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AMERICAN 
SQUARE DANCE

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**F
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M**

THE

EDITOR'S FILES

**Welcome Our
New Dancers**

Many clubs have brought their new dancers through the Basic and Mainstream Programs, and if these new dancers are as enthusiastic as we think, they are ready to do a lot of dancing. And, many of the new dancers have been out to other

clubs and have taken in a major festival/convention in their area or will do so very soon. But, now is the time to "smell the roses."

Square dancing is a recreation, not a job. In our opinion, you will have more fun with square dancing as you become familiar with each call. You begin to know that you are comfortable when you hold a conversation with your partner or corner and not miss a beat of the dance. It is the responsibility of callers to make your dancing a pleasure and you can be sure, they want to accomplish that goal.

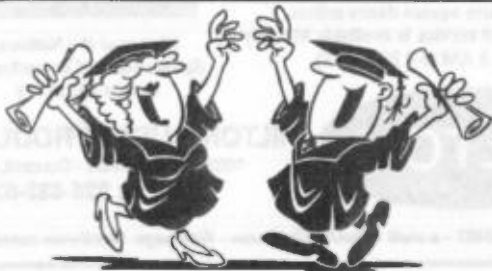
which you find comfortable. That's been our rule #1, and if followed, you'll enjoy square dancing for a long time to come. Once comfortable, you will also find other areas you may want to investigate. A next step might be round dancing. Many clubs offer this as part of the square dance program.

There's plenty of time to check out the other square dance programs. They too are enjoyable, but only if you are comfortable with your new beginnings.

Ed & Pat Juaire

To those readers who are new dancers, remember, dance at a pace

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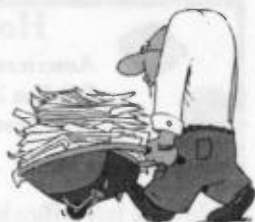
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FROM THE MAIL ROOM



Looking for clubs in Ireland & Scotland

I have been looking for clubs in Ireland & Scotland as we are planning a dance trip there next year and would like to visit with some local folks if possible. If you have any connections or ideas, we would appreciate it.

Jim & Lessie Diffey/Caller & wife

Editor's Note: If you can help Jim & Lessie, please let us know or contact them directly at jldiffey@oro.net

Starting Singles Club

I am getting ready to start a square dance club and would like to make it for singles as well as couples. I think this kind of club is needed in the area but I have been thinking about some of the inherent problems that might develop. Having never belonged to a singles club, I am at a disadvantage because I have no idea what kind of problems might crop up. I don't know how they've been handled by other clubs when they have cropped up.

My biggest problem is how to

handle square ups with singles. I'm told that the singles just get in a square and put their hand up for a partner as does a couple looking for fellow dancers for the square. I can already see complications with that.

I have also seen the dilemma at couples clubs when there are women (with a husband who would like to sit it out) and men (with a wife who would like to sit it out) and both are too shy to ask the other one to dance. There must be a way to handle this. Knowing a little bit about people and personalities, I can see it being the normal with a joint single and couples club.

My husband and I started dancing with couples clubs and have done so for the past 28 years so we have no experience with singles clubs. I know one simple solution would be to square people up with gimmicks as I have done in the past at "one night stand dances." However, dancers in this area have expressed dissatisfaction with anything "new" or "different" like that.

Needless to say, any help anyone can give me would be greatly appreciated as I really would like to make this a successful club and trying to keep everyone happy and dancing will be my main goal. I have seen too many shy people sitting dances out over the years and would love to find a solution that would make it easier for them to

"JOHN'S NOTES"

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be incorporated into the squares without singling them out.

Thanks in advance for any help you can supply. I would appreciate any comments through my e-mail address which is eacard@juno.com

Yellowrocks,
Betty Card

West Piston, Pennsylvania

I'm aiming at everything!

Hooray for Richard D. Ellis - Feb '98 "Line of Fire". He hit the nail on the head about CALLERLAB additions and deletions. We've been dancing for nine years and never been polled. CALLERLAB drops calls which are good and doesn't even realize most callers don't even try the quarterly selections.

Also, Ed Foote should lighten up. Callers vote, but those doing so have never bothered to poll the actual dancers as to their feelings.

My opinion, if the ACA 20 week program is approved, square dancing will disappear almost completely.

Bill Bogardus
St. Louis, Missouri

Love the new style!

Enclosed is my check for \$20 representing my renewal through April, 1999. I like the new format and all the new articles written by some of our country's best callers. Keep up the good work.

Monica Rae Stein
Canyon Country, California

Congratulations on the NSDM and ASD magazines. ASD is much "cleaner" looking and more professional over what it was.

Guy L. Schipellite
Winchester, Massachusetts

American Square Dance, June 1998

Sorry I took so long to reply. Spending three months in Arizona and it takes a while for the mail to catch up. We sure do square dance here a lot! Twice a day all week long.

Love the new style of the magazine. Good luck. I'm originally from Rhode Island and go home every summer. Perhaps we'll square dance together sometime.

Elizabeth Crowley
LaFayette, New York

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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.

Handicapable Dancers

The Spring Fling, the 13th Annual Handicapable Dance held in Mobile, Alabama on Saturday, April 4 was a great success. Alabama clubs from the area were well represented and included The Square Dealers and the Azalea City Squares from Mobile. From Gulfport, Mississippi the Gulf Coast Western Variety Dancers attended and Florida was represented by the Pensacola Special Steppers and the Sunland Swingers from Marianna. Callers were Dean Emery, Fred Grantham, Sencil Platts, Frank Cherry and Jim Bush.

Everyone is looking forward to our National Handicapable Convention to be held in Daytona Beach, Florida on July 24 - 25. It will be held at the Ramada Resort Oceanfront right on the beach!

Everyone is planning on earning their sand flea badge by dancing on the beach after the dance on Friday night.

If you've been looking for a place to dance just for the pure joy of square dancing, come to our convention, or visit a local handicapable club. If

there's not one, start one. You've never seen so many smiles in your life! You not only go away feeling good about yourself, but you will have the best time you will ever experience in square dancing.

For further information about handicapable square dancing visit our web site at www.zebra.net/~deanemery/ush/ush.html or write to Dean & Kitty Emery - Presidents, U. S. Handicapable Square Dance Association, 9354 Johnson Rd., Mobile, AL 36695; (334) 633-8212.

North Carolina Federation Winter Dance

A line dance every third tip was featured at the Winter Dance of the North Carolina Folk, Round and Square Dance Federation in Shelby, North Carolina on February 21. This dance marked the 33rd consecutive year the Wagon Wheelers of Shelby have hosted the Winter Dance. Marie



Ron Black, a member of the Brown Mountain Lite Steppers, was the lucky winner of a 47th NSDC gold buckle in a drawing held at the Winter Dance.

and Boots Collins were recognized as the only active charter members of this club organized 39 years ago.

Attendance totaled 301, including twenty-eight callers, four cuers, and four line dance leaders. Masters of Ceremonies for the afternoon dance program were Ken Rollins and Steve Crisp. Evening dance program MC's included callers Ken Rollins, Al Broadway and Jerry Biggerstaff. In addition to Tar Heel callers, two callers from South Carolina and one from Virginia led tips.

The highlight of the evening was the presentation of two trophies. Recipient of the High Attendance Trophy were the Sardis Stars of Charlotte with 18 members present. The second trophy for Highest Percentage Attendance was presented to the Dancing Shadows of Lincolnton with 80 percent of members present. Two lucky dancers won 47th NSDC belt buckles. Ron Black, of the Brown Mountain Lite Steppers of Valdese, won the gold buckle and Jeff Myers, of the Lincoln Squares of Lincolnton, the bronze. Significantly, one belt was numbered 47, the other 98.



Boots and Marie Collins were recognized as the only active charter members of the Wagon Wheelers, a club organized 39 years ago.

Wagon Wheelers President Larry and Linda Moss accepted a Certificate of Appreciation from Federation President Bill Grindel. At the Council meeting held between the afternoon and evening programs, State Convention Committee Chairmen Ralph and Mary Ann Kornegay announced that the 9th State Convention would be held at the North Raleigh Hilton in Raleigh, August 14-15. Special features will include a sewing clinic, fashion show and golf tournament.

The Spring Federation dance is scheduled May 16 at Village Green in Greensboro and will be hosted by Cactus Squares. The 76'ers, a Wilmington club, will host the Fall dance at the Blockade Runner in Wrightsville Beach, November 21.

*Al Stewart
Greensboro, N. Carolina*



Wagon Wheelers President Larry (left) & Linda Moss (center) accepted a Certificate of Appreciation from Federation President Bill Grindel (right).



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The Helping Hand

The Bama Ramblers Square Dance Club of Huntsville, Alabama closed down December 31, 1997, after 34 years of square and round dancing in Huntsville. After they paid all bills, the Bama Ramblers voted to take all remaining funds and donate them to two Handicapable Square Dance Clubs. The Proud Promenaders Club of Tuscumbia, Alabama and The Patriots Club of Huntsville, Alabama each received a check for \$1,124.72 to support their group activities.

The Bama Ramblers Club has

supported these Handicapable Dancer Clubs for many years by conducting benefit dances, collecting donations for them and assisting them in their activities. The Bama Ramblers are very proud of our North Alabama Special Dancers and their callers, George Lavender and Kim Maliskey.

Please support our Special Dancers throughout the U.S.A., they have been the high point of the Square Dance Movement.

*Jim & Peggy Seagraves
Huntsville, Alabama*

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Your weekend begins with dinner at 6 P.M. All meals will be served in a private dining room adjoining the hotel. Dinners on Friday and Saturday evenings will feature traditional Danish smorgasbord favorites. Sunday, following the dancing, you'll enjoy an all-you-can-eat brunch.

All dancing is at the wood-floored Solvang Veteran's Memorial Hall, just walking distance from the hotel. Here's where you'll enjoy a weekend of dancing to a varied program of your favorites - Contras, Quadrilles, Rounds, Lancers and always a few new ones. Saturday's afterparty is a capper to the fun.

For your information flyer and application form

Write to: Leif and Anna Lee Hetland
9331 Oak Creek Rd., Cherry Valley, CA 92223



THE COUNTRY LINE by jim and jean cholmondeley

LINE DANCE CHOREOGRAPHY

We continually get questions on why does this line dance look like another but has a different name. In investigating this we have found out that most choreographers honestly think that their line dance is unique. Many have taken a little bit from this dance and that dance and combined them into a "new dance." Many times a person will learn a dance and then take it home to his/her club and teach it leaving something out or adding something. The dance is then new but has the same name as another. In addition, when a good piece of music is produced many, many choreographers jump on it and develop a dance, thus many dances with the same name.

The solution to this is a clearing house but that has been voted down many times because it restricts the activity and the creativity of the choreographer. I guess we will just have to live with what we have until someone smarter than me finds an answer and that could be anyone.

Enjoy this months dance, it was sent to us by our friend down-under, Mike Ritchie.

WEEKDAYS

**CHOREOGRAPHED by Janet Halls & Lisa Firth,
Campbelltown, NSW, Australia**

DESCRIPTION: 40 Step, 4 Wall dance

MUSIC: "Except For Mondays" by Lorrie Morgan

BEATS DESCRIPTION

STEP, LOCK, STEP, SCUFF, STEP, LOCK, STEP SCUFF	STEP, PIVOT, TURN, HOLD, ACROSS, ROCK, SIDE, HOLD
1-4 Step forward on right foot, lock left behind right, step forward on right, scuff left	9-10 Step forward on right, Pivot 180 degrees left [transferring weight onto right]
5-8 Step forward on left foot lock right behind left, step forward on left, scuff right	11-12 Turning 90 degrees left-step left to left side, hold
	13-14 Step right across in front of left, rock onto left
	15-16 Step right to right side, hold



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**ACROSS, ROCK, STEP, HOLD,
ACROSS, TURN, TURN**

- 17-18 Step left across in front of right, rock onto right
- 19-20 Step left to left side, hold
- 21-22 Step right across in front of left
- 23-24 Slowly turn 180 degrees left [rotating hips anti-clockwise taking weight on left]

**BACK, BACK, FWD, HOLD, LEFT,
ROCK, ACROSS, HOLD**

- 25-26 Step back on right, step back on left
- 27-28 Step forward on right, hold

- 29-30 Step left to left side, rock onto right

- 31-32 Step left across in front of right, hold

**RIGHT, ROCK, ACROSS, HOLD,
BACK, BACK, FWD, HOLD**

- 33-34 Step right to right side, rock onto left
- 35-36 Step right across in front of left, hold
- 37-38 Step back on left, step back on right
- 39-40 Step forward on left, hold

Dance starts again. . . 

REMEMBER...

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American Square Dance, June 1998

Dancing Contra

with Don Ward



This month's feature contra, "Once Is A Tease" is featured on the new MacGregor Contra recording by the same name. The music is a revival of the popular singing call, Lemon Tree. It has been re-recorded 9 times through by Frank Messina and the band. Choreography and the called side are by Don Ward.

Dancers enjoy the antics of the "Gypsy" movement in this dance and it can be included into almost any level dance with success. The dance is in Alternate-duple position with 1's crossed over and partners opposite each other across the set.

Intro: MEN FACE LEFT, LADIES RIGHT

A1: WITH THE ONE YOU FACE DO SA DO (8)

Facing your corner/neighbor, do a back to back do sa do.

SAME ONE SWING (8)

End the swing facing across the set.

A2: CIRCLE LEFT 3/4, PASS THRU (8)

With the couple on the opposite side of the set make a circle of four and circle 3/4 of the way around. This will place you as couples facing away from the caller or toward the caller. Drop hands and pass thru to the next, face the next person up or down the set.

ALLEMANDE LEFT THE ONE YOU MEET (8)

Extend the left hand for the allemande and turn all the way around till you are facing your partner who is now approaching you on the same side of the set.

B1: PARTNER GYPSY* (8)

The "Gypsy" turn is a little more than 3/4. This will put the men facing

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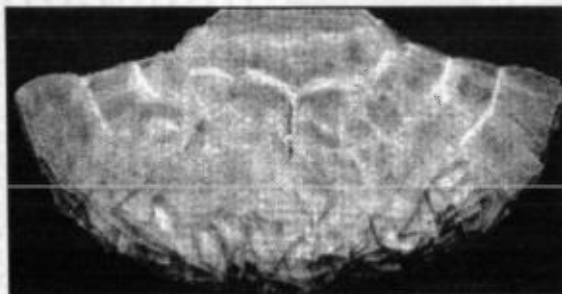
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each other across the set.

MEN ALLEMANDE LEFT IN CENTER (8)

The two men turn once around till they are facing their partners.

B2: PARTNER SWING (8)

End the swing facing across the set

MEN REVERSE THE FLUTTER (8)

This completes the sequence. *The Gypsy may best be described as a no hands Highland Fling Do Sa Do. The fun is in the antics that dancers engage in while flirting playfully with their partner. This is the "tease" part of the dance. After the allemande left you finally get the fun of the swing.

