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SQUARE DANCE
"The International Magazine with the Swinging Lines"

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TO ALL

December 1998



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Contributing Editors

Publishers - Editors

Ed & Pat Juaire

Editorial Assistants

Carol Picillo

Michelle Merchant

Louise Harrop

Subscriptions

Michelle Merchant

Stan & Cathie Burdick

Bev & Bob Casteel

Jim & Jean Cholmondeley

Larry Cole

Bernie Coulthurst

Ed Foote

Corben Geis

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Frank Lesclinier

Phyllis Murgage

Bob Osgood

Deborah Parnell

Chris Pinkham

Sandi Simmons

Don Williamson

Don Ward

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**F
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M**



**THE
EDITOR'S FILES**

your new dancers. Keep the everyone enjoy the atmosphere and fun of dancing.

This issue marks the start of our second year with ASD. We hope you've enjoyed the changes introduced these past twelve months. The editorial content alone has increased almost 18%.

In this issue, we have a couple more changes to bring you. *The Caller Coach*, written by Don Williamson, is a new addition to our lineup. Many of you will recognize Don as one of the Red Boot Boys. Cuers may want to take the time to read Don's comments, particularly

One Year Later

Many clubs hold Christmas parties this month and others hold New Year's Eve parties. These two social events are great, first time functions for dancing very relaxed, letting

this month.

And, please welcome Corben Geis as our new cartoonist. Corben will be featured every other month along with Stan. Corben brings a different "Spin" we hope you'll enjoy. He will also be working on a few special projects which will appear from time to time.

*Happy Hanukkah
&
Merry Christmas*

Ed & Pat Juairé



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PRESENTS

- BM 195 You're Nobody 'Till Somebody Loves You
- SC 607 Mele Kalikimaka (Hawaiian Christmas Carol)
- BM 1021 Clap Clap/Connie - Hoedowns
- BM 1022 Old Mountain Dew/Black Mountain Rag - Hoedowns

Flip Instrumentals

- | | |
|---|---|
| BM 121 Music, Music, Music (Now Avail) | BM 183 Happy Birthday Square Dance |
| BM 148 You Always Hurt The One You Love (Now Avail) | BM 163 Dixie On My Mind |
| BM 194 Small World | BM 160 Smoke Smoke |
| BM 192 Best Things In Life Are Free | BM 156 Wait 'Till The Sun Shines Nellie |
| BM 191 Amapola | BM 155 When You Wore A Tulip |
| BM 190 Anytime | BM 120 Anniversary Dance (Square Dance) |

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SPRING SQUARE & ROUND DANCING

S1 - MAY 30 - JUNE 4

(A-2)

Bob Baier, Darryl Lipscomb, Marshall Flippo
Rounds - Jim & Cathy Oliver

S2 - JUNE 6 - JUNE 11

(PLUS)

Johnnie Wykoff, Marshall Flippo
Rounds - Tom & Rosalee Clark

S3 - JUNE 13 - JUNE 18

(PLUS)

Mike Sikorsky, Marshall Flippo
Rounds - Dick & Gail Blaskis

S4 - JUNE 20 - JUNE 25

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

Charles & Annie Brownrigg & Jerry & Barbara Pierce

S5 - JUNE 27 - JULY 2

(PLUS)

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

S6 - JULY 4 - JULY 9

(C3A)

Lee Kopman & Vic Cedar

SPRING WEEKENDS

W1 - APRIL 16 & 17

(PLUS)

Monty Hackler & Shane Greer

W2 - APRIL 23 & 24

(PLUS)

Dennis Mineau & Jeff Nelson

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F1 - AUGUST 22 - AUGUST 27 (PLUS)

Bob Baier, Jerry Junck, Marshall Flippo
Rounds - Jerry & Bea Leavelle

F2 - AUGUST 29 - SEPTEMBER 3 (DBD PLUS)

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

F3 - SEPTEMBER 5 - SEPTEMBER 10 (PLUS)

Randy Dougherty, Charles Quisenberry, Marshall Flippo
Rounds - Theron & Christine Hixson

F4 - SEPTEMBER 12 - SEPTEMBER 17 (PLUS)

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

F5 - SEPTEMBER 19 - SEPTEMBER 24 (PLUS)

Jerry Haag, Ken Bower, Marshall Flippo
Rounds - Jack & Darlene Chaffee

F6 - SEPTEMBER 26 - OCTOBER 1 (PLUS)

Ken Bower, Melton Luttrell, Marshall Flippo
Rounds - Rod & Susan Anderson

FALL WEEKENDS

W3 - AUGUST 27 & 28 (MAINSTREAM)

Alan Schultz & Vic Perry

W4 - SEPTEMBER 3 & 4 (A-2)

Tony Oxendine & Jerry Story

FROM THE MAIL ROOM



Concerned over Do Sa Do?

Do you know if there are any movements about preserving the traditional back to back "Do Sa Do?" Do Sa Do is synonymous with square dancing. It is taught in Mainstream but quickly converted to a Highland Fling movement (or some other things) when dancing Plus.

We are very much interested in keeping the Do Sa Do tradition and concerned about losing the hallmark of our sport. Could you tell us if you know of any others with this same concern? Thank you.

Jack and Karen McFarland
via e-mail

Good news from Long Key

In the August issue your cover had a picture of our beautiful stained glass banner. Thank you for the nice job you did on the cover and the accompanying article. Little did we know that Hurricane Georges would devastate much of the Florida Keys. Our banner was left stored in our little mobile home at Outdoor Resorts on Long Key and is still safe.

The good news is Georges left us alone. With the severe damage up and down the Keys, we cannot understand how we were spared. We are very grateful. Our condo trailer park has 400 units. There was very little damage - a patio roof and a couple of downed trees.

Starting in November, we will be dancing Plus on Tuesdays and Mainstream on Thursdays.

We have lots and trailers for rent in the park and would welcome square dancers to our "little bit of tropical paradise."

Weldon Parker
Long Key, Florida

Lost without ASD

I received my last issue of *ASD* in April 1998. With all that's been happening this summer, I'm now finally getting around to renewing my subscription. I'm lost without *ASD*, especially Creative Choreo by Steve and Lee Kopman.

Keep up the good work and looking forward to receiving *ASD* again.

Dave Paulen
Nova Scotia, Canada

New format is great

Keep up the great work!

Your positive approach is appreciated! The new format is great!

Best wishes for continued success!!

Tom Rudebock
Leetonia, Ohio



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| ESP - 1030 | WASH MY FACE IN THE MORNING
DEW | by Elmer |
| ESP - 1029 | I JUST WANNA DANCE WITH YOU | by Elmer |
| ESP - 1028 | I'M FROM THE COUNTRY | by Elmer |
| ESP - 1027 | IF I NEVER STOP LOVIN YOU | by Elmer |
| ESP - 920 | HONEY DO | by Steve |



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Mark Turner

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AS I SEE IT

bob esgood

We have a tendency in square dancing to banter words about, sometimes without realizing their meaning. We may speak with derision of a person as being "commercial" when it comes to square dancing. What we think we mean is that the individual is doing something for his personal gain that discredits the activity. Perhaps we ought to look at four labels that we sometimes attach to those in this activity.

Amateur: This word, coming from the French amator, means a lover or from the verb amare—to love, is explained in the New World Dictionary as "a person who engages in some art, science, sport, etc., for the pleasure of it rather than for money; a nonprofessional." This would identify the great majority of those who square dance, who are a part of the activity because they love it.

Professional: Here the dictionary explains that this is "a person engaged in, or worthy of the high standards of training and proficiency of a profession." This is the caller or teacher who abides by certain standards and ethics in communicating his or her skills to others. In order to be a professional, a person may or may not charge for his or her services, but that person must accept the responsibilities that go along with the job.

