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June 2001

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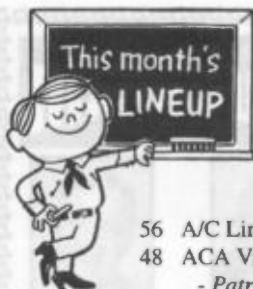


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**Happy
 Father's Day
 June 17**

AMERICAN 
SQUARE DANCE
"The International Magazine of Square Dancing"

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 Ed & Pat Juaire

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FROM THE EDITORS

ED & PAT JUAIRE



What time do you dance?

We've been watching evening starting times of dances in various parts of the country. In Texas, some experimentation has been going on with a start time of 7:00pm rather than the more traditional 8:00, and they end by 9:30 or 10:00.

We think that this is a great idea. It's something most of us don't even give a thought about but it makes a lot of sense. Since many of our dancers are a bit older, they cannot dance as long and they do like to get to bed a bit earlier rather than at 11:30 or 12 midnight. As we all know, after

10, many of the dancers start heading home anyways.

But this has another benefit. If you're attracting young dancers, it gives them the time to go out after the dance to their favorite spot for food and drink. And think about this, most of today's entertainment programs, whether it be a movie, concert or theater, only go for about two to two and one-half hours at the most.

Think about it. A rearrangement of your dance times might be what the doctor ordered.

We hope to see many of you this month in Anaheim.

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FROM THE MAIL ROOM



Dropping of calls

I am always reading that we need to drop calls as there are too many for everyone to learn. I would like to cast my vote to drop the mainstream call of "centers arch ... ends dive through."

While this is not a difficult call to execute, I find it difficult to perform for two reasons: 1. I have a bad lower back and when I am one of the ends I find that I cannot drop down to go through the arch, especially if the arch is not raised very high. I just simply say that I am sorry and I cannot "dive" as it gives me discomfort in my lower back. 2. There is a great variety of height in square dancers. If you have 1 or 2 dancers that are short and they are making the arch, it looks ridiculous for 2 tall people to try and "dive" through. There are many times were the arch just does

not get formed very well, if at all. This has been evident with our new dancer dances that are currently going on.

Can't we just call this maneuver what it is, "couples pass right shoulders, ends trade"?

This may have been a pretty maneuver a few years ago, but with bad backs and size differences between dancers, we should concentrate on calls that are more modern and provide prettier dancing.

Please cast one "NO" vote for me on "centers arch, etc."

Please note that there were no chads or dimples on this ballot when I voted.

Thank you

*Gordon Adamski
Virginia Reelers
Palmyra, PA*

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Dear ASD:

Hi. I'm a square dancer and caller's wife from Lower Onslow, Nova Scotia. I receive your magazine and was wandering if you would like a story to print. It is actually a story that one of our dancers made up for a recent winter revel we held. As she read the story aloud, the listeners were to count all the references to square dance calls within the story. It wasn't easy with all the laughter. There are actually 74 references and a prize was given to the one who had gotten them all.

Other clubs could substitute the names for their dancers and also

change the towns to suit them. We thought it a hoot and hope you do too. Our caller, my husband, is Bob Fiddes. We have our own square dance hall in Lower Onslow and we dance three nights a week: Class, Mainstream and Plus. Our club is the Strathmor Strutters. Edith Dillman was the dancer who wrote the story.

Sincerely,

Phyllis Fiddes

Lower Onslow, Nova Scotia

Editors note: Hi Phyllis. We always welcome stories from our readers. They are the best kind. Edith's article can be found in this month's Lite Side.



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Jerry Biggerstaff



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Dear Editor,

This is an Open Letter to all:

We would like to convey to everyone in the square and round dance community how much we appreciate their honest concern for my wife, Chris.

On December 29, 2000, she was attacked by a tenant who struck her on the back of her head with a sharp ax. This murder attempt fractured her skull, swelled her brain, badly bruised her, and otherwise changed her life and the lives of everyone close to her. At this time she continues to experience extensive short-term memory loss, headaches, sleeplessness, anxiety, depression and great frustration. Her doctors have placed an indefinite time period on her healing process and we are all trying to learn how much a brain injury affects everyday living skills. At this time, her attacker is in jail and is pleading insanity to avoid an immediate trial.

Through clubs and organizations, benefit dances, and individual donations, so many dancers responded to our situation, surrounding us with a

circle of love and friendship that is helping us to buoy through this most difficult time in our lives. All of the emails, cards and letters brought your thoughts, prayers and generous gifts to us and words cannot express our gratitude to all of you.

Thanks so much,

*Joe, Chris & Tanya Saltel
McKinleyville, CA*

Dear ASD,

Let's hear more about hoedowns. I understand your western style. But I'll continue the magazine if you promote hoedowns. We have a grand turn out every weekend. The younger crowds are having a fantastic time and fun. That's what it's all about.

I've danced since 1955 and still promoting hoedown square dancing.

*Evelyn Dahl
Hopwood, PA*

Dear ASD,

I am writing this for 3 Square Dance Clubs in Northeast Ohio. Every year at

this time I write to you and request copies of your Magazine for our students. This year the clubs will be graduating 30 students. Could you please mail me 30 copies of your magazine to include in their graduation folders.

I would also like to know if there is a chance I might be able to get a copy of the December 2000 issue. My husband and I were in that issue. It was with an article that Al Wolf wrote about the Brecksville Squares Teddy Bear Dance.

He didn't know how the Brecksville Teddy Bear Dance started. My sister was a bear collector and when she died we didn't know what to do with her collection. That year I was new to dancing and also was elected "Theme Chairman" for the club. As I was looking for themes for dances I came upon the teddy bear theme and at our annual dance each year, our contribution to our city grows. This last year when the firemen came to pick up the bears, they went back to the station for a bigger vehicle and more personal.

I know my sister would be delighted to know her prized and treasured bears went to such a worthy cause.

Thank you in advance

*Jan Waryk
Strongsville, OH*

Editors,

Please extend my subscriptions to American Squaredance and the Northeast Square Dancer Magazine for another year. The Connecticut Festival offered diverse dancing programs including three hours of "live music." Thanks to the CT Caller Association for providing the funds. Included in this hall were mainstream and tradi-

tional squares with an hour of mostly contra dances in the capable hands of Allan Brozek.

*Bob Livingston
Middletown, CT*

Dear Ed and Pat:

Thank you for your continuing efforts on "American SquareDance Magazine"

I particularly liked the "puzzle within a picture" (was that on purpose?) on the cover of the April 2001 issue. I wonder how many people knew the identity of the caller on the right hand side?

Happy squaring

*Jeff Garbutt
Bunbury - Western Australia*
Editors Note: Thanks for the email. We're sure most square dancers recognized Marshall Flippo. For those who did not, they probably have not had the opportunity to dance to this wonderful caller.

Hi

You folks are doing a great job. We wish you all the very best.

*Cal & Sharon Golden
Hot Springs Nat Park, AZ*

Thank you

Thank you for the time - I enjoy both magazines when they arrive and all the ideas presented in the various articles.

Take Care.

*Tina Howansky
Round Lake, NY*

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August 24 - 26 ****MAINSTREAM **WEEKEND**

Alan Schultz - Vic Perry

August 26 - 31 ****DBD PLUS**

Tony Oxendine - Jerry Story - Marshall Flippo
Rounds - Jerry & Barbara Pierce

September 2 - 7 ****PLUS **NEW**

Jerry Junck - Gary Shoemake - Marshall Flippo
Rounds - John & Bev Chunka

September 9 - 14 ****PLUS**

Frank Lane - Jerry Haag - Marshall Flippo
Rounds - Larry & Adrienne Nelson

September 14 - 16 ****ALL LEVELS ROUND DANCE***
***NEW WEEKEND**

Jack & Darlene Chaffee - Charlie & Bettye Procter

September 16 - 21 ****PLUS**

Ken Bower - Jerry Haag - Jack & Darlene Chaffee

September 23 - 28 ****PLUS**

Ken Bower - Melton Luttrell
Rounds - Rod & Susan Anderson

September 28 - 29 ****MAINSTREAM **NEW WEEKEND**

Guy Adams - Kenny Bailey

September 30 - October 5 ****PLUS *JUST ADDED *PLUS**

Bill Harrison - Dan Prosser - Marshall Flippo
Rounds - Dan & Linda Prosser

October 26 - 28 ****PLUS **JUST ADDED *SINGLES WEEKEND**
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Monty Hackler - Larry Dudgeon

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8 Is Enough

Norm Koharski, the Round Dance Cuer for *8 Is Enough* Square Dance Club of West Seneca, NY was ready to "Pull his hair out" at the recent benefit dance given by his club. His amplifier system keep dying. Otherwise, everything else went smooth.

The church's board asked Bill Baumgart, president and caller of the club, if he would hold another square dance with the proceeds going to the aid payment of the church's heating bill. The church had purchased venetian blinds and tables with the money raised from previous square dances.

Dick Shimburski was persuaded out of retirement and served as our guest caller, along with Bill. Dorthy Tomczyk, of Holland and Fran Faltisko, from Depew provided many door prizes.

The Waterwheel Squares from Williamsville were in heavy attendance. Several of their new dancers also attended.

While I have the typewriter out, I must tell you about another square dance that was held recently. It was the Batavia Stars annual "Leprechaun Twirl" held over the St. Patrick's day weekend. The floor was



Fran Faltisko with Dottie Tomczyk
at 8 Is Enough's benefit dance

a sea of green and white. I recognized dancers from Rochester, Lockport and Tonawanda. They are known for always putting on a big spread and feeding their guests well. I swear that I put on a couple of pounds.

What's next concerning square dancing in western New York? I'm not sure but I already have a 1/2 dozen slingers, hanging off my bulletin board for dances that are taking place in the fall. 'Till the next big dance or convention - so long.

*Richard Hoesel
West Seneca, NY*

Spares & Pairs Graduation

The Spares & Pairs of Sioux Falls had their graduation March 18. There were ten squares of dancers present representing Jasper MN, Lemars & Sioux City Iowa, and from South Dakota Montrose, Mitchell, Brookings, Elkpoint, and Shirts & Skirts and Spares & Pairs from Sioux Falls.

Loren Lagge was the MC with several callers assisting. They were Dwayne Anderson, Logan Jackson, Lilia Guilbert, Kathy Lagge, Elaine Peacock, and Linsay & Shelly Covill. Ernie & Helen were the round dance cuers.

The new dancers are Jeanette

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- RMR 2007 SONYA'S HOEDOWN - Sonya
- RMR 2006 POPEYE - Danny



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- SR 2001 POISON SUGAR - Sue/Mike
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Carlin, Barb Eikmeier, Linda Hillberg, Dave Otteman, and John Schryvers.

A special thanks to the Spares & Pairs for their help and support throughout the year, whether it was at lessons or traveling to other clubs. A special thanks to Del Olson for making the graduation cake. A very special thanks to my wife Kathy for all of her support. Without her I would not be able to teach or call square dancing.

Thank You,

*Loren Lagge
Sioux Falls, SD*

PS: I was wondering if you would let the readers know that we are giving away many *American SquareDance*

magazines dating back to the mid 70's. Anyone interested can write us at 419 S Thompson, Sioux Falls, SD 57103-2016 or call 605-332-8419.

Turkey Trotters Celebrates 50 Years

On June 1, the Turkey Trotters Square Dance Club of Worthington, MN, one of the largest clubs in the state outside of the metropolitan area, will celebrate its 50th birthday. Dean Fishel, a 1969 graduate of a Turkey Trotter class, of Westbrook, will call the dance. The dance will be held in the Coliseum Ballroom, Worthington, starting with a turkey dinner and all the trimmings at

6:30pm, followed by the square dance, and round dancing cued by Ernie Hoefert, of Sioux Falls, SD. Please make dinner reservations by contacting Don & Bernice Camery, 507-376-5602 by May 25.

The club was organized in the spring of 1951 and named "Turkey Trotters" as Worthington is the Turkey Capitol of the World. The club dances Mainstream the second and fourth Saturday nights, September through May with rounds from 7:30 to 8:00 and squares until 10:30, followed by a club furnished lunch. The dances have been held in the Worthington Central Elementary School since 1977.

Al Carrigan of Lakefield, MN became the club caller and instructor in the fall of 1951, continuing until he retired in 1979. In the earlier years of square dancing, the club graduated as many as 49 couples in one class.

In June 1976, our club hosted the Minnesota State Square Dance Convention with more than 2,400 dancers attending from several states and

Canada. The convention was chaired by Wally & Meg Lucks of Worthington. The club held a February Frolic from 1984-1990, with Whitey Aamot caller, and Ed & Yvonne Rust round dance cuers. This was a one day and evening event headed by Don & Bernice Camery



from left to right: Jeanette Carlin, John Schryvers, (Caller Loren Lagge), Barb Eikmeier, Linda Hillberg and Dave Otteman

of Worthington. The club has also sponsored a Spring Round Dance Ball for several years.

For almost as many years as the club is old, we have had a float in the annual Worthington Turkey Day Parade and a Turkey Day Dance. The permanent float, built by club members, has appeared in parades in several surrounding towns.

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For many years, the Turkey Trotters have had the most members of any club attending the Sioux Empire Hoedown held in Sioux Falls, SD. This event is held the first weekend in November and is a three day event with more than 950 dancers in attendance. Our current club membership is approximately 75 members. All current and former square dancers, are invited to come and enjoy dancing and reminiscing the fun times of the past 50 years.

*Vernon Kay
Okabena, MN*

Thank You Sherry Karl

Thank you from the Lloyd Shaw Dance Archives.

