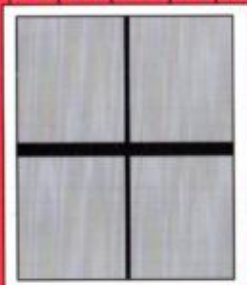


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AMERICAN
SQUARE DANCE

Volume 53, Number 10

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

Phone: (401) 647-9688

Fax: (401) 647-3227

E-mail: ASDMAG@loa.com

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THE

EDITOR'S FILES



ENTHUSIASM

How do you present square dancing to your new dancers on that first night? What atmosphere is present in your dance surroundings? How do you and your club members interact with the new dancers? If it is a

caller run new dancer night, who helps you greet and talk with the new dancers between sessions?

We believe these are very important items you should have on your check list! Remember our lists last month?

Square dancing has been successful because it is a real people recreational activity. What materials do you have on hand for your new dancers to look at and take home? Since you don't see square dance ads on television, you must make great visual and personal presentations to your new dancers. Give them a reason to come back on that second and third night.

Gather up flyers from area callers, cuers and associations showing what's going on in the way of dancing. Don't forget upcoming festivals and conven-

tions, both local and national! Have lots of your regional publications available for distribution. Write us for free copies of *ASD* to hand out for free. Even consider purchasing the *Sets In Order* Indoctrination Handbook and *Basic/Mainstream Handbook*. On the first night give the *Indoctrination Handbook* to the new dancers. Then when you begin your new dancers workshops, give them the *Basic/Mainstream Handbook* - free.

You have worked hard to get the new dancers to that first night. Your new dancers are trying you out for a test drive. Let them leave that first night with enthusiasm for our recreation.

Ed & Pat

Please Note That We Have Moved!



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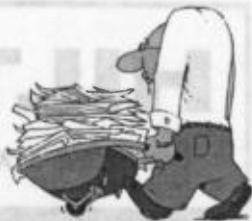
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FROM THE MAIL ROOM



Proclaimed National Square Dance Month

Thanks for the idea of using Proclamations in the May issue. Due to the hard work and dedication of two of our club members, Dick and Lois Howe, September has been proclaimed National Square Dance Month in Rapid City by the mayor and also by the governor of the State of South Dakota. Keep printing those great ideas!

Cindy Raybern
Ellsworth AFB, South Dakota

However, I will qualify this with the condition that they do not forget where they came from. I personally feel that those involved in the higher levels should continue to support the entry level as well. Here in Oregon we are blessed with some very caring high level dancers. As a teacher I can count on these individuals to be present at lessons. Not only in body but in spirits as well. By and large they do the moves as taught without complaint. As a teacher I realize that this is hard to do but is greatly appreciated not only by the instructor but the class as a whole. Once the new dancers reach the point where they realize the effort the angels have exerted, they seem to form a bond of appreciation. This is what makes for good club members. If all dancers must remember to support the

Do Not Forget Where You Came From

I must confess that I had doubts about anyone's ability to improve a great magazine. My hat is off to the two of you and of course the great crew you have assembled.

In reading the May issue, I came across the commentary written by Hobart Pakish. I agree with some of his statements. I feel the higher levels of dancing are great for those who wish to follow this form of dancing.



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introductory levels, we will have a much stronger activity.

Thanks again for the great job.

DKN
Oregon

Promoting Our Ad

Thank you for listing the Mason-Dixon's Square Dance Federation's Star Spangled Banner Festival in Hunt Valley, Maryland. The festival was held in July.

We have had more registrations from "What's Ahead".

Stan & Shirley Burik
Annapolis, Maryland

Responses To "Looking for Old Issues" and "SIO and ASD Giveaways" (August '98 issue)

I like the new size of the magazine and most of the features in it. Keep Larry Cole writing for a while.

What I'm really writing about is the couple looking to give away old magazines. If you aren't bombarded with names, send them mine. I have most of the issues from the 90's and a couple of earlier ones. But mostly I hope you'll encourage more people to pass their old copies on. In our area, one caller got divorced and when we saw his ex-wife about a year later she said she'd thrown out BOXES of old stuff. Had I only known.

Keep up the great work.

Mark & Jody Johnson
Columbus, Ohio

I am interested in "Sets in Order" offered by the Aranguena's of Elko, Nevada in the August issue of ASD. How do I contact them?

Fred Minster
Dunnellon, Florida

Mini-Manuals

In answer to requests, we have available short, stapled handout pages (several pages in each), not formal booklets, but helpful for the purpose.

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4. A Bushel of Modules
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We have discovered some old issues that the Hobijn's were looking for. We have all the requested issues of ASD expect for the January 1987 issue. We'd be glad to send them if you send an address.

Doris Litchfield
Salem, OR

We have copies of ASD that Jan & Truus Hobijn are looking for. They are welcome to the copies we have. If interested please let us know.

Mr. & Mrs. John Vitollo
North Babylon, New York

In response to Jan & Truus Hobijn's request for old issues, I have quite a few they are requesting. They are welcome to the extras that I have.

Thomas L. Thompson
Laredo, Texas

Editors Note: We were overwhelmed with responses and wish to thank everyone who wrote in. We will be passing the information on.

Send your letters to:
ASD Mail Room, PO BOX 777,
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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).

2nd Annual Cruise On The Amistad

The Lanier Squares (formally the Guys & Dolls) of Cumming, Georgia had their second annual cruise and dance on June 13. One hundred dancers were on this trip. The weather was perfect, the food was plentiful and the dancers had a great time.

All the proceeds from this dance and cruise went to the Scottish Rites, to help the children. (More than \$750.00)

The Amistad was donated by the Bagwells and the Georgia Protein Co. They also supplied the crew.

The square dance clubs in the North East Federation in Georgia raise more than \$13,000.00 every year for



Lorrie Morrison aboard the 2nd Annual Amistad Cruise.

the Scottish Rites Hospital.

The Lanier Squares will be having another cruise in October, when the leaves will be in full color. This will be an afternoon dance with the club dance to follow that evening. Again the proceeds will benefit the Scottish Rites.

Our special thanks to Steve and Carol Hart for making the arrangements for the cruise. Steve and Carol work hard to promote square dancing, and so many times without thanks.

The Lanier Squares, although small in number, are the best anyone can be for quality.

Who benefits from efforts like this? THE KIDS!

*Bob & Lorrie Morrison
Duluth, Georgia*



The Lanier Squares, formally The Guys & Dolls, raising money for the Scottish Rites Hospital while cruising on the Amistad.

Chester County Group Wins Accolades

Wow! What a dance! Nearly 1,100 square, round, line and contra dancers converged on the Penn State University Campus

for the 5th Annual PA Square and Round Dance Convention held August 14 and 15. Most came from the state of Pennsylvania but the surrounding states of Ohio, New York, New Jersey, Delaware and Maryland were well represented. Thirty-four callers and sixteen cuers entertained dancers in the massive Penn State Conference Halls packed to capacity for the 2-day event.

The Clay Figures, a Chester County exhibition group, presented a patriotic theme dance with four to six couples in conventional square and unconventional hexagon and rectangular sets. They danced to the marches of John Phillip Sousa in red white and blue costumes. The performance evolved in flawless synchronization with the music winning a standing ovation from the conference attendees. The dance group included Chuck & Shirley Allen, Bill & Carol Angus, Lois Dickson, Clay Goss, Jim & Janet Hall, Mike & Pat Kirby, Bob & Linda Macoy and Barry & Joy Vlad. The demonstration was choreographed and called by Clay Goss of Newark, Delaware who is a shining star on the rise in the circle of square dance callers.

For additional information regarding The Clay Figures and their availability for future performances or questions regarding how to become involved in the exciting world of square dancing, contact Clay Goss at 302-456-1551 or Bill & Carol Angus at 610-399-0515.

*Bill & Carol Angus
West Chester, Pennsylvania*



Dancers from many clubs having a great time aboard the Amistad.

Chair City Squares Benefit Dance

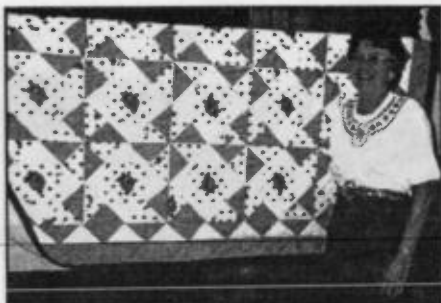
Square dancers will often go the second mile to help one of their own. They validated the truth of this statement the night of July 19 at a benefit dance sponsored by the Chair City Squares of Thomasville, North Carolina at the Central Recreation Center in Thomasville.

Beneficiaries of the dance were club members Woody & Joan Grainger, active participants in the Chair City Squares for 15 years. During the past nine months Woody has been hospitalized for half of that period with various physical problems, including an aneurysm and intestinal ailments. He has been at the couple's home since early July. Woody is employed by MGM Motor Lines.

Some one-hundred plus dancers representing about a dozen clubs in =>



The Clay Figures at the Penn State University Campus.



Clara Lackey, wife of caller Harry, stands beside the quilt she made to be donated to defray Woody Grainger's medical expenses. The quilt was auctioned for \$200.00.

the Tar Heel state attended the dance, led by club caller Harry Lackey. Line dancing was interspersed with square dancing tips during the evening. In addition to donations - no specified amount was required for admission - several craft walks were in the dance hall. Prizes given to the winner of each walk were a wooden bear, a handmade basket, a wooden ladybug house with a copper roof, a hand painted wooden bird house, a ceramic fish and a wooden duck. Club members crafted a majority of these items. A lovely rose motif quilt



Harry Lackey, caller (l) and Allen Bost, president (r) of the Chair City Squares before the opening tip at the benefit dance for the Grainger's.

designed for a queen-size bed was auctioned for two-hundred dollars. The maker of this quilt was Clara Lackey, the caller's wife.

Several weeks prior to the dance club members sold raffle tickets at one dollar per ticket to raise funds for the Graingers. Members of several Triad area clubs bought these tickets. Two prizes were offered to holders of the winning tickets drawn at the dance. First prize, won by Larry Hedrick, a member of Swinging Stars of Greensboro, was a weeks stay for two at a condo of his choice. Reba Green, mother of a Chair City Squares member, won the second prize - a painting of the Bodie Island lighthouse on the North Carolina Coast. The artist for this painting was Flora Harris, a talented member of the host club who has painted a number of other lighthouses in the Carolinas and Virginia. Her husband Gray is co-caller for the club.

Shortly before the end of the dance Chair City Squares president Allen Bost announced that approximately \$3,200 had been collected to aid the Graingers with medical bills and thanked each dancer present for his/her contribution. Members of the Thomasville club look forward to the Graingers return to their ranks later this year.

*Al Stewart
Greensboro, North Carolina*

Dancers Dance With Preschoolers

Each year as Larry and I attend the National Square Dance Convention, we have an exciting experience to talk

American Square Dance, October 1998

about. This year in Charlotte was no different.

As we were riding the free public bus to the Convention Center, we began talking with children and others about our favorite pastime - square dancing. The children were looking at our "funny" clothes. Larry told them we were going to be in the Parade of States with other square dancers from all over the world. They were from the Busy Bees Preschool summer class.

Their teachers had taken them down to see the parade, however because of the 100+ degree temperatures, the parade was canceled.

They were so interested in it all, and Larry kept talking about the fun we have, etc. One teacher suggested stopping at the school. Without any hesitation he said "All right" and looked around the bus for more dancers. There were three couples in square dance clothes and one other dancer couple who were sight seeing. All agreed to help.

We paraded into the church basement, moved the tables and toys out of the way, and made a square. "Don't you have some music? A tape?" One teacher asked. "We have a tape player you could use," said the teacher. Well, that was one thing we couldn't fix. I guess we'll have to carry a tape from now on.

Larry called some easy fun calls - we asked the children if they wanted to try. They all volunteered immediately. Each adult took a child, we did circle left and right, do-sa-do, left allemandes, right and left grand, stars, circled Indian style and whooped to the middle. It was so much fun a couple of teachers said they wanted to try too.



Four square dance couples who were on their way to the parade at the national convention visited the Busy Bees Preschool to teach preschoolers square dancing.

We quickly accommodated.

After taking some pictures and Larry demonstrating a "yellow rock" to the secretary upstairs (he takes every opportunity) we thanked our square dance friends and went out to catch the bus again to the Convention Center with a very satisfied feeling. Our new square dance friends that helped out were the Brewers of Baltimore, Maryland, the Spangs from Los Angeles, California and the Hoffmans of Merritt Island, Florida.

*Marie Fecske
Canton, Ohio*

The Gate City Squares

A new square dancing club has been organized and is dancing weekly in the Triad area of North Carolina. Formed June 1, The Gate City Squares of Greensboro has seventeen members and is led by President Sue Alfarnes. The caller is Robert Kennedy, who is also an associate caller of Swinging Stars, another Greensboro Club. Members dance each Monday night in the Leonard Recreation Center, at the Mainstream and Plus levels.

They organized the club because several of Kennedy's square dance =>



Robert Kennedy, caller for The Gate City Squares, has created a home page on the internet. Search under "Robert Kennedy square dance."

friends wished to support him and encouraged him to form a new club. Four other clubs are currently active in Greensboro.

A class consisting of two couples meet one hour prior to the club and takes lessons in basic square dancing, with Kennedy as their instructor. Says Kennedy, who has been calling 1 1/2 years, "We hope to recruit additional class members this fall."

Club members range in age from 15 to the mid-60's. The youngest member is Sabrina Langhurst, a high school sophomore whose mother Ilene is also a member. Almost all club members attended the 47th National Square Dance Convention in Charlotte this past June. Six of them served on 47th committees.

A square dancer for 16

years, Kennedy recently created a home page on the internet. Those wishing to access this page can search under "Robert Kennedy square dance." His father, Bob Kennedy, is a retired caller and club member, and his 10-year-old son Evan is a line dancer. His wife Judy has been dancing for almost two years.

*Al Stewart
Greensboro, North Carolina*

Illinois Square Dance Associations

Toys for Tots was the beneficiary of "Christmas in July" at the 15th Annual Convention sponsored by the State Council of Illinois Square Dance Associations, July 24-26 at the Peoria Civic Center.

Clubs, associations and individuals did their parts at various times to collect toys to be distributed at Christmas time by the U. S. Marine Corps. A large amount of toys were brought to the convention and picked up by a Marine representative.

Halls for Mainstream through Challenge, Rounds, Clogging, Contra, plus DBD and Country & Western were available. Vendors displayed and sold wares including clothing, jewelry, shoes, boots, records and more.



Dancers at the Illinois Square Dance Associations "Christmas in July" dance benefitting Toys for Tots.

The oppressive heat of the previous week and last year's 90 degree plus temperatures at convention time were gone. Excellent weather prevailed during the weekend.

Next year's convention will be at the Peoria Civic Center from July 23-25.

For information, contact general co-chairpersons Bill and Mickey Birge at (309) 827-6711, or e-mail to wbirge01@aol.com, or their internet site, <http://members.aol.com/sqdncr99>.

*Jerry Holtz
Peoria, Illinois*

Illinois Official Dance

Secretary of State George Ryan square danced at the Svithiod Annual Picnic in South Elgin, Illinois. The square dance is the official dance of Illinois and the caller was Chuck Jaworski.

