

# AMERICAN SQUARE DANCE

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## Season's Greetings

from

The New Staff of  
American Square Dance Magazine

Ed & Pat Juaire



Michelle Merchant

Louise Harrop

Carol Picillo



and

All Our Contributing Editors

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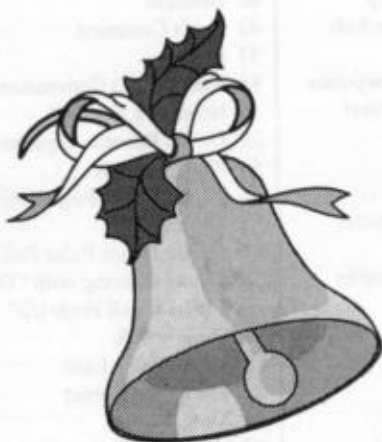
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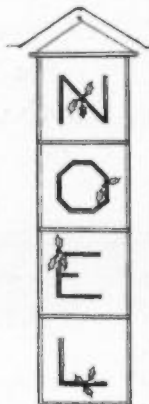
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## **Our Only Reason for Existence Is to Be of Service**

### **THE EDITOR'S**

Here we are, each of us entering a new chapter in the life of *American Square Dance*. First, we say "THANKS" to the many new people and long time friends who have given us much encouragement as we take the helm of this fine publication. We hope you will stick with us as ASD goes through a new evolution.

First, you'll notice the new format of the ASD. It's "TV Guide" sized making it more compact and easy to carry everywhere your square and round dancing takes you. You'll find a welath of information packed between these covers. "THANKS" goes to all the contributing editors who are staying with us (nobody is jumping ship) and we would like you to say "HELLO" to those who are joining us with this issue. We are sure you will welcome them

into your square and round dance family.

A few of the new columns are *Notes in A Nutshell*, a caller note service review with Deborah Parnell and Frank Lescrinier; *Ken's Comment* - Ken Ritucci on

**Even with these  
changes, ASD cannot  
succeed without two  
important ingredients.**

**The advertisers --**

**The subscribers --**

any item from the light topics to heavy hitting commentary; *On the Record* - Chris Pinkham gives his views on recent square dance record releases; *Club Leadership*

*Notes* - by Bernie Coulthurst, editor of *Club Leadership Journal*, on a variety of topics; *Country Kitchen* - our own Louise Harrop whips up tasty treats, many of which are taste tested in our kitchen, er- make that our office.

Missing are a few of the regular columns as we go through this

transfer. Stan Burdick returns in January and every other month after that with *Rambling with Stan. Square Dance Pulse Poll* will undergo a transformation. We are asking callers from around the world to participate (check out page 88). *Round Dance Pulse Poll* returns in January. And when the topic warrants it, we will have long form articles.

Even with these changes, ASD cannot succeed without two important ingredients. The advertisers - ASD needs their support to simply continue publishing. For those of you whom we have not reached (and unfortunately there are many), please contact us for our new rate and layout information. See page 4 for our addresses, the usual postal way, our new e-mail and web site. The subscribers - without which there is no need to published ASD. To encourage new subscriptions, we have an introductory rate and if you get someone to sign up with us, you get three additional months added to your current subscrip-

tion, free. That's our way of saying thanks for getting us that new subscriber. See page 98 for the ASD subscription form.

There's so much more we want to write but we are running out of room. Nevertheless, before we end, there are a few other "THANKS" Pat and I want to send out. To Jon & Susan Sanborn for their great help during this transfer; to Dorothy Walker and Phyllis Arthur who gave us great notes; to Bob Howell who kept us on our toes; to Stan & Cathie Burdick and Bob Osgood who have shared much with us and to our office staff, Mickey, Louise and Carol... who put up with a lot to get this issue out. Thanks to all.

Pat and I have a goal and we believe it is obtainable, making *American Square Dance* the magazine you want to read every month.

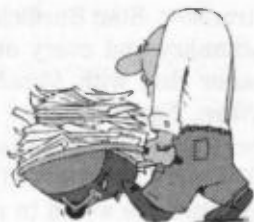
*Happy Hanukkah  
&  
Merry Christmas  
To All*

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# FROM THE MAIL ROOM



Just wanted you to know how elated I am to hear about your purchase of *AMERICAN SQUARE DANCE*.

*Jim Farrough  
Elkhart, Indiana*

My hat goes off to the two of you for the responsibility that goes with keeping the square dance world informed of just what is going on. I do hope that every desire that you are hoping for will be realized in the very near future.

*Bob Howell  
Fairport Harbor, Ohio*

Congratulations on the purchase of your new magazine. Sounds exciting! Lots of good luck and much success.

*Fred & Anita Gelfand  
Framingham, Massachusetts*

Congratulations on your purchase of *AMERICAN SQUARE DANCE*!

*Chris Pinkham  
Hillsboro, New Hampshire*

Congrats on the *AMERICAN SQUARE DANCE* acquisition. I am sure you'll both do an excellent job. Thanks for all your assistance.

*Ted Lizotte  
Manchester, New Hampshire*

CONGRATULATIONS! That's quite an undertaking, to take over the reins of the *AMERICAN SQUARE DANCE* Magazine. We wish you well and feel confident that you'll do a great job.

*Royna Thomas  
Strawberry Square, Florida*

Congratulations on the purchase of *AMERICAN SQUARE DANCE*. Know you'll do a great job.

*Marilyn Neibert  
New Jersey  
Square Dance Videos*

Absolute best of luck with your new venture. You took a big bite, and I truly hope it pays in spades for you.

*Ron Libby  
Falmouth, Maine*

Just saw on your web site that you are going to take over *AMERICAN SQUARE DANCE*; congratulations. Sounds like a big undertaking.

Good luck with your new venture(s).

*Don Beck  
Stow, Massachusetts*

What's this I hear about you taking over *AMERICAN SQUARE DANCE*? You'll be taking on quite a project. I wish you the best in your efforts.

Best personal regards,  
*Bob Brundage*  
*Albuquerque, New Mexico*

Congrats on your new venture. We love your web site. We've only been on for a few weeks and are

both still learning. This is tougher than learning A2 or C.

*Earl & Marion Johnston*  
*Bradenton, Florida*

Congratulations on acquiring the ASD magazine! We wish you the best.

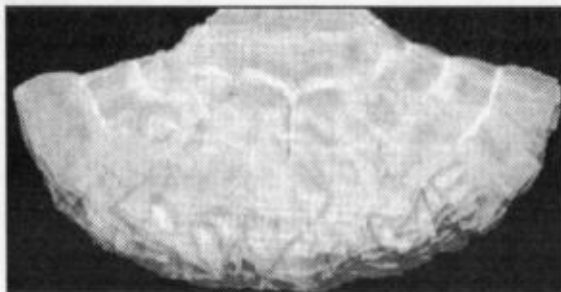
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# CLUB LEADERSHIP NOTES

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



We receive many exchange copies of square and round dance publications from around the world. This helps us develop a more accurate perspective of what is really going on in the square and round dance world. Our crystal ball tells us positive change is taking place - slowly but surely.

Ten years ago you rarely saw an article about square and round dance marketing in square and round dance publications. Now most magazines have marketing success stories on a regular basis. Also several individuals have TAKEN CHARGE and are offering marketing services.

Eddie Powell (Ohio) has started the National Square Dance Marketing Board concept. Lea & Jim Veronica (California) have started a radio advertising service. Jim Cholmondeley has been involved in getting the Dancin' N' Branson TV marketing program on the Las Vegas Television Network (LVTN) and United Paramount Network (UPN). Both networks will be televising square dancing on a regular basis. Hopefully round dancing will be added to this marketing endeavor.

Wow! What great news!

Marketing involves "exposures" to your targeted audience. Eddie Powell, Lea & Jim Veronica and Jim

Cholmondeley are involved in getting marketing "exposures" for square dancing in your community.

This is where you come in - the local square dance leader. You are the salesperson that must put it all together in your community to make the telephone ring and get new dancer prospects to visit your dance hall. YOU ARE NEEDED! You are the equivalent of the local auto dealer and the dealer's sales staff. Publicity, Public Relations and Advertising will make the telephone ring but only the salesperson will close the sale.

Closing the sale in square dance terms is to get the prospect to give square dancing a whirl for just three nights in your new dancer program (not lessons).

Sounds easy, doesn't it? Well, not really. Most salespersons "kill" the sale by making mistakes in the sales process. Let's look at some of the more common mistakes.

- Most salespersons don't know

when to stop selling.

- Many salespersons fail to be completely honest with their prospects.

Often a salesperson literally talks too much. A good salesperson does more listening than talking and asks

***Saying "classes" and "lessons" are "NO-NO" words in the square dance sales process.***

a lot of questions, even answering a question with a question.

What about square dance selling mistakes? Let's look at two of the more common mistakes dancers make when they try to sell the benefits of square dancing to a prospect.

- Most dancers will refer to new dancer classes and "X" number of lessons. Saying "classes" and "lessons" are "NO-NO" words in the square dance sales process. They

are new dancer dances in your club's new dancer program.

- Most dancers fail to sell the true fact that the new dancers will be square dancing within five minutes on the dance floor AND having loads of fun!

Year-round square dance marketing in your community is the only viable way to get new dancers into your clubs.

Clubs who are marketing year-around are having excellent numbers in their new dancer programs.

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

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

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# EASY LEVEL

by **Bob Howell**

Our seasonal dance this month is an oldie, written in 1588 and comes from France. Mae Fraley of Rockville, Maryland, has for many years offered to share with us her vast knowledge of traditional dance. Following is the routine for —

## *NOEL*

**Formation:** Circle of couples, as many as will, hands joined, facing center.

**Music:** Mae adapted the number of steps only so it will fit any good square dance Christmas record.

**Routine:**

**Counts:**

### Part I

- 8 All take hands and slip left 8 slides
- 8 Slip back right to places.

### Chorus

- 8 All men take hands and circle left 8 slips. Fall back into convenient place and bow to woman on the right.
- 8 All women take hands and slip 8 slips right, fall back into place, face partner and honor.

### Part II

- 8 Partner's advance to each other so right shoulders touch and back to place.
- 8 Repeat touching left shoulders.
- 16 Repeat the chorus.

### Part III

- 8 Partners turn by the right arm once around
- 8 Partners turn by the left arm once around
- 16 Repeat chorus as above.

⇒

*Note:* For an older group use walking steps instead of slips. Mae found the dance in John Millar's "Elizabethan Country Dances" pub. Williamsburg.

When we made the move to Fairport Harbor, I relieved myself of several drawers of material that had been gathered over many, many years. However, I did salvage some materials that I figured I might use at some future date. Following is a routine, sent along by Orlo Hoadley in December of 1986 that I think might be a gem for any ones new classes, which he entitled —

### ***FRESHMAN QUADRILLE***

Formation: Square

Music: Any 32 bar tune

Routine:

Heads go forward and then fall back  
The sides you do the same  
The head two go right and left thru  
The sides you do the same  
Two head ladies chain across  
Side ladies do the same  
The heads come back with a right and left thru  
The sides you do the same  
Two head ladies chain across  
Side ladies do the same  
The heads go up, the heads fall back  
And all four couples promenade.

*Note:* I plan to use it this year to: Mele Kalikimaka (Merry Christmas in Hawaiian) Scope SC607.

And what would a December issue be without some routine to this seasonal music? Sol Gordon wrote this choreography several years ago and it fit's Cal Golden's record perfectly. Here is —

### ***JINGLE BELLS (GORDON)***

Formation: Square

Music: Jingle Bells. Gold Star GS 713 or Blue Star BS 1637

Routine:

- A1 Head two couples go forward and back.  
Head two couples, dosido your opposite.
- A2 Swing your opposite. End the swing facing the nearest side couple, with the lady on the gent's right. Split (go between) the side couple, separate, and go-around one to your home places.



B1 Head couples, dosido your partner.  
Everyone swing your corner.

B2 Promenade the one you swung, home to the gent's place.

*Note:* Sol writes that the main figure as described above is repeated once more with the heads leading, and then twice with the sides leading. An introduction, break and ending of the caller's choice should be added.

Mae Fraley also contributed the following contra. The late Ted Sannella and Tony Saletan wrote a variant of Vinton's Hornpipe and Christmas Hornpipe and called it the —

### *NEW CHRISTMAS HORNPIPE*

Formation: Alternate duple. 1,3,5, etc. active and crossed over.

Music: Vinton's Hornpipe


Routine:

A1 Active couple balance the lady below (in a ring of three)  
Circle left twice (?) around

A2 Actives balance the man below  
Circle three to the left once around

B1 Down the center four in line (actives in the center)  
Turn alone, come back, cast off one with hand cast

B2 In long lines go forward and back  
Actives swing in center (end facing down)

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# In A Nutshell

by *Deborah Parnell* and *Frank Lesclinier*

Welcome to our initial article pertaining to the review of caller note services. This will be a monthly article summarizing those note services that wish to be included. If you are currently publishing a note service and are not listed

below and would like to be included, please send your future issues to: Deborah Parnell & Frank Lesclinier, 9797 La Monica Drive, Rancho Cucamonga, CA 91730-2800.

### "Notes In A Nutshell" IS

a condensed interpretation or summary of the contents of the notes; highlighting of unique articles; feature story highlights; ideas for the modular, reading, and sight caller; a positive review.

### "Notes In A Nutshell" is NOT

a critique or criticism of choreography; a detail inclusion of choreographic sequences; a negative critique.

The following note services are already being received and will be included in the next issue.

