh," I said as they went out the door, "and you may find that your dancing habits will change." Bye, more next month.

Larry Cole, has been calling for 23 years. He calls Basic through C-1 and records for Rawhide-Buckskin Records. An active member of CALLERLAB he is currently the Vice Chairman. Larry's smooth easy style of caller training is appreciated by the many callers attending his schools.

Larry may be contacted at  
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Dear Friends,

Thank you again for your selections. Please note that we now have an e-mail address for your convenience. We apologize for any mistakes we may have made on phasing, rhythm and record information.

### Round of the Month Selections

#### Minnesota Round Dance Council April/98

##### Phase II

Dance With the One That Brought You  
(Koozer) Mercury 422 86234607

#### Toronto & District Square & Round Dance Association, Inc. January, 1998

##### Phase II

Don't Be Cruel (Dunn)  
II/TS/RCA 447-0608 Elvis Presley

##### Classic

Beautiful River (Morrison)

#### Texas State Federation Square and Round Dancers Round of the Quarter for 1998

ROQ: As The Music Played On (Rumble)  
Roper #264-A III+1/R

1st runner up: Sukiyaki (Molitoris)  
Stardust URC 1264 II/TS

2nd runner up: You Are My Sunshine  
(Oliver) Mercury  
CC-35042/Statler Bros/Phase III/C

### Popular Dances/Teaches DRDC Top Teaches As Reported in the February, 1998 Newsletter

1. Esta Rumba (Barton)  
III+2/SP CDN006
2. Forever Blowing Bubbles (Slater)  
V/FT/SP 199  
Banana Boat Cha (Anderson)  
V+2+1/SP270
3. First Snowfall (B/M Moore)  
VI/WZ/SP 275  
Bahama Mama (Rumble)  
IV+2/C/SP 219
4. Twist & Shout & Cha (B/M Moore)  
III/Coll 03013 Isley Bros.  
Goody Goody (Rumble)  
II/TS/Col 0108-A
5. You Belong To Me (R/M Noble)  
III+2/C/Elektra 45097  
Papa Loves Mambo (Easterday) IV  
Orient Express Foxtrot  
(B/M Moore) V/Classic  
It's In His Cha Cha (B/M Moore)  
V+1 SP 275  
Don't Get Around Much  
(Powell/Brosie) III+2/FT-J/SP 253

- Best Of My Love (Shibata)  
IV+2/R/SP 278
- Only Love (Shibata) VI/R/SP 288
6. Shiddle-ee-dee (Scott)  
II+1/TS/Epic 15-2340  
Clint Holmes  
Cracklin' Rosie Cha (Maisch)  
III+0+1/Coll 90209/MCA 60018  
Neil Diamond
7. When You Love Me (B/M Moore)  
VI/R/Coll 775 Diana Ross  
Rio Tango (Barton) IV/SP 217  
Mine All Mine (Slater)  
IV-2/WZ/SP 107  
May All Your Wishes Come True  
(Rother) VI/WZ  
L-O-V-E (Shibata) VI/QS/SP 278  
Aleena (Bond) II/TS/AS 13039  
PA 6-5000 (Glover) Classic
8. Village Waltz (Rother) V/SP 245  
Te Quiero (Roraback)  
VI/R/SP (Vilya)

- Shady Lane Rumba (Buck)  
III/Coll 4545
- Mujer (Read) VI/R/SP 209  
Groovin' (Roumagoux) II  
Green Peppers (Rotscheid)  
IV/M/SP 237
- Erotica (B/M Moore)  
V+2/R/ SP 216
- Dream Of Me Foxtrot  
(Broadwater) V+1/SP 233
- Charmaine Two (Smarrelli)  
II/SP 165
- Brilliant Conversationalist  
(Shibata) V+2/WCS/SP 279
- Blue Rain Foxtrot (Hichman)  
IV+1/FT/SP 269
- And I Love You So  
(Childers) Classic
- A.T. & S.F. Jive (Slomcenski)  
III/Roper 312

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EAG-3202- Oklahoma by Robert Ferguson  
EAG-3404- They Call The Wind Mariah by Susan Elaine  
EAG-3501- Chantilly Lace by Steve Brown

### *New Releases on Golden Eagle*

- GE-0032- My Little Girl by Dick Duckham  
GE-0033- Ebony Eyes by Ellen Brunner  
GE-0034- C'est La Vie by Guest Artist Ken Bower  
GE-0035- Gospel Medley by Dick Duckham

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# CLUB LEADERSHIP NOTES

By **Bernie Coulthurst**  
*Editor of Club Leadership Journal*



In the marketing process, the marketer addresses the real or implied needs of the targeted prospect by highlighting the benefits of their product or service. In our case our products are square and round dancing and the benefits are primarily friendship, fun and fitness. However, there is another benefit that should be used more often than it is - that benefit is MATCHMAKING. Yes, square and round dancing have brought many people to the wedding ceremony. We know of several square dancers who met at a square or a round dance and we are confident that you too know of many people who met their spouse at a square or round dance.

We wish to highlight two very unique square and round dancing matchmaking experiences that happened in Merrill, Wisconsin. We have a true square and round dance family in this community - everybody that is old enough square dances and several round dance. The father and the only daughter are square dance callers. The oldest son does some line dance prompting. We are writing about the Warren and Kathy Gruetzmacher family.

Two years ago, Warren & Kathy's oldest son, Dominic, enrolled in the Wausau, Wisconsin Country Corners and Merrill, Wisconsin Lincoln Squares, which jointly sponsored new round dancer programs. We did too. A young lady in the group was Dominic's partner as they learned to round dance. Several dancers in the program commented, "Don't they make a lovely couple - it could happen." Well it did happen. At our area's Fall Jamboree it was announced that they will be getting married on May 8. But there is more!

Dominic's sister, Amanda, had been dating a square dancer that she met in a new dancer program held in Merrill. And, guess what? She will be getting married on the same day as Dominic - May 8! A DOUBLE SQUARE DANCE WEDDING!

Yes, square and round dancing are quite the matchmakers. This benefit of matchmaking should be used sparingly and carefully. It especially ties in well with Sweetheart Month, February, and especially on Saint

**"All clubs should allow singles to attend their dances."**

Valentine's Day.

Use the "matchmaking" benefit in your club's marketing program only if

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singles are truly welcome at your club dances. All clubs should allow singles to attend their dances. Also, club fees should be stated as \$4 per person and not as \$8 per couple. You may wish to emphasize the "no alcoholic beverages" and "no smoking" features of your club dances too.

The secret is to encourage the singles out there to give square and round dancing a whirl just for the dancing and make just a little hint about the matchmaking success stories. Whatever works!

If your area does not have an active singles square dance club, we suggest you get one started. One of our most successful square dance clubs in the State of Wisconsin is the Swingin' Single Squares of Milwaukee.

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## THE BIG PICTURE

by Ed Foote,  
Pittsburgh, Pennsylvania



All of us have read articles in recent years regarding the decline in square dancing, but after a while all the words and thoughts become jumbled, so that today if the average dancer is asked why square dancing is in decline, the likely response is: "I

don't know." Some criticize the activity and say that the product, which has been successful for 25 years, is the reason for the decline, so the product needs to be changed by shortening or combining lists.

It might be helpful to step back and look at the big picture of what is happening in this country without discussing square dancing at all. Once we see the big picture, it will be easy to understand how this affects square dancing.

I. ALL GROUP ACTIVITIES ARE DOWN. According to *Psychology Today Magazine*, group activities started to decline in the late 1980's, and have been in a free fall for the past 5 years. Bowling was once trumpeted as the model which square dancing should follow. Last year a major television network did a feature about the sharp decline of bowling leagues. In the past year, 3 bowling alleys closed in the Pittsburgh area. Why are group activities down?

A. Staying at home has become much more popular. According to a

*Newsweek/Gallup* poll, as far back as 1989, 70% of all adults said that staying at home is their favorite method of relaxation. In 1986 it was only about 25%. Why is staying at home so popular? 3 reasons:

1. A safe haven from life's pressures. According to *Psychology Today Magazine*: "Many people in the 60's and 70's viewed it (staying at home) as a trap, an infringement on their freedom to discover and express themselves. Now it is a refuge from the pressured life and tough times outside."

2. Video cassettes. The convenience of renting movies to watch at home became big business in the second half of the 1980's.

3. Home computers. With the advent of the Internet around 1993-94, people now prefer to sit home and work with their computer. This has contributed significantly to the free fall decline in group activities in the past 5 years.

B. There is more emphasis on individual activity. "Do your own thing" has become the watchword in recent years.

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AMERICAN SQUARE DANCE MAGAZINE.*

According to *Psychology Today*, activities requiring only individual participation, such as crafts, using a computer, walking, working out in a gym, and taking courses at local colleges, are all flourishing. Group activities are floundering. One psychologist noted that any organization trying to sell the public on a group activity had better emphasize the individual benefits to be gained by participating.

II. WE HAVE LESS LEISURE TIME. According to the previously mentioned *Newsweek/Gallup* poll, in 1990 Americans said they were working 6 hours more per week than in 1973, and they had 10 fewer hours of leisure time per week.

With the heavy emphasis on corporate downsizing in the 1990's, it is likely that those still working for corporations are working even longer hours today and have even less free time. Those ousted in corporate downsizing sometimes are working 2 jobs now.