Many callers, cuers and dancers know about the oral history project underway for the Lloyd Shaw Dance Archives in Albuquerque. The most recent tally is the completion of 90 interviews on more than 110 cassette tapes. These interviews include all the living Hall of Fame (Sets in Order - American Square Dance Society), Milestone (CALLERLAB) and Silver Halo (ROUNDALAB) Award recipients. In addition, many leaders around the country who have made a

significant contribution to the activity were included.

The problem of getting these tapes transcribed into print became quickly apparent. Some interviewees offered to transcribe their own. A few email discussion group folks offered and submitted their copy. The Lloyd Shaw Dance Archives thanks those volunteers for their time consuming efforts.

By far the biggest volunteer contributor has been Sherry Karl of San Jose, CA. Sherry and her husband, Tom, have been avid dancers. Her parents, Ernie & Shirley Geddes were long time dancers back in CT. She has cranked out page after page and volumn after volumn. Her hours and hours of dedicated service cannot be over emphasized. The Lloyd Shaw Dance Archives and the entire activity are deeply in her debt. Thank you Sherry.

Any thoughts along this line anyone would like to express to Sherry can be addressed to sherryscallie@aol.com.

*Bob Brundage
bobbsharp@aol.com*

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



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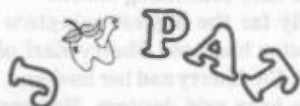
Steve Kopman

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- ESP - 1055 KATIE WANTS A FAST ONE (Guest) by Gary Shoemake
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Are We Prepared?

by *Daron Tandberg*
Yakima, Washington

Are we maximizing our promotional efforts at demonstrations? Are we the salesmen that we need to be? These are questions we need to ask ourselves each time we do a promotional demonstration. These questions need to be asked of ourselves, whether we are a dancer, caller, or cuer.

As a dancer we must appear to be having fun. I realize that we all have fun with our activity but we need to be able to bring it across to potential dancers. How can we do this? We can do this while dancing by squaring up promptly, laughing, making a little bit of noise, and most important smiling. We cannot afford to be doing promotional demonstrations where the dancers do not appear to be having a good time. Excitement and enthusiasm attracts positive attention and that is what we need to show for each demonstration. We can also sell the activity when not dancing at these demonstrations by mingling with the spectators answering questions they may have and getting their name, address, and/or phone number so they can be notified when the next new dancer session starts. So many times I hear, "I just talked to this person who wants to learn how to dance so I gave them all the information," but when I ask do you have a way to contact them the answer

is "no" or "I forgot." We need to remember to get the needed information so we can follow up on their expressed interest. These names should then be compiled on a hot list that will receive notices prior to the start of the next new dancer session.

As a caller or cuer we must also appear to be having fun but also need to be aware of how the music will be perceived by the spectators. The music we use needs to be current, recognizable, and upbeat. The other thing we need to remember is that we are there to make an impression on the spectators and not the dancers. If we keep the choreography simple the dancers can concentrate on exhibiting the excitement and enthusiasm of our activity.

We have for years participated in demonstrations that have been offered to us for entertainment purposes. These types of demonstrations do have their place but are they the best places to find potential dancers? We need to personally seek out locations and/or events that would target specific groups that would have the highest promotional benefits to our activity. Once we find and book these demonstrations we then need to be prepared to maximize our promotional efforts and be the salesmen we need to be.

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FREE, BUT EFFECTIVE ADVERTISING

By Bill Walsh

Word of mouth is by far the best form of advertising known to man. However, it has one major drawback. No one can control it. Can the fellow you bought your last car from decide when you will tell a friend about the good deal you got? No, he cannot. Word of mouth is impossible to control. Every business wants all it can get, but their marketing program cannot depend on it. Thus the marketing manager pays for commercial advertising, which he can control.

Square dancing is a business. We sell entertainment, and we have much competition. Each time consuming activity from PTA meetings to surfing the net competes with us. Many of these activities have unlimited advertising budgets. Tonight's TV menu was highly advertised on the evening news. How much do you suppose such exposure would cost any other activity? How much would it cost for square dancing to get such advertising?

We must accept the fact that media exposure is too costly for our meager budgets. Does that mean we should give up? I feel it means we must take full advantage of the opportunities we do have. A low cost, but very effective means of advertising our activity is often overlooked and is frequently poorly handled when it is used. It is our public appearances.

Appearance opportunities seldom fall into our laps. We must look for them. Summer and fall seasons feature many homecomings, picnics, church festivals, and other events. In each instance, there is an entertainment chair looking for

something to schedule. We have that something in the form of dance demonstrations. They can be long or short. We can entertain while a band is tearing down or setting up. We can offer programs that last from twenty minutes to two hours. Our cost is reasonable, not free. Most entertainment chairs would run from a free act. If the entertainer does not have enough confidence to charge a fee, how good can he be? Remember the chair's responsibility is to fill a stage with entertainment, not to save money. The chair knows he or she will be criticized for a poor act long after financial arrangements have been forgotten. The caller should be paid. The dancers should receive some refreshments, soft drinks as a minimum.

To succeed one must act early in the year. Most of the summer programs are fully arranged by mid March. January is a good time to send letters to entertainment chairs. Make a list of all the events that occur in your area. Include county fairs and home and flower shows. Compose a letter offering to appear at each event. If practical, have the letter sent or delivered by a resident of the community, or a member of the church, but don't hesitate to send it yourself if such an inside track is not readily available.

One need not be a caller to arrange a dance demonstration. The following is a letter that I have used with some success. Feel free to borrow from it as you see fit. If you do not know the person's name, simply address the letter to the entertainment chair.



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Date

«Title» «First_Name» «Last_Name»

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«Address1»

«City»

Dear «Title» «Last_Name»,

It's cool and it's damp out of doors, but summer is coming. Along with it will come festivals, picnics, and community celebrations. The Valley Dancers are booking appearances now. We would like to entertain at the «Company» functions.

We are very flexible and can offer everything from fill in while a band is

setting up (We don't need the stage.) to a full evening's entertainment. We arrive with a complete package including our own sound system with amplifiers and speakers. Does 18 costumed dancers and a caller interest you? Again we are flexible, and can supply just the caller or some fifty dancers, but our forte is audience participation. The purpose of our demonstrations is to expose the public to western style dancing. Thus, we make every effort to get people moving. Depending on the crowd we might start with a country western dance, the Hokey Pokey or a demonstration by our dancers. In any event, the dancers will soon walk into the audience and recruit partners.

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Financial arrangements are reasonable and will very likely fit your budget. Exact prices vary with time and with the program requested. We will be happy to provide full details, and we are just a phone call away. I'm sure we can arrange a program to fit your needs.

Thank you

Bill Walsh
The Valley Dancers

Of course, the writer's name, address and phone number is included, usually on a letterhead.

When performing for the public, all must remember they are entertainers, who know how to smile. The caller must please the audience first, and the dancers second. We recommend all singing calls, and no tips. Entertainers do not dance two numbers, then rest, leaving an empty stage. The dancing should be as simple as possible. The people watching do not know Mainstream from Challenge, and they are the people we are trying to sell.

It is advisable not to announce that audience participation is upcoming. The caller just states something like, It is time for everyone to dance. At that point each of the dancers GRABS

a partner, while the caller continues to explain that he will teach all that is necessary in less than three minutes. People must be coaxed onto the floor. The best prospects are those who were tapping feet while the dancers were performing.

Some means of recording the prospect's name must be made available so that they can be contacted before lessons start. We have found a free drawing, with the prize admission to ten beginner dances, to be effective. However, a three by five card with the contact's name, phone number and a short message can work. Provide space for the prospect to fill in his or her name and phone number as one would on a drawing stub. Be sure to collect the stubs.

Finally, a word to the dancers. This is not the place for a club uniform. Do not provide an excuse for those who may not like a particular style or color. A variety of costumes helps dispel the myth that all dancers must dress alike in very expensive clothing. We assure that at least one of the ladies wears a prairie skirt.

Good luck. Public appearances can be fun, and they can be rewarding. Sometimes the colorful array is featured on a TV newscast, exposure we could never afford.

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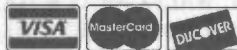
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CUE TIPS

SELECTED BY
FRAN & JIM KROFF



June is busting out all over with June brides so I will tell the "Girl That I Marry" I hope you will "Love Me With All Your Heart" So off to the chapel we go for our wedding. To all the brides we wish you many years of happiness.

GIRL THAT I MARRY

David Trezona

Record: HI HAT 986 **Rhythm:** Waltz
Footwork: Opposite as noted **Phase:** II+I
Sequence: Intro-A-B-Inter-Bridge-A-B-Inter-Ending

INTRO

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

PART A

1-4 WALTZ AWAY & TOG;; SOLO TURN IN 6;; (CP/w)

5-8 LEFT FC TRNG BOX;;; TWIRL VINE; THRU SD CL;

9-12 DIP BK; MANUVER SD CL; TWO RF TURNS (LOD);;

13-14 TWO LF TURNS TO FC WALL;;

PART B

1-4 STEP SWING; SPIN MANUER; TWO RF TURNS;; (CP/w);;

5-8 TWIRL VINE 3; PKUP IN 3; BOX;;

9-12 WALTZ; MANUVER SD CL; SPIN TURN ; 1/2 BOX BK;

13-16 TWO LF TURNS TO (CP/W);; TWIRL VINE; THRU FC CL (CP/W);

INTER

1-4 WALTZ AWAY & TOG (CP/W);; TWISTY VINE 3; MANUVER SD CL;

5-6 TWO RF TURNS TO (CP/W);;

BRIDGE

1-2 APT PT; TOG TCH (BFLY);

ENDING

1-3 TWIRL VINE; THRU FC CL; APT PT;

Happy Father's Day!

Larry Cole

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LOVE ME WITH ALL YOUR HEART

Phil & Beck Guenthner

Record: Dance Along P 6096 **Rhythm:** Rumba

Footwork: Opposite as noted **Phase:** IV

Sequence: Intro-A-B-A-B (1-16)-Ending

INTRO

1-4 BFLY/WALL WAIT 2 MEAS;; NEW YORKER; SPOT TURN BFLY;

PART A

1-4 HALF BASIC; CRAB WALKS;; AIDA;

5-8 SWITCH (CROSS); SD WALKS;; CUCARACHA;

9-12 FLIRT TO FAN;; HOCKEY STICK;;

13-16 NEW YORKER; SPOT TURN; SPOT TURN; NEW YORKER;

PART B

1-4 HALF BASIC; FAN; ALEMANA;;

5-8 LARIAT;; SHOULDER TO SHOULDER TWICE;;

9-12 HAND TO HAND TWICE;; BREAK BK TO OP;; PROG WALK 3;

13-16 CIRCLE AWAY 3; & TOG 3 TO TAMARA POS WALL; WHEEL 3; UNWIND (BFLY/W);

17-20 CHASE PEEK A BOO (BFLY/W);;;

ENDING

1-4 CHASE 3/4 ;; THRU, TRN, BK TO AIDA HOLD; 🍀

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TITLE - Label

ARTIST

Little Bitty - SIR-901

Neil Whiston

Cute cover from a sweet C&W tune from a few years ago. Sharp rolling percussion with a wide assortment of instruments sharing the leads. Good energy and a fun tune to dance to. *Standard Ferris Wheel figure.*

Burgers And Fries - CRC-151

Drew Scearce

Although this tune keeps the CRC percussion punch, I found this tune to have a mellow, sentimental edge with a quiet fiddle in the background. Nice relaxer or one to warm up a fresh crowd. Watch for the key change in the closer. *Hds(Sds) Prom. 1/2, Square thru 4, R&L Thru, Pass Thru, Trade By, Star Thru, Square Thru 3, Corner Swing & Promenade!*

Down At The Twist And Shout - MR-132

Mark Clausing

Cover Mary Chapin Carpenter's Cajun romp from several years ago this one is lively, quick and electronic. Good energizer for anyone's dance with very busy lyrics. Have fun with this one. *Standard Ferris Wheel figure.*

White Line Casanova - SNW-403

Bo Wallin

Fiercely busy music with a strong rolling percussion, harmonica leads. This one will fit into your "truckin' songs" collection. Try this one as a wild patter record. Key change in the closer. *Hds(Sds) Square Thru 4, Do Si Do, Swing Thru, Boys Run, 1/2 Tag, Scoot Back, Boys Run, Slide Thru, Corner Swing & Promenade!*

Soft, Sweet and Warm - GMP-706

Nate Bliss

Soft, Sweet, Warm and sentimental, with nice lyrics, appropriate pauses and that familiar GMP percussion line. Figures vary, here's one: *Hds(Sds) Square Thru 4, R&L Thru, Veer Left, Chain Down The Line, Slide Thru, 8 Chain 3, Allemande Left, Come Back one & Promenade!*

Nothing's Gonna Stop Us Now - GMP-1007

Lone Blume

Good cover from a pop tune from what is now many years ago. Recognizable melody with quiet interludes and that strong GMP percussion at the resolution points. *Hds(Sds) Square Thru 4, Do Si Do, Touch 1/4, Scoot Back, Boys Run, R&L Thru, Ladies Go Dixie Style to an O.W., Boys Cross Fold, Corner Swing & Promenade!*

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Frank Lescrinier	1720 W. Arrow Hwy. #83, Upland, CA 91786, 909-981-0230
Martin Mallard	222 Stillwater Dr., Saskatoon, SK Canada, S7J 4A4, 306-374-6250
Jim Mayo	PO Box 367, Hampstead, NH 03841, 603-329-5492
Tony Oxendine	2640 Goldeneye Ridge, Sumter, SC 29150, 803-469-0495
Randy Page	43 Starr Ave. Unit 8, Danbury, CT 06811, 203-794-0053
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Al Stevens	Dillweissensteinstr 57, 75180 Pforzheim, Germany, 07231-766704
Don Williamson	52 Crest Dr., Greeneville, TN 37745, 423-638-7784

Purple People Eater - S2K-2008

Bruce Williamson

Relaxing and silly, this one covers a crazy pop tune from when I was a mere child and fits in with the pink elephant stories on New Year's Eve. Dancers got a kick out of this one because they didn't see this one coming. *Grand Square to open, break & close, then: Hds(Sds) Prom. 1/2, R&L Thru, Square Thru 4, Do Si Do, 8 Chain 4, Corner Swing & Promenade!*

Hazel Mac/Sassafras - SIR-506

Hoedowns

Side A - Hazel Mae is an energetic, electronic romp with a great percussion line, This one's fun to dance to. Side B-Sassafras is a little more straightforward with a boomchucka beat and an edgy melody line. A good value for a hoedown record.

