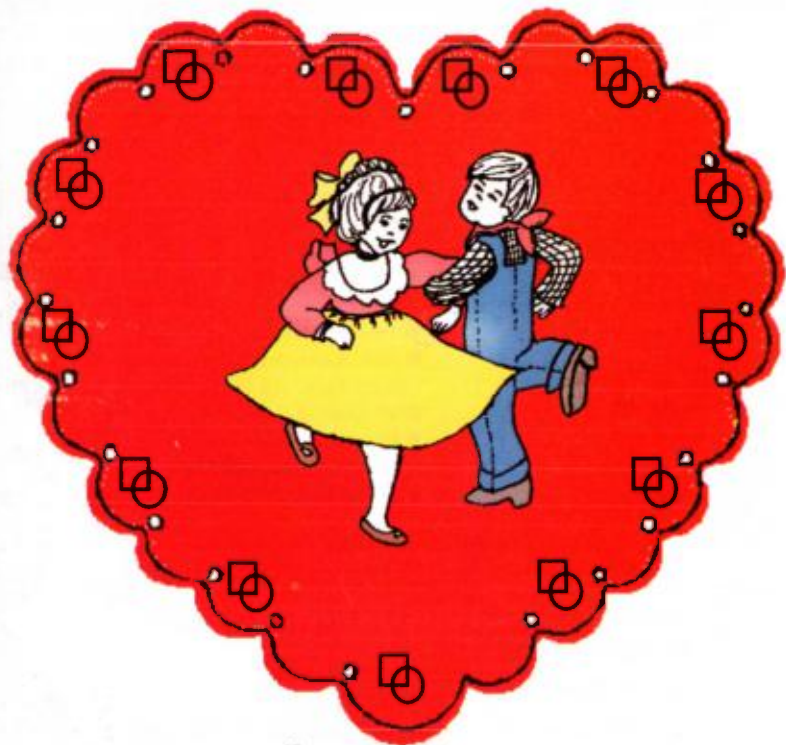


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THE ASD LINE-UP

- | | |
|---------------------------------------|---|
| 44 4-Bar-B Gold Record Awards | 42 Hemline |
| 36 A History of Square Dancing | 66 International News |
| 74 A/C Lines | 22 Ken's Comment |
| 82 ACA - 20 Week Dance Program | <i>LEGACY</i> |
| 45 ACA Viewpoints | 84 Nebraska, The 30 th State |
| <i>CALLERLAB</i> | 85 13 th Biennial Meeting |
| 24 Alternative Dance Programs | 30 Line of Fire |
| 79 Contra of the Quarter | 41 Memorial - Johnnie Scott |
| 39 Honors Book - Ralph Page | 81 National SD Convention |
| 64 Viewpoints | 28 Notes in a Nutshell |
| 46 Contra Corners | 62 On the Record - Rounds |
| 15 Circle Right | 18 On the Record - Squares |
| 60 Club Leadership Notes | 70 People/Events in the News |
| 76 Country Kitchen | 78 Play on Words |
| 56 Creative Choreography | 26 Round Dance Pulse Poll |
| 34 Cue Tips | 49 Rhyme Time |
| 21 Dancing Contra | 80 Square Dance Pulse Poll |
| 86 Feedback | 32 The Country Line |
| 52 Easy Level | 59 The Koreo Korner |
| 68 Finding Family - The SD Connection | 69 Three R's |
| 8 From The Mail Room | 89 What's Ahead |
| 6 From The Editor's File | 50 What's Going on in Square Dancing |

The *Classifieds* can be found on page 93 followed by the advertisers index.

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AMERICAN 
SQUARE DANCE

Volume 53, Number 2

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THE

EDITOR'S FILES



What's the Standard?

“Proper Square Dance Attire” are words we see printed on promotional material and registration forms for many dances. This phrase is used in conjunction with club dances, festivals, conventions and demonstrations, just to name a few functions. Most of us must be following this rule, at least I think Pat and I have, since neither of us have been asked to leave a dance or not be allowed admittance.

Just what is this proper attire and how do we live up to the expectations of those who are in charge of the various events?

We think it's time to remove the masking from these words. Let's attempt to get it spelled out, defined, put in writing, so everyone understands what it means. When you attend a workshop, should you wear the same clothing as you would at a dance? At the dance, what is correct?

Are prairie skirts allowed? How about the dreaded jeans? Should men wear long sleeved shirts all the time? If you are at a convention and have checked out of your motel room but want to take in the trail-out dance, what do you wear? Should we have different “codes” when dancing at different types of events or programs?

We hope you take part and share with us your thoughts, comments and suggestions. Send your letters to ASD, PO Box 777, N Scituate, RI 02857 or e-mail at ASDMAG@aol.com.



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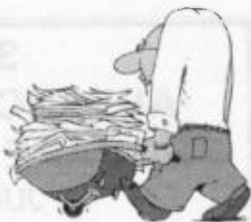
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FROM THE MAIL ROOM



We received compliments !

We don't want to miss an issue. Good luck in your new adventure with *ASD*. We remember when Stan and Cathie took over!

Don and Pat Stephens
Toms River, New Jersey

We wish you good luck and success with *ASD*. We enjoy the entire magazine, but especially AC Lines, Round & Square Dance Pulse Poles and From the Mail Room. From the Mail Room gives us a chance to read a note from people we have danced with in different parts of the USA.

Thank you and best wishes,
Charles & Louise Weher
Benton, Kentucky

Just love the new format, and the way the Line Dance is now printed. Hoping to see many more line dances. Also could you find the address of line dance tapes (NCR) to put in your magazine so we could send for the Line Dance VCR Video.

The little sayings at the bottom of the pages are surely delightful, keep up the good work.

Thank you,
Twila Ritzert
Butler, Pennsylvania

We are so very pleased that you have taken over *ASD*. We are familiar with your *Northeast Square Dancer* and know that you do high quality work. The December issue of *ASD* is just great. It has a positive attitude and a square dance heart.

Keep up the super work.
Squarely,

Larry & Ellen Cole
Marion, Indiana

I started subscribing when this was *American Squares*. Now it has settled in Rhode Island after being home in Ohio and California. For eight years I wrote the column that Ed Foote writes (AC Lines). It was then called "Challenge Chatter." First written by Dewey Berry, then myself, followed by Russ Nichols and now Ed Foote.

I returned in September after sixty years of calling. I had a hoedown orchestra for eighteen years (rounds, squares & polkas) then turned to western club dancing. Finally I'm back to hoedowns, one nighters and entertaining of Care Centers. I am now 85 living in a retirement village in Indiana, PA.

Very truly yours,
Jim Kassel
Indiana, Pennsylvania

Congratulations on your purchase of *ASD*. We have not missed a copy for 15 years and we look forward to many more. Keep up the good work.

Thank you,
Jim Quine
Gilmer, Texas

This is Indiana "Mike." I am the figurehead for the Indiana Square Dance Caller's Association's newsletter, en-

titled Indiana Mike. You can see my picture in the December issue that I sent you. Just wanted to thank you for the sample copies of *ASD* that you sent us. We passed them out at our December meeting and many of our members took out a subscription. Great things are ahead for *ASD* - you have the magazine on the right track.

Bye,

Indiana "Mike"
ISDCA, Inc. - Indiana

Although I do not know you, I want to wish you the best of luck and success on your new magazine venture. I like the size you have presented and also the printing. Thanks for allowing me to be featured in your first issue - as it was a surprise event. Again, good luck on your new magazine.

Sincerely,

Bob Van Antwerp
Stateline, Nevada

Congratulations on being the new owners of *ASD*. We wish you good luck and know you will do a wonderful job

just as you do with the *Northeast Square Dancer*.

Sincerely,

Cindy & Gary Johnston
Tolland, Connecticut

Congratulations on your new acceptance of Editorship of *ASD*. We think it was great to honor Bob Van Antwerp who certainly deserves the recognition you gave him. We danced with Bob for years in Long Beach, and his leadership and excellent calling was missed when he moved to Nevada. We saw this article in a friends copy of your magazine and felt your first issue was very successful.

Yours truly,

Harriet & John Thomas
Dallas, Texas

We enjoyed *ASD* before, but now we can refer to it as "new and improved!" Your pocket size idea and brighter paper adds to its excellence!

Good luck Ed & Pat,

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Lot's of success with the magazine.
Good luck!

Have a wonderful season,
Rick & Martha Brouillette
Bloomington, Illinois

I wish you the best of luck in your new
venture furnishing the square dance
world with up-to-date information.

Very truly,
Geroge C. Jackson
Pleasant Garden, N. Carolina

I have enjoyed *ASD* for many years
and was delighted to see a
"Greendeen" again.

Good luck,
Genevieve Churchill
Portland, Oregon

Good luck in your new endeavor as
editors of *ASD*!

Dennis & Dawn Horn
Lubbock, Texas

Hi Folks, liked the first issue! I will
be getting my renewal in very soon (I'm
one of the final people). Keep up the
good work and thanks for the reminder.

Roger Buettner
Appleton, Wisconsin

Just wanted to wish you loads of
luck as new publishers of *ASD*! I've
been a caller for 22 years and an *ASD*
subscriber for 22 years also. Looking
forward to future issues now. I know
you will do a great job!

Bob Shiver
Warner Robins, Georgia

We have just received our Decem-
ber issue of *American Square Dance
Magazine*. We like the new format, the
smaller size makes it much easier to
carry around. We have always enjoyed
reading the magazine in the past and
have found a lot of interesting and valu-
able information contained in each is-

sue. The Choreo sections and the
record reviews are great value. The
reports and comments sections are al-
ways interesting, often humorous,
sometimes a little biased but always
good reading.

A well rounded and informative
magazine, keep up the good work.
We look forward to the future issues
with anticipation.

Robert & Karen Duck
Tamworth, Australia

But we didn't hit a grand slam home run!

I am going to renew my subscription
to *ASD* for the coming year. I'm disap-
pointed that you changed *Flip Side
Squares* to *On the Record*. I teach
square dancing by using records and
have always relied on this column to
choose new records. Now this is impos-
sible, which means I'll have to drive 100
miles to a shop that stocks square dance
records, then stay there long enough to
read or listen to the records to get what
will be helpful to my class. This method
will not be nearly as convenient as sit-
ting in my own home with my issues of
ASD and make these choices. The new
format is not at all helpful to me in mak-
ing choices that are useful.

Thank you,
Phyllis Jones
Junction City, Kansas

First, I'd like to wish you good luck
with *ASD* and will continue to look for-
ward to receiving it each month. On
November 29 I received my December
issue and was surprised to receive it
so early. I am concerned however that
the *Flip Side Squares* feature was omit-
ted. I hope this was an oversight, as I
look forward each month to the figures
used on the singing call records. As a

square dance caller I am always looking at how the different calls are used. Often this determines what records to order. I sincerely hope you do not discontinue the *Flip Side Squares* feature. Your *On The Record* feature just doesn't give me the information necessary to make a sound decision on which records I want to order. Again good luck with *ASD*.

Sincerely yours,

John Haley

Roaring River, N. Carolina

First, welcome to the best square dancing magazine going! I like your new size and format of the magazine. I am very glad to see the record review by Chris Pinkham, a little like the old *Sets in Order*. I personally use my own choreography, but newer callers quite regularly call to the figures recorded and strange as it may seem to some callers, there are groups that dance to records where no caller is available. It would be a good service if Chris would have a "square" dance with these, then critique them and report accordingly.

Keep up the good work. "An over the miles Yellow rock to you."

Don Crisp

Lewiston, Idaho

Congratulations on acquiring *ASD*. I'm sure you will do a bang up job. I have just received my first copy under your direction and like it very much although I miss one section. That being the *Flip Side Squares*. I like Chris Pinkham's section but still would like to see you continue the format used in *Flip Side Squares*. I feel that together they would be a great help to callers, especially the new callers like myself. Having the figures used available has been a great help to me. Please consider this.

Thanks again and good luck.

Don Newburn

Lebanon, Oregon

ASD comments: We do listen! "Flip Side" is gone but we spoke with Chris and we've modified "On The Record." And here's hoping that everyone is accommodated. By the way, Chris does dance the records with his group.

And the impact of change..

Hello to the new publishers and crew. You did a very nice job with your first edition. Very easy to read and neatly put together. We look forward to getting the magazine every month. The only part we miss - you didn't publish who the callers are for the dances =>



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and weekends. This is a large part of getting people to participate in traveling for the weekends. Our club "Hoe Downers" of Wood River, Illinois have many national callers scheduled every year, so some bring flyers. This way people know what is going on. We have attended many dances because of the callers in the listing. Many people look forward to the full list of callers names so they can attend these specific dances. I suppose we have been spoiled, but often we have traveled because of callers in the *Date Line [What's Ahead]*. We have danced since the '50's and sure enjoyed the former lists printed in *ASD*. Otherwise, everything was very well done. We wish you the very best of luck

for many years.

George & Eunice Barry
Granite City, Illinois

ASD comments: We had to make some hard decisions and this was one of them. "What's Ahead" will be a listing of conventions and festivals put on by state associations/federations. We had to draw a line somewhere between the service we must perform and free advertising. It cost money to publish this magazine and we believe that callers/cuers who run weekends recognize that fact. We will begin offering a "Weekends" listing at a rate we think organizers of these events



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will find very reasonable. Look for that information on page 88.

A Plus for Contra.

I really enjoy your column and dances in *ASD*. I have only been prompting contras regularly for a year, and thoroughly enjoy it. My partner and I (significant other) have started a club in Wildwood, Florida, and we have from 8-20 couples at each session. We dance each Tuesday morning and the first Saturday of each month. All of our members are square dancers and some have had to give up squares for health or mobility reasons, so contra is a nice avenue for them to keep dancing without the aerobics or rough-housing found in most square dance clubs today.

I want to thank you for your article on "Jessie and Carl" (names changed) [*ASD, December '97, Contra Corners*]. We have 2 couples in our group that can't move around like they used to, and one that gets real confused between right and left, and head and foot. After our dance this past Saturday

(12/6) I came to the realization that the more difficult dances will have to be left for another time. The club members seemed to be a little, more forgiving than I wanted to be and are satisfied dancing the easy dances so that the two couples can keep dancing. I heard one of them say a while back that they don't know what they'd do if they couldn't dance. I was afraid we might lose the better dancers unless I began to challenge them with more difficult dances. I realized Saturday night, after restarting a dance 3 times, that we are here for the enjoyment of the dancers, and my job is to make the dance program interesting at their level of dancing.

I just picked up my *ASD* this morning and read your article, it really hit home. The timing was perfect.

Thanks,

Dennis Ricker
Wildwood FL

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BILL AND BOBBIE DAVIS

Bill & Bobbie have announced their plans to retire from square dancing. We're sure they gave this a lot of thought and as you'll read, it does free them to do things and not worry about deadlines, etc. We say "THANKS" to Bill & Bobbie for their years of dedication and devotion to square dancing and wish them the very best in the future.

Bill began dancing in 1952, started calling in 1954, and has been totally committed to Square Dancing ever since. Bobbie started dancing late in 1963, dropped out by 1966, and returned full time in 1972 when she and Bill were married. The last 25 years have been full and rewarding.

* In 1972 we began publishing a note service for the Santa Clara Valley Callers Association. That continued until 1995.

* In 1973 we published the first edition of our TOP TEN book of new square dance moves. That was a yearly project until CALLERLAB's standardized lists stabilized the "new move" scene into near oblivion. At that point, we began publishing the BIG 5 DICTIONARY with definitions of all the CALLERLAB programs from Mainstream through C-1. We have also published three editions of Bill's books on sight calling.

* In 1974 Bill became a CALLERLAB member and immediately went to work as chairman of a multitude of commit-

tees through the years as well as a long tenure on the Board of Governors. He has attended every convention except the one in 1996. Receiving the CALLERLAB Milestone Award in 1989 is something that Bill ranks right alongside his induction into the Northern California Handball Hall of Fame as two of the highlights of his life.

* In 1977 we started writing articles for a local square dance magazine (Dancers' Diggin's). Some contributions to Bob Osgood's Callers' Notebook in the Sets In Order Square Dance magazine led to a regular column on Advanced dancing for Bob and another local magazine, The Prompter. Since the mid 1980's we have been meeting monthly deadlines for our "Circle Right" column in as many as 20 magazines in Canada, New Zealand and the U.S.

During all those years Bill was calling a home program four to six nights a week (beginner through C-1), serving actively in our local callers association (where Bobbie was ⇒

secretary for 22 years), serving on committees for our two large area festivals, running festival weekends of our own, and teaching local caller schools. Vacation time from his "real" job (designing missile guidance systems for Lockheed) was spent traveling to other states and countries to do caller schools and call. Whether at home or away, when Bill was not calling, he could usually be found dancing or attending seminars conducted by others - always looking for more insight into choreography and just enjoying the activity.