III. ADULTS ARE SEEKING A WIDE RANGE OF EXPERIENCES. According to *Psychology Today*, people are not satisfied with only experiencing a few recreational activities - they want to experience as many as they can. This probably explains why so many people complete a square dance beginners class and then drop out after 1 or 2 years. It is not that they do not like the activity of square dancing or that it is too difficult, it is simply that they have

spent time doing square dancing and now they want to do something else.

Summary:

All this means the following for square dancing:

1. Many people will want to stay home and watch videos or use their computer and thus not join a beginners class. This does not mean there is anything wrong with our activity, it just means that people want to stay home.

2. To get some of these people into beginners class, our advertising will have to emphasize the individual benefits of square dancing, such as exercise and maintaining mental alertness.

3. When people do come to beginners class, it will make no difference whether they have to learn 25 calls or 100 calls. They are in this for the experience, and they will leave after a certain length of time (probably 2 years) because they want to try something new. Thus, all the talk about shuffling lists or combining lists is futile; list changing will have little effect on the underlying causes for the decline in square dancing and could cause damage to the structure of the activity, thereby adversely affecting those who are currently in square dancing for the long haul.

4. What will be needed is large-scale recruiting efforts which, even if successful, will have to be ongoing in order to replace those who drop out each year simply because they want to experience another activity. ■



## *Creative Choreography*

by Lee & Steve Kopman

This month let's look at doing some calls left handed. Nothing hard here, but probably a little different than what you're used to.

1. HEADS LEFT square thru 2  
LEFT touch 1/4  
boys run  
CENTERS right and left thru  
ENDS face in  
Your home
2. SIDES LEFT square thru 2  
LEFT touch 1/4  
centers trade  
LEFT swing thru  
boys U turn back  
square thru 4  
trade by, left allemande  
(1/2 promenade)
3. HEADS LEFT square thru 4  
SIDES roll away  
LEFT touch 1/4  
split circulate  
trade the wave  
swing thru  
circulate 1 1/2  
right and left grand (1/4 promenade)
4. SIDES LEFT square thru 2  
LEFT swing thru  
girls run  
ferris wheel  
CENTERS (roll away & face in)  
at home
5. HEADS slide thru & LEFT square thru 3  
touch 1/4  
follow your neighbor  
left allemande (At home)
6. SIDES pass the ocean  
extend  
LEFT swing thru  
boys trade, boys run  
bend the line  
(CENTERS), Girls roll the boys away  
ENDS slide thru  
at home
7. HEADS LEFT touch 1/4  
BOYS pass thru  
CENTERS LEFT square thru 3  
Outside boys run  
swing thru, cast off 3/4  
extend, right and left grand  
(1/2 promenade)
8. SIDES LEFT square thru 2  
LEFT swing thru  
trade the wave  
swing thru  
SPIN CHAIN THRU  
right and left grand  
(5/8 promenade)

9. HEADS lead right  
Use your Left hand and box the  
gnat  
LEFT touch 1/4  
girls trade  
star thru  
trade by  
single circle to a wave  
right and left grand  
(5/8 promenade)
10. SIDES right and left thru & lead  
left  
veer right  
centers trade  
(wheel and deal & ALL roll  
away)  
right and left grand  
(3/8 promenade)
11. HEADS LEFT square thru 2  
slide thru  
pass thru  
(tag the line; face in)  
pass thru  
chase left  
boys trade  
pass the ocean  
recycle  
left allemande  
(3/4 promenade)
12. SIDES slide thru & LEFT square  
thru 3  
swing thru  
spin the top  
recycle  
(right and left thru & dixie style  
to a wave)  
{SAME SEXES TRADE}  
left allemande  
(At home)
13. HEADS pass the ocean  
extend  
LEFT swing thru  
explode the wave  
boys trade  
girls run  
square thru 2  
right and left grand  
(3/4 promenade)
14. SIDES pass thru  
separate around 1 to a line  
LEFT touch 1/4  
circulate 2 times  
girls run  
zoom  
CENTERS square thru 3  
left allemande  
(1/4 promenade)
15. Heads 1P2P  
LEFT touch 1/4  
circulate  
cast off 3/4  
{EACH SIDE} trade the wave  
boys run  
(wheel and deal; sweep 1/4)  
left allemande  
(At home)

## MIKESIDE MANAGEMENT

by Stan & Cathie Burdick

### MIKESIDE MANAGEMENT

Monthly Note Service for Callers by Stan & Cathie Burdick

It's not a bad life, this covered upstate New York (I  
wondering minstrel circuitous sneaked in and out between the  
rampage I've chosen. At least blizzards), followed by two  
it's not hard to take weeks hopping through  
week Hawaii by a Flat Georgia. (Sounds  
like a bar by a Marco

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# THE KOREO KORNER ..... by Steve

While we're on the subject of left handed movement, I thought it would be fun to take a Plus call and have the dancers do it from a left hand position. BUT, it's not that difficult because the dancers are in the spots they are normally in to start the call. Try this!!

HEADS 1P2P  
right and left thru  
roll away  
LEFT touch 1/4  
coordinate  
THEN:

- |                                                                                           |                                                                                                                                      |
|-------------------------------------------------------------------------------------------|--------------------------------------------------------------------------------------------------------------------------------------|
| 1. bend the line<br>square thru 2<br>right and left grand<br>(1/4 promenade)              | zoom<br>centers pass thru<br>left allemande (1/4 promenade)                                                                          |
| 2. circulate<br>bend the line<br>square thru 2<br>right and left grand<br>(1/2 promenade) | 4. tag the line, face left<br>bend the line<br>square thru, BUT on the 4 <sup>th</sup><br>hand....<br>left allemande (3/4 promenade) |
| 3. girls run<br>boys trade<br>boys run<br>ferris wheel                                    | 5. girls cross run<br>ferris wheel<br>CENTERS right and left thru<br>dixie grand, left allemande<br>(1/4 promenade)                  |

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# C CONTRA

# R N E R S

It's official! The votes are counted! Contras will become part of the Mainstream/Plus Square Dance Programs at the Pair's N Squares and Levis and Lace Square Dance Clubs in Daly City, California.

Caller Doug Saunders, who calls for these two popular clubs south of San Francisco says dancers made the choice to broaden the evening's program with contras, much to Doug's pleasure.

Doug was exposed to the fun of contra dancing at the popular San Diego Contra Dance Weekend held at the University of San Diego each year. This year it will be hosted by Paul Moore with Glen Nickerson and Don Ward on staff.

The Caper Cutters, reported to be the largest square dance club in San Francisco is also experimenting with contras on a limited basis, reports caller Larry Davenport.

These reports reinforce the concept that contemporary contras for square dancers can be fun and will add a positive accent to an evening's dance program. I like to caution new entrants to the contra world to shy

away from the more esoteric traditional dances and stick with dances using current square dance movements and terminology.

Associated Square Dancers of Southern California, the largest dancer organization in the state, has selected to have Don Ward to call contras for their three-day Labor Day Weekend Square Dance Festival in Oxnard, California. Don was chosen again this year after last years overwhelming support of the contra program.

I am just getting word of a new contra dance in Coos Bay, Oregon, a community of about 20,000 people. Their initial dance stimulated considerable interest and participation for such a small community. They have local musicians but are relying on out of the area callers. While searching for a permanent home, dance days and location can be obtained from Rosebrook, e-mail: brooksy@ucinet.com.

Across the country in Columbus, Ohio, The Big Scoty Barn Dance continues to provide traditional squares, contras and circle dances to the accompaniment of live music with outstanding national callers. April 4 will feature music by Tin Penny Bit from Louisville, Kentucky and calling by Darlene Underwood of Cincinnati, Ohio. On April 18, it's music by Strings and Things from Cleveland

..... By Don Ward

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and caller Carol Kopp of Columbus, Ohio. For more information call Fred at (614) 291-0282 or e-mail: [ohiodancer@aol.com](mailto:ohiodancer@aol.com).

I would like to thank all the readers who have commented on the article about "Jessie and Carl" (December '97). It seems like it has gotten circulated all over and has touched many hearts. That kind of response makes the job of writing each month really worthwhile. Thanks again.

By the time you read this, my new extended play contra recording "Once is a Tease" on MacGregor Records

will be available from your local dealer. I have been calling this for a couple of months for square dancers and traditional contra groups with great acceptance. The "tease" adds to the fun of the dance which is called to Frank Messina's classic recording of "Lemon Tree."

I know it's hard to think two months in advance but give it a try and share information about your contra activities with the rest of the world. Mail to Don Ward, 9989 Maude Ave., Sunland, CA 91040. E-mail: [dward@loop.com](mailto:dward@loop.com).

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# A History of Square Dancing

By *Ralph Page*  
Keene, New Hampshire



Presented with permission of  
*Sets In Order, The American Square Dance Society*

## Contra Dances

*Dancing masters, itinerant fiddlers, kitchen junkets—all these combined to make contra dancing the dance of the people, as we learn in the conclusion of this section on contras.*

Characteristically, the people in the small towns of Northern and Western New England paid little heed to what was happening in the city dance halls. They continued to dance contras with as much verve and zest as ever. Certainly they danced quadrilles and a few lancers, but they preferred the line dances over any other dance form. If the graduates of the city ballroom looked down their noses at such rural frolicking (as they called it), then, in turn, the country dancers simply ignored what was going on elsewhere, almost as if it didn't exist. You can see the same thing starting to happen today—club-style square dancers opposed to the traditional dancers.