Office of the Secretary of State

Western Callers Association

The Western Callers Association held it's 30th annual "Jackpot Dance" in Northridge, California on June 7.

Callers from the counties of Los Angeles, Kern and Ventura entertained more than 20 squares of dancers, including members from these local clubs: Aces & Deuces, Bloomin' Squares, Boots & Slippers, Buckles & Bows, Crossfire Squares, Don & Donettes, Double R Squares, Farmers & Charmers, Glendale B & B's, Heels & Soles, Kadiddle Hoppers, Lads N Lassies, Mavericks, Mountain Squares, Newhaulers, Palmdale Wheelers, Pi R Squares, Red Ribbons, Renegade 8's, Ripsnorters, Romping Stompers, Silver Dollars, Sierra Hillbillies, Swinging



Svithiod Annual Picnic in S. Elgin, Illinois where Secretary of State George Ryan danced the official dance of Illinois.

Saints, Trail Dusters, Thousand Oaks B & B's, T 'N' T's, Valley Trailers, Western Weavers, and Whirlaways.

The most memorable part of the afternoon was the singing call "YMCA." Association members Roy Stevenson, Arlen Miller, Charlie Robertson, Ivan Stein, Mike Seastrom and Bill Horst performed the singing call in costume reminiscent of the Village People.

*Monica Rae Stein
Canyon Country, California ⇒*



WCA members: Roy Stevens, Arlen Miller, Charlie Robertson, Ivan Stein, Mike Seastrom and Bill Horst.

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Amazing Accomplishment

They belong to the Rainbow Squares of Orange, California and have danced in all 50 states! They've also danced in other countries. To earn a "State Hopper" badge is truly an amazing accomplishment.

John and Doris Zaumeyer danced in their 50th state in Narragansett, Rhode Island. All this dancing took about five years, and they did it without an R.V. It took extensive use of the National Square Dance Directory and careful planning to make sure each club they visited was indeed dancing on their scheduled night. John and Doris usually began correspondence and phone calls three to four months ahead of time. On two of their trips they scheduled ten and twelve states in succession, which meant dancing every night in a different state!

The Zaumeyer's not only planned the dances to visit, but they also reserved motels to coordinate with each dance location. As you can guess, not all the

motels where they stayed were in the same town where the dances were held, but John and Doris said it only added to the fun of it all.

I can't recall meeting another couple that has danced in all 50 states. I would love to read about others who have earned their "State Hopper" badge.

Meanwhile, Gail and I salute John and Doris Zaumeyer and their truly amazing accomplishment.

*Mike & Gail Seastrom
Thousand Oaks, California*



John and Doris Zaumeyer of Orange, California recently earned a "State Hopper" badge by dancing in all 50 states.

ON THE RECORD

Recent square dance record releases with commentary by

CHRIS PINKHAM

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Hillsboro, NH 03244
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LABEL	TITLE	ARTIST
JP/ESP-811	Just Another Polka	Jerry Jestin
Holy Oompah Batman! This one's fun-add a tuba and an accordion and what do you get? Laughing dancers and a great time! Definite musical variety here. <i>Figure: Hds(Sds) Promenade 1/2, Square through 4, Swing thru, Boys Trade, Swing Thru again, Boys Cross Fold-Look at her, Pass thru, Trade by, Swing Corner & Promenade!</i>		
EAG-3502	I Love You Because	Steve Brown
Banjo, fiddle and that rolling square dance rhythm makes for pleasant dance music, nice sentiment in the lyrics. In the middle of relaxin' and rockin', watch for the key change. <i>Figure: Hds(Sds) Promenade 1/2, Sds(Hds) R&L Thru, Sds(Hds) Square Thru 4, Do Si Do, 8 Chain 4, Corner Swing & Promenade!</i>		
MR-5017	Tiajuana / It's Because	Hoedown
Boom-chucka beat, marimba leads and a slight south of the border feel for "Tiajuana". "It's Because" uses a familiar melody adapted for hoedown music. Both are cheery pieces-good value in hoedown music.		
ER-1024	When Your Smiling	Danny Robertson
I've been carrying an old TOP version around with me for several years, so this was a good opportunity to update a piece of music that everyone loves and sing to. A little more contemporary with very good musical quality. This one's on the timeless list. <i>Figure: Hds(Sds) Promenade 1/2, Square Thru 4, R&L Thru, Veer Left, Couples Circulate, 1/2 Tag, Scoot Back, Corner Swing & Promenade!</i>		
RYL-1101	Chick A Boom	Nathalie Bollen
Strong and energetic Royal stock-but what's a "Chick A Boom"? Couldn't find it in Websters, but if you want to give your floor a great lift, pick this tune! <i>Figure: Uses "standard figure".</i>		
ABC-2	Moonlight Shadow	Ondrej Soukup
A nice relaxer from the Czech Republic. Pleasant feel to the music although your reviewer was totally unfamiliar with the music and its intent. <i>Figure: Hds(Sds) Square thru 4, Do Si Do, Swing Thru, Boys Run, Bend the Line, R&L Thru, Flutterwheel, Slide Thru, Corner Swing & Promenade!</i>		



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RB-3077

Five Pounds Of Possum

Mike Hoose

Ah! The joys of country living and dining on roadkill (one word!). A little humor about some hard times, some solid instrumentation and you have music that works for a singing call and patter. *Figure: Hds(Sds) Promenade 1/2, Square Thru 4, Touch 1/4, Scoot Back Boys Run, Star Thru, Pass Thru, Trade by, Corner Swing & Promenade!*

CC-53

Beatle Mania

David Cox

Using several older, but familiar Beatle tunes and that nice square dance rolling beat, this piece is quite an arrangement, having great possibilities for that "show" number. If you use this figure, it might be a good idea to walk through it first. *Figure: Hds(Sds) Pass the Ocean, Ladies Trade, Recycle, Pass Thru, Swing Thru, Spin the Top 2X, Boys Run, 1/2 Tag, Corner Swing & Promenade!*

CK-133

The Wizard On The Hill

David Crow

A rolling number with opportunities for yodeling. Nice message and easy to dance to. *Figure: Hds(Sds) Promenade 1/2, Pass the Ocean, Extend, Swing Thru, Boys Run, Bend the Line, R&L Thru, Flutterwheel, Slide Thru, Corner Swing and Promenade!*

RB-3076

Don't Get Around Much Anymore

Mike Hoose

Between a relaxer and a mover and shaker with a bluesy feel. Makes you want to work on your relationship! Organ and percussion lead the way. *Figure: Hds(Sds) Square Thru 4, Do Si Do, Swing Thru, Spin the Top, R&L Thru, Roll Away with a 1/2 Sashay, Box the Gnat, Slide Thru, Corner Swing, and Promenade!* ⇒

ESP-1028**We're From The Country****Elmer Sheffield**

You have to hand it to ESP records for keeping a finger on the pulse of today's country music scene. A country rock feel and good contemporary music for today's square dancing. *Figure: Hds(Sds) Square Thru 4, Do Si Do, Swing Thru, Boys Run, Tag the Line, Face Left, Ferris Wheel, Centers Veer Left, Veer Right, Corner Swing and Promenade!*

BS-2447**Ma She's Makin' Eyes At Me****Johnnie Wykoff**

Another fun remake from Blue Star. I always enjoy the musical nuances that I find in BS music. An old pop tune wrapped in an energetic package. Stick this one in your record section marked "Timeless". Check out the figure. *Figure: Hds(Sds) Square Thru 4, Split the outside two, Round one to lines of 4, Go forward and Touch 1/4, Boys Run, Make a Right Hand Star, Sides (Heads) Star Left one time, Reach out to the Corner, and All Promenade!*

SSK-103**Silhouettes****Milt Floyd**

A Golden Oldie for square dancing now. Several Herman's Hermits tunes have been adapted of late. Cute tune about someone who needs to check street signs before rousting the neighbors. *Figure: Hds(Sds) Prom. 1/2, Pass the Ocean, Extend, Swing Thru, Boys Run, Bend The Line, R&L Thru, Flutterwheel, Slide Thru, Corner Swing, and Promenade!*

RYL-1102**Save A Prayer****Tommy Morgenroth**

No time to catch your breath with this one on the turntable! Rhythmically active. "Save A Prayer" will get your dancers hoppin' and smilin'. No subdued love ballad here. *Figure: Hds(Sds) Promenade 1/2, Square Thru 4, R&L Thru, Pass Thru, Trade by, Slide Thru, Square Thru 3, Corner Swing & Promenade!*

CRC-115**Lean On Me****Matt Worley**

Crown Records has been very consistent with the quality of their music. Good instrumentation, active rhythms, a banjo lead and fun. Possible hoedown stuff here? You decide. Watch the key change. *Figure: Hds(Sds) Square Thru 4, Do Si Do, Swing Thru, Spin the Top, R&L Thru, Square Thru 3, Corner Swing & Promenade!*

ER-1025**Live For The Good Times****Steve Jacques**

A slide guitar and fiddle lead the way on this one. Verbally busy piece for the caller. This one will help you develop PMA. *Figure: Hds(Sds) Square Thru 4, Do Si Do, Swing Thru, Boys Run, Bend The Line, R&L Thru, Flutterwheel, Slide Thru, Corner Swing & Promenade!* ■

*Standard figure: Hds(Sds) Promenade 1/2, Square Thru 4, R&L Thru, Veer To The Left, Ferris Wheel, Centers Square thru 3, Corner Swing & Promenade.

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Dear Friends,

Please send us your Round Dance Selections as soon as possible so we can include them in the next issue. We have e-mail for your convenience. Hope to see you in the circle.

ROUNDS OF THE MONTH/QUARTER Florida R/D Council ROQ (July - Sept)

Phase II

Uno Two Step (Collipi) II/TS/SP289

Phase III-IV

Best of My Love (Shibata)
IV+2/R/SP278

Phase V-VI

Love's Power (Goss) VI/R/SP296

Classic ROQ

Til Tomorrow (Palmquist) IV+0+1/W/
Windsor 4-537, 4661

New Orleans RDTA ROM (July)

Dancing in Paris (Cunningham)
III+2/QS/Roper 230

Classic (6 Months)

Games Lovers Play (Wolcott)
II/TS/Roper 176

Texas RDTA ROM (May - June)

Phase II

Love Is (Gotta) II/TS/SP285

Phase III

Cracklin Rosie (Maisch) III/C/MCA
60018 Neil Diamond

Washington State SQ & Folk Dance Federation ROM (June)

Phase II

Colors Of The Wind (Berka)
II/TS/BR1021

Washington State ROM (Sept)

Phase II

Goody Goody (Rumble)
II/TS/Coll 0108

POPULAR DANCES/TEACHES DRDC TOP TEACHES AS RE- PORTED IN THE NEWSLETTER JULY - AUGUST 1998

1. Somos Novice (Fisher)
V+1/B/SP 271
2. Best Of My Love (Shibata)
IV+2/R/SP 278 Flip of L-O-V-E
3. Esta Rumba (Barton)
III/R/SP CDN006
Uno Two Step (Collipi)
II/TS/SP 289
4. Time After Time Goes By (Goss)
VI/FT/SP 296
Charade III (Kammerer)
III+2/W/SP 67

5. Y.M.C.A. (Seurer)
III/C/Coll 4337 Village People
Only Love (Shibata) VI/R/SP 288
6. Who's Sorry Now (Walstra)
II/TS/ Grenn 17233
As The Music Played (Rumble)
III+1/R/Roper 264
7. Wee Sam (Barton)
III+2/W/SP 284
Slippin' & Sliddin' (Raybuck)
III/TS/SP 300
Outta My Mind (Collipi)
III/TS/SP 291
Enchanted Boy (Anderson)
VI/R/SP 211
Cracklin' Rosie Cha (Woodruff)
IV+2/C/Coll 90209 Neil Diamond
Cherry Hill Park (B/M Moore)
VI/Swing/Col 13-33191
Billie Joe Royal
8. Till (Moss) VI
St. Michael's Quickstep (Casey)
Lover's Guitar (Sobala)
II+2/TS/Grenn 17231
Love's Power (Goss) VI/R/SP 296
Love Is (Gotta) II/TS/SP 285
- Berkeley Square Foxtrot
(Slomcenski) IV/SP 236
9. Waltz With Janell (Blackford)
IV+2/W/SP 260
Rumba Rhapsody (Carnevale)
IV+1+1/R/Roper 224
Papillon (Lamberty) VI/SP
OH! Look At Me Now (Read)
V+1/AFT/SP 294
Flip: Some Of These Days
Marilyn, Marilyn (Palmquist)
IV+1/W/IDTA 11
Maria Elena Bolero (Palenchar)
III/Coll 4552
Just Merengue (McGee)
Unphased/SP
It's In His Cha Cha (B/M Moore)
V+2/SP 275 Flip: First Snowfall
Green Door Two Step (Mitchell)
II+2/TS-J/Coll 90057 J. Lowe
First Snowfall (B/M Moore)
VI/SP 275
Brilliant Conversationalist
(Shibata) V+1/WCS/SP 279
Banana Boat Cha (Anderson)
V+2/C/SP 270

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6th U.S. Handicapable Square Dance Convention

The 6th Handicapable Square Dance Convention was held last July in Daytona Beach, Florida. Starting with a Hawaiian Luau with an "All you wish to eat" island meal. Everyone then went to the "Top O' the Surf" room where 440 attendees were treated to "Teauiia's Hawaii" dinner show. Those in the audience were thrilled to a "Tour of the South Sea's" by music and dancing. Our dancers were especially entertained when four of the convention staff call-

ers, Frank Cherry, George Lavender, Hank Puckett and Dean Emery, were taken backstage, put in grass skirts and coconut bra's, and brought back on stage to take Hula dance lessons. Photos will be



Handicapable dancers enjoying a Hawaiian Luau in Daytona Beach, Florida.

on our web site at www.zebra.net/~deanemery/index.html.

With 423 registered for the convention, 12 callers, 1 line dance instructor, and 13 clubs, it was truly a wonderful weekend. Hank and Madelyn Puckett, callers for the Yellow Rock Squares in Daytona Beach, were the Chairmen for the convention. Dancers were from Alabama, California, Florida, Georgia, Indiana, Kentucky, Louisiana, Mississippi and New Jersey. Each club attending the U.S. Handicapable gets

the opportunity to perform an exhibition before their peer clubs and dancers. This is a very popular event as everyone likes to show off a little! Watching them is a real treat, as the joy of square dancing shows through.

We were very happy to have Jerry & Pam Yerby from California with us. They were added to the Board of Directors for the U.S. Handicapable Square Dance Association as our Western Directors, and will be instru-

mental in establishing a convention on the west coast. We hope to see a 2001 Western Handicapable Convention held in California. Reelected for another two years were Presidents: Dean & Kitty Emery; Vice-Presidents: Frank & Nancy

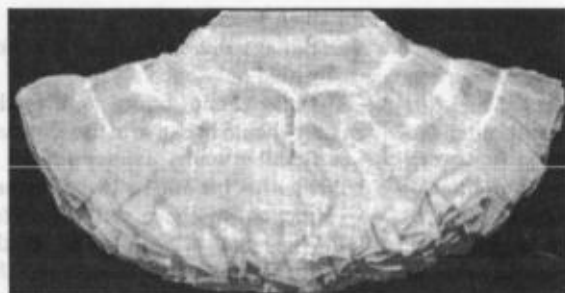
Cherry and Secretary-Treasurers: Butch & Janet Savage.