Commercial: This is perhaps the most easily misunderstood of all four labels. The support systems of square

dancing include those who make the accompaniment records, provide the sound systems, make clothing, provide public information on how and where to dance, furnish halls for clubs, associations and large groups. This is an important part of the activity and, if operated ethically, can be a credit to the activity.

Exploitation: In the context that we use it here, a person who exploits square dancing does so for some personal gain, either for monetary value or for some egotistical reason. The exploiter puts his personal gain above the good of the activity and often thinks, "It doesn't matter to me if the activity falls apart as long as I personally can gain from it."

* * * * *

Becky made it a practice of collecting unique after party stunts and games. She picked this up from Jerry Helt of Cincinnati, Ohio some 35 years ago. It's a novelty that might fit into your club's square dance Christmas party. To add to the joy of its originality is its utter lack of the need for any advance preparation and it can be performed in whatever space is available.

It may be the practice at one of your club's December dances to exchange small Christmas gifts or wacky white elephants. To enhance this year's gift giving we suggest an innovation - a "living" Christmas tree.

Prior to distribution of presents,



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PLM 102 "I Love A Rainy Night" by Jimmy

PLM 103 "Come To Me" by Jerry

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your caller (or whoever is in charge of the program) may talk a bit about the great variety of Christmas trees that are available to the public: the fragrant fir, the elegant blue spruce, the familiar pine. Some people prefer tall, stately trees; others short, round trees, etc.

Following this brief dissertation on the types and qualities of the different trees, your spokesperson will select three "human" trees from among the club members - perhaps a "slender" tree, a "jolly-plump" tree and a "small" tree. These "living" trees can be described in a multitude of ways, but they will actually be three of the male members of the group. It will

then be up to the audience to vote for and choose the type of Christmas tree they want this year.

The winner becomes the club tree standing tall and with limbs (arms) outstretched. In the short time period allowed, perhaps 3 to 5 minutes, all of the female club members will decorate him from personal belongings they might be wearing. This could include earrings, necklaces, ribbons, slippers, belts, scarves, etc. After he is decked out, he will help distribute the packages or they might be placed about his feet as he stands impassively and guards the treasures of Old Saint Nick.

Happy tree hunting to all. 🎄



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).

Arizona Callers & Dancers Help Jerry's Kids

More than \$200,000 has been raised by the Central Arizona Callers Association and square and round dancers for Muscular Dystrophy during the Labor Day telethon over the past 23 years. The nonstop dance goes on for 24 hours, noon Sunday to noon Monday.

The Moose Lodge donated the use of the hall in addition to providing dinner, breakfast and a snack bar. Callers and cuers also donate their time and dancers get pledges for dancing the 24 hours. A pajama party is held from midnight to 6AM. Door prizes are offered every hour. Callers and cuers are fined for "goofs" (Plus call in a Mainstream tip, etc.). Money is raised for a caller or cuer to do a special song.

The TV station airing the telethon sent a crew to the dance to film and interview, and it is shown several times during the weekend. The chairman goes to the station to present the check after the dance is over.

Callers and dancers from California join us at the event. One hundred percent of the funds go to the cause.

Think what nationwide dances

would do with CALLERLAB, ACA and ROUNDALAB officers appearing with Jerry Lewis to present a check.

*Joe Varrelli
Phoenix, Arizona*

All Fifty - Can You Top This?

I read with interest your *People & Events* article "Amazing Accomplishment" regarding John and Doris Zaumeyer having danced in all fifty states.

My husband and I have also done this and one of our square dance friends had sent this information to National Squares Magazine and it was featured in their fall 1998 issue. I'm enclosing a copy of the article along with our picture which was taken for our 50th Wedding Anniversary celebration which was Oct. 10. I thought it was interesting that the Zaumeyer's last state to dance in was Rhode Island, the same as ours. Four states during a vacation time were the most we were able to fit in at one time. No matter what state we were in or what club we were dancing with, we always felt welcome. This is one of the best parts about square dancing.

I am enclosing a check to renew our subscription for another year. We found part of our places to dance through *ASD*. You're continuing a great tradition. Keep up the good work.

Bob and Hazel Slifer of Morristown, Indiana began square dancing in August, 1976. They danced in the state of Illinois in May, 1977 and that started their "Run for the States." They ran to dance in all 50 states and they accomplished this when they danced in Rhode Island in May, 1995. During



Hazel and Bob Slifer. This photo was taken at their 50th Wedding Anniversary on October 10, 1998.

their "Run for the States" they accumulated six books of autographs from square dance callers, more than 500 autographs in all.

Bob & Hazel were introduced to square dancing by the boyfriend of their youngest daughter whose family were dancers. Back in those days, dances were very social gatherings and included putting-on-the-feed-bag, especially at their Rushville Roadrunner's Club.

I asked Hazel, in the last 22 years what stood out as most memorable and she replied, their trip to the Hawaii State Convention in 1978 and also the fact they have spent every New Year's Eve since 1976 at a square dance.

Bob and Hazel celebrated their 50th wedding anniversary on October 10. They have 4 children, 10 grandchildren and 1 great-grandchild. They are keeping square dancing alive; their grandson has now been dancing for over a year.

*Mrs. Hazel Slifer
Morristown, Indiana*

American Square Dance, December 1998

Wasn't That A Party!

On October 3, approximately 250 dancers gathered together to celebrate the 40th anniversary of the Blue Mountain Promenaders Modern Square and Round Dance Club at Jean Vanier High School in Collingwood, Ontario.

Past and present dancers came from Sarnia, Kitchener, New Market and points in-between to renew old friendships and enjoy dancing to Al Calhoun of Hillsdale, Ontario and club caller Dean Fisher of Collingwood, Ontario.

Toronto and District Square and Round Association Presidents, Jeff & Andrea Priest presented Claude & Mavis Hamilton, club presidents with a 40-year certificate on behalf of the Association, and club caller/instructors Dean & Ethel Fisher presented the club with a 40-year certificate from the Canadian Square and Round Dance Society. Austin Muirhead (the only original club member) and wife Doreen, committee chair couple along with the executive and club members spent numerous hours organizing this successful event.

Many prizes & gifts were donated by local dancers & businesses and everyone commented on a most enjoyable evening.

As club caller/instructors, we would be interested in knowing if there are many other clubs who have made or exceeded 40 years of square and round dancing. Please contact Dean & Ethel Fisher, 70 Napier St., Collingwood, Ontario L9Y 3S9, (705)445-1739 or you can e-mail us at sqdeanc@bconnex.net or asdmag@aol.com.

*Dean & Ethel Fisher
Collingwood, Ontario ⇒*

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Caller: Nick Cline

Info: Doug Bennett, c/o Global Hall, 11649 Chairman Suite 16, Dallas, TX 75243;
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Dallas, Texas

Cuer: TBA

August 25, 1999

Caller: Nick Cline

Info: Juanita Dikes, 1416 W 3300 S, West Valley City, UT 84119; 810-972-8608

Salt Lake City, UT

Cuer: Jeanne Jones

August 26, 1999

Caller: Nick Cline

Info: Jack Duffield, 208 Howe, Anaconda, MT 59711; 406-563-2416

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Cuer: Jeanne Jones

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Each year we support, as angels, a lesson class in our area. It is held by a member of our group who also happens to be a caller. When the new dancers graduate, they can join any club they wish and still be a part of our group.

We are not trying to take the place of the club, but to offer something

different and keep as many people dancing as possible.

In the past we have gone from four couples to fifty couples just going out to dance for fun and to keep the fun in square dancing.