To be sure there were dancing

masters who toured the small towns and villages of New England and dancing was cultivated as a social grace. However, instead of emphasizing the French quadrilles and the latest round dances, they taught a great many contra dances. Many of them taught the violin and harpsichord as well and a few of them conducted singing schools. The great majority of them were native-born Americans.

It is difficult now to realize the impact that dancing had upon our country people. There are accounts of "ordination balls" being given to welcome the new minister to town. Barn raisings, corn husking and quilting bees were often the excuse for those in attendance to "step a few figures." Nothing seems to have been immune to their passion for the dance. Take patchwork quilts, for instance. Names of countless designs for them have been handed to us and if you are fortunate enough to have a few of these quilts in your family, then treasure them and treat them with respect. Some of the designs derive their names

directly from contra dances: "Lady of the Lake," "Road to Californy," "Wild Goose Chase" and "Rising Sun" are also names of contra dances as well as quilt designs. So, too, are "The Reel," "Swing in the Center," "Eight Hands Around," "Shoo Fly," "Dusty Miller," "Arkansas Traveler," "The Brown Goose" and "Nelson's Victory" affiliated with square or contra dance tunes. Shipyards of Maine and Massachusetts launched many of the famous Clipper Ships of that era. The following are not only names of some of these trading ships, they are also names of contra dance tunes: "The Spitfire," "Gamecock," "Excelsior," "Star of the East," "Witch of the Wave," "California," and "Derby."

Itinerant fiddlers traveled the countryside, sure to find a warm welcome wherever night found them. Children of the host family ran to neighboring homes with the news that "Blind Rice is staying the night with us," and the neighbors responded and came from far and near to listen, and often to dance a contra or two with the fiddler standing in an out-of-the-way corner of the room, or finding a seat

on a three-legged milking stool placed in the kitchen sink. After playing for an hour or so the fiddler would "pass the hat," collecting from his listeners whatever could be afforded. If not too much was thus collected, the fiddler would thank everyone for listening, put away his fiddle and climb the stairs to the spare bedroom where he spent the rest of the night. This might well have come from the custom of the Irish pipers who would dig a small hole in the ground and at the end of the next dance all those present were expected to toss coins into the hole to "pay the piper his due."

Fire companies in the larger towns held frequent dances during the cold winter months, and policemen held frequent balls or cotillions, as they were sometimes called. In the early twentieth century, local Granges held bimonthly dances all over back in New England. For the most part the Grange dances featured local orchestras and local callers. By local I mean from an area not exceeding twenty miles. In other words, they were real country dances, not stressing expensive imported orchestras from the nearest big city. 🍷

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# Country Kitchen

By Louise Harrop



This month I have given you some recipes for a "Breakfast Buffet." The Tea Rings, Blueberry Bread Pudding and Breakfast Casserole have to be prepared in advance. When your guests arrive just pop them into the oven. To round out the buffet, add some fresh fruit and your choice of beverages.

## Tea Rings

4 1/4 to 4 3/4 Cups flour  
1/2 Cup sugar  
1 package yeast  
3 eggs  
1 Cup milk  
1 1/2 Cups dried fruits (your choice)  
1/2 Cup chopped nuts  
1/2 Cup butter  
3/4 tsp. salt

Dissolve yeast with warm milk and 1 Tbsp. sugar. Add butter and mix with an electric mixer until well blended. Blend in flour and eggs until a dough forms. Let sit for 6-24 hours in the refrigerator. Divide into thirds and form into rings. To form rings; roll out dough into a rectangle about 8" x 14", spread with some melted butter, 1/2 cup dried fruit and some of the nuts. Roll up, jelly roll style and form into a ring. Make cuts around the outside edges and place in a pie pan. Make 3 rings in this fashion. Cover with plastic wrap and place rings in the refrigerator for 6-24 hours. Bake at 375° for about 20 minutes.

## Breakfast Casserole

1 lb. Sausage  
6 slices hearty bread  
1/4 Cup butter, melted  
1 1/2 Cups shredded cheddar cheese  
5 eggs, beaten  
2 Cups half & half  
1 tsp. dry mustard  
1/2 tsp. salt

Cook sausage, crumble into small pieces and drain. Place melted butter in a 9"x13" pan. Tear bread into small pieces and sprinkle over the melted butter. Then sprinkle drained sausage over bread. Sprinkle cheese over sausage. Beat eggs and other ingredients together and pour over mixture. Chill for 8 hours or overnight. Bake at 350° for 40-50 minutes.

## Oatmeal Scones

3/4 Cup flour  
3/4 Cups whole wheat flour  
1 1/4 Cups oatmeal  
1 Tbsp. baking powder  
1/2 tsp. salt  
1/2 tsp. baking soda  
1/4 Cup sugar  
1/2 Cup raisins  
2 Tbsp. melted butter  
1 egg, beaten  
1/2 Cup low fat yogurt  
2 Tbsp. vegetable oil

Combine all dry ingredients. Form a well in the center of the mixture and add

the melted butter, egg, yogurt and oil. Stir just until mixture is moist. Knead on a floured surface 2 or 3 times. Pat ball into an 8" circle and cut into 8 wedges. Bake at 425° for 12 minutes.

### Blueberry Bread Pudding

- 8 - 10 slices of bread, crusts removed, cut into 1-inch cubes
- 8 oz. pkg. chilled cream cheese, cut into 1-inch cubes
- 4 large eggs
- 1/3 Cup maple syrup
- 1 1/2 Cups milk
- 1 Cup blueberries

Arrange half of the bread cubes in a buttered baking dish. Scatter cream cheese over bread, then add blueberries. Arrange the rest of the bread cubes over the top. Beat eggs,

syrup and milk together and pour over the bread cubes. Cover with foil and refrigerate several hours or overnight. Bake covered at 350° for 30 minutes. Remove the foil and bake for 30 more minutes. Serve with sauce recipe that follows.

### Sauce:

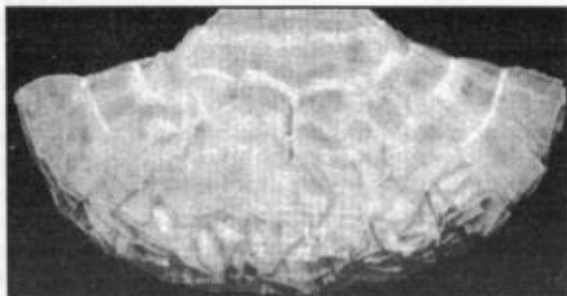
- 1 Cup sugar
- 2 Tbsp. cornstarch
- 1 Cup water
- 1 Cup blueberries
- 1 Tbsp. butter

Mix sugar, cornstarch and water together in a small saucepan. Cook over moderate heat and stir until thickened. Add blueberries and butter and stir over heat until blueberries burst. Serve over the pudding. Serves 6-8.

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# I'm Sorry

by jim choimondeley



It all started with a phone call from a person who wanted to put Square Dancing on National TV with a program called "Dancin' 'n Branson." The idea was to bring groups of dancers and callers/cuers into Branson, Missouri for a basic 3 day 2 night vacation and film them for 2 shows. They would receive one ticket for a Branson Show, plus transportation, lodging and some meals for a cost of \$265 per person (if within 600 miles of Branson.) Groups farther away than that would be charged more and encouraged to spend one extra day.

It looked like a good deal to me. I was to receive a small commission on each person I contacted or contacted me, if they did bring in a group. In addition, I was told that the group leader would receive a very nice commission.

You know we all want to have Square Dancing on TV so we can interest more people in the activity. I did my job and had several callers who agreed to bring in groups. We even filmed two shows. They sold the dancers a tape of the shows for \$19.95 plus tax, with a promise that they would send it to them in 2 weeks. That was in September and to date no one has received the tape.

Things began to come apart and the "Show" was sold to a group out of Florida who have no knowledge of the square dance activity. They are using names and phone numbers from an old

National Square Dance Directory to try to generate groups through a "telemarketing" firm. They have had no success so far as I know. The main reason is because they have cut out the commissions for the group leaders and I have heard that they are using a "Hard Sell" approach.

I question if the show will ever be taped, and if it is, if it will ever be aired. We have heard that if it is aired, it will be on, what we would consider, an inappropriate Satellite Channel for our activity.

While we were in Branson, we fell in love with this high energy Family Oriented town located in the heart of the Ozarks. The people are so helpful and the shows are such that you are not ashamed to take your kids along too. Branson is the Live Entertainment Center of the World. Keeping this in mind, Jean and I thought we would continue with our efforts and bring in dancers (Square/Round/CW) to enjoy the area. We made arrangements at a lodge on Table Rock Lake (just 15 miles from Branson). They happen to have a square dance hall there. The basic package for groups include: bus transportation, 3 Branson shows, 2 breakfasts, 1 lunch and a dinner show (total of 4 meals per person.) We could do this for the same price plus give the group leaders a very nice commission for all their work

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and pay the caller \$100 for calling the dance. If the group does not have a caller, we will furnish one. I will try to be there for every group.

I do apologize for the people who were misled by us. It was not our intention to do so. We are in the process of trying to get the money back

to the people who purchased the tapes. For the groups who are scheduled to come in, they have a choice to accept the proposal of the Florida group, cancel or come in with our packages.