#### **Callers Notes**

Norm Wilcox, R.R.#4, Georgetown, Ontario, Canada L7G 4S7

#### **John's Notes**

John & Linda Saunders, 101 Cedar Dunes, New Smyrna Beach, FL 32169

#### **Mikeside Management**

Stan and Cathie Burdick, PO Box 2678, Silver Bay, NY 12874

#### **Minnesota Callers Notes**

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#### **The Call Sheet**

Kris Jensen and Bill Eyler, 2030-B South St., Philadelphia, PA 19146-1321

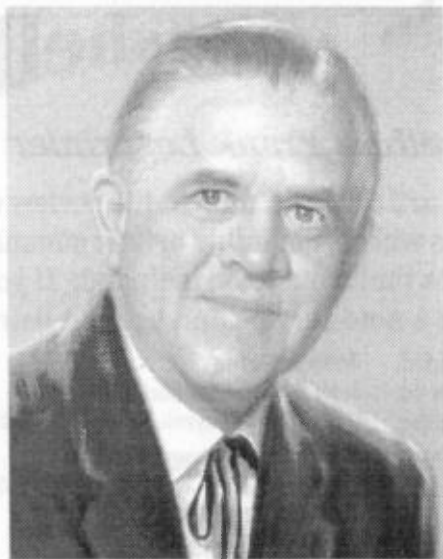
We do have a deadline. If the publication date of the magazine is February, 1998, we must have your note service by December 1, 1997. This is approximately 8 weeks before publication date since the magazine will be mailed approximately 10 days before February 1. We thank you for your promptness. If you would like, you may e-mail the notes to us at [Deborah@Parnell.net](mailto:Deborah@Parnell.net), with the file as an attachment.

*We wish all of our friends a Happy Holiday Season  
and look forward to a healthy, prosperous 1998.*

*Deborah & Frank*



# THE CALLERLAB HONORS BOOK



**BOB VAN  
ANTWERP**

**MILESTONE  
1979**

**GOLD CARD  
1987**

A professional in the field of recreation, Bob won his way naturally into a position of leadership in American square dancing. As chairman of one of this country's largest and effective parks and recreation departments, he not only admirably filled the responsibilities of that post for many years, but in this position he was able to promote square dancing in his immediate area and throughout the state of California.

As one of the pioneers in contemporary square dancing, "Van" started his calling in 1948 and during the 1950s conducted capacity classes for new dancers. Known affectionately to the dancers in Long Beach, California, as a "home-club caller," he soon made his mark as a

traveling caller, appearing on festival and convention programs across North America.

Although very much involved with his full-time profession, Bob found time to conduct callers schools and appear on the staff of square dance vacation institutes across the country. For more than a decade he and his wife, Roberta, visited countries in Europe and the Orient calling, providing caller training, and serving as leader for hundreds of traveling square dancers.

One of the early callers to record, Bob has been featured on several labels, has appeared on television documentaries, and has written articles for a number of square dance publications.

In the mid-1960s, Bob served on

the advisory staff of the UCLA Extension Division's Square Dance Leadership Seminar and repeated the work a second year. As a member of the Square Dance Hall of Fame, Bob became a "Founding Member" of CALLERLAB, playing an invaluable role in that

organization's formulative years, serving several terms on its Board of Governors and two terms as Chairman of the Board.

In the 1980s, the Van Antwerps moved to Stateline, Nevada, where Bob continues a casual "home-club" square dance program. ■

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### NEXT QUESTION

Little Johnnie had to stand in the corner at school for putting mud in a little girl's mouth. His mother was horrified when she heard about it. "Why in the world," she wanted to know, "did you put mud in Margaret's mouth?"

"Well," said Johnnie, shrugging his shoulders, "it was open."



## *Creative Choreography*

by Lee & Steve Kopman

Let us start by welcoming the new editors of *American Square Dance Magazine*. They have a lot of experience in this field and we are looking forward to working with Ed & Pat. In addition, we wish all of our readers a happy, healthy holiday season.

This month, we are throwing you 2 curves. We will call centers in from a position we don't normally call this from and we are not going to cast off 3/4 every time. Not hard to execute but it might add some spice to your calling. (Incidentally, this idea was derived from a caller from England who came to our callers school and used a figure similar to this. Thanks Barry!)

1. HEADS square thru 4  
centers in, centers run  
square thru 4  
right and left grand  
(1/2 promenade)
2. SIDES square thru 2  
centers in,  
CENTERS trade, star thru  
dixie grand, left allemande  
(1/2 promenade)
3. HEADS star thru  
double pass thru  
leads trade  
centers in, cast off 3/4  
CENTERS pass thru  
1/2 tag  
explode & square thru 4  
trade by  
left allemande, (at home)
4. SIDES touch 1/4 &  
walk and dodge  
centers in, centers run
- box the gnat  
fan the top, circulate  
girls trade, swing thru  
right and left grand  
(5/8 promenade)
5. HEADS pass thru  
separate around 1 to a line  
pass thru  
wheel and deal  
CENTERS pass thru  
centers in, cast off 3/4  
ends fold  
GIRLS LEFT square thru 3  
touch 1/4, extend,  
right and left grand (At home)
6. SIDES LEFT touch 1/4  
side girls run  
centers in, cast off 3/4  
ENDS circulate  
star thru  
CENTERS pass thru  
left allemande (1/2 promenade)



7. Heads 1P2P  
star thru  
centers in, centers run  
slide thru  
left allemande (3/8 promenade)
8. Heads 1P2P  
square thru 2  
trade by  
centers in  
centers cross run  
touch 1/4  
girls run  
double pass thru  
leads trade  
right and left grand  
(7/8 promenade)
9. SIDES star thru  
CENTERS square thru 3  
centers in, cast off 3/4  
ENDS face in  
at home
10. HEADS lead right  
centers in, cast off 1/2  
CENTERS U turn back  
touch 1/4, circulate  
girls run, swing thru  
circulate, explode & star thru  
left allemande (1/4 promenade)
11. SIDES square thru 4  
right and left thru  
centers in, centers run  
square thru 2  
right and left grand (at home) ⇒

7th ANNUAL

## Lee & Steve Kopman's Callers School

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12. HEADS right & left thru and lead left, centers in, cast off 3/4  
CENTERS pass thru  
1/2 tag  
circulate  
LEFT swing thru

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Shake Shake Shake, O'Jima.....	ER 1022
Am I Blue, McCullar .....	BM188
Cowgirl's Sweetheart, Barbour .....	ER 1023
Walkin' the Floor over You, Rudebock .....	RWH 814
Another Saturday Night, Crawford .....	DR 80
Take Me out to the Ballgame Crowell .....	CD 274
Makes No Difference Now, Thole .....	OR 62
Whispering Pines, Lipscomb .....	GMP 305
Let's Chase Each Other Round The Room Tonight, Hohnholt .....	MR 126
Christmas in Your Arms, Lowe .....	Q 918
Meet Me in Montana, Nyman .....	UR 35 (Was Ur 8)
Alabama Jubilee, Seastrom .....	RR 238
The Moon Is Making Eyes, Thornton .....	GR 12182
Take it Back, Dougherty-Lottie .....	RR 239
What a Day for a Daydream, Turner .....	A 1004
Ten Pound Hammer, Greer .....	Q 919
Blue, Parnell .....	HH 5207
Waitin' for the Robert E. Lee, Wykoff .....	BS 2439
This Ain't No Thinkin' Thing Sheffield .....	ESP 1022
Memphis Hoedown / One Hundred Degree Hash .....	D 736
Ghost Riders in the Sky Weaver .....	With HH 5206H Harmony

- right and left grand  
(7/8 promenade)
13. SIDES pass the ocean  
ping pong circulate  
CENTERS  
explode & square thru 2  
ENDS roll away  
centers in, boys trade  
CENTERS trade  
touch 1/4  
circulate  
girls U turn back  
swing thru  
right and left grand  
(1/8 promenade)
14. HEADS star thru  
double pass thru  
leads U turn back  
centers in  
girls trade  
CENTERS California twirl  
star thru  
trade by  
swing thru  
circulate 1 1/2  
right and left grand  
(1/2 promenade)
15. HEADS right and left thru &  
roll away & star thru  
centers in, cast off 3/4  
circulate, centers run  
star thru, trade by  
pass to the center  
CENTERS square thru 3  
left allemande (At home)
16. SIDES LEFT square thru 2  
centers in  
cast off 1/2 & ROLL  
square thru 3, trade by  
left allemande  
(1/2 promenade)

# THE KOREO KORNER ..... by Steve

This month let's expand a little on the centers in & cast off 3/4. After the cast off 3/4 we're throwing another curve by adding a circulate from a position we don't ordinarily call this from.

HEADS star thru & pass thru  
centers in, cast off 3/4

ALL 8 circulate

THEN:

1. centers run  
square thru 2  
right and left grand (At home)
2. ENDS pass thru  
wheel and deal  
CENTERS square thru 3  
star thru  
ferris wheel  
CENTERS pass thru  
left allemande (3/4 promenade)
3. CENTERS trade  
star thru  
CENTERS pass thru  
left allemande (1/2 promenade)
4. ALL trade & roll  
pass to the center  
CENTERS square thru 3  
left allemande (1/2 promenade)
5. cast off 3/4  
circulate  
centers run  
star thru  
trade by, left allemande  
(At home)

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Edelweiss (Kullman)  
Feliz Navidad +2 (Tracy)  
Fiddlestepper Polka (Brown)  
If The Devil Danced (Wilhoit)  
King of The Road +1  
(MacDougall/Cohen)

Maple Leaf Rag (Kern)  
My Song (Colling)  
Sam's Song (Kammerer)

##### Phase III

Axel F +2 (Mathewson)  
Fasination +1 (Capro)  
I'll Be The One (Jabour)  
Non Dimenticar +1 (Rumble)  
Sea Of Heart Break +1 (Wilhoit)

##### Phase IV

DeJaVu +1 (Eddins)  
Manuela +1 (Rumble)  
Night Train (Lawson)  
Rainbow Connection (Childers)  
Calendar Girl +2 (Rotscheid)

##### Phase V

And I Told You So +2 (Childers)  
Let Me Show You How (Slater)  
Sunflower +2 (Tonks)

##### Phase VI

Kiss Me Goodbye Rumba (Lawson)  
Ramona (Krol)\*  
Someone Like You (Barton)\*  
Tango Caprissiso (Ward)  
*\*Tie Vote*

### ROUNDALAB

#### Rounds of the Quarter

##### 4<sup>th</sup> Quarter 1997

##### Phase II

ROQ: Charmaine Two - TS  
By Smarrell, Special Press  
1<sup>st</sup> Runner Up: Goody Goody - TS  
By Rumble, Collectibles COL 0108  
2<sup>nd</sup> Runner Up: Madelaine II - TS  
By McGuire, Roper 147

##### Phase III

ROQ: Esta Rumba  
By Barton, Special Press  
1<sup>st</sup> Runner Up: A.T. & S. F.  
By Slomcenski, Roper 312  
2<sup>nd</sup> Runner Up: Yellow Bird - R  
By Klein, Collectables Col 3800

##### Phase IV

ROQ: Rio Tango - WCS  
By Barton, Special Press  
1<sup>st</sup> Runner Up: How Little We  
Know - FT/J  
By Hurd, Special Press  
2<sup>nd</sup> Runner Up: Wall Street - QS  
By Holm, Hocktor H-2744

---

A man rarely succeeds at anything unless he has fun doing it.

### Phase V

ROQ: Someday You'll Want Me - F

By Winter, Ranwood 847

1<sup>st</sup> Runner Up: Paso Corredo - F

By Rother, Roper 248

2<sup>nd</sup> Runner Up: Remember When - F

By Molitoris, Vernon 010,

Vernon 005/Decca 31882

### Phase VI

ROQ: No Lady - WCS

By Broadwater, Special Press

1<sup>st</sup> Runner Up: Can't Take My

Eyes Off You - C

By Shibata, Special Press

2<sup>nd</sup> Runner Up: Mr. Alladin - Q

By Easterday, Special Press

**ROUNDALAB Classic ROQ**

**1st Quarter 1998**

Maria (Wolcott) Phase II +1 TS

Pop Goes The Movies (Raye)

Phase III +2 MX

White Sport Coat (Lefeavers)

Phase IV +1 Foxtrot

Send Her Roses (Palmquist)

Phase V +1 UPWZ

#### KEY:

AFT American Fox-trot

B Bolero

C Cha Cha

FT Fox-trot

J Jive

M Mambo

MX Mixed

PD Pasa Doble

QS Quickstep

R Rumba

S Samba

SP Special Pressing

STS Slow Two Step

T Tango

TS Two Step

WZ Waltz

WCS West Coast Swing

\* ROUNDLAB ROQ

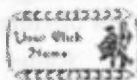
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of the Month

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**RMR 204**

**Old Fashioned Love**

**Jim Woolsey**

I always enjoy RMR recordings - the 4/4 timing lends itself well to singing call music. Sentimental lyrics and energetic music. Dedicate this one to the one you love.

**BO 1399**

**Hitchhike**

**King Caldwell**

On the road music with varying instrumentals and neat riffs that are fun to sing to. Nice closer for your dance.

**RYL 231**

**I'll Fly Away**

**Tony Oxendine**

Nice energetic music with a warm spiritual feel. If this music is waiting for us on the other side, we (square dancers that is) could all go happily.

**CK 129**

**Troubador**

**Jerry Junck**

Nice dance opener with a tale to tell. Snare drum and stand up base provide the dance beat. As I prepare this review and listen to this tune I am reminded of how much this activity has given me and how callers and cuers can relate to this music. Busy, traveling about, calling, dancing, tired sometimes - but very happy and wouldn't trade this away for anything!

**ESP 1020**

**I've Got A Funny Feeling**

**Elmer Sheffield**

A quality recording with fun music and tongue-in-cheek lyrics. Way suitable for that energy spike in your dance when hootin' an' hollerin' are appropriately timed with the riffs.

**SG 208**

**That Girl's Been Spyin' On Me**

**Tom Manning**

Bluesy tune with a good discernable bass guitar and percussion beat adapted from an excellent 1997 country tune. This one can be rowdy or relaxing, how do you want to deliver it?