After the board meeting on Saturday, a HandiLab session was called to order. Two calls, Ladies Roll Away a 1/2 Sashay and Ladies In, Men Sashay, were moved from the Advanced Handicapable list to the Basic List. There were several discussions about how to call to the floor using these guideline lists. This was the first HandiLab session since 1990. HandiLab will now meet at every USH Convention.

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The site for the 7th U.S. Handicapable Square Dance Convention is Williamsburg, Virginia, July 21-23, 2000 at the Ramada Conference Center. This is a very good location for all to see many of the tourist sites including Colonial Williamsburg, Busch Gardens, Yorktown and Jamestown Fort. Chairmen for the convention are Jim & Sherry Bush from Pelham, Georgia. They are the callers for the Sunland Swingers in Marianna, Florida.

Each Handicapable Convention has grown larger than the previous and we hope this trend will continue.

If you haven't attended a Handicapable Square Dance Convention, you can't imagine what you are missing. These dancers dance for the pure fun of it and their enthusiasm will spread to all those present. Why don't you make plans to be in Williamsburg from July 21 - 23, 2000? We believe you will be blessed for the experience and go home to tell your other square dance friends about the real fun of square dancing.

Dean & Kitty Emery, Presidents
U.S. Handicapable Square Dance Assoc.
Mobile, Alabama

The trouble with the guy who talks too fast is that he often says
something he hasn't thought of yet.

The St. Louis Connection

For those who have not danced in the St. Louis Area, we have no Mainstream clubs. We teach our new dancers Basic, Mainstream and Plus in one season. If they last through that ordeal then we put them into workshops to hone their skills on dancing what they have been exposed to.

We suspect that we are not alone in this method. The result is that we have reduced our numbers of dancers and clubs. Classes are not what they use to be and we are looking at a decline in the activity.

Now to blame all the decline on methodology would be an injustice. However, it seems to contribute to it.

We have five active organizations in the area: St. Louis League of Clubs; St. Louis Square Dance Federation; St. Louis Callers Guild; St. Louis Round Dance Council and 42nd National Square Dance Committee. These five distinguished organizations came together in an effort to find a solution to the decline. The enthusiasm and willingness to cooperate was outstanding. They studied articles from all over the U.S. and listened to experienced people in order to formulate a plan. The plan was devised and is submitted here to possibly help others in the same situation.

The following facts were determined to have a detrimental effect on recruiting:

1. The image of square dancing as "a retirement activity."
2. Square dancing is not in the public eye.
3. Our costumes may be a turn off

for some people.

4. Square dance lessons are normally held only once a year.

5. Clubs cannot afford to advertise as they should because of the expense.

6. Smaller clubs cannot afford to hold classes for one or two couples.

Many of the above statements fall into the marketing aspect of the activity. Many cause "heartburn" for some but all are proven by experience. To overcome the advertising problems the following facts were taken into account. We have about fifteen hundred square dancers in the area. If only 25% would put a sign in their yard, there would be three hundred seventy-five signs throughout the area advertising square dance lessons.

It was first suggested that everyone make a sign, but later determined that we would be better off having signs made for us. Our signs are 18" X 24" white corrugated plastic with red silk-screened lettering. Cost is \$1.83 per sign. A steel frame was purchased for \$1.47 each, for a total of \$3.30 for each sign. Signs were sold to the dancers for \$3.50 each.

News releases were sent to all radio and TV stations as well as all newspapers. Fact sheets and requests for demonstration permission was sent to all the malls in the area.

Demonstrations were a major hurdle to overcome. It was felt by many that dancers should not wear the costumes for the demonstrations so that the dance could be emphasized. Others felt that the costumes should be worn because that was the way it

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has always been done and they like the costumes. We compromised and will have some of each. Dancers who will dance in the demonstrations will have to attend a training session to make sure we put our "best foot forward." We will have dancers in the crowd who are not in costume and when asked "if anyone would like to try dancing" they will jump in, thus hopefully, making others try it.

Classes were determined to be started eight times a year in August, September, October, November, February, March, April and May. They will be positioned in the central area of St. Louis, north St. Louis, south St. Louis and west St. Louis (each month in a different area).

Callers will teach ONLY Mainstream in 22 weeks of two hour

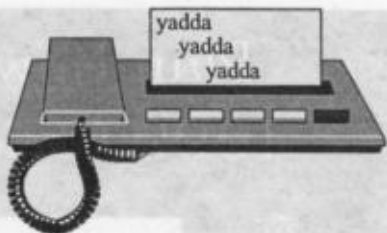
classes. NO Plus classes will be taught for a year so that the dancers can dance Mainstream before being taught Plus. The callers for each set of lessons will be a 3 - 4 caller team. Only three angel couples will be used for each lesson.

Clubs will be spared the expense of lessons, we have however, asked each club to have a Mainstream dance sometime during their schedule so that these dancers will have a place to dance each week after graduation.

The results are a few years away but it is large deviation from what has been done in the area in the past. We hope it works. We will not know if it worked for at least two years but we can say "we tried."

Jim Cholmondeley
Florissant, Missouri

FEEDBACK



Where Do All The Dancers Go, Continued

Here I go again! Thought I would jot down another congratulations to Vernon Jones on his article in the August issue of American Square Dance titled "Where Do All the Dancers Go?" (See Page 87). It seems that I have just written a letter to American Square Dance about a very similar article written by Rich & Lynn Sbardella (See September - Page 73). I was very impressed with their article about going to one of those "split level" dances when they graduated from class, and finding out first hand the frustrations encountered when they found out they could only dance about 25% of the dance, even though they had paid for the whole dance! Lo and behold, here comes Mr. Jones saying practically the same thing from a first hand experience at a dance he was sharing with another caller!

Needless to say, I agree with what was said in both articles. I may be old fashioned, but in my 46 years of calling I have always maintained that as a caller I was responsible for every dancer on the floor to have as good a time dancing that I could provide. When I started calling in 1952 most all the callers that I knew at that time had this same belief. I was always very impressed with those callers that could provide good dancing for every-

one, and not just the people down in front of the hall. To please 100% of the dancers is almost impossible to do, but it shouldn't keep you from trying your best to achieve it.

In both articles they brought up the financial picture also. How unfair it was to the newer dancers who pay full price for only 25 or 50% of the dance. I wouldn't blame them for not coming to the next dance scheduled like that. In fact I wouldn't blame them for dropping out all together. They were told one thing when they graduated, and found out it wasn't that at all but something quite different! If I paid to take golf lessons and upon graduating from my golf class I was told I was ready to play on a public course I would be excited! However, when I got to the golf course I was told that I had to pay full price to play only 5 or 9 holes as I wasn't good enough to play the 18, I would promptly tell them what they could do with their course!

As Mr. Jones and Mr. Sbardella have said in their articles, we'd better wake up and start treating our new dancers much better than we do now. These are our sales people for the next class. If we treat them right, they will provide the next class. If we don't, they won't. It's that simple!

Dick Leger
Bristol, Rhode Island

THE CALLERLAB HONORS BOOK

BILL DAVIS MILESTONE, 1989 GOLD CARD

A pioneer in the technical aspects of contemporary square dance calling, Bill attended his first CALLERLAB Convention in 1974. Since then he has served on its Board of Governors, on numerous committees and is a CALLERLAB Caller-Coach.

Davis is the author of many square dance calls, books and articles. These include *The Big Five*, *The Top Ten*, *The Sight Caller's Textbook*, *The Extemporaneous Caller*, a five-year series of articles in *Square Dancing Magazine*, and a syndicated square dance column, *Circle Right*, with his wife Bobbie. He edits and publishes a national note service for callers and dancers.

Bill has been heavily involved in caller training since 1974. He originated the idea of using Formation, Arrangement, Sequence and Relationship for describing square dance set-ups and developed a complete symbol system for depicting choreo-states. He



was a pioneer in sight calling and resolution techniques. Bill presented a paper entitled "Introduction to Sight Calling" in 1966 and introduced the idea of square dance states in 1972 in a book entitled "Symmetric Choreography and Sight Calling."

Davis started calling in 1955 and was a co-founder of his local callers association in 1958. He maintains a regular square dance program, teaching and calling for beginners through Challenge. Bill has been voted one of the top ten callers in his home area for many years.

REMEMBER...

To send in your ad on time for publication



Deadline for the December issue is: October 7



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HEMLINE



by Phyllis Murgage

This month I am going to take you on a journey into finding new and exciting stitches on that old machine. Many times when I teach a seminar, sewers complain that they have an older machine that doesn't do all the fancy embroidery stitches that the newer machines do and they just can't afford to get one. Don't despair! There are lots of very beautiful stitches "hidden" in that old machine of yours. Using a variety of threads, needles and stitch settings, you can multiply the embroidery possibilities of even the simplest stitch to create borders and designs that will delight you.

Start by gathering a collection of threads—cottons, rayons, metallics and even a metallic twist. Find as many different needles as you can—machine embroidery, double or even possibly a triple needle. Check to be sure the channel beneath your machine's presser foot is wide enough to allow the thread bulk to pass under it easily. It is preferable to use a wide channeled foot for machine embroiders; most machines come with this foot. If it doesn't,

check at a store that sells sewing machines or in mail order catalogs.

Now we will begin exploring the different personalities hidden in a single stitch. I prefer to begin with the reverse straight stitch. Even if you have a machine that has a collection of decorative stitches, this is an eye opening experience. The reverse action of this stitch lends itself to a wide range of decorative effects.

Begin your journey of exploration by mixing different thread colors in a machine embroidery needle. Stitch sample lines while changing the stitch length and width to make the straight stitch a reverse zigzag. Try combining different threads and thread types (i.e., cotton and metallic, and so forth), whatever strikes your fancy.

Still experimenting with the reverse straight stitch, try using a double needle. Try one thread in one needle and two in the other or two threads in each needle. (Watch on the zigzag that it stays within the hole in the plate—you can ruin a needle if it doesn't, and the double needles are not exactly cheap. On my machine, using a narrow type double needle, 2mm and a small zigzag works.) Now play with the tension on the needle and watch the results on the reverse side. You may find you want to use this as the side you put out as the right side.

See what works for you, and be prepared for some real surprises. Don't forget to take notes as you experiment! Nothing is worse than finding a stitching that really strikes your fancy and six months down the line when you go to use that stitch you can't remember how you do it.

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time to create something of beauty and the satisfaction and remarks of fellow dancers makes it all worthwhile.

Until next month, happy dancing and creative sewing. 🍷

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Tomorrow is often the busiest day of the week.

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THE COUNTRY LINE by jim and jean cholmondeley

SUMMER IS IN FULL SWING

Can you believe it's October already? Time to think about Halloween Parties, bobbing apples, apple cider, cookies and DANCIN'. It is a good time to let everyone relax and have fun. If you have a class that has started in September maybe it is a good time to just have a party and let them relax a bit. We have found very few line dances that fit the October theme. One we did find is this month's line dance "Ghostbusters".

Ghostbusters

Choreographer Unknown

TYPE: 4 Wall Line Dance

LEVEL: Beginner

COUNTS: 32

MUSIC: Turn That Radio On by Ronnie Milsap at 108 BPM

Ghostbuster by Ray Parker, Jr. at 116 BPM

FORWARD THREE, HITCH, BACK THREE, STEP AND CROSS

1. Step forward on right
2. Step forward on left
3. Step forward on right
4. Hitch left knee
5. Step back on left
6. Step back on right
7. & 8. Step back on left,
Step back on right and
cross left over right

GRAPEVINE RIGHT, GRAPEVINE LEFT

9. Step right on right
10. Cross left behind right
11. Step right on right
12. Hitch left knee
13. Step left on left
14. Cross right behind left
15. Step left on left
16. Hitch right knee

STEP, HITCH, STEP, HITCH, HEEL, HEEL, TOE, STOMP

17. Step forward on right
18. Hitch left knee
19. Step forward on left
20. Hitch right knee
21. Touch right heel forward
22. Touch right heel forward
23. Touch right toe back
24. Stomp right 12" from left

1/4 TURN, 1/2 TURN, STOMP, KICK, BACKWARD POLKAS

25. Turn 1/4 right on both feet
26. Pivot 1/2 left
27. Stomp right beside left
28. Kick right forward
29. & 30. Shuffle backward right,
left, right
31. & 32. Shuffle backward left,
right, left

REPEAT

CALLERLAB

VIEWPOINTS

Issues and Goals

by Mike Seastrom

There has been much discussion over the last several years regarding our square dance programs. At the CALLERLAB Convention in Cincinnati in the spring of this year, our membership turned down a proposal to change our programs substantially over the next five years. The majority felt that either our programs are fine as they are, or that the T-2000 proposal was not the right change for our activity at this



time. I commend those callers and dancers who gave so freely of their time to develop and debate this issue. They all had the best intentions for the betterment of square dancing in mind.

The issue of our programs is not yet resolved, so additional discussions and proposals are being considered by CALLERLAB's Program Coordinating Committee with Kip Garvey as Chairman. I am confident that CALLERLAB, with input from other organizations, will find common

this time, not only to identify issues, but to refer those issues to the proper committees and other national square dance organizations for action and resolution.

Several years ago, at meetings held annually at CALLERLAB Conventions in the spring, and National Conventions each June, representatives from national organizations such as LEGACY, United Square Dancers of America (USDA), CALLERLAB, ROUNDALAB, the National Executive

Committee, American Callers Association, Lloyd Shaw Foundation, the CALLERLAB Foundation and other special interest associations, developed Common Goals. These

Common Goals were the start of a long range process to improve and expand our activity in the coming years. They are not quick fix solutions, but goals that need to be developed and acted upon to improve and help the activity grow in the next century.

Some of the goals listed below have

“...work together & keep the lines of communication open.”

ground and develop a solution that everyone can be comfortable with.

At the 1998 Convention, the Board of Governors also charged a committee to identify other “issues” in the activity that needed examination, reevaluation and improvement. This Issues Committee is working at

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EAG-3405 - Sweet Nothings by SusanElaine
EAG-3406 - Left Right Out Of Your Heart by SusanElaine
EAG-3502 - I Love You Because by Steve Brown



Dick
Duckham



Ellen
Brunner



Robert
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Jerry
Sleeman



SusanElaine
Packer



Steve
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been acted upon for many years. Others are being evaluated by several associations, but there is still much work to do.

Common Goals

1. All square dance organizations work together for the preservation, perpetuation and promotion of square dance activities throughout the world.
2. Develop improved communications between organizations.
3. Develop a joint program for promoting and advertising the square dance activity on a national and international level.
4. As a collective group, obtain national sponsorship and/or celebrity spokesperson.
5. Work toward gettingsquare dancing named the American Folk Dance.
6. Promote and foster tolerance of others in the square dance world:
 - a. Squares, rounds, contra, clogging and country western.
 - b. Youth - tolerance toward teaching and dancing with younger dancers.

c. Seniors - tolerance toward teaching and dancing with older dancers.

d. Encourage family groups in your classes and clubs.

e. Encourage single dancers in square dance classes and clubs.

f. Tolerance for all ethnic groups.