Another way to smooth out the dance is to complete the Reverse Flutter with couples Wheeling all the way around till their backs are to the center of the set and the ladies rolling across in front of the man to their left and the men rolling right to progress to the next couple.

For music the MacGregor release "Once Is A Tease" is recommended - C305.

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

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THE CALLERLAB HONORS BOOK

DICK LEGER MILESTONE, 1985

It was entirely appropriate that when searching for a theme for the 1985 CALLERLAB Convention, the Executive Committee selected "Music - Our Greatest Ally", suggested by Dick Leger. A favorite expression of Dick's is "The common denominator between the caller and the dancer is the music." Music, friendship, fun and fellowship are, and always have been, an essential part of Dick's philosophy when calling for a club, teaching a class, or when working with callers.

Dick worked his way into the square dance world via his wife, Sue, who played the piano in her mother's square dance orchestra. Because Sue did not drive, Dick did the chauffeuring from one end of Rhode Island to the other, and while attending these dances, he began learning some of the routines. Before long he had carved out an avocation of his own. This was back in the early 1950's and within the next decade Dick Leger became known in the area as "The Man With the Guitar."

Endowed with a good musical background, Dick is a self-taught caller. With the introduction of western square dancing into New England, Dick set the course he



believed necessary for the perpetuation of present-day square dancing - a blending of the intricacies of the western figures with the time-tested fun philosophy of the eastern dancing.

A specialist on timing, Leger is frequently called upon to conduct clinics on the subject at conventions, festivals, and institutes. He served as president of the Narragansett Callers Association and was chairman of the CALLERLAB Timing Committee. He has recorded for Grenn and TNT. Two of his best known releases were "Mary Ann" on Folkraft, and "Marina" on the Top label, and he has been featured on the Documentaries In Sound for the American Square Dance Society. A man of multi-talents, he calls quadrilles, contra, traditional and modern square dances, and also cues rounds.

Dick Leger became a member of the Square Dance Hall of Fame in 1978. 🍀

Cue Tips

Selected by Sandi Simmons



Pack the suitcases . . . stop the mail . . . lock all the windows . . . and send the pooch to Grandma's for the week. It's VACATION time!! Whether you are off to the lake, mountains, Nationals in North Carolina, or some exotic isle, don't forget to secure the homestead. Imagine dancing the night away and suddenly realizing "I LEFT SOMETHING TURNED ON AT HOME." Vacations are too short, so be sure to pack the camera and lots of money for "SOUVENIRS."

I LEFT SOMETHING TURNED ON AT HOME

Deb Avery, 5711 Longboat Blvd. E., Tampa, FL 33615

RECORD: Capitol 19579 (Artist: Trace Adkins) **SPEED:** 44-45 rpm
FOOTWORK: Opposite except as noted **RHYTHM:** 2 Step
SEQUENCE: Intro-A-A-B-C-A-B-B(1-8)-Ending **PHASE:** II + 1
(Rock The Boat)

INTRO

- 1 - 4 WAIT OP FCG;; APT, PT; TOG SCP, TCH;
- 5 - 8 2 FWD TWO STEPS;; SLOW ROCK THE BOAT - TWICE;;

PART A

- 1 - 4 2 FWD TWO STEPS;; SLOW OP VINE 4;;
- 5 - 8 CIRCLE AWAY 2 TWO STEPS;; STRUT TOG 4 (NO HANDS);;
- 9 - 12 SOLO LEFT TURNING BOX TO BFLY;;;
- 13 - 16 SLOW SD, TCH L & R;; TWIRL 2 TO SCP; WALK 2;;

PART B

- 1 - 4 FC TO FC; BK TO BK; BASKETBALL TURN TO OP;;
- 5 - 8 DOUBLE HITCH;; FWD, LK, FWD; FWD, LK, FWD TO FC;
- 9 - 12 BOX;; LIMP TWICE TO SCP; WALK 2;
- 13 - 16 2 TURNING TWO STEPS;; TWIRL 2; WALK, PKUP;
<Last time WALK 2>

PART C

- 1 - 4 2 FWD TWO STEPS;; PROG SCIS TO SCAR & BJO;;
- 5 - 8 2 TURNING TWO STEPS;; QK VINE 4; WALK 2 TO SCP;

ENDING

- 1 - 4 CIRCLE AWAY 2 TWO'S;; STRUT TOG 4 (BFLY);;
- 5 - 8 QK VINE 8;; APT, PT;

SOUVENIRS

Carmen E. & Mildred Smarrelli, 1313 Canyon Road, Silver Springs, MD 20904

RECORD: Available from composer & Palomino Records

FOOTWORK: Opposite except as noted

RHYTHM: Waltz

SEQUENCE: Intro-A-A-B-A-B-Ending

PHASE: IV+ 1

(Hinge)

INTRO

1 - 4 WAIT;; TRN, FC, TCH_; CHAIR, REC, SLIP TO CP;

PART A

1 - 4 FWD WALTZ; MANEUVER; BK & RT CHASSE; START REV TRN;

5 - 7 FINISH REV TRN; FWD L CHASSE R CHK; SD, HOOK, _;

8 W UNWIND CP;

PART B

1 - 4 HOVER; WEAVE 3 BJO; O/S SWVL; HINGE;

5 - 8 RISE, PVT 2 SCP; IN & OUT RUNS;; MANEUVER;

9 - 12 SPIN TRN; BK SD CL; DRAG HESITATION; SYNCO BK LOCKS;

13 - 16 OPEN IMP; THRU FC CL; TWIRL VINE 3; PICKUP SD CL;

ENDING

1 TELEMARK TO SCP & SWAY;

If you are lucky enough to attend the Nationals this year, I'm sure you'll be in for a great experience. Don't miss the Showcase of Rounds! Jot down your favorites and please e-mail me a copy. HAVE FUN . . . Whatever you do and wherever you go!

Sandi Simmons, 7 Simmons Dr., Milford, MA 01757 or e-mail: simmons@ziplinknet.

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AS I SEE IT

bob osgood

So the local PTA has asked your square dance club to put on a performance for their monthly meeting. "No problem," you tell their program chairman and you think to yourself, "This will be a cinch -- we'll just get out there and dance as we do at one of our club dances. They'll love us!"

Or, is it all that simple?

Putting on a display of square dancing for others to watch can be a rewarding experience. While providing entertainment for the viewers, it is also a natural form of outreach - you might just get some of your audience interested enough to sign

up for that next beginner's session.

Here are a few things to consider before jumping with both feet into a venture of this type. Putting on a demonstration of square dancing varies in many ways from dancing for one's own enjoyment. Much of what we dance today has a certain sameness, moving from grids into waves into columns, we may be using several dozen basics, and to us as dancers, this is variety - but not necessarily so for the viewer. While much of what we are dancing provides us with a challenge, it is not always visually entertaining for the spectator. Strange as it may sound, the simplest star figures, the circle and line patterns that we did in our early stages of dancing, can be more exciting to the audience than a hash of the most demanding moves fresh out of the callers' note services. So, when you plan to perform for the joy of others, remember this: Aim for variety. Keep the tips short. Be sure your musical accompaniment is especially pleasing to the ear. Let the patterns flow smoothly and easily in a way that makes the viewer conscious of the form and beauty of the American folk dance.

It's one thing for the caller or the announcer to tell the audience "Square Dancing is FUN!" But it's difficult to convince others of this if the perform-



Attractively costumed dancers entertain mall visitors in Delaware.

ers, in their efforts to concentrate on what they are doing, look glum or at best are expressionless.

A number of years ago, the floor manager for our weekly square dance television series took us aside before a show and told us all how important it was to look as if we were enjoying what we were doing. "Laugh a bit," he said. "React vocally if it appears natural." To the girls in the group, he suggested, "Keep your chin up, shake your curls." Then, to all of us, "Look like you're having a good time. Your natural laughter and exuberance will be contagious. You will be bringing your audience into the square with you. At the end of a dance, react naturally, applaud and even hoot and holler a bit. If you've had a good time, show it."

When you're dancing, all eyes should be on the dancers. However, when the caller or narrator is talking to the audience, it's time for the dancers to go unnoticed, to focus



A crowd of almost 100,000 in Los Angeles watch this square of youthful dancers in a demonstration of pioneer square dancing.

their attention on what is being said.

A real pro at the art of putting on square dance demonstrations taught us a lesson that, if followed, has a good, visual effect on an audience. When he would explain what the dancers were going to do next, all his participating dancers would face him, virtually freezing motionlessly in place and give him their full attention. In this way, they were telling the audience, "Listen! What he's saying is important."

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Rip'n Snort club members "sell" square dancing to members of a local service club.

in what you're displaying is the element of smoothness. This doesn't preclude enthusiasm - far from it. Still, the smooth blending of one figure into the next, avoiding stop-and-go static movements and emphasizing the effortless flow of figures, will do much to "sell" your favorite pastime to others.

There are essentially two types of demonstrations. On the one hand are the exhibitions performed by groups

of individuals who work long hours at perfecting certain routines. On the other hand are the demonstrations or displays of square dancing presented in ways that appear natural and unrehearsed. In this latter form, the fact that you will be dancing to the ad-lib calls of your caller is impressive and should be pointed out to the spectators. Don't worry if you, or someone else in the group, makes a goof. Goofs are natural in square dancing and getting out of difficulty smoothly and working back into the square is frequently more entertaining for the audience than a display that is so perfect that one almost wonders if it is real. Remember, when dancing in a demonstration, if you make a mistake, just smile; everyone else will think it's their fault.

One other point. Displays of the most complicated figures as opposed to simple eye-catching patterns often have a reverse effect on the spectator. After all, would you want your viewer to turn to his partner and say, "That looks fantastic - but I could never do it!" Or, would you hope that

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he would say something like "You know, Mildred, that looks like fun! I'll bet we could do that. Let's give it a try."

Whole books could be written about showing off our hobby to others. We could talk about the value of selecting costumes that are not only complimentary to the dancers but serve as "selling" points for the viewers. We could talk about the importance of keeping the demon-

stration short and varied. Not only with the types of music used, or the choice of good, familiar singing calls and the strains of a well-recorded hoedown, but by adding a bit of spice with a round dance, a circle dance, a contra or blending the present with something out of the past.

We've only touched on the subject this month. If you'd like to know more, just get the word to your editors and they'll let us know. 🍷

Sign outside an antique shop: "You think it's junk? Come in and price it!"

# ON THE RECORD

Recent square dance record releases with commentary by

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**Johnny Jones**

Nice relaxing tune originally from the King with a drifty/mellow quality to the music. Music uses a lulling pause at resolution points. Good crooning material to calm everyone down after those hard-hitting numbers if you like to do that. *Figure: Hds(Sds) Square Thru 4, Do Si Do, Touch 1/4, Scoot Back, Boys Run, Slide Thru, Square Thru 3, Allemande Left, Come back and Promenade!*

**HH-5213**

**After The Lovin'**

**Buddy Weaver**

Relaxing stock from Hi-Hat with a recognizable melody for singing. Sometimes producers drift so far from the melodies that no one knows what the tune is. Find which couple on the floor has an anniversary and dedicate this one to them. *Figure: Hds(Sds) Square Thru 4, Right Hand Star, Left Hand Star, R&L Thru, Half Sashay, Turn Thru, Allemande Left, Come Back Swing & Promenade!*

**BS-2443**

**On The Sunny Side Of The Street**

**Johnnie Wykoff**

Blue Star has been turning out some fun contemporary versions of old favorites. Lot's of different instrumentation mixes delivering a "Big Band" feel to the music. Makes you feel like you have the whole orchestra on stage behind you. Very busy music that the dancers loved without that electronic feel. This one has 'em singing along with you so turn up your voice a little. *Figure: Hds(Sds) Promenade 1/2, Pass The Ocean, Extend, Explode the Wave, Chase Right, Boys Run, R&L Thru, Slide Thru, Swing & Promenade!*

**CRC-109**

**I Only Want To Be With You**

**Steve Jacques**

Crown Records has been off to a great start this year with some solid musical reproductions for square dancing. People recognize this melody from its '70's pop roots. Not a rocker, not a relaxer but good mid point or warm up material. If you can sing with the melody, this one's for you. *Figure: Standard Figure.*

**Q-921**

**Don't Come Runnin' Back To Me**

**Stan Russell**

Good banjo and guitar leads with a boom-chucka beat make for a smooth piece of music. Energetic without making us hit our heads on the ceilings. Callers may try this one for hoedowns too. *Figure: Hds(Sds) Square Thru 4, Touch 1/4, Split Circulate, Boys Run, Reverse Flutterwheel, Pass the Ocean, Swing Thru, Spin The Top, Slide Thru, Swing & Promenade!*



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### **HH-5214 Shadows In The Moonlight Deborah Parnell**

Strong material for our female callers - I felt that the original pop tune creates that intent. Ladies, if you feel that choices are limiting due to your "range" and the intent of the music, this one belongs in your record case and on your turntable. *Figure: Hds(Sds): Square Thru 4, Do Si Do, Swing Thru, Boys Run, Couples Circulate, Bend The Line, Pass The Ocean, All 8 Circulate, Corner Swing & Promenade!*

### **D-738 One Way / Get With Hoedowns**

Two sided patter record-always a good value. Patter music is such a small percentage of produced square dance music everyone should give each one a listen. You may not find something you like everytime. Both sides use that boom chacka beat, are energetic in feel and use "build up" sequences that allow you those moments of excitement in your choreography, Check 'em out!