**OR 39**

**Turn Around, I'll Be Following You**

**Jerry Thole**

Relaxing tune with a Hank Williams Sr. feel to the music and lyrics. The artist uses a star dance figure-always pleasant to dance to. Nice closer if you're the type to finish your dance on a mellow note.



**PR 1006**

**Everthing's A Waltz**

**Remy Mann**

This is a cheerful piece about the time and space warp we are all drawn into when we fall in love. So true! This is automatic duet material as there are background vocals cut into the instrumental side.

**DJ 125**

**Honky Tonk Dancin' Machine J Saltel/D Nordbye**

West Coast Rock-a-billy music. Good duet material for male callers. Not rowdy but not a relaxer - useful for building to the energy peak of your dance.

**LH 1045**

**All Of Me**

**Paul Moore**


This is a two sided 33-1/3 RPM recording with a vocal sample at the end of each side. "All Of Me" is/was a cute romantic tune. Callers will need to adjust their high end as the music was taken from older recordings or try singing through a small megaphone for some fun 1920's special effects.

**RB 3065**

**The Thanksgiving Song**

**Don Williamson**


This column is out after the holiday but I wanted to include this one anyway. It's a perfect tune for those dances near Thanksgiving Day. Kind of an ode to good relationships, good food and religion. Definite mellow relaxer. This one belongs in everyone's "holiday/event" collection. ⇒




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**RWH 207**                      **Take This Job And Shove It**                      **Tom Rudebock**  
Adapted from the 70's tune by country singer Johnny Paycheck. I guess those of us with real jobs (I haven't had one in years, I'm self employed) feel this way sometimes after a bad day at work or when someone in your beginners class wants to know when you're going to teach them Plus. Good music. Callers must judge their dance audience prior to using this tune.

### Hoedowns/Patter Recordings

This was a great month for hoedown recordings which come along too far and few between and generally become pushed aside to make room for the next batch of singing calls. In no order for preference they are -

**MR 5015 A/B**                      **(A) Good, Bad, Ugly - (B) Standing Room**

(A) Adapted from the theme music from Clint Eastwood's spaghetti western. This piece is fun to call to and adapt choreo to once you've learned how the riffs are placed.

(B) Two sided patter records can be a good value. No exception here, especially for callers who like boom-chucka hoedowns.

**BM 101 5A/B**                      **(A) Big Mae Boomerang - (B) Why**

(A) Traditional sounding hoedown, but nicely contemporized. Snap your fingers, tap your foot, and git t' dancin' pardners! Rolling five string banjo provides the lead instrumentals.

(B) Why - this was the first question on my Philosophy 101 final exam in college. Banjo, fiddle, and piano, they're all there. A little frantic sounding at times but very usable.

**RB 3064**                      **Smoky Mountain Dew**                      **Mike Hoose**  
More boom-chucka fun. Active and cheery music with a harmonica lead.

**HH 669**                      **Pippi**                      **Buddy Weaver**  
Traditional sound and feel (i.e. Turkey In The Straw) but airier and smooth with a rolling banjo, an echoed fiddle and piano providing the main instrumentals.

**DIM 110**                      **Higher Power**                      **Bronc Wise**  
An energetic hoedown with dobro and fiddle providing the instrumentals. Great pick'em up!

'Till next month...

Records reviewed are supplied by  
**Supreme Audio/Hanhurst's Tape & Record Service** 800-445-7398

Decision is a sharp knife that cuts clean and straight; indecision a dull one that hacks and tears and leaves ragged edges behind it.



by  
**Ed Foote**

## **RULES FOR ADVANCED DANCING**

Many of the accepted practices of Advanced dancing are not stated by the definitions of the calls. The rules listed here are vital for being a good Advanced dancer. Weak Advanced dancers do not follow these rules. Most of these rules apply for Mainstream and Plus dancing too.

1. If you don't know the definition, you don't know the call. You should be able to say the definition to yourself in words for all the Advanced calls. If you ever get lost doing a call, being able to say the definition to yourself will often keep you dancing.

2. Understand the definitions of calls. Many people think they know an Advanced call when in reality they have merely memorized one position. You should be aware of the fact that all the Advanced calls can be done from various positions, and make an effort to know these positions. Do not anticipate that if a call is used, it will always be called the same way. Be prepared to do it by definition.

3. You are expected to be able to do Mainstream and Plus calls from a variety of positions. This requirement is part of Advanced dancing,

and various-position use of these calls should be expected at every Advanced dance. (General rule of thumb is that 1/3 of an A-1 dance should have Mainstream and Plus calls used from a variety of positions, and 10% of an A-2 dance should have these calls used this way.) Mainstream and Plus are the foundation programs of our activity - if you try to build Advanced on a weak foundation, everything will collapse. If you have difficulty with Mainstream and Plus from various positions, ask your caller to provide practice with this or get tapes specifically designed to give this type of practice.

4. Hands must be taken immediately after every call - within 1/2 second after the call ends. In addition, elbows must be bent to keep the set tight. This is especially important for calls which involve stars, such as Chain Reaction, Fractional Tops and Motivate. Even though Advanced dancers have heard the rule of taking hands, they often forget in the excitement of doing the calls, and this forgetfulness results in needless breakdowns. Don't forget! *Hint:* If you have one hand joined, you ⇒

are an end; if you have two hands joined, you are a center. (This hint applies in standard formations, but not always in some unusual formations.)

5. Always achieve a position - don't be a floater. Some Advanced dancers drift around the set, holding back from the proper ending position or being 1/8 off. After a series of calls, one or two floaters can

cause a set to break down. Be decisive, achieve a position. Do not expect to be pulled into place. If you get lost and someone points to the spot where you belong, move fast! If you are constantly lost, go back and learn the definitions.

Additional rules will be given next month.

Best wishes for a most enjoyable holiday season. 🍷

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THE ORIGINAL



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ciple communications sources in square dancing, one for all the New England states and the other for the national and international markets. Both are absolutely vital to a growth-centered exchange of information and the perpetuation of an activity we've been a part of for over 50 years.

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*Women will never be equal to men,  
they have no wives to criticize them.*

# A History of Square Dancing

By *Ralph Page*  
Keene, New Hampshire



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## Contra Dances

When one thinks of contra dances, almost automatically jigs, reels and/or hornpipe tunes come to mind. And, in most cases this is correct.

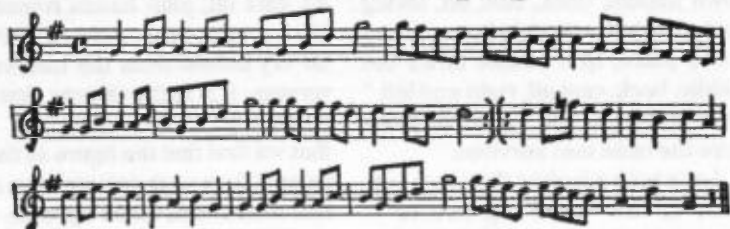
The early tunes, until the late 1780s or 1790s, were pretty much of English origin, with a scattering of Irish and Scottish tunes for leavening.

The tunes might or might not be called "jigs," "reels," or "hornpipes," but the tempos were in 6/8 (jig), 2/4 (reel) or 4/4 (hornpipe). Few of them were written especially for the dance in question; most of the music came first, and if the tune proved popular a smart dancing master put some figures to it and called the dance by the same name as the tune. Many of the tunes were "ballads," or what nowadays would be called "folk songs." They were the modern tunes of the day, and the habit of using that

kind of tune has been carried over to the present day.

The only way we have of determining which dances were the most popular dances of the day is by noting the number of times we find them in old manuscripts and dance books. With this as a yardstick, we find that the dance most frequently described was "Fisher's Hornpipe" followed in order by "The Young Widow," "Money Musk," "La Belle Catherine," and "Constancy." On a "top ten" chart for the period from 1790 to 1810 these four would be followed by "Lady Buckle's Whim," "The Orange Tree," "Boston Assembly," "Lady Bartlett's Whim," "Successful Campaign," "Griffith's Fancy," and, if one insisted on an even dozen, "The Hollow Drum," and "Stoney Point" would complete the list. Every one of them achieved wide distribution. Two of them - "Money Musk" and "Fisher's Horn-

## A Successful Campaign



pipe" have survived to the present day - at least in name. A certain type of traditionalist finds this difficult to understand, but if he stays interested long enough, he remembers that every dancing master in the "good old days" changed the dances to suit his fancy.

The first dance book published in the U.S. was that of John Griffith - "A Collection of the Newest and Most Fashionable Country Dances and Cotillions" which was printed in Providence, Rhode Island in 1788. Griffith's description of "Fisher's Hornpipe" goes like this: "Cast off back - up again - lead down the middle - up again and cast off one couple - hands cross at bottom, half-way - back again - right and left at top." Translated into modern contra dance vernacular: "Down the outside and back, down the center and back and cast off one couple, cross hands half round with couple three and back again to place, right and left with couple two." And how is "Fisher's Hornpipe" danced today? "Down the outside and back, down the center and back and cast off one couple, six hands around, top two couples right and left four."

Willard Blanchard's manuscript "A Collection of the Most Celebrated Country Dances and Cotillions," Windsor, Vermont, 1809, has it like this: "Cast off, tip, down the middle, up and cast over (off) six hands go once around, right and left at top."

An almost identical version is found in the Essex (Massachusetts) manuscript of the 1820s:

"First couple down outside - back down the middle - back and cast off -

swing six - right and left." In those days they said "swing six" when they meant to circle six hands around. As late as 1858 in "The Ball Room Guide" published in Laconia, New Hampshire, another version could be found - similar, but different: ⇒

*"About one hundred years ago New England dancers began stepping the dance to 24 measures of music instead of the usual 32."*



"First couple down outside, back, down middle, back, cast off, swing six hands half round, balance, swing six to place, first couple down the middle, back, cast off, right and left." The Blanchard and Essex versions were the ones that survived.

Let's take a look at the other survivor of the "1800 top twelve" - "Money Musk." It seems that if any contras were danced anywhere at all across the country, one of them inevitably was "Money Musk." I have

half round, back, lead down the middle, up, cast off, join- hands round with third couple, back, right and left." A far cry indeed from the modern-day version. It is in the Otsego, New York manuscript "Select Collection" 1808, that we first find the figure as danced today: "Turn your partner once and a half round, lead down opposite sides one couple, three first couple balance, take right hands and turn your partner to the bottom yourself at top, balance, turn to places, right and left."

## Stoney Point



no answer for this; supply your own! As danced today in New England it goes like this: "Turn partner once and a half around, go below one couple, forward six and back, turn partner three-quarters round and forward six again, turn partner three-quarters round to place, right and left four." The earliest American description that I have seen is the one in the Leominster, Massachusetts, manuscript 1799: "Four

About one hundred years ago New England dancers began stepping the dance to 24 measures of music instead of the usual 32. We continue dancing it this way today; try to convince us that we are wrong! There seems to be no halfway measures with "Money Musk" - either you hate it or you love it. Every fiddler has his own version of the tune and some of them are far removed from the original Scottish tune. ●

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## ***STRAIGHT ← TALK →***

Great! Your club has new dancers eager to learn how to square dance. Club members worked hard to attract these new dancers and certainly deserve recognition for a job well done. Now you can sit back and relax.

Wrong! Your work is just beginning. A successful new dancer program doesn't just happen because you introduce the new dancer to the caller. A successful new dancer program happens because club members continue working to keep those dancers interested and excited. In fact, the true test of success is if the new dancers are so excited, they bring their friends into the activity the following year. It's up to you to create that kind of excitement or enthusiasm.

I know, that's easier said than done. You can't order people to have fun. You can't force people to stay with the new dancer program. You can't make them join the club and you certainly can't coerce them into bringing their friends into the activity. That's true, but there are things you can do to make your new dancer program the best it can be - a dynamic learning experience full of fun, friendship and music.

One of the things we've allowed to slip by the wayside is the simple act of cheerfully and enthusiastically

## ***Now That You Have The New Dancers. How Do You Keep Them?***

greeting everyone at the door with a smile, a "glad you came" remark and a warm "Yellow Rock." Take this one step further by making sure members seek out the new dancers for conversation between tips. This simple act enhances your club's image of friendliness and makes the new dancers feel more at ease. Then, after the new dancer program is over, everyone should get another "Yellow Rock" and an "I'll see you next week." Your new dancers will appreciate the attention and will look forward to the weekly new dancer dances.

Clubs can also assign members to each student or couple with the understanding that it's the member's responsibility to make personal contact with the student outside of the new dancer program setting. A telephone call between new dancer program nights to say hello, find out how the new dancer is progressing or even to set up a date to meet for coffee or shopping. Again, it's a simple thing to do but reaps so many rewards, particularly when we advertise and promote square dancing as a means of making new friends. We should remember that it is always easier for someone within a group to extend the hand of friendship than it is for the newcomer.

If your club sends out a monthly newsletter, devote a column or page to the new dancer program. Review the calls learned, highlight a few of the new dancers, remind them about the next new dancer program or special dance and include information about square dancing that new dancers wouldn't know, such as the fun of going on a banner raid. Then personalize the newsletter for each student with name and address. If a student isn't at the new dancer program, then mail the newsletter. This is one of the first steps toward making the new dancer think of your club as his/her own.

By including new dancers in club activities whenever possible - barbecues, pot lucks, theater nights, etc. -

you reinforce the concept of friendship and make the new dancers feel as if they are an important element of the club. Let's face it, new dancers are extremely important. They are the future of the club and the activity. By the time graduation comes along, new dancers should already be fully integrated into your club. When you hand them their club badge - and if you aren't giving it to them free of charge, think about doing so - it's icing on the cake. I should stress one point here: make those invitations to club activities with a personal call. Don't just announce it at the new dancer program or in the newsletter because chances are, your new dancers won't come. Go the extra mile and call to enthusiastically invite ⇒

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them to join in the activity.