7. Develop programs for square dancing in public schools, as well as colleges and universities. Encourage square dancing as part of required curriculum for teacher accreditation, so that teachers can teach square dancing in schools.

8. Support one charity nationwide to obtain national publicity for square dancing.

9. Re-evaluate current dress guidelines, and seek acceptance of alternative, yet appropriate, styles. I applaud CALLERLAB and LEGACY for continuing to run meetings with representatives from our national associations so that dialogue can continue. The only way to achieve ⇒

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Jon Jones	1523 Bluebonnet, Arlington, TX 76013, (817) 469-1179
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Jim Woolsey	1200 S.W. 97th, Oklahoma City, OK 73139, (405) 691-1251

these goals is to work together and keep the lines of communication open.

It has been said that square dancing is one of the most "politically correct" activities around. There are very few recreations that can offer the same quality of fun, friendship and healthy benefits to people of all ages and all walks of life. There is also a large generation of "baby boomers" whose kids are almost grown. Square dancing

is a great way for them to spend recreational time together. It's also a terrific activity for those in school, and an excellent way to teach skills in courtesy, listening and teamwork.

Are the leaders of our activity up to the challenge of making this recreation known and more accessible to the general population? I'm optimistic we can, and in my opinion, that is the most important first step. 

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CLUB LEADERSHIP NOTES

By *Bernie Coulthurst*

Editor of Club Leadership Journal



The trees are turning to their fall colors; new dancer dances are running smoothly around the world; many of the new dancer dances are held before regular club dances; everybody is glad to get back into regular square and round dancing after the busy summer; many clubs have permanent marketing committees; and the square and round dancing is alive and well.

Fall is our favorite season - nice weather and cool nights - ideal for square and round dancing. We are pleased with the number of clubs who reported their intentions of having new dancer dances this fall. More and more clubs are calling their beginner lessons new dancer dances because that is exactly what they are - new dancer dances. Why? Because they are dancing within minutes of getting out on the dance floor. They will be dancing THE BINGO routine that many callers use on the first night of getting new dancers out on the floor! It may be very simple dancing, BUT IT IS DANCING!

Calling the new dancer dances beginner lessons is a big turnoff with today's society. It reminds them of going to school and they feel that they

had enough lessons for one lifetime. Let's start a worldwide campaign to stop calling our new dancer dances beginner lessons and start calling them what they really are - NEW DANCER DANCES.

In our opening paragraph we mentioned that many clubs are having their new dancer dances just before their regular club dances. This is the best night to have your new dancer dances. Why? Because the new dancers have that night of the week blocked off for their new dancer dances. When the caller tells them that they are ready to dance at club dances they don't have to check their schedule to see if that evening or afternoon is free. They know it's already open because of their new dancer dances.

Another big advantage of having your new dancer dances on your club dance night is that your caller will be more successful with your new

dancer dances. Why? Because your new dancer dances will have many more angels to help out on the floor. New dancers learn to dance faster and better when dancing with experienced dancers.

Regular dancing is in full swing in

“Yes, square and round dancing is alive and well.”



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all parts of the country. Have you noticed how energized the dancers are for the first fall dance after the summer break? Now the secret is to retain that enthusiasm by making each club dance a special dance. Theme dances with a variety of callers is the secret to excellent attendance. We recommend that clubs have their regular club caller for half of their dances and guest callers for the remaining half.

More and more clubs have permanent marketing committees who are active year around. Marketing is a never-ending activity. Clubs who are deeply involved in marketing square dancing in their communities are getting good turnouts for their excellent new dancer dances. If your club is having difficulty getting new dancers, we recommend you take a very serious look at your marketing efforts. For example, if your club did not dance in several community parades and fairs this past-summer, you are not serious about marketing square dancing in your community. We strongly believe that more active marketing is the

answer to increase our numbers - one club at a time!

Area and state associations need to have permanent marketing committees too. Area associations should be providing the leadership for square dance demos at regional fairs. State associations should be providing the leadership for square dance activities at the State Fair. Wisconsin and Illinois are doing an excellent job of marketing square dancing at their State Fairs. Now is the time to start the ball rolling for square dance demos at your State Fair next summer.

Yes, square and round dancing is alive and well. It can get better if we really want things to get better. It only takes strong leadership and enthusiasm to make it happen!

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

For a complementary copy of Club Leadership Journal, please call us at 715-824-3245. Our mailing address is: POB 766, Plover, WI 54467-0766. Our e-mail address is: clj@wi-net.com.



AS I SEE IT

bob osgood

Looking for a routine that's different? You might try this on for size. It's a fun gimmick given to us years ago by the late Dan and Madelyn Allen of Larkspur, California and it involves four couples in a normal square formation. You don't need musical accompaniments although I've tried it with a good hoedown record and it worked fine.

The caller starts by giving the instructions to the group and does a short walk through so that the dancers know what is expected of them. The calls are the ultimate of simplicity. For instance, he starts by saying: "Couple number one Go." The first couple goes down the center, splits between couple three and does a U-turn Back taking the place formerly held by couple three. This forces all of the other dancers to move in the only direction they can, one place around the square (i.e., lady number four moves to the position formerly held by man number one. Man number four moves to the position originally held by lady four while lady three moves to the position originally held by man four. Man two moves to his left to the position originally occupied by lady one. Lady two moves to her left to the spot previously held by man two while man three moves to his left one place to the position originally held by lady two). Do you have the idea? This fills up the square once again although the dancers are in rather unusual places.

The caller next calls "couple two"

and the two people in position two moves down the center, split the couple standing in number four position, do a U-turn Back and take their position, moving all the other people to their left or right one position to fill that spot. The action is repeated for couples three and four — or to the people in those positions at that time.

This is repeated, starting for couples in positions three and four until eventually everyone has returned to his and her original partners and starting positions.

As long as we're talking about variety and things that are a bit different here's a relay that's a crowd-pleaser.

The props needed are two circles of wide elastic measuring approximately 32-34" in circumference. A yard of elastic — the two-inch variety is appropriate — will suffice for one circle. Overlap the ends of the elastic about two inches and stitch together. The elastic bands receive a maximum of tugging and yanking so be sure they are well sewn.

Select your two teams of "volunteers," alternating men and women but beginning and ending each line with a man. This will mean an uneven number of participants in each line so you do not necessarily have to limit the stunt to couples. Seven or nine individuals on each team works out just about right.

Have both teams face the caller or

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stunt director and keep about an arms length from each other within the line. Anyone wearing glasses should remove them before the relay starts.

The first man in each line is given an elastic circle. The object of the relay is to pass the elastic circle over the head of the first man and down to his feet until he steps out of it. He then hands it to the gal behind him who must step into the circle and pass it up over herself and then give it to the man

behind her who passes it down over himself. The teams continue alternating the elastic so that it starts down over the head of the men and up over the feet of the women.

The rush against time and the conflict between the gal's petticoats and the tight elastic band tends to get quite hilarious. You can decide for yourself whether the contestants may help each other or must fight the battle alone. 🍀

***** 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.

ON THE RECORD

Recent round dance record releases with
commentary by



FRANK & PHYL LEHNERT



I'll Always Remember You

Grenn 17062

Shirley & Don Heiny

A good P-2+ Hover Waltz to pretty music.

Love Is A Dream - Grenn 17087

Doc & Peg Tirrell

A comfortable P-5 Waltz to pretty music.

Sugar Lips - Grenn 14266

Hank & Jetty Walstra

A good P-3 Two Step to good lively music.

Mae - Coll 75021-8505-7

Dixie & Eldon Hager

A good controlled P-3 5 Ct rhythm routine to good Herb Alpert music.

She's For Me - Coll 3819 or 6333

Jerry Packman/Faye Goocher

A good P-4+2 (Curv Feath, Curv 3 Step) Foxtrot and Jive to a good Matt Monroe vocal.

Summertime Foxtrot - Spec Press

Jerry & Diana Broadwater

A P-6 Foxtrot to a good instrumental.

Cinco Bolero - Spec Press

Bob & Mary Ann Rother

A P-6 Bolero to Latin music.

Johnny Guitar - Spec Press

Pete & Mary McGee

A P-6 Rumba to pretty music.

Doolittle Cha - Spec Press

Bill & Carol Goss

A good 3 Part P-4+1 Cha Cha to a "Talk to The Animals" vocal.

Snow Blossom - Spec Press

Ron & Ree Rumble

A good P-3 Waltz to a very pretty "Edelweiss" instrumental.

Bring Me Sunshine III - Spec Pres

George & Pam Hurd

A good P-3+2 (Amer Spin, Span Arms) comb Two Step/live to a good peppy vocal.

Cowboy's Sweetheart - Spec Pres

Mary & J.D. Norris

A P-3+2 (Alemana, Umbrella Trn) Cha Cha to a lively vocal.

Velma's Waltz - Roper 401

Bob & Barbara Herbst

A good easy P-2 Waltz to a pretty "Try To Remember" instrumental.

For Me It's You - MCA S7-72040

Tony Speranzo

A nice easy going P-4 Rumba to a good Tracy Byrd vocal.

House of Blue Lights - Spec Press

Irv & Betty Easterday

A P-6 Jive to a good vocal.

Green Door Two Step - Coll 90057

Pat & Jerry Mitchell

A good fun type P-2+2 (Fallaway Rk, Rt Trn Fallaway) Two Step to a good Jim Lowe vocal.

Ruby Baby Jive

Coll 90232

Ed & Gloria Kilner

A good P-4 Jive to a good Billy Crash Craddock vocal.



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Stand By Me - Atlantic OS13069

Bob & Jeannette Graham

A comfortable P-4+2 (Open Hip Twist, Sweetheart) Rumba to a Ben King vocal.

We Go Together - Spec Press

Ed & Gloria Kilner

A catchy P-2+ Fishtail Two Step to a good "Wink & A Prayer" vocal.

The Things You Said To Me

MCA 54740

Mike Seurer

A P-2+ Strolling Vine Two Step to a Mavericks vocal.

Limelight - Roper 176

Phil Folwell & Marcia Butcher of New Zealand

A P-5+Cont Hover Cross Foxtrot to a nice instrumental.

Foiled Again - Hctor 643

Dean & Betty Holm

A good P-4 +2 (Hover Cross End, Catapult) Foxtrot/Jive to a smooth instrumental.

Easy Dancing - TNT 150

Pam & Tom Young

A P-2 Two Step to a nice "Calahan" instrumental.

Where I Belong To Be - Spec Press

Jean & John Wilkinson

A comfortable P-5+1 (Cont Hover Cross) Foxtrot to nice "Near You" music.

Dancing In Paris - Roper 230

Desmond & Ruth Cunningham

A P-3+2 Quickstep to a good "Poor People of Paris" instrumental.

Put Your Head On My Shoulder

Eric 203

Ronnie & Bonnie Bond

A P-3 Comb Two Step & Five Step to a Paul Anka vocal.

Satin Doll - RCA AMHO-0337

Marge & Branch Gassoway

An easy P-2 Two Step to Duke Ellington & Boston Pops Orchestra.

Good Old Fashioned Love

MCA S7-72011

A P-2+ Fishtail Two Step to a Tracy Byrd Vocal.

Quicksteppin' Music - Coll 4226

Jim & Adele Chico

A P-3+2 (Qtr Trn Prog Chasse) Quickstep & Two Step to a peppy Teresa Brewer "Music Music Music" vocal.

Boogie Woogie Bugle Boy

Atlantic 45-2964

Chuck & Shirley Hurst

A P-2 Two Step to a peppy Bette Midler vocal. =>



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Brian's Song - Col 13-33209

Pris Collins

A good P-4 Slow Two Step/Cha Cha to very pretty Peter Nero music.

Fool For You - Arista 12879-7

Bob & Jeanette Graham

A nice P-2 Two Step to a good Alan Jackson vocal.

Wasted Days And Wasted Nights

Coll 3833

Gerri & Bud Roy

A P-2 Two Step to a Freddy Fender vocal.

Danny Boy - Reprise 7-17621

Chuck & Sandy Weiss

A P-5+2 (Ballerina, Cont Nat Top)
Bolero to a pretty instrumental.

Way Down Yonder

Eric 264, Coll 3920

Herb & Sue Norton

A P-2+ Fishtail Two Step to a peppy
Freddy Cannon vocal.

Green Green - Col 13-33081

Bob & Jeannette Graham

A P-2+ Fishtail Two Step to a good
peppy new Christy Minstrels vocal.

Don Paso - Spec Press

Bill & Carol Goss

A P-6 Paso Doble to lively music.

Sixteen Candles - Eric 132/Col 1117

Jim & Adele Chico

A P-2+2 (Strolling Vine, Prog Rock)
Two Step to music by the Crests.

QuadriIle



Sam Lowe
706-754-4098
samlowe
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Shane Greer
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HOT QUADRILLE RELEASES

- Q-921 DON'T COME RUNNIN' BACK TO ME - Stan
Q-920 SOMEWHERE OVER THE RAINBOW - Guy
Q-922 THE BALLAD OF JED CLAMPETT - Shane
Q-923 I WONDER WHERE YOU ARE TONIGHT - Stan & Sam
Q-924 GOOD WOMAN BLUES - Sam
Q-926 SUMMERWIND - Guy

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Miss Claudy - RCA 447-0615
Ray & Sara Garza

A P-3 Two Step to a lively Elvis vocal.

Here Comes Summer - MCA 60027
Bob & Dee Voshell

A P-2+ Fishtail Two Step to a good
Jerry Keller vocal.

Glow & Glimmer - Coll 90210
Dick & Kay Yellen

A P-2+ Fishtail Two Step to a good
Mills Brother vocal.

Pumping Iron - Spec Press
Kenji & Nobuko Shibata

A P-6 Jive to a good vocal.

Are You Lonesome - Roper 137
Dorothy Sanders

A good P-2+ Hover Waltz to a pretty
instrumental.

Ramble Rose - Coll 6272
John & Mary Macuci

A basic P-3+2 Foxtrot to a Nat King
Cole vocal played at 50 RPM.

Should I Do It - Coll 04787
Bill Elliott/Dee Greenough

A P-2+ Fishtail Two Step to a Pointer
Sisters vocal.

Take A Little Trip - RCA 62253
Mike Seurer

A P-2 Two Step to an Alabama vocal.

I Just Want To Dance With You
ELK 041

Bill & Linda Maisch

A nice P-3+2 (Alemana, Diamond Trn)
Rumba/Foxtrot to both a good instru-
mental & Flip Side a Kip Garvey vocal.

Traces of Love
American Pie 9069

Chuck & Doreene Ball

A comfortable P-3+2 (Switches, Sweet-
heart Runs) slow Two Step to the
Classic IV.

Come Go With Me II
Coll 3841

Debbie & Paul Taylor

A P-2 Two Step to a Dell Vikings vocal.

South - Spec Press

Sue Powell/Loren Brosie

A nice different P-2+ Mod Traveling
Box Two Step to a good vocal.



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Country Kitchen

By Louise Harrop



If you're looking for some unusual side dishes to perk up your meals, try these vegetable recipes. They're all easy to prepare and everyone will enjoy something new on the menu.