### **BM-194 Small World Mac McCullar**

Relaxing version of the familiar Disney music. Guitar and xylophone(?) on the melody and a snare to keep the beat. *Figure: Hds(Sds) Promenade 1/2, Square Thru 4, Do Si Do, Make A Wave, Ladies Trade, Recycle, Veer Left, Couples Circulate, Ladies Trade, Partners Trade & Promenade!*

### **PR-1081 Dixie Road Al Horn**

My wife and I left the bright lights behind a long time ago and found our own Dixie Road. You'll recognize this melody. Strong percussive beat with banjo and guitar leads. Happy music. *Figure: Hds(Sds) Rollaway, Slide Thru, Swing Thru, Boys Run 1/2 Tag, Trade & Roll to face, Pass Thru, Trade By, R&L Thru, Swing Thru 2X, Boys Run, Promenade Corner!*

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### CARD-37

### Swing Down Chariot

### Harold Halley

Spiritually based, this version follows a Red Boot release of the same tune a few months ago. Nice energy with banjo leads and boom-chucka percussion. Check it out if you like to stock material with a religious base for those moments when they are appropriate. Watch the key change on closer. *Figure: Hds(Sds) Promenade 1/2, Square Thru 4, R&L Thru, Pass Thru, Trade By, Star Thru, Square Thru 3, Corner Swing & Promenade!*

### DIM-111

### Ain't Never Seen

### Mike DeSisto

Rhythmically active with a Honky-Tonk feel produced by the piano, fiddle and accompaniment of strong drums and bass. This one will bring up the floor to that new energy level you're looking for. Make 'em hop and bop! *Figure: Hds(Sds) Promenade 1/2, Square Thru 4, Right Hand Star, Left Hand Star-Turn it 1/2 and Slide Thru to Lines, Square Thru 3, Corner Swing & Promenade!*

### OR-51

### For Me And My Gal

### Dennis Levitt

Dreamy little piece to send 'em off to love land (for me and my gal). Cute music and a good closer for your dance if you like to send them off on a mellow note. Bells ringing in the background for you and your gal! *Figure: Hds(Sds): Square Thru 4, Right Hand Star, Left Hand Star, Do Si Do, Swing Thru, Boys Trade, Corner Swing & Promenade!*

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### MR-19

### Mountain Music

### Mark Clausing

A re-release of a very popular country tune. The middle break uses a drum solo and a Grand Square. Background vocals are cut in on the instrumental side for those who like accompaniment. *Figure: Middle break and closer uses Grand Square or Star The Route; Then: Hds(Sds) Square Thru 4, Do Si Do, Make a Wave then Linear Cycle, Slide Thru, Do Si Do, 8 Chain 4, Corner Swing & Promenade!*

### GLDR-101

### One Night At A Time

### Scott Brown

Welcome to a new label whose first piece is based on a recent country release and pressed on bright yellow vinyl (look through this on a gloomy day to brighten things up). Nice sentimental, relaxer for those proper moments in your dance. Heavy on the bass, with fiddle and piano accompaniment. *Figure: Hds(Sds) Square Thru 4, Do Si Do, Swing Thru, Boys Run, Ferris Wheel Centers R&L Thru, Then Square Thru 3, Corner Swing & Promenade!*

### RB-3071

### Merle's Pickin' / Hoedown

### Don Williamson

An electric guitar lead, a boom-chucka percussive beat, and a harmonica back-up make for a fun piece of music to call patter to. Not a banjo in the bunch, but this one worked for me.

To my readers: Let's save a little print space. From now on, when I list the figure as a "standard" figure, I am talking about: Hds(Sds) Promenade 1/2, Square Thru 4, R&L Thru, Veer To The Left, Ferris Wheel, Centers Square thru 3, Corner Swing & Promenade. This saves time, you'll know what I'm referring to, and I won't have to type in the same thing time after time. Thanks. 🍀

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# CALLERLAB VIEWPOINTS

## Pathway to the Future

by *Mike Seastrom*

There was incredible energy in the air. As people checked-in and registered for the convention you could feel the excitement. People were shaking hands, hugging, talking, discussing the issues, and even laughing at a joke or two. Many were attending for the first time, and many more were there, like so many times before. Only this year was different. This was the 1998 CALLERLAB Convention, just outside



Cincinnati, in northern Kentucky. It was also the 25<sup>th</sup> anniversary celebration of an organization that started as a vision of Bob Osgood's with the participation of many other callers in the Sets In Order Hall of Fame. The theme was Pathway to the Future and it truly was a convention with its sights beyond the year 2000.

At the close of our 1997 meeting in Los Angeles, there was almost the

anticipated the controversy that would occur as a result of the Target 2000 proposal to change our dance programs. The CALLERLAB home office received an extraordinary amount of mail from all over the world. The Board had exchanged an amazing amount of e-mail, voice mail and snail mail messages trying to analyze the responses. During its long meeting the day before the convention began, the Board had struggled to find some common ground, so that if any changes were going to occur two or three years down the line, they would be ones that everyone could agree on.

**“...move forward to address the other issues concerned”**

same excitement. Yet, after a year of additional committee work, many articles in this magazine and other regional publications, and a staggering amount of e-mail exchanges, it seemed that everything about this issue had already been written or said.

The Board of Governors had

Looking back, CALLERLAB members and various dance groups have been proposing changes since the early 1980's. The late Jack Lasry, one of CALLERLAB's early Chairman of the Board, had advocated that we have just one program for club dancing, and call that program

"square dancing." We had developed a single 25 week learn to dance program and used it for a one year trial test. At the 1985 convention this program was voted down by the narrowest of margins. Another national caller association was formed in the early 1990's as a result of the music licensing issue, and to this day advocates Jack Lasry's idea for a single dance program. CALLERLAB contracted a professional company to survey its own international membership about program changes, and found that it's almost evenly split about whether to change or to keep the dance programs we now have.

After two days of debating the T2K proposal in formal meetings and informal discussions, the motion was placed on the floor for debate. Callers from all over the world, some even sent to represent their local associations, stood before the microphone to express their opinion. The one common comment between both pro and con speakers was that we should all support the vote of the majority, and continue to work together. The question was called for and the vote occurred with special voting cards to insure accuracy. When the convention vote was announced, the T2K proposal had been defeated by four votes. A recount was taken, but an even closer margin again defeated the proposal. Full member balloting is now confirming that vote.

The CALLERLAB Board had developed a plan of action, so that whether the proposal passed or not, we could all move forward to address the other issues that concern square

dancing. This course was determined from the many letters that they had received from members and dancers alike. A committee is now addressing issues such as recruiting, marketing, teaching, and caller education. Further program solutions have been assigned to the Program Coordinating Committee. All issues of concern will be isolated and analyzed. A plan of action will be developed for each issue and assignments will be made to volunteers and standing committees with project due dates.

Many national organizations are in existence. None have the resources to handle all the issues that affect us. Steps must be taken to pool our resources.

We must develop a change of attitude that allows us to project the positive things happening in our activity. Many areas of the world are experiencing a resurgence of new dancers. By evaluating their solutions, we can all benefit and share this trend. Keep your eyes and ears open. There's a whole new generation that's just waiting to share one of the world's best kept secrets. 🍄

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# CLUB LEADERSHIP NOTES

By **Bernie Coulthurst**

*Editor of Club Leadership Journal*



One of the biggest problem areas in club management is leadership and leadership succession. Four different formats seem to be used by most clubs. We will discuss their advantages and disadvantages.

## THE LADDER SYSTEM

The "ladder" system is like "musical chairs." You get elected as club secretary and each year you move up to the next position, i.e., treasurer, vice-president and finally president. This system is the worst club format. By the time the person(s) gets to be president he or she is a burn-

out and burn-outs are not good leaders. The only advantage to this system is that the nominating committee has

to come up with only one candidate each year. The major disadvantage is that the club does not have strong leadership most of the time. Clubs using this format will barely survive and are probably on the down swing. Clubs are either growing or dwindling. There is no in between.

**"...an ideal system starts with a dedicated nominating committee..."**

## THE PSEUDO-MONARCHY SYSTEM

This club management system is when the same people (or person) run the club year after year, sometimes without holding an office. Yes, they have elections but the slate of candidates are usually incumbents and/or followers. Their attitude is: "Let Mary or John handle the details - they always take care of things like preparing the dance schedule and booking callers and cuers." This system seldom has burn-out problems because the incumbents enjoy being officers and especially "controlling" the club. They often feel that nobody

can do the job as well as they can, therefore they should continue making all of the decisions. Club meetings are seldom held. When they are sched-

uled, the meeting is informational to the members. Little or no dialogue takes place about what the club is doing or should be doing to promote square dancing in their community. The major disadvantage of this system is that the club doesn't get any fresh ideas or new approaches to doing things for the betterment of the club.

## THE PSEUDO-DICTATOR SYSTEM

This club leadership system is a little different from the Pseudo-Monarchy System. Officers get elected every year but they really never "take over" the leadership role of the club. Someone else retains the real power and controls the club. Most of these people have good intentions and are really benevolent dictators. The advantages and disadvantages of this system are similar to the Pseudo-Monarchy System.

## THE IDEAL SYSTEM

The ideal club management system starts with a dedicated nominating committee and when all positions are filled each year, preferably by new people who volunteered to be candidates. Like Cathie Burdick said at one LEGACY Convention, "the nominating committee is the most important committee within the club and your most talented and communicative people should serve on this very important committee." Every club has members who are very capable leaders. You only have to get them involved. The secret of success for this system is to recruit the best people for each position. Each position requires different skills. A person may make an excellent treasurer but a very poor president. Likewise a person could be a great president but a not-so-good secretary.

Which system does your club use? Is your club leadership system working? Could it be improved upon for the betterment of the club and the square dance activity in your community?

In summary, a club is really either thriving or failing. There is no "in-

between." A club can survive a year or two with poor leadership, especially if the previous president was a strong leader. Try to get your club to use the above ideal system by appointing a strong nominating committee to get the ball rolling to stronger leadership in your club. It will take a little more effort initially. However, the dividends are great and will pay off in the years to come for your club as well as the square and round dance activity. Let's do away with the more popular system where the president starts as club secretary. Let's do away with the usual way of running the annual club meeting where the president gets up and says: "It's election time - who wants to be president?" Let's start out right by appointing a strong nominating committee and let them do their work.

Until next month happy dancing, and we hope to meet you in a square or a circle some day!

For a complementary copy of LEGACY'S Club Leadership Journal, please call us at 715-824-3245 anytime. Our mailing address is POB 766, PLOVER, WI 54467-0766.

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# Square Dance Record Producers "AN ENDANGERED SPECIES?"

by Doug Bennett

At the recent CALLERLAB Convention in Cincinnati, Ohio several of the attending square dance record producers conducted a "Birds of a Feather" meeting to discuss the current status of the record producing business. Attending this meeting were producers Darryl Clendenin (Chinook Records), Wayne Morvent (Rockin' M Records), Mark Clausing (Prairie, Mountain, Desert, Ocean Wave Records), Mike Seastrom (representing Rhythm Records), Ernie Kinney (Hi-Hat, Elk Records), Don Brown (Circle D Records), and Doug Bennett (Global Records).

One of the primary topics of discussion was the decline in sales that we have all experienced during the past 3 to 4 years. We agreed that there are many factors involved such as: 1. Fewer number of callers; 2. Fewer dancers buying records and; 3. Illegal pirating of records by mini-disk users. It is the third item that this article will address.

In today's square dance marketplace, it is becoming economically prohibitive to produce square dance records. Manufacturing and music production costs have risen to the point where even the major square dance labels are struggling just to break even.

One of the reasons for this increased cost is that the CD/Cassette tape industry has taken over the general music market forcing many of the small record pressing companies

out of business. Except for the jukebox industry, overseas markets and square dance callers, the 7" 45 RPM record is becoming a relic of the past.

Square dance records are pressed in such small quantities that we must pay a premium price for the pressing. Commercial record labels such as Columbia or MCA press in quantities of 100,000 to 200,000 per release whereas square dance records will press 500 to 1,000 per release. This fact alone should make it a little easier to understand why a Garth Brooks record costs about \$2.00 at your local music store while a Tony Oxendine record will cost about \$4.50 from your square dance record dealer.

Then there are the music production costs. Some square dance record producers are fortunate enough to have their own recording studio, but most of us use commercial establishments. The cost outlined here will vary depending on your area of the country, the quality of the studio and the quality of the musicians. However, figures shown here are very conservative and will probably be higher in most cases. A typical recording studio will charge \$50 per hour; studio musicians charge around \$40 per hour (you need at least five to produce a quality sound; keyboard, base, drums, guitar and one other) and the engineer will probably cost \$50 per hour. If we figure two hours per tune (which again is very conservative) it comes to about \$600 per tune just for the music.

So, when you add up the manufacturing and music production costs, throw in sleeves, labels, inserts, printing, advertising, distribution and handling, the cost of producing 500 square dance records could (and usually does) exceed \$1200. If the producer sends out 50 complimentary records and sells the remaining 450 at wholesale, he will suffer a net loss of \$200 to \$300 per tune. Most of the producers I've spoken with do not mind taking a small loss as that amount can be taken as a tax deduction for advertising. However, there is a limit to the amount we are willing to absorb.

Now that you have a better understanding of the cost involved in producing square dance records, please consider the harm you are

doing to the producers by allowing another caller to make a mini-disk copy of a record which that caller has not legitimately purchased. Not only is this practice extremely unethical, it is also illegal. We feel that the number of callers involved in this practice is small, but small numbers can make a BIG difference. The sale of just 40 to 50 additional records per release can make the difference in a producer's financial ability to remain in business. Several producers have already folded up their tents and more are sure to follow. We urge all callers to stand with us on this issue and vehemently discourage the practice of illegal copying. Where will your square dance music come from when the rest of us are forced into folding up our tents? 🏠

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# HEMLINE



by Phyllis Mugrage

This month I am going to pass along some tips I've gleaned from various sources.

If you wish to use cone thread on your regular sewing machine, use a cork out of a bottle. Make a hole in one end with an ice pick and then stick the cork onto the thread spindle and the cone won't wobble around.

Purchase 2" diameter galvanized washers from the hardware store for inexpensive pattern weights. Another non expensive weight to use is to gather small river stones and keep them in a decorative basket in your sewing room and use these as pattern weights.

To prevent tearing when marking your patterns, center a self-adhesive reinforcement ring over the dot or circle marking on the pattern. Then simply mark with a pencil or chalk through the hole and your pattern isn't torn.

When sewing bulky or slippery fabrics, how can you keep the layers from shifting, especially in areas where the fabric can't be laid completely flat? A technique called double pinning will solve this problem for you. Pin the pieces together along

the stitching line, pointing the pins in either direction parallel or perpendicular. Next, insert a row of pins about 1/2 inch away in the garment body, and parallel to the stitching line. Remove the pins on the stitching line as you sew, but do not remove the second row of pins until you've completed the seam. The 1/2 inch margin between the rows of pins is sufficient room for the presser foot to maneuver, and you'll find that double pinning stops shifting on those challenging seams even better than hand basting.

Instead of reaching for a little rubber "Grabber" disc each time you need to pull a needle through stiff fabric or quilting, snip one or two of the fingers from a pair of snug, lightweight rubber gloves and slip these on the fingers you grab with. They won't affect your dexterity and they're quite comfortable.

Until next month Happy Dancing and Creative Sewing. 🍷

**Please send your comments, questions, or suggestions to:**  
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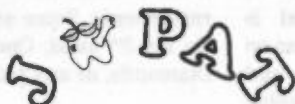


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# In A Nutshell

*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 included, please a copy to: 9797 La Monica Drive, Rancho Cucamonga, CA 91730-2800. The deadline is the 7<sup>th</sup> of the month. Thanks, Deborah & Frank.

We take the opportunity this month to examine what a Note Service is, what it contains, and what it can do for you, the caller. Remember that each note service is unique unto itself, and may not include every feature that we will be discussing in this article. We recommend that you sample the different styles, and subscribe to the note service that will be the most beneficial to you.

Note Services are as unique as the callers themselves are. They can be used to stay current on what is transpiring in the activity, get ideas on what other callers are calling and doing, and to enhance their calling skills.

The most obvious inclusion in a note service would be choreography. This can be presented in the following choreographic formats:

### 1) *Get-Outs*

These are sequences called from a known FASR to a correct resolution. They can be one or two calls, or several calls.

### 2) *Gimmicks*

A caller needs to use these

sparingly. A little goes a long way. Sometimes unsymmetrical sequences can be considered a gimmick.

### 3) *Old Time Calls*

An example could be Venus & Mars, Birdie in a Cage, etc. These routines were used before the advent of universal calling programs.