Look for opportunities during the new dancer program year to award new dancers dangles that they can hang on their new dancer badge and then transfer over to their club badge later. Opportunities to award a dangle can vary and are limited only by your imagination. Obviously, once new dancer program level dances start, you can award a dangle for traveling. In many areas around the country, a square or two of new dancers and club members attending a new dancer program level dance counts as an official ban-

ner raid. You can make the reasons for the dangle award as silly or as serious as you want. The important concept here is getting the new dancers involved on a more personal level. And when they do achieve a dangle, award it with fanfare and lots of clapping.

The objective of a club's having new dancer programs each year is to perpetuate the square dance experience and to ensure the longevity of the club. By applying these ideas (none of which are new) diligently, we can reverse the current decline in the activity that brings us so much pleasure. Remember, enthusiasm is the key in everything we do. It is contagious. People are drawn to enthusiasm like moths to a flame. Where there is enthusiasm you'll usually find laughter and people having fun. And that, my friends, is the true value of square dancing. It's what keeps us in the activity and draws others into it as well.

*Nita Barrabee*  
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# Ken's Comment

by Ken Ritucci



## Parallel Views

Many people in this country hate the idea of "big government." We don't like the idea of being told what to do. It is against human nature to "just stand there and take it."

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their right to vote. We get turned off by the hollow promises of our elected officials. We have all heard the same story many times before.

Ever notice when someone new is running for a particular office, they always say something like "Now is the time to rebuild, we cannot continue as we are." Funny, but every 2 or 4 years we hear the same thing. Even if new people are elected, each campaign it's always the same story. The previous administration is not doing the job. Someone always has the "right" answer to solving all the problems.

Another big phrase we commonly hear is "It is time for new leadership." Ah yes, new leadership. Just

change the face and the problems will go away. If it were only that simple.

Square Dancing is no different than government. We are faced with

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faced with challenges every day. Unlike government, our leaders don't get paid for their efforts. We give of ourselves, time, money and effort to help an activity which we love so dearly.

But, just like government, our leaders have their opinions also. And, of course we all don't agree on everything. But let's not fool ourselves. Leadership in square dancing also has its problems. Just like government, many of our leaders have been in positions of power far too long. Some bask in the glory of the "power surge" that seems to go along with the position. Others simply have the time on their hands and like to contribute.

*But, just like government,  
our leaders have their opinions also.*

But what is true leadership? Leadership is both something you are and something you do. Effective leadership starts with character.

***Effective leaders are not satisfied once they have gained the title.***

When leaders fail, more often it is a result of a character flaw than lack of competence. (Are you listening Mr. President?)

Effective leaders are not satisfied once they have gained the title. It is said that the job of a politician once elected is to get re-elected. With all the problems facing our activity, maybe it's time for some of our leaders to turn the spot lights off their faces and walk away from the mirror they have been staring in for the longest time and get back to actually *doing something* instead of

spouting the same rhetoric that we have all heard before.

Lets face it, we can blame the ills of our activity on the programs, the callers, cuers, the dancers, the clubs, the fact that society has changed in the past 25 years and that we need to change with the times. If you did blame any or all of the above mentioned, you're probably right.

Problems won't be solved without the proper leadership.

Our activity, just like government, is lacking some real leadership. Now, I know that might come as a big shock to some of you, we all know of many people who have given literally their life to our beloved activity, and this is not to say that their efforts are not without merit, but despite all of this, we have a leadership problem.

Just like government, many of the leaders in this activity are afraid to really take a stance on anything. We play the dangerous role of "fence walker", making →

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sure we don't offend anyone. We need to be everyone's friend while at the same time making sure we are on every committee, sub committee and attend all the meetings just for the sake of appearance. This does not ensure we are effective at all. It just personally fulfills our personal agenda.

Leadership is what enables an activity/organization to bridge the chasm between where it is and where it should be. Does anyone know where we should be? Don't ask, because if you do, you will get many more answers which will ultimately confuse you.

There is a great deal of talk going on in our activity, but very little communication. We communicate only when people listen. And unless we have followers, we are not leaders. There is too much dissent in our activity right now. And it will surely grow in the months ahead.

Leadership is not a science, but rather an art. Our activity does have some true leaders, but they are few and far between. It is unfortunate, but many times their voices cannot be heard over the throngs of "so called leaders" who make sure that if you don't play by the rules, your voice will not be heard. Square

Dancing has lost some truly great leaders. No, they have not passed away, they have realized that swimming against the tide tires their arms, and ultimately, it's not worth the price.

This is no different than government. Some of our best leaders have chosen not to run for office. These individuals are true leaders, people who get things done without worrying about their personal resumes. We never hear that much about them because the system does not allow for it. We all say that the activity needs "new blood." Bet you couldn't find anyone to disagree with that, but just like the politicians, new blood would be fine but make sure it doesn't cross my turf.

Perhaps someday we can truly have a better political system within our activity, but that would take throwing all the egos into the ocean. Then again, that's not fair to the poor fish who have to reside there. I mean, why subject them to that?

In conclusion, leaders do not usually know, through intuition, what direction people need to be led. Most effective leaders pick up cues from their people's needs.

Funny, is anyone listening? ■

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## **BILL AND BOBBIE DAVIS**

Once again we enter the time of the year generally labeled as the season of giving. In reality, most of us probably spend much of our thought on what we want to RECEIVE. Unfortunately, we tend to treat square dancing the same way: asking square dancing to do for us, and seldom thinking about what we can do in return. That is, we want large, friendly, well-run clubs; we want exciting and entertaining festivals and conventions; we want strong new classes to perpetuate our beloved activity; we want fun, friends, and frolic, preferably at a minimum expense to ourselves.

The question is: What can we give back to square dancing? Without a doubt, the most priceless thing we can give is the gift of time. We can commit time to serve as officers of our clubs, be on standing or special committees, or be class angels. For more short-term commitments, we can help with weekly hall set-up and clean-up. Take a few minutes to call former members and invite them back. Take class flyers to work places or other social groups. Talk

to people about the wonders of square dancing. Tell friends about classes, and offer to pick them up and go with them to the class. Be sure to welcome all visitors to our clubs. Don't just assume that the Hospitality Chairman is the only one who needs to be overly friendly to strangers.

We can also give some time to our associations — both caller and dancer. These organizations are usually the groups that make it possible for us to have special dances such as three-day festivals and state conventions. Many of them arrange for group insurance to cover square dance related injuries or damages as well as theft of equipment. These groups often set policy for the operation of square dance programs ranging from the smallest local environs all the way to world-wide programs. Each of these associations needs and deserves the time and thought of our best people - not just people who have nothing better to do and are looking for some venue to satisfy their own agenda. Dancer associations need bright, conscientious delegates, officers,

and committee volunteers who will study all sides of an issue and follow through on responsibilities. The same thing is true for callers associations from the smallest local group through CALLERLAB and ACA.

We also need to give more time to actively promoting square dancing. Aside from talking to close friends and taking them to classes, we can try a more generalized approach. Take time to post flyers at work, church, clubs, community centers, grocery stores, apartment laundry rooms, etc. If you belong to a company or group that has an annual party, encourage a western-theme party that includes square dancing. Volunteer to help organize the event. Many callers are willing to do these one-time teaching parties. Just remember that the better callers are typically also busier and need more advanced scheduling.

Callers, while often busy with full-time jobs in addition to calling, can also contribute more quality time to Square Dancing. Our best callers should be doing one-night-stand party dances. They should also be doing beginner classes and hoedowns. All callers should be in regular attendance at meetings of their local associations as well as CALLERLAB and/or ACA. Most importantly they should read all reports that come out of these groups and actively participate in trying to find answers to any problems raised. The more input any group has, the clearer will be the image the

## "JOHN'S NOTES"

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by

John & Linda Saunders



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group has of the "big picture".

Any caller looking for a more direct way to contribute (and gain instant gratification) can volunteer to organize and run a dance program through your local schools. An even better approach might be to organize a program through your community recreation center. Kids often love doing things at the community center even when they think the same activity is terrible at school. The important thing to remember is that these should be ongoing programs for the future of square dancing, not just an easy way to form another club to add to your roster.

We realize that these suggestions have only scratched the surface of what can be done to benefit and perpetuate our favorite recreation. If you have other ideas or are actually involved in other methods of serving and promoting square dancing, write to us or to this magazine so we can pass the information on to others. That will be one more gift of time you can give to the future of square dancing.

## "See The Light"



### CALLERLAB

#### MiniLab

Portland, Maine

The first ever in the U.S.A. CALLERLAB MiniLab was held in Portland, Maine this past September. By all standards known to us, it was a resounding success.

Prior to the start of the MiniLab, a dance was held Saturday night giving the area dancers an opportunity to hear Gerry Junck, Jon Jones and George White.

To many, New England is regarded as small in area but you could not tell that to the 101 callers, many with their partners, who attended. The



A snapshot of some of the dancers Saturday night.

passion (a word used by CALLERLAB Chairman Jerry Junck) shown and the commitment displayed by the callers was something that has not been so obvious at the regular conventions.

We know square dancing numbers have declined dramatically over the past several years and many proposals have come forth in an effort to help stem this decline. There was much discussion over the current thinking to

possibly reduce the number of calls new dancers must learn and how long they will be learning before they be-



George White

gin attending "regular" dances or dances designed for new dancers. We can tell you that there is no clear direction that came from this convention. Many agree that something has to be done but how to do it without effecting current club dances is the problem. It just might be that we'll have to consider two parallel concepts, one that targets the new dancers and what we must do to retain them once we get them, and two, the dance program for existing clubs.

The traveling callers in attendance stated more than once that all callers must do their homework.

They must learn to call good dances using the Basic and Mainstream calls.

## AWARDS

At Monday evening's banquet, awards were presented to many



CALLERLAB  
Chairman  
Jerry Junck

CALLERLAB member callers in recognition of their dedication and commitment to square dancing.

The awards presented were Half Century Certificates, callers who have been call-

ing for 50 or more years, Quarter Century Certificates were awarded to callers calling for 25 or more years



Horst & Renate Mulzer and Jerry

and The Small World Award, which was presented to callers from outside continental North America and Hawaii who attend a CALLERLAB convention for the first time.

Those receiving the awards as

presented by Jerry Junck and assisted by Jon Jones were:

**Half Century** - Gloria Rios Roth, Clementsport, Nova Scotia

**Quarter Century** - Tom (Mary) Rinker - 37 years, Mal "Yikes" (Bernie) Cameron - 36 years, Jerry (Evelyn) LeBlanc - 34 years, Sonja (John) Mogel - 33 years, Charlie (Paula) Trapp - 29 years, Jim (Patricia) Belanger - 27 years, Bob (Joan) Gaunt - 27 years, Ben (Cathy) McGilvery - 27 years, Paul (Marion) King - 25 years and Ginny (George) Reaske - 25 years.

The **Small World Award** was presented to Horst (Renate) Mulzer from Hamburg, Germany.

## Jim Mayo's Address

In his address, we believe you'll find many interesting comments. Here is what the first CALLERLAB Chairman had to say to those in attendance that evening.

"I am pleased to be invited to speak to you. As Jon (Jones) mentioned, I was elected the first Chairman of the CALLERLAB BOG (Board of Governors). My association with CALLERLAB began even before that - at the second meeting of the founders in 1971. I am also the only one remaining on the Board who has been there since the beginning.

An anecdote from that very first meeting still lives in my memory as one of the clearest illustrations of what CALLERLAB is. At that time the call Trade By had been in →

use for only a couple of years. It had grown out of the earlier call Barge Thru which was a combination of Half Square Thru and Trade By. Marshall Flippo loved Barge Thru and continued to use it even though most callers had given it up. Frank Lane didn't like the call Star Thru which had been created a few years earlier and he continued to use the name Snaparoo for



Jim Mayo

the action of Star Thru. At this meeting in 1971 Marshall asked Frank when he was going to give up that foolishness. Frank responded, a bit sharply, that he would give up Snaparoo just as soon as Marshall quit calling Barge Thru. Flippo's response was "Deal!" and both of them lived up to the agreement for ever after.

From my long range perspective it is perhaps interesting and informative to look back and consider what we are and how far we have come. At the very first CALLERLAB Convention in 1974 there were about the same number of callers present as we have here. 110 had been invited and 105 came. There were some interesting differences. The largest age group was those 46 - 50 years old. The next largest was those aged 41 - 45. The youngest was

19 and the oldest caller present was then 66. In those days we referred to partners as wives and there were 60 of them present.

The founding group of 25 callers - those who met before the first convention and would become the first Board of Governors - had identified 15 statements as the mission of the new organization. The first five were:

1. Let's put the dance back into square dancing,
2. An accepted form of standardization is vital to the continuance and growth of this activity,
3. Caller/teacher leadership training is the responsibility of the callers and teachers,
4. Professional standards for callers and teachers need to be established,
5. Today's square dancing is due for a reappraisal.

As we stood around the lobby on the first morning we all felt several emotions:

First, was respect. Nearly everyone there was - to me, certainly, and to most of the others - a superstar. Most were callers who traveled and were known to thousands of dancers all over the US. A few, like me, were local club callers who, for a variety of reasons, were known by the superstars.

The second very clear feeling was uncertainty. This grew out of the fact that most of these callers were very independent. They ran their own business and were not very comfort-

able with the thought that someone might start to tell them what they could and could not do.

In spite of that concern, they all recognized that there were problems facing square dancing. It was that recognition that had brought them together. They came to see whether, collectively, they

could do something to make square dancing better and solve the problems we were facing. Something they knew they could not do alone.