Our lives underwent a major change at 4:45 P.M. on May 5, 1995. That was when Bill suffered a severe stroke (while preparing to attend a square dance event, of course) that has left him without the use of his right hand and with a severe speech deficit. Despite our early expectations of a full recovery and in spite of two years of a diligent therapy work schedule, progress has been very slow. As a result, we have been forced to back away from much of our square dance involvement.

Now that we are into another year, we have done some major soul-

searching and have reached the decision that it is time to let go of the remnants of our square dance activities. Regardless of how much we have loved the activity and how much we wish for a bright future for our favorite recreation, it does not seem appropriate for us to be writing commentary on an activity in which we are now no more than casual observers.

With that in mind, this will be our last column. We truly appreciate all the reader responses we have had over the years, both those who agreed with us and those who pointed out the error of our ways. We are also grateful to all the editors and publishers who have printed our words without ever once criticizing, condemning, or trying to control what we wrote.

As of March, we will have divested ourselves of all deadlines (Bobbie is even giving up teaching quilting classes - but not quilting). Daughter Number Five is making plans to move to L.A. to work, and Daughter Number Six is a junior at Colorado State University. For the first time we will have no commitments that will keep us from taking off at a moments notice to do whatever we want. First up will be a trip through the Greek Isles. After that, who knows? Bill wants to travel the Amazon; Bobbie wants to do an African safari and go to Churchill, Canada, for the polar bear migration. Maybe we will do all three.

Wherever we go, whatever we do, our hearts will always be with square dancing. We thank all of you for years of fun, friendship and stimulation. We especially thank you for all your concern and kindnesses in the last two years. If you will excuse a bit of plagiarism,

"Thanks for the memories." 🐾

MIKESIDE MANAGEMENT
by Stan & Cathie Burdick

MIKESIDE MANAGEMENT

Monthly Note Service for Callers by Stan & Cathie Burdick

It's not a bed life, this
wondering around circuitous
rampage I've chosen. At least
it's not hard to take
week in Hawaii
by a
covered upstate New York (I
sneaked in and out between the
blizzards), followed by two
weeks slipping through
Florida Georgia (Sounds
like a
March)

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Bill Donahue

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- BR 295 - "Tie Your Dream to Mine" by Jerry Biggerstaff
- BR 1021 - "Colors Of The Wind" (Round) by Bob & Linda Berka
- DJ 124 - "Put On A Happy Face" by Joe



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ON THE RECORD

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LABEL	TITLE	ARTIST
-------	-------	--------

BS-2440

Hello Ma Baby

Johnnie Wykoff

The dancers and I loved this music immediately. Contemporary, active rhythmically, and fun. This is the type of song that people seem to know the words to even if they have never heard it before! *Hds/Sds sq thru 4, w/corner Star thru, Reverse Flutter, Pass the Ocean, Swing thru, Boys run, Cal. Twirl, Corner Swing!*

BS-2441

I'll See You In My Dreams

Johnnie Wykoff

Kind of a Big Band/Dance Band feel to the music. This will keep the dancers moving but there is a mellow quality to the music-especially with the dreamy start. Another old but pretty familiar tune adapted for square dancing. *Hds/Sds Sq thru 4, Do Sa Do, Swing Thru, Spin The Top, Pass Thru, Partner Trade, Straight Across Turn Thru, L.A. Come Back & Promenade the next!*

Q-920

Somewhere Over The Rainbow

Guy Adams

This song I've always included on my "timeless" list. Everyone recognizes the melody and will sing right along with you. Very pleasant and an excellent relaxer anytime you want to get your dancers off the ceiling! One of my keepers this month. *Hds/Sds Prom 1/2, Sq thru 4, R&L Thru, Veer Left, Ferris Wheel, Ctrs. Sq thru 3, Corner Swing!*

SIR-318

Mighty Quinn

Paul Bristow

It's always amusing to see what producers will come up with next. This one's taken from the 60's pop tune by the band Manfred Mann. The music is lively and familiar - come on without, come on within-with a country twist. *Hds/Sds Prom 1/2, Sq thru 4, Swing Thru, Boys Run, Couples Circulate, Wheel and Deal Make a Right Hand Star turn it exactly 1/2, Girls U-Turn Back, Corner Swing!*

OR-3007

A: "It's The Beat Stupid"

B: "Amy" Hoedown

Two fine values for hoedown music. Side A, "It's The Beat Stupid" is fun with a quick paced percussion and bass beat. If your crowds have the energy, try this side. If you want something a little more relaxing with a boom-chucka background try Side B "Amy". Music was adapted from a 1970's pop/folk tune by the same name. I like double sided patter records-sometimes you definitely get your money's worth.

SIR-604**Little Rock****Jack Borgstrom**

Smooth rendition from the other tune called Little Rock. Not a relaxer, but something in the middle. The important thing is: the music is nice! Fiddle and steel guitar create the background melody. *Hds/Sds Prom 1/2, Sq thru 4, Swing Thru, Boys Run, Ferris Wheel, Ctrs Veer Left, Crossfire, Walk and Dodge, Cornr Swing!*

PR-1002**Hangin' Up My Travelin' Shoes****Renny Mann**

A song of remorse and rehabilitation. Somewhere in the middle of rowdy and relaxing. Give it a listen. *Hds/Sds Pass the Ocean, Recycle, Pass thru, Swing Thru, Boys Run, Wheel & Deal, R&L thru, Dive thru, Ctrs Sq thru 3, Corner Swing!*

HH-5209**She Works Hard For The Money****Kip Garvey**

Who says Disco is a thing of the past? Different but interesting music for square dancing (several Disco pieces have been well adapted in the past). This tune will add energy to your collection, but don't forget to wear your white suit! *Hds/Sds Prom 1/2, Sq Thru 4, Tch 1/4, Split Circ. X 2, Scoot Back, Single Circ., Rear Back & Corner Swing!*

CC-49**Little Bitty****Jody Serlick**

Alan Jackson caller/fans may like this tune. This is the tune that tells us that it's OK that some of us live little and unexciting lives. *Hds/Sds Prom 1/2, Lead Right, Circle to a Line, Forward & Back, R&L Thru, Flutterwheel, Sweep 1/4, Pass thru, L.A., Pass by 1, Swing the next!*

CC-51**Singin' In the Rain****Patty Ping**

This tune is also on my "timeless" list. Male or female callers alike can use this music for a relaxing treat for their dancers. You don't even have to teach them the words! *Hds/Sds Sq thru 4, Right Hand Star, Left Hand Star, Slide thru, Pass the Ocean, Girls trade, Boys trade, Corner Swing!*

CAR-36A/B**Theme Time****Hoedown**

This is fun hoedown stuff for a couple of reasons: First it's good music on both sides. Secondly and this is what makes for the fun part-riffs from old TV shows are used not all easily recognized but there nonetheless. How many can you and your dancers pick out?

GE-0034**C'est La Vie****Ken Bower**

Nice rolling 50's Rock and Roll rhythm from the old Chuck Berry tune. Make it rowdy or keep it in the middle of the road but give this one a listen because it's fun! *Hds/Sds Prom 1/2, Sq thru 4, R&L thru, Veer Left, Ferris Wheel, Ctrs Sq thru 3, Corner Swing!*

GE-0033**Ebony Eyes****Ellen Brunner**

I think you could call this music "smoky". Adapted from a pop tune from the late 60's or early 70's. It's the organ in the background that gives this piece kind of a sensual feel. *Hds/Sds Sq thru 4, Swing thru, Boys Run, Bend the Line, Reverse Flutter, Slide thru, Tch 1/4, Scoot Back and Corner Swing!*

JP/ESP-810**Of Country****Jerry Jestin**

Interestingly adapted from a Mark Chestnut tune from a couple of years ago. Breaks and Figures are rearranged for a different feel to the way a singing call is normally delivered. Smooth piece of music with that 4/4 timing that's always nice to dance to. Check out the dance figure but I would recommend walking it even with experienced MS dancers. *Hds/Sds sq thru 4, Right Hand Star, Left Hand Star, to the Sds/Hds make a Right Hand Star-turn this 3/4, Adjust to a line, Boys Walk, Girls Dodge, Single Hinge, Boys Run and Prom!*

ESP-918**Dancin', Shaggin' On The Boulevard****Steve Kopman**

A little saxophone in the background and you have a relaxing square dance version of the current Alabama hit for your dancers. Callers please note that background vocals are cut in on the instrumental side. *Hds/Sds Prom 1/2, Pass the Ocean, Extend, Swing thru, Girls Fold, Peel Your Top, R&L thru, Sq thru 3, Corner Swing!*

BM-189**You Don't Care What Happens To Me****Mac McCullar**

Although not familiar with the original tune, this one is kind of catchy and happy. For those callers who use singing calls for hoedowns this one could work for you. *Hds/Sds Prom 1/2, Sq thru 4, R&L thru, Veer Left, Ferris Wheel, Ctrs sq thru 3, Corner Swing!*

Records reviewed are supplied by

Supreme Audio/Hanhurst's Tape & Record Service 800-445-7398

***** OPINIONS *****

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

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Dancing Contra

with Don Ward



This month's feature contra, "The Judges Jig", is recognized as the first double progression contra. It was written by Judge Charles Merrill in the late 40's or early 50's.

This dance may be your introduction to "Actives and Inactives". I prefer to call them "1's and 2's." The dance is improper or alternate-duple. Every other person along the line is of the opposite gender and partners are across from each other. I find the best way to designate 1's & 2's is to have men face left, ladies right along the line, facing another couple in the process. If your back is toward the caller you are "active/1's", if you are facing the caller you are "inactive/2's".

Intro: ALL FACE ACROSS

A1: 1'S WITH YOUR PARTNER PROMENADE DOWN THE CENTER (6)
TURN ALONE

It is important to recognize the first couple you pass as you are coming back to them.

1's UP THE SET AND CAST OFF with the first 2's you passed.

(This is the first progression)

A2: with the opposite couple RIGHT HAND STAR (8)

REVERSE, LEFT HAND STAR, turn the star about 6-8 steps till you are facing the next couple up or down the set. (8)

B1: BALANCE & SWING (16) with the next couple you come to. End the swing facing across to the other line across the set.

(This is the second progression)

B2: PROMENADE ACROSS THE SET (8)

RIGHT AND LEFT THRU BACK ACROSS (8)*

(repeat the dance with the active couple (1's) promenading down the center. Be sure to look at the new couple you pass going down.)

* The original dance was written with a right & left thru. For today's square dancers I would call a pass thru & partner trade for better body flow. Traditional dancers still adhere to the original, however.

For music I like the Lloyd Shaw traditional recording of "Crossing On The Ferry" (T.A.G Contra) #E27. In many square dance callers records "Summertime Dream" makes a good substitute. Chaparral #403.

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

Ken's Comment

by Ken Ritucci



Do You Like T?

For close to a year now, CALLERLAB has been hard at work discussing dance program changes. An ad-hoc committee was established to study the feasibility of whether or not the redesigning of the programs would allow for the increase of new dancers and also help maintain our current ones.

This ad-hoc committee has been hard at work, through various articles

and also on an everyday basis on the internet. Communication amongst callers has been running rampant. Of course, not everyone agrees with the idea of changing the dance programs. Many European countries are quite satisfied with the current programs and do not want any changes. Many feel that this is an "American or North American problem" and feel that we should not try to influence change in their country's programs.

This proposal, entitled, "Target 2000" or "T 2000" for short, would encompass three dance programs that, if approved, would be faded in over a period of 2-3 years. These programs would eventually replace the existing Mainstream and Plus

programs as we now know them.

The first program would be an established Basic Program as the initial point of entry into square dancing. This would be a stand alone program. In some countries overseas, the Basic program is very solvent and prosperous. Here in North America,

we do not for the most part have any at all, Basic clubs. Currently, the Basic program exists for the average caller as a launch

pad to propel the beginner class into the Mainstream program, usually within 6-8 weeks of lessons.

The idea of actually stopping at the end of the basic list and dancing and establishing new clubs is refreshing, but not really a new idea. Many people feel that we are having enough problems maintaining Mainstream clubs, how are we gonna get the manpower to establish new clubs at this level? Even if we did, who is to say that clubs and callers alike will stay there and not move their dancers to Mainstream as they do now.

The second proposed program would be a combination of the existing Mainstream and Plus calls and would be called "square dancing" or some-

*T 2000 if approved,
would be faded in over
a period of 2-3 years.*

thing. This would be the next step after the basic program. Again, the enormous task of what calls would make up this list would be quite important and who determines that etc.

The third and final program would be the same list of calls from the first two programs but would make use of extended applications. IE, more difficult formations and arrangements than previously taught. This program is to provide more of a challenge for those dancers who want more than they are currently receiving. The first two programs would emphasize standard formations and arrangements.

Many callers and dancers feel we don't need to change the existing

programs. It's not the programs that are the problems, it's the callers and dancers using them. On the other hand, many people feel that we need something that will slow down this "rush to plus" mentality that has swept many parts of our country.

If you are not aware of this T 2000 proposal, make sure you ask your club caller about it. He/she should be aware of what is going on. This proposal will be voted on at the next CALLERLAB convention in April in Cincinnati, Ohio. Now is the time to ask questions. Find out all that you can, after all, it will affect our entire activity as we now know it.

You do have that right to know!

Happy Valentines Day

KEN RITUCCI

Accredited Caller-Coach

RANDY PAGE

Accredited Caller-Coach

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ALTERNATIVE DANCE PROGRAMS Target 2000 Proposal

There has been much discussion in the last few months regarding CALLERLAB dance program changes. An ad-hoc committee was established to study the feasibility of redesigning our programs for the purpose of increasing new dancer participation and improving dancer retention. This committee presented a proposal to the CALLERLAB membership at the 1997 Los Angeles convention.

This proposal, entitled Target 2000, is now being studied by the CALLERLAB membership. It is the main topic of discussion scheduled for the 1998 CALLERLAB Convention in Cincinnati, Ohio. The proposal is in resolution form and will be presented to the CALLERLAB membership for their approval or disapproval on April 8. All dancers, dancer associations, callers, caller associations, and all other interested parties may receive and review the proposal in order to

formulate their own opinions and perhaps relay those opinions to CALLERLAB members who will be voting on the issue. Informational packets containing the proposal may be acquired by writing:

CALLERLAB T 2000 Proposal
829 3rd Ave SE, Ste 285
Rochester, MN 55904-7313

Enclose a #10 size self-addressed envelope, stamped with enough postage for 3 ounces of domestic delivery (78 cents domestic USA).

Any interested parties who have access to e-mail and the internet may partake in an ongoing discussion regarding the proposal by sending an e-mail to:

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- CAR-33 I'D LIKE TO BE - Jerry

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mail list entitled SD-2000. This mail list is not restricted to callers. Everyone is encouraged to participate. Postings to this mail list are the opinions of the participants and not of CALLERLAB, the CALLERLAB Board of Governors, or Executive Committee.

CALLERLAB has always been responsive to proposals properly submitted for study and consideration by its members. The proposal regarding changes to the existing dance programs will receive complete, objective, and immediate consideration. The CALLERLAB membership will vote to accept or reject any proposed changes to the dance programs. If any changes

are endorsed by a vote of the membership, CALLERLAB will issue the appropriate press releases and notices advising all interested parties of the changes.

Until such time there are NO changes in the current CALLERLAB dance program structure. All programs remain intact at this time.

Throughout the years CALLERLAB has remained a major stabilizing factor in square dancing. Our dance programs will remain relatively stable to insure the continued growth and well being of the activity. The membership of CALLERLAB takes the responsibility of dance program maintenance very seriously.