*Wes Dyer
Louisville, Kentucky*

Unusual Hobby

A Tar Heel septuagenarian couple who has been round dancing for 3 decades and square dancing for 12 years has an unusual hobby. Nina Dickerson of Siler City, NC makes lollipops and several sizes of baskets and her husband George constructs



Surrounded by lollipops made in her kitchen, Nina Dickerson waits for buyers at the monthly Super Flea Market where the Dickersons sell their wares.

pie safes and smaller wooden objects which appeal to kids of all ages.

One weekend each month George and Nina drive their van, crammed with their handiwork, to Greensboro, 45 minutes from their home, to display and sell their wares in a two-day flea market in the Special Events Center of the coliseum complex. After 18 years, setting up their booth Saturday morning and dismantling it Sunday afternoon once a month has become second nature to the Dickersons, who average selling 500 lollipops during the two-day event. Each Labor Day weekend they travel to the three-day Heritage Festival in Piqua, Ohio, where they average selling 4,000 lollipops during the long weekend. At 50 cents per lollipop, their two-day round-trip journey is a profitable one.

Nina makes lollipops in 34 flavors, including sour apple, grape, peach, cheesecake, horehound and cotton candy. Working in her home kitchen,

she mixes the ingredients of water, sugar, corn syrup, flavoring and coloring if needed, making the lollipops in batches of 25. Each batch takes about two hours, including insertion of the stick.

Her baskets are also fashioned in the kitchen in sizes ranging from miniature to large and prices from \$7-18. Yet another object Nina produces is dolls with polyester stuffing and in several colors - white, off-white, blue and pink. Originally she labeled some of her creations as "dammit" dolls; because of queries from prospective buyers, she changed the label to "whammit" dolls. Her most exceptional doll is one made of spools. Her best-selling doll has been what she describes as an "Over The Hill" doll which supposedly feels better when pins are stuck into various parts of its body where pain is felt.

A carpenter prior to his retirement, George uses his woodworking skills to construct such objects as Jacob's ladder, hillbilly calculator and a hand and eye coordination tool. His pie safes, made of pine, are 45" high with tin doors having various designs, including a pineapple. Normally he sells one pie safe at each flea market.

Married 57 years, the Dickersons are members of two clubs - the Siler City Squares, whose caller is Ted Reynolds, and Smiling Squares in nearby Asheboro, whose caller is Harry Morgan. They attended the 47th NSDC in Charlotte this past June - their first national - and have danced at 3 North Carolina state conventions in this decade. Parents of 4 children, they have 12 grandchildren - 7 are girls, 5 are boys and 7 great grandsons. The couple moved to N. Carolina 20 ⇒



Mary Katherine Fleming with her grandparents Bernie & Nancy Davidson, members of the Satellite Square Dance Group.

years ago from Florida. Three of their children currently reside in Florida and the fourth lives in Ohio.

The couple is frequently seen at Saturday night dances in the Triad area of the Tar Heel state.

*Al Stewart
Greensboro, N. Carolina*

Satellite Square Dance Club

The Satellite Square Dance Club of Loch Raven recently graduated one of its youngest members, Mary Katherine Fleming. Mary Katherine was 8 years old when she started taking square dance lessons with the Satellites at Loch Raven Academy.

Mary Katherine has learned to dance all the square dance figures proficiently. According to her caller/instructor Gene Fitta she learned these figures quickly and with ease. The Mainstream Program of square dancing involves 68 different figures danced in many combinations.

Mary Katherine is home schooled and used square dancing as part of her physical education training.

Prior to taking lessons with the Satellites she was preceded by two other sisters Sarah now age 12, and Rachael now age 10. Sarah & Rachael both took lessons at age 9 and graduated and are current members of the Satellite Square Dance group.

Sarah, Rachael and Mary Katherine have also graduated from the Plus Program (an additional 29 figures). The Satellite Square Dance Club is very proud and pleased to have these girls as members of their group.

*Gene Fitta
Bel Air, Maryland*

Old Friends Renewed

Thanks for a great magazine. It helps us keep in touch with our friends in America.

Last Saturday night we went to a dance in Norwich. It was at the end of John & Linda Saunders England/Europe Square Dance Tour. We enjoyed dancing with 40 visiting Americans from Florida. So we thought!

I noticed that my corner, Ron, was wearing a New Hampshire badge. At the end of the tip I told him that our friends in Florida are originally from Keene, NH. Ron said "We are from Keene." I told him our friends were Bob & Phyllis Randall. Ron's wife, Josette, was really surprised and explained that Bob & Phyllis had introduced them to square dancing and that they had attended Bob's retirement party. Over the last 10 years they had lost touch with Bob & Phyllis because they had moved to Florida.

Well, we exchanged business cards and I have given Bob & Phyllis a phone

American Square Dance, December 1998



Seasons Greetings

from

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number for Ron & Josette. Now they can communicate again, most probably via the internet. Ron & Josette were hoping to square dance in Paris before they return home.

Linda brought us our ribbons from the Sunshine Festival which we will now wear at every square dance until the end of January. We look forward to the Florida Sunshine Festival and will really enjoy seeing many of our friends there again.

*Ken & Vicky O'Dell
Norfolk, UK*

at this home each week. Charlotte was recently named "Volunteer of the Year." They were asked many times to arrange a square dance for "activities," so they finally said "Why not?"

They would like to thank all those who helped make it such a success (Ed & Rose Gniazdowski of Eight is Enough; Howie & Pat Parker of Ebenzer Sets and Judy Kovach & Al Prell of Waterwheel Squares.) Vera Bunch, a recent graduate of the Waterwheel Squares called the line dances. The participation from the ⇒

Lakewood Health Center

The residents at the Lakewood Health Care Center in Hamburg, New York got a big kick out of the demo/wheelchair square dance that was put on by a hodge podge of dancers from western New York.

Richard Hoesel and Charlotte Gundlach, who are avid square dancers, also volunteer



Square dancers pictured outside the Lakewood Health Care Center in Hamburg, NY.

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audience in wheelchairs, was superb.

Those who also contributed to this successful activity were Mike Callan, from Hilton, New York who did the calling, although he was 100 miles away. We taped Mike's calls at a recent dance and used them for the demo. Norm Koharski, a popular cuer from WNY provided the round dance music. Taped fiddle music was used in the background for the wheelchair square dances.

For the hour, we provided the elderly audience with a little bit of everything. It was probably the liveliest activity that they took part in, in years. There was a square dance demo, wheelchair square dancing, round dancing and wheelchair dancing.

We must have kept their interest,



Demo wheelchair square dance being put on at the Lakewood Health Care Center.

because out of the 40 - 50 wheelchair patients, only one fell asleep. This is a good sign at a nursing home.

As we left, several sitting outside on the patio told us of all the fun they had and asked "When will you be back?"

Richard M. Hoesel
West Seneca, New York

American Square Dance, December 1998

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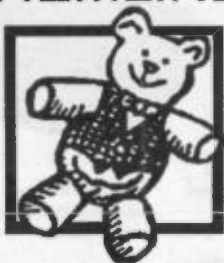
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HEMLINE



by Phyllis Murgage

This is the busy season for all of us. I will keep my article short. Here are some handy hints that will hopefully make your sewing a little easier.

For the Serger - need more thread? Fill a couple of bobbins from your regular sewing machine and use those in place of the spools for needle threads.

Backtacking - instead, shorten your stitch length to approximately six stitches per inch at the beginning and end of your seam. This is nice because it leaves no bulky backtacking and you don't have to worry about sewing exactly where you have sewn before.

When cutting out a pattern - save the selvage strips from the fabric. When you are ready to hem or sew on the

buttons you can use threads pulled from the selvage strips for a guaranteed perfect match of thread color.

When making a lined bodice - hang the finished lining right side up on a padded hanger, then place the bodice over it wrong side up, and pin the pieces together. This is more accurate and less cumbersome than laying the pieces on a flat surface.