VIDALIA ONION PIE

- 1 1/2 Cups finely crushed Ritz® crackers
- 6 Tbsp. unsalted butter, divided
- 2 Cups thinly sliced Vidalia onions
- 3/4 Cup milk (not low fat)
- 2 Eggs
- 3/4 Cup packed grated sharp cheddar cheese, about 3 oz.
- Paprika

Preheat oven to 350°. Mix crackers and 4 Tbsp. butter in a bowl until well blended. Press onto the bottom and 1"

up sides of an 8" pie plate. Melt remaining 2 Tbsp. butter in heavy, medium-size skillet over medium heat. Add onions and sauté until tender, about 12 minutes. Arrange onions in cracker crust. Beat milk eggs and salt in a medium bowl until blended. Season with pepper. Pour egg mixture over onions in crust. Sprinkle with cheese, then paprika. Bake until knife inserted into the center comes out clean, about 35 minutes. Makes 6 servings.



CARROT PUDDING

- 1 lb. carrots, peeled and cut up
- 2 Tbsp. finely chopped onions
- 2 Tbsp. butter
- 20 saltine crackers, crushed
- 3 oz. shredded mild cheese (Monterey Jack or cheddar)
- Salt and pepper to taste

Cook carrots until tender. Drain and reserve 1 cup of the cooking liquid. Heat oven to 350° and butter a 1 1/2 quart casserole dish. Puree carrots, cooking liquid, onion and butter in the blender. Stir in cracker crumbs and cheese. Bake 20-25 minutes or until slightly crusty on top.

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TIPS for Smoother Dancing - #1



Two dancers, standing right side to right side, move forward and around each other, turning in a clockwise direction. Unless otherwise directed, the man will always place the lady he is swinging on his right side once the swing is completed.

THE WAIST SWING

The center or hub of the swing is at a point between the two people involved. The man raises his left elbow slightly and his left hand lightly holds the lady's right hand. The man's right hand is placed at the lady's waist and her left hand adjusts to the man's right arm or



Right feet of the two dancers are side by side and move only slightly. The left foot of each dancer moves the greater distance. A smooth dancer moving to the beat of the music does not "bounce" but places the left foot slightly behind the right, and pushes.

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Larry Cole

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# Hawaii



## *34<sup>th</sup> Annual Square Dance Convention*

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### **Trail In Activities and Dances Hosted by Hawaii Clubs**

- \* **Sunday, Jan 24<sup>th</sup> - Big Island of Hawaii "Hot Footin' at Volcano"** Big Island volcano tour and dance. Round trip air fare, sleep over in cabins, square and round dance. Costs approx. \$150/person.
- \* **Monday, Jan. 25<sup>th</sup> \* "A Polynesian Adventure"** Tour Polynesian Cultural Center, includes transportation from Waikiki, admission, dinner, evening show, and IMAX theater. Cost: \$59/person.
- \* **Tuesday, Jan. 26<sup>th</sup> \* "Square Dance on the Bay"** Hawaiian Luau and authentic dancing of hula. Cost: \$30/person plus bus.
- \* **Wednesday, Jan 27<sup>th</sup> \* "Magic of Hawaii"** Visit a Hawaiian Magic Show in Waikiki. Walk from hotels. Cost: \$30/person.

## **Convention Dances and Workshops**

**Thurs, Jan 28<sup>th</sup>; Fri, Jan 29<sup>th</sup>; Sat, Jan 30<sup>th</sup>**

**Convention Regular Dances and Workshops.** (All included in Registration.) Location: A'ala Wai Clubhouse. MS and Plus Dance levels. Featured Callers: Brian Hotschkies (Au), Monte Heckler and Bob Rollins (OK), Stan Burdick (NY), Dave Hass (CT) and Tony Nevison (CA). Cuers: Tim & Nana Eum and George & Joyce Kammerer.

**Trail Out Dance \* Sunday, Jan 31<sup>st</sup> \* Cruise Dance**  
**aboard the \*Star of Honolulu\* whale watching.** Time: 8AM til Noon.  
Cost \$38.50/person. Bus \$4.50 each round trip from hotels.

### **CONVENTION REGISTRATION:**

COST (\$25 if paid prior to Dec 1, 1998 - \$30 after Dec 1, 1998)

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# ROUNDALAB

*The International Association of Round Dance Teachers, Inc.*

## ROUNDALAB 22<sup>nd</sup> ANNUAL CONVENTION

The 22<sup>nd</sup> Annual ROUNDALAB Convention was held in Columbia, South Carolina from June 21 - 23. Round Dance Teachers from the U.S., Canada and Australia were in attendance. ROUNDALAB was also honored with representatives from the following organizations: CALLERLAB, CONTRALAB, Canadian Square and Round Dance Society, LEGACY, National Executive Committee, United Square Dancers of America, and Universal Round Dance Council.

The theme for 1998 was: Re-educate - Always - Learning. The Education for 1998 included new ideas and programs for the attendees.

A first for any convention was the teaching of two classic dances: Autumn Leaves and Hawaiian Wedding Song.

The introduction and promotional strategy for use of a radio commercial. An audio tape was made available to all attendees along with ideas on how, when and where to advertise using this commercial tape.

The introduction of Mini-Labs as an extension of ROUNDALAB's educational programs provided at the annual conventions.

The business of ROUNDALAB is conducted at the annual convention.

### AWARDS AND RECOGNITIONS

Certificates for 10 years of teaching were given to ten people, a small Banner Plaque for 15 years was given to 10 people, a large Banner Plaque for 20 Years was given to 12 people, a Maestro Trophy for 25 years of service was presented to 7 people. Maestro Trophies

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Correction: In the Grenn ad in the August issue, we made a spelling error in Dolores Procopio's first name. Our apologies to Dolores.



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were presented for 35 years, 29 years, 26 years and 28 years.

A Viator Award was given to a member outside the 48 contiguous states attending for the first time: Marylou Woods & William Fuller from Coffs Harbour, Australia. Viator Numeral Awards were presented to members outside the 48 contiguous states who had previously attended a ROUNDALAB Convention.

A Distinguished Service Award was presented to Frank & Carol Valenta, Chairman of the Classic Committee, for their dedication and implementation of an efficient process in the selection of ROUNDALAB classics.

The Silver Circle Award is the second highest award and presented to only ROUNDALAB members who have distinguished themselves by lengthy

*American Square Dance, October 1998*

and exemplary service to ROUNDALAB. This award was presented to Wayne & Barbara Blackford for their commendable job with regard to the standardization and cueing definitions that serve as a guide for teachers and choreographers. The Blackfords have also served many years on the Board of Directors and spent countless hours demonstrating and editing the ROUNDALAB's instructional video tapes.

ROUNDALAB presented six teaching units with scholarships from the Wayne Wylie Scholarship Fund. The names are drawn from applications sent to the ROUNDALAB office during the year (Deadline April 1). The recipients are: Philip & Sandra Gatchell, Wayne Guice & Beverly Landwehr, Barbara Morgan, Dave & Jodene Hughes, Dick & Mary Hinkle and Deb Avery. ■



by  
**Ed Foote**

## HINTS FOR DOING A-1 CALLS

**CAST A SHADOW** — The most difficult part of the call is for the center facing out. That dancer must always Cloverleaf AWAY from the center of the square.

Unfortunately, many dancers abbreviate this Cloverleaf action, which results in their interfering with the end dancers who are doing the Spread after their Cast Off 3/4.

The key for the center looking out is to do a big looping motion, so that the final step is straight ahead into the center of the resulting line/wave. If the final step instead is a sideways slide into the center, or a 45-degree walk into the center, then you know the looping action was not big enough.

If your loop is big enough so that your final step is straight ahead, this will make the call smooth for you and your fellow dancers.

**CYCLE & WHEEL** — Many callers only use this call from 3&1 lines with the ends facing opposite directions, which always results in facing couples at the end of the call. As a result, the dancers do not know the rule of the call, they have only memorized the ending result of one formation. Now, if they dance to a caller who uses Cycle & Wheel when the ends are both facing the same direction the dancers do not know

what to do.

When you hear this call, before moving, always look at the facing direction of the ends, because this tells you ahead of time how you will finish. Why? Because the call is related to Wheel & Deal, as follows:

On a Wheel & Deal, if the ends are facing opposite directions, the ending position is always facing couples. The same thing is true for Cycle & Wheel.

On a Wheel & Deal, if the ends are facing the same direction, the right-side couple goes in front - i.e., finishes in front of the left-side couple. The same thing is true for Cycle & Wheel.

How do you know who the right-side couple is in a 3&1 line or inverted line where the ends are both facing the same direction? Pretend that everyone in the line is facing the same direction as the ends, and the answer is readily apparent.

If your caller is only calling Cycle & Wheel from 3&1 lines where the ends are facing opposite directions (so you always finish facing the other couple), you are only being shown one aspect of the call. Request that your caller use the call from 3&1 lines and inverted lines where the ends are facing the same direction. ■

# 14<sup>th</sup> Annual Midwest Callers School

The 14<sup>th</sup> Annual Midwest Callers School started on Sunday, June 14, and ran through Friday, June 19. Nine callers, representing Indiana, Michigan, Minnesota, Ohio, Puerto Rico and Wisconsin, attended the school.

Don Taylor and Stan Burdick were the main instructors for the week. Don's wife, Bev, met with the caller's partners and was always available to answer questions or fill in a square. Assistance was also provided by Mac and Winnie McMillan. In addition to square dancing, Mac and Winnie entertain as clowns. Callers need



Pictured in the front row from left to right are Stan Burdick and Bev & Don Taylor; back row from left to right are Winnie & Mac McMillan.

The Midwest Callers school is formulating plans for next years school, with the addition of several qualified instructors.

CALLERLAB recently gave a 50-year award to Stan and a 30-year award to Don for their efforts in caller training and leadership. Don and Stan are trained caller-coaches, have been staff members at other caller schools, and have conducted caller seminars throughout the area.

Charlie and Jan Bitter  
Oshkosh, Wisconsin



These are the angels who helped with the dancing during the week. The woman in the front is Mildred Opdyke who had perfect attendance.

dancers and the Skirts and Shirts Square Dance Club of Auburn was always ready to fill a square so the nine callers could take their turn on the mike. There was one member, Mildred Opdyke who did not miss a single night of dancing and should be paid special recognition.

There were some lumps in the throat at graduation when it was announced that Stan Burdick would not be actively involved in future classes. He will continue to be a consultant to Don and the school.



The callers and their partners along with Stan Burdick and Don & Bev Taylor.

# So You Want To Be A Caller

by  
**Larry Cole**



Well what do you know, it's October already, can Christmas be far behind? Last month we talked about ethics and I just want to reinforce how very important it is to practice good ethics. Nothing can dig you out of the hole that you put yourself in by being unethical in your calling business. Don't do it!

In August I attended the 45<sup>th</sup> Annual Summer Workshop sponsored by the Indiana Square Dance Callers' Association. This is a combined caller and cuer group and has a wonderful working relationship between the two. Tony Oxendine was the clinician for the squares with Phil & Jane Robertson coaching the rounds. Phil, Jane and Tony provided a magnificent presentation of material to enhance everyone's skills. Clinics of this type are a super way for newer callers (and cuers) to begin their education. Many times newer callers are not ready for a full fledged week long school. They are hampered by time restraints or financial obligations and a week long venture is out of the question. Therefore, these two or three day clinics are a great avenue of learning. Check it out in your area - don't miss a chance like this. Incidentally, Tony did a wonderful job of showing everyone that Mainstream is both fun and interesting. We all need to do a little work on our choreography and put fun back into square dancing. Remember,

as a newer caller, if you can't call Mainstream - you can't call.

As a newer caller it would behoove you to seek out your local and state callers association. You need to become involved and rubbing elbows with other callers is a must. Almost all callers are willing to help you in your quest to become a caller, but they may not know that you are interested in learning - make yourself known to them. These associations vary in their makeup. Some offer a great deal of education and some only provide a small amount. Nevertheless, all of them are good hard-working groups and a very important part of our activity. When you approach these folks do it in the proper frame of mind. Never start out by asking what they are going to do for you. Chances are with that approach they are going to do

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

Larry may be contacted at  
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for membership and ask that you be considered as a candidate. Provide truthful information about yourself and be grateful for the opportunity to join. Remember, you need this group more than they need you. 🍀



If you are relocating for the winter months, you **MUST** notify us of your address change no later than the 10<sup>th</sup> of the month preceding the move.

We will **NOT** be responsible for undelivered issues.

## THE KOREO KORNER ..... by Steve

Let's continue the Flip the Diamond emphasis this month with another unusual position. This time, the points are looking in to start. Thus, they will be centers looking out after the call. Again, the positioning is unusual, so be prepared to help the dancers through this one.

**HEADS star thru and spread**  
**CENTERS pass the ocean**  
**flip the diamond**  
Then:

- 1) **CENTERS trade & roll**  
**ENDS face in**  
**zoom**  
**CENTERS square thru 2**  
**CENTERS U turn back**  
**at home**
- 2) **centers run & roll**  
**NEW CENTERS trade and roll**  
**double pass thru**  
**leads trade**  
**pass thru**  
**CENTERS slide thru**  
**ENDS U turn back**  
**at home**
- 3) **CENTERS chase left**  
**swing thru, girls run**  
**square thru 2**  
**right and left grand**
- 4) **centers cross run**  
**CENTERS circulate TWICE**  
**ENDS face in**  
**side girls U turn back**  
**at home, boys trade**  
**CENTERS trade and roll**  
**ENDS face in**  
**CENTERS swing thru**  
**extend, circulate**  
**swing thru TWICE**  
**right and left grand**

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# RHYME TIME



## ODE TO THE WESTPORT BEGINNERS CLASS OF 1993-94

Let me say to one and all  
this class has really been a ball  
At first I found it down tight scary  
then I became extremely wary

There seemed to be a speaking gap  
that what I said was not a trap  
Examples of just what I mean  
picture yourself in the following scene

Some calls, I realized with chagrin  
brought looks of glaze and wild eyed grin  
Other calls brought other woes  
some laughed some cried, the others froze

Do you remember good old trade by  
one lady stopped and yelled who, why  
Tag the line was lots of fun  
one fellow mumbled where's my gun

Then I tried the spin chain thru  
some ran around, some argued too  
When I called to "Pass the Ocean"  
the dancers tried to "Locomotion"

When I called for Fan the Top  
one lady stopped then blew her top  
Of course when I called square thru, bub  
they invented "Flubble the Dub"

As you can see this groups got class  
one reason for this group to pass

Through a little pain and agony  
the funniest thing about this to me

was singing in off key harmony  
When the dance is finally done  
and someone asked who taught you son  
Scratch your head,  
say some guy name Don

Sounds like the end, I'd better stop  
get the broom, bring out the mop.

*Submitted by Don Niva, Madison, WI*

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# Dancing Contra

with Don Ward



I've had "Shanty Town" on Silver Sounds #154 in my record box for ages. I never quite found a dance I felt comfortable with dancing to this piece of music. A couple of weeks ago I was dancing in Santa Barbara, California and I immediately knew I had a dance for the music.

I can't give you its title or who wrote it, and it may be modified as I reconstructed it on the way home. I hope you enjoy this fun dance as much as I did. The live band played a jig which you may substitute if you have one.

