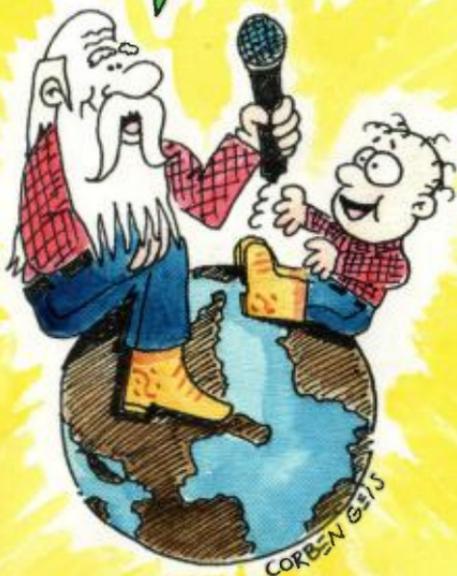


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"The International Magazine of Square Dancing"

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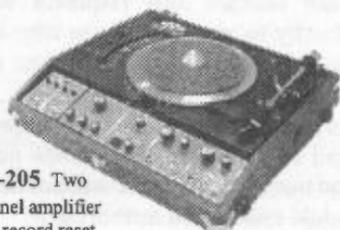
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FROM THE EDITORS

ED & PAT JUAIRE

50 PEOPLE NEEDED

That's right. We need at least 50 people to help square dancing and we are not talking about a lot of work involved.

Hardly a week goes by that we don't receive requests from non-dancers and dancers, for information about square dancing somewhere around the country - sometimes even in other countries. We really try to help but we don't have enough information to answer all the requests properly, especially for the non-dancers. That's why we need 50 readers to help out.

We are looking for people who are knowledgeable about square dancing in each state. You should be familiar with what associations exist in your state and who a contact is at each of those associations. If you have e-mail access, that's a plus but it is not necessary.

Here's what we will do. A page on

our web site will list each contact for each state. If you have e-mail, we will include that with your name as the state contact and requests will go directly to you. For those who do not have e-mail, we will put our e-mail address and phone number. From there, we will send you the request by mail or telephone. Your home address and telephone number will not be made public unless you authorize it.

Too often we lose new dancers because they do not have a contact in their area. We think this can begin to reduce or eliminate that problem and we have to tackle each obstacle to square dancing and find a way to remove it.

As of this writing, the year is coming to an end. Pat and I extend a sincere wish that you will have a

Happy New Year



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FROM THE MAIL ROOM



Relevance

Hi Gang,

I think what we need to do is not think of it as a slump, but a wake up call. (See the related article, *Relevance* on page 74.) If you look at the International Square Dance Directory, it rivals most of the cities of the U.S. phone books. I don't see Ball Room, Line Dancing or any other activity as far as that goes as big as ours. Folks, we still have a very healthy activity. We just need to find ways to fit it in today's society.

I came home for lunch the other day, and was watching MSNBC, and they were talking about today's family having no time for recreation. Both husband and wife work for a living and who get's to take "Johnny" to daycare for that day, and what they are going to do for dinner for that night. I know what they are talking about. My wife and I both work full time jobs, and call and cue for four clubs in the Portland, Oregon area, and I usually travel out of town on weekends to call. Not complaining mind you, just stating a fact. I am 43, which would qualify me as a "Baby Boomer." We don't have any kids living at home. But if we did, I would find it pretty hard to keep up our schedule.

So what's the answer? I'm not really sure. We have blamed lists, dance attire, image, etc. I know one thing for

sure, the bottom line, if we don't show the new dancers a good time from day 1, we are going to continue to scratch our heads and wonder why we are declining in numbers.

My wife cued a weekend in Portland with Tony Oxendine & Jerry Story; 25 squares, (15 pre-registered for next year). The July 4 weekend that I call with Daryl Clendenin, Jerry Junck, Bob Stutevoss. (Sold out for 4th of July 2000). Gary Shoemake & Ken Bower 35 Squares in Kennewich, Washington; Daryl Kalmbach and myself Memorial Day Weekend 1st year weekend 25 squares. I know of other weekends and festivals that do even better than that. So what is it about these weekends and festivals that make people want to go to them. Common denominator, they know they will have a good time.

Let us, as callers start showing our clubs a better time, and in the long run, Square Dancing will benefit.

Callers, start working on your craft and we'll see you at CALLERLAB in Las Vegas.

Bill Helms

To the editors:

I would like to point out a few things I read in the November issue of *ASD* I would like to take exception with. The first one was that of Al Steven's

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bashing *ACA's* right to freedom of speech and bashing *ASD* for printing it. This is America and our only national media (*ASD*) has an obligation to keep their readers informed and up to date on issues that may not set well with everybody. I admire *ASD* and it's editors for being fair and non partial when it comes to publications. Please keep up the good work. I agree with *ASD* and Mike Seastrom that our only hope will be working together [with *CALLERLAB*] and not to continue tearing each other apart.

The next thing that bothered me was Ed Foote's article that continues bashing American dancers. This is not the first time this has happened and Ed has every right to publish his opinion as *ASD* has every right to publish it. My only comment would be that one should not generalize an entire nation. Maybe some do not dance as well in America as in other nations but then again I have called for many dancers in America that do dance better than some dancers in other countries. It all depends on who your calling for. America has thousands more dancers than other countries and that fact should be

taken in to consideration before such an ugly generalization is made.

The only other part of Ed's article that bothered me was the part about Australians saying the lists have nothing to do with the recruiting of new dancers and how the Advanced programs were growing. Having spoken with callers and dancers from Australia who are beginning to understand how debatable this statement is, leads me to try and correct it. How many Advanced or even Plus dancers have gone out of their way to help recruit new people into our activity? We all know there are always some dedicated dancers who are the exception to the rule but by and large when dancers achieve these higher level status, the activity loses MANY potential recruiters for *MWSDing* (Modern Western Square Dancing). This is the same in America only compounded about 100 times. My suggestion is to remain very careful how fast dancers are moved in, and how many dancers are recruited, to higher level dancing. It has left America with a very crippled work force when it comes to recruiting new people into the activity and keeping experienced dancers in the clubs who

will dance with them. So.....yes the lists do, in an indirect way if not a direct way, play a part in the recruitment and retention of new dancers. I cannot think of any recreation that has ever thrived due to segregation.

Modern Western Square Dancing was built strong by utilizing the old marketing strategy of "Friends bring Friends bring Friends." It would behoove us all to never forget this and try like the dickens to keep it around even if it means calling and dancing nothing but Basics.

Thanks for listening. I'm finished now.

Jerry Story

ONE OF THE BEST

In the November issue of *American SquareDance* on page 33, CALLERLAB's Milestone winner of 1980, Charlie Baldwin, looks out of the page in a very uncharacteristic suit and tie. No checked shirt. No bolo tie.

As I remember him, Charlie was the best caller I had ever heard back in the early '50s. There was magic about him. When he stepped to the mike a shiver of excitement swept through the always large crowds of dancers.

His Labor Day Camp Becket dance weeks in the Berkshire Mountains of Massachusetts were sellouts. That's where Charlie taught me the first faltering lessons in the art of calling. That's where Cathie and I did our first serious courting that led to our marriage in 1955.

That's where we volunteered to write and sketch for Charlie's daily camp news sheet, which may have somewhat prepared us for what was to come - editing and publishing *American SquareDance* for 23 years, beginning in 1968.

For many years Charlie used my cartoons in his *New England Caller*, which later became the *Northeast Square Dancer*, and the graphic gags



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still continue in that publication and in ASD. Charlie gave me a start both in calling and cartooning.

The last time I saw Charlie he had remarried, he was 75, and he had quietly retired to a little park south of St. Pete. I was on a calling tour in Florida; I wanted to thank him one more time for his influence in my life. Over coffee that day he said he'd done only one little dance for a few other retirees there. None of his neighbors knew what I knew - he was the greatest caller New England ever produced! He had been a square dance legend. But humility was his middle name.

Stan Burdick

To our Square Dance family:

Rosie & I thank everyone for standing by our side during the lost of our daughter. We haven't been able to accept it yet but without your support we would have never gotten this far. Please keep us in your prayers and as soon as we get our heads back on we'll see you all in a square.

God Bless All

Dave & Rosie Sperl

Accelerated Saturday Classes

Our club would probably be dead in the water if we hadn't gone to our accelerated Saturday classes. We have already held a set of lessons in October and had 12 students (which is very good up here). We have scheduled another series of four Saturdays in January 2000. We do a free invitational dance the Saturday before our classes start and our caller and cuer do a great job of introducing our guests to both round and square dancing. Folks talk about what a good time they have. Then when the classes start they already know us a little.

Have you heard of any other clubs that are trying this? We had some interest when we had visitors this summer, but it takes a willing caller and a club willing to try something different.

*Isabelle Mudd
Santa's Swingers
Alaska*

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It is with deep regrets we announce the passing of Frank Lehnert. Frank & Phyl have contributed immensely to the success of Round Dancing and for over 30 years, to *American SquareDance* magazine.

Pat and I extend our sincere condolences to Phyl. Frank's loss will be felt throughout the round dance community.

A Square Dance Wedding??

You must admit there aren't too many of these but what a swell time everyone had at Al and Judy's.

Judy Kovach (treasurer) and Al Prell (former president) met at the Waterwheel Squares in Williamsville, New York four years ago. The Waterwheel Squares is a singles club and it is rumored that they tied the knot, so that they would no longer be considered for office.

The large hall which held 180 people was decorated with butterflies and the tasty pot luck dinner was something that will always be remembered. A lot of credit goes to Georgianna Dachs who coordinated this event along with many others from various clubs in Western New York. The list of names is too long to mention but as Al said in his emotional speech, "thanks." The bride stood out in a white square dance outfit that she sewed. As I am writing this, the bride and groom are on their honeymoon in San Diego, California, and Las Vegas, Nevada.

Mike Callahan called the square dance and he also brought his



lovely wife, Wanda, to the reception. Mike enjoyed dancing with Wanda during the rounds as the cueing was shared between Mary Hinkle of the Tu-Bi-Tu Rounds and Norm Koharski of the Waterwheel Squares and 8 Is Enough of West Seneca.

All the square dancers in Western New York wish Al & Judy, "Congratulations and Good Luck."

*Richard M. Hoesel
West Seneca, NY*

New Orleans Callers' Association

At the October 23 meeting and barbecue social of the New Orleans Callers' Association, the President, Oscar Sill, presented Johnny with a plaque for years of outstanding and dedicated service in the Association and to square dancing.

Johnny is a charter member (40 years). He has served as president four times, represented the Callers' Association on the Metropolitan New Orleans Area Square and Round

Dance Association Board for 27 years and the Louisiana State Association Board for 30 years. He has also served



Seated are Jerry Duplantier, Johnny Creel & Fred Bouvier, Standing are Bubba Mingus, Tony DiGeorge, Joel Mague, Oscar Sill & Ron Burkhalter

many years as chairmen of the By-Laws Committee, Education and Publicity Committee. Johnny and I have served as Historians for the N.O. Callers' Association and the M.N.O.A.S.R.D.A and as liaison to Tulane University Library for the preservation of all records as part of their permanent collection.

*Sincerely,
Janie Creel*

The Florida Dance Web

This a web site devoted to square and round dance activities in the state of Florida, has just added a Calendar of Events. It is a month by month interactive calendar which gives the details of square and round dance special events all over the state. All who plan to visit Florida should visit the Florida Dance Web Calendar first to find out what special dances will be taking place while you are here. <http://floridadancing.com/cal.htm>

The Florida Dance Web itself contains a wealth of valuable information for the visitor about our activity <http://floridadancing.com/index.htm>

Tom Perry

American SquareDance, January 2000

National Square Dance Campers Association Elects New Officers

All NSDCA members have the opportunity of casting a vote in the spring election for their Board of Directors. At the annual business meeting at the NSDCA's International Camporee in Elkhorn, WI last July, it was announced that Jerry & Debbi Cokewell, Royal Oak, MI, had been elected to serve on the Board of Directors. Retiring officers vice-presidents, Lou & Dottie Vogel, were presented with a plaque of appreciation for serving two terms on the Board of Directors. The Cokewells will become the new vice-presidents. Other officers for the 1999-2000 season were introduced. Continuing to serve as presidents will be Lawrence & Ruthann Sanders of Beecher, IL., as secretary - Don & Alice Faye Turney of Cabot, AR, and as treasurer - John & Irene Bullock of London, Ontario, Canada.

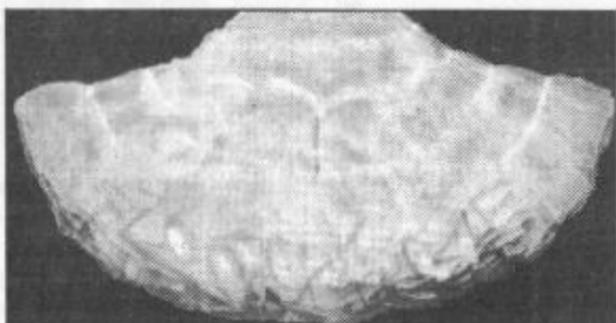
Leonard & Mae Sprosty of Davenport, IA who have been responsible for the NSDCA's display in the National Square Dance Convention's Showcase Of Ideas for the past twenty-seven years displayed the special plaque of appreciation for their dedication they had received from this year's Chairman of the NSDC in Indianapolis, IN. Retiring Membership Chairman, Wayne & Jeanyce Rathman of Mason City, IA, received a plaque of appreciation for their years of service. Roger Tipps was introduced as the new Membership and Computer Service Provider.

There are well over a hundred active NSDCA chapters throughout the United States and Canada. Helping to keep the lines of communication open and up to date, the NSDCA publishes a

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quarterly magazine with news of chapter activities and listings of the many campouts scheduled. Editing the NSDCA TIMES are Barbara & Jim Connelly of Lower Waterford, VT. Assisting them are Doc & Peg Tirrell.