Before cutting out faux fur - place the fur in a clothes dryer with a damp towel for a few minutes to eliminate loose fibers.

Interested in creating a comfortable, expandable closure for a waistband on a garment or possibly a belt that is not of stretchy material? Just use hidden elastic loops instead of buttonholes. On the end of a completed waistband, sew one or two small buttons. Cut two pieces of 1/4 inch elastic into 1 1/2 inch lengths and fold each in half to make a loop. Stitch the loop to the underside of the top band. This also works on cuffs and certain neckstyles. Great way to add a little to a man's collar neck when it is too tight.

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THE CALLERLAB HONORS BOOK

LEE HELSEL MILESTONE, 1979 GOLD CARD, 1980



Involved in square dancing since 1946, Lee is one of those rare individuals whose background in the field of recreation provided him with an established foundation in the square dance activity. Having held highly responsible positions in local and California state agencies, made it possible for Lee to inject a realistic approach to the true values of square dancing.

Starting his calling career in the late 1940s as a home-club caller, Lee traveled and guest-called in virtually every state and in many Canadian Provinces. In 1960 Lee was sent by the Air Force to Germany, and other countries in Europe and North Africa, to help formalize American square dance programs overseas.

Together with his wife Mary, Lee played an important role in caller and leadership training, serving on staffs of callers schools and clinics. Although a popular figure at some of the nations great square dance events and vacation institutes, the Helsels put their home-club and class calling and teaching at the top of

their list of priorities.

A recording artist on the *Sets in Order* label and author of many published articles on square dancing, Lee has truly been a pioneer in the contemporary phases of the activity. In October 1970, Lee was inducted into the Square Dance Hall of Fame and in February 1971, was present as one of the founding members of CALLERLAB. Lee was the author of the original CALLERLAB organizational document including the constitution and bylaws. He served as a member of the Board of Governors and the Executive Committee. In the years that followed, Lee played a key role in the development of this organization. Lee retired from calling in June, 1980. 🍀

ALL THE HO..HO..HO..
HOLIDAY TRIMMINGS



Creative Choreography

by Lee & Steve Kopman

This month let's take a look at left handed calls. All these sequences are just a little unusual BUT, any Plus dancer should handle them easily.

- 1) **HEADS LEFT** square thru 2
LEFT touch 1/4, acey deucey
girls run, dixie style to a wave
extend, left allemande
- 2) **SIDES** pass the ocean
extend
(explode; LEFT touch 1/4)
circulate, coordinate
bend the line
LEFT square thru 2, trade by
pass thru, right and left grand
- 3) **Heads 1P2P**
LEFT square thru 2
CENTERS LEFT square thru 3
ends U turn back, touch 1/4
swing thru, 4 hinge
circulate, right and left grand
- 4) **SIDES** (right and left thru &
lead left)
LEFT swing thru
girls run, bend the line
pass the ocean, scoot back
right and left grand
- 5) **HEADS** (slide thru & square
thru 3)
LEFT swing thru
trade the wave
acey deucey
right and left grand
- 6) **SIDES LEFT** touch 1/4 & walk
and dodge
- LEFT touch 1/4
walk and dodge, U turn back
box the gnat
{CHANGE HANDS} LEFT
square thru 2
left allemande
- 7) **HEADS** (right and left thru &
lead left)
veer right, {BOYS} hinge
flip the diamond
trade the wave, boys run
1/2 tag, face your partner
right and left grand
- 8) **SIDES LEFT** square thru 2
LEFT spin the top, hinge
coordinate, ferris wheel
CENTERS LEFT square thru 3
square thru on the 3rd hand
right and left grand
- 9) **HEADS** pass the ocean
extend, trade the wave
LEFT spin the top
cast off 3/4, peel off
ferris wheel
CENTERS square thru 3
left allemande
- 10) **SIDES** star thru
double pass thru
leads U turn back
LEFT touch 1/4
centers trade

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{LEFTY} scoot back
girls trade, box the gnat
[fan the top] and spread
left allemande

{LEFTY} scoot back
{LEFTY} follow your neighbor
swing thru, scoot back
right and left grand

11) HEADS star thru
double pass thru, cloverleaf
CENTERS LEFT swing thru
extend, LEFT swing thru
boys trade, spin the top
right and left grand

15) HEADS (right and left thru &
lead left)
LEFT swing thru
trade the wave, spin the top
(explode & swing thru)
right and left grand

12) SIDES LEFT square thru 4
HEADS roll away
LEFT swing thru, girls run
dixie style to a wave
circulate, left allemande

16) SIDES LEFT square thru 2
LEFT spin the top
hinge, coordinate
GIRLS hinge, diamond circulate
flip the diamond
trade the wave
boys trade, circulate
right and left grand

13) Heads 1P2P
LEFT touch 3/4, coordinate
girls run, spin the top
right and left thru
dixie style to a wave
(SQUEEZE YOUR LEFT HAND)
left allemande

14) SIDES (LEFT touch 1/4 & walk
and dodge)
LEFT touch 1/4



HOLIDAY GREETINGS

CALLERLAB VIEWPOINTS

Standard Applications

by *Jim Mayo*

The identification of "standard" square dance choreography is a recent happening. Experienced callers have always had a pretty good idea what most dancers could do comfortably. Many years ago, before any accepted lists of calls existed, a traveling caller would always "try out" the dancers. In the first tip or two of a dance, the caller would try a couple of unusual routines designed to test what the dancers



could and could not do. In the 1960's and 70's standardized lists of calls were developed. The Sets In Order American Square Dance Society published the earliest of these. In the late 70's the newly formed CALLERLAB gained worldwide acceptance of the Mainstream and later the Plus Programs.

Initially, many callers assumed that dancers would be taught the calls

setups. If the starting formation or the arrangement of men and women in the setup was changed from the usual, most dancers were likely to fail. (Europe and Japan have been notable exceptions to this general rule.)

It has taken a long time to understand the difficulty that comes from changing the setup. It has taken even longer to identify and document those setups from which dancers were likely to succeed easily.

These "likely to be successful" setups are now documented in books published by CALLERLAB under the titles *Standard Basic And Mainstream*

Applications and *Standard Plus Applications*. The idea of "standard" choreography has encountered resistance. A substantial segment of the caller community still believes that those who wish to share in the pleasure of square dancing should be willing to dedicate themselves to it. To

"...there is a gap in the availability of square dancing."

on these lists and that they could be expected to do those calls almost any way the caller presented them. Eventually it became clear that this assumption was wrong. Particularly in the Plus Program, dancers were actually able to do calls only from a very limited number of starting

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them, dedication means learning how to execute the calls anyway that the caller can put them together.

Some callers, and I am one of them, have a different view of the square dance world. We believe that square dancing is a unique recreation. It can offer a broad range of participation intensity and frequency. People who encounter square dancing just once have a wonderful time. Those who are truly dedicated and dance several times a week can also find entertainment and challenge. At this time there is a gap in the availability of square dancing. People who would like to dance as a

recreation attending two to four times a month will have difficulty finding a group meeting their needs.

Some of us in the CALLERLAB leadership are trying to encourage the members to expand their view of the square dance world. We would like to encourage callers who wish to make square dancing available in "easier" forms. It is not an easy sell. Many started calling because they enjoyed the challenging puzzles that they encountered. Only time will tell whether we can build enthusiasm for new ways of making square dancing available to a wider market. 🍄





In A Nutshell

Reviewed by Deborah Parnell and Frank Lesclinier

CALLERS NOTES

Norm Wilcox

This month Norm talks about Adding Creativity To Your Choreography, and how to make the first few calls interesting to beginners.