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Phase III

Ginny Come Bolero (Galbraith)

Amer Pie 9026 or Coll 90057

Artist: Brian Hyland

Phase IV

With You (Lovelace) Starline 6004 or
Coll 6080

Connecticut Association of Round Dance Teachers (CARTS) 1998 Winter Screening Selection

Phase II

Glow & Glimmer (Yellen) MCA-60125

Goody Goody (Rumble) Coll 0108A

Phase III

Don't Let Me Touch You (Small)

Columbia 13-33370

Phase IV

I'll Take Care '97 (Holm)

Grenn 17226 or 14192

Classic

Maria (Rumba) (Wolcott) Roper 129

Wisconsin Round Dance Leaders Council Rounds of the Month December 1997-January 1998

Phase II

Sukiyaki (Molitoris) WRC 1264
or Starline 6152

Five Foot Two Charleston (Nelson)
Chaparral 602

Dreamy Waters (Goocher) HOC
HRD 90

Phase III

Yellow Bird (Klein) Coll 3800

Phase IV

Next Door To An Angel (Lock)
RCA 447-079

Popular Dances/Teaches

DRDC Top Teaches As Reprinted in the December, 1997 Newsletter

1. Esta Rumba (Barton) III+I/SP256
 2. Banana Boat Cha (Anderson)
V+2+I/SP 270
 3. First Snowfall (B/M Moore)
VI/W/SP 275
 4. When You Love Me (B/M Moore)
VI/R Coll 775 Diana Ross
 5. I'm Dreaming (Ivins)
V/FT/Win 4532
 6. Bahama Mama (Rumble)
IV+I/C/ SP 219
 7. It's In His Cha Cha (B/M Moore)
V+I/SP 275
- Hey Daddy Cha (Easterday) IV/SP

- Forever Blowing Bubbles (Slater)
V/FT/SP 199
- Don't Get Around Much (Powell/
Brosic) III+2/FT/J/SP 253
8. Non Dimenticar (Rumble)
III/R/Roper 421 -A*
- Brilliant Conversationalist
(Shibata) VI/WCS/SP 279
- As The Music Played (Rumble)
III/R/Roper 264
9. Village Waltz (Rother)
V/W/SP 245
- Snowy Foxtrot (Goss)
VI/FT/SP 264
- Aleena (Bond) II/TS/AS 13039
- Best Of My Love (Shibata)
IV+ 2/R/SP 278
10. Sukiyaki (Molitoris)
II/TS/URC 1264
- Pensando En Ti (Esqueda)
VI/FT/SP 208
- Burnin' (Rumble) II/TS/WB 29279
Eddie Rabbit
11. Wall Street Quickstep (Holm)
IV/HOC 2744
- Twelfth of Never (Lovelace)
IV/B/Col 13-33048 Johnny Mathis
- Happy Time Jive (Rother)
IV/SP 235
- Blue Coast (Bond)
V/WCS/ Curb 76959
- And I Love You So (Childers)
V/R/Perry Como
12. With You (Robertson)
IV+2/B/SP 262
- White Sport Coat (Lefeavers)IV/
FT/Col 13-33013 Marty Robbins*
- Te Quiero (Roraback)
VI/R/SP (Vilya)
- River Seine (Hickman)
IV/W/Roper 143
- Rio Tango (Barton)
IV+2/WCS/SP CDNO05
- More & More Every Day (Lawson)
V+2/FT/Coll 6255 Al Martino
- Really Really Mine (Bahr)
V+2/FT/Coll 0243 Jimmie Rogers
- Maria Elena Bolero (Palenchar)
III+2/Coll 4552 Los Indios
Tabajaras
- For A Moment Bolero (Molitoris) IV
- Erotica (B/M Moore)
V+2/R/SP 216
- Dancing Princess (Cantrell)
VI/W SP
- Calendar Girl (Rotscheid)
IV+2/J/RCA 447-0575 Neil Sedaka
- Blue Rain Foxtrot (Hickman)
IV+I/FT/SP 269
- Alegheny Moon (Barton)
VI/W/Patti Page
- National Carousel Clubs Most
Recent Top Favorites URDC
Newsletter - December, 1997
Book 20, Volume 12**
- Erotica (Moore) V
- Pensado En Ti (Esqueda) VI
- Papillon (Lamberly) VI
- Mujer (Real) VI
- Dance All Night (Moore) VI
- Jasmine (Rumble) VI
- Catch A Moonbeam (Casey) VI
- St. Michael's Quickstep (Casey)
- Watch Over Me Foxtrot (Goss) IV
- When You Love Me (Moore) VI
- Bahama Mama (Rumble) IV+2
- First Snowfall (Moore) VI
- No Lady (Broadwater) VI



A Nutshell

Reviewed by Deborah Parnell and Frank Lesclinier

This will be a monthly note service review for callers. Because of publishing deadlines, we cannot review current issues of the services. This month's reviews are from the October 1997 issues, unless otherwise noted. If you publish a note service and would like it reviewed in future issues of this magazine, please send them to: 9797 La Monica Drive, Rancho Cucamonga, CA 91730-2800. We will be glad to include your notes. The deadline is the 10th of the month. Thanks, Deborah & Frank.

CALLERS NOTES

Norm Wilcox

Norm continues from last month's articles with the subject of "Adding creativity to your choreography." He explains what "Standard Applications" and "Extended Applications" are, and exploring the difference with your choreography.

The following calls are featured: Basic Program - Half Sashay and Split the Outside Couple; Mainstream Program - Centers In..Centers Fold, Cast Off 3/4 from Ocean Waves, and Couples Hinge; Plus Program - Explode & (Anything); A-1 Program - Cycle & Wheel, Square Chain Thru; A-2 Program - Pass & Roll Your Neighbor & Spread.

JOHN'S NOTES

John Saunders

This is a review of the November notes. Don Ward contributes an article on Dancing Contra, and includes several of the movements.

Mike Sikorsky wrote a new call, "X THE FLUTTER." The definitions and many sequences are included. It starts

from a 1/4 Tag formation.

The Basic Program calls featured are calls in the Veer Family. Cloverleaf is the highlighted call at the Mainstream Program. The call Spin Chain and Exchange the Gears is explored at the Plus Program.

The Advanced and Challenge Supplement includes: Anything & Cross; Diamond Chain Thru; and Vertical Tag Back (to a Wave).

MIKESIDE MANAGEMENT

Stan Burdick

Stan starts this month's column with an article on Party Dances, sometimes called One Night Stands. Many popular records used are listed with record numbers for ordering.

Many square dance records are listed for themeing dances throughout the year. These are great to have for calling that special dance with a theme.

Take a look at the Code of Ethics for both callers and dancers. Maybe it's been a while since you reviewed the list. Jerry Reed contributes a section titled

Creative Choreography with the calls Lead Right, Lead Left, Veer Right and Veer Left.

For those looking for some calls in the Traditional Treasury, the Virginia Reel is explained step by step.

MINNESOTA CALLERS' NOTES

Warren Berquam

Warren shares a personal success story calling ONE NIGHT STANDS. He started three groups last fall, one of them with more than 200 dancers in it. The Community Dance Program

may be a way to get yourself started in your area.

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

The featured calls this month on the Mainstream through Plus Programs are: Trade; Recycle; Fold; Explode the Wave; Grand Swing Thru; and Single Circle to a Wave.

The Advanced Program calls highlighted are: Quarter Thru; Right/Left Roll to a Wave; Switch to a Diamond; and Split/Box Transfer. 🍷

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Please note **COPY DEADLINE, page 97.**



National Callers Associations

by Richard D. Ellis

As a dancer I am always interested in the press releases of both the ACA and CALLERLAB to dancers, dance associations, and the editors of dancer newsletters. This tells the dancers what the CALLERLAB Program Committee describes as "the results of the biennial review of programs." To our dismay, they have dropped three more of our favorite dancer calls because of

the Caller Review.

Apparently the three-step committee review process involves only callers and, as far as I can figure out, no dancers; we who employ and support their vocations! When was the last time we dancers had any say in the adding and the deleting of calls? Certainly not in my sixteen years in the square dancing activity.

Classify Dancers? No Way!

by Don Nivo

I'm writing in protest, (an unusual activity for me) of the Circle Right column by Bill and Bobbie Davis in November and the Ed Foote column on Advanced Dancing in the December issue of *American Square Dance*.

The statement in the Circle Right column "Why Should We Sell Square Dancing By Trying To Market It As Something Simple?" That approach typically attracts the simple minded. With due respect to all of those superior brain people, I am, how can I state this, a simple caller! Oh yes, I call one night stands, (rehired year after year.) Mainstream, Plus, D.B.D., Contra and I also cue Phase I and II Rounds. Nevertheless, I find calling easy, simple squares with variety, on a regular basis to be more challenging to me than all the others.

I call for two square dance clubs on a regular basis that do not hold lessons,

but will accept new people at any regular once a month dance! Both clubs have been dancing longer than my 40 years of calling! (I inherited these clubs from a caller who retired.) These "simple" minded people include accountants, lawyers, P.H.D.s, computer programmers and one professor of mathematics as well as other professional people. Except in the area of square dancing, all of them are smarter than I am! (Boy, does that admission hurt!)

I also take issue with, "Does Anyone Miss Cross Trail Thru?" Has anyone polled all of the dancers and callers? No! (At least not me.) Did you know that Cross Trail Thru, U Turn Back equals Right and Left Thru only? It works easily because you don't touch hands. So there! (Try "Hill Billy Fever" a 78 R.P.M. just for fun.)

This brings me to my final point. (I did make a previous one, didn't I?) Ed

Foote's column referring to strong dancers versus weak dancers is a bit of an irritant to me like swallowing a bug accidentally while biking. Yeagah! Is this the same as inferior dancers versus superior dancers or lousy dancers versus excellent dancers? A contest?

Maybe the rules are different in advanced and challenge. My caller code of ethics requires me, as the only paid employee, to present a program where everyone is successful and has a fun experience including a variety of figures, dances and music. I've never been 100% successful, but I have been close. I don't believe in classifying dancers by "ability." Some of the most supportive and faithful club dancers were not superior or even middlin' good, but I learned to

call with the support of many so called "weak" dancers.

My philosophy can be summed up as follows:

Every dancer is a challenge to the caller. Every dancer deserves respect, good comfortable dancing and above all, an enjoyable, fun, friendly experience. Every dance is a challenge for the caller. The caller is responsible for the success of every dancer (now there's a challenge.)

My advice to all is to get off the inferior versus a superior, higher program is better etc. rant and concentrate on doing the best for ALL the dancers. In my book, if the dancer doesn't get through the square, the caller is at fault. That's the reason I'm the one that gets paid.

Note: See Ed Foote's A/C Lines on page 74 for his reaction to Don's comments.

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THE COUNTRY LINE by jim and jean cholmondeley

Have You Ever Wondered Why?

Have you wondered why things are called what they are called? Such as why has a party become known as a ball. Many have thought that it came from the Latin word "ballara" which means to dance. Most people will accept this, when in fact the origin of a ball comes from the Feast of Fools at Easter. As part of the celebration, choirboys danced around the Dean in church: he threw a ball at them and they sang as they caught it. At early American dances, too, a ball was thrown as the dancers danced around in sets. Though they stopped throwing the ball, they kept the name, "Ball" for the dance itself.

What about the "Jive" music? It probably comes as a result of the "Duck and Dive" term applied to square dancing. One of the calls being "Duck for the Oyster, Dive for the Clams." In opposition to this, modern athletic dancers "jump and" - for alliteration and rhyme - "Jive".

This months dance is an easy dance called "Down In A Ditch." Enjoy!!

THE DEWEY

Choreographed by Raelyne Castonia

Description: 1 Wall Dance **Difficulty:** Beginning/Intermediate
Count/Steps: 32 Counts / 34 Steps **BPM:** 151

Dancing Music: *Down In A Ditch* by Joe Diffie
Count/Description:

**Brush Forward, Brush Across,
Step down, Clap**

**Brush Forward, Brush Across,
Step Down, Clap**

1. Brush heel of RIGHT foot forward
2. Brush toes of RIGHT foot back across Left shin
3. Step down on RIGHT
(RIGHT crossed over Left)
4. Clap hands
5. Brush heel of LEFT foot forward
6. Brush toes of LEFT foot back

across Right shin

7. Step down on ball of LEFT
(LEFT is crossed over Right)
8. Clap Hands

**Unwind 360 Degrees Right, Clap,
Side Step, Touch & Clap,
Side Step, Touch & Clap**

1. Unwind 1/3 turn to the Right
(CW)
2. Unwind another 1/3 turn to the Right
3. Unwind final 1/3 turn to the Right

(RIGHT is crossed over left)

4. Clap hands
5. Step to the Right on RIGHT
6. Touch LEFT next to Right and clap hands
7. Step to the Left on LEFT
8. Touch RIGHT next to Left and clap hands

Shuffle With 1/4 turn Right, Step, Pivot Shuffle, Step, Pivot

1. Step 1/4 to Right on RIGHT & Step LEFT next to right foot
2. Step forward on RIGHT
3. Step forward on LEFT
4. Pivot 1/2 turn to Right
5. Step forward on LEFT &

- Step RIGHT to heel of Left
6. Step Forward on the LEFT
7. Step Forward on RIGHT
8. Pivot 1/4 turn to the Left (CCW)

Step, Pivot, Step, Pivot, Stomp, Stomp, Bounce, Bounce

1. Step Forward on RIGHT
 2. Pivot 1/4 turn to the Left (CCW)
 3. Step Forward on RIGHT
 4. Pivot 1/4 to Left (CCW)
 5. Stomp RIGHT next to Left
 6. Stomp LEFT next to Right
 7. Bounce heels on floor
 8. Bounce heels on floor again
- BEGIN AGAIN ...

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Cue TIPS

Selected by Sandi Simmons



Hope you will enjoy these two round dances that I thought were appropriate for Valentine's Day. What could be more romantic than to say "Come A Little Bit Closer"... "Tua" (meaning "You") are my special someone!!

COME A LITTLE BIT CLOSER

Ray & Virginia Walz
2410 Lancaster Dr., S. E. # 353
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RECORD: Collectables 6016-B (Artist; Jay & The Americans)

FOOTWORK: Opposite except as noted **RHYTHM:** 2 Step

SEQUENCE: A-B A-B-C A-B Ending **PHASE:** II+2 (Cucaracha & Lariat)

INTRO

1-4 (BFLY/WALL) WAIT; SIDE DRAW TCH; SIDE DRAW TCH;

A

- 1-8 BOX;; CIRCLE BOX;; LARIAT;; CUCARACHAS;;
9-12 FC TO FC; BK TO BK; B'BALL TURN (OP/LOD);;
13-16 DOOR 2X;; CIRCLE 4 (AWAY & TOG) (FCG NO HDS JND);;

PART B

- 1-4 FWD LK FWD; FWD LK FWD; RK FWD REC; BK LK BK;
5-7 BK LK BK; RK BK REC (BFLY); SIDE DRAW CLOSE;

PART C

- 1-4 VINE 3 TCH; WRAP; WHEEL 3; UNWRAP (BFLY/COH);
5-8 VINE 3 TCH; WRAP; WHFEL 3; UNWRAP (BFLY/WALL);

ENDING

- 1-4 CIRCLE AWAY TWO STEP; TOG TWO STEP (BJO); WHEEL 6;;
5-8 CIRCLE AWAY TWO STEP; TOG TWO STEP (BJO); WHEEL 6;;
9-10 SIDE DRAW CLOSE; LUNGE;

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RHYTHM: Rumba

FOOTWORK: Opposite except as noted

PHASE: IV+ 1 (Cuddle)

SEQUENCE: INT-A-B-A(I-8)-BRK-A-C-A(I-8)-BRK-END

INTRO

- 1-4 WAIT 1; AIDA; RK REC STP TO FCE; SPOT TRN;
5-8 SHLDR TO SHLDR TWICE;; SD WALKS 6;;

PART A

- 1-4 1/2 BASIC; FAN; HOCKEY STICK;;
5-8 PROG WLKS RLOD;; FULL BASIC TRNG TO FCE WALL;;
9-12 FENCE LINE TWICE;; ALEMANA;;
13-16 LARIAT;; CUDDLES TWICE;;

PART B

- 1-4 1/2 BASIC; WHIP TO FCE COH; OP BREAK; CRAB WLK;
5-8 CRAB WLK; WHIP TO FCE WALL; TIME STEP TWICE;;

BREAK

- 1-4 REV UNDER ARM TRN; FAN; ALEMANA FROM FAN;;

PART C

- 1-4 HAND TO HAND TWICE;; CUCARACHA; NEW YORKER;
5-8 BRK BK TO RUMBA SCALLOP TWICE;;

ENDING

- 1-4 SPOT TRN; NEW YORKER IN 4; AIDA AND FREEZE;

If you should need a full copy of these cue sheets, please send a stamped addressed envelope to Sandi Simmons 7 Simmons Dr., Milford, MA 01757 or e-mail: simmons@ziplink.net. And don't forget to send along anything you would like me to review.

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A History of Square Dancing

By *Ralph Page*
Keene, New Hampshire



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Sets In Order, The American Square Dance Society

Contra Dances

Music used for contra dancing in the very early days was mostly of English origin. In the early 1800's dancing masters began putting figures to popular tunes of the day, a custom that has carried over to the present. The History continues with the introduction of polka and waltz rhythms into contra dancing.

The era between 1825 and 1860 is of more than passing interest for contra dancing. Again one must give or take a few years. Dancing masters of the era devised many of the contras which are favorites today. We have previously mentioned "Hull's Victory" and "Sackett's Harbor." They named them after American naval victories in the War of 1812, but I have come across no evidence that they actually created them then. In fact, England and Scotland have interesting variants of "Hull's Victory," called respectively "Pins and Needles" and "Scottish Reform." It

might be a variant to "Jackson at New Orleans." In the early days "Sackett's Harbor" was known as "Speed the Cable" with identical figures that are danced today.

The 1859 edition of "Howe's Complete Ballroom Hand Book" contains the following dances that they are still dancing in New England to this day: "Hull's Victory," "Money Musk," "Beaux of Albany," "Chorus Jig," "Fisher's Hornpipe," "Lady of the Lake," "The

This too, was the era that saw the blooming into favor of two and four couple dances...