With the appointment of Hank & Kate Phillips of Wright City, MO as the new South Central Area Representative and Marian Kulsea of Tucson, AZ as the new Southwest Area Representative, every section in Canada and the United States now has an area representative to handle membership inquiries. Membership inquiries coming to NSDCA are referred to a local area representative for a prompt answer.

If you are a dancer who loves to camp, whether it be in a tent - or any kind of recreational vehicle, the NSDCA offers you the unique opportunity to do both by becoming a member. Expand your horizons and friendships by becoming a member. Happy Trails!

Shoobox Admission

A shoebox filled with useful items was the price of admission to a benefit dance held in the old convention center in downtown Charlotte, North Carolina November 14. Each of the 151 shoeboxes brought to the dance contained crayons, coloring books, pencils, toys, and items for use by children in 55 countries



Cleo Barker (left), one of six callers at the Charlotte benefit dance, is shown here with Jack and Linda Cauble, president of the Metrolina Dance Association and coordinators of the shoebox dance.

outside the United States. The group responsible for mailing and distributing the shoeboxes to these children is Samaritan's Purse, an international Christian relief organization which provides aid to victims of war, poverty, and disease. The home base for this organization is Boone, NC.

Eighteen squares of dancers from Charlotte and surrounding area participated in the benefit dance, which was coordinated by Jack & Linda Cauble of Salisbury, president of the Metrolina Dancers Association. Six callers and a cuer led these dancers in three hours of their favorite recreational activity.

Many of those at the November 14 dance, together with other dancers, helped man a processing center at the convention center December 9 to sort and prepare shoeboxes for Operation Christmas Child. In 1999 more than two million gift-filled shoeboxes were distributed to children in partnership with churches, ministries, and organizations.

The 1999 dance was the first to benefit this group of children; however, Jack Cauble expressed the hope and

expectation that the dance will become an annual event for Tar Heel dancers. He added, "We would like to see the number of shoeboxes increase each year."

*Al Stewart
Greensboro, NC*

50 Years of Calling Celebration

On September 1, 1998 six people stood and casually talked about a 50-year celebration honoring Johnnie Wykoff to be held on October 31, 1999, the exact anniversary date of his 50th year of calling.

These people became the foundation of a 13-person committee that would complete the celebration arrangements. First of all, we needed a gimmick. One person said, "How about a limit of 50 squares, at a price of \$50.00 per square and sell only by the square." All said "Go for it." By December, 1998, we had 50 squares sold. We then decided to think bigger as the celebration took on a life of its own. After viewing between almost 100 halls, Joanne Oliver, Ross Coleman, David Williams and Sherry Ryal found that the Moody Gardens Convention and Resort Hotel on Galveston Island would be the location to handle over 100 squares. Galveston is about one hour south of downtown Houston, on the Gulf of Mexico.

Starting with business size card invitations, 84 couples responded by buying at least one or more squares. In commemoration, Sherry designed a badge dangle as a form of ticket to the event. The dangles were in the shape of a 45 RPM record with the Blue Star logo. By last October 1, there was in excess of 101 squares sold. By that time, our committee had become more excited



celebration began, with over 125 squares on the floor. Thanks to the four callers – Johnnie, King Caldwell, Jerry and Bob Baier, and the three cuers – Roger & Kathy, Clyde & Evelyn Kirk, and Mary Norris, who helped make the event such a success.

Dave & Liz Russell, Presidents of the Houston Square and Round Dance Council made the day even more special with the presentation of the *1999 Houston Caller of the Year Award* to Johnnie and Star.

and committed that this was going to be one of the area's largest dances.

A few months prior to the event, it was decided to have a "Trails-End" dance on Saturday because of the number of people staying the entire weekend. Forty squares were in attendance at the Saturday night's dance. Six callers – Johnnie, Jerry Helt, Alvin Richard, Gary Belcik, David Williams and Jimmy Johnson and two cuers – Roger & Kathy Wright and Marilyn & Jerral Waguespack, shared their talents at this dance.

Also, a striking oil portrait of



Thanks also to John & Paulette Brown, Dave & Beth Schultz, Roger & Kathy Wright and Carole Cifelli for all their hard work, and special thanks to Jerry Helt (Cincinnati, Ohio), for his surprise and special appearance.



Thanks to Bob Baier, MC and caller and The Spirits of Houston, the Sunday event started with pizzazz, class, and exactly on time, 2:00 pm After the invocation given by Star, the

Johnnie was unveiled during the dance. This beautiful portrait was painted by artist Gay Woods. Gay, along with her husband, Sam Clark, are square and round dancers in the Houston area.

The portrait was commissioned and presented by Roger & Kathy Wright, teammates and special friends.

Judging by the success of this special event, square and round dancing is definitely alive and well!

Send items of interest to ASD NEWS. Please include your name, address and phone number.

SO YOU WANT TO BE A CALLER

LARRY COLE



It's Showtime!!! This month we are going to take a look at showmanship. First, however, I would like to say that I sincerely hope that you had a wonderful holiday season. There are so many special dances during the holidays it is a great time for square dancing. Square dancing is a very social activity. It is unfortunate that some of that sociability is lost at regular club dances. We would all gain tremendously if the holiday spirit was carried over to all dances.

Showmanship covers a very broad range of a callers duties. We tend to think of showmanship only in terms of festivals, conventions or other hugh dances. The fact of the matter is that showmanship has a home at every square dance. It is obvious that we are all of different abilities as a showman. I believe the little things are the most important. What then can we all do at our regular club dances in the way of showmanship? First I offer, for your consideration, our manner of dress. You may call once a week for the same club every week of the year however, regardless of the dress code of the club you should set a good example. Now I don't mean your best square dance, including sparkles and fringe, professional cowboy outfit. I would suggest that you look as good as the best dressed dancers that attend the club dance and you should blend into that club's dress code (please refer to CALLERLAB's dress code for more information). Always have on clean

well pressed attractive clothing and as your mother would say keep your shoes shined, your fingernails clean and your face washed.

The second most prominent item is your use of the PA equipment. Have you been to a dance where the caller had a squeal in the microphone all night long? Also, maybe, there was a loud scratching when the caller puts the needle down or removes it from the record. These two distractions can ruin a square dance and leave the caller looking inferior in the dancers eyes. Wow, these two problems have such easy remedies. Normally a squealing microphone can be fixed by repositioning the speaker or removing some treble with the tone control. To eliminate popping and scratching when setting or removing the needle on the record simply turn the music volume down. Correcting these small items will start to make a showman out of you.

Larry Cole, has been calling for 24 years. He calls Basic through C-1 and records for Rawhide-Buckskin Records. An active member of CALLERLAB he is currently the 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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(A-2)

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S2 - JUNE 4 - JUNE 9

(PLUS)

**Bob Baier, Dave Towry, Marshall Flippo
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S3 - JUNE 11 - JUNE 16

(PLUS)

**Mike Sikorsky, Marshall Flippo
Rounds - Dick & Gail Blaskis**

S4 - JUNE 18 - JUNE 23

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

Charles & Annie Brownrigg & Jerry & Barbara Pierce

S5 - JUNE 25 - JUNE 30

(PLUS)

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

S6 - JULY 2 - JULY 7

(C3A)

Lee Kopman & Vic Cedar

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W1 - APRIL 28 & 29

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- F3 - AUGUST 27 - SEPTEMBER 1 (DBD PLUS)**
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- F5 - SEPTEMBER 10 - SEPTEMBER 15 (PLUS)**
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- F6 - SEPTEMBER 17 - SEPTEMBER 22 (PLUS)**
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Rounds - Jack & Darlene Chaffee
- F7 - SEPTEMBER 24 - SEPTEMBER 29 (PLUS)**
Ken Bower, Melton Luttrell, Marshall Flippo
Rounds - Rod & Susan Anderson

CREATIVE CHOREOGRAPHY

LEE & STEVE KOPMAN



We hope everyone had a healthy happy new year. Let's start 2000 off with a potpourri of Plus choreo.

- 1) **HEADS** pass thru
separate around 1 to a line
touch 1/4
circulate
trade and roll
load the boat
star thru
couples circulate
1/2 tag
girls trade
pass the ocean
scoot back
right and left grand
- 2) **SIDES** pass the ocean
extend
relay the deucey
spin the top
turn thru
courtesy turn
dixie style to a wave
circulate, left allemande
- 3) **SIDES** lead right
right and left thru
dixie style to a wave
boys trade
GRAND swing thru
recycle
slide thru
trade by, left allemande
- 4) **HEADS** 1P2P
pass the ocean
spin chain and exchange the
gears
fan the top
GRAND swing thru
turn thru
tag the line, face in
touch 1/4
circulate
boys u turn back
right and left grand
- 5) **SIDES** lead right
pass the ocean
GRAND swing thru
spin the top
linear cycle & roll
coordinate
ferris wheel
CENTERS sweep 1/4 & slide thru
pass to the center, outsides roll
right and left grand
- 6) **HEADS** square thru 3
separate around 2 to a line
slide thru
trade by
relay the deucey
scoot back
relay the deucey
extend, right and left grand

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For further information contact, Jerry Reed, Executive Director
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- | | |
|--|--|
| <p>7) HEADS square thru 4
touch 1/4
follow your neighbor
trade the wave and roll
double pass thru
peel off
slide thru
{ EACH SIDE } Those facing
START right and left thru
left allemande</p> <p>8) SIDES right and left thru &
lead left
veer right
boys trade
wheel around
chain down the line
dixie style to a wave
trade the wave
LEFT swing thru
right and left grand</p> | <p>9) HEADS pass the ocean
ping pong circulate
OUTSIDES roll
flip the diamond
ENDS: circulate Centers
chase right
1/2 tag
acey deucey
spin chain thru
right and left grand</p> <p>10) Heads 1P2P
touch 1/4
coordinate
couples circulate
GIRLS hinge
diamond circulate
BOYS swing thru
diamond circulate
flip the diamond
boys trade
right and left grand</p> |
|--|--|

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___MS ___PLUS ___A2 ___C1(HARD SET)

- 11) **HEADS** star thru and spread
ENDS: load the boat Centers
pass the ocean
CENTERS swing thru
extend
swing thru
hinge
right and left grand
- 12) **SIDES** touch 1/4
girls pass thru
CENTERS fan the top
ENDS hinge
{ EACH WAVE } fan the top
spin the top
linear cycle
box the gnat
square thru on the 3rd hand,
right and left grand
- 13) **SIDES** lead right
pass the ocean
cast off 3/4
coordinate
3/4 tag
If you're looking out clover-
leaf, Centers spin the top
extend
split circulate 1 1/2
flip the diamond
right and left grand
- 14) **SIDES** star thru
double pass thru
track 2
swing thru
girls fold
peel the top
explode the wave
trade by
pass to the center
CENTERS square thru 2 &
partner trade
at home
- 15) **SIDES** pass thru
separate around 2 to a line
box the gnat
fan the top
spin the top
turn thru
tag the line, face right
ferris wheel
CENTERS LEFT turn thru
touch 1/4
follow your neighbor
left swing thru 1 1/2
left allemande

THE KOREO KORNER

STEVE KOPMAN



Lets continue the theme of potpourri only using A2 calls.
Enjoy!

- 1) HEADS pass the sea
extend
LEFT swing and mix
switch the wave
mini busy
extend
circulate 1 & 1/2
right and left grand
spin the windmill outsiders left
LEFT swing and mix
right and left grand
- 2) SIDES wheel thru
pass the sea
triple trade
recycle
dixie style to a wave
mix
trade circulate
recycle
double star thru
right and left grand
- 3) HEADS pass the ocean
chain reaction
switch to a diamond
diamond circulate
6X2 acey deucey
cut the diamond
mini busy
Extend Two Times
- 4) SIDES pass thru
separate around 1 to a line
touch 1/4
checkmate
crossover circulate
turn and deal
pass and roll
1/4 thru
recycle
CENTERS 1/4 in
at home
- 5) HEADS double star thru
separate around 1 to a line
pass the sea
trade circulate
lockit
GRAND swing thru
single wheel and roll
peel and trail
switch the wave and roll
girls cross trail thru
touch 1/4
right and left grand

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CONTRA CORNERS

DON WARD



I'm excited about the new year. I hope you are? I have a lot of positive contra events beginning to trickle in. The only negative side would be that they are not part of the general square dance programs.

My own calling schedule for January alone is double last year; January 2 calling in Santa Barbara California and the 8 in San Louis Obispo, California. Both of these are for the traditional live music contra dance groups.

Speaking about traditional contra groups if you live in the New York area you definitely should consider attending the 13th Annual Dance Flurry festival of music and dance. It is being held at the Saratoga Springs City Center and the Sheraton Hotel. The Dance Flurry will feature 5 simultaneous dance halls, all with live contra bands. Some of the nations most sought after contra leaders will be calling. For more information contact representatives of The Dance Flurry at

518-292-0133 or on the web at:

www.danceflurry.org.

Next month I'll have all the details for the Fiddling Frog Dance Festival in Southern California. An event almost equal to the Dance Flurry.

Another indication that contra dance interest is on the rise is the number of new CDs of dance music and the publication of contra dance books by some of the countries leading contra callers. These will be highlighted during the coming year also... So don't miss a single issue of *American SquareDance magazine* and the Contra Corner.

For Contra Corners related articles, contributions by readers are encouraged and may be sent to Don Ward, 9989 Maude Ave., Sunland, CA 91040 or by e-mail at dward@loop.com or *American SquareDance* at asdmag@loa.com.

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EASY LEVEL

BOB HOWELL



I'm going to start off the New Year by helping to answer the question most often asked by students in my caller's classes. It is: how do you get folks up to dance? Following is a method that I picked up from Ray and Arvid Olson many years ago that is almost foolproof. It is called - - -

DRAGON TAG

Formation: To get folks that are seated or standing around the room involved in the dancing program.

Music: Any march music.