For further information contact us at (800) 333-7349 or check out our Web Page: [www.jjsdc.com](http://www.jjsdc.com).

# A Step In The Right Direction

With the decline of interest in square dancing the last few years and the lack of new dancers into the activity, we were pleased to have the opportunity recently to introduce almost two thousand young people into the joy of square dancing. We were invited to teach the basics of square dancing to the sixth, seventh and eighth graders at Sweetwater Middle School in Lawrenceville, Georgia.

Coach Moody and her staff, who were teaching a unit on square dance basics, contacted Frank and Dot Bowers, past presidents of the Metro Atlanta Square Dancers Association, and requested they bring in a group of square dancers to demonstrate the art to the young people. The Bowers' asked us to help with this program. We then helped the coaches by teaching the basics. After the holidays they started the second semester with one thousand different students. We worked with this group of young people for two weeks teaching them square dance basics. A final test was given and most of the students received an "A" for their efforts.

Coach Moody, Coach Hale, Coach Braun and Coach Dew did a great job of establishing squares and partners. They worked with the students two days before we started to teach.



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Along with the square dancing, we were also able to teach several simple line dances.

They have asked us to teach in other schools in the Gwinnett School system. We are also working toward the Rockdale School system and the Henry County School system.

If we can reach several thousand young people with square dancing, teach them the basic skills, show them the fun in dancing, then perhaps these young people will be our next generation of square dancers.

To all the square dancers that helped to show these students square dancing, we thank you for your support.

*Bob & Lorrie Morrison,  
Callers and Instructors  
Duluth, Georgia*

## REMEMBER...

To send in your ad on time for publication

**Deadline for the June issue is: April 7**

Advertising forms and rate information available upon request.







# RHYME TIME

## ODE TO PETTIPANTS

Well, I thought I'd learn to square  
dance,  
Thought it seemed a little silly.  
Bought myself a petticoat and  
Pettipants so frilly.  
Stepped into my first square  
And tried a little twirl.  
The gentleman beside me  
Gave me a great big whirl.  
Then we began to circle  
Around a great big ring.  
I was just a strugglin'  
A-trying to learn the thing.  
I was doing so much whirling  
My head was just a spinning.  
I looked at those around me  
And they were just a grinning.  
Well, I thought they were laughing  
At the way I tried to dance.  
Twas then that I remembered!  
I forgot to wear the pettipants!

*Gloria Ann Kaminsky  
Pearland, TX*

## SQUARE DANCE DREAM

The gingham fabric lay upon the shelf,  
It's hues a blend of white and azure blue;  
The promise of a dream.  
I told myself that I could make that  
lovely dream come true.  
I hastened to begin, then cut and  
stitched.  
And watched it come alive, so soft, so  
warm:  
As there beneath my hands the dream  
took form.  
Each seam, each bouffant pouf and  
graceful fold fell into place.  
My winsome little lass, without her  
jeans a vision to behold,  
Surveyed her image in the looking  
glass.  
Bemused she gazed, her youthful eyes  
agleam;  
Her Square Dance dress! I'd realized  
her dream!

*Gladys M. Seiders  
Secane, PA*

*If you have a special poem that you would like to share,  
please send it along with your name and address.*

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# ON THE RECORD

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|--------------|--------------|---------------|
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|                                                                                                                                                                                                                                                                                                                                                                                                         |                                         |                             |
|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-----------------------------------------|-----------------------------|
| <b>A-1005</b>                                                                                                                                                                                                                                                                                                                                                                                           | <b>Everybody's Making It Big But Me</b> | <b>S. Turner/J. Roberts</b> |
| A little self deprecation and a sense of humor will go a long way with this piece of music. Rhythmically active and fresh, this is fun music to dance and call to. Interesting instrumentation with lyrics that make people laugh. <i>Figure: Hds(Sds) Square Thru 4, Circle to a Line, Pass Thru, Tag the Line, Face In, Pass Thru, Wheel &amp; Deal, Square Thru 3, Corner Swing &amp; Promenade!</i> |                                         |                             |

|                                                                                                                                                                                                                                                  |                       |                         |
|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-----------------------|-------------------------|
| <b>RB-3068</b>                                                                                                                                                                                                                                   | <b>Cripple Cicken</b> | <b>Hoedown/Sam Lowe</b> |
| Get your boomchuckas here. This hoedown led by harmonica has a strong snare drum and bass beat to keep track of your footsteps. Hoedown music comes along infrequently so give this a listen, you might want to add this one to your collection. |                       |                         |

|                                                                                                                                                                                                                                                                                                                                    |                          |                   |
|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|--------------------------|-------------------|
| <b>OR-63</b>                                                                                                                                                                                                                                                                                                                       | <b>You're My Jamaica</b> | <b>Gary Bible</b> |
| A feel of the Carribean in this music makes for a nice relaxer. Give me a warm island breeze and a Pina Colada (non-alcoholic if we're still at the dance). Now that's paradise mon! <i>Figure: Hds(Sds) Prom. 1/2, Square Thru 4, R&amp;L Thru, Veer Left, Couple Circ, 1/2 tag, Scoot Back 2X, Corner Swing &amp; Promenade!</i> |                          |                   |

|                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                             |                        |                    |
|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|------------------------|--------------------|
| <b>CRC-107</b>                                                                                                                                                                                                                                                                                                                                                                                                                                                                                              | <b>Oh Lonesome Me!</b> | <b>Matt Worley</b> |
| For anyone who can no longer find Rhythm Records version of the same tune, here is a great version to put in your collection. Always a favorite SD tune, I found the quality of the recording to be very good, with that quick energetic beat that keeps you and your feet in continuous smooth motion. Add this one to your collection even if you already have that other great version! <i>Figure: Hds(Sds) Prom. 1/2, Sq. Thru 4, Do Sa Do, Star Thru, Square Thru 3, Swing Corner &amp; Promenade!</i> |                        |                    |

|                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                            |                           |                        |
|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|---------------------------|------------------------|
| <b>CK-131</b>                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                              | <b>Rockabye Your Baby</b> | <b>Daryl Clendenin</b> |
| This is a real crooner. Bluesy, smooth, with those familiar lyrics. Please note that there are background vocals on the instrumental side. This is fun, relaxing music. So relaxing that I just let the backup singers do the tag lines themselves. The strange looks and chuckles from the floor let me know that this music hits the mark with the dancers. My first keeper with background vocals in a very long time. <i>Figure: Hds(Sds) Square Thru 4, RH Star, LH Star, Touch 1/4, Scoot Back 2X, Corner Swing &amp; Promenade!</i> |                           |                        |

**RB-3067****Good Night Sweetheart****Mac McCall**

Adapted from an old "doo-wop" tune from the early sixties or late fifties, this music is a wonderful relaxer for an appropriate moment during your dance or just to send everyone home at the end of the evening with a smile on their faces and a song in their heart. Quality instrumentation for singing and calling. *Figure: Hds(Sds) Square Thru 4, RH Star, LH Star, Single Circle to a Wave, Boys Trade 2X, Corner Swing & Promenade!*

**CC-50****Mess Of The Blues****Bob Poyner**

Like I was diggin' this hep tune man! Blues and fun with background vocals cut in that serve as instrumentation not as a tag line chorus. In this function they work very well. In two versions, the first as a singing call, the second as a beatnik hoedown with a lyric sheet. Master this one with your dancers and you'll all be about the heppiest cats on the planet daddys and square chicks! *Figure: Hds(Sds) Promenade 1/2, Square Thru 4, R&L Thru, 8 Chain 6, Corner Swing & Promenade!*

**ESP 1025****Just To See You Smile****Elmer Sheffield**

For those folks who like country artist Tim McGraw, here's one you might like. More up to the minute music from ESP. Nice lyrics, and a banjo lead on the instrumental. *Figure: Hds(Sds) Square Thru 4, R&L Thru, Swing Thru, Boys Run, 1/2 tag, Follow Your Neighbor & Spread, Scoot Back, Corner Swing & Promenade!*

**RYL-812****Petticoat Junction****Randy Dougherty**

This one gets my vote for "The Cutest Tune Of The Month." Music adapted from the ol' sixties TV show by the same name. Banjo lead with a bass beat to help you check your feet. Have some fun because people seem to know which junction your singing about. *Figure: Hds(Sds) Promenade 1/2, Down the middle and Pass Thru, Separate Around 1, Make lines, Go Forward & Back, Star Thru, Zoom, Ctrs Square Thru 3, Corner Swing & Promenade!*

**BM-190****Anytime****Mac McCullar**

Anytime you're feelin' lonely, you remember this one. Interesting lead guitar work with piano and fiddle. Callers may need to adjust their treble controls to temper some of the high end on this tune. Nice bouncy instrumental. *Figure: Hds(Sds) Square Thru 4, Do Sa Do, Touch 1/4, Walk & Dodge, Partner Trade, R&L Thru, Pass the Ocean, Recycle, Corner Swing & Prom!*

**GMP-108****The River****Doug Bennet**

Adapted from Garth Brooks' megahit for square dancing. Solid, quality music from GMP. Background vocals cut in on the instrumental side. Key changes. *Figure: Hds(Sds) Square Thru 4, Do Sa Do, Swing Thru, Boys Run, 1/2 Tag, W&Dodge, Partner Trade, R&L Thru, Roll a 1/2 Sashay, Boys walk straight ahead and Corner Swing, Promenade!*