Tempest" and "Soldier's Joy." The following dances were common fifty years ago, though seldom danced presently: "Durang's Hornpipe," "French Four," "Downfall of Paris," "Rickett's Hornpipe," "Arkansas Traveler," "Lamplighter's Hornpipe," "Twin Sisters," "Beaus of Oak Hill," "Rory

O'More," "Opera Reel," "Old Zip Coon" and "Larry O'Goff." The same edition gives a dance "Steamboat Quickstep" with identical figures to what they now call "Sackett's Harbor."

This too, was the era that saw the blooming into favor of two and four couple dances with the dancers formed "in a circle around the room, two couples facing each other alternately all the way round." Early favorites of this type of dancing were "Spanish Dance," "Rustic Reel," "Soldier's Joy," "Circassian Circle," "Merry Haymakers" and "Highland Reel." Just as popular were the dances known as "The Tempest," "Down East Breakdown," "Rural Felicity and "Portland Fancy," wherein the dancers "formed as for Spanish Dance, except two couples face each other up and down the room." Progression in all these dances was accomplished by the couples going forward and back, forward again and passing through to the next couple.

Polka and waltz rhythms were introduced into contra dances during the era also and the same 1859 edition of "Howe's Ball-Room Guide" describes these polka contra dances: "Hohnstocks Polka, Sultan Polka, Jenny Lind Polka, Baden-Baden Polka, German Polka and Cologne Polka." We might add that these were the names of favorite polkas of the era. For waltz contras we find "Cinderella Waltz, Spanish Waltz, Aurora Waltz, Prima Donna Waltz, Narragansett Waltz and Bohemian Waltz." Either or all of them end with "all waltz" or "all polka" round the hall.

You might, possibly want to call these dances with polka and waltz rhythms the "freaks of contra dancing." None of them had a long life out-

side the big city ballroom and few were ever danced in the country town hall dances of the day. A variant of the circle type dance was known in New England as "The Spanish Waltz" and it survived until well into the twentieth century. It too, is a variant of the English and Scottish "Waltz Country Dance." Without a doubt the most beautiful of all the waltz contra dances was "La Contradanza" from Santa Barbara, California, and well described by Lucille K. Czarnowski in her book "Dances of Early California Days." Why the square dancers of California have permitted such a gorgeous dance to disappear passeth all human understanding. 🍓

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RALPH PAGE MILESTONE 1980



The crowd was so great that no suitable hall could be found to hold all of the people. So here they were, more than 4,000 dancers, gathered at a huge outdoor stadium taking part in the square dancing.

On the raised platform at one end of the field, was the caller. A short, rather stocky individual fresh from New England. The dancers, now in long contra lines stretching far across the field, were Japanese. They understood little or no English while the caller, knowing only one or two words of Japanese, was directing them all by using hand motions.

At best, handling a group of this size is no simple task, but under these rather unusual circumstances, this was indeed a job for someone with great experience, patience, and understanding. For Ralph Page, however, this event which took place in Tokyo in 1957, was just another col-

orful highlight in a life filled with unusual square dance experiences.

Ralph was born January 28, 1903, in Munsonville, New Hampshire. He called his first square dance December 5, 1930, and became a full-time professional caller in 1938. By the time WWII rolled around, he was well established as a successful caller and teacher. Calling squares at the New York World's Fair in 1939, he introduced the activity to thousands of visitors from around the world.

His square dance writings began in the 1930's, when a series of his articles appeared in Yankee Magazine. In 1937, he coauthored *The Country Dance Book*, a classic on New England dancing. Over the years he wrote a *History of Square Dancing for Readers Digest*, a series on the *History of Square Dancing for Sets in Order*, and many classic dance collections for various publishers. Ralph recorded for Disc =>

Records and Folk Dancer Records and composed many square and round dance tunes. In 1949 he began publication of perhaps the most colorful of all square dance publications, Northern Junket.

In the years following the second World War, Ralph, along with his wife Ada, did extensive traveling, appearing at many festivals and institute staffs in North America and overseas.

Recipient of many awards for his

contributions to the world of dance, he received the Yankee Clipper Award, the Granite State Award for work in preserving traditional music and dance, and in 1961 he became a member of the Square Dance Hall of Fame. His portrait is on display at the Lloyd Shaw Archives Center in Albuquerque, NM.

Ralph Page passed away February 23, 1985. He was a folklorist, historian, and protector of the heritage dances of America.

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IN MEMORY OF JOHNNIE SCOTT

We at Prairie-Mountain-Desert-Ocean Recordings are saddened by the loss of one of our dear, dear associates and friend, Johnnie Scott.

Johnnie was a staff caller for Prairie Records since 1979, one of 4 original artists on Prairie who helped spearhead the entire formation of PMDO Recordings. Johnnie was a two time Gold Award recipient, 4 of his recordings were the best sellers on the Prairie label on a year to year basis and one of his records was the overall best seller of all the labels. Johnnie is in the PMDO Recordings Hall of Fame. He also was the recipient of a distinguished service award for Prairie Records.

We will direly miss that smooth mellow voice and that friendly spirit.

Our hearts go out to wife Lou and all the Scott family!

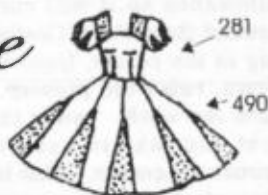
We lost singin' Sam Mitchell from Prairie three years ago and now Johnnie, both from the effects of smoking. Maybe, just maybe, this may send a deep signal to all concerned.

A sad goodbye (but for a short time) goes to a wonderful friend & fellow staff caller on Prairie. Ironically, you will hear his last record on January 1998 tape services PR 1155 "Able Bodied Man". One becomes very attached to someone with whom you spend countless hours in a recording studio, share many dances with and share a label with. Miss ya Johnnie! Goodbye.

*Al & Donna Horn
PMDO*



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HEMLINE



by Phyllis Mudge

This month I would like to address the use of piping as a part of the trim design on a garment. First I will discuss the application of piping to a garment.

Pin the piping to the garment aligning the piping stitching line with the project seam line. Set your machine for a basting length stitch. Wind the bobbin with a thread color that contrasts with the fashion fabric. Attach the piping with a zipper foot. Be sure to stitch the piping just inside the piping stitching. (If you prefer, you can hand-baste the piping in place using a contrasting color thread.)

To turn a corner, stop about 1 inch (2.5 cm) from the corner, leaving the needle down in the fabric. Make three or four clips in the piping seam allowance so it will curve easily around the corner. Continue stitching to the corner, leave the needle down, raise the presser foot, and turn the work. Lower the presser foot and take two short stitches across the corner. (This is stronger than pivoting at the corner.) Leave the needle down, raise the foot, complete the turn and continue stitching.

Pin the remaining garment layer over the piping. Stitching from the side

with the contrasting color thread, stitch just inside the basting stitches, getting as close to the cord as possible.

MAKING YOUR OWN PIPING

Determine the type of filler cord to use. Most fabric store home decorating departments will offer several diameters of cotton and polyester cords; be sure to select one that will withstand the finished garment's cleaning method. If your garment requires baby-fine piping, use one or two acrylic yarn strands.

To determine the width of the piping fabric strips:

a) Wrap a scrap of the intended fabric around the selected filler and pin through both layers, placing the pins parallel and right next to the filler.

b) Pull the filler out of the scrap. Measure from the fold to the pins and double the measurement, then add two seam allowance widths.

c) Cut the fabric strips to the determined measurement, cutting on the straight or bias grain, as desired. (It is only necessary to cut the fabric on the bias if you'll be using the piping to trim curved edges or seam lines.) If you need to stitch the strips together for the required length, use a bias seam to eliminate bulk in the finished piping.

To cover the filler:

a) Wrap the fabric strip around the filler, wrong sides together, and secure it with a pin at one end to begin.

b) Using a piping foot (or a zipper foot if you don't have a piping foot), stitch as close as possible to the filler. You'll probably need to adjust the needle to the right or left for perfect stitch positioning. For very fine piping, try using the invisible zipper foot or a 5-groove pin-tuck foot to ride over the cord. (NOTE: When stitching straight-

grain strips, hold the fabric taut both behind and in front of the foot to prevent puckering. For best results when using bias strips, stretch the fabric a bit while stitching.)

If you prefer a crisper, flatter piping (sometimes called "gutless" piping), omit the filler. Simply fold a fabric strip, ribbon or bias tape in half lengthwise, wrong sides together and press. Machine baste the desired finished width from the fold to prepare it for application. You won't need a special presser foot to sew it to your project. After applying it, press it to one side, or allow it to stand on edge along the seamline.

PIPING POSSIBILITIES

Shirred piping - fabric "scrunched" along the length of the filler adds special touch to decorator projects, but you might also want to try it on thinner cord or garment applications.

Cut the fabric strip three times the cord diameter plus the seam allowances. This allows room to slide the fabric on the filler. Cut and seam together enough piping strips to equal two or three times the required piping length. (Softer, lighter fabrics require more fullness than heavier ones.) Cut the filler 6" longer than the required finished piping lengths. With the filler centered on the fabric strip wrong side, align the strip long edges and stitch across the short end to secure the cord. Using the zipper foot, stitch slightly away from the filler for about 6" (15cm). Stop with the needle down and raise the foot. Pull the cord so the fabric behind the needle is gathered to the desired fullness. Lower the foot and repeat until the piping is completed and about 6" of filler extends at the end. Stitch across the fabric end to catch the cord, but don't cut the cord until after

applying ruffled piping. (If necessary you can release the stitching to adjust the gathers along the extra length).

Take advantage of printed fabrics when cutting fabric strips for piping. If you're piping straight edges, consider cutting strips from a stripe fabric across the fabric width. The effect is quite different from cutting strips on the bias.

Make patchwork piping by piecing strips together from pieces cut from different fabrics. Cut on the straight or bias grain depending on your needs. To join the strips use 1/4" wide seam allowances with the machine set for 15 to 18 stitches per inch. Press the seams open, then use rotary cutting equipment to cut strips the desired width. Join the cut strips to make longer strips, if necessary.

For double piping, stitch two separate lengths of ready-made or custom-made piping together side by side, using a contrasting thread in the bobbin. When positioning and stitching the piping, align the contrasting thread with the garment seam-line.

For baby-fine novelty piping, center soutache or midy braid over the seam-line and stitch exactly through the trim center. Use a contrasting thread in the bobbin so you can stitch EXACTLY over the first stitching when joining the piped garment to the matching garment piece.

Rick-rack piping adds a delicate scallop along a seam or edge. Attach it as described for soutache piping, being careful to center it over the seam-line and stitch with contrasting bobbin.

Until next month Happy Dancing and Creative Sewing!

Please send your comments, questions, or suggestions to:
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By Golly it Works

By *Henry Israel*
ACA 1st Vice President

V I E W P O I N T S

As I write this it is just before Christmas, but by the time you read it, it will be just before Valentine's Day. And, by now, the clubs that started fall lessons are thinking about graduation. The big question is, will they be accepted and be able to dance at club level?

If you followed the American Square Dance program for your lessons, I believe you have found IT WORKS. After 26 years of teaching square dance lessons I was pretty well set in my ways. But, I agreed to use the teaching order that ACA adopted. I could then see for myself if it would work as well as my own order that I had developed over the years. Well, it does! And, it surpasses any other order I have ever seen published.

There was a lot of work that went into the suggested teaching order by a lot of old time callers and with input from all of them I now believe a superior order has been developed. Now for the next question. Are the new dancers accepted and can they dance at club level? Or do your club members say "I hate graduating new dancers into



the club. The level goes to pot"! Well, if you taught the square dance program you will not hear these things said. The new dancers will be accepted and they will be able to dance with the club!

The club dancers don't really notice the reduced level of dance when the new dancers are introduced because everyone is doing all the calls. They just may not be doing the calls from different or unusual setups. That, however will come over the next few months as the new dancers confidence level increases.

Isn't it nice to be able to call the calls you want, right from graduation! Visiting clubs for the graduation dance will be amazed that your students, as they call them, can dance calls they thought were reserved for plus. When in reality it is SQUARE DANCE! 🍀

E CONTRA R N E R S

..... By Don Ward

Member of ACA
and CONTRALAB

What makes a contra dance, a dance? To answer that question I believe that as Modern Western Square Dance Callers & Dancers we need to understand a basic difference between square dancing and contra dancing.

Square dancing, as we know it today, is caller focused. It is the caller who attempts to capture and hold the dancers attention. The

caller controls the flow of the dance choreography (many times the music is secondary). The contra dance, in contrast, is music focused. Most dances are choreographed to fit 32 bars of music (64 beats). The music through its phrasing, melody and rhythm stimulate the dancers response. Gene Hubert, one of the leading traditional contra leaders, believes that "the contra callers job is to bring the dancers and the music together and then clear out." "Good callers can make the dancers hear and obey every word they say without the dancers even realizing they're doing anything but dancing."

Contra dances published in American Square Dance Magazines "Dancing Contra" and "John's Notes" contain

music specifically selected to enhance the choreography. I believe this is of paramount importance rather than saying use any good hoedown, singing call, jig or reel. If the caller is to become invisible to the dancer, music becomes more important than the choreography.

How important are the words we use to call a contra. I believe we need to be as concise as passable while retaining the uniqueness of the contra dance in using movements that, for the most part, can be called descriptively. Gene Hubert again suggests a simple concise formula for calling a contra. The call should specify, "where, who and what...in that order!"

These first two contributions to the making of a contra dance are important to callers, however dancers are only aware of the results. Not the processes that contributed to the results. With this in mind, over the next couple of months I want to explore our topic, "What makes a contra dance, a dance" from dancers perspectives, dance organizers and callers. Your input about the best and worst contra dances you have experienced or called are solicited. Don't be shy about your experiences. If you want to remain anonymous just say so.

So what are some of the factors contributing to contra dancing? Steve Davis, a dancer, feels that "caller preparation, minimum of walk-

throughs, some challenging dances during the evening and good matches between the choreography and music contribute to a good dance. Bert Simon, a caller with a big grin on his face suggests that he appreciates "dancers who laugh at his jokes, never talk during walk-throughs, execute flawlessly every new dance and appreciate all the time and work he puts into preparing for a dance."

I have dozens of dancer comments, from across the country, who feel that preparation is the most important part of the callers responsibility. One letter suggests that, "Nothing is more

frustrating than listening to a caller try to figure out a dance from his note card while shuffling dancers around during the walk-through."

With this as a perceived priority by the dancers my first topic next month will be how callers can be prepared with effective walk-throughs, dance progression and music selection.

Your contributions are welcome to this discussion. Without your contributions columns, like this, in American Square Dance Magazine are of little value. Send to Don Ward, 9989 Maude Ave. Sunland CA 91040 or dward@loop.com.



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RHYME TIME

NATURE'S SQUARE DANCE

The wind seems to blow these days -
As if it had a square dancing craze.
Nature's children all choose their
partners,
The dust doh si dohs around the
corners,
The trees give each other a left
allemande,
And the leaves seem to do a right and
left grand.
When the caller really begins to shout-
Everything sashays in and out.
Mother Nature really spins and whirls,
She shows off all her frills and curls.
When the sky begins to star thru,
The wind settles down for an hour or
two.
This seems to give it an extra zip.
And it rises again for another tip.
It puts the branches through their
paces,
Makes sure Old Nature really swings
and dances.
These challenge dancers never seem
to tire
And the caller's voice gets higher and
higher.
Then all of a sudden it comes to a stop
And seems to say - Hey there Pop,

After serving on a square dance
committee, with some ladies who
"work", I would like to offer the
following:

"YOU DON'T WORK"

Hello, Mrs. Jones, I've called to say
I'm sorry I cried when you phoned
today.
No, I didn't get angry when your call
came at 4:00,
Just as eight cub scouts burst through
the door;
It's just that I had such a really full day.
I'd baked six pies for the P.T.A.
And washing and ironing and scrub-
bing the floor
Were chores I had finished not too long
before.
The reason I cried and gave that big
yelp
Was not cause you phoned just to ask
for my help.
The comment that just about drove me
berserk
Was, "I'm sure you'll have time
because... YOU DON'T WORK".



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



What's Going On In Square Dancing

Square Dancing - A Family Activity

Square dancing is one of a fairly small number of healthy, social activities that families can participate in together. Yet few if any clubs in our area encourage or even permit teens or children to be members even if they display a willingness and the ability to learn. Because of this, many people who would love to try square dancing as a family activity are unable to find a place to dance. Border City Squares of Nashua, New Hampshire saw this as both an opportunity and a challenge.

Our opportunity was to tap into this excellent source of new dancers and to extend the fun of square dancing to a new segment of our community. The challenge was to set up appropriate ground rules that would make dancers of all ages feel welcome while insuring that all of our members, regardless of age, live up to the highest standards of square dancing courtesy.