Routine:

The leader picks two girls taking one in each hand. Each girl then picks up a boy. This is repeated, girl - boy, girl - boy, until everyone is on the floor. Couples can be readily formed from these lines.

The Kentucky Dance Foundation in securing the Michael Herman collection of records has made available many of the old tunes that have not been available for several years. Following are the instructions for a circle couples mixer called - - -

NOBODY'S BUSINESS

Formation: Couples in a circle, facing center. Lady on the gent's right.

Music: Nobody's Business. Folk Dancer 1107.

Routine:

All join hands and circle left

Circle left in a great big ring

Circle left with that pretty little thing

Right elbow swing your partner, boys

Left elbow swing the next in line

Right elbow swing the next and here we go.

(Hook right elbows with partner and swing once around. Hook left elbows with the next and swing once around. Hook right elbows with the third lady, swing once around, and put her on the right. Men progress CCW. Ladies progress CW.)

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Len Cannell of Kettering, OH shared this square dance routine with me several years ago and I dug it out and had a good time with it this past fall. He called it to the tune of "The Robert E. Lee" and emphasized that the opener sort of gives you the idea of a paddle wheeler.

ROBERT E. LEE

Formation: Square

Music: Waiting For The Robert E. Lee

Routine:

Opener, middle break and closer.

All 4 men lead out to the right and 2-hand swing. (Single circle variety).

Repeat with the next lady.

Repeat with the next lady.

Repeat with original partner and promenade.

Sides face and grand square

Figure:

All 4 ladies forward and back

Same 4 ladies chain 3/4.

Keep this girl and promenade.

face - Grand Square

4 ladies go forward and back

Same 4 ladies chain 3/4 and promenade

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From Lynden, WA, T. Neil Smith has written a real "quick teach" contra. There is little teaching in this dance and people are smiling and dancing it right off the bat. He calls his dance the - - -

CHUCKWAGON CIRCLE CONTRA

Formation: Sicilian Circle. Couples facing couples around in a large circle.

Music: Any 32 bar tune.

Routine:

- A1 With your corner dosado
Same girl swing (Face across)
- A2 With the couple across right and left thru
Right and left thru back
- B1 Same 4 make a left hand star
Right hand star come back (hands across style)
- B2 Same 4, ladies chain
Chain them back

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Cue Tips

Selected by Sandi Simmons



5-4-3-2-1 ... Happy New Year !!! Can you believe it??? It's the New Year. . 2000. How amazing, you get a chance to begin the year with new hopes, dreams and resolutions galore. "My Heart in '99" wished for you a year full of promise and love, but only "Time Alone Will Tell" if it will all come true.

Here's to a future filled with love, happiness and peace for all ... Let the MAGIC begin!!

MY HEART '99

George & Joyce Kammerer, 2934 N. Shorewood Dr., McHenry, IL 60050

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1-4 (BFLY/WALL) WAIT 2 MEAS;; TWISTY BAL L; SD, DRAW, TCH;

PART A

1-4 WALTZ AWAY; WRAP THE W; FWD WALTZ; FWD POINT;

5-6 BK TWINKLE (LOP/RL0D); BK TWINKLE TO FC/BFLY;

7-8 CHNG SDS; AROUND TO FC BFLY;

9-16 REPEAT MEAS 1-8 (RL0D END CP/WALL);,,,,,,;

PART B

1-8 LEFT TRN BOX;;; TWISTY VINE 3; MANUV SD CL; 2 RT TRNS;;

9-16 LEFT TRN BOX;;; TWISTY VINE 3; THRU FC CL BFLY; CANTER TWICE

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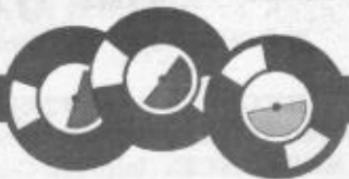


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STEAL A PEEK



Mike Seastrom

Mike began dancing in 1960 after losing a Rose Bowl football bet to his mother earlier that year. His debt was paid by attending at least three lessons, but by then he was hooked. He began calling in 1963 and taught classes during his high school years between football, baseball and track. Mike met Gail in high school in 1967, and they've been involved in square dancing together ever since.

Mike and Gail are both natives of Los Angeles and grew up in the San Fernando Valley. They moved briefly to San Diego to attend college and then back to Los Angeles where Mike received his doctorate in dentistry at the University of Southern California.

The Seastroms are members of CALLERLAB, the International Association of Square Dance Callers. Mike has served as chairman of several CALLERLAB committees, been on the Board of Governors, and served as Chairman of the Board for two years. Calling has not only allowed the Seastroms the opportunity to travel around the country extensively, they both present seminars and serve on panels on various aspects of the square dance activity in the United States and internationally. Due to a large part of work that CALLERLAB has done on standardization, square dancing is the



same all over the world and is always called in English.

Mike teaches a square dance class for the Valley Trailers Square Dance Club every Tuesday evening in Tarzana, California. He also records square dance records for Rhythm Records and recently completed an Introduction to Contra Dancing package for R&R Video, with the California Contra Callers Association.

As a practicing dentist, calling is an avocation for Mike. He gets tremendous support and inspiration from Gail, his wife of 27 years and their two busy sons, Mark and Jim.

What favorite Hash and Singing Call Records are in his case?

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DAVE GIPSON



Dear Dave,

We belong to a square dance club with about 40 members in Indiana where we do both square and round dancing. Since you are in California and we are in the Midwest, tell us your opinion on adding line dancing and C/W couples dancing to our club's menu? Would it hurt us or help us? I have noticed on some of the web sites from California, that they have already added C/W to their schedules. Do you know how it is working out? If so, how does one go about making room for the line dancing and couples dancing without hurting the square dancing and round dancing?

*Sam and Glenda Olive
Indiana*

I understand your concerns about dancing in Indiana, because I moved here from Indiana. Reactions and results here on the west coast are mixed. The few mainstream clubs seem to have greater success with line and CW dancing. At the plus level there are simply more round dancers because the average dancer has been dancing longer therefore line and CW dancing don't do as well.

Making room for lines and CW dancing is a sticky matter at best. Do not

forget... this is a square dance and round dancing, lines, and CW are fillers between squares. Most dances have from 4 to 6 breaks between squares and time should not be taken away from the square dancing.

As an incentive for round dancers, you could offer pre-rounds before the dance. Alternately, you might offer pre-line dancing. After the dance begins, try one break of lines, and one break of CW intermingled with the rounds. Remember, if one couple is dancing and everyone else is watching, that is an exhibition and you should be making changes.

In a sentence, "Make your changes slowly, with forethought, and pay attention to dancer comments."

A Perfect Time

This is a great time to be starting another class and many clubs are successfully doing just that. New classes in January and February! What a super way to pick up the fallouts and friends of fall dance class.

Finally available via the internet "SQUAREDANCEMANSHIP" Check it out <http://www.dave-gipson.com>

Have a problem? Need an opinion? Dave speaks his mind, taking stands and answering questions as only he can, with plain talk, common sense and humor.

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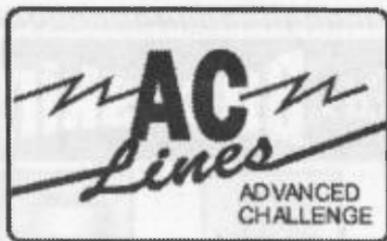
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by
Ed Foote



NEW ZEALAND DANCING: DIFFERENCES VS. U.S.A.

Last month I described a four week calling tour my wife and I made to New Zealand in August and September. This month I thought it would be interesting to list the differences between square dancing in New Zealand and in the U.S. at the Mainstream and Plus programs. Can we learn anything from dancers in New Zealand?

1. Dancers square up quickly. Within 30-45 seconds all squares are filled. There is very little begging of dancers to get up as often occurs in the U.S.

2. People dance. They know how to move to music, they look good on the floor. In the U.S. much of our activity is not square "dance" but square "walk."

3. People will swing at home if the caller calls it, in both patter and singing calls. In the U.S. many if not most dancers ignore this call.

4. Far fewer dancers sit out tips in New Zealand.

Note: If after reading items #1-4 someone is tempted to say: "The reason for these differences is that dancers in the U.S. are older," forget it. The age distribution of dancers at the 15 Mainstream and Plus dances I called was identical to that of the U.S., and this included many retired people.

5. Singing call substitutions. When the patter portion of the tip is over, people automatically leave the square, go to those sitting out, and personally invite them to take their place in the square for the singing call, in order that they may have a chance to dance too. Talk about the square dance spirit in action!

6. Extra girls at a dance are not a problem, because most of them have learned the boy's part. So two girls dancing together is quite common, and the extra girls get to dance as much as anyone else. Contrast this with the attitude common in the U.S., where girls say: "I don't dance the boy's part," so they sit most of the night.

7. Identifying the girls who are dancing as a man is done by having them wear a bright red ribbon sash. The club keeps a supply of these on a table for whoever needs one. It is easily visible from all sides by the dancers and the caller. In the U.S., if any identification is used at all, it will be either a small badge which says "BOY" (which can not be seen from the back and is not readily visible even from the front), or a large bib (which most girls do not like).

Note: I called in Sweden in Novem-

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ber and the red sash is being used there also. If clubs in the U.S. would adopt this procedure, it might encourage girls to dance the boy's part. The sash looks sharp and everyone in the square instantly knows if a girl is dancing the boy's part.

Note #2: When extra girls at a dance complain to me that they sit out much of the time and I then suggest to them that they learn the boy's part, you would think I wanted them to learn to sky dive. In actuality there are only about 6-8 calls which are different for the boys; for the rest it is simply "the call" - there is no boy's part or girl's part. Girls who can dance the boy's part get all the dancing they want. For girls who refuse to learn the boy's part they can have fun sitting out.

8. Dancers are far better at Mainstream and Plus than in the U.S. (see last month's article).

9. Mainstream and Plus dancers love "at home" resolves in patter

calling (ie. with no Left Allemande, Right and Left Grand or Promenade), and will applaud whenever this happens. In the U.S. dancers feel this is a letdown and only seem to appreciate this starting at Advanced.

New Zealand is one of the friendliest countries I have ever visited. Store sales clerks and owners are always asking about your trip, truck drivers regularly pull on to the shoulder on two-lane roads to let you pass, and gas station attendants automatically wash your windows. Add to this no tipping, no sales tax, low prices (due to very favorable exchange rates), and spectacular scenery (especially in the South Island), and this makes for a country that is definitely worth visiting.

My thoughts and prayers go out to the family of Marty Firstenburg, who passed away in early November. He was from Anaheim, CA 

ON THE RECORD

Recent square dance record releases with
commentary by

CHRIS PINKHAM

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TITLE - Label

ARTIST

Live, Laugh, Love - ESP- 1040

Elmer Sheffield

By the time you read this review, this music will have been available for several weeks, but-what a way to welcome in the New Year. One of my favorite tunes to come along in several months, happy and spirited, with a Carribean air, this fun piece of music has shown to "influence the excitement level of the dance floor in a significant and positive manner" or more simply put, "it rocks." Add to that the key change in the closer and you have a great crowd pleaser. *Hds(Sds) Square Thru 4, Do Sa Do, Swing Thru, Boys Run, Cast off 3/4, Boy Run Around that Girl, Girl Run around that Boy once and 1/2, Star Thru all Promenade!*

Bye, Bye Love - GMP-927

Jerry Jestin

A toss up for dance of the month this time around. I still like Everly Brothers music so it was nice to see this tune show up. Signature GMP energy and faith to the melody-and that percussion punch at resolution. Opportunities for singing at the break with a Grand Square. *Hds(Sds) Square Thru 4, RH Star-Full Turn, Reverse the Star By the Left-Full Turn, Boys Turn Around and Touch 1/4, Scoot Back, Boys Run, R&L Thru, Slide Thru, Swing Corner and Promenade!*

Jingle Bell Rock - RYL-322

Jerry Story / Tony Oxendine

Too late for the December review but never to late to add a nice piece of Christmas music to your holiday collection. Jazzy and smooth with a nice bass line and sleigh bells too! Well done and fun-one of my keepers this month. *Hds(Sds) Square Thru 4, RH Star, LH Star, R&L Thru, Swing Thru Boy Run Right, 1/2 Tag, Corner Swing & Promenade!*

Oh, Come All Ye Faithful /Red Wing - BMV-19

Hoedowns

Let's keep the Christmas theme going for a moment or two longer. "Oh, Come All Ye" is an interesting piece to say the least. Using that well known carole for the melody line in concert with a strong and energetic square dance tilt, BMV has come up with a challenging record to call to. Typically great music for dancing and listening. "Red Wing" is a 33 1/3 RPM long play-very bluegrass in style. Both pieces make for a good value on one record.

Twelve Days of Christmas/Stompin' Hoedown - BMV-20

Hoedowns

With some practice, "Twelve Days" can become an interesting centerpiece for your holiday dances. Great banjo work and a very lively instrumental. "Stompin' Hoedown" has that bam dance happy feel with a jumpin' fiddle and frantic five string. Another good hoedown value with two good sides. This ends the Christmas music from the last century, let's hope that this century's music is just as good.