⇒

|                                                                                                          |
|----------------------------------------------------------------------------------------------------------|
| <p>One advantage of traveling the straight and narrow path<br/>is that no one is trying to pass you.</p> |
|----------------------------------------------------------------------------------------------------------|

**CK-130****It's A Little Too Late****Daryl Clendenin**

It's never too late for this cute adaptation of Tanya Tucker's song from several years ago. Good working version for female and male callers alike. I liked the guitar and fiddle leads with pauses in just the right places. *Figure: Hds(Sds) Square Thru 4, Do Sa Do, Step to a Wave, Recycle, Sweep 1/4, R&L Thru, Square Thru 3, Corner Swing & Promenade!*

**PR-1001****Waking Up To Sunshine****Johnnie Scott**

Quaint relaxing music with warm and friendly lyrics that will set a gentle pace for part of any callers dance. The figure sheet uses a Grand Parade to Open; providing something different for your dancers. *Figure: Grand Parade for the breaks. The Hds(Sds) Prom. 1/2, R&L thru, Veer Left, Ferris Wheel, Ctrs Square Thru 3, Corner Swing & Promenade!*

**RB-3066****Swing Down Sweet Chariot****Don Williamson**

Hallelujah! With the energy of modern gospel and a square dance beat, you'll be thinking seriously about not missing church next Sunday! An organ leads the way for this piece. *Figure: Hds(Sds) Prom. 1/2, Square thru 4, Touch 1/4, Scoot Back, Boys Run, Pass the Ocean, All 8 Circulate, Boys Run & Promenade!*

**OR-30****Pass Me By****Jerry Thole**

Another relaxer from PMDOU recordings. Get your dancers off the ceiling with this one. Solid bass beat for your feet. *Figure: Hds(Sds) Prom 1/2, R&L Thru, Flutterwheel, Sweep 1/4, Pass Thru, Slide Thru, Square Thru 3, Corner Swing & Promenade!*

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### GMP-920

### Country Boy

### Tony Oxendine

Pick up almost any GMP recording, put it on the turntable, play it and the results are pretty much the same, a quality sound without that electronic feel and instrumentation that's good on the ears and feet. No difference here. Check this one out. *Figure: Hds(Sds) Prom. 1/2, Sds(Hds) R&L Thru, Square Thru 4, Do Sa Do, 8 Chain 4, Corner Swing & Promenade!*

### MR-130

### Living For Saturday Night

### Cindy Whittaker


A Carribean and Country mix from PMDOU will ease the stress and cares of your dancers for any Saturday night dance. Good opener to warm up your dancers without rushing them along. *Figure: Hds(Sds) Square Thru 4, Do Sa Do, Swing Thru, Boys Run, Girls Trade, Ferris Wheel, Ctrs Pass Thru, Corner Swing & Promenade!*

### DR-77

### Legend In My Time

### Bill Reynolds

Busy month for PMDOU Recordings! Somewhere between a relaxer, and a mover and shaker using a boomchucka beat and some self deprecating lyrics. Key change. *Figure: Four Ladies Chain Across, Hds(Sds) Prom 1/2, Square Thru 4, Do Sa Do, Swing Thru, Boys Run, 1/2 Tag, Corner Swing & Promenade!*

See you next month! 

Records reviewed are supplied by  
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*In Memory*  
*Of*  
**JIM DONALDSON**

It is with regret we record the passing of Jim Donaldson. Jim was made a life member of the Waggon Wheel Square and Round Dance Club, Dunedin, New Zealand in 1964.

He was President from 1958 to 1960 and caller for the Club from 1958 to 1967. During this time Jim corresponded regularly with Ron Jones (a caller from Sydney), Jim White (Publicity Officer, Square Dance Society of New South Wales) and Bob Osgood (Sets in Order, USA). Both the Australians and Americans were generous with their advice and support.

Jim Donaldson made the first New Zealand square dance record - a long-playing record with six to eight dances. Jim's late wife Geytha also called

square dances and they did duet calls.

When the Waggon Wheel Club had birthday celebrations in 1988, Jim and Geytha attended for the evening and Jim called for us. At our 40<sup>th</sup> birthday in 1992 and 45<sup>th</sup> birthday in 1997, Jim again joined us and thoroughly enjoyed meeting all his old square dance friends, meeting new dancers and listening to the calling and cueing.

Jim was a real gentleman, who maintained his interest in the Club's activities to the end of his life and will be sadly missed.

*Mona Cromb*  
*Secretary/Treasurer*  
*Waggon Wheel Square*  
*and Round Dance Club*  
*Dunedin, New Zealand*

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## USA WEST SQUARE DANCE CONVENTION SAN FRANCISCO, JULY 22 - 25, 1998

Registrations continue to come in from all around the United States as San Francisco prepares for the second annual USA WEST Square Dance Convention. To date, 26 states are represented, as well as many foreign countries. This includes callers as well as dancers. Jim Pead and Betsy Waite will be traveling to England toward the end of March to promote the USA WEST San Francisco Convention. This is the second trip Jim and Betsy have taken to Europe promoting the convention. Other members of the committee were seen in Las Vegas, Nevada promoting the convention at the pre convention dance for Las Vegas on March 15, 1998. Tony Oxendine will be the featured caller for this dance.

The Wednesday evening, July 22, 1998 concert at USA WEST San Francisco will star the "Sons of the San Joaquin." Also appearing on the program will be the "Grubline Riders." The Sons of the San Joaquin feature upbeat, airtight, three part cowboy harmonies. This sound has carried Joe, Jack and Lon Hannah from church and community gatherings to places like Switzerland and Japan, where traditional cowboy music is esteemed contemporary country music, and to

the Arabian peninsula, where they found enthusiastic receptions from people who consider their own Bedouin traditions a close parallel to our cowboy heritage. Ernie Fanning and Tony Illardi are the "Grubline Riders." Together they perform old time classic Cowboy Poetry and Music as well as material they have penned themselves. A lot of the material is very humorous and some will bring a few tears to your eyes, but it all is entertaining and will give you insight into the cowboy life style of the present and the past. Ernie writes a column called "Beat in the Brush with Ern" in the magazine "Horsetales." Tony has been featured in a PBS special about cowboy poetry. He has performed on stage with such notables as the Son of the Pioneers, Riders in the Sky, Waddie Mitchell and Chris Le Doux. In all it promises to be a fun filled night. The concert will be held at the Masonic Auditorium in San Francisco starting at 7:30 PM, all seats are reserved.

Tickets for the concert or convention registration information can be found on the internet or by calling either (510) 676-2925 or (619) 569-8216. Hotel reservations can be made by calling (800) 889-2932. 🍷



# What's Going On In Square Dancing

## America's Most Wanted?

This year, The Kentucky Callers Association celebrates its 40<sup>th</sup> Anniversary. We are looking for charter members, former members, past Kentucky callers, dancers, etc. who would like to help celebrate. "The Homecoming" is planned for August 29 & 30, 1998.

If you would like to participate in

recreating the past 40 years and honoring past and present callers/dancers, contact Marianne C. Jackson, P.O. Box 15717, Cincinnati, Ohio 45215-0717. (Please include self-addressed stamped envelope) or via e-mail: SqMarianna@aol.com.

*Marianne C. Jackson  
Cincinnati, Ohio*

---

## Silver State Square and Round Dance Festival

The Silver State Square and Round Dance Festival prides itself in being one of the few festivals still in existence which features multi programs. It is not a State or National Festival and continues to maintain itself as a 3-day event.

The programs include square dancing from Mainstream through Advanced levels with the latter being separated into two halls. With the exception of the very early years, national level callers have been featured. A round dance program in its own hall

with more than 4,000 sq. ft. of parquet flooring also features national cuers. The Clogging Program, again, features national level instructors. Six years ago, a Country Western program was





added that includes open dancing and more than 30 line dance or couple's workshops taught by some of the countries leading instructors.

For 1998, handicapped dancing has been added and will include dancing Saturday afternoon and evening. A youth program was dropped in the mid 80's as the young and teen dancers filtered into the mainstay of dancers, and Challenge

level dancing never seemed to take hold enough to require its own hall.

This year starts off the second half of a century with 51 years of continued festival dancing to a star-studded calling and cueing staff. For information you can call (702) 674-1400 or you can catch the Silver State online at <http://www.greatbasin.net/~dancereno>.

*Bob Hoover  
Reno, Nevada*

---

## Vermont to hold 22<sup>nd</sup> Annual Square Dance Convention

The 1998 Vermont State Annual Convention will be held May 9, 1:30 to 11:00PM at the Spaulding High School in Barre, Vermont dancing Mainstream to C-1. Callers connected with member clubs in the Vermont Association of Western Style Square Dance Association will be featured.

Members of the Vermont Association of Round Dance Leaders will cue rounds from Phase II thru IV. During the afternoon the Round Dance Hall will feature programmed and request rounds, as well as teaches of a Phase II and a Phase IV dance. At night there will be a Round Dance Party. Round Dancing is included between tips in the Plus Hall.

Clogging takes place from 4:30 to 7PM with workshops for new dancers, and teaching of new steps. Demonstrations are scheduled from 6:00 to 7:00PM.