Two years ago our club voted to drop the minimum age requirement for membership from 18 to 16, and this brought in several new members. Nevertheless, it still discouraged adults with younger children from joining our club. What we needed was

a change in the bylaws that would allow us to accept families without making the club a place for parents to get rid of their kids for an evening. In other words, we didn't want to create a teen club, nor did we want our club to become a baby-sitting service. Instead, we wanted to create a club where families could dance together.

To do this, the Club's Executive Board drafted a proposed new bylaw defining a special category of membership for younger dancers. Called "Sponsored Members," these dancers would have the full rights of older members except that they would not be allowed to hold Executive Board positions (because of legal considerations), and they would have to be accompanied by a responsible adult who would be accountable for their behavior. The bylaw change was presented to the membership at a special general meeting in December; and, much to our satisfaction, it passed without a single negative vote!

Because of this bylaw change we have three new mainstream dancers below the age of 16, and they are accompanied by their parents, three of

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whom are also mainstream dancers. One of our class members is also below the age of 16. Evaluating the success of this change in the bylaws is still too early, but if the enthusiasm of our present class workshop is any indication, we should have many great

years of club dancing in the future. So, if you see any small dancers in your squares this year, please make them feel welcome.

*Chris Howard, President,
Border City Squares
Nashua, New Hampshire*



EASY LEVEL

by **Bob Howell**

They say that "what goes around, comes around" and I can't believe how often since last fall that the following solo/line dance has been requested. Old, but good, and still highly requested. If you haven't been using it, try it, your dancers will like the simplicity, the music is great and the record is still available. It is another LOVE SONG called --

RUBY BABY

Formation: Solo. No partners necessary. All face music, begin on the vocal.

Music: Ruby Baby. Columbia Hall of Fame # 13-33063

Routine: After the intro.

Counts:

1. Touch right heel diagonally forward to the right.
2. Step on right foot beside the left.
3. Touch left heel diagonally forward to the left.
4. Step on left foot beside the right.
5. Touch right heel diagonally forward to the right.
6. Touch right toe beside left foot.
7. Touch right heel diagonally forward again to the right.
8. Touch right toe again beside the left foot.
9. Step to the right on the right foot.
10. Step the left foot to the right behind the right foot.
11. Turn 1/4 to the right on the right foot.
12. Chug forward on that same right foot as the left knee is brought waist high.
13. Step backwards on the left foot.
14. Step backwards on the right foot.
15. Step backwards on the left foot.
16. Touch the right toe beside the left foot ready to begin again facing the right hand wall.

Note: This is a 4-wall dance.

While we're in a lovable mood, how about this old timer? —

OH JOHNNY

Formation: Single circle. Lady on the gents right.

Music: Oh Johnny. BM 126

Routine:

Counts:

- 1-8 All join hands and circle the ring
- 9-16 Stop where you are give your partner a swing
- 17-24 And now you swing your corner girl
- 25-32 Then you swing at home one more time
- 33-40 Allemande left with your corners all,
- 41-48 Then do-sa-do your own.
- 49-56 Then you'll promenade with your sweet corner maid,
- 57-64 Singing, Oh Johnny, Oh Johnny, Oh

Note: Keep this gal on your right and reform the circle to begin again.

Yona Chock, Chairman of the Contra and Traditional Dance Committee of CALLERLAB and her committee have chosen the following dance as the Traditional Dance of the Quarter. It is called —

HOOK AND A WHIRL

Formation: Standard Square

Music: Flop Eared Mule, Chines Breakdown, Golden Slippers
(available as hoedowns).

Routine:

- 1st and 3rd balance & swing
- Promenade that outside ring
- Forward you go and back with your girl
- Now the 2 gents forward with a Hook and a Whirl
- Now left elbow hook your right hand girl
- The same two gents the same old thing
- Now ALL hook corners for a left elbow swing
- Now go to your own for a Hook and a Whirl
- Promenade your corner girl.

DESCRIPTION OF DANCE

Heads balance toward partners and away and then swing partners - a 12-count swing.

Heads Promenade full around to home.

Heads forward 3 steps, bow to opposites and back out.

Head gents hook right elbows and turn 1 3/4 around to face the right hand lady.

Head gents turn their right hand girls one full turn.
Head gents hook right elbows and turn 1 ½ to face their corners.
All four gents turn their corners with a left elbow swing.
All swing partners with a right elbow one full turn.
Take the corner girl and Promenade to home.

Note: Repeat for Sides, Heads, Sides

Our contra for this month of lovers is —

GOOD GIRL

Formation: Double circle, one couple with their backs to the center of circle and the other couple with their backs to the wall. Have the two ladies chain across so that each gent is facing his partner to begin the dance. This is a circle contra.

Music: Any 32 bar tune. I have been using "You Don't Care What Happens to Me" on Big Mac BM 189

Routine:

- A1 Face your corner and dosado. (Each person faces their corner in their own circle). Same lady swing. (Finish the swing facing across with new lady on the right).
- A2 Same four circle left. Circle right and the OUTSIDE Gent breaks to a line with all four persons facing reverse (clock wise) direction. The original outside gent is closest to the wall, next to him is the current outside lady, the inside gent is next in line with the outside gent's original partner closest to the center of the hall.
- B1 Those four persons walk the reverse for 6 steps, take 2 steps to wheel around, (gent backing up as the lady goes forward). Same four walk 6 steps forward (counterclockwise) and bend the line to face in 2 steps.
- B2 The ladies chain across and back.

Note: Individuals will face their new corner to begin the dance again.

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by Steve

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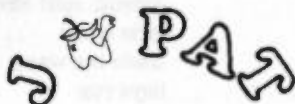


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by Jerry

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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Creative Choreography

by Lee & Steve Kopman

This month lets enjoy the call SPLIT CIRCULATE from some different positions. We don't call it often and it's a great call.

1. HEADS LEFT square thru 2
LEFT touch 1/4
split circulate
girls run
dixie style to a wave
boys cross run
linear cycle, pass the ocean
acey deucey, scoot back
right and left grand
(5/8 promenade)
2. SIDES pass thru
separate around 1 to a line
pass the ocean
split circulate
fan the top, recycle
box the gnat
square thru 4
right and left grand (At home)
3. HEADS star thru
double pass thru
peel off
touch 1/4
split circulate
girls trade, circulate
girls run
double pass thru
leads trade
right and left grand
(3/8 promenade)
4. SIDES LEFT square thru 4
HEADS roll away
LEFT swing thru
split circulate
boys trade
pass the ocean
swing thru
extend, right and left grand
(At home)
5. HEADS (right and left thru &
dixie style to a wave)
SIDES roll away
extend, split circulate
girls trade
trade the wave
boys run
tag the line
Girls go left, Boys go right
right and left grand
(1/8 promenade)
6. SIDES (right and left thru &
lead left)
LEFT touch 1/4
centers trade
split circulate
trade the wave
girls trade, swing thru
right and left grand
(1/8 promenade)

- HEADS star thru
 double pass thru
 track 2
 split circulate
 swing thru, boys run
 REVERSE flutterwheel
 dixie style to a wave
 acey deucey
 circulate
 trade the wave
 scoot back
 right and left grand
 (3/8 promenade)
8. SIDES lead right
 slide thru, pass the ocean
 split circulate
 CENTERS cast off 3/4
 BOYS ONLY diamond circulate
 CENTERS bend the line
 {ALL} pass thru
 wheel and deal
 CENTERS LEFT square thru 3
 right and left grand
 (1/8 promenade)
9. HEADS pass the ocean
 ping pong circulate
 CENTERS swing thru
 extend, split circulate
 explode the wave
 wheel and deal
 CENTERS LEFT square thru 3
 square thru 3 left allemande
 (3/8 promenade)
10. SIDES pass thru
 separate around 2 to a line
 pass the ocean
 split circulate TWICE
- fan the top
 GRAND swing thru
 boys run
 (wheel and deal; sweep 1/4)
 swing thru
 right and left grand
 (1/8 promenade)
11. Heads 1P2P
 star thru
 single circle to a wave
 boys trade
 split circulate
 cast off 3/4
 centers trade, boys run
 pass the ocean
 swing thru
 right and left grand
 (3/8 promenade)
12. SIDES (box the gnat & square thru 2)
 swing thru
 split circulate
 centers trade
 split circulate
 spin the top
 right and left thru
 dixie style to a wave
 boys trade
 left allemande (At home)
13. HEADS lead right
 veer left
 {GIRLS} hinge
 diamond circulate
 flip the diamond
 split circulate
 swing thru
 cast off 3/4
 split circulate

⇒



CALLERLAB ACCREDITED CALLER COACHES

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Jerry Junck	PO Box 128, Carroll, NE 68723, (402) 585-4829
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Al Stevens	Engelbert-Kleiser Str. 6, 76448 Durmersheim, Germany, 07245-7799
Jim Woolsey	1200 S.W. 97th, Oklahoma City, OK 73139, (405) 691-1251

14. SIDES pass the ocean

HEADS roll away
ping pong circulate
extend
split circulate
girls trade
linear cycle
pass thru
wheel and deal
CENTERS square thru 3
left allemande (3/4 promenade)

15. HEADS square thru 3

separate around 1 to a line
touch 1/4
split circulate
circulate
split circulate
circulate
girls run
double pass thru, leads trade
pass thru, right and left grand
(3/4 promenade) ●

THE KOREO KORNER by Steve

This month let's look at touch 3/4. It's rarely called but very danceable. Give these figures a try.

HEADS square thru 2

touch 3/4

THEN:

1. centers trade
girls trade
split circulate
extend, right and left grand
(1/2 promenade)
2. scoot back
girls trade, box the gnat
fan the top
extend, right and left grand
(1/4 promenade)
3. walk and dodge
girls trade
cast off 3/4
trade the wave
explode square thru,
ON THE 4th HAND
left allemande (3/4 promenade)
4. Boys fold
double pass thru
cloverleaf
GIRLS swing thru
extend
cast off 3/4
LEFT swing thru
right and left grand
(3/8 promenade)
5. acey deucey
walk and dodge
boys trade
hinge
trade the wave
swing thru
right and left grand
(3/8 promenade)

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CLUB LEADERSHIP NOTES

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



When we ask dancers, "Are you coming to the dance tonight?", the usual response 9 out of 10 times is "Who is calling?" What does this tell us? It tells us that the caller is the most important factor for many dancers when they decide to attend or to not attend a square dance. If he or she is a caller that they like to dance to they get highly motivated to attend the dance regardless of the traveling distance to the dance hall.

If the named caller is not on their list of favored callers (in response to our question above) their usual response is, "Maybe, I have to check with 'whomever' to see what's on our calendar." What they are really saying is, "We may come if we can't find anything better to do - we really don't don't enjoy dancing that much to _____. We may even just stay home and watch a video."

Square dancing hasn't changed much over the past 25 years. Also our caller "talent" bank has not changed much. We had great callers then as well as mediocre callers and "poor" callers. So what has changed so much over the past 25 years that has affected our numbers. **COMPETITION FOR THE RECREATIONAL TIME IS WHAT HAS CHANGED.** Today's dancers have so many choices to pick from to spend their limited recreational time. Square

and round dancing is just one of the many options. Back in the '70's and '80's, spending an evening on a computer didn't exist. Today we not only have computers in many households but we also have the internet to "entertain" us. Today spending time on a computer is "prime time" entertainment. We could go on - videos, 100+ television channels, casinos all over the country, etc.

So what do we do? What can the club president do? What can callers do? What can CALLERLAB & ACA do? What can LEGACY and USDA do?

We (all of us) have to put more "sizzle" in our dances. That old saying that "the sizzle sells the steak" is so true. The same theory applies to square and round dancing. We have to become more competitive in our attempts to attract people away from the TV and the computer to our square and round dances.

How do we put more "sizzle" into our dances? **VARIETY** is the answer. We recall a recent club dance when the

Square dancing hasn't changed much over the past 25 years.

caller pretty much called a Community Dance Program (CDP) dance. We had western square dancing, round dancing, line dancing and contra dancing. A strong "Plus" dancer commented as we said our usual "good nights", I had fun tonight - I haven't had this much fun at a square dance for a long time." About a week later, we were dancing again with this couple and I asked that same person, "Did you know that the square dance last week that you enjoyed so much was pretty much the CALLERLAB Community Dance Program?" Her response, "Was it? I didn't realize that. Anyway I really enjoyed that dance!"

Yes, putting more variety into our dances will help square and round dancing be more competitive against other activities available to today's dancers. The Community Dance Program is one excellent way to do this.

What else can we do? We can help develop the skills of more callers to provide the needed VARIETY. The Community Dance Program is definitely a part of the answer. The sad point is that very few callers have the skills to put on an entertaining CDP dance.

We are pleased to read that CALLERLAB is working on program improvements that are primarily targeted at new dancers. Product improvement is a part of the solution too.



The final thing we can do is "YEAR-AROUND MARKETING," especially at the club level.

So what can we do to make square and round dancing more competitive in today's market - VARIETY, CALLER DEVELOPMENT, PRODUCT REFINEMENTS & YEAR-AROUND MARKETING.

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 POB 766, PLOVER WI 54467-0766.

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Dear Heart - Col 13-33090

Russ & Mary Morrison

A good P-2+Hover Waltz to a good
Andy Williams vocal.

Today - Col 13-33081

Darrell & Sharon Beck

A nice P-2+1(Hover) Waltz to a pretty
new Christy Minstrels Vocal.

Green Green - Coll 13-33081

Darrell & Sharon Beck

A P-3 Foxtrot/Jive to the New Christy
Minstrels vocal.

Cadillac Cowboy - Liberty S7-57736

Bill & Lee Carter

A P-3+2 Two Step/Jive/Single Swing to
a Chris Ledoux vocal.

\$5 Fine Waltz - Capitol S7-19039

Kathy & Ron Rathbun

A nice P-3+2 (Telemark, Diamond Trn)
Waltz to a good Chris Ledoux vocal.

That's Life - Blue Star 2432

Pamela Martin

A flowing P-3 Two Step to instrument-
al music - flip side a S/D called by
Johnny Wykoff.

I'm a Believer '97 - Belco 423

Joe & Alice Hill

An easy going P-2+1 (Kick Ball
Chg) Two Step to an instrumental
cued by Alice.

She's Making Eyes at Me - Belco 423

Bob & Jo Schindler

A comfortable P-2 Two Step to an
instrumental cued by Bob.

Tell Me Goodbye - Atlantic 7-87053

Casey & Sharon Parker

A little different P-4 slow Two Step to a
good Neal McCoy vocal.

Under the Boardwalk

Atlantic OS 13014

Bill & Betty Lincoln

An interesting P-5+2 (Mod Turkish
Towels, Ballerina Wheel) Comb Rumba
& Cha Cha to a good vocal by the Drifters.

Whiskey Under the Bridge

Arista 12770

Bob & Lynn VanAtta

A three part P-2+2(Fishtail, Susie Q)
Two Step to a good Brooks & Dunn vocal.

Livin' on Love - Arista 12745-7

Dean & Ethel Fisher

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



Turn Around Look at Me

Amer Pie 9003

Bob & Jackie Scott

A good P-4+1 (Triple Traveler) slow Two Step to a good vocal by the Vogues.

We've Only Just Begun

Coll 75021-8549 7 or A&M 8549

Herb & Sue Norton

A P-4+1(Horseshoe Trn) interesting combination of slow Two Step, Bolero & Cha Cha to a good Carpenters vocal.

Waltz Across Texas - Coll 90214

Allemande Al & Martha Wolff

A comfortable P-2 Waltz to an Ernest Tubbs vocal.

Good Luck Charm - RCA 447-0636

Allemande Al & Martha Wolff

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

Coquette - Grenn 17228

Bob & Jeanne Granger

An interesting P-3 Two Step with a Circle Fishtail to a good instrumental; cued by Bob.

Summer Breeze - Grenn 17227

Janice Coughlin

A good P-4 Foxtrot & Jive to a good instrumental cued by Janice.

Dancin' Moon - WB 7-18956

Larry & Aleta Dunn

A comfortable P-2 Two Step to a good Holly Dunn vocal.

Summer Wind Foxtrot

Reprise 0710 or 0509

Doug & Vi Hooper

A nice P-5 Foxtrot to a good Frank Sinatra song.

Blue to Gold - Spec Press

Don & Linda Hichman

A comfortable P-4+2 slow Two Step to a good "Blue Moon Turns To Gold" music.

Magic of a Girl - Spec Press

John & Karen Herr

A P-3+2 (Develope, Peekaboo) Rumba to good music.

Devil Cha - Spec Press

John & Karen Herr

An interesting P-4+1 Cha Cha to good music.

You by My Side - Spec Press

Bill & Martha Buck

A P-5+2 Foxtrot to good music.

Old Rockin Chair - Spec Press

Bill & Martha Buck

A P-3 +2 Foxtrot/Jive to same music as above.

Two Socks - Spec Press

Jerry & Diana Broadwater

AP-4 intertesting Waltz to pretty music.