One of the exciting aspects of that convention was that the real work was done in the lobby of the hotel. One of the issues that generated the most heat was a question of styling - should the hand hold in ocean waves be up or down. At two in the morning Jack Lasry, Al Brundage, Earl Johnston, Jon Jones and many others of equal stature were squared up trying out various ways of holding each other - while turning in swing thru and spin the top. I have been excited to find that same kind of intensity and concern here in Portland.

When the Convention was over much had been accomplished. A committee had been established that would, in the next year, identify a Mainstream dance program. It would become accepted and used successfully around the world. Another committee was established to develop a standard curriculum for caller training. This, too, has sur-

vived for nearly a quarter century and has made major improvements in the quality of caller training.

Perhaps the most important outcome from that first convention was the discovery that we all cared

**“One of the issues that generated the most heat was a question of styling - should the hand hold in ocean waves be up or down.”**

deeply about the future of square dancing. We left St. Louis with the hope that we could work together without sacrificing our independence. We came away feeling that collectively we were much more powerful than we could ever be individually. We also came away with a plan for action.

At the first Convention we didn't have a Chairman - I was elected at the end of that Convention to serve through the next year. In my files I found some notes for the Banquet speech I gave at the 1975 Convention. We had been calling ourselves “Professional” and some were wondering whether that was justified. Some folks think that, if you charge for your services, that makes you a professional. Others thought we were puffing ourselves up - that calling might more properly be referred to as a trade or a craft.

Clarence Darrow once was asked by a client of his how she could show her appreciation for his help. His response was: “my dear woman, ⇒



ever since the Phoenicians invented money there has been only one answer to that question."

I'm not sure I want calling to be put in the same category as some of the services that people charge for. There must be some other distinction. I suggest that the difference between a professional and a wage earner is RESPONSIBILITY. That responsibility comes in three parts.

First, is to the customer. We owe them the best that we can give - every time.

Second, we have a responsibility to the field - in our case that responsibility is to square dancing. At the very least we should strive to do it no harm.

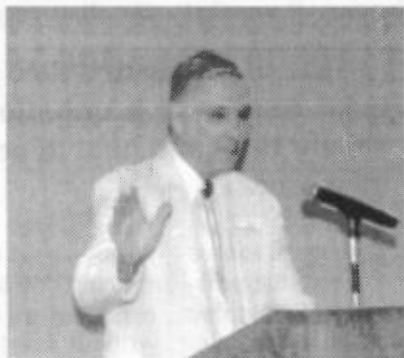
Finally, we are responsible to our fellow professionals. We should assure that our actions do not reflect poorly on other callers. The reputation of all of us is affected by the performance of each of us.

In a professional field the specialized knowledge and training that the pro's receive prevents the customer from easily evaluating their performance. It's difficult for the patient to tell which doctor is the best. So also with teachers and lawyers. Only ethical responsibility on the part of callers will maintain standards and assure that we try to

make square dancing as good as it can be.

None of us teaches all the dancers we call to. We train each other's customers and we depend on each other for the future. Here in Maine it is well understood that the rising tide lifts all the boats. We also know that the ebb tide can leave all the boats on the beach.

Perhaps here by the ocean I can



Everett Mackin  
MiniLab Coordinator

share with you a bit of oriental wisdom that I found. In organizations there are three kinds of people. They are like boats. There are rowboats that need to be pushed along. There are sailboats that move in the right direction only when there is a favorable wind and then there are power boats. They move continuously through calm or storm. They are usually masters of themselves, their surroundings and their fate.

Square dancing is certainly facing bigger problems now than we were in the 1970's. CALLERLAB's early work did much to slow the impact of the problems we were facing then. We did not, however, solve them all. We didn't even identify some that have finally come back to bite us. One of the important rea-



sons to be here is to contribute to the solutions that will carry square dancing into the next Millennium.

One of the most important lessons that I have learned in my association with CALLERLAB is the wisdom of group process. If good communication paths are available and the minds are open to new ideas, a group can discover better solutions than even the most brilliant individuals. We have gathered here to work together to make square dancing better. We have proposals produced by a committee of many callers working hard for a year.

These MAY be the best course for us to follow into the future. But there may also be ways that these proposals can be improved. The best that we can do is to hear what we each have to say and to be open to new ideas. If we do that, we may be able to plan the best solutions to the problems we face. Even if we do find the best solutions for today, there may still be problems we have not identified that will rise up and bite us in the future.

Only you can decide whether you will be a rowboat, a sailboat or a power boat. We need power boats to churn through the choppy seas



Ed Rutty and Dave "Hash" Hass from Connecticut

that we are facing. We must also be careful as we churn ahead to be sure that we don't run down the canoes and sailboats that share our harbor.



Jon Jones from Texas

Square dancing is a unique recreation. It is one of the few activities that can allow couples to make friends and engage in healthy exercise for mind and body at any level of involvement that they wish. We modern square dance callers have carved out a small part of that "level of involvement" pie. We serve only those customers willing to be involved in the first year at least 60

evenings and then willing to tolerate a high level of frustration =>

for another year or two.

I would like to see us expand that market. I would love to find callers who believe that square dancing can be fun with 50 calls (or even less.) They would have to be willing to learn a new range of skills and they would have to put aside their own interest in "challenging" choreography. They would have to believe that dancing can be fun without always stretching the dancers to the edge of their ability. They would have to remember that the most valuable aspect of square dancing is the friends we make. Friendships that last a lifetime.

With a core of callers like that we could replace the base of the pyra-

mid that we destroyed over the last quarter century. We have made square dancing a very demanding activity. We say we can teach it in one season but we all know better. I can teach new dancers to dance reasonably comfortably to me at my club in one season - because I can control what I call to them. Those same new dancers will not be successful at your club - or even at my club with you calling - no matter how good a caller you are. If we are to rebuild the cadre of first-year-dancer, enthusiastic recruiters that once filled our classes, we must make square dancing easier and more fun.

Only you can make that happen."

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# Country Kitchen

By Louise Harrop



It's time again to start baking holiday cookies. I like to mix up a few batches of cookie dough and freeze them. When it's time to bake the cookies, just thaw out the dough and you're ready to start baking. Here are a few of my favorites to add to your collection. I hope you enjoy them!

## Chocolate Dipped Macaroons

- 2 2/3 Cups firmly packed coconut
- 2/3 Cup sugar
- 1/4 Cup flour
- 4 egg whites, unbeaten
- 1 Cup sliced almonds
- 1 tsp. vanilla
- 1 tsp. almond extract
- 8 oz. milk chocolate chips

Heat oven to 325°. Combine coconut, sugar, and flour. Stir in egg whites, almonds, vanilla and almond extract. Form into balls by the rounded Tbsp. Bake 20-25 minutes. Remove from cookie sheet while still hot. When cool, dip in melted chocolate and set on waxed paper. Makes about 30 macaroons.

## Peanut Butter Cookies

- 1/2 Cup Butter Flavor Crisco®
- 1 Cup creamy peanut butter
- 1/2 Cup sugar
- 3/4 Cup firmly packed brown sugar

- 1 Tbsp. milk
- 1 tsp. vanilla
- 1 egg
- 1 1/4 Cups flour
- 3/4 tsp. baking soda
- 1/2 tsp. baking powder
- 1/4 tsp. salt

Heat oven to 375°. Cream Crisco®, peanut butter, sugar, brown sugar, milk and vanilla in a large bowl on medium speed of electric mixer until well blended. Beat in eggs. Combine flour, baking soda, baking powder and salt. Mix into creamed mixture. Drop by rounded Tbsp. of dough 2" apart onto ungreased cookie sheet. Flatten in crisscross pattern with fork dipped in flour. Bake for 8-10 minutes, cool 2 minutes on baking sheet, then remove to cooling rack. Makes 2 dozen 2 1/2" cookies.

## Sweedish Cakes

- 1/2 Cup butter
- 1/4 Cup sugar
- 1 egg yolk, slightly beaten
- 1 Cup flour
- 1 egg white, unbeaten
- 3/4 Cup chopped nuts
- Jelly or Jam for filling (strawberry or raspberry are very good)

Cream butter and add sugar gradually. Cream until light. Add

egg yolk, mix thoroughly and blend in flour. Form into 1" balls; dip in egg whites then roll in nuts. Place on a greased cookie sheet and press fairly flat. Bake in a 300° oven for 5 minutes. Remove from oven and add jelly to centers.

### Chocolate Fudge Cookies

2 Cups sugar  
1 1/2 Tbsp. powdered milk  
6 Tbsp. cocoa powder  
1/2 Cup cold water  
4 oz. margarine  
3 Cups quick oats  
1 tsp. vanilla  
Dash of salt



Place sugar, powdered milk, cocoa powder, cold water and margarine in a saucepan and boil hard for 1 1/2 minutes. Stir, let cool for 5 minutes. Add the oats, vanilla and salt. Drop by tablespoons onto waxed paper and cool.

### Butter Balls

1 Cup soft butter  
1/2 Cup confectioners sugar  
1 tsp. vanilla  
2 1/4 Cups flour  
1/4 tsp. salt  
1/4 Cup finely chopped walnuts

Heat oven to 400°. Mix butter, sugar and vanilla. Work in flour, salt and nuts until dough holds together. Shape into 1" balls. Bake on an ungreased baking sheet 10-12 minutes or until set but not brown. While still warm, roll in confectioners sugar. Cool, roll in sugar again. Makes about 4 Dozen.

*Note: If you have a special recipe that you would like to share, please send it along with your name and address. We will print your recipe.*

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## THE COUNTRY LINE by jim and jean cholmondeley

**T**hus starts a new era in the life of American Square Dance Magazine. We wish the best to the new owners and editors, Ed and Pat Juare.

This is the month that we all think of the Holidays. The Holiday season is in the air and more and more of us are wondering what to buy the loved one for Christmas or Hanukkah. Here is a suggestion, subscribe or renew your subscription to American Square Dance Magazine.

This months dance is a nice easy one which can be taught in a short time, it has an appropriate name for the season "Party Time". Enjoy and we are looking forward to seeing you next year. ⇒



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## PARTY TIME

By Gale Stone - International Falls, MN

**Description:** 4 Wall Line Dance      **Difficulty:** Beginning  
**Count/Steps:** 40 Counts / 40 Steps      **BPM:** 134

**Teaching Music:** *Callin' Baton Rouge* by Garth Brooks  
**Dancing Music:** *You're Gonna Miss Me When I'm Gone*  
by Brooks & Dunn  
*Don't Take Her She's All I Got* by Tracy Byrd

### Count/Description:

#### JAZZ BOX

1. Cross step RIGHT over Left
2. Step back on LEFT
3. Step to the Right on RIGHT
4. Step LEFT next to Right

#### FORWARD HEEL-TOE STRUTS

5. Step forward on heel of RIGHT
6. Step down on ball of RIGHT
7. Step forward on heel of LEFT
8. Step down on ball of LEFT
9. Step forward on heel of RIGHT
10. Step down on ball of RIGHT
11. Step forward on heel of LEFT
12. Step down on ball of LEFT

#### STEP, PIVOT

13. Step forward on RIGHT
14. Pivot 1/2 turn to the Left (weight on Left)

#### CHARLESTONS

15. Step forward on RIGHT
16. Kick LEFT foot forward
17. Step back on LEFT
18. Touch toes of RIGHT back
19. Step forward on RIGHT
20. Kick LEFT foot forward
21. Step back on LEFT
22. Touch toes of RIGHT back

#### CAMEL WALK

23. Step forward on RIGHT at a Right 45 degree angle

24. Slide LEFT to outside of Right heel
25. Step forward on RIGHT at a Right 45 degree angle
26. Touch LEFT next to Right
27. Step forward on LEFT at a Left 45 degree angle
28. Slide RIGHT to outside of Left heel
29. Step forward on LEFT at a Left 45 degree angle
30. Touch RIGHT next to Left

#### MONTEREY TURNS

31. Touch toes of RIGHT to the Right side
  32. Pivot 1/2 turn to the Right on LEFT and step RIGHT next to Left
  33. Touch toes of LEFT to the Left side
  34. Step LEFT next to Right
  35. Touch toes of RIGHT to the Right side
  36. Pivot 1/2 turn to the Right on LEFT and step RIGHT next to Left
  37. Touch toes of LEFT to the Left side
  38. Step LEFT next to Right
- #### STEP, PIVOT
39. Step forward on RIGHT
  40. Pivot 1/4 turn to the Left and shift (weight to LEFT)

BEGIN AGAIN ...

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Craig Rowe

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ESP - 1021 FOR ONCE IN MY LIFE by Elmer

ESP - 1020 I'VE GOT A FUNNY FEELING by Elmer

ESP - 917 THATS ALRIGHT MAMA by Steve

ESP - 1019 THATS THE WAY A COWGIRL  
SAYS GOODBYE by Elmer



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Jerry Jestin

★ **BRAND NEW**

JP/ESP - 810 OL COUNTRY by Jerry

JP/ESP - 7008 DO THAT TO ME ONE  
MORE TIME by Bill



Bill Harrison

**RECENT RELEASES**

JP/ESP - 809 SHINDIG IN THE BARN by Jerry

JP/ESP - 7007 LITTLE OLD WINEMAKER by Bill



Mark Turner

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# Ask Dave



Got a dancing problem and need an answer or opinion? Dave speaks his mind, taking stands and answering questions as only he can, with plain talk, common sense and humor.

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

**We have a man who is continually doing sneaky Yellow Rocks and making suggestive comments. I don't like it and neither do a lot of the dancers. How can we handle this person?**

**Pam Stultz  
Ridge Farm, IL**

Mr. Cute huh? We all know this guy. There is usually only one way to deal with him and that's directly and to the point. He is already a rude person so gentle persuasion would simply be ignored. Sneaky Yellow Rocks are "at best" awkward and at worse embarrassing, depending on what you do with your hands. Therefore, I feel they are always inappropriate. Dealing with the suggestive comments is really a different issue. They are **always** improper and should never be condoned in any form. If you are feeling generous, I would inform this person he is out of line and the next time he will be asked to leave immediately. Or, if you feel his comments warrant, direct him to the door immediately. Either remedy is acceptable.