See you next month!

Recordings reviewed are supplied by

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CLUB LEADERSHIP NOTES



BERNIE COULTHURST

"Five hundred years ago the French poet and rogue, Francois Villon, asked the question, "Where are the snows of yesteryear?" To paraphrase Mr. Villon's haunting questions, "Where are the dancers of yesterday?" Gone. That is where they are. Gone."

"Far too many of our dancing friends from years past have stopped dancing entirely, some after only a short time with us. We are well along into the dancing season and I'll wager that every dancer reading this can name several couples who danced with him last year but who are not dancing at all this season. In other words, our square dance bucket has a hole in it. Dancers are pouring out at the bottom just about as fast as they are coming in at the top. We make a big point of the need for bringing "new blood" into the square dance movement. But is it not just as important to keep our "old blood"?"

"Why do our dancing friends leave the fold? There are, first and foremost, the "personal" reasons - physical problems, changes in work schedules, changing family situations - reasons with which we cannot argue about and which nothing can be done except to hope that the changes will reverse themselves eventually and the fine folks will come back to join us."

"The dancers whose departure we may be able to deter are those who leave for causes that can be corrected or, at least, ameliorated. Dancers leave

because they are bored. They leave because they are frustrated. They leave because they feel they have been ignored. They leave because of real or imagined slights or insults. You can finish the list yourselves. We all know the little problems. But it is in these areas that perhaps more thoughtful effort might be applied."

"Aside from the "personal" causes, the number one reason why dancers stop dancing is because they are not having a good time - they are bored, irritated, or perpetually apprehensive. Cut it any way you wish, if a dancer finds the program too challenging or complicated, or conversely, too simple and repetitive, his interest, to put it mildly, will wane. When he reaches that point he is practically on his way out the door unless something changes. And it isn't going to be him."

"Formula for Failure"

"A great deal of the responsibility lies with callers. "I cannot give you the formula for success," Ben Franklin said, "But I can give you the formula for failure: Try to please everyone." Yet that is what our caller today has to do. And therein lies the dilemma. If he tries to please the hard-chargers, he's going to drive away those who dislike challenge and complicated figures. If he tries to appeal to the latter group he's going to alienate others. One club cannot be all things to all people. The secret is to be as much to as many as possible. Some

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callers are more successful than others at finding the middle ground, but none can claim 100% success."

"I'm afraid we're inclined to pussy-foot around when it comes to talking about "levels" and types of dancing. I don't see why. Differences do exist, in people and in clubs. There should be no stigma attached to preferring relaxed and easy-going dancing and there should be no stigma attached to wanting to dance hot-hash, challenge, advanced basics or what have you. By trying to cover up differences in callers and clubs we may be actually doing more harm than good."

The article, written by Jim Schnabel, Alexandria, Virginia, continues about common sense and that there is a place for all in the square dancing world. He also stresses the importance of the hospitality committee to help keep dancers dancing. The title of the article is "Where are the Dancers?" and it appeared in the December 1970 issue of *Sets in Order*. This is not a misprint - 1970 is the correct year. Don and Joan Niva, Madison, WI, sent us the article.

Jim moved the big picture back in 1970. And now 31 years later we are

still struggling with the same problem - POOR NEW DANCER RETENTION - however today it is much more serious. It was our number one problem then and it is still the number one problem in 2001. I especially like his statement above that reads, "There should be no stigma attached to preferring relaxed and easy-going dancing and there should be no stigma attached to wanting to dance hot-hash, challenge and advanced basics or what have you." Maybe it is time to take another look at what we are offering the dancers today. In today's world, especially in the United States, square dancing is the Plus program. Mainstream is considered merely a stepping stone to Plus in most states. Mainstream should actually be the dominant program - the place where the majority of the dancers are dancing.

Till next time, happy dancing; it is a pleasure 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. The mailing address is PO Box 766, Plover, WI 54467-0766. E-mail: clj@wi-net.com.

By Mike Seastrom

CALLERLAB Convention

The theme of the CALLERLAB Convention held in St. Louis, April 8-11, 2001, was "Gateways - Unity - Marketing - Growth." There was a real positive feeling in the air throughout the convention with representatives from ROUNDALAB, LEGACY, United Square Dancers of America, the National Executive Committee, the European Callers and Teachers Association, Square Dance Callers Club of Great Britain, CONTRALAB, American Callers Association, International Association of Gay Square Dance Clubs, USA West, and representatives from the National Square Dance Conventions in California, Minnesota and Oklahoma.

At the Sunday evening Board meeting the Board of Governors received presentations from StarWorks, Inc., Market Research Company, and from Jim Hensley from Creative Marketing Services. A summary was presented of two market research projects completed in the year 2000. Goals and objectives were outlined for the long range marketing project known as the Phoenix Plan. The one constant theme throughout these three presentations was the need for all organizations, as well as local and regional associations of callers and dancers, to work together for the success of the Phoenix Plan. No one organization can truly make the decisions, organize fund raising and do the demographic research necessary to



successfully market our activity, obtain available grants, and solicit corporate sponsorship. While the major focus of the long range marketing plan will still rely on promotion and marketing on the local and regional level, national and international efforts will be necessary to move this project along.

Several sessions on marketing, focus group interpretation and demographic research were presented and taped for those who could not attend. Marketing, Foundation Fund Raising, and Grant Writing committees held informative meetings. Real progress is being made in these areas. Stay tuned for additional information on how you can get involved and help with the success of the Phoenix Plan.

Several sessions for callers were also included. They were Showmanship, Digital Music, Different Not Difficult Choreo Applications, Yodeling, New Dancer Dances, Multi-Cycle Teaching, Selling Offstage, Best Kept Secrets - Choreo Guidelines, Step By Step - Choreo Development, Modules/Sight - Choreo Management, The Successful Club, Teaching, and Non-Standard Music. Two evening dance sessions were

also presented with themes of dancing in 1960 and showcasing overseas callers. All the above sessions were taped and are available through Convention Tapes International (877-672-8273 which is a toll free number.) Contact them today to obtain tapes of these informative sessions for your association. Consider contacting a CALLERLAB caller in your area, or another representative who attended the convention to give a first hand report to your group or association.

Many exhibitors, including Hilton Audio Products, Palomino, Supreme Audio/Hanhurst Tape Service, Grand Travel Square Dance Shop, Embroidery For You, Perry's Place, and Rocking "R" Jewelry were in attendance with a great selection of products. Due to so many changes in the mediums of our music, there was much discussion of what the future holds. Many callers shared their methods utilizing computers, CD's, and mini discs.

CALLERLAB is a pro-active organization advocating continuing education for its members, as well as its central goal of creating unity and working together to bring more people into dancing. We realize that our contemporary dance activity will have to align itself with other national and traditional dance organizations to successfully obtain grants for its promotion and preservation. The main theme of the long range marketing project, known as the Phoenix Plan, is for all organizations to work together for its success.

CALLERLAB invites dancers and leaders to subscribe and read this national publication, American Square Dance Magazine, National Squares Magazine (a quarterly publication published by the National Executive Committee), and as many state and local

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publications as are available for your area. Spread the word of what's happening in dancing throughout the world. Those areas having success are sharing their stories. This positive information needs to be shared to spread these successes. New modes of communication via websites, and e-mail will be key sources of communication in the future. Get involved on-line.

The next CALLERLAB Convention will be held in Richmond, Virginia on March 24-27, 2002. A Mini-Lab will be held in Europe August 15-18, 2002, as well as a callers school in conjunction with the 2002 National Square Dance Convention in Minnesota. There are also many individual callers colleges being held throughout the country and internationally. Start making plans now to attend one or more of these events. Continuing education for callers is exciting, stimulating, and helps to improve our teaching and our activity in general. Clubs and associations should consider sponsoring their own caller or a new caller in the area to attend one of the above events. Great dancing begins with great calling, cueing and teaching. Help to make dancing in your area as good as it can be. ■



INTERNATIONAL ASSEMBLY OF "TRUSTEES"
OF THE SQUARE DANCE ACTIVITY

Legacy To Conduct Its Tenth Summit Meeting

LEGACY was founded as an International Assembly of Trustees of the Square Dance Activity in 1973. Its membership is composed of representatives from these many facets within the Square Dance activity.

One of LEGACY'S most ambitious undertakings has been to bring together chairmen and representatives of all the national organizations for an informal sharing session. This was initiated in 1986 as a "Coffee Gathering" and progressed to an informal dinner meeting held at the National Square Dance Convention.

In 1992, LEGACY expanded the meeting in time and content in order that the organizations might strive to work more closely together and complement each other rather than work as fragmented entities. Realizing most national organizations were represented at the U.S. National Square Dance Convention, arrangements were made by the LEGACY Chairman with the NEC and the NSDC to secure a room for such an expanded gathering, to be called the "Summit

Meeting of the Square Dance Activity." LEGACY is pleased to see that other organizations and areas have realized that communication is vital to conducting successful programs and have duplicated the idea of Summit meetings.

The Summit Meeting has become a gathering where attendees interface with each other, become better acquainted with each other's goals and opinions and try to develop programs at which several organizations might work cooperatively and more efficiently for the betterment and advancement of our activity. For example, in 1996 eight common goals were adopted as common concerns to be addressed by the attending organizations.

This year's annual Summit Meeting will take place on Thursday afternoon, June 28 from 1 to 3pm at the 50th National Square Dance Convention in Anaheim, CA®. Invitations have been extended to over twenty National Organizations and Foundations to send at least one representative. For more information on this Tenth Summit Meeting, contact the LEGACY office at PO Box 37, Lower Waterford, VT 05848-0037 or phone 802-748-8538.

*PATRONIZE OUR ADVERTISERS
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AMERICAN SQUARE DANCE MAGAZINE.*

CALLERLAB HONORS BOOK

Tony Oxendine Milestone 2000

Learning to square dance as a teenager in Sumter, South Carolina in 1972 was not all that unusual for Tony. Starting out by dancing the ladies part (due to the shortage of young females).

With a background in music, square dancing was a natural for Tony Oxendine. While a student at the University of South Carolina, where he majored in mathematics and computer science he was also a member of the Jean-Squares square dance club. One night when the club caller handed the microphone over to him, Tony was suddenly and unexpectedly pushed into the role of being a caller.

After doing a bit of calling in his home area, Tony was invited to call for Teenage America in Greenville, South Carolina. Being both "excited" and "nervous" over the prospects, his entire family traveled with him to Greenville to lend encouragement and support.

In the years that followed Tony became a professional caller and a member of CALLERLAB. By this time the methods and presentations of the traveling callers had become reasonably standardized. Tony's creativity and showmanship had a noticeable influ-



ence on the way callers were to view their singing call presentations.

Tony was elected to the CALLERLAB Board of Governors and served two terms as its Chairman.

He was instrumental in the fund raising recording "God Bless The USA," is the co-owner/producer and recording artist on Royal Records, and is a CALLERLAB Accredited Caller-Coach. He is constantly in demand as a featured caller and has called throughout North America and overseas. Tony and his wife, Susan have three children, Ricky, Kayla, and T.J. 🍷



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

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

50th National Square Dance Convention

Anaheim, California

June 27-30, 2001

TRAIL AND TRAIL END DANCES

The following clubs and organizations will be sponsoring Trail Dances for those dancers traveling to the 50th NSDC® in Anaheim, California this month.

TRAIL DANCES

Friday, June 22

Lines: 7-8pm, Squares: 8-10:30pm, Orange, California - sponsor: Church Mice, Orange Women's Center, 121 S. Center St. MS with Lines between tips - Singles Rotation. Callers - Phil Farmer & Speedy Spivake, Cuer - Patti Thompson. Info - Paul Haas (626) 337-0071 or Pat Rymza (714) 630-8274.

Saturday, June 23

Rounds: 7:30pm, Squares: 8-11pm, Anaheim, CA - sponsor: Rustlers & Santana Swingers. Martin Hall, La Palma Park, Anaheim, CA. PL with A-1 & A-2 star tips - Singles rotation. Caller - Tony Oxendine, Cuer - Bob Malthouse. Info - The DeMarti's (714) 572-1399 The Kinkelaar's (562) 429-0330.

Saturday, June 23

8pm, Colby, KS - sponsor: Golden Buckles Club, Colby, KS Community Bldg, 285 E 5th St. MS&PL, Caller - Tom Roper. Info - Frank Vacca (785) 462-3465

Sunday, June 24

3pm, Grand Junction, CO - sponsor:

Dancing Shadows, Crossroads Methodist Church, 599 30 Road. MS&PL. Caller - Tom Roper, Cuer: Pat & Wanda McBride. Info - Pat McBride (970) 434-3543.