### 4) *Theme Tips*

This focuses on one or more calls from various formations and/or arrangements. Some examples would be On the 3<sup>rd</sup> hand; One Now One Later; Diamonds; or any particular call.

### 5) *Quarterly Selection / Experimental Calls*

Sometimes a current QS or a new experimental call will be featured, ideally using the call in an opener, in several sequences using different arrangements, in the closing part of the sequence, along with usages in the Singing Call figure.

### 6) *Choreographic Sequences*

These complete dance sequences go from a Static Square to the resolution.

### 7) Openers

Starting from a Static Square, a routine that is usually short in length to a resolution. Sometimes they are called Opening Biggies.

### 8) Rotates (Stir the Bucket Routines)

In certain areas of the world, the caller will Rotate the dancers 90 degrees counter clockwise at the end of the patter sequence and for the start of the singing call.

### 9) Return to Home Routines


Usually a surprise to the dancers, these routines will drop the

dancers off at their home position to end the sequence.

*Here are some other issues that might be covered in a note service:*

- 1) Caller partner issues.
- 2) Convention and Festival notices.
- 3) Current issues and topics affecting the caller and the activity.
- 4) Recruiting ideas.

For further information on how to get a complimentary issue of a particular note service, please check the "Classifieds" of this issue for details.




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The promise of some people to be on time carries a lot of wait.



by  
**Ed Foote**



## PLUS CHOREOGRAPHY FOR CALLERS AT ADVANCED

**Coordinate** - There is an interesting use of Coordinate being used at Advanced that follows all the rules of the call. It is done from a specific type of 3 & 1 line. Setup: From normal boy-girl standard facing lines, have the center 2 boys diagonal Pass Thru. Now call Coordinate. Ending position is facing diamonds.

**Example:** Zero Lines: Center 2 boys diagonal Pass Thru, Coordinate, Cut the Diamond, Explode the Wave, Partner Trade & Roll, Right & Left Grand.

**Note:** This should never be used at Plus dances, even with a walkthru. It is simply too difficult. It is appropriate at Advanced, but no one will do it without a walkthru first.

**Roll** - This is an excellent call to use at Advanced, not just for the

choreography value, but also as a discipline tool to see if dancers understand the definition.

**Example:** Trade-By and Roll. Do the dancers know that only 4 people (the outsides) can Roll? Of course, you can baby the dancers by saying: "Trade-By" and those who can Roll, and perhaps you do this the first time. But a good Advanced dancer should not need this crutch. Likewise, Load the Boat and Roll only has 4 dancers (the outsides) who can Roll.

One could say: "Why not just call Load the Boat and the outsides Roll?" This is fine, there is no problem in doing so, and this is the way it would be called most of the time. But if we want to teach understanding, this phrase will not do it. Eliminating the words "the outsides" now requires the

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dancers to think about the definition, and it is only through thinking that learning takes place.

The ultimate is when you call Roll knowing that no one can Roll, such as Explode the Wave and Roll or Square Thru 4 and Roll. The dancers should do the first call and then stand still and do nothing. Dancers who try to Roll do not understand the definition.

Is calling Explode the Wave and Roll illegal? Technically yes, but not in practice, because you do not expect anyone to do the Roll. Using Roll in this manner is an excellent tool for teaching understanding of the call. We are also training the dancers in another basic rule, which says: "If the caller calls something which cannot be done, then you do not move."

These uses of Roll are too hard for Plus and should not be used there. But this teaching tool should be used in Advanced lessons and even occasionally at Advanced dances in order

to build dancer knowledge and discipline. Unfortunately, most callers do not drill Roll in Advanced class, let alone call much of it at Advanced dances, so it is no wonder that I see C-1 dancers who do not understand the call.

At some point dancers must become responsible for understanding the calls they dance, and this is supposed to occur at the Advanced program. Callers at Advanced are responsible for training dancers to achieve this understanding. The fact that perhaps as many as half of all Advanced dancers in the U.S. do not have this understanding is an indictment equally shared by callers not doing their job and dancers telling callers "I didn't have to think at Plus and I don't want to think at Advanced either." Applause to those callers and dancers who know what is expected at the Advanced program and strive to achieve it. ■

# THE DIRECTION OF OUR CALLER'S TRAINING

*(A minority opinion)*

*by Dick Leger*

*Printed with permission of American Dance Circle - A publication of the Lloyd Shaw Foundation.*

The training of callers today is, in my opinion, the most important aspect of the square dance movement for the future of it's very existence. It is this caller's feeling that too much training has gone in the wrong direction. The most important part of the training is practically nonexistent!

The art of calling requires much more training in the area of music than we leaders are giving it. The very heart of all calling should start with the music to allow dancing the basics instead of just going through them with a hit or miss method. Methods of calling, such as sight, mental imagery or combinations of both, or memory itself is just that . . . methods. Formations such as box 1-4, 1P2P lines, two-faced lines, etc., is just that . . . formation sense and have nothing to do with the art of calling. Don't get me wrong. These are important matters to find out about and to maybe use someday, but the real matter of how to call relates to the music as it pertains to choreography.

Where do we put the actual call in the music so that we don't lead the dancer too much, or make them wait? This is the heart of the matter and what's been overlooked. In our movement today, taking the easy way out in our training of callers by teaching them what to call is much easier, rather than how to call correctly. The importance of music has been overlooked and pushed into the background so it won't

"bother" the caller.

Have you ever wondered why this subject has been ignored? I suggest that you start by giving this some serious thought before square dancing becomes some other activity to be known as square games in puzzle solving. Think about it, dancing requires music to move the feet in rhythm. It is also the only common denominator between the dancer and the caller. Any dance requires movement from the first beat of a phrase until the completion of the dance whether it be a fox trot, waltz, round dance, contra dance, rhumba, etc. If all dancing starts with the down beat after the intro, then why should square-dancing be excluded from this feeling? Why should square dancing be excluded from the same format that applies to all other dance? Why should square dancing suffer through hit or miss methods? We'd better start answering some of these questions before we find ourselves trying to explain to knowledgeable people in dance that square dancing is really not dancing but a game we play with people in formations that have nothing to do with dancing as they know it. We should instead be proud that it is dancing and we need to address ourselves to the fact that it can be danced, and danced correctly.

We have heard almost all our leadership say that we should be putting more emphasis on smoother dancing. This is impossible unless we have smoother calling. Neither is possible without the proper use of music! We

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need to commit ourselves to bring music to the forefront again and to start teaching our callers of tomorrow how to call to the music. Music is the KEY for this to happen, just as it has been the key to all dancing . . . It may be harder to call to the music, but it is the right way. The right way is usually harder to do in most instances, and square dancing and calling is no exception. It is my personal opinion that we need to make hard decisions soon. We can face the music (literally) or we can maintain the status quo.

One decision will enable us to get on with the task of facing reality for the insurance of our dance structure, while the other will only enable us to drift along with the tide. I, for one, wish to go on record to do all I can to insure the future of square dancing, not necessarily as it is now, but as it could be! We have the leadership and organization to tackle this task but do we have the guts?

This article was originally printed in the *American Circle*, a publication of the Lloyd Shaw Foundation.

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# Ken's Comment

by Ken Ritucci



## Civil War Revisited

I found it interesting to learn that Robert E. Lee was originally offered the position of top general for the Union Army. President Lincoln asked him if he would take the job. He refused, mainly because he was from Virginia, and he did not want to fight against his own state.

Well, if Lee had a crystal ball back then, and took the time to look into it to determine his fate, it might have been a safe bet that he would have answered differently. We all know how that turned out.

Modern day square dancing is very similar to not only the battles Lee fought within himself when making that fatal decision, but also it parallels what is happening in the activity today.

Believe it or not, we are fighting great battles among ourselves every day. It is being done on all levels. Clubs, callers, cuers, organizations and associations. We are all fighting the same battles, not even realizing who is in the same foxhole as we are. We are all too busy reloading our guns, peering out into the wilderness, ready to fire and then aim.

Even some of the top leaders and associations are beside themselves as

to what to do with the battle that rages. I always found it interesting that during the Civil War, after a battle had been fought, the two generals in charge would agree to stop fighting so both sides could bury their dead.

They had at least agreed to this. Many of us in our beloved activity don't even bother thinking of the consequences of our battles. We just keep firing. Some stand on their soap boxes and preach the same rhetoric for years.

Everyone understands that we have a serious problem with the lack of numbers in the activity etc., and many voice their opinion. But do we really understand that we are all on the same side in this great war?

***"...giving up won't solve the problem".***

There are too many reasons why the activity is down. Pick one of your favorites and you will be right.

However, we can't fight all of the battles at the same time, and we can't even expect to win them all.

Despite the good intentions that everyone has in our activity to make the numbers grow, we all must realize that we can't fight a 1990's battle using the 1860's mentality. The first time both the North and South met on a battlefield to fight, the local people gathered at the

top of the hill with blankets and picnic baskets to watch the spectacle. Did anyone actually expect to see the bloodshed and men dying?

I think we have seen a great deal of bloodshed with the activity. We kill ourselves internally within our own system. One that we created! All the talk in the world won't bring back our dead.

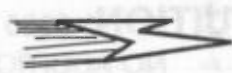
Until Ulysses S. Grant was named the top General of the Union forces, President Lincoln had replaced at least 3-4 men in that position. There were many reasons why they were replaced, but the bottom line was that they were incompetent. Square dancing has its own problems with some of the leaders, but, unfortunately, in many cases, they can't be replaced. They just add to the problems at hand.

So, what's an army to do? Do we just fold up our tents and retreat? Do we wave the white flag and give up? Or do we remain in that foxhole and keep firing?

These are not easy questions to answer. I do know one thing, giving up won't solve the problem. Perhaps we can take a good look within ourselves and ask if there is something we can do for the activity. Yes, that might mean changing our attitudes, but even Lee had a change of attitude at the end of the Civil War.

If perhaps you feel you don't need to change, then do us all a favor. The next time you go to reload that gun, make sure the barrel is clean. There have been too many misfires already in our war, and we don't need any more casualties.

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# 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.

Thank you to everyone who has offered comments and suggestions. I had a nice conversation with Stoney Hollcroft, from Wyoming. We discussed the benefit of demonstrations when you are teaching. It can be very worthwhile for the caller to get out on the floor and walk through a call with the dancers. I will expand on this when Sam and Susie reach that point. When we ran out of space last month I was about to relate to you my conversation with Sam and Susie concerning their quest to find a caller to shadow.

Sam had selected a caller right away. He and his partner had learned to square dance in a class that this caller (we will refer to him as Mike) had taught. They had enjoyed his calling and had been following him around as dancers for some time. Sam had asked if it would be permissible to tape record the dances that he attended and to ask questions and take notes. Mike was very agreeable and offered any help that he could give. My conversation with Sam went something like this.

"Sam, I understand that you had danced to Mike for about three years before making your jump from dancer to beginning caller." "Yes I had and I have danced between 12 and 15 dances to Mike since then," Sam said. "What

have your observations been concerning the last 12 to 15 dances and how do you compare your thoughts now to your feelings before?" "Well" Sam said, "I have taped the dances, made some notes and I have been studying the definitions of the calls. I still enjoy dancing to Mike and he does a great job, but I did notice a few calls that he used incorrectly. Also, I began to look at my dancing from a caller's point of view. Instead of just dancing, I am watching for my corner and thinking about how Mike will take me to an Allemande Left. One thing that really stuck out on the tapes is that there is a loud pop when he sets the needle on the record, but I don't recall hearing it at the dance."

More next month . . .

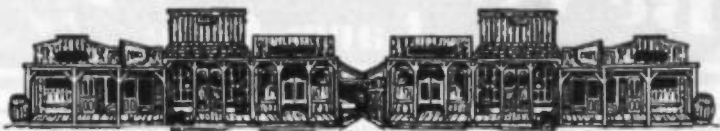
Larry Cole, has been calling for 23 years. He calls Basic through C-1 and records for Rawhide-Buckskin Records. An active member of CALLERLAB he is currently the Vice Chairman. Larry's smooth easy style of caller training is appreciated by the many callers attending his schools.

Larry may be contacted at  
765-384-7089 or E-mail  
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"Questions are Welcome"





# THE FRONTIER DANCE



By *Robert Lee Cook*  
Boulder, Colorado

## The Beginning

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

Anyone who seriously delves into the history of the Wild West is quickly aware of the vast differences between *popular* and *authentic* history. Too many historians — like all of us, people — tend to find in history what they want to find rather than what was originally there. We of the general public have been so overwhelmingly brainwashed by the vast mythology of the Wild West that we are unwilling or unable to believe documented history, are too in love with the violent romantic legends, largely the products of deliberate charlatans or wishful-thinking Sons or Daughters of this or that historical event. The half-truths or non-truths too often are more appealing and comforting to our egos and consciences than is straightforward history.

If the above remarks are less applicable to the Frontier Dance than to other aspects of frontier life, it is only because our western myths are more concerned with six-gun duels, cattle rustling, Indian attacks and other forms of violence than with simple domestic things. As are most of

the cherished and popular traditions about the Wild West, many of our notions and traditions about frontier dancing are largely romanticized and fanciful. It would be nice if they had been true. Our frontier ancestors would no doubt have been hysterically happy if they had been.

Seeking out the early dance in the Wild West is like seeking anything else cultural: one ultimately finds himself everywhere but in the West. Everything that was brought to the frontier, including the dance, was old when it arrived and, except for new combinations or variations of old figures, nothing really new occurred out here in the frontier territory. Some new terminology was picked up, chiefly Spanish words or bits of cowboy lingo, and a few western regionalisms replaced New England or Midwestern regionalisms, but the dance remained essentially that which had been done earlier in the eastern United States. Any investigation into the Frontier Dance, as into any of the early American dances, must become an investigation into European dances,

*The true story of square dancing is not told from any one vantage point. Like so many things American, the activity has borrowed a figure here, a style there, drawing on the cultures and dance backgrounds of many countries around the globe. In its melting-pot process, we saw the development of a New England style of dancing. We witnessed the Kentucky running sets and Appalachian Circles, the stately Quadrilles that fit into the Henry Ford revival and many other contributing factors.*

*We feel very fortunate this month to start a series by Bob Cook, Boulder, Colorado. Bob's research covers the true Western dance. This series, which will appear from time to time in the coming months, will put the spotlight on the following segments: The Covered Wagon Dance, The Miners, The Clod-Hopper Dance, The Poor Cowboy and The Frontier Dance Today.*

whether of the courts or of the common folk.

### **When It All Started**

To look for the earliest appearance of European dances on the frontier, we must begin long before the covered wagons appeared, before the Sioux had moved from Minnesota to the Great Plains (circa 1670), before the Cheyennes crossed to the west bank of the Missouri River (circa 1690), and even before the dour and joyless Pilgrim Fathers clumped ashore at Plymouth Rock. The significant date for the dance historian is January 26, 1598, when Don Juan de Oñate led his colonizing expedition northward toward New Mexico.