First Tango - Roper 412

John & Valerie Pinks

A P-4 Argentine Tango to good music.

Tango Fantasia - Roper 230

Desmond & Ruth Cunningham

AP-3+ Adv Corte Tango to good music.

Celebration Foxtrot - Roper 170

John & Valerie Pinks

A nice P-4 Foxtrot to good "Nighty Night" music.

Kissed in the Dark - Roper 145

Derek & Jean Tonks

A good P-2+2 (Hover, spin Trn) Waltz to pretty music.



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CALLERLAB VIEWPOINTS

25th Annual Convention

by *Mike Seastrom*

CALLERLAB will hold its 25th Annual Convention at the Drawbridge Estate Inn and Convention Center in Fort Mitchell, Kentucky, just outside Cincinnati, Ohio, April 6-8, 1998. Callers from around the world will again be attending, and most national and international square dance organizations will be represented.



Cincinnati is a beautiful, friendly city located on the banks of the Ohio River. The variety of museums and galleries, fine dining, festivals and shopping are the reasons that more than five million people visit each year. Due to its central location it is an easy access city for many callers.

The theme of this convention will be "Pathway to the Future." This includes a continuing commitment to caller education, with an emphasis on standard applications and dancer success. The 1998 program will include sessions on smoothness, music/harmony and a session devoted to gathering teaching examples. There will be technical sessions like mental image, understanding technical zeros and teaching. Additional sessions include multi-cycle class programming, voice, contra and traditional dancing and the Community Dance Program. There will also be a variety of sessions planned for partners.

CALLERLAB Conventions provide a

forum for callers and leaders from all over the world to work closely with one another, exchange ideas and find solutions to common concerns and challenges facing them and their local areas.

These annual conventions also give callers a chance to express the concerns and opinions of their dancers to nearly 30 standing committees involved in almost every aspect of calling and

Last year in Los Angeles, an Ad Hoc committee presented a proposal for changes to the existing CALLERLAB programs.

square dancing. Callers are ambassadors for their dancers and this input has helped to shape the decisions made by CALLERLAB since its inception.

CALLERLAB 1998 is not a festival or a dancing event. Although there will be sessions where dancing demonstrations and teaching will take place, the

main focus is on sharing ideas, learning from others and renewing each others enthusiasm for the activity.

Although the convention doesn't officially begin until Monday morning, there will be a CDP dance Sunday afternoon, a social hour, an orientation session and an after party presentation Sunday evening. The Board of Governors begins their meetings Sunday afternoon. Vendors, with products and supplies for callers, will also be present, and will open their booths Sunday.

Last year in Los Angeles, an Ad Hoc committee presented a proposal for changes to the existing CALLERLAB programs. Due to the importance of these proposals, they have modified the format of the convention. Following the opening session Monday morning there will be sessions devoted to the presentation and discussion of the program change proposals. These sessions have been designed to give all attendees an opportunity to hear and discuss each proposal, and promise to include some lively debate by both pro and con advocates.

These meetings will feature an introduction of each proposal by a member of the Executive Committee. Following this introduction a panel of pro and con

advocates will address both sides of the proposal. All attendees will be invited to contribute to the discussion of these crucial proposals. They will conduct a vote on the proposed changes during the annual business meeting Wednesday morning. Each attending voting member will be issued a "Voter Card" to use during the meeting. The current bylaws provide that this vote is binding unless rescinded by a vote of the full voting membership. The CALLERLAB Board of Governors urges all members to attend this very important convention.

Active CALLERLAB members residing in the continental United States and Puerto Rico are required to attend a convention once every four years. Those residing in Hawaii, Alaska, Mexico, the Caribbean Islands or Canada are required to attend a convention at least once every six years. Members residing elsewhere are required to attend once every eight years. Due to the time and costs involved, attending a convention takes tremendous effort and personal sacrifice. I salute all callers and their partners, who have gone the extra mile in their commitment to the activity, by attending a CALLERLAB convention. 🍀

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INTERNATIONAL NEWS

HANNOVER, GERMANY

Major changes in the SD program structure are imminent; but please, don't blame CALLERLAB for it. In the past 25 years this association has developed and maintained the existing program structure, and defended it as long as they reasonably could. But in the past years the ACA has sprung up, a competing organization of callers who for some reason or other were dissatisfied or even cross with CALLERLAB. They say that the program structure did not work, and give for proof that in large areas of the USA there are no Mainstream clubs, only Plus clubs and Advanced. If somebody wants to learn square dancing there, he/she must learn Plus. But that is too much for one season. Therefore the ACA came up with this suggestion: Omit from the MS program All Around the Corner, Do Paso, Dive

Thru, Box the Gnat and Fan the Top. Add Tea Cup Chain, Diamonds, Load the Boat, Ping Pong Circulate, Track Two, Relay the Deucey, Follow Your Neighbor, Anything and Spread, and Coordinate. (Roll is considered a glossary term by ACA, as e.g. Bow to Your Partner.) Teach this all in 20 sessions from STANDARD POSITIONS ONLY and name it Square Dancing. ACA hopes to satisfy 90% of all square dancers with this program.

CALLERLAB has countered this with the following suggestion: Make the Basic Program a destination program instead of a mere stepping stone toward Mainstream. Teach it in 12 sessions from STANDARD POSITIONS ONLY, name it Square Dancing and dance it for awhile. Combine the remainder of the Mainstream Program and the best of the Plus Program into a second program, teach it in 12 sessions from STANDARD POSITIONS ONLY, name it Plus and dance it for awhile. Crown this with a third program with no new basics but extended applications. This is the proposal that will be voted on next April at the CALLERLAB Convention in Cincinnati. If accepted,

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committees will select the contents of those programs in 1998 to be voted on in 1999, and it will become effective at the turn of the millennium.

This all seems very unnecessary and disturbing from a European point of view, but in the States obviously something needs to be done.

*Heiner Fischle
Hannover, Germany*

AUSTRALIA

Hi America. My husband and I run a square dance, round dance and clogging club on the south coast of N.S.W. in Australia. Mike, who calls the squares, homes in on the Creative Choreography pages as soon as each eagerly awaited copy of our magazine arrives. I, who cue the rounds and clogging, make a beeline for the Flip

Side Rounds. Mike and I are the conveners for the New South Wales 22nd State Convention to be held from October 2 - 5 1998 at BEGA on the far south coast. It's a very beautiful part of the country with lots to offer the tourist. Wine tasting, cheese tasting and at that time of year whale watching. Should any fellow square dancers from the USA be in our area about then, we'd love to see you. We can be contacted on (02) 44735450 ph/ fax our address is: Mike & Beryl Harcourt, P.O. Box 5, Bodalla, N.S.W. Australia. 2545. In closing I'd like to say welcome and good luck to the new editors and their team.

*Mike & Beryl Harcourt
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FINDING FAMILY - THE SQUARE DANCE CONNECTION

BY JANICE WHITE

A lady Texan, Ora Clubb, on vacation in Cancun, Mexico, met a South Carolinian square dancer while shopping for souvenirs in a gift shop. During the friendly exchange the lady Texan asked about relatives that had moved to the Greenwood area years ago. The vacationing square dancer, Sue McClure, said that she knew a caller, Doug Jernigan, who lived near Aiken, South Carolina. Active square dancers make many friends.

Sue and her husband, Mac, were avid square dancers. They participated in the activities of their home club, Hejaz Squares, the South Carolina Square Dance Federation, and supported other clubs with frequent visits. They have provided the South Carolina Square Dance Federation with wonderful, interesting, and informative educational sessions and chair the Table Top Display Program. They had danced to Doug Jernigan and may have been at the South Carolina Square and Round Dance Convention when he was inducted into the South Carolina Square Dance Hall of Fame.

Doug was recognized for his many contributions to square dance, and the state folk dance of at least 22 states. He started and programmed the South Carolina Square Dance Convention, and has served as an officer in the South Carolina Callers Association several times, five times as President alone. Often, Doug has served as pro-

grammer for the South Carolina State Convention held each January. His goal is always to give the dancers the best possible dance program, whether it is a single dance or a whole weekend. No computer program embodies the knowledge base he has about the South Carolina callers. This enables him to provide the best dance program for the dancers while showcasing the talents of the South Carolina Callers. More than 35 years spent perfecting and developing creative choreography, he calls Basic through Advance 2, and still calls within the current advertised CALLERLAB level. Dancers find his style innovative, smooth, and easily understood. Could this Doug Jernigan be the long lost cousin for whom Ora was searching? Ora took note of this tidbit of information.

After returning home to Naples, Texas, she obtained his phone number from information and called only to find an answering machine. Monday, April 22, 1996, Doug Jernigan arrived home late at night, after a square dance engagement at Elberton, Georgia for the Granite Squares. On his answering machine was her message: "Hello, this is Ora Clubb. If your daddy is Jimmy Jernigan, we are cousins. Please give me a call at . . ."

The timing could not have been better! In 1996, the National Square Dance Convention was being held in Texas and Doug Jernigan was commit-

ted to attend and call. Doug records for Rockin M Records, and has called numerous special dances in many states. He has been featured on many festivals, including a week long Jamboree in Puerto Rico. A hectic schedule had never prevented Doug From attending the National Square Dance Conventions. He was already planning to be in San Antonio, Texas, in June, before he and cousin Ora talked. He found the calling assignment with the Ghost Riders Square Dance Band nostalgic, reminding him of the times of calling with other live bands, such as the Fontana Ramblers.

Ora planned a Texas Barbecue and called Doug's long lost cousins. When Doug asked for directions to her home in Naples, Texas, Ora responded, "Just ask anybody in town." We arrived in the tiny Naples, Texas Sunday, and the stores were all closed and the streets were deserted. Fortunately, service at a nearby church had just concluded. Churchgoers were streaming into the parking lot headed for their "mechanical mustangs." The first Texan Doug approached responded with delight, "Sure! The old Whitecotton place is at the end of the road that begins at the bottom of this hill. The Clubbs live right next door to it."

The directions were simple. Doug was getting close. After bouncing along on this road for a short while the old Whitecotton place loomed in front of the Cadillac. The now vacant homestead triggered buried childhood memories. A right turn, and as the Cadillac pulled into the driveway the aroma of barbecue brisket cooking on the grill filled the air. The men were wearing western shirts and western hats - just like at a square

dance, but this was Sunday wear, Texas style. Immediately, there were "yellow rocks" all around.

Doug treasures the time he had with his cousins and is grateful for this memorable trip. It was the square dance connection that reunited these wonderful, loving, civic and family centered family members. It proved timely, for in little more than a year Alan, one cousin, died of Leukemia. 🍀

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18 Wheels And A Dozen Roses, Nyman (was UR 10)	UR 36
Yams Hoedown (Flip Called MS), Sullivan	RWH 523
Livin' In Black & White, Brown	SSR 201
Check Yes Or No, Dederman (V)	SG 605
Let's Twist Again, Miller	HH 5210
Ain't No Cure For The Rock & Roll, Edison	OR 59
Tie Your Dream To Mine, Biggerstaff	BR 295
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It's What I Am, Reid	RMR 1002
Seniorita, Sanders	DR 81
Texas Memory/Trac II, (Patter)	BM 1016
Ghost Riders In The Sky, Weaver (K)	HH 5206
I Would Like To See You Again, Sheffield & McMillan	ESP 1023
They Call The Wind Mariah, Packer	EAG 3404
New Kid In Town, Sheffield	ESP 1024

People / Events

IN THE NEWS

If you have square dance news you would like to share with ASD readers, please send it to us, along with your name, address and phone number (type written, if possible, but not necessary) to ASD Magazine, PO Box 777, N. Scituate, RI 02857, or FAX to (401) 647-3227. We'll do our best to include it in a future issue.

Joe LeBoeuf Celebrates 25 years of Calling

The Swinging Rebels Square Dance Club of Lake Charles has reached a milestone we want to share with other clubs.

Our caller and his law, Joe and Rowena LeBoeuf, have completed in 1997 twenty five years as the club caller for the Swinging Rebels. Let us share a little about Joe LeBoeuf.

Joe began calling in 1957 and joined CALLERLAB in 1977. He has been a member of the CALLERLAB Quarter Century Club since 1982. When he began calling for the Swinging Rebels in August 1972, there were only two squares; by 1979 the Club was up to twenty five squares. One couple from the first class Joe taught are still active members. A number of the Club members have gone on to hold state offices in Louisiana. He has taught most of the dancers in Southwest Louisiana how to square dance. Joe has dedicated a major portion of his life to square dancing, and we are all appre-

ciative of his commitment to our Club and to square dancing.

We held a surprise square dance anniversary party for Joe and Rowena and presented them with a scrapbook of past classes, special dances, and unforgettable people. They also received a plaque and a money tree in appreciation. Callers from Southwest Louisiana and Southeast Texas came to do guest calling in honor of Joe. Many former dancers and out-of-town dancers came to help us celebrate this achievement.

We just wanted to share this special time with everyone!

Sincerely,

*Moody & Barbara Darwish
Lake Charles, Louisiana*

Tar Heel Raises Money to Support North Carolina Hospices

Tar Heel square dancers raised a total of \$39,774.69 to support North Carolina hospices in 1997. They conveyed this good news to almost 275 dancers,



Callers from L to R: Tommy Wells,
Cleo Barker and Greg Jones

callers, and cuers at the Fall Dance of the North Carolina Folk, Round, and Square Dance Federation held at the Salisbury Civic Center on November 15, 1997. Bringing the report were Bob and Mo Harrelson of Greensboro, coordinators of the annual fund-raising drive to

aid hospices throughout the state. Bob presented a check for the above amount to Judi Lund Person, executive director, Hospice of the Carolinas, who expressed gratitude for the dancers' contribution. Since 1979 the Federation has raised money each year for hospices and other charitable organizations in the state.

More than 100 clubs raised the 1997 contribution through the sale of raffle tickets and the collection of dimes. Leading in the sale of raffle tickets were the Silver City Squares, whose members collected more than \$3,000 in ticket sales. One club member, Lena Bingham, sold 900+ tickets. In a ticket drawing, Marge Myers of the Chair City Squares and Nancy Eland of the Square Heels, respectively, won a crafters clock valued at \$200 and a painting of the Currituck Lighthouse and Inn on the North Carolina coast valued at \$350.

Trophies for high attendance and greatest percentage of club members attending the Fall dance were presented to Quentin Campbell, representing the Square-N-

Aders of Lexington. A total of 27 club members, 71 percent of the clubs' membership, were present at the dance. Another member of the club - Willie Nail was presented the Golden Slipper Award for outstanding service to the state's square dancing community.

American Square Dance, February 1998

Willie accepted this award on behalf of herself and her late husband Paul.

Caller Ralph Kornegay of



Host members from L to R:
Paul and Nita Walker, Jack and Linda Cauble,
Norman and Effie File

Wilmington announced that they will hold the Federation's 9th Annual Convention at the North Raleigh Hilton in Raleigh, August 14-15. Ralph and his wife Mary Ann are chairpersons of the State Convention Committee.

The Tar Heel Square-Up is scheduled at the Benton Convention Center in Winston-Salem on March 27-28, with Ron

Libby of Maine calling and Bill and Martha Buck of Shreveport, LA cuing. Caller Chuck Hicks and his wife Chris are coordinating this event.

Twenty callers called Mainstream and Plus tips and six cuers led round dancers during five hours of dancing at the Civic Center. Host club for the quarterly dance was the Cardinal Squares of Salisbury. Coordinators for the dance were club members Jack and Linda

Cauble, past Presidents of the host club. The Cheerwine Bottling Co. of Salisbury, producers of the Cheerwine soft drink, furnished free beverages.

*Al Stewart
Greensboro, N. Carolina*

⇒



Quentin Campbell (L)
with Bill Grindel (R)

Akron Group Holds Charity Dance On Sunday 11/23/97

We received a phone call just about two weeks in advance, that two clubs were sponsoring a charity dance to aid a member with a serious and unusual illness, who expected to be recuperating a long time and to enable his wife to accompany him to the Bethesda, Maryland Hospital.

While there was little advance publicity, the event attracted about 60 dancers. No admission was collected at the door, but total donations exceeded \$1200. Roz Howard and Frank Demschuk chaired the event and callers and cuers who donated their time were Skip Rueschman, Bill Hart, Charlie Brown, Bob Masters and Allemande Al.

*Allemande Al
Brunswick, Ohio*

Golden Anniversary Spring Festival Southwest Area Square and Round Dancers Association

The oldest square and round dancer's district association in Texas will be celebrating its 50th anniversary in El Paso in 1998. Highlights of the celebration are the 50th Annual Spring Festival on March 20 and 21. Square and round dancers from across the state are expected to attend. Featured guests will be officers of the Texas State Federation of Square and Round Dancers (TSFSRD). Two days of dancing will take place at the Quality Inn, 6201 Gateway West at Geronimo (Bassett Center).