New to the Convention this year is Line Dancing. Local line dance leaders will be on staff to teach the dance steps. Workshops begin at 4:30 with demonstrations from 6:00 to 7:00PM.

Besides dancing, the Vermont Convention will also feature the Do Si Do Square Dance Apparel Shop, a badge

maker, the Recycle Shop for the sale of used dance clothing, drinks and snacks on site as well as a place to meet new friends, renew old friendships and experience the fun of the dance.

There will be "dry" camping for RV's at the school. A list of accommodations, including lodging, campgrounds and eateries, is included on the Convention flier and is available upon request. For information or directions to the High School, please direct inquiries to Convention Chairman, Bud & Judy Clifford, PO Box 54, West Danville, VT 05873 or call 802-563-2777. ■

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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, PO Box 777, N. Scituate, RI 02857, or FAX to (401) 647-3227. We'll do our best to include it in a future issue.*

### **THEME DANCE SPARKS INTEREST**

Ruffles N' Beaus, from Rhode Island, held a theme dance recently, just as clubs did more than 25 years ago. We decided to hold our first annual "Western Night" dance in January.

Our dance was held at the Chepachet Grange, alias "The Long Branch Saloon." It was decided that when all the dancers (cowboys/cowgirls) arrived, we would have a grand opening with the use of the stage and curtain with Roy Rogers singing in the background. It was fabulous. The curtain opened with Frank & Jesse James, Wyatt Earp, Matt Dillon, Doc Holliday, Butch Cassidy and the Sundance Kid, and who can forget the most notorious Texan - Judge Roy Bean greeting the dancers. These gentlemen were reincarnated for this one night, and fortunately, they gave up their wild ways for the evening. Along with our infamous cowboys, we had a few popular ladies along: Calamity Jane, Belle Starr, Annie Oakley and Etta Place. Caller Lori Morin was dressed as Miss Kitty, the

proprietor of the Long Branch, and Cuer Debbie Lussier was dressed as Lilly Langtree, our saloon girl. Dave, Lori's husband, dressed as Matt Dillon, and Debbie's husband, Bob, came as Doc Holliday.

The saloon was decorated in a western motif with card tables, wanted posters, spittoons and a jail - just in case one of the cowboys went back on their word. All the dancers in attendance carried out the theme and dressed in western or 19<sup>th</sup> century garb. It was like stepping back in time.



To add to the festivities, one of the cowboys got a little restless and couldn't resist a ladies purse. Fortunately, the guilty party was apprehended, went to trial before Judge Bean and sent to jail for a little while. Also, Jesse, Frank, Butch and Sundance got a little rowdy over one of the ladies, and it had to be settled by a shoot out.

All in all, it was a great time. There was a lot of fun, dancing and music. I would highly recommend a theme dance such as this for your next club dance. The cost was minimal because everyone in the club participated. It was amazing how just a little idea blossomed into a fabulous night of merriment. As a matter of fact, plans are being made for our February dance where the theme is a spin off the old television show "Happy Days."

*Lori Morin  
Chepachet, Rhode Island*



## 47<sup>th</sup> National Square Dance Convention

Charlotte, NC June 24-27, 1998

*"Nothing could be finer than to be in Carolina"*

### Tour Talk Temptations

Have you ever wondered how the rich and famous lived in the golden age of grand houses and country estates at the start of this century? If you've ever been just a little bit curious, a visit to Biltmore Estate in Asheville, North Carolina when you come to the 47<sup>th</sup> is an experience!

George Vanderbilt's dream began to take shape in 1887, when he visited Asheville and was enchanted by the remote majesty of the Blue Ridge Mountains. Originally purchasing more than 125,000 acres of land, a large portion of the original acreage is now included in Pisgah National Forest. 8,000 acres remain with this private estate including wooded parks, forest management areas, vineyards, working farms, lakes, 6 pleasure gardens, a conservatory and 32 miles of paved roadways.

Beginning in 1890, 1,000 workers were engaged for 5 years in the construction of Biltmore House. The house is 390 feet long and took more than 11 million bricks; has 250 rooms, 65 fireplaces, 43 bathrooms, 34 bedrooms and 3 kitchens, all of which are

contained in over 4 acres of floor space.

The massive stone spiral staircase rises 4 floors and has 102 steps with an iron chandelier weighing over 1,700 pounds and containing electric light bulbs. At the time, the Biltmore House was one of the most innovative and technological advanced homes in the world.

The Estate Winery, a relatively recent addition, is located in the original dairy barns. You can view the production area and see the careful attention that goes into producing Biltmore's award-winning wines. You can also visit the tasting room for some samples of the finest wines.

Join the 47<sup>th</sup> NSDC Tour #3 and enjoy a tour of this home and grounds plus a buffet lunch at Deerpark Restaurant on the Estate. Cost: \$72.00 per person. Sign up NOW!!

Get your registration form in to the convention office and be ready to start the week with some of your favorites on Wednesday, June 24. With the line up of callers already registered, you'll be sure to understand why *Nothing could be finer than to be in Carolina!*

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# HEMLINE



by Phyllis Mudge

This month is a continuation of last month on errors and goof ups and how to prevent them.

**Single Layer Layout** – No one needs two left bodice fronts (or two right ones for that matter), but it can happen if you're not careful when cutting garment pieces from a single layer of fabric. If your yardage is tight or you've made major fitting adjustments that require substantially more length or width, a single-layer layout could put a cramp in pattern placement. To avoid both problems, examine the layout carefully and use a red pen to circle the pieces that need to be reversed. Generally, those pieces are identified with a special shading on the layout.

Choose one of the following methods to avoid ending up with two right or two left pattern pieces.

(a) Position the pattern right side up on the fabric and pin it in place. Using a dressmaker's chalk and a ruler, trace around the pattern; be sure to transfer all markings. Remove the pins, turn the pattern wrong side up and position it in the second location indicated in the layout. Pin it in place. Cut out the pieces.

(b) Place the pattern wrong side up on tracing paper or pattern tracing cloth. Trace around it, transferring all markings and the grain line, and label

it as the right or left side. Cut both halves at the same time.

**Adding Extras** – If you typically need to add extra seam or hem allowance width to pattern pieces for fitting purposes, you may know how easy it is to pin the pattern in place, chalk mark or leave room for the additions, and then cut right past the marks along the original cutting lines. Here are a few ways to make sure that doesn't happen to you:

(a) You won't forget these alterations if you make them to the pattern pieces **BEFORE** you pin them to the fabric. When cutting the necessary pattern pieces from the large tissue sheets, leave the excess tissue around the patterns that require adjustments. If there's enough excess, you can use a ruler and marker to make the changes to the tissue before cutting out the patterns. *Note:* save excess pattern tissue, or large pattern pieces destined for the wastebasket, to use with patterns that don't have enough tissue for alterations. When adding length or width, lap pattern pieces over wide tissue strips and tape them in place with special sewers' tape that isn't affected by a high iron temperature.

(b) If you typically pin patterns to the fabric and make adjustments while cutting (particularly appropriate for pivot and slide adjustments), place straight pins in the cutting path so you won't forget to cut around the adjustments.

**SLEEVE SLIP UPS** – If the thought of setting in a sleeve gives you hives, you've probably fought with a bad case of puckered sleeve caps, perhaps more than once. Try some or all of these techniques to ease the process:

(a) Be sure to mark the shoulder point, the front and back armhole notches and the quarter-point notches

on each sleeve cap and on the garment to ensure grain line accuracy and to evenly distribute the fullness when positioning the sleeve for stitching. The most accurate way to achieve this is to make 1/8" deep clips into the seam allowance.

(b) On all but sheer or very delicate fabrics, stitch three rows of basting for the ease stitching. Using a fine sewing machine needle (70/10) and a quilting foot (if you have one), ease stitch on the right side so the bobbin thread is on the sleeve cap inside; stitch the first row 1/2" from the cut edge and the remaining rows 1/4" away from the first on each side. Begin and end each row 1/2" to 1" beyond the notches.

(c) Pin the sleeve into the armhole, matching the notches, shoulder and quarter points, place a pin at each location,

(d) Carefully draw up the gathering from each notch to the shoulder, taking care not to draw up the sleeve more than necessary. Easing excess fullness out of an over eased cap contributes to poor grain line positioning.

(e) Adjust the gather in each sleeve quarter, working from the shoulder to the quarter-point to the notch on each sleeve half. Place pins perpendicular to the ease stitching to control the ease.

(f) Machine baste the sleeve into the garment before stitching it in permanently so you can check the appearance and make any corrections. Stitch the sleeve in place with it toward you; use your fingers to hold the ease perpendicular to the stitching line and remove the pins as you near them. Skewed gathers result in a puckered or dented or dimpled sleeve cap.

(g) Examine the armhole stitching line to make sure it's 5/8" from the raw edge. When you stitch from the sleeve side, you're concentrating on controlling the gathers so the stitching may go slightly astray in a few places on the armhole. Correct any deviations by stitching from the garment side.

(h) Reinforce the underarm with an additional row of stitching; trim close to the stitches. Remove the basting row that shows in the sleeve cap. Press only the sleeve stitching line and leave cap seam allowance to set the stitches, then tuck it into the sleeve head.

This article is running longer than I thought it would so I will finish it up next month. Until then HAPPY DANCING & CREATIVE SEWING!