Be A Football Hero - MAC-2427

John Saunders

Not exactly new, but timeless in a sense. A march, a dance let's take to the field with this tune. Dancers always seem to enjoy familiar melodies and the whole floor wants to sing with you. *Hds(Sds) Promenade 1/2, Pass the Ocean, Extend, Ladies Trade, Swing Thru, Spin The Top, Recycle, Square Thru 3, Corner Swing & Promenade!*

A Change Would Do You Good - SG-607

Dean Dederman

Here's a smokey/mellow piece with background vocals cut in on the instrumental side. Normally I do not buy records with background vocals cut in because I like singing by myself or singing with a live person next to me. The vocals worked here because they blend well into the instrumental and can be treated as such. Nice rock/country feel strong on percussion. *Hds(Sds) Square Thru 4, Do Si Do, Swing Thru, Spin The Top, R&L Thru, Flutterwheel, Sweep 1/4, Corner Swing & Promenade!*

What Are You Doing New Year's Eve - SR-2000

Jim Wass

Worth owning for the vinyl alone as this record comes pressed in gorgeous ruby red, this tune also has musical merit. Very pleasant, mellow and jazzy. Emphasis on piano, some horns - this needs to be worked up for a nice holiday number. *Hds(Sds) Square Thru 4, Do Si Do, Slide Thru, R&L Thru, Ladies Lead Dixie Style to an O.W., Cross Fold, Pass Thru, A.L. Come back one Swing & Promenade!*

Happy Together - EAG-3410

SusanElaine Packer

A very upbeat cover of the old Turtles tune from the sixties. Fun positive, driving, and an almost carnival like feel to the music-great for any male or female caller. *Hds(Sds) Lead Right, Circle to a Line, F&B, Pass Thru, Wheel & Deal, Centers Do Si Do to a Wave, Ctrs. Swing Thru, Turn Thru, Corner Swing & Promenade!*

Patriotic Medley - RWH-213

Tom Rudebock

A medley of America the Beautiful and Grand Old Flag, this tune will make a good addition to any caller's holiday collection. An interesting closer to this longer play record with all joining in at the end to sing America the Beautiful. Nice touch! *Hds(Sds) Prom. 1/2, Sds(Hds) Square Thru 4, R&L Thru, 8 Chain Six, Corner Swing & Promenade!*

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He's Been So Good To Me - RMR-2000 J Gorski/S Savell

Lively and spiritually based-works up great as a duet, trio etc. Nice musical break. Give it a listen. *Hds(Sds) Square Thru 4, Do Si Do, Swing Thru, Boys Run, Wheel & Deal, R&L Thru, Dive Thru, Square Thru 3, Corner Swing and Promenade!*

Raining Here This Morning - CRC-127 Matt & Bob Worley

A very energetic tune-a typical trait of Crown Records that belies the bluish lyrics, not for that relaxing point in your dance as this one'll wake'em up! Great picking and fiddling. *Hds(Sds) Prom. 1/2, R&L Thru, Square Thru 4, Do Si Do, Star Thru, Pass Thru, Partner Trade, Slide Thru, Swing Corner & Promenade!*

Jubilee - RB-3082**Don Williamson**

Although your reviewer was not familiar with an original tune, I found this piece to have a lot of "sunshine." A fine upbeat instrumental with a tambourine tossed in for good measure! *Hds(Sds) Prom, 1/2, Square Thru 4, Touch 1/4, Scoot Back, Boys Run, Star Thru, Pass Thru, Trade By, Corner Swing & Promenade!*

Ragtime Annie / Heck Among The Yearlings - BM-1028**Hoedown**

"Ragtime Annie" has that traditional barn dance feel-active lead fiddle, stand up bass, "Heck Among The Yearlings" uses the boomchucka beat-piano and guitar leads, Two sided hoedowns are always a good deal because you most always find one you like.

Little Red Wagon - JPESP-7099**Bill Harrison**

Upbeat number with hoedown possibilities-good pickin', JPESP music. I always offer my sweetheart a ride in my little red wagon, it just says "Subaru" on the side panel. Listen for that key change in the closer! *Hds(Sds) Promenade 1/2, Pass The Ocean, Extend, Swing Thru, Boys Run, Tag the Line, Face Right, Ferris Wheel, Centers Pass Thru, Single Circle, Rear Back, Corner Swing & Promenade!*

God Must Have Spent A Little More Time On You - GMP-209**M. Bramlett**

Signature GMP music work this one up and you'll have a great showpiece of a current pop tune. Check out and walk thru the alternate figure with the record for some interesting dancing. *Hds(Sds) Prom, 1/2, Square Thru 4, R&L Thru, Veer to the Left, Couples Circulate, 1/2 Tag, Scoot Back 2X, Corner Swing & Prom!*

I Love You Because - ESP-1039**E Sheffield/D McMillan**

One of my keepers for the month - good duet of single material with that patented ESP sound. Nice sentiment in the lyrics the dancers pick up and join in on quickly. *Hds(Sds) Square Thru 4, RH Star, LH Star, R&L Thru, Veer to the Left, Bend the Line, Boys Walk Straight Across Swing Corner and Promenade!*

Great month for square dance music.

See you next month.

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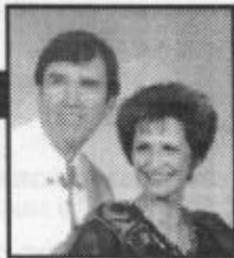
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Chicagoland Round Dance Leaders' Society Teach of the Month for November 1999

Phase II

Sh Boom (Parker) TS/Coll 4234
The Crew Cuts

Phase III

House of Blue Lights (Easterday) TS
Jive/SP 798 & Epic 15-08461

Phase IV

Christmas Bride (Rotscheid) IV/WZ
Star 107

Phase V

Patricia Cha (Worlock) V/SP 333

Phase VI

Begin to Color Me (Read) SP

Edmonton, Alberta, Canada November 1999

Phase II

Rainbows to Dreams (Thompson/
Simmons)

Phase III

Kokomo (Filardo)

Southwestern Ohio Square Dancers' Federation November/December 1999

Phase II

Sh Boom (Parker) TS/Coll 4234
The Crew Cuts

Phase IV

Just Thinking of You (Lefeavers)

Classic

Hallelujah (Reeder) Vernon 010
Classic

Toronto & District Square & Round Dance Assoc, Inc. Phase II ROM

October 1999

Lilac Time (Auria) Win 4700 or 4734

November 1999

Paper Moon II (Rumble) TS/SP 323

December 1999

Bubbles (Sanders) II+1/WZ/ C 604

Phase IV

Calienta IV (Szabo) IV+2/R
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Phase II

He'll Have To Go (?) Coll 4745

Popular Dances/Teaches DRDC Top Teaches as Re- ported in November 1999 newsletter

1. Sway 4 me (Rumble) IV+2/C
SP 315
2. Salsa Café (Shibata) V+1+1/
Salsa SP 339
3. Arriba IV (Hartung) IV/R/ SP flip
Lili
4. Begin to Color Me (Read) VI
5. In Time (Filardo) IV+2/FT-Jive
SP 318
6. Paper Moon II (Rumble) TS
SP 323
You Rumba (Esqueda) VI
7. Bandstand Boogie (Easterday) V
Single Swing/Star 106
Crazy (Slater) V/Bolero/SP 317
House of Blue Lights (Easterday)
III+2/TS-J/Epic 15-08461
8. 2000 Blues (K/B Nelson) IV/Jive
Belco 426
Dansero Cha (Slater) III+1/C

- Hoc 602
I Can Help 99 (Buck) III+2/Jive/
Flip Jean III
Kokomo (Filardo) III+2/Cha
Elektra The Beach Boys
Shortenin' Bread (Raye) III+1/
TS
AS 13147 The Tractors
Yellow Polkadot Bikini (Scott) III+1/
C/ MCA 60027 Brian Hyland
Young Lovers (Hartung) IV/WZ
SP flip When She Smiles
9. Been There Done That (Rumble)
VI/J/SP 317
Bye Bye Blues (Palmquist) VI
When Can I Touch You
(Easterday) VI WZ
Whispers of The Wind
(Stairwalt) V/B/Star 105
 10. Dancing With Tears In My Eyes
(Raybuck) III+2
Hennessey's Island (Vincent) III
TS/SP 330
Last Cheaters Waltz (Scott) IV/
WB 49024 TG Sheppard
Rumba Sorrento (Migilarini) VI
Wrap Your Troubles In Dreams
(Rotscheid) IV/Star 107-A
 11. An Affair To Remember (Slater)
V/FT/SP 317
And I Love You So (Childers)

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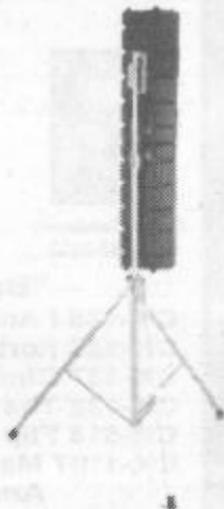
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SP 310
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Waltz With Us (Esqueda) III+2
SP 308
Wonderful Wonderful (Gloodt)
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(Krol) V
Time Alone Will Tell (Blackford)
IV+1/R/Roper 265
In The Mood (Goss) Lindy
Roper 167
Patricia Cha (Worlock) V/SP 323
Berkeley Square (Goss) V+2/FT
Star 110
Cuando Foxtrot (Molitoris) V
Roper 280

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- CK-136 Forbidden Dance (Bill)
- CK-137 Cinderella Girl (Daryl)
- CK-138 The Longest Time (Daryl & Bill)
- CK-518 Flip Hoedowns, Dubber & Patches
- CK-1107 Maidens' Prayer, 2 Step (Ron Noble)
- Anniversary Waltz (Gene Krueger)

"Brand New on Hoedowner"

- HD-133 If That's The Way You Want It (Lanny)

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SEWING 101

WITH *DONNA IPOCK*

Think Spring! The cold months are just not for me....so my husband, the smartest man I know, always tells me, just three months till GOOD weather. Since we are all in from the cold, it's time to get started on new projects, finish the ones we put down (to get ready for the holidays) and maybe do some mending. This is a good time to take inventory of your outfits and see how you can add to your wardrobe or redo some items.

Time to pass on this little tip on yokes for your partners shirts. When I first started sewing our Square Dance outfits, I always made a matching shirt for my husband. Well times they are a changing, or maybe I'm sewing smarter? I buy several (lots) of white shirts for my husband and try to always buy the same brand. This way I can make yokes from the fabric of my outfit without too much trouble. From one of the ready made shirts I bought, I took off the yoke and

used this as a pattern for the yoke to be made from the fabric of my outfit. Well this was just too much work. You have to separate the yoke from the sleeve, the neck, the shoulder stitching, you get the idea. I did just that and believe me when I got all the pieces back together, it just didn't look exactly neat. So here is what works for me.

Trace the yoke by using wax paper, that's right, wax paper. Place the shirt on a hard, flat surface, lay the wax paper on the shirt, then trace one part, at a time, using the unopened end of a pen. I use a closed felt tip pen. What ever you use, just be careful not to get any ink on the shirt. I label each piece, ie., Left Yoke, Right Yoke, etc. , and also add the brand of the shirt since all shirts are not created equal. My husband likes the neck band done, so I do the neck too.



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Once you have the pattern, you are all set to make matching yokes for your partners shirts. The wax paper has a tendency to pick up every little mark so be sure to retrace this onto heavier paper, brown wrapping paper works great. Now all you have to do is make the yoke from the pattern and you are ready with a quick matching shirt to your outfit. I just sew the yoke on top of the existing shirt, don't bother taking the original yoke off. You can machine baste the yoke on the shirt for quick changes. This is what is done for most of our outfits. This works great for our holiday outfits, it just didn't seem reasonable to me to have a once a year shirt (next to my once a year

In the November article, I explained how I make a Circle Skirt. Well most of the time I sew by the seat of my pants (petty pants of course) and just take it for granted that everyone does the same. When it was mentioned "Cut a waistband and attach," I should mention that sometimes I use a pattern that I made or use an existing waistband pattern, if it fits. An easy way to make your own pattern is take your waist measurement, then add 5 inches. Cut on the straight grain of fabric, I cut a waistband that is 6 inches wide by ??? my waist measurement.

This will give you enough room to insert the elastic and attach the waistband to the skirt using 5/8 seam allowances. I attach the waist band to the skirt easing to fit and leaving an extra 2 inches on each end to be used to attach the hook and eyes or button and button hole. The extra inch always comes in handy since I use 2 inch wide elastic to insert into the waistband, it just makes it look neater. You have a nice fitting waist and some give too. If you are only using an elastic gathered waist without a zipper or closing then you need to make your waist band large enough to fit comfortably over your hips and still fit your waist as snug as you want.

I hope this can clarify things. Let me know what you need and I will be happy to answer any questions.

outfit) hanging in the closet. You can take the yoke off and keep it with your

outfit, so when the time comes to dress up all you have to do is baste on a yoke.



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This is easier if you sew the yoke all together as one piece, instead of the three pieces, pieced together. You can serge the edges with a decorative thread and this works as a little something extra on an otherwise humdrum shirt. Make him look SPIFFY too!

Now for the tips....be sure to take any dark colored yoke off a white shirt before washing, (this is where the basting comes in handy), you don't want to ruin a nice white shirt if the fabric on the yoke is going to bleed. I still prewash all my fabric before sewing, but sometimes there will still be that Murphy's Law thing and a surprise color shows up on something. Be sure to wash the yoke when you are washing your matching outfit, this way, if any fading is going to occur, it will happen to both fabrics and you won't have your outfit just a shade different than his yoke. I have traced several yoke patterns from different brands of Square Dance shirts and can tell you they don't mix and mingle well. By that I mean that a Malco yoke won't fit on a Mesquite yoke, or a Ely Plains. Also

check to make sure that the shirts all have the same style back yoke. Some have a double point in the back while others have just the one. Be sure to mark the pattern with the brand name and size. It's a good thing to keep these patterns in a zip lock plastic bag since they are small pieces. Be sure to shop around for these shirts. Sometimes at the State and National Conventions the vendors will have a two for the price of one on plain shirts. The matching yoke can be placed on any ready made shirt of any color that will coordinate with your outfit, not just a white shirt, you just have to have your eyes open for the perfect match that will compliment your outfit. It is always nice to have a matching shirt for your partner. Even if you don't do your own sewing, you can still have a matching yoke made when your outfit is sewn for you. Then you can have matching outfits ready in a jiffy with some simple hand basting. Remember that sewing is fun, not some time-consuming chore and anytime I can find a short cut that works...I'll do it!

Sew Happy!