In terms of dancing, this date is most plausible because the expedition included 130 families of colonists. This meant that there were women and girls present (females having always been the most important requirement for widespread dancing in western cultures), and the intention was to establish stable communities (the other important requirements for such dancing).

It is doubtful that much dancing was done along the trail. The passage was arduous, as anyone who has traversed the *Jornada del Muerto* will attest, and moving northward through New Mexico on foot and heavily laden — driving 83 loaded wagons and herding 7,000 head of livestock — cannot have left either energy or inclination to do much dancing. On August 11, Don Juan and his party arrived at the junction of the Rio Grande and Chama Rivers (just north of modern Santa Fe and San Juan) and there established the town of San Juan de los Caballeros. Construction was begun on August 23, 1598 and, with female partners on the scene, someone surely led a dance of celebration.

### **Spanish Roots**

For the next 12 years, until the founding of Santa Fe in 1610, life was difficult for the colonists but dances were enjoyed. We can only speculate about the sort of dances done, but they were probably dances or variations of dances which were known and danced in Spain during the early 16<sup>th</sup> century. And by 1598 there were already a ⇒

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ing more guitars, more dancers, and more dances. Surely Zebulon Pike saw a fandango when he was escorted to Santa Fe in 1807. The fandango was common when the first Missouri traders arrived via what was to become the Santa Fe Trail, in 1820 or so.

An unknown trader, in a letter dated Santa Fe, July 20, 1841 made the following comments on the fandango. "The fandango is a lascivious dance, partaking in part of the waltz, cotillion, and many amorous movements, and is certainly handsome and amusing. It is the national dance. In this the governor and most humble citizens move together. . . ." *This letter first appeared in the Evansville, Iowa, Journal and was reprinted in the New York (weekly) Tribune of November 13, 1841. It was printed in the KANSAS HISTORICAL QUARTERLY of February, 1939.*

There was dancing of a sort far to the north as well. Late in 1804 the Mandan Indians were fascinated by the jigging of York, William Clark's Negro slave, and York's dancing and capering — as much as the novelty of his black skin — served the Lewis and Clark expedition well in establishing relations with the Indians. Scots-British explorers and trappers, as well as French explorers and *voyageurs*, had wandered through the northern and central Rockies, and some rough dancing (albeit with men taking the parts of female partners) was done here or there in camp, particularly among the French.

Significant dancing, however, in terms of towns, females, and dance-structure, would exist chiefly in the Spanish colonies for some decades to

goodly number of *mestizos* in New Mexico, so some few small Indian elements may already have crept into the dance.

Until the hiatus of the Pueblo Rebellion (1680-92), dancing was enjoyed in San Juan, Santa Fe and other smaller and scattered settlements. Colonization proceeded at a fast pace after the Reconquest, each new party of colonizers bring-

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come. The Mountain Men — Kit Carson, Jim Bridger and others — attended fandangos in Taos and Santa Fe, popular visiting-places for the trappers. As Spanish settlements were established further north, the old dances — with new variations and additions — went north with the people. Today in northern New Mexico and southern Colorado some of the old round and couple dances still survive, or at least portions of them do.

These dances had only limited influence on the Frontier Dance. Some few elements were adopted by later square dancing settlers in the southwest. There are versions of *Sashay-Resashay* and *Rip and Snort* which seem to be pre 1800, and a far-fetched variety (possibly Indian) of the *Grapevine Twist* was done in Santa Fe in

1780 or earlier. Most probably, however, the stronger surviving Spanish-Mexican elements in the Frontier Dance came to the Wild West much later, mostly via Texas and at a time when the dances had become more Mexican than Spanish.

### Evidence Lacking

If any American troopers took Mexican dance steps home with them after the Mexican War of 1846-47, there is no evidence or proof. In fact, most of the steps and patterns which may be tentatively identified as of Mexican origin seem to have come to the United States only after Napoleon's occupation of Mexico between 1861 and 1867. The French, typically, brought a number of fashionable court and popular dances to Mexico, as well as dances of the common people, →

dance elements and patterns which would enter the United States with subsequent movements of people from Mexico to the north.

#### A Common European Origin

The *Mexican Varsouviana* and *Mexican Quadrille* seem to date from the French occupation. A number of other patterns may also be traced back to Mexico and Europe, especially the lovely light *Heel and Toe Polka* still danced today in some Mexican states. But many of the patterns usually may also be found in dances of non-Latin countries of Europe, indicating a common European origin rather than one uniquely Spanish-Mexican.

Today when we do the *Texas Star*, we are doing a variation of a dance which was probably being danced in San Juan ten years before the Mayflower first dropped anchor. The *Bluebonnet Star* is a pattern not only of the *Mexican Quadrille*, but one which was being danced in Austria as early as 1740, and there is a Balkan variation which is much older, perhaps of Oriental origin. When we do a *Grapevine Twist*, a *Thread the Needle*, or a *Rattlesnake Twist*, we are dancing patterns so ancient in the New World that they long predated the Conquistadores, and are similar to patterns danced in Europe and Asia centuries ago.

But then, nobody has really "invented" a new dance for perhaps a thousand years, for new dances are merely variations, new combinations

done to new tempos, or rediscoveries of ancient ritual and celebratory movements. The human body, after all, is capable of only so many movements, postures and steps, all of which (except perhaps those movements possible only on a space walk) were long ago explored and employed to make a dance.

The Frontier Dance was "new" only in the sense of adopting or forming new combinations and terminology of the old dances. It was "new" also in that it was done with a freedom and stylistic abandon which was no longer enjoyed in much of the eastern United States. From 1830 until 1870 or so, the stomping, shouting, capering Frontier Dance would thrive in all its homespun and isolated joyousness. Informality, wildness, and a general gracelessness were to be common elements of the Frontier Dance until the Wild West began to be tamed by the introduction of sobering middle-class refinements.

Mexican dance elements, admittedly few, were waiting in the Wild West in 1830, a small, clear, strongly Spanish stream to be taken as tributary into the mainstream of the American Anglo-Saxon dance traditions. And while the Spanish-Americans were enjoying the life, climate, and dances of the Southwest, our Anglo-Saxon pioneers were poised in the wings of the Frontier stage, ready to make their entrance to the Wagnerian sounds of Manifest Destiny. ■

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# C CONTRA R N E R S

..... By Don Ward

"June is busting out all over..." So goes the song from a 40's musical. In the 90's, contra dancing is busting out all over. The weekend and week long summer dance camps are experiencing waiting lists. Attendance is growing in the dance communities. All of these point to a healthy contra dance community.

In light of this robust contra dance fever, Clark Baker of Belmont, Massachusetts asked some

interesting questions on the internet. Why do contra dancers not get bored? Why do experienced contra dancers still go to dances with new dancers? Why do experienced contra dancers enjoy dancing with new dancers? Lastly, why don't experienced, really experienced, contra dancers form another level of contra dancing?

It would be interesting to hear some of your replies to these questions.

Clark recalled how contras in Boston were open dances requiring no structured lessons. Each dance was walked through once or twice and everyone had fun.

According to Clark, "part of the magic that makes this work is that the choreography usually involves only 4 dancers at a time and the choreogra-

phy is repeated over and over. This allows those who learn by example or repetition to do that learning. The dancers that figured it out the first time get to dance with the phrase of the music and enjoy the other aspects of dancing (swinging, flirting, conversing, in a way socializing)."

Clark continues, "to the APD, DBD, EA, (and most other levels of square dancing) it may be hard to imagine that this not boring and hence not fun. If this were the case, halls would not be full, the contra scene would not have dancers who dance 2 and 3 times a week, and the contra world would reflect the down turn as square dancing has."

I share the opinion with Clark that a well-planned evenings dance can take the average new or occasional contra dancer and have them dancing the same figures as the experienced dancer. I'll grant you they may not be as smooth and able to add all the extra embellishments, but they will experience a successful and fun evening.

How does this relate to square dancing, you ask? For the most part, we in the Western Square Dance world include contras in our program like rounds. Some clubs have rounds, and some don't. Likewise with contras. The tendency we have is to treat contras the same as we treat the rest of our program. Structure it by levels. We have convinced ourselves that, regardless of what level we call it,



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simple is boring.

Clark observed in his comments, "it is human nature to want to improve ourselves and 'move up,' I offer to you a counter example . . . a dance community which has directed this urge to 'move up' into becoming a better dancer, a better partner, a dancer who enjoys the excitement of newcomers, experienced dancers young and old and dancing simply for

the fun of being with others." (Thanks Clark for letting me use some of your remarks, DW).

Now let's hear from some others in the square dance/contra dance community. Responses are best sent to Don Ward, 9989 Maude Ave., Sunland, CA 91040 or e-mail; dward@loop.com. You can also send your responses to ASD for submission in *Letters to the Editor*. 🐾

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**Mercury 314-578004-7**

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A 3 part P-2 Two-Step to a good Mark Wills vocal.

**WW Rumba 98 - Roper 218**

**Rick & Alison Lock**

A P-4+2 (Hip Twist, Sweethearts) to a good instrumental Flip of Non Dementicar.

**YNCA - Coll 4337**

**Mike Seurer**

A P-3 Cha Cha with optional YMCA handwork to the popular Village People vocal.

**Marie - London 59009, Coll 3135**

**Dick Taylor**

A good P-3+2 (Diamond Trn, Rev Wave) Foxtrot to a good Batchelor's vocal.

**Uno Two Step - Spec. Press**

**Ralph & Joan Collipi**

A catchy Two-Step P-2 to a good vocal.

**Souveniers - Spec. Press**

**Carmen & Mildred Smarelli**

A nice P-4+ Hinge to a pretty instrumental.

**Judy Two Step - Coll 3315**

**Bob & Jackie Scott**

A different P-2 Two-Step to a lively vocal by John Fred & the Playboy band.

**Rockin Good Way - Coll 4264**

**Dom & Joan Filardo**

An interesting P-4 Jive to a Brooks Benton/Dinah Washington vocal.

**The Last Waltz**

**Parrot 5N 59037, Coll 4291**

**Nancy & Dewayne Baldwin**

A good 3 part P-2 Waltz to a good Engelbert vocal.

**Don't You Know - Coll 4557**

**Milo & Carol Molitoris**

A P-4+1 (Outside Spin, Open Finish) Waltz to popular vocal by Della Reese.

**Hurting Each Other**

**Coll 75021, 87137**

**Milo & Carol Molitoris**

A P-4+1 (Triple Traveler) slow Two-Step to a Carpenter's vocal.

**Cwcelia - Windsor 4519**

**Larry & Marge Clark**

A good 3 part Cha Cha to a catchy instrumental.

**Country Style - Belco 421**

**Bill & Dorothy Stewart**

A catchy 4 part P-2 Two-Step to a good instrumental.

**My American Rumba - Hcctor 2744**

**Howard & Anna Hohhman**

A P-4 Rumba to an instrumental slowed to 35 RPM. 🍷



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**Palomino Records, Inc.** 800-328-3800



Solution for last month's One Line Fractured Phrases

ANSWERS: 1-F, 2-I, 3-A, 4-H, 5-K, 6-C, 7-L, 8-G, 9-L, 10-D, 11-N, 12-B,  
13-M, 14-O, 15-E.



# EASY LEVEL

by **Bob Howell**

From Whitby, ON, Canada, Ray and Ivy Hutchinson sent along a little routine that can be used as a couple's circle dance or as a mixer. It is called the -

## GLENGARRY SWING

**Formation:** Dancers in a CCW circle in skater's position, left hands joined in front, man on the left. Identical footwork except as noted.

**Music:** Any Scottish Country music suitable for Gay Gordons.

**Routine:**

- 1 - 4 Touch L heel fwd, touch L toe back; touch L heel fwd, touch L toe back; Fwd L lock RIB of L, fwd L,-; Fwd R, lock LIB of R, fwd R,-;
- 5 - 8 Walk fwd 3 steps, L, R, L, swing R fwd:: Walk back 3 steps, R, L, R, touch L to R:: (W closes L & takes weight)
- 9 - 12 Turn away from partner twd, COH on L ( W twd wall on R), touch R to L clapping hands at same time; recover on R turning towards partner touching L to R clapping hands: M now facing wall, W facing COH-. With both hands slap thighs just above knees, slap R hands with partner, slap L hands with partner, slap both hands with partner;; (4 slaps in all)
- 13 - 16 Back away from partner L, R, L raise R heel and touch with L fingertips (B backs R, L, R raise L heel etc.) at same time raising R hand in salute (W raise L hand):: Walk towards partner R, L, R touch L, (W walks L, R, L, R) joining partner in Skaters position to repeat.

**For a mixer dance** - As dancers back away return to next on right - men are moving back, women are moving forward.

|                                |                                                |                                                                                                                                                                                                      |                                                                                                                               |
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## EXCITING NEW RELEASES

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SSR-193

### **CARWASH BLUES**

by Evan Pauley

### **KNOCK, RING & TAP**

by Jack O'Leary & Bruce McCue

Silver Sounds Records, P.O. Box 229, Glastonbury, CT 06033 (860) 633-0370  
Member Square and Round Dance Music Producers Association

At the March meeting of the Cleveland Area Callers Association, Nell Preamble of Willowick, Ohio presented this "quick-teach" routine which caught my immediate attention and gave me the idea of sharing it with the square dance world. She calls it -

### **I WAKE UP EVERY MORNING WITH A SMILE ON MY FACE**

**Formation:** Single circle. All facing CCW. (LOD)

**Music:** I Wake Up Every Morning With A Smile On My Face.  
Boxcar Willie. Column one records. SC 1017

**Routine:**

**After the Intro:**

**Counts:**

- 1 - 8 Walk 4 slow steps forward (L, R, L, R)
- 9 -12 Two-step to the left (Toward the center of the circle)
- 13 -16 Two-step to the right (Toward the wall)
- 17 -32 Do a double Charleston Step. (Frd. Tch, Bk. Tch, Frd. Tch, Bk. Tch)

At the same above mentioned meeting, Ewey Stamper of Cleveland, Ohio offered the following quadrille which I enjoyed dancing. Ewey named his dance the -

### **WHEELBARROW QUADRILLE**

**Formation:** Square

**Music:** Any 32 bar music, four times through

**Routine:**

- A1 Heads wheelbarrow dosado (16 counts) #1 gent and #3 lady ⇒

join both hands and as the gent moves forward with the lady backing up they do a couples dosado with the #3 gent and #1 lady who are also doing the same movement.

- A2 Sides repeat A1 (16 counts)
- B1 All dosado your corner (8 counts) Swing same corner (8 counts)
- B2 Promenade all the way around (16 counts)

I wrote this dance several years ago for Colonel Ted and Lannie McQuaide. Ted would wear his Army Dress Blues for their Christmas Cotillion and so the dance was written with the men having the opportunity of "showing off" by leading in most of the moves that were executed, such as creating the waves and starting a reel of four. I named it -

## THE REEL McQUAIDES

**Formation:** Alternate Duple

**Music:** Woodchopper's Reel/Eddie's Reel.

Kitchen Junket-Fretless 200A Yankee Ingenuity.