**At fairs, city celebrations, nursing homes, etc., why do many of**

**the people who come to do the exhibition refuse to get up and dance when the music starts?**

**SQUARDANCE@aol.com**

I'm of the opinion dancers aren't taught how to perform at public events and the benefits of doing it properly. This includes the value of smooth transitions and continuous entertainment. Ask your caller to discuss it with the club.

**Why do Callers always use Square Through 4 hands or the same figures for so many Singing Calls?**

**Raymond Mason  
Auckland, New Zealand**

Two reasons usually, they are either new callers and unsure of themselves, or they are lazy. The singing call can be a time of relaxation for the dancers by not forcing them to think but allowing them to enjoy the music and rhythms. Or, it can be a continuation of the thinking part of square dancing. Either way, the same patterns/figures over and over again will not and probably should not, get them booked back again. It's called preparation and practice! 🍄

**PATRONIZE OUR ADVERTISERS: TELL THEM YOU SAW THEIR AD  
IN THE AMERICAN SQUARE DANCE MAGAZINE.**

# CONTRA

# R N E R S

..... *By Don Ward*

Member of ACA  
and CONTRALAB

I wish you could all get to know Jessie. Jessie and her husband Carl dance with our Saturday Contra club. Jessie is always full of hugs and smiles. She loves to dance and show off her water colors that she paints. Jessie loves life and Carl, her husband can hardly keep up with all her energy.

It wasn't too long ago that we, myself as caller and the club members, would get upset with Jessie for screwing up not just once but several times during a dance. Carl felt bad, we knew, and he would try to get her to sit out, with little success. Jessie, like a little girl, loves to dance.

Then one night Carl told one of the other couples at the dance, "Jessie had Alzheimer." One by one we became aware of her struggle and without a plan or club meeting we were drawn to Jessie and her child like laughing and forgetful dancing, knowing we were part of her world because we made her a part of ours.

When Jessie and Carl get up to dance, all the real hard core dances go back in the box and nobody ob-

jects. We guide her through basic figures, point her in the right direction and watch her smile and laugh the whole night long. And yes, she always has to show us her latest watercolors between tips.

How long Jessie and Carl will continue to dance with us we don't know. One thing we do know is that because of Jessie and Carl we have all realized that "Square (and Contra) dancing can be friendship set to music." (Their names have been changed, of course)

We're in the process of getting schedules released more than a month in advance from many of the contra groups normally listed in the column. New to the column this month are Contra dances in New York City. Dances will be held every Saturday night, except January 17, at Metropolitan Duane Church, 201 W 13<sup>th</sup> Street at 7<sup>th</sup> Avenue, Manhattan, from 8:00 to 10:45. For more information phone 212-459-4080.

While on the East Coast you will find dances every 2nd Saturday at St. Mark's on the Hill Parish Hall, 1620 Reisterstown Road, Baltimore, MD. December 13, Susan Taylor mixes it up with Charlottesville's Buzzard Rock Bayou Boys band.

For those who feel young at heart and body there will be a dusk to dawn dance December 31 to January 1 in Northfield, Massachusetts. Three outstanding bands will provide all the music your feet can stand. Wild Asparagus, Please and Thank You String Band and Last Gaspé' from Madison, Wisconsin. Local callers will take turns from 7:00 P.M. Wednesday night till 7:00 A.M. Thursday morning. For more information

contact Kevin at 413-256-1233.

In the next couple of months all the groups will be up to speed, hopefully, and we'll have a full contra schedule of dances from coast to coast.

Be sure to keep me updated and remember, information is due seven (7) weeks before each issue. For February the deadline is the week ending December 6. Be sure to send it directly to: Don Ward, 9989 Maude Avenue, Sunland, CA 91040 or e-mail: [dward@loop.com](mailto:dward@loop.com).



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- Vol. 1: Tea Cup Chain to Relay the Deucey
- Vol. 2: Cross Fire to Spin Chain & Exchange the Gears

**A-1 SQUARE DANCE** with Mike Sikorsky

- Vol. 1: Acey Deucey to Cross Over Circulate
- Vol. 2: Quarter In to Mix

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*Puzzle of the Month:*  
**SQUARE DANCE  
 HIDDEN PHRASES**

By Con O'Donnell



In each sentence below, a phrase is underlined. In the grid, the underlined phrase can be found. However, the phrase has unusual positioning of letters and words which hint at their meaning. For example, "ban/ana" would be "banana split." For a real challenge, try to guess the phrases in the boxes before you check the given expressions.

- \_\_\_ 1. His squeaky singing at the square dance party was mutiny on the high seas.
- \_\_\_ 2. Have fun square dancing all the time and you won't have to go out on a lark.
- \_\_\_ 3. Right now he is on bended knees proposing to her here at the dance.
- \_\_\_ 4. When people get together at a dance, you won't find a friend in need.
- \_\_\_ 5. I know this step and I'll make like an adding machine—count on me.
- \_\_\_ 6. Country music gives me a down on the farm feeling.
- \_\_\_ 7. The music became a bit peppier, and it would liven things up.
- \_\_\_ 8. The refreshments were so good; she didn't overlook anything.
- \_\_\_ 9. At his first dance he was shy, but now he's losing his inhibitions.
- \_\_\_ 10. I have a little trouble with some steps, but I bear up under misfortune.
- \_\_\_ 11. My dance partner inherited money and isn't living beyond his means anymore.
- \_\_\_ 12. Just like square dance musicians, I have a musical turn—but I'm an organ grinder.
- \_\_\_ 13. Do not forsake me. I'll keep dancing till high noon.
- \_\_\_ 14. He's a beginner in square dancing, but he is on the right track.
- \_\_\_ 15. Her partner, the shoemaker, is living on a shoestring.

HE KNE E S	1	M U SICAL	2	MUTINY CCC	3	DIDN'T LOOK ANYTHING	4	1,2,3..... ME	5	
RESIDING SHOESTRING	6	HIS INHIBITIONS	7	HE TRACK TRAK	8	N E V I L	GS N I H T	9	O T F N H A E R M	10
OUT LARK	11	NE PAL ED	12	12 PM	13	MISFORTUNE BEAR	14	HIS MEANS/LIVING	15	

The solution will be published next month.

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### SPARE THE ROD

Every child should have an occasional pat on the back as long as it is  
 applied low enough and hard enough.

*Bishop Fulton J Sheen*

# HEMLINE



by Phyllis Mudge

First, WELCOME to the new editors and owners of *ASD Magazine*. I know this will be quite a challenge for them. I am also happy that they have asked me to continue as the editor of the Hemline for the next year.

This month I am going to write about a fetish I have as a sewer, namely PRESSING!!!! Proper and frequent pressing as you sew can make a real difference in the outcome of a garment. It can also make the difference between a garment that shouts "I'm homemade" from one that keeps people guessing.

There are lots of wonderful pressing aids on the market. However for the average home sewer only a few really need to be purchased. Think of the type of sewing you personally do, your budget and then purchase or improvise accordingly.

A SLEEVE BOARD is nice to have as it is made to slip into the narrow, tubular garment areas such as sleeves, cuffs and pant legs for efficient pressing. A sleeve board resembles two tapered ironing boards joined by a bracket at one end or a center support.

A CLAPPER, sometimes called a beater, is a tapered hardwood block shaped to fit your hand and is used to force steam through a freshly pressed pleat, crease, edge or seam for a flat smooth finish. There are different shapes of clappers with different uses. Some are combination tools with a pointed pressing board attached to one face, while others have elongated shapes to quickly force steam through long seams or pleats.

A POINTER/CREASER is a small flat wood tool with one pointed end and one rounded end. It is used to help turn corners and points right side out. In addition you can use it in collar points or pocket corners to hold seams open for construction pressing. You can also use the blunt end as a burnishing tool for pressing seams or details without an iron.

A SEWING HAM is a firmly stuffed oval cushion shaped to provide a contour surface for pressing seams and darts with matching contours. Half the sewing ham is covered in cotton fabric and half in wool or wool-blend fabric; the wool/wool-blend portion retains extra moisture when steaming natural fiber fabrics into shape, while the cotton portion is useful when pressing at high temperatures. There is a plastic ham holder available that will hold the cushion flat, upright or at any angle desired. There are three general ham types available: A TAILORS HAM broader at one end than the other, A DRESS MAKERS HAM which is a smaller version of the tailors ham; A CONTOURED HAM—a

contoured version of each of the above types of hams. The contoured version is useful for pressing garment waist and crotch areas.

A SEAM ROLL is a firmly stuffed flattened cylinder that easily fits into sleeves, pant legs and other tubular areas for custom pressing; the slightly rounded shape also makes this a convenient tool for pressing open long straight seams without creating imprints on the right side.

A PRESSING MIT is a softly filled cushion shaped to fit over your hand or a sleeve board end for detailed pressing of confined, hard-to-reach areas such as sleeve caps.

PRESSING CLOTHS are used to cover the fabric you are pressing. In addition to protecting the fabric from scorching, water spots or other damage, a press cloth can be dampened to provide extra moisture when pressing fabrics such as heavy coatings, synthetic suedes or tightly woven twills.

While press cloths can be created from fabric scraps, well washed cloth diapers, worn out cotton sheets or handkerchiefs, there are several manufactured press cloths available to help solve pressing problems.

A SYNTHETIC CHAMOIS PRESS CLOTH has a nap that makes it ideal for pressing textured fabrics, zipper coils, buttonholes, embroidery and other surface embellishments. You also can use this cloth type to hold a great deal of water for pressing situations that require extra moisture.

A REVERSIBLE PRESS CLOTH has wool fabric on one face and a

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poly/cotton blend fabric on the other. Like the synthetic chamois, it's ideal for pressing raised textures and details.

A SEE THROUGH PRESS CLOTH lets you see what and where you are pressing for precise results.

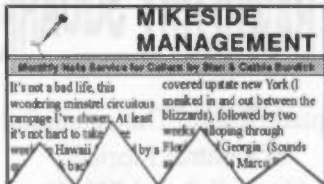
A NON STICK PRESSING SHEET, used under and on top of fabrics being fused, prevents your iron and ironing board from contamination with stray fusible adhesive. It's easy to keep this press cloth clean as the adhesive easily peels off the sheet.

AN IRON COVER is a shield that fits over an iron sole plate to protect the fabric from scorching and →



## MIKESIDE MANAGEMENT

by Stan & Cathie Burdick



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CALLERLAB is an involvement organization. Its members take an active part on over 30 standing committees, volunteer for caller education assignments at the annual convention and take part in special projects, such as the caller training seminars conducted at National Square Dance Conventions.

As dedicated professionals, CALLERLAB members subscribe to a code of ethics and work toward strengthening the square dance activity by striving for excellence in leadership, calling and teaching.

CALLERLAB has a proven track record of accomplishments for over two decades. Its members continue to lead the field in working for the betterment of square dancing.

For further information, contact, George White, Executive Director, 829 - 3rd Avenue S.E. Suite 285, Rochester, MN 55904. Phone (507) 288-5121.

other damage. It also protects the sole plate from fusible adhesives, scratches and stains. (I have one and don't know how I ever got along without it!!!)

As I have said PRESS, PRESS, PRESS and IMPROVISE! For a sleeve roll I use a rolling pin covered with a tubular cloth I sewed to slip over it. For a pointer I use a sharpened chopstick (brought home from a Chinese restaurant). To press gathered sleeves I filled one leg of an old clean panty hose with other clean used panty hose til I got the size I needed to form a rounded "ham" shape. This is great as I made a smaller version to press the gathered sleeves on the dresses I make for my granddaughters.

USE YOUR IMAGINATION!

If any of you readers have good imaginative suggestions for helping other sewers I would love to hear from you and maybe do a whole article of readers suggestions in the future.

Until next month (and next year!)  
HAPPY DANCING & CREATIVE  
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# Rhyme Time

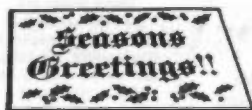
## 'Tis The Season'

It's holly time, it's jolly time,  
It's Christmas everywhere.  
So go put on your dancing shoes,  
Make haste to form a square.

It's caring time, it's sharing time,  
Time to have some fun.  
So grab your partner, twirl around  
Until the music's done.

It's the best of the seasons,  
the best of reasons,  
On this joyful night  
To give your gal a Christmas kiss,  
As you allemande left to right!

*by Dorothy Edgerly Zimmerman*



## I'm Fine

There is nothing whatever the matter with, me.

I'm just as healthy as can be.  
I have arthritis in both knees.  
When I talk I pack a wheeze.  
My pulse is weak and my blood is thin,

But I'm awfully well for the shape I'm in.

I think my liver is out of whack  
And I have a terrible pain in my back.  
My hearing is poor and my vision is dim.

My everything seems to be out of trim.

The way I stagger is a crime,  
I'm liable to fall most anytime.  
But all things considered I'm feeling fine.



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Arch supports for both feet,  
Or I wouldn't be able to walk down  
the street.

My fingers are ugly, stiff in the joints.  
My finger nails are impossible to  
keep in paint.

Complexion is bad due to my skin,  
But I'm awfully well for the shape  
I'm in.

My dentures out, I'm restless  
at night

And in the morning I'm an  
awful sight.

Memories failing, heads a spin,  
Practically living on aspirin.

But I'm awfully well for the shape  
I'm in.

Now the moral is, as this tale we  
unfold,

That for you and me we're  
growing old,

It's better to say I'm fine with a grin,  
Than to tell everyone of the shape  
we're in.

*Frank B. Hall*

*The Double Toe Times - M '89*

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## REMEMBER...