THE COUNTRY LINE

JIM & JEAN CHOLMONDELEY



Happy New Year and welcome to the new Millennium. We hope the last century was kind to you and wish you a fun new Millennium. It is time to renew and look forward to what we need in the CW activity. The new music that is coming out is exciting as well as some of the newer dances.

It is time to try to interest the younger people in the activity. If you are dancing you are staying out of trouble and learning to cooperate with others. The discipline it takes to learn to dance is something they will use the rest of their lives in many, many ways.

The social aspects of dancing and associating with other who have the same interest is extremely important in developing social skills which will serve them well in their adult life.

This months dance is called the Millennium and comes to us from the UK.

MILLENNIUM

DANCE: Line Dance 4 Walls

COUNTS: 32

MUSIC: "Millennium" by Robbie Williams LEVEL: Beginner/Intermediate

Count: Description:

HEEL/HEEL/STEP/LOCK/STEP

- 1 Touch right heel forward
- 2 Touch right heel to right side
- 3 Step back on right
- & Lock left across right
- 4 Step back on right

TOE/TOE/STEP/LOCK/STEP

- 5 Touch left toe to left side
- 6 Touch left toe back
- 7 Step forward on left
- & Lock right behind left
- 8 Step forward on left

STEP/PIVOT/TURNING SHUFFLE

- 9 Step forward right
- 10 Pivot 1/2 left
- 11 Right shuffle forward,
turning 1/2 left on right
- & Left
- 12 Right

ROCK/RECOVER/STEP/ LOCK/STEP

- 13 Rock back on left
- 14 Recover forward on right
- 15 Step forward on left
- & Lock right behind left
- 16 Step forward on left

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RMR 803 TALKIN' TO HANK - Doug

RMR 902 BEFORE I MET YOU - Krister/Henrik

RMR 008 CAJUN DEW - Bengt

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ROCK/RECOVER/CHASSE

- 17 Rock right to right side
- 18 Recover left to left side
- 19 Step right to right side
& Step left next to right
- 20 Step right to right side

ROCK/RECOVER/CHASSE

- 25 Rock left to left side
- 26 Recover right to right side
- 27 Step left to left side
& Step right next to left
- 28 Step left to left side

ROCK/RECOVER/STEP/TURN

- 21 Rock left behind right
- 22 Recover right forward
- 23 Step left forward,
turning 3/4 right on ball of left
- 24 Step forward on right

ROCK/RECOVER/STEP/TURN

- 29 Rock right behind left
- 30 Recover forward on left
- 31 Step right to right side,
turning 1/2 left on ball of right
- 32 Step forward on left

Repeat

CLUB LEADERSHIP NOTES

Bernie Coulthurst



As I mentioned last month, I was honored to be the special guest speaker at the Management Information Forum sponsored by the Eastern District Square & Round Dance Association in Manchester, New Hampshire, on October 3. We covered the Principles of Marketing and the importance of enthusiastic leadership. This forum was a Mini-LEGACY Education Seminar. Wisconsin held their Mini-LEGACY seminar, called ECCO (an acronym for Education Communication & Club Organization), on October 16. Does your area hold an education leadership seminar annually for square dance leaders? If you do, great! If you don't, why not plan to have a Mini-LEGACY Education Seminar this year. LEGACY trustees are willing to help you get started. It is easier than you think to put on an educational seminar. Why not give LEGACY a call today to learn more about educational seminars - 414-567-3454. You will be glad you did!

My skin cancer pathology report came back negative. Now it is just a matter of waiting to see if it comes back or shows up in another location. The surgeon was quite positive about the outcome. Thanks to all that expressed their concern to me.

It is January 2000 - what are your new year's resolutions concerning your club and square dancing? Resolu-

tions are just another word for goals. I like goals, especially if they are selected after considerable thought and are reasonably reachable.

Here are some suggestions for your club's 2000 goals:

1. Definitely have a new dancer dance program this year! Every club needs "new blood" to replace the dancers who have left the activity for health reasons, etc.

2. Don't accept statements like "we can't find any new dancers!" There is no such thing as "can't;" please call us and we will give you some hints to get a new group going this year.

3. Set up a permanent "Square Dance Marketing" Committee! Your club and square dancing are still the best kept secret in your community. It is time to tell your little world about your club and the fun you are having square dancing.

4. Have at least six theme dances this year and really market them to other clubs near your town. All clubs could use four or six squares of visiting dancers.

5. Have your club caller call only half of your club dances; invite guest callers for the other half. This setup is good for your caller and good for your dancers. It is good to dance to other callers regularly.

6. Visit at least six other clubs during the year 2000! If you visit other



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clubs, they will visit your club.

7. Don't mix programs at your dances. When you mix programs some dancers will not receive the full benefits of your dances.

8. Allow your dancers and guests to wear "street attire" at your dances. The trend is more casual and you will have more guests if you mention in your dance schedule and flyers that "casual attire" is acceptable - just come and dance with us.!

9. Prepare a club budget. A budget is nothing more than an organized plan of action. It will help you keep tabs on expenses and income.

10. Appoint a nominating committee now for your next election of officers.

You don't want to say, "My turn is up - who wants to be president?" A nominating committee will help get good people to lead your club next year.

Please let us or *American SquareDance* know about your success of getting Club goals going in your club. It is an idea that works!

Until next month, Happy Danc-ing - it is a privilege that will not last forever.

Bernie Coulthurst is the Editor of Club Leadership Journal. For a complimentary copy of Club Leadership Journal, please call 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

L.P.T.D.B.I.S.D

(Any idea what this stands for?)

Have you ever had the satisfying feeling of dancing in a square where everything went just right — where all eight of you seemed to be putting it together? Perhaps the caller had settled into a nice relaxed tempo. The timing allowed you to finish one movement before starting the next. You knew what to expect with each new partner, no surprises, no awkward little twists and turns or individual interpretations to spoil the flow. Each promenade was synchronized so that you all reached “home” together. And the music — ah the music, filling the cadence not so loud as to cover up the swish, swish sound of the feet on the dancing surface but sufficiently loud to tell you that you were dancing. This, for many, is what it’s all about — smooth, uniform, courteous movement to the music. This is the joy of dancing well.

Right at the start let us burst a few bubbles. The measure of a man’s (or woman’s) ability to dance well is not based on how many movements or basics he knows — but how well he can put them together — how well he can dance those movements he does know. We are assuming that you can all find your own programs in this activity — be it the Community Dance Program, Basic, Mainstream, Plus, Advanced or Challenge — dependent, of course, upon what the clubs in your area have

to offer and based, logically, on how frequently you are able to dance.

Smooth Dancing has to do entirely with your ability as a dancer. There are those at every plateau who are expert dancers — able to dance well those movements listed in their choice of program. And there are those who are rough; poor dancers at any plateau.

Why, at this particular point in time, is dancing well so important? There are a number of good reasons. A survey of dancers, dance leaders and callers taken in recent years has indicated that a major concern in this activity today has to do with dropouts — losing our dancers. There are a number of reasons for this loss and one of them we feel, is rough, inconsiderate dancing.

“We’re sorry to be dropping out of square dancing,” a typical letter stated not long ago, “but the bruises on Mildred’s arm were the last straw. She overlooked the man who would grab her sharply in the back in a courtesy turn, or the one who would twirl her roughly unexpectedly. She even put up with the ones who hung on too long in a right and left grand. But when she felt her arm ground in a vise-like grip in a turn thru, we both said, ‘that’s it.’ So we’re hanging up our dance shoes and checking out.”

Begin at the Beginning

Before we get to the advanced calculus of square dancing we must

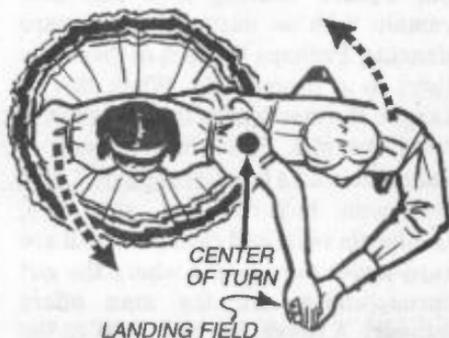
start with $1 + 1 = 2$. Everything in square dancing builds from the simple foundation experiences. When a caller teaches the do paso for the first time to his class of new dancers, he is providing them with a bit of knowledge they'll be using every time they dance, whether that means only for the duration of the class or for the next ten or twenty years. This is the time the dancer learns the correct and comfortable way of doing a courtesy turn.

Now don't imagine for a minute just because we start with something as simple as a courtesy turn that we're not going to move into more complicated realms. We're merely starting at one of the key spots where much of the trouble begins. If we get into bad habits, they're mighty difficult to break later on and you'll recognize that we do courtesy turns in eight chain thrus, and in so many places that if we interpret the movement incorrectly in the beginning, that's the way it will always be. There's a good chance that if you can do the simple movements comfortably and correctly, you'll have no problem with the more advanced calls later on.

STYLING: It is as important here, as

it is in any swing or turn movement, that the center of the Courtesy Turn be the point between two dancers. Each will move equally in distance and in tempo. The man will not roughly push the lady but will work to complement her. The extended left hand serves as a direction indicator and the man uses that left hand to lead — not pull.

The man's hand serves as a guide with his thumb applying gentle pressure on the lady's hand.



In this respect, the "landing field" technique of the man's palms up and the lady's palm down will be enhanced if the man will simply place his thumb on top of the lady's hand and apply only a slight indication of pressure to help

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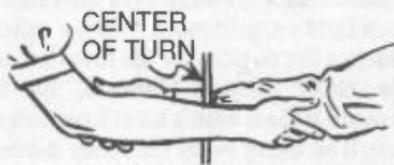
him lead and direct. Depending upon your area, the man's right hand may be at the lady's waist, either holding her right hand or she may, with her right, hold her skirt. COUNT: For comfort figure on 4 steps to cover 180 degrees.

The opposite of smooth dancing is, of course, rough dancing and step one in our campaign of Smooth Dancing is to point out these rough spots and suggest ways to sidestep the pitfalls.

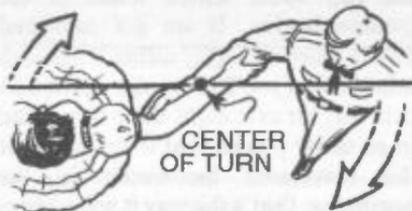
Twirls or turn-unders come early in our square dancing lives and also remain with us during all of square dancing. Perhaps the first of these is a twirl to a promenade. When this is taught, the man learns that he is not to twirl the girl. She twirls herself — using the man's hand as support. Later will come box the gnat, star thru, California twirl and curlique — all are turn-under movements where the girl turns under and the man offers support. A rough, hurried move on the part of the man can cause the lady to lose her balance.

Armholds, like courtesy turns and twirls, are part of our workhorse team. Remember back to those first nights of beginner class when you were introduced to an allemande left and a do paso? These were the first of thousands of arm turns you would be doing during your time as a square dancer. The important point to remember is that an armhold is not a grip. The man does not fasten his talons into the fleshy part of his partner's arm in anticipation of drawing blood or seeing how colorful a bruise he can create. The comfortable contact is simply the pressure of the two arms coming together. Here's the way it's illustrated in the Basic Movements of Square

Dancing Handbook.



STYLING: The forearm turn should be a comfortable, non-desperation movement. Each dancer places his hand on the inside of the arm of the person with whom he is to work, past the wrist, but not past the elbow joint. The man should hold his hand flat against the lady's arm. The fingers and thumb are held in close.



With comfortable/considerate dancing comes a world of square dance enjoyment. There's a smooth way to do all the movements. Check your copy of the Basic Movements Handbook and see how your dancing habits check out.

Oh yes, we haven't told you what the initials L.P.T.D.B.I.S.D., stand for. They were coined a number of years ago by a group of dedicated and concerned dancers and callers. Perhaps you've figured it out already: "Let's Put The Dance Back In Square Dancing!" Think about it.

After Party Fun

Here's an idea that became an on-going after party project for one of our clubs a number of years



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ago. We announced to our mem-
bers that at our next club meeting
a prize would be given for the best
original limerick having to do with
square dancing

So successful was the initial
venture in that direction that "Limer-
ick Night" became one of the clubs
most popular party themes.

Here are two winners from several of
the sessions:

A fellow named Archie McNast
Found the girl on his left was real
vast

He went "all around your corner"
Now his taw is a mourner
He's not back yet and five weeks
have passed.

And here's another

Once couple (or else I'm a liar)
Would, while swinging, just not
seem to tire
While their friends cleared a space

They would spin in one place
Till their feet set the dance floor on
fire.



Just to keep things lively the club
officers invented a variation: the
members were supplied the first four
lines of a limerick and a prize went to
the creator of the best final line.

A fellow from Idaho Falls
Got his twing tusted trying new calls
His obedient crew
Knew just what to do
La da da - la da da - la da
Like the contest directions always
say:

"Just fill in the line yourself."
What would your last line have
been? 

NOTES IN A NUTSHELL

A REVIEW BY

FRANK LESCRINIER



CALLERS NOTES

Norm Wilcox

In last month's 'Adding Creativity To Your Choreography' article, Norm discussed some general principles of programming. This month he gets into the application of these principles. One concept that has become apparent in recent years is the concept of "Micro-programming." This is where the caller makes hundreds of "programming" decisions during each tip.

Degree of Difficulty determines a large portion of the programming decisions a caller makes. The items that make a routine more difficult could be: unknown call; an infrequently used call; a known call from an unfamiliar formation; a known call from an unfamiliar arrangement; requiring the dancers to remember too much; asking the dancers to keep track of too much; dancer anticipation; smooth dancing, or lack of it; thwarting what the dancers' feel is "right"; any combination of the above items.

In the **Basics** and **Mainstream** programs, the following calls and sequences are featured: Ferris Wheel (from Left-Hand and non-standard Set-ups; and Slide Thru, continued from last month's notes, along with choreo dancing the Mainstream Program. For the **Plus** Program, Follow Your Neighbor – along with choreo

dancing Follow Your Neighbor – is shown. For those calling **Advanced**, there is information on the following calls: Quarter In and Quarter Out; and Mini-Busy. Also included is some choreo with Mini-Busy included.