Sunday, June 24

4-7pm, Blue Hill, NE - sponsor: Silver Lake Squares, Blue Hill Community Center - MS. Caller - Mike Hogan, Jerry Junck & Lanny Weakland. Info - Lanny Weakland (402) 894-0791

Monday, June 25

Rounds: 7:30pm, Squares: 8-10pm, Tucson, AZ - sponsor: RickASHays, OPSDA Dance Hall, 1st Ave So of Ft. Lowell. MS&PL. Callers: Rick Gittelman & Dave Kenney, Cuer - Dave Kenney. Info: Rick Gittelman (520) 324-0548

Tuesday, June 26

Ceremony: 4:30pm Dance: 7:30pm. Riverside, CA - sponsor 50th NSDC SPECIAL COMMEMORATIVE DANCE AT LOCATION OF 1ST NATIONAL CONVENTION. See Web site for more information or Hutch35@aol.com.

Tuesday, June 26

Rounds 7pm, Squares 7:30-10:30pm. Apple Valley, CA - sponsor: Thunderbirds Square Dance Club, Apple Valley Community Center, 13467 Navajo Rd. PL. Callers: Lee Schmidt & Joe Saltel, Cuer: Bob Freisen. Info: Mary Jane Lane (760) 244-8319

Round Dance with Ralph & Joan Collipi

Phase III, IV, V - Chesapeake Round-E-Vous Round Dance Weekend
Held in Great Mills, Maryland at the Chancellors Run Activity Center
August 23, 24 - Staff: Dom & Joan Filardo - MD ~ Ralph & Joan Collipi - NH

Oct 21 - Nov 3, 2001 — 12 Night Mediterranean Cruise - Barcelona, Marseilles, France,
Pisa, Florence, Naples, Venice, Messina, Rome Italy, Monte Carlo
Hosts: Ralph & Joan Collipi - NH & Dom & Joan Filardo - MD

2001 - Holiday Round Dance Ball - Landmark Resort Hotel - Myrtle Beach, SC
Phases III-VI — December 28-31 - Big New Year's Eve Celebration
Staff: Plerce, AL - Blackford, FL & AZ - Collipi, NH

2002 - WASCA Festival - Hyatt Regency, Reston, VA - March 14-16
Staff: Collipi, NH - Bahr, CO - Weiss, MI

Contact: Ralph & Joan Collipi, 122 Millville St., Salem, NH 03079-2238
Email: RVCollipi@aol.com ~ Tel. 603-898-4604 ~ www.members.aol.com/Rvcollipi/index.htm

TRAIL END DANCES

Wednesday, June 27

8 - 10pm. Anaheim Convention Center, Hall A101 - Handicapable. Callers: Gary Stewart, Jerry Yerby, John Vary, Rey Benavides, Ron Harris & Rob Cunningham. Sponsor: Handicapable Dancers of CA.

Wednesday, June 27

Anaheim Convention Center. PL. Sponsor: Mid-America Square Dance Jamboree. Callers: Kip Garvey-CA (MC), Bob Baier-TX, Randy Dougherty-AZ, Tony Oxendine-SC, Johnny Preston-CA, Keith Rippetto-WV, Jerry Story-TX, Larry Letson-TX, JR. Sparks-IN

Wednesday, June 27

7:30-10pm. Anaheim Convention Center Advanced. Callers: Buddy Weaver
Sponsor: 50th National.

Wednesday, June 27

Rounds. Anaheim Convention Center Room 211 - Sponsor: Round Dance Teachers

CEREMONIES

Evening ceremonies for the 50th National will be held on Wednesday, Friday and Saturday. All three

ceremonies promise to be both entertaining and fast moving. To help keep the ceremonies fast moving, we will only have a political speaker for the Wednesday ceremonies, the Mayor of Anaheim.

The Wednesday ceremonies will start at 4:30pm just outside the front entrance of the arena. Entertainment will include the Ribbon Cutting ceremonies, the song "God Bless the USA" sung by Tony Oxendine, Doug Bennett, Deborah Carroll and Dee Dee Dougherty and other entertainment.

The Friday and Saturday ceremonies will start at 6:00pm and will be inside the arena. Both will offer very good entertainment as well as remarks from your present and future National Convention Chairpersons. The Saturday ceremonies will also announce the winner for the 2005 National Convention and will present the Parade of States. Note: The Parade of States will be limited to four pre-selected couples (one square) from each state and will be early in the ceremonies to allow the participants to be seated during the entertainment.

PHONE NUMBERS

The 50th NSDC will have two phone numbers which will only be good during the convention from June 27 through June 30, 2001. If you need information please use (714) 765-2001. The other number is for emergencies only and it is (714) 765-2000. Please remember that this emergency number should not be used for contacting dancers or getting information. Only use it for a REAL Emergency. The information number is available for everything else.

INFORMATION:

(714) 765-2001

EMERGENCIES ONLY:

(714) 765-2000

DISNEYLAND PASSPORT

Mickey Mouse is looking forward to seeing you square dance at Disneyland on Wednesday, June 27. This will be Square Dance Day at Disneyland. Also, square dancers can participate in the first ever Disneyland Square Dance Parade on Saturday, June 30. These are two fun opportunities to use your Disneyland Passport.

The Passport is \$60.00 and is good for three days during a 14-day period. If you use it Wednesday and Saturday you still have a day to use it for riding the rides and seeing all the sights. Wednesday's dress attire is casual so you can enjoy the dancing and also enjoy all the parts of Disneyland. We're excited about this great opportunity and we hope you are also. For more information check out the Web site: <http://home.earthlink.net/~zebrow/>

NSDC 50th or write to 50th NSDC, P O Box 1237, Lomita, Ca 90717

AFTER PARTIES

10pm to 11:30pm

Thursday, June 28

MS - 52nd NSDC - OK; Live Band - Hall C
PL - 51st NSDC - St. Paul; Plus - Hall B
Contra - 51st NSDC - St. Paul; 2nd Floor
Contra - Room 211
Youth - 51st NSDC - St. Paul; 2nd Floor - Youth Hall
Advance - 50th NSDC - Anaheim; A2 - Hall A

Friday June 29

MS - 51st NSDC - St. Paul; Live Band - Hall C
PL - USDA Plus - Hall B
MS & PL - Single Square Dancers of USA Singles - Hall A
Advance - 52nd NSDC - OK; A2 - Hall A
Contra - 52nd NSDC - OK; 2nd Floor
Contra - Room 211
Clogging - 51st NSDC - St. Paul; Clogging - Hall B
Round Dance - 51st NSDC - St. Paul; 3rd Floor - Ballroom E

Saturday June 30

MS - 53rd NSDC - Denver & OR; Live Band - Hall C
PL - 52nd NSDC - OK; Plus - Hall B
Advance - 51st NSDC - St. Paul; A2 - Hall A
Contra - 50th NSDC - Anaheim; 2nd Floor
Contra - Room 211
Clogging - SCCA Clogging - Hall B
Round Dance - 52nd NSDC - OK; 3rd Floor - Ballroom E

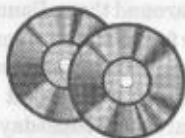
If you were to kick the person responsible for most of your problems and mistakes, you wouldn't be able to sit down for six months.

Planning for "The World's Greatest Square Dance Event"

Enjoying a National Square Dance Convention to the fullest extent requires some planning. There are so many activities planned and continuous dancing available that good planning can increase your enjoyment immensely. The first and most obvious part of the plan is to get registered and early registration saves you money. This will allow you to have a better chance to get the first choice of the housing you request.

The next part of the plan is to decide whether you are making this a vacation. Tours are available before, during and after the convention. Visit the convention website for the latest information. Upcoming convention sites are www.51nsdc.com and www.52ndnatl.com.

The registration form has the information for you to register for many of the events at the convention. A badge will be provided for you with the information you provide on the form. Also



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THE FOUNDATION

FOR THE PRESERVATION AND
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The Foundation's purpose is to support the funding of projects that will preserve and promote square dancing.

To be considered for the funding, projects must first protect the heritage of the activity and contribute to it's growth. The projects must also emphasize the social, physical and mental benefits of square dancing. The Foundation also works to increase public awareness of the activity by showing the fun and fellowship that makes square dancing a popular recreation today.

The Foundation is registered with the Internal Revenue Service as a 501(C)(3) corporation and depends on private contributions, public grants and endowments for its operating capital.

In order to ensure that the American folk art of square dancing will continue to flourish, the Foundation solicits your support through your tax-deductible contributions.

For additional information, contact the Foundation Office at (321) 639-0039.

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Six Days on the Road, Worley	CRC 144
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I Can Hear Kentucky Callin' Me, Clendenin	CK 141
Wild as a Wildcat, Saunders	MAC 2435
If You Can't Do Anything, Sheffield	ESP 1057
I Have a Dream, Magnusson	OR 74
Stuck in the Middle with You, Story	RYL 137
Bailamos, O' Leary	S2K 2009
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Rat Top Day, Price	OR 73
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Let a Smile Be Your Umbrella, Flippo	ESP 1058
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Boiling Cabbage / Lewis	STCD 2002

available to purchase is a souvenir program book with daily schedules, syllabus for rounds, clogging, and contra, Sew & Save book, and of course, the convention cookbook. The Special Event on Wednesday evening, tour signup and bus pass to indicated hotels and campground are also available.

A bus pass enables you to ride from the campground and indicated hotels to and from the convention center at regular intervals saving you the hassle of driving and parking fees. You can also sign up for the National Squares Magazine on the registration form.

If driving to the convention, there will be Trail Dances scheduled and the information will be available early.

(Upon arrival, plan to check in at the convention center packet.) Also stop at the information booth to get information which the Convention & Visitors Bureau will have regarding attractions and eating establishments. The badge will be required for entry to all events and if purchased, a marking on it for the bus pass, and also an annotation with the number of past National Conventions that you have attended.

Now that you have your badge and program, you can finalize the events you wish to attend and work in dancing time around them. Dancing will be available for 14-15 hours continuously on Thursday, Friday and Saturday.

The major events that should be planned are the Wednesday night Special Event that will be followed by the Trail End Dances to kick off the convention activities. Thursday morning is the opening of the Showcase of Ideas, Sew & Save, Panels, Clinics and Seminars and the vendor area, which will need a couple of visits to see all that is offered.

Plan to be in the Showcase of Ideas early in the morning to see all the exhibits and to trade pins and stickers with dancers from all over the world. At the Publications display, you will find the publications from square dance organizations. The many panels, seminars and clinics offered will give you many choices to rest and also learn more about how to keep our great hobby growing and fun.

Schedule time to see the exhibi-

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tions, which will be represented by various youth groups, handicapped and precision dancing groups. The Showcase of Rounds is also a time to relax and enjoy the finest in Round Dancing. Watch the Bid Session Friday morning to see the presentation by bidding cities for hosting future National Conventions.

Don't miss the fashion show Saturday where you can see the latest fashions. The vendor area will need a couple of visits to see all that is offered.

Plan to march in the Parade of States representing your state with your state outfit.

But don't forget to leave time to

dance! Square Dance Mainstream through Challenge, Phases I - VI of Round Dancing is available, and Lines, Contras and Clogging. There will be live music each evening featuring the Ghost Riders Band.

Then it's time for the afterparties scheduled from 10-Midnight Thursday through Saturday.

There is so much to see and so little time to squeeze it all in that it takes a good deal of planning to enjoy "The World's Greatest Square Dance Event."

Plan well and we hope to see you across a square at the next National Square Dance Convention.

51st NSDC Publicity Committee

*Do you have Convention or Festival News. Send it to:
ASD, PO Box 777, N. Scituate, RI 02857; Fax 401-647-3227.*



REMEMBER...

To send in your ad on time for publication

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Advertising forms and rate information available upon request.



CORY-OGRAPHY **in the** **CLASSROOM**

by Corben 'Cory' Geis

TOP 10 WAYS TO PROMOTE YOUTH DANCERS

10. Go into the schools and teach square dancing (without angels)
... the modern western way
... the correct way
9. Please dress comfortable so the audience is comfortable as well.
8. Use music which is appropriate for whatever age level you are teaching.
7. Introduce them to the President's Sports and Fitness Award.
Give them goals.
6. Make the dances a karaoke sing-a-long.
5. Use a variety of mixers to spark individual interest. Adapt to age level.
4. Emphasize teamwork, problem solving & social ability through dancing.
3. Advertise the activity as an American heritage in progress.
Promote & Preserve.
2. Incorporate it as a history class, music class and gym class when in the schools.
1. Make it fun, be creative, spontaneous, open minded, remember you were once a kid, too.

This concludes this series but watch for more from Cory!

**CORBEN GEIS IS THE VICE CHAIRMAN FOR THE CALLERLAB
EDUCATION COMMITTEE. CORYGEIS@NB.NET**

ASD PROFILE

Bill Yoeman

William Yoeman, known to most as Bill, is to say the least a multitask wonder. Born and raised in Hawaii, he served in the United States Air Force then successfully operated his own tractor/trucking business. At the same time he was serving in the State of Hawaii Fire Department, eventually retiring as a Fire Captain in 1986. Bill continues to this day to own and operate the 39 year old business, Yoeman Tractor Service, with the help of his son, and he has managed to have a family life as well. Bill also keeps a watchful eye over his mother, Helen Richardson. This is just some of the background of a wonderful man and a wonderful caller.