For the **Basic and Mainstream Programs**, the following calls and sequences are featured: Sweep; Promenade Home Get-Outs; Cast Off 3/4; and Turn Thru. For the **Plus Program**, a new experimental call (Chase Thru The Diamond) by John Saunders, is looked at. The **Plus Emphasis** call for this months issue is Crossfire. Cross Over Circulate, 3/4 Thru, Single Wheel from Ocean Waves, and Scoot & Weave are the calls for the month at the **Advanced Program**.

CHOREO-WISE

David Cox (October issue)

The first **Basic** call this month is U-Turn Back. How many know that a U-Turn Back is not always toward your partner! David continues from the previous issue with several examples of choreography using the 3 in 1 lines.

In the **Mainstream** section, Scoot Back is explored from various formations and arrangements. The **Plus** portion looks at the extension of Extend from the **Mainstream Program**. Step and Slide is the **Advanced** call of the month. Reprinted from Choreo Breakdown, by Bill Peters, this months article is titled, "Some Thoughts

On Learning How To Sight Call." This will be continued in the next issue.

Brian Hotchkies gives his monthly record review.

JOHN'S NOTES

John Saunders

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

Linda writes a section for the Caller's Partner, titled, "Clean That Messy Desk!" Organizing experts say people with disorganized desktops often waste up to an hour daily looking for lost material.

The **Workshop Ideas** section takes a look at "Track the Boat." The **Basic Program** call featured is Face Your Partner. This is similar to Roll at the **Plus Program**. Slide Thru is the highlighted call at the **Mainstream Program**. "Anything" and Roll is explored at the **Plus Program**.

The **Advanced and Challenge Supplement** includes: Right/Left Roll to a Wave; Trade Circulate from two-faced Lines; and Blocks.

MIKESIDE MANAGEMENT

Stan & Cathie Burdick

Jerry Junck starts out this months issue with a column titled "Creative Choreography - Use with Extreme Caution."

Mike Callahan shares his experi-

American Square Dance, December 1998

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ence of calling on the Island of Tasmania in Australia, definitely a once in a lifetime memory.

Both Jerry Reed and Jerry Junck contribute articles on Creative Choreography, using the call Fan The Top. Some interesting material is contained in each section.

From Walt Coles Notebook, many Spin Chain Thru sequences are included.

NOTES FOR EUROPEAN CALLERS

Al Stevens

Al usually begins each month with a point of view article, in both English and in German. He can be reached at: Al_Stevens@compuserve.com (e-mail).

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

"Once Upon A Time" callers called differently than they do now. Al shares some history of how square dance callers called many years ago.

Al includes many sequences, along with singing call figures, and features the following calls this month: Half Sashay, and Rollaway; For the Plus Program, Load the Boat.

If you publish a note service and would like it mentioned, please send it to: 9797 La Monica Drive, Rancho Cucamonga, CA 91730-2800. Thanks, Frank & Deborah. 🍷

CLUB LEADERSHIP NOTES

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



We have mentioned that it is enthusiasm and strong leadership that make a club successful. I have had people tell me that what you are saying is just theory. Their follow-up reply is: "Show me some 'living proof' and then I will believe."

The following story is one example of "that living proof."

On August 29, 1998, we attended a club dance in Westfield, Wisconsin sponsored by the Westfield Jolly Squares. It was a special dance. Their 2nd Annual Pig Roast Square & Round Dance featuring their regular club caller, Vern Weisensel, and Vern's son-in-law, Jimmie Burss from Milwaukee, Wisconsin. The featured round dance cuers were Bill Wilton, the club regular cuer, and Kathy Nickel from Madison, Wisconsin.

The cost for the pork dinner and the dance was \$7.50 per person for those that called for reservations and

\$10.00 for walk-ins. The cost for the dance only was \$4.50 per person.

Now keep in mind that this is a special club dance - not an area or statewide function. When it was time to dance the first tip, there were twenty-four squares on the floor!

More than two hundred dancers attended this special club dance. Most area dancers attended. A bus load of people came from Green Bay and Appleton. (You know where Green Bay is, the home of the Green Bay Packers). We came from the Stevens Point area along with two other dancers. And some dancers came from the Milwaukee area as a half way stop since they were planning to attend a state convention planning meeting in Stevens Point on the next day. When it was time to round dance, fifty-five couples formed two circles!

Now the big question. Why was the Westfield Jolly Squares so successful with this special dance? The Westfield Jolly Squares has been around for many years. We can recall going to

"...dancers had a great meal & enjoyed a great dance..."

their dances frequently for more than twenty years, and it is only forty-five minutes away.

The late Howard Gilmore was their club caller for many years. Their typical dance was 3 or 4 squares. They took in enough money to pay their bills. They were a happy club!

Now for the answer. The Jolly Squares were so successful because they now have strong and enthusiastic

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leadership. Their leadership team is headed by Presidents Ed & Marilyn Burdick. They decided that they wanted to have an annual fund-raising dance so they can do more for their club dancers and have a little cash in the bank for dances that don't break even because of bad weather. They did it and so can your club. Sometimes you just have to do it.

The Pig Roast Dance was well advertised; club members went to other club dances promoting their pig roast. They had flyers at the state convention in July. The dance was listed in the "Special Dates to Remember" column in our state magazine, *Here 'Tis*.

Did they make any money? We don't know the final financial results

but we think that they made a little money because much of the food was donated by club members. Colleen Wilton made her famous baked beans. Kathy Nickel made her favorite potato salad recipe. Fresh garden vegetables were nicely prepared on serving trays. Yes, they did make some money but, what is more important, the dancers had a great meal and enjoyed a great dance. It was such a great feeling to be at this very successful dance. Everybody was just bubbling with their success story.

Yes, enthusiasm and good leadership are all that it takes to make things happen! Why not send your success story to *American Square Dance Magazine*. Ed & Pat are always looking for good news about clubs doing well.

Enjoy the holidays!

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

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



RHYME TIME



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I'm cold and wet and I've lost my way;
Please take me in; out of harm's way.
Please feed me and keep me; I pray
you will;
I'm tired of running and being so ill.

Treat me with kindness; that's all I
can ask;
And I will be equal to every task.
Praise me when I'm good and scold
me when I'm bad;
Please be the master I have never had.

You gave me a home and won my heart;
From this day on we'll never part.

Running and playing side by side;
Into the car and away we ride.

At long last I found a home;
No more will I have to roam.
With God's help I found my way;
I finally can say; I'm no longer a
stray.

PS: Now on my way to better days;
I can't stop thinking of all the other
strays.

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Please do what you can take in and
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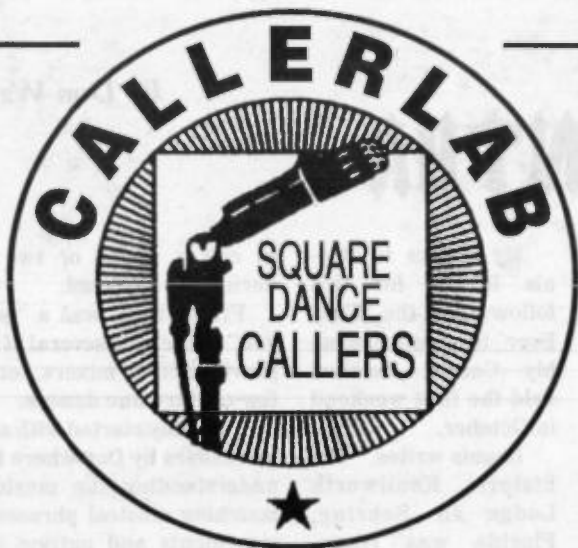
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*The Mark of a **PROFESSIONAL***

There was a time when it was a problem for square dancers to move away from the place he or she learned to dance to another area -- perhaps another state or province -- and hope to find a new square dance home. In the first place the calls might be different, the style of dancing could be unfamiliar and essentially it might be a completely different ball game.