Please send your comments, questions, or suggestions to:

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by  
**Ed Foote**



## LARGE UPCOMING ADVANCED & CHALLENGE EVENTS

Because this column is sometimes written several months ahead due to my travel schedule, I did not get a chance to comment previously on the transfer of ownership of *American Square Dance Magazine*. It was a pleasure to write for Jon and Susan Sanborn for six years. They were committed to making the magazine a success, and I enjoyed the opportunity to work with them.

New owners Ed and Pat Juaire are longtime acquaintances, as I began writing for their *Northeast Square Dancer Magazine* in 1992. They are extremely knowledgeable about square dancing and publishing, so *American Square Dance* continues in excellent hands.

### LARGE UPCOMING ADVANCED & CHALLENGE EVENTS

The 31<sup>st</sup> National Advanced & Challenge Square Dance Convention will be held June 18-20, 1998 in Louisville, Kentucky. Dancing will be in the air conditioned Commonwealth Convention Center with five full-time halls: A-2, C-1, C-2, C-3A and C-3B. There will also be part-time C-4 Basic and C-4 halls.

Staff callers will be Sandra Bryant, Vic Ceder, Ed Foote, Ross Howell, Mike Jacobs, Lee Kopman, Steve Kopman, Dave Lightly, Anne

Uebelacker and Dave Wilson. Associate callers participating during the Convention will be Todd Fellegly, John Marshall, Lloyd (Sparky) Sparks, John Steckman and John Sybalsky.

There will be a Trail-End Dance Wednesday night, June 17 and a Non-Staff Caller Dance on Thursday morning, June 18. All full-time halls will operate for both dances. For information write: Ed Foote, 140 McCandless Dr., Wexford, PA. 15090.

The 17<sup>th</sup> American Advanced & Challenge Convention will be held August 6-8, 1998 in Toledo, Ohio. Dancing will be in the air-conditioned University of Toledo Student Union with five full-time halls: A-2, C-1, C-2, C-3A and C-3B.

Staff callers will be Ray Brendzy, Sandra Bryant, Mike Jacobs, Lee Kopman, Dave Lightly, Tim Ploch, Ben Rubright, Tim Scholl, John Steckman, John Sybalsky, Anne Uebelacker and Bronc Wise.

There will be a Trail-End Dance Wednesday night, August 5. For information write: Bill & Trudy Wallace, 7408 Carriveau Ave NE., Albuquerque, NM 87110.

Cherry Ridge Campsites & Lodging Inc., located east of Scranton, PA., has more Advanced and Challenge weekends each year than any other

*American Square Dance, April 1998*

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7<sup>th</sup> ANNUAL

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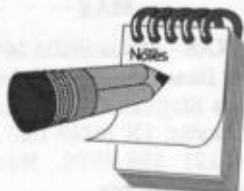
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# WHAT'S AHEAD

*What's Ahead* is published to inform you about special events throughout the world. **Not for profit** Association/Federation festivals or conventions can be listed free of charge. Included will be the event date, name, location, and contact address and telephone number. Mail or fax your flyer with the information to ASD.



ASD recommends you verify the accuracy with the contact provided if you plan to attend any of these events.

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## NATIONAL CONVENTIONS

All National Square Dance Conventions begin the last Wednesday of June and end the following Saturday.

'98 (47<sup>th</sup>) - Charlotte, North Carolina

'99 (48<sup>th</sup>) - Indianapolis, Indiana

'00 (49<sup>th</sup>) - Baltimore, Maryland

'01 (50<sup>th</sup>) - Anaheim, California

'02 (51<sup>st</sup>) - Saint Paul, Minnesota

## CANADIAN SQ / RD CONVENTIONS

All Canadian Square and Round Dance Conventions are held on even-numbered years and begin on the third Thursday of July and end on the following Saturday.

'98 (11<sup>th</sup>) - Ottawa, Ontario

'00 (12<sup>th</sup>) - Vancouver, British Columbia

'02 (13<sup>th</sup>) - Saint John, New Brunswick

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## APRIL

3-5 **ARKANSAS** - 6<sup>th</sup> Jamboree USA, Pine Bluff, AR. Info: Wayne & Shari Parsons, PO Box 23242, Oklahoma City, OK 73123; 405-721-5811 or Skeeter Bonner, 500 Buckboard Ln., Midwest City, OK 73130; 405-769-6868

9-12 **CANADA** - Chase the Bunny '98, Ottawa, Ontario. Larry White 613-738-2078; e-mail: bk191@freenet.carleton.ca

10-13 **NEW ZEALAND** - 25<sup>th</sup> TAUPO Easter Festival, Taupo, NZ. Info: Phil & Barbara Hanlen, 1080 Park Rd, Belmont, Hutt City, New Zealand; Ph: (04)565-1979; Fax: (04)565-1972

16-18 **CALIFORNIA** - 41<sup>st</sup> California State SD Convention, Sacramento, CA. Info: Bob Clark & Sandi Boone; 503-432-0101; e-mail KeystoneCt@msn.com

16-18 **SOUTH CAROLINA** - 22<sup>nd</sup> Annual Myrtle Beach Ball, Columbia SC. Info: Barbara Harrelson, 1604 Grays Inn Rd, Columbia SC 29210; 803-731-4885; fax 803-750-7222

18 **NEW YORK** - 36<sup>th</sup> Clinton Festival. "The Really Big One," Clinton Central School, Chenango Ave., Clinton, NY. Callers C. Austin, M. Callahan, T. Crawford, E. Foote. Cuers: E & I Mindlin, B. Newman. Info: Paul & Barbara Credle, 10687 French Rd., Ramsen, NY 13438; (315) 831-3464

24-25 **MASSACHUSETTS** - 40<sup>th</sup> New England S&RD Convention, North Shore, MA. Info: John & Sue Sullivan, PO Box 3434, Framingham, MA 01705; Ph: 888-2-NEWENG

24-26 **NEVADA** - 51<sup>st</sup> Silver State SRD Festival, Reno, NV. Info: 702-674-1400; fax 702-673-2801; e-mail srq-rnd@dancereno.reno.nv.us

25-26 **NEBRASKA** - WNebraska S/RD Assoc's 29<sup>th</sup> Festival, Info: Al & Clara Ewoldt, PO Box 187, Stapleton, NE 69163

## MAY

1-2 **TEXAS** - Austin SRDA 50<sup>th</sup> Annual Mid-Tex Dance, Austin, TX. Info: Jon & Veronica Steffens, 6105 John Chisum Lane, Austin, TX 78749-1857. Phone/Fax (512) 288-4678. Homepage: [www.io.com/~asrda](http://www.io.com/~asrda)

1-2 **UTAH** - Springtime Spectacular, Ogden, UT. Info: Valerie Smith, 629 North 1950 East, St George, UT 84790; 801-673-8068

1-3 **NEW MEXICO** - New Mexico Sq & Rd Dance State Festival, Ruidoso, NM. Info: John & Evelyn Terpening, 1402 Washington, Artesis, NM 88210; 505-746-3409

1-3 **NEW YORK** - May Day Weekend, Lake George, NY. Info: Bob Bourassa, 3459 Rt. 9 Lot 62, Hudson, NY 12534; 518-851-9091

1-3 **OHIO** - 38<sup>th</sup> Ohio Dance Convention, Seagate Centre, Toledo, OH. Info: Lou & Sherry Hogan, 30630 Drouillard Rd. #233, Walbridge, OH 43465-1032; 419-666-5358

2-3 **ILLINOIS** - May Festival, Clinton Jr. High School, 401 N. Center St., Clinton, IL. Trail End Dance at same location on Friday eve. May 1. Info: (309) 827-6711; Web-page: <http://members.aol.com/wbirge01/index.htm>

7-9 **CANADA** - 37<sup>th</sup> International SRD Conv, Hamilton, Ontario, Canada. Info: Dorothy Budge, 2435 Kipling Ave. #905, Etobicoke, ON M9V 3A7; 416-746-7649

7-10 **VIRGINIA** - Virginia State Sq. & Rd. Conv, Ingleside Resort, Staunton, VA. Info: Bill Claytor, 510 S. Main St., Lexington, VA 24450; (540) 463-9281, <http://www.wlu.edu/~wclaytor>

15-17 **MICHIGAN** - NW Michigan S/RD Council's 43<sup>rd</sup> Spring Festival, Traverse City, MI. New festival format; entire program by national callers/cuers. Ted & Beth Johnson, 218 Harris St., Cadillac, MI 49601; 616-775-2697

22-23 **PENNSYLVANIA** - Cannonaders' 39<sup>th</sup> SD Roundup, Gettysburg, PA. Info: Fred & Eleanor Cashman, 1203 East Berlin Rd, New Oxford, PA 17350; 717-528-4442

22-24 **KENTUCKY** - 7<sup>th</sup> Annual Bluegrass Dance Holiday, Elizabethtown, KY. Traditional squares 7 contras. Info: Leslie Lewis, 2800 Hutcherson Lane, Elizabethtown, KY 42701; 502-737-6462; 502-737-3388 fax; 800-446-1209; e-mail [Lewpro@kvnet.org](mailto:Lewpro@kvnet.org)

22-25 **MONTANA** - 27<sup>th</sup> Montana State SRD Festival, West, Missoula, MT. Info: Doug & Candy Drader; 406-721-1358 (voice) or 406-728-7358 (recording); [www.cybernet1.com/missoula.sq-rd-dancers](http://www.cybernet1.com/missoula.sq-rd-dancers)

29-31 **NEW ZEALAND** - 32<sup>nd</sup> National SRD Conv, Tauranga, NZ. Caller/Cuer inquiries: The Secretary, NZCCA include, Crawford Rd., RD 1, Tauranga, New Zealand. Registration/General info: The Secretary, 32<sup>nd</sup> National Square & Round Dance, Inc., PO Box 600, Tauranga, New Zealand; Fax: (07)576-8288

## JUNE

4-8 **AUSTRALIA** - 39<sup>th</sup> Australian National SD Conv, Adelaide, South Australia. Info: David Woodget, 31 Lorieket Avenue, Modbury Heights, South Australia 5092.