Bill started square dancing in 1990 and got the itch. A good friend and fellow caller, Harold McPherson, started nudging Bill towards calling. It took some persistent nudging but Bill started to tinker with calling and, just as with square dancing, Bill got the calling itch. He used to dance to Les Gotcher, a personal friend, who aided Bill with calling tips and moral support. Due to this, Bill has a preference for "hash" calling and is the best the Big Island has to offer. Soon thereafter Bill started



teaching square dancing and has formed a small but loyal group of dancers known as the Slewfoot Promenaders. A few of his dancers have "angeled" as many as thirteen classes for Bill. He teaches mainstream and plus. The Slewfoot Promenaders turn away no one but welcome everyone at anytime - visitors, couples, singles - it doesn't matter as we love everyone's company.

Bill's only steadfast rule is that when he is teaching new dancers, the women wear dresses and the men wear pants and long sleeve shirts - not much to ask. We can count on Bill to always be there for us, not just on dance nights when sometimes he calls to two-couple squares, but he is there for any of us who may need his help.

Bill is not getting rich as a caller. Most times Bill takes money from his pocket to make sure we have a hall to dance in, music to dance to and coffee and cake to talk over. He does it all for the love of doing it, for the company he keeps and for all of us who love him.

He is our caller and we are thankful to him.

*Slewfoot Promenaders
Hilo, Hawaii*

***Do you know something that deserves special mention?
Is it about a dancer, caller, cuer, club or association?
Send us the background information and do include at least one
photo. We will feature that special profile in an upcoming issue.***

Hawaiian Island



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FROM THE HIP

LARRY COLE



Hello everyone, is it really June already? It seems like only yesterday it snowed (actually it did on April 16) here at home. I cut the grass on Saturday April 14, and got a sunburn, and then drove through a snow white-out on the way to my dance on Monday. How is that possible?

In April we attended the CALLERLAB Convention in St Louis. The convention was well attended and projected a very positive attitude. The theme this year was "GATEWAYS - Unity, Marketing, Growth". I would like to visit with you a bit about Unity. Unity is a very unassuming insignificant petite word that means so much. Unity. I searched my computer for unity and it gave me two responses: oneness and harmony. It is logical that there must be, within unity, oneness and harmony. I returned to the computer and queried oneness and

harmony. In the blink of an eye I received solidarity and togetherness as synonyms for oneness. Unity has now expanded to include - oneness - harmony - solidarity and togetherness. I made a couple more passes at harmony and was led to compatibility and understanding. The key words are now unity - oneness - harmony - solidarity - togetherness - compatibility and understanding. Do we realize what power square dancing would have if we embraced these words and lived by them. No one person or group among us has the power to return the Square Dance activity to prominence.

What a wonderful effort it would be if all dancers, cuers, prompters, callers, clubs, national organizations, state organizations, local organizations and all of us would take up the sign of unity and work together.

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wouldn't it be great if two small clubs would work together and run one combined new dancers class? Callers would lower their fees for new dancers class to make it easier on the clubs and clubs would raise extra money for new dancers class expenses so that callers could earn a fair fee? State or local dancer and caller/cuer organizations would work together instead of bumping heads with overlapping projects? Callers would encourage new dancers to try round dancing when they are ready and cuers would be willing to let new square dancers get their feet on the ground and bring their friends to square dance class before they pursue them for round dancing? All of

us would be willing to take our turn at being club officers so that the same folks don't need to do it all the time and we would then be willing to refrain from saying "we never did it that way before?"

Okay, I'll stop I think you have the picture. Everything old becomes new again, "United We Stand - Divided We Fall." Have a GREAT summer.

Larry calls Basic through C-1 and records for Rawhide-Buckskin Records. An active member of CALLERLAB he is a past Chairman.

Larry may be contacted at 765-384-7089 or E-mail

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Take a  at what is just released...

We're Supposed To

Phase II+2 (Fishtail & Strolling Vine) - Two Step - MCA-79070 by George Strait - Janet Cook. Country Western music with a strong beat. Pure vanilla no surprises.

Love Is Here To Stay

Phase III+1 (Diamond Turns) - Foxtrot - STAR 111 - Nancy & Dwayne Baldwin. Music on this and dance are both excellent. Whisk, wing, X hovers, spin turns, a very useable routine.

Forces Sweetheart Foxtrot

Phase IV - Foxtrot - Special Pressing - What'll I Do by John Sands - John & Valerie Pinks. Good music, figures included in this are telemark, prom. weave, hov. Corte, Viennese turns. Dance flows very nicely.

What'll I Do

Phase III+2 (Chair & Slip, Nat. Hover Fallaway), Foxtrot - Special Pressing - What'll I Do by John Sands - John & Valerie Pinks. Wonderful Phase III foxtrot, very useable and great for introducing Phase III foxtrot figures to your group. Same record as routine written to Forces Sweetheart a Phase IV routine.

Stay Away From Sue

Phase IV - Jive - STAR 138 Runaround Sue by Ross Mitchell - Annette & Frank Woodruff. Jazz hands with struts, American spin, fallaway throwaway, triple wheel. Nice to see this great music utilized at Phase IV.

Foggy Dew

Phase V - Waltz - Special Pressing - Olga & Bill Cibula. Suggest you slow down for comfort. Music is lovely. Routine starts in tandem position, with sways, lady rolls to shadow. Routine is well written to the music, has double rev., prog. X hovers, open in and out runs, develop. Ending is slow ronde to hinge line, slow caress and extend.

What The World Needs Now

Phase VI - Waltz - STAR 146A - Bill & Carol Goss. Raise arms, together touch, back chassee to banjo is the intro. Part A has syncopated rising locks, double reverse split ronde, contra check. Lilt pivot. Interlude has an inverted hover cross ending. Definitely for the experienced Phase VI dancer, lovely routine.

Slow Boat To China

Phase II+1 - Two Step - Belco 427 - Lester & Barbara Auria. Basic Phase II two step. No surprises.

Enchanted Waltz

Phase II - Waltz - Grenn 17174 by Al Russ - Allemande Al & Martha Wolff. Nice waltz which is a good vehicle to introduce canter step to your beginners. Also has left turning box, waltz box, and twinkles.

I Just Called

Phase III+3 (Alemana & Double Peek-A-Boo Chase) - Cha Cha - Col. 684 by Stevie Wonder - Cyndi & Ron Silicki + Cross Trailer & Checkerboard Friends. Lariat, double peek-a-boo chase, traveling door, and all basic phase III Latin figures. Dance fits the music to a "T".

Just Once In A Blue Moon

Phase II - Waltz - Belco 430 by Wayne West & Marvin Wardle - Bob & Jo Schindler. Choreographer suggests you speed to suit for comfort. Waltz has a wheel, wraps, canters, pivots, twisty vine.

Wagon Wheel Waltz

Phase II - Waltz - WW 818 - Mary & Roger Edge. This routine is a vue and cue. Standard figures.

All My Ex's Live In Texas

Phase II - 2 Step - MCA 53087-A or Coll 90031 by George Strait - Clare Gill. Trav. Boxes, lace across, a very easy routine.

A Waltz For Lovers

Phase IV+1 (Change of Sway) - STAR 137 A Robin's Song - Nancy & Dwayne Baldwin. Intro starts with leg crawl, in and out runs, telemark, spin turn, box finish, prom. sway, change of sway. Nicely written routine.

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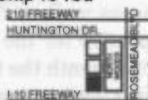
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What The Cowgirls Do

Phase II+2 (Fishtail & Rock the Boat) - Two Step - Coll. 90231 by Vince Gill - Collina DeFore Meyer. This music is great CW. Rock the boat is in the interlude, skate sequence & solo left turning box in the intro. Fun dance.

Alley-Oop

Phase III - 2 Step - Eric 298 or Coll. 3118 by Hollywood Argyles - Howard & Anna Hoffman. Basketball turns, step kicks, traveling box, strolling vine, open box. Cute routine.

Everybody Likes To Cha Cha Cha

Phase V+1 (Ballerina Wheel) - Cha Cha - RCA 447-0578 by Sam Cooke - Bill & Linda Maisch. Dance starts with a parallel chase, lariat, shoulder to shoulder. Portions of the dance is done in shadow skater into a ballerina wheel. Cuddles, cucaracha and explode apart.



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ACA VIEWPOINT

PATRICK DEMERATH



As A Caller I Am Indebted

During the past couple of months the ACA Viewpoints discussed items on square dancing retention and recruiting as well as the most accurate perspective for the book *Bowling Alone*. This month the focus is a very positive blessing in square dancing. The subject is a composite of the experiences and feelings of many callers on just how much each club caller has gained from square dancing and how much each caller owes to square dance friends and to our beloved activity itself.

In my own calling life when I think back over the past 28 years that I have been calling and teaching square dancing, I can not number the gifts that my wife Angela and I have received from square dancing. In fact, I met Angela while square dancing in Taiwan. She was the greatest blessing and gift. She has given 23 years of love, support, friendship and two sons. Countless other people have given us so much. How rich are all the gifts that we continue to receive from square dancing!

When each one of us as callers, first learned to square dance, another caller took us in hand and guided us through the lessons. Membership in these clubs has given us blessed memories that we carry throughout life. The square dancers club members were patient, kind, and understanding. When we wanted to learn to call, another caller and his /

her club saw something worthwhile in us and bolstered our confidence in ourselves by offering to help us get started. Their encouragement, insights and skills in supporting and teaching enriched us greatly, and we carry these throughout life.

Who can calculate the value of these gifts that all these square dance friends and caller friends have given to us? Square dancing itself has also given us a unique appreciation of music, lyrics, dancing and poetry. In fact, what caller can even estimate the debt he or she owes these many supportive and caring square dancers? Who of us can remember throughout our square dancing and calling lives the great people who supported us and/or still encourage us with unwavering support? Who can forget the people, who have stood by us in times of square dancing or personal adversity, and fail to say, "I am indebted to them"?

There are three ways we as callers can diminish debts like these. The first is to make a steady effort to pass on to others the best that has been given to us. The second is to work unselfishly to help solve the dancing problems that separate the dancers and cause many of them to stop square dancing. The third is to build our energy and share that energy and enthusiasm with our clubs as they struggle to recruit new

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dancers, retain current dancers, and retrieve former dancers. The club and its members count the most. We must always remember that without the clubs, square dancing does not need national, regional or local square dance associations nor callers' associations. Taking care of the clubs, square dancers, and eliminating square dancing's separatist problems is how we can repay the debt that is owned to so many people for so many years.

The people who have given us wisdom, confidence, and inspiration by informing our minds, creating our calling values, reinforcing our faith in ourselves, and make us what we are at our best as persons and callers over the years all gently whisper to each one of us. "It is better to give than to receive;

Do unto others; and Freely Ye have received, freely give back."

Recently Angela and I received e-mail from a square dancer that says it all for our lifetime debt that so many callers owe to so many square dancers for so many years.

The name is "I asked God"

I asked God for water,
He gave me an ocean.
I asked God for a flower,
He gave me a garden
I asked God for a tree,
He gave me a forest.
I asked God for a friend,
He gave me YOU.

Let us do the right things for the square dancers that God gave us as friends and entrusted their well being to us. 🍀

EASY LEVEL

BOB HOWELL



Although it is not February, here is a sweet little line dance that Mona Cannell of Kettering, OH shared with me a few months ago. It was choreographed by Ray & Mary Corde of Dayton, OH, and is a Country Western Waltz line dance. They have named it the ---

VALENTINE WALTZ

Formation: No partners necessary. All facing music.

Music: Amazing Grace Waltz or Waltz Across Texas by Ernie Tubbs or other slow waltz.

Routine: (Left foot lead).

Waltz forward -2-3, forward-2-3

Back 2-3, back-2-3

Grapevine Left-2-3-4-5 & point right foot

Grapevine Right-2-3-4-5 & point left foot

Turn Left 1/4 waltzing forward and then back

Repeat the last line

Twinkle 4 times. (Begin by crossing left in front).

The Maceys of Bath, OH continue to make real good records available to those of us who wish to dance to good music with easy figures. They have just jogged my mind by letting me know that the following record is still available. It is called on the flip side by Harry Lackey of NC who wrote the original choreography. Enjoy ---

MOONLIGHT BAY

Formation: Square

Music: Moonlight Bay. Grenn 12178

Sequence: Break, Figure twice for heads, Break, Figure twice for sides, Break.

BREAK

Join your hands and circle left

Reverse it single file

Ladies backtrack the ring now (twice around)

Meet your own, a right hand swing

Corner lady allemande

Do-sa-do around your own, promenade

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FIGURE

Now let the four ladies chain
You turn & chain em home again
Allemande and weave the ring now till you meet again
Do-sa-do around your own
Corner lady you swing, promenade
Promenade around and swing on Moonlight Bay

Again this year, Yusuke Ito of Tokyo, Japan sends along another of his crea-
tions. He choreographed the following contra, which he named ---

STAMPEDE OF FRIDAY

Formation: Proper line. 6 or 8 couples (even couple) comfort.

Music: Lloyd Shaw E-40 Kiwi Ring or Any 40 bar tune.

Routine:

Prompts:

Intro - - - - , Partner - Do sa do
1-8 - - - - , Each four Circle left
9-16 - - - - , As couples Do sa do
17-24 - - - - , - - keep moving
25-32 - - - - , - - Stampede!
33-40 - - - - , - - - -
41-48 Back to original place, Long line Fwd and back
49-56 - - - - , Face up Cast off

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57-64 go to the foot , # 1 Arch Others under
 65-72 - - - - , - - - -
 73-80 - - - - , Face across Do sa do

Note:

- 1-8 Each four: #1 man, #2 man, #1 lady and #2 lady make a circle. #3 and #4 do the same and so on.
- 9-16 As Couples: #1 and #2 men join inside hands as couple. #1 and #2 ladies do the same. All the others do the same for a do sa do as couples. Sweep wide as they have sixteen counts.
- 25-32 Stampede #1 and #2 men, #1 and #2 ladies, #3 and #4 men, #3 and #4 ladies and so on move scatter promenade anywhere at random in the hall with sixteen counts.