To send in your ad and club news items on time for publication



*Deadline for the February issue is:  
December 7<sup>th</sup>*



*Deadline for the March issue is: January 7<sup>th</sup>*

Advertising forms and rate information available upon request.

# ***Dancing Contra***

*with Don Ward*



“Sunday Night Contra” is one of those dances that just came together on the floor at Ron Johnson’s Sunday night Contras of Distinction, in La Verne, California. So what better name than,

## **“Sunday Night Contra.”**

**Set up:** Becket. This formation consists of couples (with their partner beside them) facing another couple across the set (lines should be 5-6 feet apart).

**Intro:** Men face left, ladies right

A1; CORNER ALLEMANDE LEFT (6) At the ends you can allemande left across the set.

PARTNER SWING (12) End the swing facing across toward the opposite line.

A2; MEN REVERSE THE FLUTTER (8) Do not complete the flutterwheel. Turn the wheel 3/4 so that the couple in the line on the callers left is facing up, couples in the right hand line are facing down.

PROMENADE THE WAY YOU FACE (8)

B1; CALIFORNIA TWIRL (4) PROMENADE BACK (4)

SAME LADIES CHAIN DOWN THE LINE (8)

When the two ladies meet they will chain back to their partners.

B2; Same 4, LEFT HAND STAR (8) From the courtesy turn the men will lead the ladies in front of them with their left hands joined to make the star.

Reverse RIGHT HAND STAR (8) Turn the star until everyone is back on the side of the set they started on where the next person in line will be approaching them for the allemande left. This completes the sequence and you are ready to repeat the dance.

When dancers reach the end of the line they should trade places so they can continue the dance. They should wait on the end of the line like a regular alt-duple dance for the allemande left.

**Music:** “Shanty Town” on Big Mac #097.

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



# DANCING TIPS

## What Happened To

## Grace And Styling In Square "Dancing"?

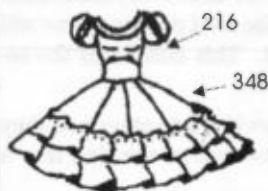
There were, at one point in time, several accepted points of courtesy and styling. Where did they go? When did the "Grand Square" stop having 32 beats of music? When did a weave the ring become a bump and grind display of twirls and kicks and patty cakes? When did "promenade halfway around" involve either the designated couples rushing head

*Perhaps, we should try putting the grace and the styling back into square "dancing."*

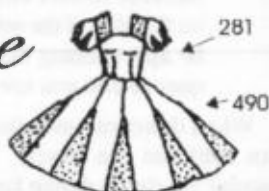
long through the middle or the other couples doing some sort of highland fling? When did "do-sa-do" become

a swing? When did "circle to a line" change to what is done today?

Every time I hear dancers complain about the condition of the activity, it makes me wonder what is missing. The older dancers remember the times when courtesy and grace were as much a part of the activity as the socializing. They remember when a courtesy turn was just that, not a crack-the-whip and twirl. When a square thru was done by letting go of hands. The dancers of today have little idea what a grand square feels like to be danced in time with the music. They are too busy twirling and swinging and so many other things



*Vee Gee*



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that can't be defined, to even consider being in step with the music. It's as if they need to hurry and get back to where they started before anyone else does. It really is not a race.

I know, I've heard the arguments. "Most of the dancing is boring." "Everyone else is doing it. I don't want to look like a geek." "It's more fun this way." And on and on and on ad nauseam.

Perhaps, we should try putting the grace and the styling back into square "dancing." After all, isn't dancing supposed to be graceful? Instead of rushing into the middle and throwing the timing of the figure off, maybe we could try promenading half-way around (the outside). Instead of trying to tie each other in knots and using several more beats than we should, maybe we should try doing a square thru in ten beats (that would mean letting go of the hands). Perhaps we should

try stepping in time to the music and actually using 32 beats to do a grand square (no twirling, tangos, kicks or anything else). Perhaps we could even do a do-si-do back to back (no swinging).

I'll bet if we all made an effort to move in time to the music and to perform the moves the way we were taught, at the end of the evening we would all be far less tired that we are now. I'll bet if we all made an effort to practice the styling than we were all taught, we could put the grace and styling back into square dancing. I'll bet that if we really did this, we would have enough energy to go out after the dance and socialize with our friends and fellow dancers.


But that's just my opinion, I could be wrong.

*Milt Floyd*  
*Executive Secretary*  
*Minnesota Square*

*Dance Callers Association*

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**MIDDLE AGE:** When the narrow waist and broad mind begin to change places.

## Square Dancing With "Those Who Dwell High Up" - The Indians

The 35<sup>th</sup> Annual Overseas Square Dancers Association (OSDA) reunion was celebrated July 30 - August 3, 1997 at the Best Western Ogden Park Hotel in Ogden, Utah.

The photo shows, from left to right, Nick Corsano of Buzzards Bay, Massachusetts, hosts Lois and Lee Hatchell of Layton, Utah, and Peter Baker of Kent, England. On hand to greet old and new friends, dance, have fun and to "hug a dancer in Utah" were dancers from many of the United States, Canada, England, The Netherlands and Malaysia.

Assisting M.C. and Caller Coordinator Dick Manning of Nicoma Park, Oklahoma, in Squares were Skip Brown of Portland, Maine, Virgil Forbes of Laurel, Maryland, Wayne Guss of Sandy, Utah, John Kaltenthaler of Pocono Pines, Pennsylvania, Dave Vieira of Nevada, Texas, Colin Walton of Melbourne, Florida and co-host Lee Hatchell, calling his first tip.

Working with Cuer Coordinator Hope Belanger of Windham, New Hampshire were Betty Ann Brown of Portland, Maine, Truus DeJong of the Netherlands, Lynn Sandstrom of Lakewood, New Jersey, and Michelle Vieira of Nevada, Texas.

The reunion began with the Trail End dance, open to the public, on

Wednesday evening, July 30, when we joined hands with the native Utahns in squares and rounds. A "Fun Shop" of dancing followed for the OSDA members on Thursday afternoon, July 31. The evening



dances began with pre-rounds followed by alternating square and round dance tips.

This writer has enjoyed many OSDA reunions not just for the dancing and the socializing, but for the opportunity to experience the culture and history of the host area. Named for the native Ute Indians, Utah became the 45<sup>th</sup> state of the Union when it was granted statehood in 1896; it is the third highest in elevation, averaging 6000 feet. The dancers visited many of the area attractions, including: Salt Lake City; the Great Salt Lake, one of the geological wonders of the world with its legendary brine flies and tiny shrimp; the beautiful Wasatch mountains; historic 25<sup>th</sup> street in Ogden;



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the Golden Spike National Historic site, where the first transcontinental railroad was established on May 10, 1869; Bonneville Flats, scene of world land speed records; while some dancers took to the golf links.

This writer visited the historic, walled-in, 10 acre Mormon Temple Square in Salt Lake City. The Square contains the world famous granite-faced temple with its six spires, topped by a shining metal statue of an angel; the domed Tabernacle; the Assembly Hall; Seagull Monument; the Handcart Pioneers Sculpture; and nearby, the Mormon

Family History Center, begun in 1894. All Mormon buildings were free and open to the public except the Temple. The Temple was begun in 1853 under Brigham Young and finished in 1893. The domed Tabernacle, measuring 2501 x 1501 and 801 high, built in 1863 and first used in 1867, is home of the 325-voice Mormon Tabernacle Choir and a pipe organ with 11,623 pipes. This pipe organ was first powered by hand-pumped bellows, later by water power, and today by electricity.

The nearby Family History ⇒ Library is a remarkable genealogi-

cal repository, containing data back to 1500.

The interesting history of Salt Lake City, the Mormons, and Utah may be said to have begun early in the 19<sup>th</sup> century.

Joseph Smith was born in Vermont in 1805 and his family moved to New York State when he was 10. Smith claimed he had a series of visions of God and Christ, and was told to establish the Church of Jesus Christ. He reported discovery of golden plates that told the history of the church of Christ. The writings on the plates were published and became known as the Book of Mormon. Smith and five others founded the Church of Jesus Christ of Latter-Day Saints in New York in 1830.

Because of differences between Smith, townspeople, other Mormon groups, and the authorities, moves were made to Ohio, Missouri, and Illinois. In 1840 some Mormons disliked Smith's revelations concerning polygamy and his political aspirations, and fighting and destruction of property erupted. In Nauvoo, Illinois, in 1844, Joseph Smith and his brother Hyrum were arrested, jailed, and later shot to death when a mob attacked the prison.

Brigham Young became leader of the main body of Mormons and directed an exodus to the west in 1846. The journey by covered wagon and handcart was beset with starvation,

disease, the elements, and hostile native tribes. Those hardy souls pushing handcarts suffered even greater hardships.

On June 24, 1847, after crossing the Rocky Mountains and the Wasatch Mountains, Brigham Young, looking down from a mountainside onto the Great Salt Lake Basin, exclaimed, "This is the place." Crops were planted immediately. In 1848 a plague of crickets threatened to destroy the crops, but a flock of seagulls flew down, devoured the crickets, and saved the grain. In the Mormon Temple Square a statue commemorates the gulls that miraculously saved the colony from starvation.

In 1859 the transcontinental railroad opened and Salt Lake City and Ogden became important railroad centers. At first there was trouble making a living in the desert but industry enabled the colony to flourish. But Brigham Young's dream of an isolated Mormon empire had been shattered by the large influx of non-Mormons.

Next year's Overseas Square Dancers Association reunion, the 36<sup>th</sup>, will be held in Oshkosh, Wisconsin, Aug. 5 - 9, 1998. Hosts Gladys and Marty Bishop of Pell Lake, Wisconsin spoke highly of Oshkosh and promised that all would enjoy the area.

Happy Dancing.  
*Nick Corsano*

#### HOW TIMES HAVE CHANGED

The Old Days: We were broke, so we lived on hamburger for a week.  
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### A reaction to the October '97 *Circle Right* column.

Each time I read or hear the phrase "All Position Dancing" or the letters "APD", I am reminded of the last time I used them in 1994 in conversation with a fine Canadian caller, Don Mosher. He patiently stated that the phrase/letters are very misleading and inaccurate, as follows.

When the word "All" or letter "A" is used, it is totally inclusive. Is it possible for a square dancer to learn and do, a specific call from all of the possible formations and arrangements (F/A) that can be called? Obviously no. If we know and can do the specific call from three of the F/A's, the caller still knows other F/A's! Perhaps a more accurate phrase would be "Other Formations/Arrangements Dancing (OFAD)." Or "Other Than Standard, Plain Vanilla, F/A Dancing (OTSPVF/AD)."

And when was the last time you heard or read the corollary phrase/letters of Dance-by-Definition (DBD)? Isn't all square dancing by definition?

By the rules according to...?

Lastly, I am very impressed with the Davis's explanation of the learning process as applied to learning to square dance ("Very few people can learn square dance moves just by reading or hearing the definitions.."). At last an up-front statement to counter all the inaccurate words over the years IE: just memorize, learn, the definitions and you will be able to dance it. Far from it. The short-sighted thinking goes against all of the Dewey (Jonn not Thomas) Laws of Learning as cited by the Davis' "learning involves repetition of movements to program the pattern in the brain circuitry ... they need actual floor time." And Dewey would add, in frequent, short, periods of time.

Thanks, to Bill & Bobbie Davis. Perhaps other callers will put the idea to use so that we can truly learn and apply the definitions for smoother dancing.

*Richard D. Ellis, Editor  
The CATALYST*

#### AND SOON

A young college student wrote home to his family:  
"Dear Mom & Dad: I haven't heard from you in nearly a month. Please send a check so I'll know you're all right."



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# CALLERLAB VIEWPOINTS

## How Far To The Next Bus Stop?

by Nasser Shukayr

*Editor's Note: The following article is regarding the proposed changes in CALLERLAB programs. It was discussed as "Target 2000" in a recent CALLERLAB Viewpoints column.*

What if riding a BUS were like square dancing? At a square dance, people dance at their chosen program or "destination". Similarly, bus passengers ride to a chosen destination.

Although each rider would like to ride to his or her own destination, the bus only stops at a bus stop. Similarly, a brand-new square dancer must learn EVERY call on a program list. After riding the bus of program lists to one of the pre-defined bus stops, then, and only then, can a new dancer get OFF the bus and attend dances.

The problem is that the very first bus stop is too FAR away. In many regions, new dancers must learn all

the calls through PLUS before they can go to an open dance. They must learn roughly a HUNDRED calls before the first bus stop!

The popularity of square dancing has diminished because it's too FAR to the first stop. Is there a solution? Why can't dancers get off the bus and start dancing after learning just the 49 Basic calls? It's a good idea but it doesn't work. In many regions, if you dance "only" Basic, there are NO regular dances to attend. The bus stops at Basic Street, but it's a deserted area and no one wants to go there.

CALLERLAB doesn't even treat Basic as a full-fledged program! There are committees for Plus, Advanced, Challenge and CDP, but NO Basic Committee. The combined Basic/Mainstream Committee handles Basic. Should the Basic Program be the ONLY program WITHOUT a committee! Obviously, a separate Basic Committee needs to be created.

After getting on the bus of program lists, how long should you have to ride until the first stop? The ad hoc committee for Alternative Dance Programs recommends that the first bus stop be reachable in TEN weeks.

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The bus ROUTE is still the same. We're only adding a new bus STOP after 10 weeks.

If no one wants to get off the bus at Basic Street, why add a new bus stop? No one wants to be labeled a BASIC square dancer. The word BASIC implies substandard. This is why the ad-hoc committee proposes that the 10-week program be named "square dancing." People who choose to get off the bus at this new stop will be known as Square Dancers instead of Basic dancers.

WHO is likely to get off the bus at this new stop? Certainly not any EXISTING dancers! They are already happy with their own stops farther down the road.