CHOREO-WISE

David Cox

This month's issue contains more of the 'Texas-Style' routines. Also included are several different ways to call (cue) an old, but popular call from the past: Red Hot.

At the **Basics** program, several different methods are shown where you can use the call Flutterwheel after turning a Star. These routines are very smooth, and different, but not difficult. The **Mainstream** emphasis this month is using the Run and Cross Run family of calls.

This issue examines the call Ping Pong Circulate on the **Plus** program. Also included are some singing call figures using Ping Pong Circulate.

The material in the **Advanced** program includes the call "Pair Off." Besides being useful for going from a static square to a Zero Box, it also has some nice choreographic uses from formations other than a Squared Set.

For those callers that have called a call, and then wish they hadn't, some "Un" Modules are given to get

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you back to where you were before you called the call.

The Feature Concept this month is the 'Leader/Trailer' relationship. Although Leaders and Trailers are not really taught at the Basic and Mainstream programs, it can be very useful in trying to explain certain calls.

Both Steve Turner and Brian Hotchkies share their record reviews of the recently released records. Steve's email is: turnertempos@bigpond.com

JOHN'S NOTES

John Saunders

It's good to hear reports of new dancer lessons success stories. John

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

In the DANCING CONTRA section, by Don Ward, Don begins the first of two articles for those wanting to learn to call a contra. Anyone interested in receiving more information can contact Don at: dward@loop.com.

A couple of Workshop ideas are included this month. The calls are Chase the Clover, and Cringe. Chase the Clover is appropriate for Plus dancers, and Cringe can be used with Mainstream dancers.

The **Basic Program** call featured is



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U-Turn Back. This is a very versatile call, and should be called more often from various formations. Eight Chain Thru is the highlighted call at the **Mainstream Program**. This month for the **Plus Program** John explores the call Grand Swing Thru.

The **Advanced and Challenge Supplement** includes: Cast a Shadow; Single Wheel; and the Phantom Concept/Formation.

MIKESIDE MANAGEMENT Stan & Cathie Burdick

Stan and Cathie have joined the electronic revolution and can now be reached by email at: tfguild@capital.net

Stan has composed a little 'quiz' to measure the responsibility and knowledge as a caller. This is just between the caller and their conscience. The questions delve into many of the aspects that it takes to be a square dance caller.

Styling is a part of the teaching process that often gets overlooked.

This can be taught as it pertains to: Skirt work; Positioning; Hand-hold rules; Swings; Do-Sa-Do; Twirls; Promenades; Dance timing; along with other techniques/information that should be imparted to the dancers.

In the WOW! Workshop section, Lori Morin and other New England callers got together to contribute their favorite WOW choreography. Included are singing call figures, Return to Home sequences, and surprise resolves.

You will have a lot of fun and see amazing adaptability with lines of three choreography. Three working with three is a welcome change for dancers of any level. Since it is symmetric choreography, you can zero out the routines with sight if you want to do so.

**Do you publish a note service?
Would like it mentioned here?**

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Thanks, Frank.**

DANCING CONTRA

WITH DON WARD



Welcome to a new year of contra dancing which I am looking forward to with new enthusiasm. The first contra for the new year is one that keeps dancers moving at all times. It is challenging in that all the movements blend with those adjacent to them. A word of caution, don't try to fit the timing in to neat 8 count phrases... In spite of this "The Rush" flows and is a real pleasure to dance.

Written by Tom Hinds of Silver Springs, Maryland here is my 2000 kick off dance, The Rush.

FORMATION; Alt duple, with 1, 3, 5 etc crossed over

INTRO; Men face left, ladies right, with neighbor hold left hands.

A1; NEIGHBOR PULL BY LEFT, ALLEMANDE RIGHT NEXT, Once around till ladies face across set. You have just encountered 2 people along the set.

LADIES ALLEMANDE LEFT IN CENTER 1 1/2. End facing your partner.

A2; PARTNER RIGHT SHOULDER, HEY FOR 4 (16)

B1; PARTNER BALANCE AND SWING (16) End the swing facing across set

B2; CIRCLE LEFT 3/4 (8) With opposite couple make a 4 hand circle and circle left 3/4.

SLIDE TO A WAVE, (within the wave) ALLEMANDE RIGHT -1- (drop hands)

STEP THRU (8). Move onto next person extending your left hand to pull past, repeating the dance.

I was unable to find square dance music suitable for this dance but I, Don, have a traditional contra CD that matches the choreography. Because of the slipped timing in A1 & A2, the music should not have much 8 count phrasing. The best part of the music is the strong B part for the balance and swing.

The tunes are "Buck Mountain, John Sharpes Reel #2 and Little Liza Jane." The CD is "One Eyed Cat" played by Pigs Eye Landing from Mpls. MN. For copies contact Tim Reese at 612-721-5493.

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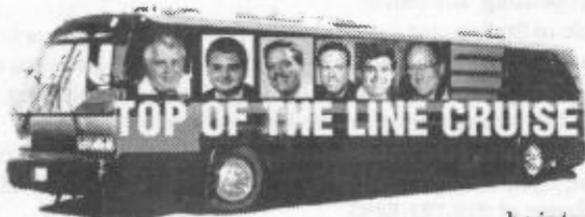
Any idea what fourteen days + nine cities + 2,695 miles + one bus equals? Well if you are the Royal Records Staff (including one additional "honorary" member), it equals to almost \$6,500.00 for the Foundation for the Preservation and Promotion of Square Dancing.

Starting September 27 and ending October 9, the very first Royal Records Foundation Fundraising Top of the Line Cruise Promotion Bus Tour (try saying that one three times real fast) featuring combinations of Larry Letson, Tim Marriner, Randy Dougherty, Jerry Story, Marshall Flippo, and Tony Oxendine did all of this.

The tour was the brainchild of Larry Letson. It originally started out as an idea for the six

callers to just do some dances together. All of the callers are involved in the Top of the

Line Cruise project taking place in March of 2000. The original idea was for Larry, Tony, and Jerry to rent a car and do a three or four-day tour in a few cities to promote the cruise. After a few phone calls, Larry found out that Randy, Tim and "Flip" also had the majority of those days off as well. So a plan was hatched. Why don't ALL of them do the dances? Randy Dougherty (who incidentally has as BEAUTIFUL "official" touring bus) offered the use of it for the tour. Very quickly, the small tour turned



into a much larger one.

Another idea was formed. Why not kill two birds with one stone. Let's make the tour a Foundation fundraising project as well. One dollar per person of the admission price to the dances would be donated to the Foundation. In addition, tapes and CD's could be sold at the dances.

Now the really hard part - setting the whole thing up. First, the cities

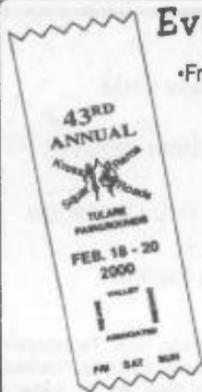
had to be decided upon. Then we had to contact a club in each of the cities to find out if they would

be interested in host-

ing such a dance. Seven clubs and one dance association in eight cities were contacted. To no ones' surprise, there was not the first negative response. Everyone was excited to be a part of it.

Larry, Tim, Jerry, Randy, and Tony met in Minneapolis, MN on September 27 for the first dance sponsored by the Bloomington Swingers. The next day was a quick drive to Milwaukee for a dance sponsored by the Kettle Moraine Squares. Wednesday was another easy

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drive from Milwaukee to Downers Grove Illinois to call for the Downers Grove Square Thrus. Thursday was a pretty long drive to the Detroit area to call for the Jumpin Jim Dandies in Flat Rock, MI. Their club caller, Jim Rae called a tip with us, and he's just pretty darn good! Tim Left us in Detroit for the weekend, and the rest of us (after the dance) drove ALL the way to Cincinnati, OH. We arrived into town about 5:30am and finally got checked into a hotel room. We had a dance that night, but we had the entire day off. The dance that evening was sponsored by the Frontier Squares. Their caller (and wife) Jack and Sherry Pladdys have 71 new students in lessons this year. Isn't

that GREAT! We received a special surprise that evening. The 2001 Ohio State Convention Committee presented us with a check for \$100 for the Foundation. A special thanks goes out to them. Another all night drive followed this dance. We drove until 5:30am again, stopping at a motel in Knoxville, TN for about five hours rest. Then another six hour drive to Charlotte for our next dance. This one was sponsored by Grand Square Inc. What a dance - almost 50 squares. After over-nighting in Charlotte, it was on to Atlanta for a dance sponsored by the Metro Atlanta Square Dance Association. Flip and Tim joined in for this one, but Tony had to leave. Everyone met back in Atlanta

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that evening for the drive to St. Louis. After a layover in Nashville, it was on to St. Louis, MO for a dance put on by the West County Spinners.

So far, eight cities in eight days, one would think it would be time for a break. But no..... After the St. Louis dance, it was back in the bus for the drive back to Nashville for a Royal Records recording session. We rolled into Nashville around 6:15am, and had a session scheduled for 9:00am. So it was one of those "little if any" sleep nights. Flip and Tim were off to the Nashville airport on Wednesday and the rest of us boarded the bus for a quick four-hour drive to Louisville,

KY and the Mid America Jamboree. The MAJ donated booth space in the vendor area for tape sales. Several MAJ "Boosters" manned the booths for us. In addition, we set up an impromptu booth at the after party. These two booths generated over \$1000.00 in donations.

All totaled (tape/CD sales, donations, and door income) the final check sent to the Foundation was for almost \$6,500.00. None of this would have been possible without the hard work and dedication of all of the square dance clubs, dancers, and callers involved. From the entire staff of Royal Records a heart felt thank you to everyone. 🍷

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Dr. Lloyd "Pappy" Shaw Milestone, 1975

Circumstances play odd tricks on men's lives and it was not a part of Lloyd Shaw's original dream to change the dancing habits of a nation. In the 1920's, when he was excitedly unearthing the lost and lovely Western American Folk Dance, his horizon was Cheyenne Mountain School in Colorado Springs, Colorado. His immediate concern was the building of a recreation program that would include boys and girls in a joyous outpouring of energy and spirit, a program that would have meaning to the group and to the individual.

He was sure that the ancient Greeks were correct in believing that dancing was an absolutely essential part of a sound education. But the kind of dancing he himself had done in school and college had left him cold. What, then? How were children, awkward physically and socially, to find themselves in the dance? A fortunate circumstance brought Elizabeth Burchenal to town. With the impetus of her books and her personality, it was simple for Shaw to carry on.

In Miss Burchenal's repertory were a few old New England quadrilles, and several typical contras. But Lloyd knew that there was a western dance, a dance that was our very own, and he dug for it furiously. There were a few "callers" in the area, but they could not write down a call; they had to have music, and dancers on the floor, before they could remember it. He would have



to dance to find it.

In Colorado Springs at the time, was a group known as the "Friendly Club" who met regularly at the local IOOF Hall to square dance. Lloyd and his wife, Dorothy, danced with the "Friendly Club" and "friendly" became the first word in Lloyd Shaw's dance vocabulary. Dancing must be friendly, it must be joyous, it must be beautiful.

Lloyd fell head-over-heels in love with the American square dance. It was vigorous, beautiful in pattern, varied in step - and so friendly. Some square dance "call" books were available, but all were printed in the east and were of the stately quadrilles. Callers in the west, it appeared, had never written down their calls. And so the search for the dance descriptions went on.

Once the ice was broken, help came from all quarters. Dances began to unfold dozens, tens of dozens of them. They were included in the Cheyenne

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programs. By this time, the Cheyenne Mountain Dancers were in demand for programs in schools and colleges all over the state.

As Lloyd Shaw appeared with his dancers in various areas, requests began to come in for his material and, as a result, in 1939 his "Cowboy Dances" was published. This was a careful, thoughtful, and lively discussion of American square dancing as danced in the west with almost a hundred of these lovely old patters minutely described and pictured.

In the spring of 1939, the first cross-country trip for the Cheyenne Mountain dancers materialized. Traveling on a shoestring, in a small school bus, they made a joyous, uncomfortable, and triumphant pilgrimage that included Washington D.C., Philadelphia, and New York. In Chicago, they danced at a national meeting of the American Association of Health, Physical Education, and Recreation. Later many teachers came to Shaw and said, "Will you have a summer class in this kind of dancing in Colorado Springs? We'll all come."

In the summer of 1940, the first of Shaw's famous master classes was held at Cheyenne Mountain School,

with forty-one teachers and recreation directors in attendance. Soon these classes grew from one to three each summer with 300 to 500 leaders in attendance. There were few names among the early leaders in the square dance movement that did not appear at one time or another on the roll of those classes. Many came back year after year, and a core of sound, idealistic leadership was built.

Those leaders who were privileged to be admitted into the classes, took back with them to their own communities, not only the dances of America, but a philosophy about square dancing and a dedication that was all important. These leaders in turn taught hundreds of dancers and brought into the picture more callers who, in their turn, instructed more and more beginners. In time, many of these same leaders also conducted callers and teachers courses to help instruct additional leadership.

A feature article in a pre-WWII issue of the Saturday Evening Post, and a role in Selznick's "Duel in the Sun" shortly after the war, brought Lloyd Shaw and the western form of square dancing more and more into the

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public eye. An album of his calls on the Decca label, and later squares and round dances on the Lloyd Shaw label, contributed much to the activity.

Somewhere, over the years, as a mark of endearment, Shaw became known as "Pappy", both to his youngsters in Cheyenne Mountain School and to square dancers and square dance leaders in all parts of the world. Just as he was first to be named to the Square Dance Hall of Fame, he was the first to receive CALLERLAB's Milestone Award.