Today, in the vast world of contemporary square dancing, the members of CALLERLAB have helped to change all that. No longer are dancers confined to the area where they learned. They can understand the calls,

be familiar with the standard styling or each movement and be able to dance with confidence ANYWHERE they choose to go.

We've come a long way!

For information concerning
CALLERLAB - the International
Association of Square Dance Callers,
write to:

CALLERLAB
829 - 3rd Ave. SE Ste 285
Rochester, MN 55904
507-288-5121

CONTRADANCERS

.....By Don Ward

My thanks to Dennis Ricker for this follow up to the "First Ever" Sharpe's Assembly Contra Festival held the first weekend in October.

Dennis writes, "The historic Kenilworth Lodge in Sebring, Florida was transformed into a contra dancers delight. The festival was a sellout with one hundred three dancers including seventeen local callers/

prompters. Don Armstrong of Macks Creek, Missouri and Rusty Wright of Santa Fe, New Mexico were the featured callers, while George and Onie Senyk were our host callers.

Marie Armstrong and Catie Geist also called many of the weekends dances and workshops. All guest callers were provided an opportunity

to call a dance or two sometime during the weekend.

Friday night was a "get to know you" dance and several of the callers provided circle mixers, contras and a few country line dances.

Saturday started with a workshop for leaders by Don where he covered understanding the music we use, matching musical phrases to dance movements and putting together a dance program. He talked about working with recorded music as well as with live music. Participating were callers that had never called with live music as well as those that had never used recorded music. Also, on Saturday morning was a workshop in basic contras by Rusty and George as well as a session in experienced English Country Dancing with Onie and Catie. Later, the workshops were reversed with experienced contras and basic ECD. The afternoon found us in a session of oddball contras by the featured and

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host callers. A costume ball sporting outfits from different periods closed out the dancing on Saturday night.

At the Sunday morning 'Wind Up' session, we had one more chance to dance to our favorite callers and say our good-byes. I want to thank the Sharpes Assembly Dancers for all their hard work and dedication in presenting a super weekend. If this was an example of what they can do, I'm sure the festival will be alive for many years to come." Dennis Ricker, Leesburg, Florida.

This is just another of the success stories about the popularity of contra weekends. From California to Florida

to New England their popularity continues to grow. Shortly after the first of the year I'll begin listing the weekends for 1999 so readers can start planning.

Last month I covered the first installment of "An Introduction to Contra Dancing" giving callers some basic building blocks. Next months Introduction will be for dancers and helpful hints on becoming a competent contra dancer.

Contributions by readers are encouraged and may be sent to ASD, asdmag@loa.com or Don Ward, dward@loop.com or mailed to 9989 Maude Ave., Sunland, CA 91040.

The Caller Coach

By Don Williamson

Caller Coach, Accredited by CALLERLAB

Producer Red Boot Productions and Platinum Records

*Don invites other qualified caller coaches to participate.
Send your letters to Don Williamson, Red Boot
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Part I - A Veteran Caller Gets Help For His Voice

In 1997, I ran across a lengthy newspaper article singing the praises of a Dr. Orsoff and the Vanderbilt Voice Center in Nashville, Tennessee. Many of the country music stars and other singers were testifying that Dr. Orsoff and his staff had saved their careers. Each of them had experienced extreme voice problems. Some of the major stars whose careers were apparently saved by Dr. Orsoff and his staff are: Larry Gatlin, Barbara Mandrel, Charlie Pride, Patty Lovelace and Roger Miller, just to name a few. There are literally hundreds of others. The place is a beehive of activity.

After several years of enduring the hardships and voice abuses of being professional singers, hundreds of them flock to the center in desperation when their voice finally gives out. Many of them have salvaged their careers and are singing the praises of the center which may now be the leading such facility in the world. Dr. Orsoff told me I was his first square dance caller.

I have sung virtually all my life. For nearly forty years now, I have called square dances and taught classes in related activities with daffy demands on my voice. During all of this I have had some problems with my voice from time to time, and a lot of

questions about it. I had some voice training in college but it didn't seem to help much in preparing me to be a square dance caller.

Also in 1997, my son Stan, who is a professional musician and makes his living in the music and entertainment business, was having some serious problems with his voice. Since we both seemed to be in need of some help, we decided to go to Dr. Orsoff and the Vanderbilt Center.

We both went through the program and received some valuable assistance and knowledge. It was expensive but well worthwhile. Other doctors have examined me extensively, both inside and out. I feel I have learned much about the source of my problems; for years I had been doing many things improperly. I sincerely hope this paper will help some of the new callers, with whom I work, to improve their performance and prevent some problems. I work with callers, Stan works with singers. We both feel that we have learned some good pointers that will help us in instructing others, as well as experiencing some improvement in our own performances. Arden Hopkins, a CALLERLAB voice consultant, has

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also been instrumental in helping me analyze my voice tone.

I WENT INTO THE VANDERBILT VOICE CENTER WITH DR. ORSOFF AND HIS STAFF TO LEARN. I ASKED THE FOLLOWING QUESTIONS:

I. Why am I coughing so much while calling?

II. Why does my voice range leave me (especially the low range) after two hours of calling, especially to a

large crowd?

III. Why does my voice require so much treble on my turntable to get a satisfactory tone? Why do others, who have great bass voices, still have more high end in their voices than I do?

IV. Why couldn't someone like the late Jim Reaves, Bing Crosby or Frank Sinatra have willed me their vocal cords (folds) for a transplant?

I. WHY AM I COUGHING SO ⇒

MUCH WHILE CALLING? WHY DO I SOMETIMES GET BRONCHITIS, A SORE THROAT AND SOMETIMES LARYNGITIS?

The first thing Dr. Orsoff did was to scope my vocal cords. I actually saw my vocal cords (folds) function on the television screen. They revealed much mucus and enlarged muscles surrounding the larynx. The cause of the coughing and occasional bronchitis was determined to be as follows:

- A. The mucus;
- B. Drinking too much coffee;
- C. Allergies from working outside;
- D. Air conditioners, especially fans;
- E. Lack of moisture in the house, particularly while sleeping;
- F. A hiatal hernia causing some reflux problems (two small ulcers).

To clear up the mucus and prevent the coughing and bronchitis, the following was prescribed:

1. Drink no more than one cup of regular coffee, or other caffeinated drink per day.
2. Drink at least eight to ten glasses of water per day.
3. Do not eat or drink dairy products or sweets before or during a dance.
4. Keep fans from blowing on you at dances.
5. As a temporary aid in clearing up the mucus, the drug "Humibid" was prescribed.
6. Do not work outside, or in dusty places, without a mask.
7. Get a humidifier or vaporizer for the bedroom.
8. Control the reflux from the hiatal hernia with the medication "Prevacid," and improve eating habits (evaluate later).

Results: To this day I have followed

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Delph	AR 101

most of these recommendations fairly well and I can truly say I have virtually eliminated my coughing and bronchitis problems. In scoping Stan's vocal cords, Dr. Orsoff found no nodules or permanent damage. He determined that with rest, better performance techniques and previously described and improved general health practices, he would be fine. He, too, is making progress.

Continues next month

Ask Dave

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

DAVE GIPSON - dave@dave-gipson.com
P.O. Box 491525, Redding, CA 96049



Dear Dave,

Can you explain the difference between midi music and mini-discs and how it works?