This dance has been drafted for active members of the club whose name is "FRIDAY" They enjoy Contra and Mixer dances laughing joyfully.

Wagon Wheel Records offers a great little triple circle routine on their CD. It is called ---

RED RIVER VALLEY

Formation: Triple circle, composed of groups of 3 dancers side by side, 1 boy between 2 girls, or 1 girl between 2 boys, holding hands, in sets of 6 dancers-2 trios facing each other. Half the trios face Counterclockwise and half face Clockwise throughout dance.

Music: Red River Valley on "FOLK DANCE NOW CD"

Routine:

Measures:

4 Introduction

Part A

1-4 WALK, TO; NEXT, GROUP; 5,6,7,8;

Middle person of each trio leads his partners forward to right to meet on-coming trio, with 8 walking steps.

5-8 CIRCLE, LEFT; 3, 4; CIRCLE, RIGHT; 3, 4;

Join 6 hands round with on-coming trio, and circle to left, Clockwise, 4 walking steps; then reverse direction circling right, Counterclockwise, 4 walking steps.

9-12 SWING, ON; THE, LEFT; 5, 6; 7, 8;

Middle person swings around with person on his left, 8 buzz (shuffling) steps.

3-16 SWING, ON; THE, RIGHT; 5, 6; 7, 8;

Middle person swings around with person on his right, 8 buzz (shuffling) steps.

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Part B

1-8 Repeat action of Measures 1-8, Part A

9-12 STAR, TO; THE, RIGHT; 5, 6; 7, 8;

The 4 outside persons form a right-hand star in center of set and walk once around, returning to own place, with 8 walking steps.

13-16 AND, DO-; SA-; DO; 5, 6; 7, 8;

The 2 middle persons "do-sa-do" around each other, returning to own place, with 8 walking steps. [DO-SA-DO: pass right shoulders (2 steps), pass back to back (2 steps), pass left shoulders backing up (2 steps), back up to place (2 steps).]

Part C

1-8 Repeat action of Measures 1-8, Part A.

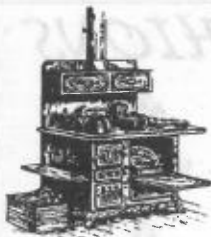
9-12 LEFT, ONES; WALK, ACROSS; 5, 6; 7, 8;

The 2 left-hand outside persons change places Diagonally across, 8 walking steps.

13-16 RIGHT, ONES; WALK, ACROSS; 5, 6; 7, 8;

The 2 Right-hand persons change places diagonally across, 8 walking steps. The middle person now has different partners with which to continue.

Perform entire dance (Parts A, B, C) a total of 2 times.



Country Kitchen

By Louise Harrop



Buffalo Wings

Wings:

- 24 chicken wings
- 1/3 C butter, melted
- 3 Tbsp tabasco sauce
- 3 Tbsp Worcestershire sauce
- 1 Tbsp ketchup
- 1/2 tsp garlic powder

Dressing:

- 2/3 C mayonnaise
- 1/3 C sour cream
- 1/3 C blue cheese
- 1/4 tsp tabasco sauce
- celery sticks

Remove tips from wings. Cut wings apart at the joint to make 48 pieces and place on wire racks with a drip pan underneath. Bake at 350° for about 90 minutes, turning after about 45 minutes. Combine butter, tabasco sauce, Worcestershire sauce, ketchup and garlic powder. Mix well. Toss the wings in the

butter mixture and serve hot or at room temperature. Makes 6 appetizer portions. To prepare dressing: mix mayonnaise, sour cream, blue cheese and tabasco sauce together, leaving some lumps of cheese. Serve with the chicken wings and celery sticks. For an extra spicy version, shake a few drops of tabasco sauce directly on the wings before serving.

Cheese Spread

- 2 (3oz) packages cream cheese, softened
- 1 small can crushed pineapple, drained very well
- 1 small onion, finely minced
- dash Worcestershire sauce
- salt and pepper to taste
- chopped walnuts

Combine all ingredients and roll into a ball. Roll cheese ball in chopped walnuts and chill. Serve with your favorite crackers.

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CALLING ALL CLOGGERS !!!!

A Message From Convention 2002

As you read this article, for some Canadians, parents have sent their children off to school for another year of classes and homework, and our dance classes are well under way to a roaring start for another season of wonderful times.

I must introduce myself before I get carried away in this column. I am the present **Director of Clogging Services** for the *13th Canadian National Square & Round Dance Convention in 2002* being held in Saint John, New Brunswick. As only taking on this position since mid January I have been busy trying to make initial contact with all clogging leaders across Canada and the United States to let you know of our convention. This task has not been easy with many of your addresses coming from a few contacts I have had among the years and the *www. of today.*

I would like to extend a personal invitation on behalf of the Board of Directors of *Convention 2002* and myself to partake in this wonderful event that we will host on **July 18 through 20 , 2002** in the port city of Saint John, NB. Saint John has a lot to offer to our dancers with this being the oldest incorporated city and the gateway to the *Bay of Fundy*. The dancing facilities for the most part are linked together by way of the climate controlled pedway and underground walkway systems. Not all

of our facilities are linked by these two systems and we are looking to provide transportation to all other venues. Come and see what New Brunswickers really have to offer. Our hospitality is really outstanding.

Please help us in making this convention a memorable one for all and register early so you won't be disappointed. As I myself am a clogger and not a leader, I too understand what a cloggers needs are at an event of this magnitude. Help me with my job and register early so we can be sure to plan for your adequate dancing space and getting those wonderful instructors to teach those dances and making sure that nothing is left out of place and nobody goes home with the feeling of dissatisfaction from their Convention experience.

If you have any questions or comments/ideas (good or bad) please feel free to contact me by way of the following means listed below this article. Together we can make this convention a memorable one for everybody. All the best in your classes and look forward to hearing from you soon !!!!

Terry Hebert

Director of Clogging Services
35 Berwick Street, Fredericton,
NB E3A 4Y2

Tel: (506) 472-1444
dorcraft@nbnet.nb.ca
(VIA E-MAIL)

Marriage resembles a pair of shears, so joined that they cannot be separated; often moving in opposite directions, yet always punishing anyone who comes between them.



by
Ed Foote



KEEPING YOUR BODY UNDER CONTROL

Most dancers understand call definitions enough to be able to dance successfully much of the time, yet at other times their squares will break down and they have no idea what happened. We have all seen the blank puzzled look on dancers that says: "Why are we broken down when everything seemed to be going ok?"

The reason for the breakdown is probably lack of body control by some of the dancers in the square. Good body control means doing the calls pre-

cisely, not a little more - not a little less, but precisely. Lack of body control can also be translated as "sloppy dancing."

What happens when dancers are not under control? Imagine when Call "A" is given, some dancers do not quite get to the proper finish point. Let's say they are 10% off. No problem so far. But if these same dancers "underplay" Call "B" by the same amount, now they are off 20%. So when Call "C" comes, they can easily lose their orientation and cause the square to break down.

Likewise, if some dancers go a little too far at the same time as other dancers are going a little less than required, the square quickly becomes an unrecognizable blob of no formation at all, which means there is no chance of success on subsequent calls.

A good description was given to me about people who lack body control: "They are like liquid cement - you never know where they are going to set up."

Unfortunately, most people who suffer from lack of body control do not know they have this illness. Thus, they never attribute square breakdowns to themselves, but instead blame unseen forces operating against them.

Good dancers always know why a breakdown happened and who caused it. They may not be in a position to prevent the breakdown, but they always know

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4. PLUS TRAINING TAPE
5. SINGING CALL TAPE - MS & Plus

ADVANCED SQ. DANCE TAPES

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



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11. WALTZ BASICS
12. TWO-STEP BASICS - #1
13. TWO-STEP BASICS - #2
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(12 TWO STEP, 6 WALTZ)
15. PHASE III WALTZ/FOXTROT
16. PHASE III CHA CHA/RHUMBA
17. PHASE III TANGO/JIVE/TWO STEP
18. PHASE IV WALTZ
19. PHASE IV FOXTROT
20. PHASE IV CHA CHA/RHUMBA
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why it happened. People who lack body control have no idea what happened.

We have heard over the years how much better dancers are in Europe and Asia. One reason for this is they have excellent body control, they do the calls precisely. You do not see sloppy dancing there.

The way to avoid sloppy dancing is to ask yourself this question as you do

each call: "Am I doing this call precisely right?" Good dancers ask this question, but they do not often consciously think of it, because it has become an ingrained habit.

Keep asking yourself that question on every call. It will help you to maintain body control, which will result in fewer breakdowns and give you more success in the square.

CREATIVE CHOREOGRAPHY



LEE & STEVE KOPMAN

Let's have fun with scoot back from positions we almost never call from. These will be very challenging for your dancers. But, give it a try.

- 1) **HEADS LEFT square thru 2**
LEFT touch 1/4
CENTERS scoot back
LEFT swing thru
boys run, square thru 2
trade by, LEFT square thru 3
right and left grand
- 2) **SIDES LEFT square thru 2**
LEFT touch 1/4
CENTERS scoot back
centers run, ferris wheel
CENTERS swing thru
extend, split circulate 1-1/2
flip the diamond
right and left grand
- 3) **HEADS LEFT square thru 2**
LEFT touch 1/4
CENTERS scoot back
split circulate
LEFT swing thru
explode & star thru
trade by, pass to the center
CENTERS square thru 3
left allemande
- 4) **SIDES LEFT square thru 2**
LEFT touch 1/4
CENTERS scoot back
ends u turn back, 1/2 tag
acey deucey, recycle
right and left grand
- 5) **HEADS pass the ocean**
extend, scoot back
BOYS- LEFTY scoot back
spin the top
linear cycle
pass to the center
CENTERS slide thru
at home
- 6) **SIDES LEFT square thru 2**
LEFT swing thru
GIRLS scoot back
trade the wave
swing thru, explode the wave
wheel and deal
CENTERS square thru 3
left allemande
- 7) **HEADS pass the ocean**
extend, trade the wave
CENTERS scoot back
trade the wave
recycle, square thru 3
trade by, left allemande
- 8) **SIDES pass the ocean**
extend, GIRLS run
BOYS scoot back
1/2 tag, walk and dodge
u turn back, square thru 3
wheel and deal
CENTERS square thru 3
left allemande

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- | | |
|---|---|
| <p>9) HEADS LEFT square thru 2
LEFT swing thru
GIRLS scoot back
GIRLS run, ferris wheel
CENTERS swing thru
double pass thru
leads u turn back
box the gnat
square thru on the 3rd hand
right and left grand</p> <p>10) SIDES fan the top
scoot back
CENTERS spin the top
Outsides cloverleaf
extend, split circulate
circulate 1-1/2
right and left grand</p> | <p>11) HEADS pass the ocean
extend, linear cycle
touch 1/4
CENTERS scoot back
ends trade, boys run
square thru 3
trade by, left allemande</p> <p>12) SIDES pass the ocean
scoot back
CENTERS swing thru
Ends trade
extend, scoot back
centers trade
boys run
LEFT square thru 4
left allemande</p> |
|---|---|

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John's Notes.*

- 13) Heads Lead right, circle to a line of 4
touch 1/4, circulate
CENTERS scoot back
ends trade, coordinate
tag the line
GIRLS GO LEFT, BOYS GO RIGHT
LEFT ALLEMANDE

- 14) Heads lead right and circle to a line
touch 1/4, circulate
CENTERS scoot back
ends u turn back
BOYS pass thru
CENTERS single circle to a wave
ENDS trade
extend, recycle
left allemande

- 15) SIDES pass the ocean
extend
CENTERS {LEFTY} scoot back
{ALL} scoot back
CENTERS {LEFTY} scoot back
scoot back
acey deucey
LEFT swing thru
right and left grand

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THE KOREO KORNER

STEVE KOPMAN



Let's stay with the scoot back idea, but from another position.

HEADS pass the ocean

extend

girls run

BOYS scoot back

THEN:

- 1) couples circulate
1/2 tag
boys run
[slide thru] centers roll
at home
- 2) tag the line
boys trade
touch 1/4
extend, right and left grand
- 3) ferris wheel
CENTERS square thru 3
LEFT square thru 3
right and left grand
- 4) 1/2 tag
boys run
square thru 2
trade by, left allemande
- 5) couples circulate
wheel and deal
pass thru, right and left grand

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People can be divided into three groups: those who make things happen, those who watch things happen and those who wonder what happened.

John W. Newbern

NOTES IN A NUTSHELL

A REVIEW BY

FRANK LESCRINIER



CHOREO-WISE

David Cox

david@c-bar-c.com

This month's issue contains **Basic** choreo using the call **Separate**. Years ago this was called **Divide** – the outside couples would be asked to divide and they would slide away from the person beside them and work around the outside of the square with the opposite person. The same results can be accomplished with **Separate**.

The **Mainstream** emphasis this month deals with **Scout Back** from a **T-Bone** formation. The key to the movement is that dancers must execute the 180-degree turn (i.e. they must finish with their back to the wall that they were facing initially). Also included this month is a page of singing call figures using **Cloverleaf**.

The **Plus** featured call is **Chase Right**, along with **Left Chase**. In the **Hoedowning** section David shares some ideas on how to put some **Fun** into the dance. Often times, the fun can come from dancers being surprised!

For **Advanced** callers, David looks at utilizing calls that can allow one gender to do one call, while the other gender does a different call. For example, from a 2-faced line with boys as in-facers, have the boys **Mini Busy**, while the girls **Wheel and Deal**.