Over the years, "Pappy" and Dorothy were guests of honor at countless festivals and conventions

and on July 13, 1950, Lloyd served as co-master of ceremonies for the then, largest square dance ever held, the Diamond Jubilee in Santa Monica, California. 15,200 dancers filled the area. 35,000 spectators watched on the side lines.

Lloyd Shaw passed away July 18, 1958. He left behind him a rich heritage and an appreciation of an American Dance known to us all as "friendly."

Lowell Thomas, the famed radio commentator, said of Lloyd Shaw, "He was a man of imagination and magnetic personality who inspired everyone with whom he came in contact."

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*By Gail Seastrom*

## **THE MORE THINGS CHANGE THE MORE THEY STAY THE SAME**

For the last few years it has been my privilege to work for Bob Osgood, the owner/editor of *Sets In Order Magazine*. Bob retired the magazine in 1985, but has kept his hand in things. Through our work together on various projects, all of which are related to square dancing, I have had the opportunity to review nearly every issue of the magazine.

At first it was interesting to me the things that concerned dancers in 1948, concerned them still in 1965, and were still bothering them when the magazine printed its last issue. Not surprising at all, in 1999 the articles in this magazine are not too far out of line with those very same concerns.

But let us not continue to focus on the negatives in this activity, but strive to remember the positives that attracted us to square dancing in the beginning.

The sense of community that we find in square dancing is no less than it was years ago. The strides we have made toward standardization make it an easy thing to visit from city to city, state to state and even country to country. However, this was not possible years ago. In truth, we've come a long way.

But as the title of this article suggests, the more things change, the more they stay the same in that we still

are trying to find the key to attract more people into the activity. As early as 1950 (probably even earlier) articles were being written in SIO regarding rushing dancers from class into clubs, attracting dancers to class, keeping them, dance costumes, associations, club officers, etc., etc. Not really too much different from today.

What is different today is we have so many more activities competing for our leisure time. I don't know about you, but when I have free time I usually chose to share it with people who take a positive outlook on life. People with a "can do" perspective. Most square dancers have that attitude. And most particularly, the clubs with this attitude are the ones succeeding.

In our travels we have had the opportunity to meet many people involved in all levels of the activity; from the club that meets once a month, to the dancers who dance up to six and seven nights a week. We have often been approached for advice regarding specific problems affecting a club. I would like to think that the advice we gave was somehow helpful. Very often we hear "We tried that once, and it didn't work." The operative phrase here is trying it only once. Very few successful clubs and callers have succeeded the first time they tried something. Success in anything is a

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2:00 - 4:00 Plus + A2 (2 Halls)  
7:30 - 8:00 Early Rounds  
8:00 - 8:15 All Callers  
8:15 - 10:15 Plus + A2 (2 Halls)  
10:15 - 10:30 All Callers Plus

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process tried over and over again, until it becomes habit.

We are blessed by teaching for a club that was willing to try something, and not just once. They thought the multicyle learn to dance program could be successful for them and it is. When a club has a healthy class and continues to add new members to their roster it is a concert of efforts by the club and the caller.

I would be less than honest if I said every one of them dances every club night. A great many of them don't. Some don't dance anywhere but class night, acting as angels. Some are more active in the social aspects the club has

to offer. But the point is, there is a place for all of them in this activity. The secret is in offering them something that can't be found just anywhere . . . a sense of community, a sense of being welcomed whenever and wherever they choose to participate.

Perhaps it's time to start valuing the dancers we already have, instead of lamenting the ones we don't. Maybe we need to ask our dancers what attracted them to square dancing, why they stay active, what is their favorite thing about this activity. You might be surprised at their answers.

I would like to believe that if we build this activity just right - they will come. 🍀

## FESTIVAL

### Where in the World is the 4<sup>th</sup> USAWEST SQUARE DANCE CONVENTION?

It's happening in Casper, Wyoming this coming August 9 to 12.

When you think of Square Dance Conventions, most square dancers are accustomed to traveling to a large metropolis with many large hotels and dance facilities, but this will be different.

Casper has a population of about 50,000 of the friendliest people you may ever meet. In fact, the entire state of Wyoming has fewer than one half million residents. So we will not be able to have all our dance activities under one roof but you will have the opportunity to convene under the same great big blue sky that our "Pioneer" ancestors danced beneath over 150 years ago. The same bright twinkling stars, the same brilliant sunsets, the same breath-taking sun rises, and probably the same gusting winds will still be here for YOU to enjoy or endure.

Because Casper was the site of an important crossing of the North Platte River for the "Pioneers," we would like you to take a step back in time (just be careful where you are stepping!) and



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imagine what it would be like to square dance on the banks of the North Platte River while you are waiting for your wagon train to be ferried across so that you can continue on west, or dance out on the prairie at the base of Independence Rock. You can almost feel the presence of those "Early Pioneers."

We are planning to circle up our Y2K wagons on August 9 at old "Fort Caspar" for a special afternoon of exploring the past and topped off with a "Early Pioneer Supper." Then it's off to the Casper Events Center for our "Opening Ceremonies" and our Trail-End Dance with our own Wyoming Callers & Cuers performing as your wagon masters.

We are looking forward to you joining us for a historic convention at the North Platte River Crossing in the town of Casper, Wyoming.

We will have more information later or visit our web site at [www.square-dancing.com/usaWEST/WY](http://www.square-dancing.com/usaWEST/WY) or mail inquiries to USAWEST Square Dance Convention Of Wyoming, PO Box 1125, Mills WY 82644-1125.

If you don't learn from your mistakes,  
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Dancing begins at noon on Friday, the 18<sup>th</sup> and continues until 11:00pm. Saturday's dancing begins at 10:00am ending at 11:00pm. You will find after parties both nights, a good selection of vendors selling their dancing items, a

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- from JJ



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coastline you are treated to the soothing sounds of waves rolling up on the beach and to an unspoiled view of the Atlantic Ocean. Baltimoreans have been going down to the ocean since Victorian times; plan to join them after the convention and take home a tan along with your memories of a great dancing event.

If you take our 49<sup>th</sup> NSDC tours to Washington, DC, Philadelphia and Mount Vernon, you'll also take home many visual memories. Seeing the gigantic Statue of Lincoln at his memorial, the Tomb of the Unknowns in Arlington National Cemetery, the view from George Washington's front porch at Mount Vernon, and the Liberty Bell and Independence Hall in Philadelphia are views you won't want to miss.

For information write 49<sup>th</sup> NSDC, PO Box 300, Greenbelt, MD 20770 and visit our website at [members.aol.com/balt2000/balt2000/balt2000.html](http://members.aol.com/balt2000/balt2000/balt2000.html).

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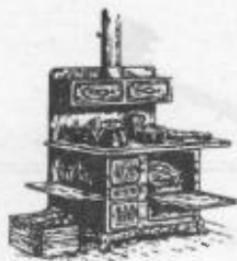
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# Country Kitchen

By Louise Harrop



Happy New Year! And now that the holidays are over, here are two pie recipes you can have for dinner which do not include turkey.

## Sausage and Spinach Pie

1 lb. sweet Italian sausage links, chopped  
6 eggs, reserve 1 yolk  
2 - 10 oz. packages frozen chopped spinach, thawed and drained  
1 lb. mozzarella cheese, shredded  
1/2 lb. ricotta cheese  
1/2 tsp. salt  
dash of fresh ground pepper  
1/4 tsp. garlic powder  
1 Tbsp. water  
pastry for a 2 crust 9 inch pie

Fry the sausage until well browned. Pour off the fat. In a large bowl, mix together all the other ingredients, except for the egg yolk and 1 Tbsp. water. Place the mixture in a pastry lined pie pan. Top with upper crust and crimp the edges. Combine the reserved egg yolk with the water and brush onto top crust. Bake at 375° for 1 hour or until pie is golden.

## Seafood Pie

Unbaked 9 inch pie shell  
1/2 cup mayonnaise  
2 Tbsp. flour  
3 eggs  
1/2 cup milk  
1 Tbsp. sherry  
1/2 lb. shredded Swiss cheese  
1/2 lb. crabmeat, shrimp or lobster (or a combination of the three)  
1/2 lb. sliced mushrooms  
1/2 cup diced scallions

Preheat oven to 375°. Bake pie shell for 5 minutes. Remove from the oven and reduce heat to 325°. Whip mayonnaise, flour, eggs, milk and sherry until frothy. Immediately beat in cheese, crabmeat, mushrooms and scallions. Pour into pie shell. Bake 30 minutes or until slightly golden brown on top. Remove from the oven and let stand for 1 hour before serving.



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## RELEVANCE

### The Marketing of Square Dancing

*By Eddie Powell*

There is a whole lot of talk these days about what square dancing is and what it isn't, how to market it, how to attract the younger people without losing the older people, square dancing includes levels and this one is better than that one, etc. We've all heard the discussions and perhaps even taken sides on certain issues. Well, who's right? Perhaps we all are!!!

Square dancing is all those things and more!!! Yes, it's fun. Yes, it's fellowship. Yes, it's music. But it is also aerobic, healthy, mentally stimulating, socially interactive, arranged with levels of competency so that you may gravitate to your most rewarding level or dance plateau (soft plus, basic, challenging challenge, or whatever), and it is even other things to other people all around the world. That's the beauty of square dancing... it can be many things to many people from many walks of life. In other words, it is relevant!

Relevance is an important concept that is coming to the forefront in business and marketing circles, but it is really something that we have all done all our lives. For instance, you may use a computer for business while I use it for communication and yet another uses it to track their stocks. The computer is the common denominator but the use or the relevance to us is how we use it or the benefit / reward we re-

ceive from using it.

Relevance in the context of square dancing is all of the benefits / rewards that any of us receive from being involved in the activity. Now, how does this apply to the marketing of square dancing?

We must come to realize that we need to market square dancing as all these things but only the most important benefit / reward sought to each individual. In other words, we must market square dancing on an "individual appeal" basis rather than on a "mass appeal" basis. Why? Because the world has changed. It has become a much more instant gratification and self gratification society.

Witness the 50 cable channels you receive targeting niche groups of individuals interested in anything from food to travel, home improvements to sports, or old movies to all news. These niche groups are choosing what is relevant to them at that moment in their life.

That's why square dancing must market a relevant message to individuals in many targeted niche groups, bringing forth the relevant benefit / reward for that segment. So, the sports viewers may respond to the aerobic benefits while the travel viewer may respond to the idea of enjoying weekend festivals around the country.

Some will respond to the costumes, others will respond to senior groups,

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while still others will respond to the social interaction. All of these responses are correct and therefore relevant. At that point the message has been communicated, now we must provide a means for them to "opt-in," getting more information relevant to them (location, times, costs, etc.).

This "opting-in" may be achieved in a variety of ways. E-mail, calling an 800 number, writing to an address, visiting a location, are all examples of ways they can "opt-in". This individual now collects all the relevant information specific to their life and is lead through the enrollment process and, given a benefitting / rewarding experience will continue their relationship for life (or until their lifestyle changes due

Eddie Powell is a professional marketer, President of Group X, Inc. Marketing Services, and square dance caller since 1970. Eddie has won awards in advertising, has earned degrees in both Marketing and Business Management, and is included in such prestigious listings as Who's Who In Entertainment and Who's Who In The World. He is available for speaking engagements and consultations by contacting Group X, Inc. Marketing Services, PO Box 65, Reynoldsburg, OH 43068-0065; phone or fax 614-755-9565.

to some unforeseen event).

Relevance should be the key word in marketing square dancing to the not-yet-dancing public.

Make it relevant and they will come!!!!

# Remembering

## **Charles "Chuck" Riley December 24, 1998**

Chuck was a square dance caller in the Chicago area for almost 40 years. He ran the club "The Crazy Squares" for a large part of that time. He also called at several national square dance conventions, among them were Indianapolis, Des Moines, Anaheim and Louisville. He was not a "big name"

caller but very persevering. He also taught a beginners class every year.

When he had to take an early retirement, we moved to Los Lunas, New Mexico. Here he resumed teaching and calling for about 4 years. Due to poor health, he had to stop calling in 1994.

He is survived by his wife, Dorothy, six children, seven grandchildren and one great grandchild.

## **Robert "Bob" Fehrmann 1944 - 1999**

Robert G. "Bob" Fehrmann, a professional square dance caller in St. Louis, died Thursday, November 11, 1999 of complications from cancer. He was 55 and lived in St. Louis with his wife Dixie.

Bob called for 35 years. He had called in 30 states and in four foreign countries for hundreds of square dance festivals and exhibitions, and also made appearances calling on radio, television, on the Carnival Cruise Line, at Silver Dollar City and Six Flags St. Louis, and he taught classes and held many workshops, clinics and programs.



A board member and past president of the St. Louis Square Dance Federation, Bob was also past president of the St. Louis Caller's Guild and editor of the newsletter of the St. Louis League of clubs, a member of CALLERLAB and ROUND-A-LAB. In 1993, he served as sound chairman for the 42<sup>nd</sup> National Square Dance Convention held in St. Louis. One of his last major events was a benefit for the local chapter of the Leukemia Society of America at the Kirkwood Community Center.

Memorial contributions may be made to the CALLERLAB Foundation, 829 Third Ave SE, Ste 285, Rochester MN 55904.

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## LeVerne William Reilly September 20, 1999

LeVerne William Reilly, husband, father, grandfather, great-grandfather, foreman, choreographer, teacher and cuer passed away September 20, 1999. Verne and his wife Doris were known as "The Old Smoothies" of Round Dancing in Western New York and Southern Ontario. Verne was born February 3, 1915 in Tonawanda. He met Doris for the first time at his senior prom, not knowing that she had met her lifelong love. It took Verne six

years to ask for Doris's hand and they were married in 1940. This romantic marriage produced two daughters, six grand children and seven great grand children, a family Verne was close to and proud of.