Square dancing came to the Southwest with the frontier farmers and ranch-

ers. It evolved from such American folk dances as the Virginia Reel and minuet, which were derived from European folk dances in Spain, Germany, France, Scotland and Ireland. They came to the United States with the various immigrant hosts, and to the southwest.

Square dancing emerged on the western frontier where various cultures integrated. For a century or more its evolution was mostly in isolated farming communities.

National standardization did not occur until technology produced modern transportation and communication. El Paso became a part of a national movement in 1935 with formation of a square dance counsel, sponsoring annual square dance contests. The growth of a diverse population brought about by WW II increased the need for organization in El Paso and all of Texas. Planning committees were set up in El Paso and Texas concurrently. The state was divided into districts with El Paso at the head of the southwest district. Planning continued through 1947 and in 1948 El Paso was the first in the state to come up with a formal organization, complete with officers, bylaws and a membership of 77 under the title of the Southwest Area Square Dancers Association (SWASDA). SWASDA was off and running with the spring festival in March of 1948.

Jon Jones of Dallas, one of the United States top callers, will call both days, and Kay Kurczewski will cue the rounds between square dance tips. Send requests for additional information to:

*Mary Neighbor
7108 Cerro Negro
El Paso, Texas 79912
Or call: (915) 584-8956*

CLEVELAND HOLDS THEIR ANNUAL 'FEDERAMA' DANCE

The weather was mild and it was Thanksgiving weekend. Many of the schools were closed to us, for our dance regularly scheduled for the 5th Saturday of the Fall. We hadn't received money for many advance sale tickets and didn't know what to expect, in a new and foreign location.

It was nice to see over 300 dancers in the facility, although it proved to be too small (and too warm). The few of us who were there an hour before the dance just didn't expect the turnout we had. One enterprising editor had the foresight to open some windows and others to move the tables to give us more dancing room.

I know I will forget someone, so I won't try to name everyone who pitched in. I want to thank Howard and Mary Schwartz, who did an outstanding job in handling the money in the absence of our treasurer. Frank Gatrell and Scotty Sharrer did their usual superb job in calling squares and Marianne & Jim Sencal cueing rounds. I especially want to thank Marianne for starting "pre-rounds" while I was selling tickets outside the dance floor to the hordes of people standing in line.

The Drummonds brought outstanding merchandise from their Friendly Square Dance Shop in Warren, and my wife was able to pick out her Christmas gift. Lil Crane, and her committee from Grindstones, did a great job handling refreshments and Jim Lang's committee from Solos did likewise on the door prizes. Amos Bonar "volunteered" to pick up and return the stage and we

thank the Buckeyes for allowing us to borrow it. Likewise, we thank all the clubs that donated door prizes and sold tickets to this dance, and the people who telephoned to ask how they could help. And thanks to Bill and Joan Lewin for pitching in when my voice gave out and my pal, Sonny Wells, who entertained one of the caller-wives all evening. Last, but not least to my spouse, Martha, who reminded me of all the things I forgot.

*Allemande Al
Brunswick, Ohio*

Congratulations To Vernon and Grace Kay

On April 12, Turkey Trotters were pleased to recognize Vernon and Grace in celebration of their 80th birthdays and 59th wedding anniversary. Actually, they provided much of the celebration by providing the lunch.

Turkey Trotters do not have to be told how much the Kays do for the club. They are the only remaining charter members of Turkey Trotters, know almost every faucet of the history of the club, have served in almost every capacity from President on down. Currently they serve as reporters and Vernon faithfully writes articles for Round-Up every month. They attend every club dance. A few years ago, Vernon made a special effort to dance a tip following surgery to preserve his record of dancing at least once a month. This list of the Kays' interest in square dancing is limited only by the space on the page.

Thanks, Vernon and Grace, for all that you have done for square dancing and for the Turkey Trotters.

Okebena, Minnesota



by
Ed Foote



This month's column responds to Don Niva's comments in the *Line of Fire* section of this month's issue.

CROSS TRAIL THRU. Don takes exception to the Bill & Bobbie saying that no one misses Cross Trail Thru. Don says "Has anyone polled all of the dancers and callers? No! At least not me."

Callers were polled, because CALLERLAB voted to drop the call. Naturally this did not cover every single caller in the country, because not everyone belongs to CALLERLAB, but the number of callers voting made the result statistically valid as a sample of overall opinion. Don is upset that he was not specifically asked. I suppose he is also upset that he is not asked his specific opinion on every single item which comes before Congress, his state legislature and local county government.

The dancers were polled by virtue of their response to the call, because they had been having trouble with it for years. It was usually danced sloppily. Callers became discouraged by this sloppy execution and greatly cut back on their use of the call. Don says Cross Trail Thru works easily because "You don't touch hands." This is precisely why it did not work, because people floated all over the place when they did not have

handholds with which to relate.

Cross Trail Thru was used for a long time, but it fell into disfavor with both dancers and callers and was subsequently dropped. By refusing to recognize that the call had simply run its course, Don is living in the past.

DANCER ABILITIES. Don objects to my referring to strong dancers and weak dancers, and says that "if the dancer doesn't get through the square, the caller is at fault." That is a noble sounding statement which is more often false than true. Yes, it is true if the caller calls too hard and breaks down most of the floor, but this happens infrequently. However, what about the dancer who breaks down on a standard Pass the Ocean, or who wheels out of the set on a Wheel and Deal or who puts up the wrong hand every time on a Box the Gnat? Is it the caller's fault when these people break down? Of course not. But herein lies a problem in our activity, because weak dancers adversely affect the pleasure of others.

If a couple is weak at round dancing, this is no problem because no one else is affected. Likewise, if someone is a weak line dancer, no one is affected. But if someone is a weak square dancer, this adversely affects 7 other people in the square and reduces these people's fun.

Of course, square dance etiquette says that everyone in the square just laughs off mistakes, but eventually the laughter has a hollow ring to it when the breakdowns always occur with the same dancers. People do not want to keep breaking down all the time, so those who always break down the squares come to be resented, because they are affecting other people's fun. We do not talk about this publically very much in square dancing, but it is a basic fact of human nature which has always been present in the activity.

My December and January articles gave rules for Advanced dancing. Advanced is a choice, no one has to go there. I do not expect everyone in Advanced to be a good Advanced dancer, but I do expect those who choose to go to this program to work at becoming reasonably competent, because if they do not, they will be adversely affecting the fun of those who do want to put in the time to learn how to dance Advanced.

No one objects to a weak Advanced dancer who is obviously working at making improvements. But weak dancers who are not working to improve are negatively impacting the fun of others in the square. I personally would be very embarrassed to always be breaking others down, but it seems a lot of people do not get embarrassed nowadays.

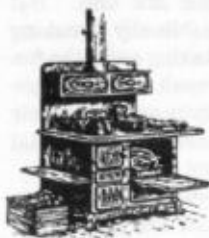
We talk about "putting the fun back into square dancing." What about not taking it away in the first place?

Occasional mistakes are fine. But people who are habitually breaking down squares are taking away the fun of others. As a result, some people either leave the activity or reduce their involvement because this habitual breaking down is not fun.

Don says "maybe the rules are different in Advanced and Challenge." No, the rules are the same, but more is expected of the dancers due to the extra amount of work required to attain these programs. People who cannot handle these programs, whose saturation level is Plus, should stay at Plus and not move on in search of status or simply because the program is there. It is appropriate to describe the abilities of weak dancers and strong dancers as I did in my article, so people can evaluate themselves, determine where they are, and thus decide where to dance so that everyone has fun.

Don's comments reflect a square dance world where everyone dances with the same ability, everyone laughs off mistakes no matter how often they occur, no one minds breaking down all the time because everything is fun including standing in a broken down square while everyone else is dancing, and where the caller is responsible for the weakest of dancers even if they break down on the call "Square Up." I know differently and towards that end, this column will continue to educate, inform and describe how things really are in the hope that this will result in more fun for everyone. ❀





Country Kitchen

By Louise Harrop



February is the month for lovers. Nothing says "I Love You" more than chocolate. Especially good are the brownies. We have been making this recipe in my family for over thirty years. The following are a few of my favorite chocolate recipes. I hope that you will give them a try.

Chocolate Walnut Crumb Bars

- 1 C butter, softened
- 2 C all-purpose flour
- 1/2 C granulated sugar
- 1/4 tsp. salt
- 2 C semi-sweet chocolate morsels, divided
- 1 (14 oz.) can sweetened condensed milk
- 1 tsp. vanilla
- 1 C chopped walnuts

Beat butter in a large bowl until creamy. Beat in flour, sugar and salt until crumbly. With floured fingers, press 2 cups crumb mixture onto the bottom of a greased 13 x 9 inch baking pan: reserve remaining mixture. Bake in a 350° oven for 10 to 12 minutes or until edges are golden brown. Warm 1 1/2 cups morsels and sweetened condensed milk in a small heavy saucepan over low heat, stirring until smooth. Stir in vanilla. Spread over

hot crust. Stir walnuts and *remaining* morsels into reserved crumb mixture; sprinkle over chocolate filling. Bake in a 350° oven for 25 to 30 minutes or until center is set. Cool in pan on wire rack. Makes about 2 1/2 dozen bars.

Easy Chocolate Cake

- 4 squares (4 oz.) unsweetened baking chocolate, broken
- 1/4 C butter
- 1 2/3 C boiling water
- 2 1/3 C all-purpose flour
- 2 C sugar
- 1/2 C sour cream
- 2 eggs
- 2 tsp. baking soda
- 1 tsp. Salt
- 1 tsp. vanilla extract

Heat oven to 350°. Grease and flour a 9"x13" pan. In a large mixing bowl, combine chocolate, butter and water. With a spoon, stir until chocolate is melted and mixture is smooth. Add flour, sugar, sour cream, eggs, baking soda, salt and vanilla; beat on low speed of electric mixer until smooth. Pour batter into prepared pan. Bake 35-40 minutes or until wooden pick inserted in center comes out clean. Cool completely in pan on wire rack. Frost as desired. 12-15 servings. ⇒

Chocolate Icing

1/2 C evaporated milk
1 C sugar
1 TBSP margarine
1 C chocolate morsels
20 Miniature Marshmallows
1 C nuts (optional)

Bring evaporated milk, sugar and margarine to a boil, cooking for 2 minutes. Add morsels, marshmallows and nuts. Blend and spread on warm cake.

Brownies

12 oz. package semi sweet
chocolate morsels
1/2 lb. butter
4 eggs

1 3/4 C sugar
1 1/2 C flour
1 tsp. baking powder
1/2 tsp. salt
1 tsp. vanilla
1 chopped nuts

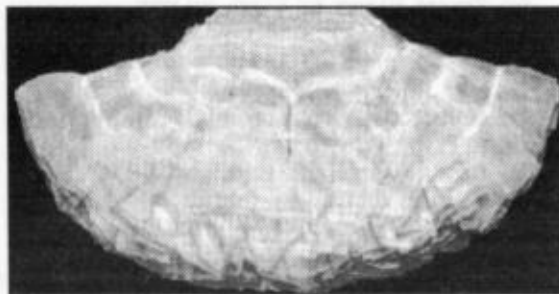
Melt chocolate and butter. Beat eggs into the chocolate mixture. Add the sugar and mix well. Add the flour, baking powder, salt and vanilla. Mix well and add the nuts. Pour into a greased 9"x13" pan and bake at 350° for 25-30 minutes. Do not over bake.

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

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Puzzle of the Month:
**SQUARE DANCE
 CALLS TRIVIA**

- By Con O'Donnell



BELOW IS A COMPLETION PUZZLE FOR SQUARE DANCE CALLS. YOU'RE TO PUT MOST APPROPRIATE ANSWER LETTER IN THE SPACE PROVIDED. GET ON THE "SEE SAW" AND HERE WE GO.

- | | |
|--------------------|--|
| 1. Make _____ | (e) Whoopy (o) Hay (i) Music (a) An Arch |
| 2. Roll _____ | (m) Over (p) the Hinge (l) Back (n) Right |
| 3. Spread _____ | (u) sunshine (y) the wealth (a) it wide (i) the word |
| 4. Break _____ | (r) Even (m) the Line (t) the Ring (s) Back |
| 5. Split _____ | (o) Two (c) Four (d) Eight (b) Couples |
| 6. Ocean _____ | (x) Square (v) Star (s) Wave (w) Breeze |
| 7. Pair _____ | (g) of Aces (t) Off (h) the Fruit (f) Back |
| 8. Scoot _____ | (y) Back (u) Left (a) with Loot (e) In |
| 9. Wave _____ | (k) Goodbye (j) By (l) the Ocean (g) the top |
| 10. Trade _____ | (e) By (u) Bye (o) Winds (a) Buy |
| 11. Eight _____ | (b) Circulate (d) Circle (c) Wide (f) Pairs |
| 12. Wrong _____ | (u) Square (i) wey (y) Weigh (o) Way |
| 13. Split _____ | (q) this joint (x) the Ring (z) Hinge (j) the Turn |
| 14. Peel _____ | (t) the Top (p) Off (r) the Onion (S) bells |
| 15. Single _____ | (g) Line (b) Turn (h) Hinge (f) Men |
| 16. Heads _____ | (a) or Tails (i) go Right (e) Pair off (o) You Win |
| 17. Courtesy _____ | (k) rules (g) Turn (l) Bow (f) Step |
| 18. U-Turn _____ | (n) Back (p) Street (m) Prohibited (d) Off |
| 19. Grand _____ | (e) Marshall (o) Larceny (u) Pair (a) Squares |
| 20. See _____ | (r) Scape (t) Saw (w) style (v) Back |

Puzzle: Put the number and the letters together for a mystery phrase.

1 2 3 4 5 6 7 8 9 10 / 11 12 13 14 15 16 17 18 19 20

Solution will be published next month.





CONTRA OF THE QUARTER

Yona Chock, chairman of the Contra and Traditional Dance Committee, is pleased to announce that the committee has chosen **OXO** as the Contra Dance of the quarter for the period November 1, 1997 thru February 28, 1998.

OXO

A Traditional Six Couple Proper Contra

MUSIC: A lively long playing hoedown without strong phrasing works well for this contra as the timing tends to vary during the march down and back under the arch.

FORMATION: Six couple proper set. Ladies to the caller's left and men to the right facing their partners.

FIGURE:

---, **Ends turn Topsy Turvy.** (Top couple holding both hands skip or sashay down the center while the foot couple comes up the outside to the top of the set. Without a pause the original top couple comes up the outside while the original foot couple goes down the center until all are in their original places.)

---, **Lines go forward and back.**

---, **"O" "X" "O".** (The top four and the foot four circle left while the center four star right.)

---, **Reverse.** (Top four and foot four circle right, while the center four star left. All face the music.)

---, **Follow the leaders, forward march.** (Top man turns left, top lady turns right to lead their lines to the foot of the set where they join both hands to form an arch.)

Go all the way down, and under the arch. (Couples 2, 3, 4, 5, & 6 meet at the foot of the set and come up under the arch. #2 couple is now the new Top Couple.)

March up to place, ends turn Topsy Turvy.

N.B. Warn the "arching" couple to push away from each other to begin the dance over as they sashay up the outside for the "Topsy Turvy."

The nice thing about college education is that it enables us to worry about things all over the world.



Square Dance PULSE POLL



CALLERLAB OS

MAINSTREAM

None

PLUS

Fan the Boat

Go Right/Left To A Wave

ADVANCED

Swing The Fractions

Follow to a Diamond

TRADITIONAL

Hook & Whirl

CONTRA

OXO

EMPHASIS CALLS

BASIC

Run Family

MAINSTREAM

Hinge Family

PLUS

Explode And... (Anything)
(from waves only)

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

Peel Off

Peel The Top

Ping Pong Circulate

Relay The Deucey

Single Circle To A Wave

Spin Chain The Gears

Spin Chain And

Exchange The Gears

Teacup Chain

Track II

Trade The Wave

Removed as of 11-1-97

Partner Tag

Remake The Thar

Triple Scoot

Not a CALLERLAB program - ASD Pulse Poll[©]

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47th National Square Dance Convention

Charlotte, NC

June 24-27, 1998

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There are many "outlet stores" around the two Carolinas, in fact "outlet shopping" started in our area as the many textile firms sought markets for their "seconds". Now "outlet shopping" is nation wide and world wide and you have to look hard to find those bargain "seconds" or "irregulars" Among the many, many locations you'll find as you visit the Carolinas are the following.

Carolina Factory Shops, located in Gaffney, SC at the intersection on I-85 and Route 105 (Exit 90), offers a day of money saving shopping at the many outlet stores. You will find the finest quality merchandise at prices substantially lower than everyday department and specialty store prices. Not only does the variety and selection of merchandise prove to be unbeatable, you will find a play area for the children as well as a food court and ATM's. Stroller rentals, wheelchairs, copy and fax service and gift certificates are also available. Carolina Factory Shops are open Monday through Saturday from 10:00 A.M. to 9:00 P.M. and Sunday from 1:30 P.M. to 6:00 P.M. Call (864) 902-9900 for further information, (55 miles from Charlotte, NC).