Formation: Alternate with 1, 3, 5, etc. crossed over

- A1; NEIGHBOR (CORNER) ALLEMANDE RIGHT 1 1/2 TO LONG WAVE (8)  
This Ocean Wave is along both sides of the set with the men facing in.  
BALANCE THE WAVE, MEN WALK STRAIGHT ACROSS, LADIES TURN AROUND (8)  
The balance is just forward and back. The men walk straight across the set while at the same time the ladies are turning alone to face toward the center of the set. Remake the wave with the men facing out.
- A2; BALANCE THE WAVE, LADIES CROSS, MEN TURN AROUND (8)  
This time the men turn to face in as the ladies cross and all remake the wave again.  
BALANCE THE WAVE, MEN CROSS, LADIES TURN AROUND (8)  
End facing your partner.
- B1; PARTNER BALANCE AND SWING (16)
- B2; LADIES CHAIN ACROSS (8) COURTESY TURN TO A LEFT HAND STAR (8)  
The left hand star is made by the two couples facing each other.  
1's look down, 2's look up, new neighbor allemande right & repeat the dance.

If you have a favorite dance send it along and I'll include it in future columns. Send it to *American Square Dance Magazine* or e-mail to [dward@loop.com](mailto:dward@loop.com) or mail to Don Ward, 9989 Maude Ave., Sunland, CA 91040.

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# In A Nutshell

*Reviewed by Deborah Parnell and Frank Lesclinier*

If you publish a note service and would like it reviewed, please send them to: 9797 La Monica Drive, Rancho Cucamonga, CA 91730-2800. We will be glad to include your notes for review. The deadline is the 10<sup>th</sup> of the month. Thanks, Deborah & Frank.

## CALLERS NOTES

**Norm Wilcox**

In the Creative Section, Norm explores many variations of the call Ladies Chain. These include the standard Chains, along with: End Ladies Diagonal Chain; Ladies Chaining down the same line of four; Head Ladies Chain 3/4; Four Ladies Chain, but Head Ladies finish like a Flutterwheel; Four Ladies Chain, but the Head Ladies go 5 quarters.

The following calls are featured: **Basic Program** — Wheel & Deal and Do Paso. There is some very interesting choreography using Do Paso; **Mainstream Program** — The idea of Reverse Engineering is looked at. This has to do with working an idea or choreo backwards; Trade By; **Plus Program** — Although the calls Split Circulate and Walk and Dodge are not on the Plus program, the calls from these formations featured this month would probably be best suited for at least the Plus program; Flip the Diamond; **A-1 Program** — Horseshoe Turn & the outsides Roll; Pass In & Pass Out (& Roll); **A-2 Program** — Trade Circulate (from Waves), and choreo from the A-2 program.

## JOHN'S NOTES

**John Saunders**

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

Linda writes a section for the Caller's Partner, titled, "Graduation Ceremony." She has scripted the ceremony. All you need to do is insert the names and provide the graduates.

Don Ward continues his series in the DANCING CONTRA section. He helps you to find the phrases on the record, "Dancing To A Good Ol' Country Song," and works you through the record step by step.

The **Workshop Ideas** section takes a look at Ferris Crossfire and Wheel. It combines the two calls, Ferris Wheel and Crossfire.

The **Basic Program** call featured is Chain Down the Line. Cross Fold is the highlighted call at the **Mainstream Program**. The call Acey Deucey is explored at the **Plus Program**.

The **Advanced and Challenge Supplement** includes: 6X2 Acey Deucey; Peel and Trail; and Wheel Fan Thru.

The happiest miser on earth is the one who saves friends.

## MIKESIDE MANAGEMENT

**Stan & Cathie Burdick**

Stan has combined the July and August months into one issue for the summer issue.

There are some interesting questions that Stan has been confronted with in training new callers. He lists these questions and some very honest answers. A favorite quote is, "Choose a job you love, and you will never have to work a day in your life." — Confucius

Doug Sewell presents the tools needed to create your own "Stir the Bucket" routines. In some areas of the dancing community, the dancers will rotate the squares 90 degrees counter-clockwise after the patter and before the singing call. Some callers like to do this for them as the last part of the patter tip.

In the Creative Choreo column, Jerry Reed features some left-hand choreography. Be cautious with using this material, as we tend to use left-hand choreo less than right-hand material.

Several callers have contributed to the Choreo Potpourri section. Be sure to check the sequences with your dolls before you use them on your dancers.

Walt Cole's Notebook takes a look at the Plus call, Roll. He starts off with the easy material, and progresses to more difficult examples.

## MINNESOTA CALLERS' NOTES

**Warren Berquam**

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

If you haven't tried calling the party nights, or one-night stands, read what Warren has to say about them. He has been very successful calling them, and

they have the potential of bringing in new dancers into the activity.

The featured calls this month on the Mainstream through Plus Programs are: **Mainstream:** Chain Down the Line; Centers In/Out; Reverse Flutterwheel. **Plus:** Acey Deucey; Track Two; and Follow Your Neighbor.

The **Advanced Program** calls highlighted are: Triple Trade; Turn and Deal; Switch the Wave; and Switch to an Hourglass.

## NOTES FOR EUROPEAN CALLERS

**Al Stevens**

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

Make sure you push the dolls while checking all sequences. This will get you familiar with the variety that is presented with the calls.

Al includes many sequences, along with singing call figures, and features the following calls this month: Double Pass Thru; Cast Off 3/4; and Trade the Wave.

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# THE FRONTIER DANCE



By Robert Lee Cook, Boulder, Colorado  
Reprinted from *Sets In Order*  
October, 1971

## The Miners Dance Part 2

Much has been made in fiction, films, and general tradition of the "dance hall girl," and some will argue that the Miners Dance really began with these lusty and busty women. They first appeared in the mining towns, stayed for the railroad boom and the cattle boom, and became so important a part of western city life that as recently as last week they were causing a good deal of worry for a grand jury in Denver.

As soon as a mining settlement began to form, three institutions almost instantly appeared: the saloon, the gambling tent, and the dance hall. One of our Colorado towns, just six weeks after its local rush began, boasted a population of two-thousand six-hundred (of which two-thousand five-hundred eighty were males), eight saloons, three dance halls, five gambling tents. There were also two undertakers. In another six weeks an additional thirty or more "girls" had arrived. The first church was not built until the following year.

Let's forget the romantic hokum of the movies. The "girls" were seldom

girls, did not prance around in tights or cancan costumes, were not hired primarily to dance, did not dance well when they did dance, and seem to have had an average weight of about 200 pounds. They were nothing more than the original B-girls of the Wild West, and their descendants in our own Go Go Era are tame, pale, and decorous in comparison. The clumsy grotesque dances in which they most often engaged with the miners were a far cry from the salons of the east coast, and are colorfully described in a report sent from Black Hawk, Colorado, by an eastern journalist:

"The sounds approach bedlam, rendering conversation impossible and the music, such as it is, blessedly unheard. Some of the ladies of the establishment join with some of the less inebriated customers in what is purported to be dancing, but indeed seems more akin to some savage and aboriginal fertility rite."

But some interesting dancing *was* done in the dance halls. The miners, coming as they did from all over the

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eastern United States, represented a rich mixture of backgrounds, origins, and cultures. Wastrel sons of famous Newport families mingled with the dregs of the Missouri river fronts. Sturdy, moral Midwest farm boys worked side by side with hardened, cynical men from the California diggings. Men with high standards and possessing fine educations went into partnerships with fugitives from every sort of justice and with dropouts from eastern failure. The society of the early mining towns was largely classless (except in terms of who had some money and who did not), and even the financial status of a person was subject to instant change according to individual luck at the sluice box or at the gambling table.

Such a hodgepodge of backgrounds resulted in a hodgepodge of dancing backgrounds, and most of the dances were — to some degree — attempted in the dance halls. Each hall had one or

more fiddlers as well as a hired or volunteer "prompter." The classier joints often had a "dancing master," although this occurred later in the mining period. Early in the evening, before the whiskey fumes had become too heady, simple quadrilles or squares were done — *very* simple, because the miners were already tipsy, the girls overweight, and the place a bedlam of noise.

In the earlier years (1860-1870) these dances were the same simple dances being done in the east - midwest and Appalachian figures, strong touches of New England, some figures from the south. Style was the important thing, and some quite prodigious jigging, pigeon-winging and prancing took place, depending on where the dancer was from and how well he knew his regional style. Thus, the four men in a single set usually had four different styles (the girls had mostly one: *fat*), and each proceeded to hoe down the other three. The →

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dances and calls themselves seem hardly to have been worth noting (and indeed, no one seems to have bothered to note them at all), but the matter of "style" had definitely come to the frontier and would thrive here until as recently as 1948 or so, when regional styles became swallowed up in the nationwide Universal Shuffle.

### Individual Capers

In some few instances particular dancers became legendary. There was Harry Sullivan, an Irish step-dancer, who was said to be able to outlast and out jig any man in the west. An Elmer Pettingill, from somewhere in Vermont, often interrupted dances with an exhibition of cutting and jiggling that commanded all eyes.

What few descriptions of the early quadrilles survive contain some inter-

esting things. While I can find no record of a docey doe, I have run across these: "Birdie in the Cage," "Shoot the Owl" (the same as the early "Pop the Weasel"), "Pass Right Through and Balance Too," and a "Roll the Jug." Also recorded were the Grand Chain (grand right and left) and various of the New England patterns such as Ladies Change, Dos a Dos, Gents Change, Stars by Right and Left. Curiously, there is a description of a dance in Denver in 1862 in which there seems to have been done a form of the Texas Star, this some years before the significant cattle drives from Texas took place or the first cowboy influences appeared. No name is given to the pattern but it seems to have been a combination of the Gents Star Across and the Texas Star reverse, and I

wonder if it was derived from, or related to the "Pumpkin Blossom" pattern which seems to have been done in the Midwest states as early as 1855. This is another of those tantalizing mysteries of dance evolution.

Couple dancing occurred in the dance halls too — basic waltzes, perhaps a bit of a polka, but most often a sort of stomping one-step gallop which usually led to a room upstairs. Like taxi dancers, the dance hall girls, charged a fee for a dance, keeping a percentage on this as well as on the prices of drinks sold. Being B-girls and the only women on the early scene, some of them became quite wealthy, either through their own talents or through marrying a suddenly rich miner. A number of our leading western families got started in this manner, and the descendants have ever since been trying to bide the dance hall origins of their dynasties.

The realities of our mining history have never properly been told. For each miner, prospector, con man, gambler, or manipulator who became a millionaire in the western United States, there were easily 10,000 other men who did not even make expenses. For each dollar's worth of precious metal greedily taken from the western soils, at least \$5,000 worth of materials, supplies, and equipment was expended overall. If such tangibles as human happiness, dignity, and life could be given a money value, we would find the western mining man's deficit to be almost astronomical. Humanity lost.

In his fine poems about early Colorado, Thomas Hornsby Ferril has graphically presented pictures of what the mining life was like. Women often died before the age of 40. An epidemic

of measles or diphtheria could wipe out half the juvenile population of a district. Infant and adult mortality rates were very high, and the average income of a full time miner with family would run from \$70 to \$100 a month. But still the people danced, more and more, and the Miners Dance underwent some quite complex and fascinating developments.

*Continues next month!*

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Yellow Rose Of Texas, Worley ..... CRC 113  
Randy's Romp/Sushi ..... CD 503  
Commitment, Castleberry ..... CARD 39  
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Paddlin' Madelin' Home, Wykoff .... BS 2455

# Cue Tips

*Selected by Sandi Simmons*



The seasons have begun to change here in the eastern part of the country. The foliage is in full color, and the days are getting just a little nippy. It's the perfect time of year for getting together with friends and enjoying one of our favorite past-times . . . DANCING!

## AS THE MUSIC PLAYED

Ron & Ree Rumble, 43 Charles Ave., Lakehurst, New Jersey 08733

**RECORD:** Roper #264-A "The Music Played"  
**FOOTWORK:** Opposite except as noted  
**SEQUENCE:** Intro-A-B-C-A-B-C-Ending

**RHYTHM:** Rumba  
**SPEED:** 42 RPM  
**PHASE:** III + 1  
Alemana

### INTRO

- 1 - 4 WAIT;; BOX APT; BOX TOG;
- 5 - 6 SD, CL, SD/LIFT,-; BEHIND, SD, THRU (BFLY),-;
- 7 - 8 SD, CL, SD/LIFT,-; BEHIND, SD, THRU (OP),-;

### PART A

- 1 - 4 PROG WALKS; NY TO FC & TCH; (CP) BOX;;
- 5 - 6 TWIRL/VINE, 3 TO BFLY; CRAB WALK 3;
- 7 - 8 CUCARACHA CROSS; CUCARACHA CROSS TO OP;
- 9 - 12 PROG WALKS; NY TO FC & TCH; (CP) BOX;;
- 13 - 14 TWIRL/VINE 3 TO BFLY; CRAB WALK 3;
- 15 - 16 CUCARACHA CROSS; CUCARACHA CLOSE;

### PART B

- 1 - 4 FULL BASIC;; FWD BASIC; WHIP TO LOP;
- 5 - 8 FWD 3 TO BFLY; SD WALK 3; FENCE LINE; SPOT TRN;

### PART C

- 1 - 4 ALEMANA (TO BOLERO BJO);; WHEEL 6;;
- 5 - 8 BK BREAK TO 1/2 OP; W ROLL ACROSS; SERPIENTE TO OP;;

### ENDING

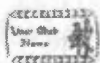
- 1 - 3 PROG WALKS; NY TO FC & TCH; (CP) SD CORTE;

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### A KISS

Janette & Bob Kemper, 102 Case Lane, Oak Ridge, Tennessee 37830-7717

**RECORD:** Roper 145-A "Kiss in the Dark" (flip - "Manuela")

**FOOTWORK:** Opposite except as noted

**RHYTHM:** Waltz

**SEQUENCE:** Intro-A-B-A-B

**PHASE:** II

#### INTRO

1 - 4 WAIT 2 MEAS;; TWIRL/VINE; THRU, FAC, CL (Bfly Fac Wall);

#### PART A

1 - 4 WALTZ AWAY; WALTZ TOG; APT, PT,-; FACE, TCH,-;

5 - 6 TWIRL/VINE; THRU, FAC, CL (Bfly Fac Wall);

7 - 8 STEP SWING; SPIN MANU;

9 - 12 TWO 1/4 R TRN (Fac LOD CP);; 2 PROG TWINKLES;;

13 - 14 WALTZ FWD; FWD, FAC WALL, CL (CP Wall);

15 - 16 1/2 BOX; TWINKLE THRU;

#### PART B

1 - 4 BAL L; BAL R; TWIRL/VINE; THRU, FWD, 2 (OP LOD);

5 - 8 LACE ACROSS; FWD; LACE BK; MANUV;

9 - 11 PIVOT 3 (SCP); MANUV; PIVOT 3 (SCP);

12 FWD, FAC, CL (Bfly Fac Wall);

13 - 16 FULL BOX TRN L (Bfly Fac Wall);;

\*\*2nd Time Thru - Modify Meas 15-16

Fwd L trn 1/2 LF, sd R, cl L (fac wall); Pt twd partner.