**Thank you,
Steve**

Midi music and mini-discs are actually two different subjects. Midi is an acronym meaning musical instrument digital interface, in plain language, computer generated music. Think of a piano keyboard; we can assign each note on the keyboard, a number. The number will indicate, which note, how loud, how long it is held, with or without sustain, which instrument the note should sound like, and any special effects to be used. It's all done electronically. A song is simply made up of a series of numbers, which can be stored in a very small computer file. If you want to change the sound from a flute to a saxophone, you simply change the instrument part of the number. It really is that simple. Dozens of fully orchestrated songs can be contained on one small computer disk. The mini-disc is a relatively new method of recording music like the old cassette tape. It looks like a tiny music CD and that is essentially what it is. You can make your own "mini" CD "discs" at home by recording your favorite square dance callers' records or tapes. They record up to 74 minutes in stereo and double that if you record in mono, single channel. Quite a few callers and cuers

buy their records then record them onto mini-discs for easier handling. No more scratched noisy records and they don't skip either! The legality of using mini-disc recordings is questionable. However, in my opinion, if each caller or cuer owns (in his or her possession) the original recording, then no one will probably bother them. Recording 40-50 songs on a single disc makes a nice working copy they can use.

Dear Dave,

I would like to purchase a current version of Burleson's Square Dance Movements. Does such a publication exist?

**John C. Southerland
Charlotte, N.C.**

It is available through ASD, PO Box 777, N. Scituate, RI 02857. The cost is \$29.95 plus \$6.00 S/H. Complete through 1997, new type and binder. 🐾

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

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Dancing Contra

with Don Ward



"OOPS! That didn't work..." sighed caller Jonathan Southard when he introduced his latest dance recently at a dance in Santa Barbara, California. His oversight was a forgotten swing, which resolved the dance and provided the name for this unique contra in "Proper" formation.

"A Forgotten Swing" by Jonathan Southard. Proper formation with men in a line on the callers right, ladies on the left across from their partner.

A1; LONG LINES FORWARD AND BACK

1's DO SA DO, then face your partner and join right hands

A2; 1's PULL BY RIGHT, GO OUTSIDE, DOWN THE SET, BELOW 2. The actives will pass behind 2 standing couples, come into the center of the set and face up.

COME UP THE CENTER AND CAST OFF WITH NEIGHBORS. The active couple (1's) will come into the center, coming up the set (in half sashayed position, lady on mans left) to the second standing couple to cast off.

B1; CIRCLE LEFT 3/4. After the cast off with the opposite couple form a circle and circle left 3/4 till partners are on the same side of the set. PARTNER SWING. Swing your partner and end the swing facing across the set.

B2; TWO LADIES CHAIN ACROSS - 1's HALF FIGURE EIGHT ABOVE. After the chain 1's flow into the 1/2 figure eight to end back in proper formation to repeat the dance. The figure eight, consists of the lady going between the standing couple above and walking around the lady and gent follows between the same couple going around the gent. All lines are again proper.

Jonathan wrote this as a "contemporary traditional" dance and to promote this feel two pieces of music come to mind. Both are on the TNT label. "Express Hoedown" #184 and "St. Anns Reel" #232.

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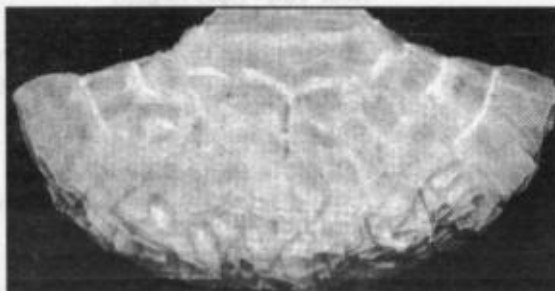
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A Soldier Called Susan

The Civil War, 1862-63

by Dave Robeson

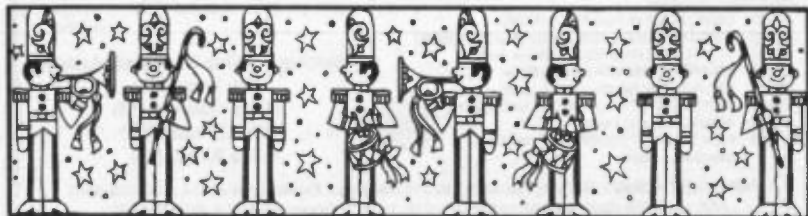
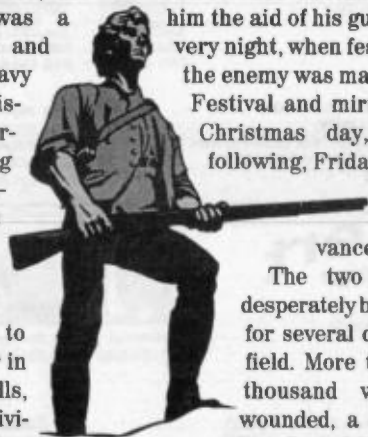
The Union's Army of the Cumberland had paused in pursuit of rebels encamped thirty miles south, but when the latter danced, the former advanced. It was a pattern repeated before and after. Earlier, the U.S. Navy had sailed up the Mississippi and seized New Orleans overnight during Mardi Gras and later interrupted Vicksburg balls to start a long siege.

A rebel newspaper editor in 1866 recapped the advance leading up to the Battle of Stones River in Middle Tennessee: "Balls, parties, and brilliant festivities relieved the ennui (boredom) of the camp of the Confederates. On Christmas Eve scenes of revelry enlivened Murfreesboro and officers and men alike gave themselves up to the enjoyment of the hour, with an abandonment of all military cares, indulging in fancied security.

The enemy's force, (was) at

Nashville and the opinion was confidently entertained that he would not attempt to advance until the Cumberland should rise, to afford him the aid of his gunboats. Yet that very night, when festivity prevailed, the enemy was marching up on us! Festival and mirth continued on Christmas day, but the day following, Friday the 26th, couriers reported a general advance of the enemy.

The two armies fought desperately but inconclusively for several days on a frozen field. More than twenty five thousand were killed or wounded, a quarter of each force". A 20th century historian: "After dark on January 3, the rebels retreated. Few Civil War battles ever cost more or meant less. Rosecrans (the Union's commanding general) moved on into Murfreesboro, but his army was too badly mangled to go any farther. Six months would pass before it could resume the offensive."



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Following the battle: An Ohioan writing from Murfreesboro gave these details: "The boys are having a grand cotillion party on the green in front of my tent and appear to have entirely forgotten the privations, hardships, and dangers of soldiering. The dance on the green is progressing with increased vigor. The music is excellent. At this moment the gentlemen are going to the right; now they promenade all; in a minute more the ladies will be in the center, and four hands round. That broth of an Irish boy, Conway, wears a rooster's feather in his cap and has for a partner a soldier twice as big as himself who he calls Susan. As they swing, Conway yells at the top of his voice: "Come round, old gal!"

"Sometimes the women were simulated by Union soldiers who sent home for bonnets and hoop skirts ...

and when warmed by generous swigs of 'tanglefoot' wheedled from the commissary participants seemed hardly aware of the pretense. Certainly, whether with or without resort to subterfuge and spirits, the dances were often lively affairs with cotillions, polkas and jigs constituting the usual forms."

This elementary square dance, common even then, by 1890 pushed aside the cotillion except at ceremonial events, such as the presentation of young women to society. One has only to look at the lists of phonograph records and music in Shaw's *Cowboy Dances* to recognize a Union bias in modern square dancing.

Union General Grant and his aide, Horace K. Porter, an early user of the term "square dance," served in the Army of the Cumberland. (*See ASD, May 1998, Page 66*)

THE KOREO KORNER by Steve

Let's stay with the left handed theme (See *Creative Choreography* - Page 24) with a call the dancers will really enjoy when they complete the sequence.