They got involved in square dancing in the mid 50's. In 1960 they organized their first basic round dance class and after 35 plus years of cueing and teaching, they retired as Round Dance leaders in 1994. In 1966 the Reilly's were named "Round Dancers of the month" by the *Sets In Order* magazine and in 1968 they appeared on the cover of the national Round Dance magazine. Two prestigious awards. Verne retired from Wurlitzer Music Company when it closed in 1973 after 37 years of service mostly as a foreman in the machine shop.

The Reilly's were members of numerous Round Dance organizations, including charter members of FALDA, the New York State Dance Federation & RAL, the International Association of Round Dance Teachers. In their busy lives they found time to choreograph and write over 30 round dances. Two of their dances "Hold Me" and "Thirdman Theme" are golden classics.

All the round dancers express their sincere and deepest sympathy to Doris & her family. "You have lost a husband, father and grandfather. Round dancing too has lost an outstanding leader and friend. He will long be remembered" said his friend, Dick Hinkle. "Verne Reilly was a legend in his time." ■

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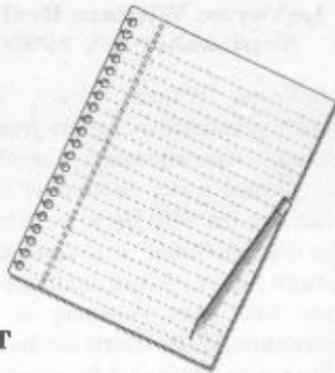
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# RHYME TIME



## THE LIST

We have a list of folks, all written in a book,  
And every year when Christmas comes, we go and take a look.  
And that is when we realize that these names are a part  
Not of the book they're written in, but of our very hearts.  
For each name stands for someone who has crossed our path some-time,  
And in that meeting, they've become the rhythm in each rhyme.  
And while they may not be aware of any special link,  
Just meeting them has changed our lives much more than they may think.  
For once we've met somebody, the years cannot erase  
The memory of a pleasant word, or of a friendly face.

So never think our Christmas cards are just a mere routine  
Of names upon a Christmas list, forgotten in between.  
For when we send a Christmas card that's addressed to you,  
It's because you're on the list of folks who we're indebted to.  
We are very thankful for the many people we have met,  
And you happen to be one of those we prefer not to forget.  
And whether we have known you for many years or just a few,  
In some way you have had a part in shaping things we do.  
And every year when Christmas comes, we realize anew,  
The best gift life can offer is meeting folks like you!

*Kenn & Ginny Trimble  
E Puyallup WA 98374*

## DEFINITIONS OF AN EXPERT

An expert is:

- a character from out of town.
- an expert only as long as he guesses right.
- someone who is called in at the last minute to share the blame.

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# Disney Magic

This past June I received a call from Judy at Disneyland in California, whom I worked with many, many years ago. She wanted 15 couples - from 15 Florida square and round dance clubs to be "grandparents" in the Christening Show for the ship *Disney Magic*. We would be walk-arounds in the show. Then she gave me special criteria to follow in my selection of the grandparents.

Finding dancers interested in being in the show was easy until they heard some of the requirements. Rehearsals were scheduled early each day to beat the heat and the daily rain showers we often have each afternoon. The dancers would have to be available from 3:30am until 2pm for four consecutive days. The heat hit over 100 degrees several times during those days. And we had to be agreeable to any and all changes that would be made, as the show progressed in the planning stage.

Day One: The first change came as soon as I had everyone signed up. I had to recall everyone and tell them our new meeting time was on Saturday from 12:30pm till 10pm and the location was changed to the Animal Kingdom rehearsal hall. The second change was that we were to be "performers" in the show. We had to learn words to several songs, plus learn some dance movements. Later they took us out into the parking lot where we rehearsed with the entire cast of four hundred performers.

Day Two: Sunday we met at 6am for our bus ride to Cape Canaveral. We rehearsed the show several times amid many more changes. Everyone was issued costumes from the 1900's. It took five ladies to help me into my

costume for the dress rehearsal. Some of the gals looked so different in their costumes, wigs and hats, that they weren't recognizable.

Day Three: They let us sleep in a bit today and we didn't have to meet until 7am. Again we rode the bus to Cape Canaveral. More changes were made to the show, but we were having oodles of fun. Each day, Disney supplied us with breakfast, box lunches and all the beverages we could drink. The show seemed to be coming together.

Day four: The final morning. This day we really had to meet at 3:30am for a bus departure at 4. When we arrived at Cape Canaveral, we had breakfast and then headed out for our 6, 7 and 8 am rehearsals - amid more changes. By 10, we were into costume and in place because it was almost "show time."

More than 2,500 special media guests from TV and radio stations from around the world, newspaper and magazine reporters, and Disney management with their families arrived and took their places in bleachers.

Excitement was growing! Airplanes were flying overhead, small boats roaring around in the harbor, kites flying in the sky, as the huge ship, the "Disney Magic" made her way up to the dock.

It was time for the Grand Opening Ceremonies - the Christening of Disney's ship - the *Disney Magic*. We danced and we sang! *Disney Magic* made her way closer to the dock. Naval personnel from Orlando, Tampa and Jacksonville did their part. The ship was blessed! Five hundred doves were released. Patty Disney, wife of Roy, (Walt's nephew), christened the ship with a three-foot bottle of champagne and we all sang

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*When You Wish Upon A Star* amid much shouting and cheering. Disney characters, workers and guests on the ship were waving flags and banners at us. We waved white welcoming handkerchiefs at them! Awesome! An unforgettable experience!

The show ended and the announcer thanked each group that participated. We all got a big surprise! Instead of "Square Dancers of Central Florida" - the name I've always used - they thanked the "Betty Lee Square Dancers." What an honor! Since then I've heard from several key Disney personal saying "thank you" to all of us for our participation. They gave each and every participant in the show an *Opening Day Commemorative Pin*.

Just three days before the first rehearsal, I had been in surgery for my arm. The Disney people treated me great even though I was very weak and the heat kept getting to me. Bill and I expected to be sent home because of

my broken arm, but chairs were available every time I needed to sit down and rest a few minutes.

When we arrived back in Orlando, the square and round dancers presented me with a dozen pink roses and a beautiful signed card thanking me for inviting them. They honored me as I've never been honored before. I'll never be able to thank them for making that day one that will stay in my memory forever!

Watch for pictures in the coming months of the participants in this *Disney Christening Show*. My thanks to Rosalie & John Allen, Madeline & Joe Augenblick, Laura & Gale Boak, Katie & Howard Carr, Pat & Doug Forbes, Judy Frye and Mike Mikeal, Jane & Jim Hart, Mary Lynn Hastings and Cam Douglas, Jean & Joe Hodges, Shirley & George Knapp, Beverly Landwehr and Wayne Guice, Betsy & Don Rodgers, Winnie & Charlie Sapp, Bonnie Welch and Tom Gearhart.

*BettyLee & Bill Talmadge  
Orlando, Florida*

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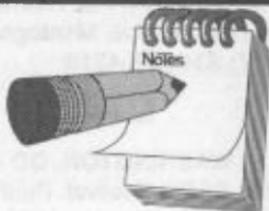
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Jun 21-24, 00 Baltimore, MD (49<sup>th</sup>)

Jun 27-30, 01 Anaheim, CA (50<sup>th</sup>)

Jun 26-29, 02 St. Paul, MN (51<sup>st</sup>)

### CANADA

Jul 20-22, 00 Vancouver, British Columbia

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Jun 7-11, 01 Tamworth, New South Wales

### NEW ZEALAND

Jun 2-4, 00 Wellington

24-30 **HAWAII** - Annual Aloha State Festival, Waikiki, Honolulu. Special activities include Polynesian Adventure Luau, Whale Watching Cruise, and Hula Dancers. Tour packages and discounted hotels available, call Hans at 800-676-7740. For other information, Gil Gilbert, 808-261-6087, Hawaii Federation; PO Box 1, Pearl City HI 96782; gil@aloha.com; web: www.inix.com/squaredancehawaii

28-29 - **CALIFORNIA** - Imperial Valley SD Festival, Imperial High School Gym. Nan or Charles 760-353-2604; icac@mindspring.com

## JANUARY 2000

9 **OHIO** - Annual Charity Dance, Berea High School, Berea, benefiting the Berea Children's Home. Tom Rudebock, 4551 Grafton Rd, Leetonia OH 44431; rudebts@valunet.com

14-16 **NEW HAMPSHIRE** - New England Dance Legacy Weekend, Durham. Square and contra dancing, live music. NEFFA, 1950 Mass Ave, Cambridge MA 02140; 603-225-6546, 603-463-7771, 603-664-2513

20-22 **ARIZONA** - S&RD and Clogging Festival, Tucson Convention Center, Tucson. Jim & Genny Young, 3242 N Calle de Beso, Tucson AZ 85750; jimgeny@aol.com; www.primenet.com/~ccampbel/tucsonsd.htm

## FEBRUARY

4-6 **CALIFORNIA** - Jamboree By The Sea, Del Mar. Bob & Carol Fisher, 760-738-0248; BNCFISHER@aol.com

11-12 **ARIZONA** - Fiesta of Friends Jamboree, Phoenix. Maggie 602-438-1355; Dennis 623-486-2145; www.inficad.com/~dfarrar/gcsda; Larry McNeely, 19245 R Redfield Rd, Temple AZ 85283

18-20 **CALIFORNIA** - VASD Kross Roads Squar-Rama, Tulare Fairgrounds, Tulare. John & Mae Schol, 3103 W. Packwood, Visalia CA 93277; 559-625-8196

18-19 **ALABAMA** - Annual Dixie Jamboree, MASDS Center, 2201 Chestnut St, Montgomery, Pat Thornton, 6832 Brownwood Lane, Montgomery AL 36117; 334-277-4319

## MARCH

16-18 **WASHINGTON, DC** - Spring Swing S&RD Festival. Paul & Loretta Pogorzelski; 703-241-0380; WASCACLUBS@aol.com

17-19 **CALIFORNIA** - Bakersfield Fiesta, Bakersfield. 661-399-3658; MAhlemeyer@aol.com

17-19 **TEXAS** - TASSD Round-up, Waco Convention Center, 100 Washington Ave, Waco. Robert Powers, RT 11 Box 161-Q, Lubbock TX 79407; 806-785-8900; waltzinbobl@juno.com

31-4/1 **CALIFORNIA** - Redding Jamboree, Redding Convention Center, Radding. Gus & Colleen Gustafson, PO Box 5, Artosi CA 95913; 530-865-4611; colleengus@sunset.net

31-4/1 **IOWA** - Iowa State S&RD Convention, Dubuque. Bill & Barb Zubler, 1920 Carter Rd, Dubuque, IA 52001; 319-588-4060.

31-4/1 **MISSOURI** - Festival of Dreams - S&R Dance Jamboree, Belle-Calir Exposition Hall, Belleville, IL. Greater St. Louis Folk and SD Federation, Les & Jan Wagner, 10407 Roscommon Dr, St Louis MO 3123; 314-843-9363

## APRIL

2 - **CALIFORNIA** Benefit Dance for Diabetes, Ahameim. Joyce Goodman, 949-661-6345

7-9 **SAN DIEGO** - California State

S&RD Convention, San Diego. Keith & Linda Spears, 760-510-9547; pages.prodigy.net/pherndon/2000.htm; square@squaredance.org

20-24 **AUSTRALIA** - Australian National Square Dance Convention, Geelong, Victoria. Janice Alexander, PO Box 229, Nunawading, Victoria 3131, Australia; www.lexicon.net/platypus/41nat.htm

28-30 **HAWAII** - Maui No-Ka-Oi Festival, Wailuku Community Center, Wailuku, Maui. Steve Strong, 334 Kamano Place, Lahaina HI 96761; 808-661-0414

29 **New York** - 2000 Clinton Festival, Clinton Central School, Clinton. Paul & Barbara Credle, 10687 French Rd, Remsen NY 13438; 315-831-3464

## MAY

5-6 **OHIO** - Ohio Dance Convention, Columbus. Larry & Becky Roush; PO Box 15097, Columbus OH 43215; 740-986-2301

5-7 **NEVADA** - Silver State S&RD Festival, Reno. Info: 775-673-2557. Registration: Sherly Carrick, PO Box 7413, Reno NV 89510; 775-673-2547; sher@softcom.net

18-20 **VIRGINIA** - VASARDA State Convention, Williamsburg. John & Shirley Shepherd, 4709 Little John Rd, Virginia Beach VA 23455; 757-499-0782

26-28 **FLORIDA** - Florida State S&RD Convention, Lakeland. Charlie & Val Newsome, Registration Chairman, 12368 Brady Rd, Jacksonville FL 32223-2529

## JUNE

2-4 **NEW ZEALAND** - National S&RD Convention, Wellington. Winton Page, Registrar, PO Box 10-711 The Terrace, Wellington, New Zealand; Phone 64-4-563-7004;

fax 64-4-565-1972; instone@xtra.co.nz; www.squaredance2000.wellington.net.nz

9-10 **COLORADO** - Annual Colorado State SD Festival, Greeley. Tom & Sue Nelson, 526 37<sup>th</sup> Avenue Ct, Greeley CO 80634; 970-352-6850;

tsnels@juno.com

16-17 **Washington** - Washington State SD Festival, Pt Townsend.

Howard & Dora Krutolow, Festival 2000, PO Box 3715,

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21-24 **MARYLAND** - National SD Conv, Baltimore. Richard & Linda Peterson, 7226 Mandan Rd.,

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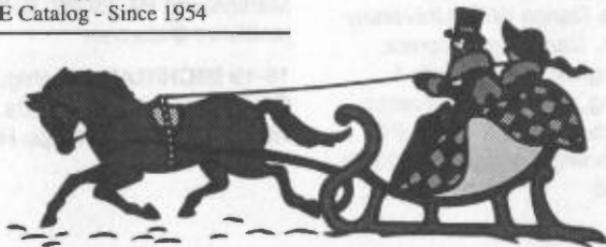
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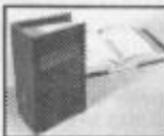


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