Both **Brian Hotchkies** and **David** share their record reviews of the recently released records.

CALLER'S NOTES

Norm Wilcox

norm.wilcox@sympatico.ca

In this month's 'Adding Creativity To Your Choreography' article, Norm continues talking about putting dancers in formations infrequently used, including **Inverted Lines**, and **Tidal Two-Faced Lines**.

In the **Mainstream 53 (Basic)** and **Mainstream** programs, several **Singing Call** figures are used for those that might be calling for a senior group with slower reaction time to complete the 64-beat segment. Included are both the figures using 60 beats or shorter. Also included is the call **Pass and Turn**, an experimental call written by Norm. For the **Plus Program**, **All 8 Spin the Top** is the featured call. Also included are some **Mainstream** choreo sequences, as well as sequences for dancing the **Plus** program. For those calling **Advanced**, **Triple Trade** and **Checkmate the Column** are highlighted, as well as some dance sequences for both the **A-1** and **A-2** programs.

MIKESIDE MANAGEMENT

Stan & Cathie Burdick

tfguild@capital.net

Many club's will be planning on how to recruit new dancers for their September classes. One of the benefits sometimes overlooked is the health benefit derived from the activity. Some

of these benefits include: burning calories; cardiovascular conditioning; strong bones; rehabilitation; and the sociability aspect.

Although over 10 years have past since he attended his first caller's school, Stan has reprinted Dave Gipson's 'diary' of his experiences during the week.

Several pages of choreography are included in this issue, including the Choreo Concerto page, Peel the Top from Columns (by John Charman), a Berquam Bonus with Acey Deucey, and choreo from Walt Cole's Notebook.

JOHN'S NOTES

John Saunders

johnnysa@aol.com

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

This month's article in Dancing Contra, by Don Ward, Don shows two dances that inexperienced dancers can enjoy and experienced dancers will find equally delightful.

In the Workshop ideas section this month, John has shared information on how to call "Progressive Squares". With the use of Zeros and Equivalents, you can easily create variety for the dancers. The key is to keep the choreo fairly simple. If one or two couples break down, it can spoil the effect of the gimmick.

The **Basic Program** (Mainstream 53) call featured is Bend the Line. Centers In is the **Mainstream Program** call of the month. This month for the **Plus Program** John explores Acey Deucey.

The **Advanced and Challenge Supplement** includes: Quarter Thru; Remake, and Rotary Spin.

INTERNET CHOREO

A review that includes a particular Web site containing choreo or other relevant information for the caller. If you would like to have your Web site considered for a review, please e-mail me at Frank@sdcaller.net

Tom Perry, caller from Florida, has now put his book entitled "Semi-Sight" on his Web site for those who wish to use it. This is a free, self paced course to help you learn sight calling. The URL is: www.floridadancing.com/semisight/

The document uses the Adobe Acrobat "PDF" format. You can read this file format by obtaining (free of charge) the Acrobat Reader. If you don't have the Adobe Acrobat Reader, there is a link to the Adobe site from ASD's site, www.squaredance.ws.

Do you publish a note service?

Would like it mentioned here?

Please send it to: 1720 W. Arrow
Highway #83, Upland, CA 91786.
Thanks, Frank.

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ROUND DANCE

PULSE POLL

BEV & BOB CASTEEL



Dear Readers and Friends,

It seems that it was just yesterday that we had the National in Baltimore, and June is here again and it is time to head to California for the 50th National. We hope you enjoy this special event and have loads of fun dancing and seeing some of the sites in California.

Thank you for the selections you have forwarded to us for this article.

We are looking forward your selections for the next issue.

Toronto & District Sq & Rd Dance Assoc, Inc. - ROM

Submitted by Jacqueline V. McCarthy

March 2001 - Phase II

Sweet Naomi (Hill)Belco 373

April 1001 - Phase II

Mabel Murphy (Floden) Belco 329

Phase III

That's Life (P Martin) BS 2432

Chicagoland Round Dance Leaders' Society Teach of the Month

Submitted by Jayne & George Sheldon

April 2001

Phase II

Redneck Two Step (Seurer) Arista
69020-7

Phase III

Paradise Rumba (Wogenhoffer)
Roper 268

Phase IV

Slow Shag (Easterday) Lammon LR-
10082 & Star 149

Phase V

Hawaiian Wedding Song (Lovelace)
Columbia Hof 4-33085

Wisconsin Round Dance Leaders ROM

Submitted by Bob Paull

*(Thank you Bob for your
support to this article)*

April 2001 - Phase II

I Don't Know Why (Williamson) Silver
Sounds SSR219

May 2001 - Phase II

Happy Sounds (Restorff) MacGregor
5504 or MR 074

April/May - Bonus

Two Steppin To the Bossa Nova
(Harris) Columbia 13-33079

April/May - Phase III

Southern Nights (Seurer) Coll 56869

Phase IV

Thoughts Of You (Easterday) Star 113

Dixie Round Dance Council Top Teaches as Reported in the Newsletter April 2001

Submitted by

Mary Simmons, Editor

1. All That Jazz (Sechrist) V
Foxtrot/Star 118
2. Adeline (Shitbata) VI/Slow Two
Step/SP 276

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- 4. C'est Bon Cha (K/B Nelson) IV
Cha/Star 136
Saturday Night Lindy (Bahr)
Unphased Lindy/SP HSH-002
- 5. Paradise Rumba (Wagenhoffer)
III+2/Rumba/Roper 268
Sweet Lips (Wright) III+1/Waltz
Coll 4746-Jim Reeves
- 6. Liebestraum #3 (Shibata) V
Waltz/SP 310
Stuck On You (Rumble) IV/Jive
Coll 4509 Elvis Presley
Wounded Heart (Worlock) V
Bolero/SP 377
- 7. Blue Moon (Rumble) VI/SP RR 1-01
Combo Cha Cha (Clark) III/Star 127
Love Melody (Buck) III/Waltz/BMB
301/Flip Somebody Loves You
Rachel's Song (Stairwalt) IV+1
Slow Two Step/SP 106/Star 105
- Sombras (Blackford) V/Tango
SP 343
- Whistling In The Dark (Rumble)
VI/Waltz/SP 382
- 8. 2000 Blues (Nelson) IV/Jive
Belco 426
- Maria Elena Bolero (Palenchar) III
Bolero/Coll 4552/RCA 446-0713
- Nessuno Mai (Goss) IV/Foxtrot
Star 125
- Sleeping Beauty (B/M Moore)
Bolero/Coll 38-14217 Julio Iglesias
- Trinidad (Kincaid) IV/Mambo/Coll
90030-Andrew Sisters

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SEWING 101

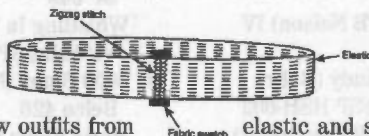
WITH DONNA IPOCK



This time of year it is hard for some of us to keep up the sewing...we all want to be outdoors enjoying this warm (hot for some of us) weather. After some of the cold days we had here in North Carolina...I will never complain of the heat again.

I do love all the light, colorful fabrics of spring and summer and enjoy making new outfits from them. As I sew, I try to jot down things that come up...remedies for problems that we all may face.

One of the hang ups that has bothered me is the bulk on a gathered waist band. Most patterns tell you that the elastic should be joined into a circle by sewing the edges together. Take it from me, this is bulk around the middle that you don't need. Try this...trim a small piece of fabric (or 2" wide ribbon) long



enough to wrap around the elastic. Line up the elastic so that the edges are touching each other (butting against each other) not overlapping. Place the fabric under the butted ends of the elastic and zig zag stitch each side in place. Wrap the fabric around the elastic and stitch again down the middle. Believe me, this does eliminate bulk in a gathered waist.

I still sew on my trusty Slant Needle "oldie but goodie" and must admit at times I get very envious when I see an outfit with all those nice embroidery stitches. This makes me use my imagination to come up with some creative stitches with **what I have**. I have combined stitches to create some interesting effects. The one that I like best is



Corben Geis

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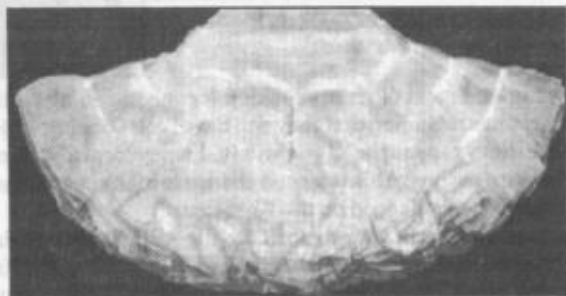
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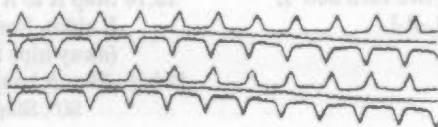
COLORS: Red, Black, White, Light Blue, Royal Blue, Ivory, Peach, Pink, Hot Pink, Yellow, Lavender, Mint, Kelly Green, Navy, Dusty Rose.

SIZES: Small, Medium and Large

used on one of The Smartest Man's shirts and the trim on my blouse. I started by outlining the yoke of his shirt with a blind hem stitch. Then I turned and stitched in the opposite direction.

Be careful to line up the points opposite each other. I then stitched between the blind hems with a row of top stitching. The blind hems were done in one color and the top stitching was done with another color. This really looks great on a solid white shirt. Another combination to use is just the basic zig zag done in different widths. I started with a very narrow stitch and kept increasing it un-

til I finished with the widest width. You must be careful to keep the distance between the rows of stitches evenly spaced.



My design had the edges of the stitches just touching...looked very nice...and

Smartest Man thought so too. This was done, using white thread, on the yoke, pocket flaps and cuffs of a navy shirt. My trim is on the skirt just above where the ruffle joins the skirt. This is a purchased outfit that needed SOMETHING. Once again, you do and redo...get it just right and then enjoy!!

Sew Happy!

Donna

THE COUNTRY LINE

JIM & JEAN CHOLMONDELEY



Summer is in full swing and most of us are looking forward to going to the National this year. It is my understanding that they will have Line Dancing which should be a lot of fun. If history repeats itself you will find many local CW dancers attending the Line Dance sessions. This is a good chance to make new friends and learn more about what is being danced on the West Coast.

This is also a great time to send in your deposit for the ASD Hawaii 12 day cruise. Any questions just call Jean and I at (800) 333-7349 or any one of the fine callers listed in the ad. We can all send you a brochure and we will show you a good time. In keeping with that plug our dance this month is "Crusin". We hope you enjoy it. It is a little tricky but lots of fun.

CRUISIN'

Victor Van Der Meer, N.S.W

Description: 32 Beat 4 Wall . Level: Early Intermediate Dance
Music: CRUISIN' by Gwneth Paltrow & Huey Lewis; Duets album
To Start: Count In 16 Beats to start

Rock FWD, Back, 1/2 Turn Cha-Cha, Step, Pivot 1/2, Full Turn Triple

- 1,2 Rock fwd on R, Rock back on L
- 3&4 Turning 180° R cha cha fwd
stepping R-L-R
- 5,6 Step fwd L, pivot 180° R
- 7&8 Traveling fwd turn 360° L
stepping L-R-L

Coaster FWD, Coaster Back, Step/Rock (Sway Hips), Rock (Sway Hips)

- 9&10 Coaster fwd - Step fwd on R,
Step L beside R, Step back on R
- 11&12 Coaster back - Step back on L,
Step R beside L, Step fwd on L
- 13,14 Step R to R side (sway hips to
R side), Rock back on to L
(sway hips to L side)
- 15&16 Step R behind L, Step L back
90°, Step R fwd

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- 17,18 Step L fwd, Pivot 180° R
- 19&20 Step L fwd, Step R next to L,
Step L fwd (shuffle L-R-L)
- 21,22 Step R fwd, Step L fwd
- 23,24 Step/Rock fwd R (sway hips
fwd R), Rock back on L (sway
hips back L)

Shuffle Back, Coaster Step, Step/Pivot/Step, Full Turn Triple

- 25&26 Step R back, Step L next to R,
Step R back (shuffle back R-L-R)
- 27&28 Step back on L, Step R beside
L, Step fwd on L
- 29&30 Syncopated pivot - Step fwd on
R, Pivot 180° L, Step fwd on R
- 31&32 Traveling fwd turn 360° L
stepping L-R-L

Restart Dance in New Direction

Remembering

Betty Casey

Betty Casey, of Denton, TX, an internationally renowned teacher of Square and Folk dancing, and an award winning writer, died April 11.

Betty Casey attended the College of Industrial Arts (now Texas Woman's University) in 1935, and John Sealy School of Nursing in 1937. In 1941, she married John B. Casey. They lived in Abilene, TX from 1941-1951, when John became a foreign service radio engineer for Voice of America.

They were assigned to Manila, Philippines, where Betty taught American Folk Dancing. With John and their three children, Betty taught and called square dancing while traveling throughout the world living in Manila, Munich, Tangier and Hong Kong.

Betty was a person of great energy and talent who published widely (The Complete Book of Square Dancing and Round Dancing; International Folk Dancing U.S.A.; Dance Across Texas; and Square Dancing Instructions.

Betty Casey, formerly a ballroom dancing instructor, "got the square dance bug" when she saw a square dance at the annual Cowboy's Christmas Ball at Anson, TX in the early 1940s. Among the first of the women

callers in Texas, she studied under the late Dr. Lloyd "Pappy" Shaw, Francisca Aquino and many others in Europe, Asia and Africa during 20 years as a Foreign Service wife. She participated in folk dance cultural programs from Tangier to Hong Kong and from Manila to Munich, for the U.S.O., Military Special Services, North Atlantic Girl Scout Council, U. S. Embassies and Consulates, U. S. Information Services, television and movies. She was the only woman caller at the square dance exhibition (which she helped, organize) at the Brussels World Fair on July 4, 1958.