**Routine:**

- A1 Actives dosado with your corner, allemande left and a little bit more - O/W
- A2 Balance and turn 1/2 by the left  
Balance again and turn, half by the left
- B1 Men begin a reel of four
- B2 Men full turn (turn thru), cross at the head and foot  
New (next) corner swing

*Note:* This is a double progression routine. 🍷



## EMERGENCY CALL for MEDICAL AID

- 1** When a dancer goes down, a second dancer attends him/her.
- 2** Remaining couples join hands and take a step backward. This will allow the injured person and attendant air and room.
- 3** Raise joined hands as high as possible in the form of an arched circle.
- 4** On seeing this signal, the caller or hall monitor will immediately place an Emergency Call for Medical Aid.

# The Votes Have Been Counted!

*Jim Mayo*  
Hampstead  
NH

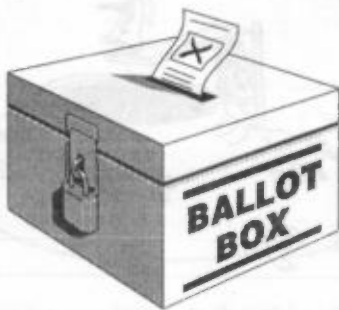
I have just returned from the CALLERLAB Convention, held this year near Cincinnati, Ohio. As you must know, the big question this year was whether to continue work on a plan to make major revisions to the square dance programs that everyone now uses. I was very pleased that during the Convention both sides were given the chance to present their positions. There was much discussion and everyone who wanted to speak had the chance to do so. When the vote was taken we learned, once again, the importance of every vote. It was a tie and under Robert's Rules if a motion does not receive a majority of the votes it does not pass.

I, personally, am pleased that we did not decide to make drastic changes in the programs that are in use around the world. I do not believe that the problems facing square dancing have much to do with the calls on the program lists we use. As many people said during consideration of this proposal, there are many other issues that we must look at. Much of the trouble with the program lists results from the way we use them and not from the lists themselves.

After the vote, the Board of Governors announced the formation of a new committee. This committee is charged with identifying the problems we face that are NOT related to the program lists. They will try to find those areas where there is general agreement - like we don't do a very good job of promoting and publicizing square dancing. In these areas we could just start to work. They will also look for areas where there is not general agreement - like everyone should learn many different ways of using every call. For those areas further study is needed to find a compromise or different solution.

One of my concerns about the proposed list changes was that we would use those changes to hide from ourselves the fact that we have many problems to deal with. I was afraid that we would change the list and then say "There, we'll just wait for this change to bring square dancing back to popularity." It is clear to me that no change in the lists could accomplish the rebirth of square dancing that we all hope for.

Perhaps the new committee will point the way. 🗳





# SQUARE DANCING - INCORPORATION TAXES

by Allen Finkenaur

The following is not to be considered as legal advice and should be checked in your jurisdiction with properly qualified people to assure you are in legal compliance. I have had considerable experience in this area and below have written about some of the information I have found.

**THE PROBLEM:** There have been a number of comments on dancing@eclipse.net about the square dance club incorporation. I hope the following material will help you understand the problems and enable you to make a proper decision in regard to your own club.

A club that is not incorporated is an association of people or a partnership. This means each person in the organization is individually doing business as part of the club. If there is an accident concerning the club, the person who is damaged can bring suit against the club. If someone is damaged by someone else during the dance evening, a suit may be brought against that person and the club. These days people don't sue for the cost of their damages any more but for multi million dollars to help pay attorney fees and get some additional money for themselves.

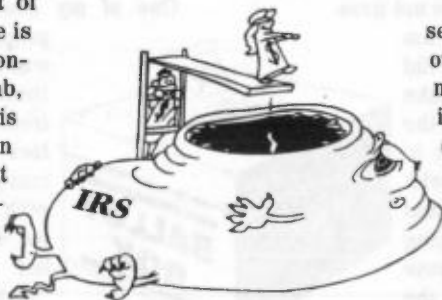
If the club is insured, the amount of the insurance coverage would be used to pay the first portion of a damage claim. If the insurance is not sufficient to cover the award, and the club is not incorporated, the unsatisfied damage award amount can come from the club's treasury and from anyone else in the club. It does not have to be prorated over the members of the club but can come from the one or ones who have the "deepest pockets."

These same statements can pertain to convention dances and festivals. If these organizations are not incorporated and they are organized by the participating club's representatives, the person who is damaged can reach through to any one individual if this is necessary.

To me, this presents a very dangerous liability to the members of an unincorporated club considering the amount of damage awards handed out by our court today. I would not belong to a club

that was not incorporated.

A corporation is considered an entity - a person - and has what is called a "shell." In most cases this shell can protect each of the club members, who have such a corporation for their square dance club's



operation, by just being there.

**INCORPORATION:** There are different incorporation rules in each of the various states. There is a method of getting a nonprofit corporation charter, however, in each of them. As an example, in the State of Connecticut the Secretary of State requires certain forms to be filled out and filed, accompanied by the club's Constitution and Bylaws and a check. This is a

relatively easy task in Connecticut and it should be relatively easy to do in the other states. This is just the beginning however. The state will then require the corporation to file papers each year, or in the case of Connecticut biannually, to maintain the corporations existence. Again, this is an easy task of filling out the form and making a payment to the State. There is a rub here. =>

# CALLERLAB ACCREDITED CALLER COACHES

ARE BEST FOR YOUR CLINIC OR SCHOOL

ACCREDITATION ASSURES KNOWLEDGE AND EXPERIENCE

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| <b>Jim Woolsey</b>       | 1200 S.W. 97th, Oklahoma City, OK 73139, (405) 691-1251             |

However, I have helped a number of clubs incorporate and then due to the turn over of the people in charge of the club, this By-Annium Report was not filed and club lost its corporate status. In my own club this report always directly comes to me and I get the check and see that it is filed.

If the club obtains a nonprofit corporation in the state, it then will need to file federal income tax returns. So as not to pay federal income tax, it must fill out a large booklet for Sec. 501 type corporation and claim exemption under Sec. 501(c)(7) of the Internal Revenue Code. This form requires several years financial information about the club's operation and answers to many questions about the club. The IRS wants to make sure the operation of the club does not enable the members of the club to have square dances for their own entertainment and these dances paid for, to an extent, by non-club members attending the dances - guests. My experience with the IRS has been that in each case they initially denied the club an exempt status but upon appeal such exempt status has always been granted to each club.

Most internal revenue agents know little or nothing about square dancing. I therefore recommend an attachment be made to each application, which describes what we do, and the importance of members of one club dancing with members of another club. The fact that square dancing is a very social activity must be emphasized and club members are expected to travel to other clubs to dance with friends. In addition, it is most

important, when preparing the financial information, to assure everything is included.

As an example: Members of a club furnish refreshments for dances - this is the cakes, cookies, etc. we have during the evening. These refreshments should be valued at their cost to the member, not including the value of the member's time in making the refreshment. In addition to the dues or dance fees paid by members, these are contributions to the club, made by members. If the members give other things to the club - stamps, stationary, paper goods, etc., these too should be included. This increases the amount the members pay for dances compared to guests. In our club these member donations amount to several thousands of dollars each year and even at that, many things donated by members to the club are still not recognized.

Past financial records of most square dance clubs are usually very poor and information about members' contributions to the club nonexistent. The club must not lie about what has been done but can estimate, based on information that is currently being done, to arrive at amounts to be added to prior years financial information for these non-cash contributions by members. If you don't have someone in the club who is well versed in accounting you should get someone outside the club to help you fill out this form. Not just any lawyer or accountant or tax person will do. This is a fairly specialized field and someone with some experience in working with the IRS in negotiations would be most helpful.

**TAX RETURNS** - Every organization that collects money and other valuable considerations from people must file a federal and in the appropriate states a state income tax return. If the club does not file such a return(s) you can compare the penalties and consequence to your not filing your own income tax return! I have heard the old excuse - "We never make any money" - but that is not what the law says. Failure to file an income tax return has very serious consequences.

If the club pays their caller or cuer over certain amounts of money for their services, they must file a Form 1099 in January each year to that effect. If the State has a sales or admission type of tax, applicable to dancing activity or lesson activity, the club must file these returns and pay these taxes. Failure to file these types of returns can also involve penalties and tax. These penalties can be assessed against the members of the board, personally, since they are in charge of the club's operation and it would be their fault if such tax returns were not filed.

I hope these comments will help your club make the right decisions and be aware of the consequences involved. Square dancing is fun but there is nothing more sure than "Death and Taxes."

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### \*\*\*\*\* OPINIONS \*\*\*\*\*

Opinions expressed in signed articles do not necessarily reflect the AMERICAN SQUARE DANCE MAGAZINE views. Your comments are encouraged. The publishers reserve the right to exercise their discretion in the acceptance, rejection, or editing of any proffered information, listings or advertising based upon their determination of the best interests of square and round dancing.

# In Memory of Mr. "LaVerne" Johnson

Co-Sponsor of "Red Rock  
Ramblers", 1958-1997

"Lyons Saturdays Summer Square Dances will continue."

"The popular Summer square dances that have been held in Lyons, Colorado every Saturday night since 1958, will continue," vows Mrs. LaVern. The Summers 40<sup>th</sup> season will be dedicated to her late husband, Mr. "LaVerne" Johnson. Yes, both their names are LaVern, which is a novelty in itself. At Mr. LaVerne's sudden death on December 7, 1997, Mrs. LaVern stated that "he would want the dances to continue."

The Lyons Elementary Gym, where the couple have co-sponsored the Summer Square Dances the past 40 years, was filled with mourners at his service. Mr. LaVerne was a Legacy;



servicing 18 years as Town Trustee, 12 years with Boulder County Consortium of cities, 40 years as cosponsor of the Red Rock Ramblers, on Town, County and Water Committees and was always a staunch supporter of the town's youth, senior citizens, schools and parks & recreation for the past 47 years.

His years of contribution have enhanced square dancing throughout Colorado and the nation, as a popular place to dance during the summer months on Saturday nights.

If you are vacationing in Colorado, plan to square dance in Lyons on Saturdays.

*Red Rock Ramblers  
Square Dance Club*

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# RHYME TIME

## IF...

If you can straighten out the square when all the rest are lost,  
 If you can dance with duffers and never count the cost,  
 If you can do a bend-the-line while another four square through,  
 If you can still enjoy the dance and they enjoy it too,  
 If you can always wear a smile upon your shining face  
 If you can swing your partner with gentleness and grace,  
 If you can dance with strangers and make them glad they came,  
 If you can meet with multitudes and not forget a name,  
 If you can go to any dance and willingly pay each dollar,  
 No matter the name or fame or skill of the individual caller,  
 If you can have your square break down upon a simple call,  
 And yet you never get uptight and still can have a ball,  
 If you can walk a figure that you've known well for years,  
 And never get frustrated or yet reduced to tears,  
 If you can listen to the calls and never lose your cool,  
 If you can guide a dancer who feels a bit unsure,



And then can watch them make mistakes with thoughts that still are pure,  
 If you can come each night to dance and never pack a square,  
 If you can dance with one and all, my God, but you are rare,  
 If you can do all the above, I'll tell you what to do,  
 Come out each night and dance with us,  
**WE NEED LOTS MORE LIKE YOU.**

Written By: Doug & Dorothy McLaren  
 Winnipeg, Canada

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

**MIKESIDE MANAGEMENT**  
*by Stan & Cathie Burdick*

**MIKESIDE MANAGEMENT**

Monthly Note Service for Callers by Stan & Cathie Burdick

|                                                                                                                       |                                                                                                                                          |
|-----------------------------------------------------------------------------------------------------------------------|------------------------------------------------------------------------------------------------------------------------------------------|
| It's not a bad life, this wandering minstrel circus (I've chosen At least it's not hard to talk on Hawaii by a Flo on | covered upstate New York (I sneaked in and out between the blizzards), followed by two weeks hopping through Georgia. (Sounds like Marco |
|-----------------------------------------------------------------------------------------------------------------------|------------------------------------------------------------------------------------------------------------------------------------------|

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(Shibata) V + 1/WCS/SP 279
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It's In His Cha Cha (B/M Moore)  
V + 1/SP 275
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VI/R/Coll 775 Diana Ross  
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# The "Red Rock Ramblers" of Lyons, Colorado - 1998

Announce Their 40<sup>th</sup> Season of Summer Saturday Square Dances

\*Sunday Specials: 6/28 - 11AM Sandstone Park - Grasshopper Dance,

12 Noon - Dedicate Mr. "LaVerne's" Bridge, 12:30 Potluck Dinner, and

Sunday 9/6 - Labor Day (Plus) Rounds 2PM, Squares 2:30 - 5PM)

Every Saturday Elem. Gym, 4<sup>th</sup>/Stickney, Lyons (Rounds 7:45, Squares 8:15PM)

**Sats June 20 - J Kwaiser/D Clendenin**

27 - Dave Guille (Good Ol Days)

\*Sun 28 - Dave Guille-11AM

July 4 - Jerry Haag, WY/TX

11 - Tom Roper, IL/TX

18 - Jerry Junck, NE/AZ

25 - Andy Rawlinson, OR

**Aug 1- Dan Nordbye, AZ**

8 - Mike Sikorsky, AZ

15 - Shane Greer, AZ

22 - Dean Dederman, NE

29 - Dee Dee Dougherty, MN/AZ

Sept 5 - John Kwaiser/Dan Nordbye

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Bahama Mama (Rumble)  
IV+2/C/SP 219

A Nightengale Sang  
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8. Twist & Shout & Cha (B/M Moore)  
III/Coll 10013/Isley Bros.

Sukiyaki (Molitoris) II/TS/URC  
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Somos Novios (Fisher)  
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V/FT/SP 236

Pop Goes The Movies (Raye)  
III/TS-FT-R/Classic

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Latin Moods (Slater)

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Blueberry Hill (Buck)  
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Still Night Foxtrot (Slater)SP

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Classic

Mine All Mine (Slater)  
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Manuela (Rumble)  
IV/WZ/Classic

Gazpacho Cha (Lawson)  
IV/Classic

Enchanted Boy (Anderson)  
IV/SP

Carolina Moon (Rumble)  
III/WZ/SP 176

Best Of My Love (Shibata)  
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I'm Dreaming (Ivins)  
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Newsletter, Book 21, Volume 3**

1. Papillon (Lamberty) VI/SP
2. First Snowfall (B/M Moore)  
VI/WZ/SP275
3. Banana Boat Cha (Anderson)  
VI/SP 220
4. It's In His Cha (B/M Moore)  
V+1/SP 275
5. Erotica (B/M Moore)  
V/R/SP 216
6. Pensando En Ti (Esqueda)  
VI/FT/SP 208
7. Muyer (Read) VI/R/SP 209
8. When You Love Me (B/M Moore)  
VI/R/Coll 775 Diana Ross
9. And I Love You So (Childers)  
V/R/Classic Perry Como
10. Catch A Moonbeam (Casey)  
VI/W/SP 215
11. Dance All Night (B/M Moore)  
VI/FT-SW/SP 213
12. Smoke Gets In Your Eyes  
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# The Plight of the Single Female in the Square Dance World

by Pat Tardiff  
Harvest Moon Coordinator

The majority of square dancers come as couples. If any of you have participated as 'angels' to help with new students, you may have recognized that there was an abundance of single women. When they graduated, they may have hung on at club dances but rarely ventured any further. They soon got tired of sitting on the sidelines and showed up less and less. Eventually they forgot what they had learned so they stopped coming out to dance at all.