## JULY

**5-6 KANSAS** - Kansas State SD Conv, Bicentennial Center, Kenwood Park, Salina, KS. Info: Darrell & Carolyn Stock, 944 W Sunrise Dr, Wichita, KS 67217; 316-529-2348

**5-7 NEW YORK** - 1<sup>st</sup> Annual June Jamboree S/RD Weekend, Community Center, Clute Memorial Park, Watkins Glen, NY. Adv. reservations required. Contact: Joan Newman, 55 Snell Rd, Geneva, NY 14456; 315-789-8531

**12-13 COLORADO** - 44<sup>th</sup> Colorado State SD Festival-Kachina Pow Wow, Pueblo, CO. Info: Gene & Elnora Lorje 719-485-3433; Pre-registration Andy & Verda Bistline 719-599-8193

**18-20 IDAHO** - 34<sup>th</sup> S&RD Festival "Farming on the Palouse," Moscow, ID. Info: Eileen & Fred Hall, 208-882-7843 or Marilyn & Herb Jeffers 509-332-3931

**18-20 KENTUCKY** - 32<sup>nd</sup> National Advance & Challenge Square Dance Convention, Louisville, KY. Info: Ed & Marilyn Foote, 140 McCandless Dr, Wexford, PA 15090

**18-20 OREGON** - 1998 Oregon Summer Festival, Eastern Oregon University, La Grande, OR. Info: Dean & Julia Woods, 1650 East St, Baker City, OR 97814; 541-523-5660 - please leave message

**24-27 NORTH CAROLINA** - 47<sup>th</sup> National Square Dance Conv, Charlotte, North Carolina. Info: Gene & Connie Triplett, 522 Walnut Point Drive, Matthews, NC 28105; 707-847-7722



**1-4 ALASKA** - Alaska State Sq & Rd Dance Jamboree, Yukon College, Whitehorse, Yukon, Canada. Info: Ralph & Donna Shopland, Box 4753, Whitehorse, YT Y1A 4N6 CANADA; 867-633-2256; fax 867-668-5046; e-mail [ralph.shopland@gov.yk.ca](mailto:ralph.shopland@gov.yk.ca)

**10-12 CALIFORNIA** - 13<sup>th</sup> San Diego Contra Dance Weekend, San Diego, CA. Contra, quadrille, English country, folk & round dancing. Info: Paul & Mary Moore, PO Box 897, Running Springs, CA 92382; 909-867-5366

**16-18 MARYLAND** - Mason-Dixon SD Federation, 35<sup>th</sup> Star Spangled Banner Festival, Hunt Valley, MD. Info: Carol & George Brewer, 800-425-2272; e-mail [GBREWER368@aol.com](mailto:GBREWER368@aol.com)

**16-18 CANADA** - 11<sup>th</sup> Canadian National SRD Convention, Ottawa, Canada. Info: Convention '98, Box 5746, Ottawa Stn LCD-Merivale, Ottawa, ON K2C 3M1; Ph/fax 613-225-7904; e-mail: [ab719@freenet.carleton.ca](mailto:ab719@freenet.carleton.ca)

**17-19 ARIZONA** - White Mountain Rim Rompers Annual Sq & Rd Dance, Showlow, AZ. Info: Alice Shugart, PO Box 32, Showlow, AZ 85937; Phil & Delma Brewer (520) 536-4398

**17-19 WISCONSIN** - 39<sup>th</sup> Wisconsin SRD Conv, Racine, WI. Info: Jimmie & Deanna Burss, 8018 Euclid Ave, Milwaukee, WI 53219 or Chuck & Sue Jacobson, 7412 Eaton Lane, Greendale, WI 53129



22-25 **CALIFORNIA** - USA West Square Dance Convention, San Francisco, CA. Info: Jim Maczko 3775 Boyd Ave #88, San Diego, CA 92111; 619-569-8216 (fax/phone); Craig Veteran, 2018 Scally Ct, Concord, CA 94518; 510-676-2925

23-26 **CALIFORNIA** - Universal RD Council's 22<sup>nd</sup> International Conv, San Jose, CA. Info: Frank & Minnie Buck, 4888 Tilden Dr., San Jose, CA 95124; 408-377-1508; E-mail: FEBUCK@postoffice.worldnet.att.net

24-26 **ILLINOIS** - 15<sup>th</sup> State Council of Illinois SD Assoc Conv, Peoria, IL. Info: Jerry Holtz, 309-685-4000

### **AUGUST**

7-9 **WEST VIRGINIA** - 27<sup>th</sup> S,R & Clogging Convnetion, Buckhannon, WV. Info: Terry Morris, Rt 1 Box 201, Newport, OH 45768; 614-374-4020 (work) 614-473-1227 (home)

14-15 **NORTH CAROLINA** - 9<sup>th</sup> State Conv Folk, Rd & Sq Dance Federaton of N. Carolina, Raleigh, NC. Info: Ralph & Mary Ann Kornegay, 130 Mohican Trail, Wilmington, NC 28409; (910) 392-1789

14-15 **PENNSYLVANIA** - 5<sup>th</sup> Pennsylvania S&RD Convention, State College, PA. Info: Bill & Joan Flick, 103 Meadow Land, Wallingford, PA 19086; 610-566-9082

14-16 **MICHIGAN** - 37<sup>th</sup> Michigan State SRD Conv, Battle Creek, MI. Info: Fred & Netty Wellman, 2812 Buglers Way, E. Lansing, MI 48823; 517-351-5603; FAX: 517-351-3147; e-mail: Netty\_Wellman@MSN.com, or Tom & Noreen Sidnam, 616-965-4952



21-22 **OHIO** - Cincinnati S&RD Festival, Sharonville, OH. Callers: Red Boot Boys and Lucy Smith. Cuers: Phil & Becky Guenthner. Info: www.angelfire.com/oh/csrd or Fred & Barb Dorsey, 513-367-2334; E-mail: fredbarb@concentric.net

### **SEPTEMBER**

16-19 **SOUTH CAROLINA** - 22<sup>nd</sup> Anniversary Myrtle Beach Ball, Columbia SC. Info: Barbara Harrelson, 1604 Grays Inn Rd, Columbia SC 29210; 803-731-4885; fax 803-750-7222

18-19 **NEBRASKA** - 28<sup>th</sup> Nebraska State S&RD Convention, Hastings, NE. Info: Bruce & Janice Tuttle, 15911 Capitol Ave, Omaha, NE 68118; 402-333-4304

18-20 **UNITED KINGDOM** - British National SD Conv, Thornton, UK. Top British Callers & Cuers. Info: Susie Kelly, 2 Crossbridge Cotts., Thornton, MK17 0HE UK; +44(0)1280 816940

### **OCTOBER**

9-10 **SOUTH DAKOTA** - Aces & Eights Wild West SD Weekend, Historical Deadwood, SD. Info: Gary & Mary VanVleet, 333 E Sherman St, Sturgis, SD 57785; 605-347-8106; e-mail vanvlet@rapidnet.com

16-18 **INDIANA** - 9<sup>th</sup> Indiana Square Dance Convention, Muncie, IN, dancing until Sunday 2:30pm. Info: Nelson Burkholder, 19774 CR 142, New Paris, IN 46553; 219-831-4553

### **NOVEMBER**

6-7 **SOUTH DAKOTA** - Sioux Empire Hoedown XVIII, Sioux Falls, SD. Info: Connie & Ray Luke, 921 S. Prairie, Sioux Falls, SD 57104, (605) 336-7745

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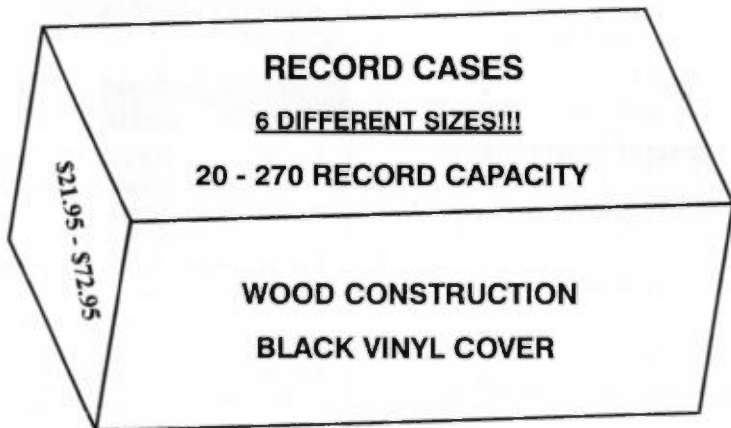
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