Cannon Village, fine shopping and bargain hunting is complemented by the atmosphere and pleasures 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 along the brick sidewalks.

Get a glimpse back in time by visiting the Cannon Village Visitors' Center. Here you will see the history of Cannon Mills which grew to be one of the nation's largest manufacturers of household textiles.

If you believe that shopping should be a special event, visit here and enjoy shopping and history together (27 miles north of Charlotte, I-85 exit 58, Kannapolis).

For 47th National registration information - contact:

Registration and Housing
Bill & Shirley Houck
11548 Gelding Drive
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American Caller's Association's 20 Week Dance Program

Mac Letson ACA

Just call it Square Dancing

This is a suggested teaching list. Some callers may want to change the order to fit individual needs.

Glossary

The following is a list of terms that you should become familiar with as your class progresses. While these terms are suggested, they are by no means all the terms to which you can expose your class, since area requirements do vary.

Bow to Partner & Corner

Forward & Back

U-Turn Back

Walk by One

Separate Round One

Pull By

Don't Stop

Face Right, Left, In, Out

On the Third Hand

Full Turn

Make Ocean Wave

Leaders & Trailers

Passing Rules

Single Circle to Wave

Roll

The calls that were not included in the 20-week program are listed below for your information.

Do Paso

Box the Gnat

Dive Thru

Partner Tag

Acey Deucey +

Crossfire +

Fan the Top

All Around the Left Hand Lady

Spin Chain the Gears

Spin Chain & Exchange the Gears

Peel the Top

Chase Right

Trade the Wave

Explode the Wave

All 8 Spin the Top

Dixie Grand

Remake the Thar

About the List

We are advocating that the 59 calls on this list be taught in 20 lessons from a standard position only. After your class has graduated, go back and teach the different positions that you as the teacher feel should be taught.



For the next three months, instead of quarterly selections, teach the more difficult applications to improve dancer confidence and ability. Hopefully, by this method we can keep class members as square dancers and make them feel that *they are square dancers*.

This is not meant to take the place of anything that you now use that works. But if what you are now using does not work, what do you have to lose? This will enable the dancer to become better and more capable in less time.

This 20 program is the result of a recent survey that we ran that requested callers to pick 8 plus calls to keep and the basic & mainstream

calls to be dropped.

We thank all ACA callers and all other callers that participated in this survey. ACA appointed a work task force that made the recommendations for the teaching order used in this list.

Some of the benefits of the ONE FLOOR concept and the twenty-week program are:

- * Will bring 90 percent of all dancers back together on one floor.

- * Will enable clubs to have two classes a year.

- * Will promote club growth and growth of the square dance activity.

This is a suggested teaching list. Some callers may want to change the order to fit individual needs.



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Cholmondeley



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NEBRASKA The 30th State

On September 19, 1997, E. Benjamin Nelson, Governor of the State of Nebraska, signed the bill, making Nebraska the 30th state that has accepted the Square Dance and its allied dance forms as their state's American Folk Dance. Thanks to the efforts of LEGACY Trustee Donna Bolz, the elusive thirtieth state has been reached for this ongoing project of LEGACY & USDA.

The word "square dancing" used in these bills includes all facets and forms of the square dance activity. Sometimes the hardest part of passing these bills has been to explain that square dancing has many forms. While many are familiar with clogging, rounds, squares and even contras, listing the many forms included in the term "square dancing" has been found to be too confusing and cumbersome for the legislatures to consider. Keeping the wording simple has helped some states better understand and accept this bill.

The goal of Frank & Helen Cavanaugh who have chaired this project for LEGACY since 1983 is to get eight of the remaining twenty states to adopt the Square Dance as their American Folk Dance. Once this

goal is reached, they can go before Congress and present the bill to have it declared the American Folk Dance of the United States (which it did for two years in 1982).

Pennsylvania's bill has passed the Senate but awaits action from their House of Representatives. Maine's bill passed both houses but was removed from the Governor's desk before he could affix his signature. North Carolina, Wyoming and Iowa bills are still held in a committee. The following states either have to reintroduce their bills or start the process. AL, HI, IN, KS, LA, MI, MN, NH, NM, NV, NY, OH, RI, VT and WI.

By working together we can complete the states phase in '98. Let us all make a New Year's Resolution to have the "Square Dance" and its allied dance forms declared the American Folk Dance of the USA. The Cavanaugh's have packets of information and help for anyone who lives in one of the missing states and can help the square dance activity reach its goal of 38 states. Contact Frank & Helen Cavanaugh, 20 Wootton Drive, Southampton, NJ 08088. Thank you. →

A good leader is a person who
takes a little more than their share of the blame
and a little less than their share of the credit.

LEGACY conducts its 13th Biennial Meeting

LEGACY, the International assembly of "Trustees" of the Square Dance Activity held its 13th Biennial Meeting in Salt Lake City, UT. Twenty-six years ago, before many major organizations of today were conceived, LEGACY's main purpose was to be a leadership, resource, communication center - a THINK TANK. Trustees (as its members are called) - then and now - represent EVERY facet (dancers, callers, cuers, prompters, leaders, publishers, suppliers and special interest groups) within the square dance activity. Education, Ethics, Heritage, Leadership Training, Public Relations, Communications, Outreach, Standardization, Economics and working with others are among the many concerns LEGACY has addressed over the years.

This year, in Salt Lake City, trustees brainstormed whether LEGACY had reached the goals set by its founders back in 1973. LEGACY's XIII theme for its meeting echoed the trustees response - "LEGACY - the SALT that Enriches and Preserves" - with each breakout session giving the trustees more food for thought. At the closing session the trustees decision was that LEGACY should continue to provide communication, knowledge of, and education for, the operations of all the

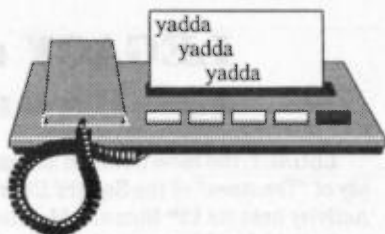
phases of square dancing to promote, protect and perpetuate the future of the activity through mutual understanding and cooperation throughout the world. The trustees also proposed that LEGACY should focus more effort on serving as the connector or the interface between Square Dance's heritage and the future of the activity.

Recognized for having served six years on the Board were retiring trustees Louise Cole (UT), Chairman Bernie & Carolyn Coulthurst (WI), Joe & Jean Hartka (MA), Gene & Charlotte Johnson (WI) and Bob & Janette Kemper (TN).

Elected to the Board of Directors were Larry Cooper (NV), Bill Crawford (TN), Elmer Elias (IL/TX), Mac Mackenzie (FL), & Ted & Betty Vaile (IN). They join current Board Members Loraine Backus (AR), Frank/Helen Cavanaugh (NJ), John Charman & Wendy Vandermeulen (ON), Bob Dahmert & June Myklebust (WI), Bob & Dottie Elgin (PA), Bob & Betty Garrett (CA), Bob & Ruth Pereira (ON), and Ken & Helena Robinson (NJ). Chairmen of the Board are Doc & Peg Tirrell of Lower Waterford, Vermont with the Vaile's as Vice-Chairman. Continuing on as Executive Secretaries will be Vera & Al Schreiner of 1100 Revere Drive, Oconomowoc, WI 53066. 🍀

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FEEDBACK



More on Costumes of Square Dancing

We have been square dancing for a year and have found much enjoyment, plus the exercise is great. Your magazine comes to us each month which is informative and enjoyable.

I do not agree with the comments about relaxing the dress code. Why not keep square dancing attire "Special?" I feel square dance attire is our identity, just as Santa Claus, sports players, etc. all have special attire.

Often at our regular dance night some choose not to dress in square

dance attire. I feel they should not dance with the rest of us who did care enough to dress in square dance attire. (However, there are times when they could allow exceptions).

Why not keep square dancing attire special?

It's so pretty as it is.

Lets keep it that way!

Just suppose Santa refuses to wear his red suit and whiskers next year?

*Deloris Parker
Nashville, N. Carolina*

Leave the Lists Alone

I was happy to read Bill and Bobbie Davis "Circle Right" article in the November 1997 issue of ASD. They make many good points about the potential problems with the CALLERLAB Ad Hoc Committee proposal to change the square [dance] program. Anyone who didn't read the article, including members of the Ad Hoc Committee should turn to page 32 of that issue, and give it some thought.

I'm also concerned that so many people seem to assume that shortening the learning time will solve our problems. As for myself, I enjoyed every hour spent learning the calls. In fact, we were having so much fun

that we actually thought we were "square dancing."

Maybe rather than weaken the current program, we should make the learning experience more enjoyable. Also, why not refer to this learning time as "Beginning Square Dancing" with "Beginning Square Dancers" and drop the terminology of "classes," "students," "teachers," etc.? Just let the participants have fun "square dancing" with their group until they have learned enough to dance on the regular floor.

On the same subject, I was appalled to read the following statement on the ACA's suggested "Twenty-Week Dance

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Program." "We are advocating that the 59 calls on this list be taught in 20 lessons from a standard position only. *After your class has graduated, go back and teach the different positions that you as the teacher feel should be taught. For the next three months, instead of quarterly selections, teach the more difficult applications...*" (Emphasis mine)

Doesn't the ACA have any feeling for the regular dancers, and don't they realize that this would subject the regular dancers to this basic instruction for the rest of their square dancing lives?

I have one more comment, this one on the subject of reducing the list of calls. There seems to be a trend toward calls which do not involve touching your partner. Sure, a Partner Trade is essentially the same as a California Twirl. But is it a dance

step or really a type of military drill? When I California Twirl my partner, for a few steps we are actually dancing as one unit. Through my hand and arm I know the position of her body and the timing of her steps. This puts beauty and fun into square dancing. While it may not matter to the caller, since it all comes out the same, could this trend be one of the small reasons why square dancing doesn't appear to be as much fun as it used to be?

If it were put to a vote of the dancers, I think they would prefer the calls which touch. Actually, I guess it has already been put to a vote. Consider Do-Sa-Do. At least in our part of the country, it is always done as a swing. Could it be that the do-sa-do is awkward and the swing is more fun?

Gene Goebel
Glendale, Arizona

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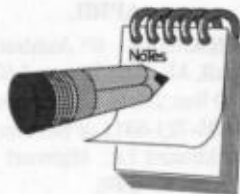
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WHAT'S AHEAD

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ASD recommends you verify the accuracy with the contact provided if you plan to attend any of these events.

NATIONAL CONVENTIONS

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

- '98 (47th) - Charlotte, North Carolina
- '99 (48th) - Indianapolis, Indiana
- '00 (49th) - Baltimore, Maryland
- '01 (50th) - Anaheim, California
- '02 (51st) - 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 (11th) - Ottawa, Ontario
- '00 (12th) - Vancouver, British Columbia
- '02 (13th) - Saint John, New Brunswick

FEBRUARY '98

6-8 CALIFORNIA - Jamboree By the Sea - Palomar Square Dance Association. New Dancers, Plus, A-1, A-2, Rounds. Info: Pat & Ave' Herndon, PO Box 273, Poway, CA 92074. (619) 486-1691. E-mail pherndon@prodigy.net www: <http://pages.prodigy.com/patnave/>.

13-15 CALIFORNIA - 41st Annual Kross-Roads Squar-Rama at Tulare Fairgrounds. General Chairman John & Mae Schol (209) 625-8196.

13-14 UTAH - 20th 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 - 29th Maple Sugar Dance Festival, S Burlington, VT. Info: 802-879-0760 or 802-453-5161.

20-21 CALIFORNIA - 30th 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.

20-21 ALABAMA - 38th Annual Dixie Jamboree, Montgomery, AL. Info: John & Jean Duesday, 404 Apache Dr, Montgomery, AL; 334-244-0116.

27-28 LOUISIANA - Dogwood Celebration, Bogalusa, LA. Info: Chick & Audrey Boyd, 504-986-2611 (home); 504-986-3212 (work); Sam & Sally Lancaster 504-732-7327.

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

MARCH

13-14 ALABAMA - 45th Annual Azalea Trail SRD, Azalea Hall, 5949 Bourne Rd., Theodore, AL. Info: Homer & Montea Fox, 10175 DIP, Theodore, AL 36582.

APRIL

3-5 **ARKANSAS** - 6th 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** - 25th 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** - 40th 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 29th Festival. Info: Al & Clara Ewoldt, PO Box 187, Stapleton, NE 69163.

MAY

1-2 **TEXAS** - Austin SRDA 50th Annual Mid-Tex Dance, Austin, TX. Info: Jon & Veronica Steffens, 6105 John Chisum Lane, Austin, TX 78749-1857. Phone/Fax (512) 288-4678. Homepage: www.io.com/~asrda.

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.

2-3 **ILLINOIS** - May Festival, Clinton Jr. High School, 401 N. Center St., Clinton, IL. Trail End Dance at same

location on Friday eve. May 1. Info: (309) 827-6711; Web-page: <http://members.aol.com/wbirge01/index.htm>.

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

7-10 **VIRGINIA** - Virginia State Sq & Rd. Conv, Ingleside Resort, Staunton, VA. Info: Bill Claytor, 510 S. Main St., Lexington, VA 24450; (540) 463-9281, <http://www.wlu.edu/~wclaytor>.

15-17 **MICHIGAN** - NW Michigan S/RD Council's 43rd 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' 39th SD Roundup, Gettysburg, PA. Info: Fred & Eleanor Cashman, 1203 East Berlin Rd, New Oxford, PA 17350; 717-528-4442.

22-25 **MONTANA** - 27th 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** - 51st 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** - 32nd National SRD Conv, Tauranga, NZ. Caller/Cuer inquiries: The Secretary, NZCCA include, Crawford Rd., RD 1, Tauranga, New Zealand. Registration/General info: The Secretary, 32nd National Square & Round Dance, Inc., PO Box 600, Tauranga, New Zealand; Fax: (07)576-8288.

JUNE

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

12-13 COLORADO - 44th 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 - 47th National Square Dance Conv, Charlotte, North Carolina. Info: Gene & Connie Triplett, 522 Walnut Point Drive, Matthews, NC 28105; 707-847-7722.

JULY

10-12 CALIFORNIA - 13th 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 - 11th Canadian National 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 - 39th Wisconsin SRD Conv, Racine, WI. Info: Jimmie & Deanna Burss, 8018 Euclid Ave, Milwaukee, 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 Veteran, 2018 Scally Ct, Concord, CA 94518; 510-676-2925.

23-26 CALIFORNIA - Universal RD Council's 22nd 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 - 15th State Council of Illinois SD Assoc Conv, Peoria, IL. Info: Jerry Holtz, 309-685-4000.

AUGUST

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

14-15 NORTH CAROLINA - 9th State Conv Folk, Rd & Sq Dance Federaton of N. Carolina, Raleigh, NC. Info: Ralph & Mary Ann Kornegay, 130 Mohican Trail, Wilmington, NC 28409. (910) 392-1789.

14-16 MICHIGAN - 37th 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.

OCTOBER

16-18 INDIANA - 9th Indiana Square Dance Convention, Muncie, IN, dancing until Sunday 2:30pm. Info: Nelson Burkholder, 19774 CR 142, New Paris, IN 46553; 219-831-4553.

NOVEMBER

6-7 SOUTH DAKOTA - Sioux Empire Hoedown XVIII, Sioux Falls, SD. Info: Connie & Ray Luke, 921 S. Prairie, Sioux Falls, SD 57104, (605) 336-7745.

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ADVERTISER INDEX

4-Bar-B	35	John's Notes	61
Accredited Caller Coaches	58	Kopman's Caller School	33
Advanced & Challenged SD Conv.	7	Kopman's Choreo	59
Alaska Cruise, w/Kopmans	29	Maple Sugar Festival	13
Alaska Cruise, w/Bowers & Haags	12	Meg Simkins	77
ASD		Mikeside Management	16
Caller-Cuer Lineup	80	New Line of Fashions	51
Subscription Form	92	National SD Directory	81
Weekend Advertising	88	Ozark SD Weekend	83
Australia Tour	14	Palomino Records	IBC
Caller School - Burdick	61	Perry's Place	20
Caller School - Ritucci/Page	23	Quadrille Records	65
Canadian National S&RD Convention	67	R & R Video	47
Calyco Crossing	66	Rawhide - Buckskin	3
Capital Engraving	9	Scope - Big Mac	6
Cardinal Records	24	Silver State S& RD Festival	48
Cascade Record Co.	11	Square Dance Products	44
Dot's Western Duds	34	Square Dance Videos	31
Eagle Records	87	Strawberry Square	37
ESP	55	Supreme Audio	IFC, BC
Gold Star Video	40	Tic-Tac-Toes	38
Grenn.	54	Vee Gee Patterns	41
Hi Hat	17	Yak Stack	25
Hilton Audio Products	5		



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