While you dance the night away "As The Music Played," I'll be touring the fabulous country of "amore" ... Italy ... for two wonderful weeks. It is a trip I have been looking forward to for some time. So have fun and dance up a storm I'll be back soon. Here's "A Kiss" for luck. Arriverdici!

Sandi Simmons, 7 Simmons Dr., Milford, MA 01757 or e-mail: [simmons@ziplink.net](mailto:simmons@ziplink.net)

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# Disney's Animal Kingdom Opens

A couple of days before Disney's newest park was scheduled to open, we received a phone call inquiring if we would like to ask a "few" of our friends to attend the filming of the Grand Opening Ceremonies of Disney's Animal Kingdom. What an honor! Usually only the media get invited to these special Disney parties.

That evening my husband and I went dancing at our home club, the Wagon Wheels of St. Cloud, Florida. We invited the first twelve couples we spoke to, that were available, to be our guests at the "Grand Opening."

Because of the special activities planned by Disney, we had to meet at 5:30AM to be bussed to the park. However, we were not the only invited guests. They also invited other employees and retirees. That morning the parking lot where we were to meet was filled with 2,000 automobiles. Imagine trying to locate 24 friends at that hour in the morning - with all those other guests wandering around, too.

More than 6,000 employees, family and friends attended the Grand Opening along with the 3,500 media guests (TV, radio, newspapers and magazines) plus all of the Disney top management and their families.

Everyone had a wonderful time as we spent the entire day visiting this new Disney park. As we visited each

section of Animal Kingdom, we were presented special souvenir pins. We also were invited to spend the entire day eating, and eating and eating. No one ever goes hungry at a Grand Opening at Walt Disney World.

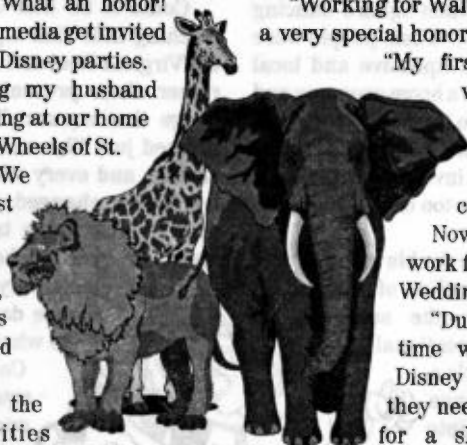
"Working for Walt Disney World is a very special honor," says BettyLee.

"My first twenty years were spent booking meeting rooms for the conventions coming to Disney.

Now as a retiree, I work for the Fairy-Tale Wedding department."

"During all of my time working at Walt Disney World, whenever they needed an audience for a show, or square dancers for an exhibition or parade, they called me and the dancers volunteered. What fun we've had these past twenty-six years."

BettyLee Talmadge  
Orlando, Florida



## MIKESIDE MANAGEMENT

by Stan & Cathie Burdick

**MIKESIDE  
MANAGEMENT**

Monthly Note Service for Callers by Stan & Cathie Burdick

|                                                                                                                                                   |                                                                                                                                                                      |
|---------------------------------------------------------------------------------------------------------------------------------------------------|----------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <p>It's not a bad life, this<br/>wondering minstrel circuitous<br/>rampage I've chosen. At least<br/>it's not hard to take<br/>when in Hawaii</p> | <p>covered upstate New York (I<br/>sneaked in and out between the<br/>blizzards), followed by two<br/>weeks hopping through<br/>Georgia. (Sounds<br/>like March)</p> |
|---------------------------------------------------------------------------------------------------------------------------------------------------|----------------------------------------------------------------------------------------------------------------------------------------------------------------------|

### MONTHLY NOTE SERVICE FOR CALLERS

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# Food for Thought

by Eddie Powell

Could it be that the world has changed and square dancing has not?

Could it be that the economy was in a recession and close to a depression in the late 70's when square dancing was in its heyday? Thus, people were looking for an inexpensive and local recreation versus a boom economy and plenty of money to travel, pay for more, and impress more with what recreation you are involved with thus, square dancing is too cheap, too local, and too uncool?

Could it be the double income, dual wage earner families of today just don't have the same amount of recreational time available? Is a 2 1/2 or 3-hour dance too long to work into their allotted 45 minutes of recreation time per week?

Could it be the cost of babysitters, the timing, the arranging, the details necessary to allow mom and dad to go dancing are so much more than dropping the child at grandmas' or Aunt Millie's for a while and be back soon, like it used to be?

Could it be that the normal life span of any product on the shelf at the grocery store is twenty years and square dancing has achieved its twenty years (and beyond) without

recreating it (new and improved). Thus it's average life span is catching up with it and it's "over" in the form that it is in?

Could it be that schools are still teaching kids that square dancing is the Virginia Reel and Grapevine Twist rather than presenting the correct image that square dancing has progressed just like music, cars, homes, clothes, and every other aspect of life has grown, changed, and progressed? (Don't think that's true: Go ask the music or gym teacher at your local elementary school about square dancing and listen to what they say!)

Could it be that square dancing, as an activity, has never marketed itself to the general public thus, too many other competitors for our leisure/recreational time and dollars have passed us by?

Could it be that we have been too set in our ways and not allowed for change and growth within to match the change and growth going on in our lives in other areas, thus, we are not somewhere/something that the masses want to be involved in? (Look at churches, bowling, and other "belonging" type activities and you will find that they did not keep pace with society and are/were then left behind



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like the buggy whip!)

Could it be that we just spend too darn much time focusing on the negative and looking at the lack rather than focusing on the positives and embracing the abundance? Any good athlete will tell you that you must first focus on the goal and visualize yourself achieving it before you will ever even get close to

winning it! Focus on the positive, focus on the blessings, the abundance, the fun, the great mind stimulation, the aerobics, the socialization, the friends, the purpose, the place where everyone can come and meet on an equal and unbiased dance floor, and more! Focus on it, keep it in front of you, and soon what you visualize will come to be!



## *Creative Choreography*

by Lee & Steve Kopman

So, you think your groups know how to Flip the Diamond. Let's look at the CALLERLAB emphasis call for Plus dancers. Flip the Diamond is called from facing diamonds in the following sequences.

This will be very tricky at first for your dancers. Be patient.

- 1) HEADS pass the ocean  
extend, CENTERS hinge  
diamond circulate  
flip the diamond  
ferris wheel  
CENTERS star thru  
& lead right  
box the gnat  
right and left grand
- 2) SIDES square thru 4  
swing thru, CENTERS hinge  
facing diamond circulate  
flip the diamond  
couples circulate, 1/2 tag  
boys run, pass the ocean  
acey deucey, recycle  
square thru 3  
left allemande
- 3) HEADS lead right  
touch 1/4  
split circulate 1 1/2  
GIRLS trade the wave  
flip the diamond  
couples circulate, boys run  
LEFT swing thru  
right and left grand
- 4) SIDES star thru  
double pass thru, track 2  
CENTERS hinge  
flip the diamond, ferris wheel
- CENTERS square thru 3  
left allemande
- 5) Heads 1P2P  
pass the ocean, scoot back  
CENTERS hinge  
flip the diamond  
girls trade, girls run  
right and left grand
- 6) SIDES square thru 2  
touch 1/4, CENTERS hinge  
facing diamond circulate  
flip the diamond  
centers trade  
1/2 tag, spin chain thru  
right and left grand
- 7) HEADS LEFT touch 1/4  
and spread  
CENTERS pass the ocean  
flip the diamond  
couples circulate, 1/2 tag  
scoot back  
extend, right and left grand
- 8) SIDES star thru  
double pass thru  
leads U turn back  
single circle to a wave  
CENTERS hinge  
flip the diamond, ferris wheel  
zoom, CENTERS box the gnat  
dixie grand, left allemande

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- 9) HEADS lead right  
single circle to a wave  
CENTERS cast off 3/4  
facing diamond circulate  
flip the diamond  
couples circulate  
bend the line, pass the ocean  
right and left grand
- 10) SIDES pass thru  
separate around 1 to a line  
LEFT touch 1/4  
CENTERS walk and dodge  
centers in, cast off 3/4  
CENTERS pass the ocean  
flip the diamond, 1/2 tag  
girls trade, split circulate  
right and left grand
- 11) HEADS pass the ocean  
ping pong circulate  
extend, CENTERS cast off 3/4  
ENDS circulate  
flip the diamond  
ferris wheel  
CENTERS sweep 1/4  
left allemande
- 12) SIDES square thru 4  
HEADS roll away, swing thru  
CENTERS follow your neighbor  
and spread  
flip the diamond
- ferris wheel, zoom  
CENTERS swing thru  
extend, swing thru  
right and left grand
- 13) Heads 1P2P  
right and left thru,  
Turn 1/4 more  
Girls follow your neighbor  
Boys circulate, flip the diamond  
couples circulate  
boys trade, bend the line  
pass thru, wheel and deal  
CENTERS square thru 3  
left allemande
- 14) SIDES touch 1/4 and spread  
CENTERS square thru on the  
4<sup>th</sup> hand left swing thru  
flip the diamond, ferris wheel  
CENTERS U turn back  
pass thru, left allemande
- 15) HEADS pass the ocean  
extend, swing thru  
BOYS follow your neighbor  
and spread  
diamond circulate  
flip the diamond  
boys trade, 1/2 tag  
boys run, load the boat  
square thru 3  
trade by, left allemande



# EASY LEVEL

by **Bob Howell**

WOW! It's October already! Ken Croft and Elana of San Francisco, California continue to write delightful solo dances. They are round dance instructors who have adapted many of the round dance movements to solo dancing. Following is a routine to—

## WABASH CANNONBALL

**Formation:** All facing the head of the hall. No partners necessary.

**Music:** Wabash Rhythm on either Gretn 14158 or Gretn 14253.

**Routine:** Five-count type of dance. Four times thru. A one-wall dance.

Wait 2 measures (thru the Introduction), then begin dance with the left foot.

L L L R L

1. Heel, toe, side / close, side;

R R R L R

2. Heel, toe, side / close, side;

L R L R L

3. (Basic Cha) Rock forward, recover, back / close, back;

R L R L R

4. Rock back, recover, forward / close, forward

L R L R L

5. Turn 1/2 left, back, back / close, back:

R L R L R

6. Rock back, recover, forward / close, forward;

L R L R L

7. Turn 1/2 left, back, back / close, back;

R L R L R

8. Rock back, recover, forward / close, forward;

**Short cues:**

1. Heel, toe, sd cha;

2. Heel, toe, sd cha;



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- 3 & 4. Basic cha;
5. Trn 1/2 L, bk, bk cha;
6. Rk bk, rec, fwd, cha;
7. Trn 1/2 L, bk, bk, cha;
8. Rk bk, rec, fwd cha;

Bob Van Antwerp of Stateline, Nevada shared our next routine with me over a year ago and I have had a good deal of fun with it in the meantime. He calls it the—

### **PENN POLKA MIXER**

**Formation:** Couples in butterfly position (facing one another with arms outstretched to either side). Men with backs to COH. Opposite footwork throughout. Man starts on L.

**Music:** Penn Polka. TNT 220B

**Routine:**

**Counts:**

- 1 - 8 Heel, toe, heel, toe, slide, slide, slide. To man's left.
- 9 - 16 Heel, toe, heel, toe, slide, slide, slide. To man's right.
- 17 - 24 Clap hands together and then partner's R, clap together L, clap together both then clap together and pat knees.
- 25 - 32 Turn right arm one full turn with partner and then each person moves left to new partner.

I remember so vividly, that as a child I dressed for Halloween as a bum. Costuming was not difficult as I always had a few ragged clothes laying around and all I had to do was dirty up my face a little and tie a bandana on the end of a stick and toss it over my shoulder and I had my outfit. Dick Pasvolsky of Branchville, New Jersey has recorded an old time favorite originally called by the Brundages, with their band, The Pioneers, which is called—

## I'm A Bum

**Formation:** Square

**Music:** I'm A Bum. LS 523/524

**Routine:**

**Break:** Dosido your corner lady, dosido your own.

Go back and swing your corner lady, swing her up and down

Now leave her alone and swing your own, swing her 'round & 'round

Take this lady by the hand and promenade the town

-----

**Figure:** (Couples) one and three go into the middle and circle once around

Reverse and now go back, go back the other way 'round

Get along home and swing your own, everybody swing

Four ladies back to back in the middle, gents go 'round the ring

Four men you march around, go all the way around

When you're home you swing your partner, square your sets in town

• Go into the middle and clap your hands with a one, two, three, four

Allemande left your corner lady, grand right and left around

Bow to your partner as you go by and now you're homeward bound

Get along home and swing your own, everybody swing

Take your lady by the hand and promenade the ring

-----

Repeat figure for sides

Repeat again for heads and sides having men go into the middle

back to back while the ladies march around

**End break:**

Dosido your corner lady and dosido your own

Go back and swing your corner lady, swing her up and down

Now leave her alone and swing your own, everybody swing

Swing her around a couple of times, then circle 'round the ring

You circle left around the hall, go all the way around

Then reverse, go back, go back, go back the other way 'round

When you get back home again, everybody swing

Take your lady by the hand and promenade the ring

-----

• Dancers start down low and come up as they clap.

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### Suggested promenade patter:

Promenade eight, promenade all, go walking 'round the hall  
Get on home to places all and bow to the belle of the ball

Eleven more months and ten more days I'll be out of the calaboose  
Eleven more months and ten more days they're gonna turn me loose

The Colorado mountains should be seeing some snow about this time of year. Here's hoping that this coming ski season will be the best yet. Aillene Elliott of San Diego, California wrote a novel contra employing the old cowboy loop and called her dance the—

## COLORADO MOUNTAIN SKY CONTRA

**Formation:** Beckett. (Couples facing couples across the set)

**Music:** Colorado Sky. Four Bar B Record 4B-6136

### Routine:

A1: Join 8 hands and circle left  
Mountain Dosido

A2: Join 8 hands and circle right  
Mountain Dosido

B1: Ladies Chain  
Chain 'em back

B2: Slant left, right and left thru  
Across right and left thru

Mountain Dosido: Man's right hand and ladies left are joined and raised so the woman can pass in front of the man and around him in 8 counts to join hands and circle right.

# The San Diego Contra Dance Weekend

The 13<sup>th</sup> Annual San Diego Contra Dance Weekend was well attended. The weather cooperated with slightly cooler temperatures.

Jim Joyner & Marian Lapp from Arlington, Virginia received the distance award. Berniece Gablik, of Tallahassee, Florida was "runner-up," while Janet & Roy Ballam of Coquitlam, British Columbia attended for the second year. The Ballam's were traveling with Irene & Neil Smith of Lynden, Washington and Keith Schiewe & May Duke are from the Portland, Oregon area. All other attendees (except one staff couple) were from California.

Certificates for five years attendance were presented to Harold & Joan Jones of Orange, California, Bob & Angela Shaddock of Los Angeles, California, and Neil & Irene Smith of Lynden, Washington.