Without the two new proposed bus stops, if someone wants plain easy-to-learn square dancing, the bus doesn't stop for him or her. The first two bus stops are for people who want to ride an ordinary bus in a standard manner. The third stop is for people who want tricky bus driving. In the past, all CALLERLAB programs have been based on actual lists of calls. The new third bus stop will be the very first CALLERLAB program based instead on degree of difficulty.

Square dancing is a fantastic product. We offer the best bus ride anyone could ever want. We have skilled bus drivers and friendly bus riders. All the proper ingredients are in place, except for one minor glitch. The general public doesn't want to get on our bus, because it's

too FAR to the first bus stop.

It's time to change, because the world has changed. Back in the early days of CALLERLAB, there was no way to foresee today's world. The perfect bus route 25 years ago cannot still be perfect today. It's time for CALLERLAB programs to be updated. Don't be afraid to vote for progress.

Countless surveys have shown that the public prefers less complexity. Simpler bus riding, and a shorter ride to the first bus stop. Should you approve the proposal to add two new bus stops aimed at many thousands of future happy bus riders? Or do you continue to force new bus riders to endure the same excruciatingly long bus ride we had to take and to put up with the same tricky driving we had to learn, before they can get off at their first bus stop?

It takes too long to learn how to ride a bus. New riders become discouraged and drop out, then tell all their friends how hard it is to ride a bus. New riders are becoming harder and harder to find.

Let's change the bus route. If people can get off the bus at these new stops and if the new bus stops are in a POPULAR and FUN area, it will be easier to get people to take their first bus ride. We'll have fewer dropouts. New riders can bring their non-dancing friends into a world of bus riding after only 10 weeks. Let's increase the number of bus riders by making it easier for them to get on and get off the bus. ●





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sures of a simpler time. While browsing through this collection of factory direct and specialty stores, take time to enjoy the charm and beauty of the colonial surroundings. You will delight in the abundance of shopping opportunities offered here. Wares include: fashions for the entire family, gift, furnishings and home decor, linens, luggage, jewelry, and more. Several restaurants, including a K & W Cafeteria, can be found

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### Eating your way to the 47<sup>th</sup> NSDC #'s 1 & 2

We all know that square dancers like to eat! Many of us find our way to and from places by way of the special eating places we've found over the years. This little series of articles is intended to help you find your way to the 47<sup>th</sup> National Square Dance Convention by way of some good eating.

The first place will be especially helpful to our friends from Florida. Just as they are about leave the sunshine state on I-95 North, they will pass within a few miles of Yulee, Florida. Going east from I-95 on A1A you find the intersection with US17, turn right onto 17 and immediately on the right is Jenwrights Seafood. It may not look like much on the outside, or even on the inside, but the shrimp and flounder are great. Now don't expect lots of

atmosphere, or anything fancy. If you are into "high class" restaurants, you won't feel at home here. If you like simple food, cooked well we think you'll enjoy Jenwrights.

The second place we will tell you about is "on the way" from the Midwest, or some other areas, depending on your appetite.

Patti's is located at the north end of The Land Between The Lakes in north west Tennessee and south west Kentucky, at Grand Rivers, KY. Patti's has been a favorite for years and will cause us to go a bit out of the way to eat the pork chops. The KY Pork Producers Association rate these as "A # 1"! The deserts are outstanding if you can save room. Reservations are recommended, eating early helps too! Call 502-362-8844, good eating! ●



The second USA West Square Dance Convention will be held at the beautiful Moscone Convention Center in San Francisco, California, July 22-25, 1998. Planning for this exciting convention has been under way prior to the first USA West Square Dance Convention, Denver, in 1997. In September 1993, at the insistence of dancers and leaders from across the United States, a group of nearly thirty square dance leaders met to examine the idea of a large square dance convention to be held on an annual basis somewhere in the Western United States. There were just two questions - was it feasible and, if so, could it be accomplished? The answer was "YES!" Well, it was such a big "YES" that plans for the second convention have become a reality.

Two organizations have been formed to move these conventions forward. The USA West Policy Board is the body that holds the rights to the name and other collat-

eral items of the conventions. The USA West Square Dance Convention San Francisco is the organization that is planning and performing this convention. Jim Maczko and Craig Veteran, Co-Chairmen of the USA West Square Dance Convention San Francisco, have put together a team for the second annual event.

The USA West Policy Board is made up of square dancers from eleven of the thirteen Western states including Arizona, California, Colorado, New Mexico, Alaska, Utah, Nevada, Montana, Hawaii, Idaho and Wyoming. The USA West Policy Board is currently comprised of elected and/or appointed square dance representatives from each participating state or area, even though their state may not presently have facilities to accommodate this size convention. The conventions will be placed on a rotation basis within the circle of membership of the Policy Board.



### DON'T FROWN

To make a smile come, so they say,  
Brings thirteen muscles into play,  
While if you want a frown to thrive,  
You've got to work up sixty-five.

-Kay Harvey



# Square Dance PULSE POLL



## CALLERLAB OS

### MAINSTREAM

None

### PLUS

Fan the Boat  
Go Right/Left To A Wave

### ADVANCED

Swing The Fractions

### TRADITIONAL

Big Circle Square Dance

### CONTRA

Ka' Ahumanu Triplet

### EMPHASIS CALLS

### BASIC

Run Family

### MAINSTREAM

Hinge Family

### PLUS

Coordinate

## PLUS PROGRAM

(Anything) & Roll  
(Anything) & Spread  
3/4 Tag The Line  
Acey Deucey  
All 8 Spin The Top  
Chase Right  
Coordinate  
Crossfire  
Cut The Diamond  
Diamond Circulate  
Dixie Grand  
Explode The Wave  
Explode & (Anything)  
(from waves only)  
Extend  
Flip The Diamond  
Follow Your Neighbor  
Grand Swing Thru  
Linear Cycle  
(from waves only)

Load The Boat  
Partner Tag  
Peel Off  
Peel The Top  
Ping Pong Circulate  
Relay The Deucey  
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Track II  
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Triple Scoot

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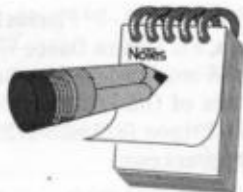
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# WHAT'S AHEAD



*What's Ahead* is published to inform you about special events throughout the world. Your festival, convention or other special dance *which is two days or longer* can be listed free of charge. Included will be the event name, date, location and a contact address and telephone number. Mail or fax the information to ASD.

ASD recommends you verify the accuracy with the contact provided if you plan to attend any of these events. Space permitting, we will publish these events as far into the future as possible.

---

## NATIONAL CONVENTIONS

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

- '98 (47<sup>th</sup>) - Charlotte, North Carolina
- '99 (48<sup>th</sup>) - Indianapolis, Indiana
- '00 (49<sup>th</sup>) - Baltimore, Maryland
- '01 (50<sup>th</sup>) - Anaheim, California
- '02 (51<sup>st</sup>) - Saint Paul, Minnesota

## CANADIAN SQ / RD CONVENTIONS

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

- '98 (11<sup>th</sup>) - Ottawa, Ontario
- '00 (12<sup>th</sup>) - Vancouver, British Columbia
- '02 (13<sup>th</sup>) - Saint John, New Brunswick

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## DECEMBER

5-7 **FLORIDA** - December in Florida C-1 Weekend, Melbourne, FL. Info: Doug & Joanne Bennett, 2017 Trevino Circle, Melbourne, FL 32935.

11-13 **TENNESSEE** - Gatlinburg Christmas Ball, Gatlinburg, TN. Info: Barbara Harrelson, 1604 Grays Inn Rd., Columbia, SC 29210; (803)731-4885; Fax: (803)750-7222.

12-14 **ENGLAND** - Lucky Thirteen's 33<sup>rd</sup> S/D Conv., The Hayes Conf. Centre, Swanwick, Nr Ripley, Derbys (4 miles from Junction 28 MI). Info: Leigh Clay, 2 Okehampton Crescent,

Nottingham NG3 5SE; Ph: 0115 956 3138; Fax: 0115 956 3139.

## JANUARY '98

15-17 **ARIZONA** - 50<sup>th</sup> Year of Dancing Fun, Southern Arizona Festival, Tucson, AZ. Jim & Genny Young, 3242 N. Calle de Beso, Tucson, AZ 85750; (520)885-6273.

16-17 **LOUISIANA** - January Jewel, Shreveport, LA. For round dancers. Info: Mary Hawkins, 8311 Greenleaf Ln., Shreveport, LA 71108; (318)686-8422.

16-17 **NEW HAMPSHIRE** - Ralph Page LEGACY Weekend, Durham, NH. Info: (617)345-1340; fax: (617)354-3142.

16-18 **TEXAS** - Cotton Boll Classic, Brazos Center, 3232 Briarcrest Dr, Bryan, TX. A Phase IV-VI dance clinic weekend & party dancing. Info: Dick & Karen Fisher, 3415 Parkway Terrace, Bryan, TX 77802-3743; (409)846-1473.

22-24 **FLORIDA** - 22<sup>nd</sup> Florida Sunshine Festival, Lakeland Center, Lakeland, FL. John & Linda Saunders, 101 Cedar Dunes, New Smyrna Beach, FL 32169; (904)428-1496.

22-25 **HAWAII** - 33<sup>rd</sup> Aloha State SD Conv, Honolulu, HI. Info: Hawaii Fed of SD Clubs, PO Box 1, Pearl City, HI 96782; Info: (808)923-0446; Web-page: <http://members.aol.com/kjordanandc/index.html>.

23-25 **FLORIDA** - 3<sup>rd</sup> Florida Snow Ball, Tampa, FL. Contra Dance Weekend w/ dance & music workshops. Info: Tampa Friends of Old-Time Dance, Stan & Linda Prince (813)823-2725; E-mail: stanrp@aol.com.

23-25 **OREGON** '98 Oregon Midwinter Festival, Lane County Fairground, Eugene, OR. Info: Leonard Snodgrass and Joyce Johnson (541)687-6994.

## FEBRUARY

13-14 **UTAH** - 20<sup>th</sup> Jamboree of the Sunshine Dancers SD Club of St. George, UT. MS, Plus, A-1, A-2 & Rounds. Info: Dave & Alice Harbour, PO Box 461133, Leeds, UT 84746-1133.

27-1 **FLORIDA** - Fantasy A2 Weekend, Melbourne, FL. Doug & Joanne Bennett, 2017 Trevino Circle, Melbourne, FL 32935; E-mail: dbennett@palmnet.net.

13-14 **VERMONT** - 29<sup>th</sup> Maple Sugar Dance Festival, S Burlington, VT. Info: (802)879-0760 or (802)453-5161.

20-21 **CALIFORNIA** - 30<sup>th</sup> North State Dancers' Assoc. SD Jamboree, Anderson, CA. Info: Bev Dunn (916)243-2221 or Patti Martin (916)365-7045, or write North State Dancers' Assoc., Inc., PO Box 146, Redding, CA 96099.

## APRIL

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

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

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

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

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

## MAY

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

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

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

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

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

22-25 **MONTANA** - 27<sup>th</sup> Montana State SRD Festival, West, Missoula, MT. Info: Doug & Candy Drader (406)721-1358

(voice) or (406)728-7358 (recording);  
www.cybernet1.com/missoula.sq-rd-  
dancers.

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

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

### JUNE

4-8 AUSTRALIA - 39<sup>th</sup> Australian Na-  
tional SD Conv, Adelaide, South Aus-  
tralia. Info: David Woodget, 31 Lori-  
keet Avenue, Modbury Heights, South  
Australia 5092.

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

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

### JULY

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

16-18 CANADA - 11<sup>th</sup> Canadian Na-  
tional SRD Conv, Ottawa, Canada. Info:

Conv. '98, Box 5746, Ottawa Stn LCD-  
Merivale, Ottawa, ON K2C 3M1; Ph/  
FAX: (613)225-7904; E-Mail:  
ab719@freenet.carleton.ca.

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

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

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

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

### AUGUST

7-9 WEST VIRGINIA - 27<sup>th</sup> SRD Conv,  
Buckhannon, WV. Info: Diana Payne,  
645 Locust Ave., Clarksburg, WV 26301;  
(304)622-0585.

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

21-22 OHIO - Cincinnati SRD Festival,  
Sharonville, OH. Info: Fred & Barb  
Dorsey, (513)367-2334; E-mail:  
fredbarb@concentric.net.

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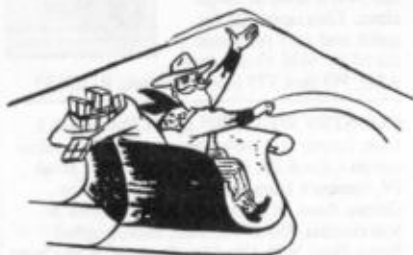
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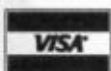
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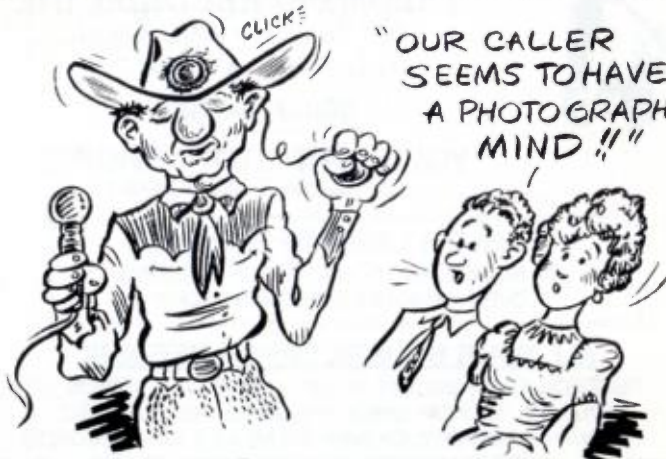
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