I was one of those "excess female" students. I had two different 'angels' that guided me through Mainstream lessons. Upon finishing my Mainstream classes, I was fortunate to meet a recent graduate of another local club who invited me to take Plus lessons with his club over the Summer. I became an avid dancer; dancing at every opportunity.

Over the years, dance partners departed for a variety of reasons (ill health, personality conflicts, lack of interest in square dancing and new relationships). Whenever I would run into couples that I hadn't seen in quite sometime, they would inevitably ask "Where have you been, we haven't seen you around." My response would be "I didn't have a partner." Their response would be, "You shouldn't have any trouble finding a partner -

you are young, attractive, and a good dancer." Certainly those characteristics could give me an advantage over many dancers, but where is the single, male dancer to recognize those advantages?

Some women may be bashful about calling a partner. That was a hang up I overcame early on. Dancing is too important to me. It is my sanity 'fix', my attitude adjustment, my tension release. Nevertheless, there has to be someone out there to call. What is the answer? There are so many of us (single, female dancers) trying to hang onto our passion for square dancing, but without a partner, we can't continue.

I know of one local club (actually, it's not all that local) that I don't hesitate to attend without a partner. They go out of their way to welcome singles. I am always welcomed with open arms and have yet to sit out a tip unless I wanted to. Whether male or female, singles get to dance at this club. Couples take turns sharing their partner with the single dancer. Is it really all that much of an imposition to share your partner for one tip? I know I have shared my partner with single women at any number of dances. If all of us were willing to share, there wouldn't be an undue hardship for anyone. ■

.....  
: A married man is a bachelor who didn't notice :  
: when a girl closed the escape hatch. :  
: .....  
.....



## *Creative Choreography*

by Lee & Steve Kopman

We received many positive calls in April about the left handed choreography. We decided to write some more. Enjoy!

1. HEADS LEFT square thru 4  
LEFT touch 1/4, CENTERS trade  
LEFT swing thru  
boys run, square thru 2  
right and left grand
2. SIDES LEFT square thru 2  
LEFT swing thru  
girls run, ferris wheel  
CENTERS square thru 3  
left allemande
3. HEADS LEFT square thru 4  
LEFT touch 1/4  
boys trade, pass the ocean  
acey deucey, scoot back  
right and left grand
4. SIDES LEFT square thru 2  
LEFT touch 1/4  
centers trade, centers run  
ferris wheel  
GIRLS square thru 3  
star thru, boys trade  
wheel and deal  
left allemande
5. HEADS LEFT square thru 4  
LEFT swing thru  
girls run, couples circulate  
bend the line, pass the ocean  
circulate, swing thru
6. SIDES LEFT square thru 3  
separate around 1 to a line  
LEFT square thru 2  
CENTERS LEFT swing thru  
ENDS U turn back  
GIRLS pass thru  
CENTERS wheel and deal  
OUTSIDE GIRLS girls run  
centers pass thru  
star thru, california twirl  
pass thru, wheel and deal  
CENTERS square thru 3  
left allemande
7. HEADS LEFT square thru 3  
separate around 1 to a line  
LEFT touch 1/4, boys run  
double pass thru, leads trade  
LEFT square thru 3  
right and left grand
8. SIDES LEFT touch 1/4  
BOYS pass thru  
CENTERS LEFT square thru 3  
side boys run, LEFT touch 1/4  
centers trade, boys run  
pass thru, wheel and deal  
CENTERS pass thru  
pass thru, right and left grand

9. HEADS LEFT square thru 2  
LEFT spin the top  
WITH THE LEFT HAND, hinge  
circulate, boys run  
swing thru, circulate  
girls trade, swing thru  
right and left grand
10. SIDES LEFT square thru 4  
HEADS roll away  
LEFT touch 1/4  
split circulate  
boys cross run  
circulate  
explode & box the gnat  
square thru 4  
right and left grand
11. HEADS LEFT square thru 2  
LEFT spin the top  
EACH WAVE, {GIRLS} cross run  
fan the top, swing thru  
circulate  
explode & load the boat  
left allemande
12. SIDES LEFT square thru 2  
slide thru  
tag the line, face in  
LEFT touch 1/4  
circulate, girls run
- single circle to a wave  
right and left grand
13. HEADS LEFT touch 1/4 & walk  
and dodge  
ALL-LEFT touch 1/4, boys trade  
right and left thru & dixie style  
to a wave  
trade the wave, swing thru  
circulate, right and left grand
14. SIDES LEFT square thru 4  
LEFT touch 1/4  
CENTERS scoot back  
LEFT swing thru  
{WITH THE LEFT HAND}  
cast off 3/4  
acey deucey, LEFT swing thru  
girls run  
promenade
15. HEADS LEFT square thru 2  
LEFT touch 1/4  
CENTERS hinge  
{IN YOUR FACING DIAMONDS}  
BOYS diamond circulate  
CENTERS wheel and deal  
ENDS slide thru, zoom  
double pass thru  
leads U turn back  
right and left grand

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# THE KOREO KORNER ..... by Steve

This month let's look at the A1 call Cross Trail. Not often used at the Advanced level, but a fun call to add to your vocabulary. (This is for A1 dancers or higher only)

HEADS cross trail thru  
separate around 1 to a line  
THEN:

1. pass the ocean  
acey deucey  
LEFT swing thru  
right and left grand
2. right and left thru  
dixie style to a wave  
boys cross run  
circulate  
explode & slide thru, centers roll  
at home
3. star thru  
swing thru  
explode the wave  
turn and deal  
dixie grand, left allemande
4. touch 1/4  
coordinate  
crossover circulate  
turn and deal & roll  
girls trade  
square thru 3  
1/4 in  
right and left grand
5. pass thru  
step and slide  
leads roll right to a wave  
acey deucey  
LEFT swing thru  
right and left grand

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## Square Dancing from a Different Perspective

by Norman A. Hangman

For the past 20 some years we have been looking at Square Dancing from the CALLERLAB prospective. Which is that of a Traveling Caller.

How about looking at it from a different prospective?

CALLERLAB has its lists and you learn a list well and you move to that level. Which is convenient for someone who does not know your dancers. At least they know what they should be able to dance.

How about looking at Square Dancing that when you know a list of calls well enough you move to the next level. Then you would be having people inviting people up to the next level instead of standing in the door saying you're not good enough for our level. A traveling caller still would have the advantage of knowing the calls they should know, he also has a list that if they know or he is willing to teach he can play with.

Why think of it this way rather than what we have now? First of all it would get rid of lessons. It gets rid of the people thinking they've graduated they've learned something they can move onto other things besides Square Dancing. You no longer have to learn a list perfect in so many days hoping the new club you are trying to join will accept you. You are in the club. You don't have to beg for angels. People can bring their friends at any time of

*American Square Dance, June 1998*

the year to try it. The thing is it's not just an idea. I've been doing it for 2 years. It wasn't the original plan. It started off as a 10 and 10. It still has things to work out, but you can have a lot of fun with it. After all most people get their greatest thrill in life from learning new stuff. Otherwise, we wouldn't need more than 20 square dance calls?

Do we need to kill what we have in Square Dancing now for it to happen? NO WAY! Do we need a new list, or shorter list? What for? You have all the time in the world since your already dancing. From day one you belong to a club. For those who want to stay with what they are doing they can. When a person learns all the Mainstream calls one way or the other he can dance at a Mainstream dance, Plus, etc. However, my way they are not forced to join a club or go back to lessons. They already belong to a club. In fact people have to sweet talk them into coming to their dance, and they know if they don't show them a good time they won't be back for a while. Not lost, just won't be back for a while.

Whether anyone else develops the same philosophy as I have makes no difference. You take the high road and I'll take the low road and I don't care who gets to where we're going the fastest as long as we enjoy the trip. Both roads still lead to the same place. ■





# Country Kitchen

By Louise Harrop



A special "thank you" this month goes out to the GEORGIA CALLERS ASSOCIATION for submitting these recipes for our square dancing friends. I hope there is something here to please everyone.

## RECIPE OF THE QUARTER

### Quick Chicken and Dumplings from

*"Gone with the Fat" cookbook*

JEN BAYS DAVIS, LDN, RD

KATHY F. WARD, LDN, RD

- 8 ounces boneless, skinless chicken breast
- 2 tablespoons dry butter substitute
- dash black pepper
- 1/4 cup diced celery
- 1/4 cup chopped onions
- 10 fat-free flour tortillas
- 1 cube chicken bouillon
- 5 cups water

Cook chicken breast in a large pot filled with 5 cups water, 1 bouillon cube, onion and celery. Cook until tender. Remove chicken, cut into bite sized pieces. Cut fat free tortillas into strips. Bring broth to a boil. Add butter substitute. Drop strips into boiling broth mixture. Cook about 10-12 minutes. Add chicken. Pepper to taste. Yield 8 servings, 169 calories, 2gm. fat.

## Savory Crescent Bundles

- 1 pkg (3 oz.) cream cheese, softened
- 3 tablespoons butter or margarine, melted, divided
- 2 cups cooked cubed chicken or turkey
- 2 tablespoons milk
- 1 tablespoon chopped chives
- 1 tablespoon chopped pimientos
- 1/4 teaspoon salt
- 1/8 teaspoon pepper
- 1 tube (8 oz.) refrigerated crescent rolls
- 1/2 cup Italian-seasoned bread crumbs
- Additional chives or thin ribbon of green onion

In a mixing bowl, beat cream cheese and 2 tablespoons butter until smooth. Stir in chicken, milk, chives, pimientos, salt and pepper. Separate crescent dough into four rectangles; firmly press perforations to seal. Spoon 1/2 cup chicken mixture into center of each rectangle. Bring four corners of dough together and twist; pinch edges to seal. Brush tops with remaining butter. Sprinkle with bread crumbs. Place on an ungreased baking sheet. Bake at 350° for 20 - 25 minutes or until golden brown. Tie a chive or ribbon of green onion around each.

## Lace Cookies

1 cup chopped pecans  
 1 cup sugar  
 1/4 cup all-purpose flour  
 1/4 teaspoon baking powder  
 1/8 teaspoon salt  
 1 egg  
 1/2 cup butter or margarine, melted  
 1 teaspoon vanilla extract  
 Pecan halves

Grind the pecans and sugar in a food processor. Place in a bowl; add

flour, baking powder and salt.

In another bowl, beat egg; add butter and vanilla. Stir into flour mixture.

Drop by teaspoonfuls about 3 inches apart onto a lightly greased foil lined baking sheet. Place a pecan half in the center of each cookie. Bake at 325° for 8-10 minutes or until golden brown and lacy. Allow cookies to cool completely before carefully removing from foil.

Makes about 4-1/2 dozen cookies.



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### ADORABLE YOUTH

*Summer is the dreaded season  
 When youngsters for no earthly reason,  
 Will slam, until they almost splinter  
 The doors they didn't close all winter.*

*Stephen Schlitzer*

# A Great Way of Life

by Skip & Faye Schipellite

Back in the early 1970's, CALLER-LAB began the process of making square dancing a worldwide fun activity by brilliantly standardizing all square dance calls. Millions throughout Planet Earth climbed on board confirming the fact that SQUARE DANCING IS A GREAT WAY TO CELEBRATE LIFE!

While on the one hand, CALLER-LAB turned-the-tide for a spectacularly successful square dance era, it did not provide the tools and encourage the dialogue that would assure that the square dance would live on in perpetuity.

The quintessential ingredient of any activity is PEOPLE; the one word that makes a club successful is VOLUNTEERISM and the one word that pumps a new energy into the square dance scene is MOTIVATION.

CALLERLAB and the AMERICAN CALLERS ASSOCIATION should come to the middle of the road. Since everyone is entitled to their own opinion, both factions should bleed

into a SUPER STRONG GROUP that will motivate all peoples: dancers, callers, supply sources, square dance and trade publications, TV, radio, Branson, TNN, you name it!

The above national focus groups must join ranks to remove the stodgy, dull, tedious and senseless concepts that just don't work anymore.

No small task, but the square dance community needs the best talent available to lead us out of our crisis and into the 21<sup>st</sup> Century.

Whatever your convictions on all of the above might be, let us extend to you the ending portion of DESIDERATA ...

... Be at peace with God, whatever you conceive him to be, and whatever your labors and aspirations, in the noisy confusion of life, keep peace with your soul ... with all it's shame and drudgery and broken dreams, it is still a beautiful world, be careful, strive to be happy. (Found in Old St. Paul's Church - Baltimore, MD, dated 1692)

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GR 17017 BUILDING A FENCE P-2 Two Step by Hank & Jetty Walstra

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# What's Going On In Square Dancing

## 39<sup>th</sup> Annual Ohio Dance Convention

A ROCKIN' TIME IN '99 is the theme of the 39<sup>th</sup> Ohio Dance Convention to be held in Cleveland on May 7, 8 and 9, 1999. You can drive to downtown Cleveland, park your car once, check into the convention hotel and never leave until you've danced your feet off. Besides a number of great restaurants, the complex houses Tower City - a conglomeration of fine stores such as Dillard's, Victoria's Secret, a Disney Store and a variety of fast-food places. Come a day or two earlier or stay later and see the American League champion Cleveland Indians, just a short walk under cover, at Jacob's Field. Adjacent to the baseball stadium is the famed Gund Arena and closer to the waterfront will be the new football stadium, under construction for the new Cleveland Browns.

Also visit the Rock 'N Roll Hall of Fame, the Science Museum and the Health Museum. The Old Stone Church is just across Public Square from our convention hotel and the Cleveland waterfront a few blocks further north. Not far away is

Playhouse Square, with a variety of theater productions. If you fly into the Cleveland Hopkins Airport, you can take the Rapid Transit right to the Terminal Tower which is located adjacent and connected to our hotel. Take an elevator high up the Terminal Tower and see the Cleveland landscape. Or, take a \$1.00 ride on the Rapid system to the eastern, western or southern expanse of the Cleveland suburbs. Callers, cuers and prompters are being recruited from throughout Ohio, Michigan, Pennsylvania, Indiana and other states for your dancing enjoyment.

We will have the Great Hall for Plus dancing (with Rounds) and the Grand Ballroom for Round Dancing. There will be Contra, Clogging, Line Dancing, after-parties and vendors for all your western attire and equipment needs.