The Rose Garden Parade - dancing in the patio garden followed by a photo session - has become a standard feature, as has the Sunday morning session with live music by the Old Twine String Band. The staff was, again, Paul & Mary Moore of Running Springs, California, Glen & Flo Nickerson of Kent, Washington and Don & Shirley Ward of Sunland, California. This was Don's first year on the staff, replacing Don Armstrong. As a special event, Don called The Wizard's Walk contra dance in lieu of the Swan Dive dance normally held in the swimming pool. Ribbons attesting that the dancers accomplished the dance were presented to all participants.

Sunday morning, Glen Nickerson announced that he and Flo were

relinquishing their positions on the staff to allow opportunities for other activities and for the dancers to experience a variety of callers, but would return as dancers as often as possible. The staff for next year was named - Paul & Mary Moore, Don & Shirley Ward and Grant & Ann Logan of Toronto, Canada. The year of 1999 will be the Logan's first year on the San Diego staff. Grant was director of the contra dance program for the Canadian National in Edmonton in 1996 and has been on the staff of Lloyd Shaw Foundation dance weeks for more than ten years. He is well-known as a contra dance caller, square dance caller and round dance cuer. He and Ann call and cue for several clubs in their home area, including their own contra dance club. They are also involved in the Olde-Tyme dance movement and Scottish Country Dancing.

The University of San Diego has agreed to consistently book the second weekend in July for the contra dance weekend, so all can now plan accordingly. The dates for the 14<sup>th</sup> San Diego Contra Dance Weekend in 1999 are July 9, 10 & 11, and the event will again be at the University of San Diego. The package program includes all dancing, two nights lodging and meals from Friday dinner through lunch on Sunday. Information and registration forms can be obtained from Paul & Mary Moore, P.O. Box 897, Running Springs, CA 92382 or telephone 909-867-5366.

Glen Nickerson  
Kent, Washington

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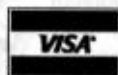
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## This month we have two contrasting views on the changing of square dancing

Why are we trying to change square dancing? Why not leave it as it is? Most of the clubs in our area, which includes parts of Minnesota, Iowa, North Dakota and all of South Dakota, dance at the Mainstream level. Some clubs may have one tip of Plus at these dances and there are a few Plus clubs in the area. I'm not saying we don't like Plus, but many of the dancers are happy dancing Mainstream and using the calls as they are now.

I guess what I'm saying is that if you add the Plus calls, as you have on your new revised list, to the Mainstream list we are going to lose some of our current dancers. Changing the dance program isn't going to bring more dancers into square dancing, but it will drive some away.

When we as callers teach square dancing, we have to make it fun for them as they are learning. We can run a class all year but if we don't make it fun and make them feel good about themselves, they won't continue to dance.

Callers and club members must work with the new dancers after they are done with classes. Some people will not continue after classes no matter what we do. We need to make

sure they travel to other clubs to hear different callers and to meet dancers from other clubs.

When I teach a class, I teach for at least twenty-five weeks or more if needed. Because I work full time, I can't do as much as I would like to, but the club members have been wonderful making our new dancers feel good about themselves.

Maybe if some of the national and other callers would think more of the dancers instead of seeing how tricky they can get, or how much money they can put into their bank accounts, square dancing would survive. We as callers can't call for nothing, but we need to take a good look at what is best for the dancers because, in the long run, that is what's best for us.

Maybe I have the wrong approach but it is working for me and for our club. Another club here in town is struggling with keeping new dancers. Some of their members have seen what I've been doing and what our club has been doing. Not only is it being noticed here but in several of the surrounding clubs.

I am not a great caller by any means. I'm just trying to make square dancing fun and to bring new dancers



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into square dancing. When I'm not calling and there is a dance, I go dancing. I enjoy dancing, as much as calling. Thank you for your time.

Loren Lagge  
Sioux Falls, S. Dakota

**OPINION #2**

I predict that if some drastic, immediate changes are not made, what we know today as modern western square dancing will be nearly dead within ten years in the United States.

The attendance at the recent national convention in Charlotte, North Carolina, was a very good measuring device of slightly more than 13,000 people. The average ten years

*American Square Dance, October 1998*

ago was approximately 19,000 people. Because of this, many vendors are quitting because they can't sell enough merchandise to stay in business.

My source of information indicates that the country of Canada is down from 45,000 people to 29,000 people involved in square dancing within the past ten years. Over the same ten-year period, the state of Texas has decreased from 16,000 to 9,000 dancers. The Dallas-Fort Worth/North Texas area alone has decreased from 6,000 to 3,000 dancers.

**DO YOU HEAR WHAT I AM SAYING?**

Wake up America! We are losing the battle because we are not doing what is required to get new dancers ⇒

## CALLERLAB UPDATES - OCTOBER 1998

|                        |                     |
|------------------------|---------------------|
| Mainstream Qtly.       | NONE                |
| Plus Qtly.             | NONE                |
| Advanced Qtly.         | Follow To A Diamond |
| Contra Dance           | En Zed Contra       |
| Traditional Dance      | The Wagon Wheel     |
| Basic Emph. Call:      | Wheel Around        |
| Mainstream Emph. Call: | Cast Off 3/4        |
| Plus Emph. Call:       | Flip The Diamond    |

into the activity. New dancers are the life blood of square dancing. New dancers buy merchandise from the vendors. New dancers help pay for the halls, callers, cuers, etc.

One reason we are not getting new dancers is our existing dancers are not recruiting their friends like they used to. Most of us agree that this is the best method for getting new dancers. Well, why are existing dancers not recruiting others into the activity? Because it takes too long to learn! It takes too long to learn all the programs to be able to dance an entire evening at most clubs and in the main hall at local, state and national conventions. Many current new dancers have told me they love square dancing but they will not encourage their friends to get involved because the lessons are too long for each program. These programs include Mainstream, Plus and Rounds. Round dance cuers should be helping a caller promote and recruit new dance classes. Are they?

Some will say "Here we go, talking about programs again. I wish we would quit talking about the programs." I say, "How can we quit talking about the programs?" The programs are what

we use at every dance. The programs are what we teach to new dancers that takes too long to learn. This is also what is keeping them from recruiting their friends. When are we going to "See the light?"

We often hear the program is not the problem. Notice I refer to "program" (singular). If we had only "one" program, I would agree this is not the problem. However, through CALLERLAB, we have eight programs. When you add DBD (dance by definition), we automatically increase the programs to a total of sixteen. We keep dangling an ear of corn out in front of the dancers to learn more. We must put a lid on the PROGRAM.

The proposal of "Target 2000" did not pass at the CALLERLAB meeting this year. The vote was a tie. If Target 2000 is not the answer, then somebody needs to develop an alternative soon or we can kiss this activity goodbye!

Recently I heard a club president tell their new dancers that they must go dancing two to three times per week to keep up with the club. Just a few weeks ago I saw a full Plus club graduate a Mainstream class and the new dancers were told they would have



to go elsewhere to learn Plus before they could join the club. WOW! What have we created?

In the past two years of traveling almost all the way around the world, I have been able to call two Mainstream dances. All the others had Plus mixed in or were full Plus.

Many people keep saying the programs are not the problem. This is ridiculous! We had better start a short entry program and provide dances for these new dancers to have fun or we may as well hang up the mike.

This past dance season a couple who have been friends of mine for forty years decided to get back into square dancing after an absence of twenty years to raise a family. They called me and commented "Do you believe our caller told us we would have to stay in class for nine months?" They said this was ridiculous and this did not even include rounds.

We simply must change our attitude! Highly recognized callers must prove that a smaller program will work. Plus, Advanced and Challenge callers, as well as round dance cuers, must stop recruiting new dancers into their programs before they are ready. Clubs in these categories must do the same.

A long time caller friend, who is now retired, made the following statement: "We have trained our dancers to their level of incompetence." How true this is. We have tried to make professional dancers out of people who just want to have a good time and not be bored. All too often callers are boring, so the dancers look elsewhere and many times to a higher level program, or they quit.

I do have faith in our people and in

our country. I think we will find the answer, but we better hurry. Time is running out. Many areas across the United States have started their own version of a square dance program. I personally know of seven. This is not the answer. This is going back to what we had twenty-five years ago of no standardization. However, this may be what it takes to "wake up America" again.

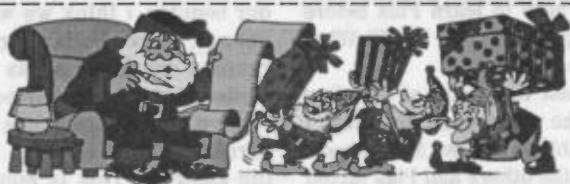
We must do a better job of advertising! This takes money and time. There are probably a lot of people with the time to do what is necessary but where will the money come from? Square dancing has become the world's "Best Kept Secret." CALLERLAB has a Foundation for the Preservation and Promotion of Square Dancing, but very little funds to date. All donations are welcome and are fully tax deductible. Write the CALLERLAB office at 829 3rd Avenue S.E., Suite 285, Rochester, Minnesota, 55904.

There are also several local and state organizations that have a surplus of money that should be used to advertise square dancing. Every avenue of television, radio and billboard publicity as well as web sites should be pursued.

Our theme at CALLERLAB this past year was "Pathway to the Future." The pathway has many obstacles, but none that cannot be overcome. It is time to unite all our efforts toward advertising to recruit new dancers. Once we get these new people, we must let them know it only takes a short time to learn and enjoy our favorite hobby.

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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 Wednesday preceeding the last Saturday of June.

- '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.

- '00 (12<sup>th</sup>) - Vancouver, British Columbia
- '02 (13<sup>th</sup>) - Saint John, New Brunswick

## 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

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

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10 **NEW MEXICO** - Autumn Fest. Albuquerque Square Dance Center. Kodak Albuquerque Balloon Fiesta Week. Callers: Art Tangen & Bill Haynes. Info: Berghofers, 2008 Western Hills NW, Rio Rancho, NM 87124; 505-891-1291; e-mail [WmMcA@aol.com](mailto:WmMcA@aol.com)

16-17 **TENNESSEE** - 43<sup>rd</sup> Annual Chattanooga Choo Choo Festival, Brainerd United Methodist Church, Chattanooga, TN. Info: Levi & Dot Stephens; 423-476-3579

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

16-18 **VERMONT** - 8<sup>th</sup> Annual Tumbling Leaves Festival, Bennington College, Bennington, VT. Staff: Bates, Brodeur, Harris, Libby, Pulaski, Lee, Collipi & Mindlin. Info: Cliff Brodeur, PO Box 914, Pittsfield, MA 01202; 413-443-3060

23-24 **TEXAS** - Annual North Texas Square & Round Dance Association Roundup, Plano Convention Centre, Plano, TX (Dallas/Ft Worth area). Info: Gerry & Pat Hooper, 3005 Hillcrest Dr., Irving, TX 75062; 972-255-9064

23-25 **CALIFORNIA** - Associated Square Dancers of Superior California 39<sup>th</sup> Annual Harvest Hoedown, Yuba-Sutter Fairgrounds, Yuba City, CA. Info: Bonnie Abramson; 916-649-2714; e-mail: [bjabramson@aol.com](mailto:bjabramson@aol.com)

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30-31 **FLORIDA** - Northeast Florida Square and Round Dancers Association 45<sup>th</sup> Fall Festival, Jacksonville Beach, FL. Info: John Wall, PO Box 50124, Jacksonville Beach, FL 32240; 904-241-0384; or e-mail [bigguy0831@aol.com](mailto:bigguy0831@aol.com)

30 - 31 **GEORGIA** - Georgia Mountain Getaway, Georgia Mountain Center, Gainesville, GA. Info: Don & Rose Griffith; 770-535-0341

## NOVEMBER

1 **RHODE ISLAND** - RI Federation Fall Festival, German Hall, Carter Ave., Pawtucket, RI. Info: Norman Gorden, 94 Bellevue Ave., Warwick, RI 02888; 401-463-8249

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

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

7 **UTAH** - Northern Utah Square Dance Association Square-A-Rama, Union Station, Ogden, UT. Info: Irene Taylor; 801-479-4555

6-8 **COLORADO** - Colorado Round Dance Association 38<sup>th</sup> Annual Party Dance, Greeley, CO. Info: Karen & John Herr, 4535 Red Rock Dr., Larkspur, CO 80118; 303-681-3147

8 **NEW JERSEY** - Northern NJ SD Assoc. 24<sup>th</sup> Annual Mini-Festival, Bridgewater-Raritan Middle School, Bridgewater, NJ. Info: Sal & Mary Alessi; 973-256-1647

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

15 **MASSACHUSETTS** - WMSARDA & SACA 23<sup>rd</sup> Annual Fall Festival, Bellamy School, Chicopee, MA. Info: Robin Roberts, 95 Williamsett St., S. Hadley, MA 01075-3038; 413-533-3163

20-21 **CALIFORNIA** - 2<sup>nd</sup> Annual Frollicking Fall Festival, Red Bluff Commu-

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Jay Thiel, 18785 Palomino Dr, Red Bluff,  
CA, 96080; 530-527-3486; e-mail  
jthiel@rhuhsd.k12.ca.us

### DECEMBER

4-6 NEW YORK - Holiday Jubilee  
Square Dance Weekend, Best Western  
Paramount Hotel, Parksville, NY. Appli-  
cations to G & C Hardy, 19 Jansen  
Road, Stone Ridge, NY 12484;  
website: chuckandgerry.com/club-  
house/doncoywo.html

### FEBRUARY '99

5-6 ARIZONA - Grand Canyon State  
S&RD Jamboree - The First! Mesa, AZ.  
Info: Vic & Nancy Kamber, 4326 N 29<sup>th</sup>  
Place, Phoenix, AZ 85016; 602-224-  
3707; fax 602-224-5707; e-mail vic-  
reality@msn.com; Website  
www.inficad.com/~dfarrar/gcsda/

5-7 CALIFORNIA - Jamboree By The  
Sea, Del Mar Fairgrounds, Del Mar, CA.  
Palomar Sq. Dance Assoc. Info: Pat &  
Ave Herndon, P.O. Box 273, Poway, CA  
92074; 619-486-1691; e-mail: http://  
pages.prodigy.com/patnave/

### APRIL '99

15-17 SOUTH CAROLINA - 23<sup>rd</sup> An-  
nual Myrtle Beach Ball, Columbia SC.  
Info: Barbara Harrelson, 1604 Grays  
Inn Rd, Columbia SC 29210; 803-731-  
4885; fax 803-750-7222

16-18 CALIFORNIA - 41<sup>st</sup> California  
State SD Convention, Cal Expo Center,  
Sacramento, CA. Info: Bob Clark &  
Sandi Boone; 503-432-0101;  
e-mail: KeystoneCt@msn.com;  
www.goldrush.com/~dnc/square

16-19 TENNESSEE - 23<sup>rd</sup> Memphis  
German, Memphis, TN. Info: Bill &  
Elsye Johnson; 901-274-1479

24-25 MASSACHUSETTS - 41<sup>st</sup> New  
England S&RD Convention, North  
Shore, MA. Info: John & Sue Sullivan,  
PO Box 3434, Framingham, MA 01705;  
888-2-NEWENG

30-MAY 2 NEVADA - 52<sup>nd</sup> Silver State  
S & RD Festival, Reno-Sparks Con-  
vention Center, Reno, NV. Info: 702-673-  
2557; Fax 702-673-2801; e-mail: sqr-  
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