Over the years, Betty earned a reputation as not only one of few women callers but as one of the top callers in the entire country. Hundreds of students of all ages have attended her school in Abilene, Texas where her husband and children became square dance enthusiasts. She led and studied dances in Asia, Europe and Africa. She and her special exhibition dance group "The Abilene Lifters" put on a demonstration of special dance steps at the Bicentennial Square Dance Convention in San Diego in 1976. Betty continued to write books and articles, and to teach both dancing and writing after retirement.

She is survived by her three children, sons, J. Ben Jr., and Tom and daughter, Roseanne-Casey; five grandchildren and a brother, Galen Greer.

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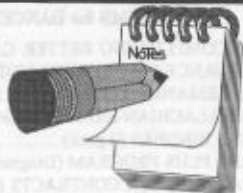


See page 81 for office hours.

WHAT'S AHEAD

Not for profit Association/Federation festivals or conventions or benefit dances can be listed free of charge in *What's Ahead*.

Included will be the event date, name, location, contact address, phone number, e-mail. **The name of the not for profit Association/Federation must be printed on the flyer to receive the free listing.**



Send us the event information as early as you want but we must receive it at least 4 months in advance of the event's scheduled date.

NATIONAL CONVENTIONS U.S.A.

Jun 27-30, 01 Anaheim, CA 50th NSDC

Jun 26-29, 02 St. Paul, MN 51st NSDC

Aug 21-24, 02 Boise, ID USA West

Jun 25-28, 03 Oklahoma City, OK 52nd NSDC

CANADA

Jul 18-20, 02 Saint John, New Brunswick

AUSTRALIA

Jun 7-11, 01 Tamworth, New South Wales

8-9 **COLORADO** - Kaleidoscope 2001, Colorado State SD Assoc State Festival, Adams County Fairgrounds, Brighton. Sam & Linda Margheim, 1575 Barres St, Strasburg CO 80136; 303-364-0758.

8-9 **IDAHO** - Idaho State SD Festival, Lake Hazel Middle School, Meridian. Al & Linda Shaw, 9676 Highlander Dr, Boise ID 83709. 208-362-7194; ashaw@roundalab.org.

8-10 **MINNESOTA** - 50th Minnesota State Square S&RD Convention, Grand Marais. Registration: Bill & Alveera Posey, 2577 Jade St, Mora MN 55051; 320-679-1047. Lodging: Bob & Connie Barnabee, 260 Washout Rd, Grand Marais 55604; www.grandmaraismn.com.

15-16 **WASHINGTON** - Washington State Square & Folk Dance Festival, Ocean Shores. Al & Pat Buford, PO Box 299, Dupont WA 98327-0299; 360-459-8709; albur@worldnet.att.net

15-17 **ALBERTA** - Annual South Cariboo SD Jamboree, Edmonton, Alberta, Canada. Info: 250-395-2865; 250-397-2076

27-30 **CALIFORNIA** - 50th National Square Dance Convention, Anaheim, CA. home.earthlink.net/~zebrow/NSDC_50th or write to: 50th NSDC, PO Box 1237, Lomita, CA 90717-5237

JUNE

1-2 **OKLAHOMA** - Route 66 International SD Jamboree, Elk City Convention Center, Elk City. Mike & Myrna Perkins, PO Box 804, Clinton OK 73601; bmperkins1@juno.com

1-3 **NEW ZEALAND** - National Square & Round Dance Convention, Rolleston Community Centre, Rolleston, Christchurch. Barbara & Graeme Wood, PO Box 7225, Sydenham, Christchurch 8002, New Zealand; 03-389-8873

7-11 **AUSTRALIA** - 42nd Australian National SD Conv, Tamworth, New South Wales. Gordon Hearne, 8 Horbling Avenue, Georges Hall, N S W 2198, Australia or Bruce Clark, 33 Coral Tree Drive, Carlingford, NSW 2118, Australia



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JULY

1-7 **COLORADO** Lloyd Shaw
Foundation's Rocky Mountain Dance
Roundup, La Foret, Colorado.
Bob & Alynn Riggs, 7683 E Costilla Blvd,
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RLRiggs@aol.com

7-14 **W VIRGINIA** - Country Dance and
Song Society's Dance Week at Buffalo
Gap, Capon Bridge. Steve Howe,
413-268-7426 ext 3; camp@cdss.org;
www.cdss.org/programs/2001.

20-22 **ARIZONA** - Annual White Foun-
tain S&RD Festival, Show Low. Wil &
Ellen Boyer, 520-367-0975.

27-29 **ILLINOIS** - Annual Illinois Sate
S&RD Convention, Peoria Convention
Center, Peoria. Tom & Ella Manning, PO Box
1312, Burlington IA 52601; 319-752-4205;
solidgoldtom@lisco.net

AUGUST

10-11 **PENNSYLVANIA** - Pennsylvania
S&RD Convention, Radisson Hotel &
Convention Center, Camp Hill. Bill Flick,
400 Pete's Way, Boothwyn PA 19061;
610-358-2306; wcffjf@squaredance.net;
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17-18 **MICHIGAN** - Michigan S&RD
Convention, Amway Grand Center, Grand
Rapids. Fred & Netty Wellman, 5831
Westminster Way, E Lansing MI 48823;
517-339-5096; fnwellman@home.com

17-18 **NORTH CAROLINA** - Annual NC
S&RD Convention, North Raleigh Hilton,
Raleigh. Will include line dancing and
contras, Contact Lesley Green, 2 Cattail
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17-18 **TENNESSEE** - Annual Tennessee
State Convention, Gatlinburg Civic Cen-
ter, Gatlinburg. Registration Chairman,
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rayswaffor@aol.com; dancers@mlec.net;
www.tnsquaredance.org

23-25 **GEORGIA** - Jekyll Island Jambo-
ree, Comfort Inn, Jekyll Island. Bob &
Viaian Bennett, 2111 Hillcrest Dr,
Valdosta GA 31601; 912-242-7321

24-25 **ALABAMA** - Alalabama State
Convention, Belk Activity Center, Bow-
ers Park, Tuscaloosa. Gene Russell,
256-381-1960; Genejenny@aol.com.
Fran Davis, 256-767-7946;
straydeer@aol.com

24-25 **COLORADO** - Annual Peach
Promenade, Garfield Middle Shcool,
Clifton. Jack & Velma Templeton, 970-
243-1887.

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SEPTEMBER

1-3 **ALBERTA** - Alberta S&RD Federation Annual Provincial S&RD Convention, Leduc, Alberta, CANADA. Jack & Joyce Francis; 780-439-5992; pook@dignet.net

13-15 **GEORGIA** - Georgia State SD Convention, Macon Centerplex, Macon. Bernard & Sandra Lowe, 75 Laurel Court, Dallas, GA 30132; 770-455-7035; BSLOWE@mindspring.com

14-16 **CALIFORNIA** - Central Coast SD Assoc Square Affair, Veteran's Memorial Cultural Center, Santa Maria. David & Susan Cleek, 805-773-2762; dmcco@thegrid.net

OCTOBER

5-6 **KENTUCKY** - Mid-America SD Jamboree, Kentucky Fair & Exposition Center, Louisville. Mid-America SD Jamboree, Inc., PO Box 421, Fairdale KY 40118; 888-701-5201; midamericajamky@aol.com

12-13 **ARKANSAS** - Arkansas State SD Federation Fall Festival, Robinson Auditorium, Little Rock. Jim Baxley, 510 Rosewood, Benton AR 72015; Bob & Edna Johnson, 3 E Andalusia Way, Hot Springs AR 71909; 501-922-3513; wesqrnc@hsnp.com

19-21 **INDIANA** - Indiana SD Convention, Horizon Convention Center, Muncie/Delaware County. Ken & Judy Arrington, 10303 W ST Rd 28, Ridgeville, IN 47380; 765-369-2237

19-21 **VERMONT** - Tumbling Leaves 11th Annual Festival, Bennington College, Bennington. Bates, Brodeur, Marshall, Pulaski, Marriner, Branns & Mindlins. Plus, A-1, A-2, C-1.
Info: Cliff Brodeur 413-443-3060; cliff@squaredance-hoedown.com; Red Bates 413-786-0212; redbates@juno.com

NOVEMBER

9-10 **CALIFORNIA** - Swinging Squares Annual Frolicking Fall Festival, Red Bluff Community/Senior Center, Red Bluff. Jay Thiel, 18785 Palomino Dr, Red Bluff, CA 96080; 530-527-3486; Jthiel@rbushsd.k12.ca.us;

11- **NEW JERSEY** - Northern NJ SD Asso Annual Mini Festival, Bridgewater-Raritan Middle School, Bridgewater. Sal & Mary Alessi, 973-256-1647; Jim & Joyce Kelly, 908-658-4271



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THE LITE SIDE



A Strathmor Fantasy

by *Edith Dillman*

- a Strathmor Strutter

Once upon a time, on a cold winter's day, the Strathmor Strutters, and a few Fun Squares decided to go on a day trip to P.E.I. Bob tried to wheel 'n deal to get a bus large enough to hold this large group ready to promenade down the lane and onto the waiting vehicle. As we loaded the bus, Bob called separate, women to the right, allemande left. However I decided to trade seats. Shortly after starting out, a snowstorm began. Everyone wanted to stop for coffee in New Glasgow. We missed Tim Horton's and had to wheel around and scotback. As it was snowing, we decided not to go in but have Bob pass thru the dive thru. He ordered 20 double - double, 11 black, 12 no sugar - no cream, 2 triple - triple and 1 prune juice. Now let's zoom out of here said Bob. As the snow continued to fall, some wanted to make a u turn back, but others wanted to patter on. As we continued, Bob had to veer left and slide thru a snowdrift. Then he came to two different tracks on the road, track 1 on the road and track 2 off the road. He thought he could pass to the center, but found he couldn't and ended up on track 2! So there we were smack dab centers in a large snow bank. Bob tried to slip the clutch and spin chain the

gears, then he tried to spin chain and exchange the gears. Then he said, "everyone off the bus, follow your neighbor and spread out behind the bus and all coordinate to push the bus back on track 1". As we all began to extend a hand, Tony yelled "NOW". Carol tried to push from all positions. We went forward and back. Murray said, "do anything but roll, if we roll, we might explode". Finally we were back on track 1, and the snow stopped. When we reached Pictou, there were long lines of traffic ready to load the boat. Looking out to sea, we could see the large ocean waves. On the ferry, many played cards and could relay the deucey and flip the diamond and when Harry cut the pack, he cut the diamond. Others played spin the top. Some were yelling "Nilo," it was Fun Squares in a single circle, where Morley Spears seemed to be one of the centers in this game of spades.

Off the ferry and on the way to Charlottetown, Phyllis treated us to date squares that she had made. Arlene said, "these are delicious, can I have the recipe for this grand square?" Sid saw a winter festival and wanted to turn back so that we could ride the ferris wheel and the swing. As we caught



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up to two tractor trailers Bob did a double pass thru.

What a wonderful day! But soon we had to circle left and take the Confederation Bridge and the highway that would lead, right back to Bob's Hall. However, in Amherst we had motor trouble and had to trade buses in order to get back safely. We tried to pass, thru the toll booth at Wentworth without paying, however, the toll clerk said "we can't bend the line for you. If you don't pay up, we'll have the cops chase, right after you". We caught up to a line of tour buses carrying sightseers. What a grand parade. We stopped at the Masstown Market for some of those delicious apples, and found Eric had a wonderful fruit salad on display made of grapes, strawberries, melons; and banana slices dipped in chocolate was the centers in this masterpiece. Meanwhile, Jean Berry had climbed up on a large snow bank where she fell down and had to roll away with a half sashay. She was really enjoying this, as we watched her run up and down the snow bank. We were prepared for a pot luck meal when we arrived back at Bob's. Once off the bus at Bob's, we had to walk and dodge the snowballs some were throwing, however Ruth got caught in this crossfire, and Bob had to locate a screwdriver, as someone broke a hinge on the front door.

Inside the hall, it was warm, and we began to peel off our coats and boots, some were seen to peel the top! It was

evening now and we had to turn back the curtain, so that we could see the star, thru the window.

Soon the buffet was ready and we passed in a chain down the line. When it was Bill's turn, thru the line, he was extra hungry and filled two plates. As we enjoyed the lovely meal, Tony and Glen both wanted the outside piece of cake, with all the frosting, but they decided to split the outside and each take half.

As the party ended, and Gwen was sweeping the floor, she was surprised to sweep a quarter up off the floor. She also found a cloverleaf keychain and a ladies chain. Phyllis said; "be careful when you fold the tablecloths, as I would like to recycle them."

Before leaving, many decided rather than repeat this bus tour next year, they would like to go to Florida and load the boat to the Caribbean.

As cars and buses started off for home, Bill forgot Fran, and she had to run to catch up to him.

As Phyllis was putting tables away, she found some Christmas socks and a star, left out that she had forgotten to put away after Christmas. She began to separate the leftovers into plastic containers as Bob sat down for a relaxing cup of coffee, only to find out they had run out of milk. Leaving his coffee, he went to his music, turned it on and said, "Phyllis, we have the hall all to ourselves and it's time for a California Twirl!"



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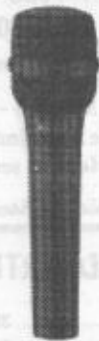
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