The General Chairs are Hal & Debby Beas, a Square Dance caller from Brunswick, Ohio. The registrations are under the direction of Bob & Judy Calkins, 8772 Arrowood Drive, Mentor, Ohio 44060; 440-255-5361.

|                                                                                                                                                   |                                                                                                                                                                |                                                                                                        |
|---------------------------------------------------------------------------------------------------------------------------------------------------|----------------------------------------------------------------------------------------------------------------------------------------------------------------|--------------------------------------------------------------------------------------------------------|
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|---------------------------------------------------------------------------------------------------------------------------------------------------|----------------------------------------------------------------------------------------------------------------------------------------------------------------|--------------------------------------------------------------------------------------------------------|

# EXPERTISE IS IMPORTANT!

I have to admit, after 40 years of dancing and calling, I was finally stumped by a question in regards to square dance calling. Since I claim to be an expert on almost anything, it was quite embarrassing. (My claim to be an "expert on almost anything" is based on the fact that if I don't know the answer, it's not that important.)

As an example of my square dance calling and expertise, I offer examples of how I would have named some of the basics had I invented them instead of the "language disabled" people who did invent them.

Example 1. "Zoom" - Sound of a hot rod or noise made when playing with a toy truck or car. Zoom means get behind the people behind you, right? Since the trailing couple or person moves to the front, how about "roll back?" Even better, "get out of the way?"

Example 2. "Scoot back" - According to the dictionary, scoot means "to move swiftly, to slide, especially when seated." Back, of course, refers to the part of the human anatomy located above the posterior or the rear. Personally I think "turn and flip" to be a far superior name. An even better and more explicit name would be "trade places the hard way."

Example 3. "Trade by" - Before that one appeared on the square dance scene we had "barge thru." A similar move but then dropped in favor of "trade by." I think "barge thru" was a better name. We should have changed the definition, just a little. "Trade by," which means centers pass thru,

outfacing couples partner trade, would be better served with a name such as "pass and clunk" or better yet "get outta there!"

As you can surmise from these acute and insightful observations, I am quite an expert on square dancing and calling. If you're curious about a question that actually stumped an expert such as I, well, it came up at the end of a square dance I had just finished calling. One of my many admirers had come up to compliment me on the dance with the remark that he had never danced to such an abysmal, unintegrated, hodgepodge of basics in his life. I thanked him courteously. (I love compliments, especially the ones I don't understand.) He then asked me if I knew the difference between a caller and a lamp post? After some very deep thinking, I confessed I didn't know. He then stated, "The lamp post is much brighter!" Somehow that did not sound exactly like a compliment, probably because a bunch of bystanders began laughing hysterically. I did the only thing I could under the circumstances. I turned to gracefully leave the stage, tripped on my microphone cord, fell against my speaker stand which hit the table holding my record box, which flipped over, dumping my records on the floor. Fortunately no one stepped on my records since I had fallen on top of them. I learned something new! Sympathy is even more fun than compliments.

*Don Niva  
Madison, Wisconsin*

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## CALLERLAB OS

### **MAINSTREAM**

None

### **PLUS**

Go Right/Left To A Wave

### **ADVANCED**

Follow The Diamond

### **TRADITIONAL**

The Wagon Wheel

### **CONTRA**

En Zed Contra

## EMPHASIS CALLS

### **BASIC**

Wheel & Deal

### **MAINSTREAM**

Turn Thru

### **PLUS**

Crossfire

## **PLUS PROGRAM**

(Anything) & Roll  
(Anything) & Spread

3/4 Tag The Line

Acety Deucey

All 8 Spin The Top

Chase Right

Coordinate

Crossfire

Cut The Diamond

Diamond Circulate

Dixie Grand

Explode The Wave

Explode & (Anything)  
(from waves only)

Extend

Flip The Diamond

Follow Your Neighbor

Grand Swing Thru

Linear Cycle

(from waves only)

Load The Boat

Peel Off

Peel The Top

Ping Pong Circulate

Relay The Deucey

Single Circle To A Wave

Spin Chain The Gears

Spin Chain And

Exchange The Gears

Teacup Chain

Track II

Trade The Wave

Not a CALLERLAB program - ASD Pulse Poll<sup>®</sup>

## **Indiana Square Dance Callers' Association**

The Indiana Square Dance Callers' Association Annual Education Workshop is scheduled for August 7-9, in Muncie, Indiana. The squares will be presented by Tony Oxendine and the rounds by Phil & Jane Roberson. The workshop is open to all callers and cuers. For more information, contact J. D. Strauser at 317-894-9734.

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

Charlotte, NC June 24-27, 1998

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

## After Parties Scheduled for the 47<sup>th</sup> NSDC 10:00 PM - 12:00 AM

### Thursday, June 25

|                                                   | <u>Host Level</u> |
|---------------------------------------------------|-------------------|
| 48 <sup>th</sup> National Square Dance Convention | Youth             |
| 48 <sup>th</sup> National Square Dance Convention | Advance           |
| 48 <sup>th</sup> National Square Dance Convention | Rounds            |
| 51 <sup>st</sup> National Square Dance Convention | Plus              |
| OK Federation of Square & Round                   | Mainstream        |
| Virginia State Callers Association                | Mainstream        |

### Friday, June 26

|                                                   |            |
|---------------------------------------------------|------------|
| 48 <sup>th</sup> National Square Dance Convention | Plus       |
| 48 <sup>th</sup> National Square Dance Convention | Contra     |
| 49 <sup>th</sup> National Square Dance Convention | Plus       |
| 49 <sup>th</sup> National Square Dance Convention | Advance    |
| 49 <sup>th</sup> National Square Dance Convention | Youth      |
| 50 <sup>th</sup> National Square Dance Convention | Plus       |
| 50 <sup>th</sup> National Square Dance Convention | Rounds     |
| 51 <sup>st</sup> National Square Dance Convention | Mainstream |

### Saturday, June 27

|                                                   |         |
|---------------------------------------------------|---------|
| 49 <sup>th</sup> National Square Dance Convention | Plus    |
| 49 <sup>th</sup> National Square Dance Convention | Rounds  |
| 51 <sup>st</sup> National Square Dance Convention | Advance |
| USDA                                              | Plus    |
| 47 <sup>th</sup> National Square Dance Convention | Youth   |
| 47 <sup>th</sup> National Square Dance Convention | C/W     |

Check your program book for the location of these dances and plan to attend as many as possible!

---

## Trail End Dances

These dances will be held at the Charlotte Convention Center on Wednesday evening, June 24. Get a head start on your fun by dancing at any or all of these dances.

| <u>Host</u>                                       | <u>Level</u> |
|---------------------------------------------------|--------------|
| 47 <sup>th</sup> National Square Dance Convention | Contra       |
| 47 <sup>th</sup> National Square Dance Convention | Clogging     |

|                                                   |                          |
|---------------------------------------------------|--------------------------|
| Lou-Mac Records                                   | Dancers without partners |
| 47 <sup>th</sup> National Square Dance Convention | Rounds                   |
| Mid-America SD Jamboree                           | Squares                  |
| Texas Po Boys                                     | Squares                  |
| Hi Hat Records                                    | Squares                  |
| 4 Bar B Records                                   | Squares                  |
| Elite                                             | Squares                  |
| Solid Gold Record                                 | Squares                  |
| Red Boot Boys                                     | Squares                  |
| CALLERLAB                                         | Squares                  |
| 47 <sup>th</sup> National Square Dance Convention | Youth                    |

### Trail-in Dances

| Date/Sponsor                                                                              | Callers/Cuers                                                                  | Location                                                                 |
|-------------------------------------------------------------------------------------------|--------------------------------------------------------------------------------|--------------------------------------------------------------------------|
| <b>June 19</b><br>Lincoln Squares                                                         | Dan Nordbye                                                                    | Lincoln County Citizens' Center, Lincolnton, NC                          |
| <b>June 20</b><br>Rebel Squares of Effingham<br>Info - 754-3020                           | Bob & Bobby Poyner - Caller<br>Gene & Jackie Tyre - Cuer                       | Effingham Co. Rec. Dept.<br>Hwy 19, Between Springfield & Guyton, GA     |
| <b>June 20</b><br>Fort Valley, GA                                                         | Lou-Mac Records                                                                | Macon, Georgia area                                                      |
| <b>June 21</b><br>Gold Star Records<br>(330-225-2553)                                     | Gold Star                                                                      | Rocky River Memorial Hall<br>Cleveland Ohio area                         |
| <b>June 22</b><br>Mayberry Squares<br>Happy Tracks<br>Fred & Minnie Martin (540-694-6015) | Dee Dee Daugherty-Lottie<br>Fred Martin - Cuer                                 | Gentry Middle School<br>Hwy 89 - just 4 miles off I-77<br>Mount Airy, NC |
| <b>June 23</b><br>CSRASD Fed.<br>706-863-3700                                             | Bob Baier - Caller<br>Marie Prather - Cuer<br>Nell Knight - Cuer               | J. S. Casino, Augusta, GA<br>located approximately 2 miles from I-20     |
| Quadrille Record Co<br>Make-A-Wish Foundation<br>(919-708-5487) - T Chilton               | Shane Greer - Guy Adams<br>Tony Chilton - callers<br>Nora Hutchins Hall - Cuer | West End Gymnasium<br>West End, NC<br>(only 50 miles from Charlotte)     |

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## **47<sup>th</sup> NSDC EMERGENCY PHONE NUMBER**

**704-339-6090**

If you need to have someone get in touch with you in case of emergency during the 47<sup>th</sup> National Square Dance Convention give them this phone number.

This number will be monitored by the Charlotte Convention Center Security forces during normal Convention hours. The CCC Security will be in contact with the 47<sup>th</sup> security people

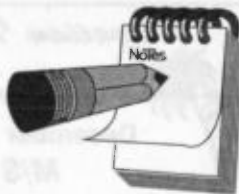
and a message will be circulated in the Convention Center. The message will also be posted on the Central Message Board. Remember the convention is a big event and the more information the caller can give the more likely it is that a message will be delivered. Be sure to leave other important numbers with those at home and a schedule of your trip so contact can be made if needed.

Some people are in debt because they spend what their friends think they make.

# 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 & 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.



## 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

## JUNE

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

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

6-7 ILLINOIS - June Jamboree, McHenry, IL. Info: George & Joyce Kammerer, 2934 N Shorewood, McHenry, IL 60050; 815-385-1031

11-13 TEXAS - 36<sup>th</sup> Texas State Festival, Waco Community Center, Waco, TX. Info: Bill & Margo Campbell, 11005 Ferndale Rd., Dallas, TX 75238; 214-348-1757

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

12-13 WASHINGTON - 49<sup>th</sup> Washington State Square Dance Festival, Spokane, WA. Info: Mike & Carol Hoover; 509-928-4351

12-14 MISSOURI - 2<sup>nd</sup> Annual Lawrence Welk SD Jamboree. Info: Welk Resort Center, 1984 State Hwy. 165, Branson, MO 65616; 800-505-WELK

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, NC. Info: Gene & Connie Triplett, 522 Walnut Point Drive, Matthews, NC 28105; 707-847-7722

## **JULY**

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

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

10-12 **MICHIGAN** - Dance Weekend at Waffle Farm Campground, Coldwater, MI. Advanced level. Info: Bill Peterson, 30230 Oakview St. Livonia, MI; 313-425-8447

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

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

17-18 **FLORIDA** - Seaside Squares Jamboree, Pensacola, FL. Info: Bill Jenner, 917 Brookhills Dr, Cantonment, FL 32533; 850-968-4415

17-19 **ARIZONA** - White Mountain Rim Rompers Annual Sq & Rd Dance, Show Low, AZ. Info: Alice Shugart, PO Box 32, Snowflake, AZ 85937; 520-536-7462; Phil & Delma Brewer; 520-536-4398

17-19 **WISCONSIN** - 39<sup>th</sup> Wisconsin SRD Conv, Racine, WI. Info: Chuck & Sue Jacobson, 7412 Eaton Lane, Greendale, WI 53129; 414-421-4275

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



30-Aug 1 **GEORGIA** - 34<sup>th</sup> Annual Jecyll Island SD Jamboree, All dancing at Comfort Inn Headquarters, Comfort Inn, Jeckyll Island, GA. Info: Bob Bennett; 912-242-7321

## 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)

13-15 **TENNESSEE** - 24<sup>th</sup> Tennessee State Convention, Gatlinburg, TN. Info: 24<sup>th</sup> State Convention, Attn: Treasurer, 224 Mialaquo Circle, Loudoun, TN 37774. Vacaton-Travel info: 800-568-4748

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

14-15 **TEXAS** - Corn Husker Hoedown, Waco, TX. Info: Woody & Jean Woodard, Drawer 9, Lorena, TX 76655; 254-857-4724; e-mail PURVIS13@aol.com

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 Guenther.

Info: www.angelfire.com/oh/csrd or Fred & Barb Dorsey; 513-367-2334; e-mail: fredbarb@concentric.net

21-23 **OHIO** - Klassy Konnection Rds, Kalyumet Campground (10 m. N. of Clarion, PA (Rt. 322). Featuring Ron & Ree Rumble w/ Jim & Marianne Senecal. Info: J&M Senecal, 2222 Prospect-Norton Rd., Prospect, OH 43342; 614-494-2226

## SEPTEMBER

4-6 **MINNESOTA** - 28<sup>th</sup> National Dance-A-Rama, Minneapolis, MN. Info: Teddi, 612-933-0959; Cindy, 612-427-1407; or write Loon and Lakes in '98, PO Box 48901, Minneapolis, MN 55448

4-7 **VIRGINIA** - Labor Day Square Dance Weekend, Orkney Springs, VA. Info: Katie Lee; 703-754-7676

10-12 **NEW JERSEY** - Investigate '98 - 37<sup>th</sup> Delaware Valley, S&RD Convention, Cherry Hill, NJ. Info: Casey Bradshaw, 3109 Loudoun Dr, Wilmington, DE 19808; 302-369-6050; Linda Ayars 610-485-4560

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



## NOVEMBER

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

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

## OCTOBER

2-4 CALIFORNIA- Annual Western Contra Dance Weekend, Solvang, CA. Info: Leif Hetland, 9331 Oak Creek Rd, Cherry Valley, CA 92223-5811; 908-845-6359 or Clark Elliott, 3344 Quimby St., San Diego, CA 92106; 619-222-4078

6-7 TENNESSEE - 36<sup>th</sup> Mid South S&RD Festival, Memphis, TN. Info: Ron & Mary Mosbeck, 144 Rolling Oaks Dr, Brighton, TN 38011; 901-837-2385

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 vanvleet@rapidnet.com

13-15 INDIANA - Dance Weekend at Potawatomi Inn, near Angola, IN. Plus level. Info: Bill Peterson, 30230 Oakview St., Livonia, MI 48154; 313-425-8447

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

20-21 CALIFORNIA - 2<sup>nd</sup> Annual Frolicking Fall Festival, Red Bluff, CA. Info: Jay Thiel, 18785 Palomino Dr, Red Bluff, CA, 96080; 530-527-3486; e-mail jthiel@rbuhsd.k12.ca.us



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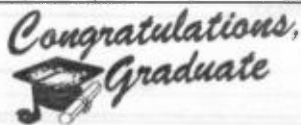
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