HEADS LEFT square thru 4

LEFT swing thru

LEFT Relay the Deucey

Then:

- | | |
|--|---|
| 1) girls run
wheel and deal
left allemande | 4) LEFT swing thru
recycle
sweep 1/4
roll away
RIGHT AND LEFT GRAND |
| 2) girls run
bend the line
dixie style to a wave
(Squeeze your left hand)
left allemande | 5) explode the wave
wheel and deal
CENTERS pass thru
ALL pass thru
right and left grand |
| 3) trade the wave
acey deucey
right and left grand | |



*From every branch of our family tree,
Go our very best wishes to all of thee.
We hope it's a season of merriment and mirth;
Of good tidings to all and peace on earth.*



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So You Want To Be A Caller

by
Larry Cole



Happy Holidays to all. I attended the 9th Indiana Square Dance Convention in October. It is held in Muncie, Indiana in a very nice convention center. The Board of Directors comprises twelve members from the Indiana Dancers Association and twelve members from the Indiana Square Dance Callers Association. A great joint effort that always produces a fun convention.

Last month I began talking about the use of the "chicken plucker" routine in patter calling for new callers. I hope that you had time to work with the basic routine and gain some valuable experience. This is a super way to begin your patter calling and it can be used for a long time. The basic routine begins after the heads/sides do a square thru from a static square.

"Chicken Plucker"

Right and left thru - dive thru - pass thru - right and left thru - dive thru - pass thru (zero)

The first change that I like to make is to use "pass to the center" in place of the "dive thru". The call "pass to the center" is much smoother to dance and presents a nice change. Next you can use "pass thru - trade by" in place of the "dive thru". As you can see, we now have three routines to call. If you call each of them once for the heads and then once for the sides you now have six small patter calls that are very easy

to call. We all make patter calling much too difficult when we first start calling. You are not going to "WOW" anybody as a new caller, so just call simple material that works and make yourself look good. Below are some variations of the "chicken plucker" routine. Check them out - never trust a written figure - this may be a test.

Variations of "chicken plucker"

Right and left thru - pass to the center - pass thru - right and left thru - pass to the center - pass thru (zero)

Right and left thru - pass thru - trade by - right and left thru - pass thru - trade by (zero)

Slide thru - star thru - dive thru - pass thru - slide thru - star thru - dive thru - pass thru (zero)

Slide thru - star thru - pass to the center - pass thru - slide thru - star thru - pass to the center - pass thru (zero)

Slide thru - star thru - pass thru - trade by - slide thru - star thru - pass thru - trade by (zero)

Wishing You A Most Happy Holiday Season!

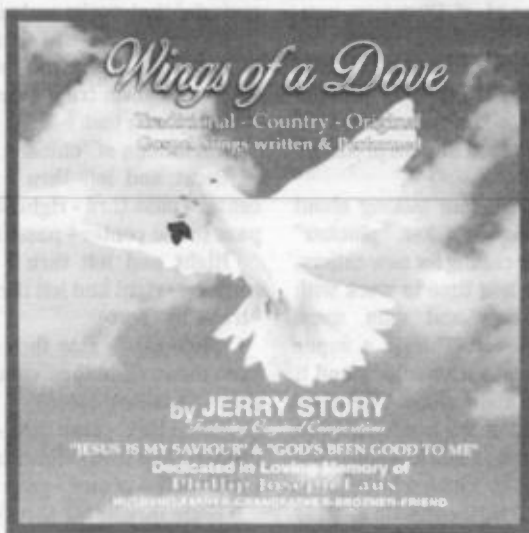
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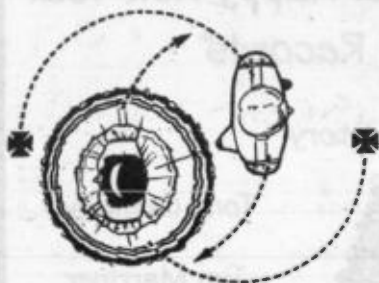
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DO SA DO

means back to back
you know



Two dancers facing each other advance and pass right shoulders. Each dancer moves to his/her right passing in back of the other person and without turning, passes left shoulders and moves backward to place. The hands of the man should hang loosely beside and slightly behind him. The same would apply to the lady unless it is the custom in her particular area for the lady to hold her skirt in her hands as she moves around.

Both dancers lead slightly with their right shoulders but dancers face as they start and complete the action.
Count: 8 steps for Do Sa Do

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See page 25 for details



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Stevens



by
Ed Foote

CHALLENGE DANCER RESPONSIBILITIES

Last month (*See Page 28*) I reprinted the first part of an article entitled "Challenge Dancer Responsibilities" by Charlie Young, which originally appeared in *Zip Coder Magazine*. Although the word "Challenge" is in the title and article, the word "Advanced" could be substituted just as easily in many places.

If you did not read the first part of the article last month, go back and read it, as this will make for clearer understanding of the balance of the article, which begins with the next paragraph.

The enjoyment of dancing for all dancers is in the dancing, being able to execute difficult figures and complex patterns and formations. If you require an excessive amount of help from the other dancers in order to complete most sequences, then the people helping you are, in effect, dancing for you as well as themselves. This is difficult for them and dimin-

ishes their enjoyment of dancing because they spend so much time helping you. If others in the square are helping you or are standing because you cannot perform the material, then you are interfering with other people's enjoyment and recreation. You have a responsibility to the other dancers in your square, and they to you, to be able to execute the figures with a very small number of errors.

You might want to examine your experiences on the dance floor and reevaluate your own responsibilities to the other dancers and your own abilities. You might not be doing as well as you think if:

- You do not often complete a sequence.
- Someone is always telling you "over here" or "go that way" or "turn around."
- You get pushed a lot.
- You expect others to help you.



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EAG-3407 - Beautiful Life by Susan Elaine
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Steve
Brown

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GE-0034 - C'est La Vie by Guest Artist Ken Bower
GE-0035 - Gospel Medley by Dick Duckham
GE-0036 - Somewhere My Love by Dick Duckham

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• You have trouble doing calls from lower levels.

• You often mirror a dancer in another square.

• You think you only need to do 80 percent of the calls.

• Your squares are often broken down while other squares are dancing.

• You never think that you might be the reason your squares are often broken down.

Leave your ego at the door. Be prepared to accept help when it is offered but don't expect that it will always be there. Learn to dance on your own. Don't depend on others as a crutch.

You must recognize your own personal responsibility to perform before you attend a dance. This is what every dancer must do.

Looking for Christmas presents? Consider our diagram books: Plus, A-1/A-2, C-1, C-2 & C-3A (*see classified ad in this issue, Page 95*).

American Square Dance, December 1998

These are the most complete diagram books available for each program. Also, all-position teaching videos for Mainstream, Plus and Advanced (*see classified ad in this issue, Page 96*). These are the only videos of their kind, because they are for people already dancing a program and teach how to do the calls all-position.

Also available: Moveable Dance Checkers - \$7.00, Magnetic Dancer Board - \$23.00, Round Dance Manual for Beginners by the Lockermans - \$7.50 and the world-famous Ed Foote Joke Tape (C-60 audio cassette, all jokes squeaky clean) - \$8.00. Shipments to Canada for any item - add \$8.00. Order from: Ed Foote, 140 McCandless Pl., Wexford, PA 15090.

Marilyn and I would like to wish you a blessed holiday season, with the reminder that the only way to have peace is to teach peace.



Country Kitchen

By Louise Harrop



With the holidays upon us we chose two dessert selections from the "Carolina's Heritage" cookbook.

Christmas Rainbow Cake

- 1 pkg. white cake mix
- 1 sm. pkg. raspberry JELL-O®
- 1 sm. pkg. lime JELL-O®
- 2 Cups boiling water
- 1 8-oz. Cool Whip®

Prepare cake according package directions. Pour into 2 well greased and floured 9-inch cake pans. Bake at 350° for 25 to 30 minutes. Do NOT remove from pans. Punch holes in each layer. Dissolve JELL-O® separately. Pour one flavor over each layer. Chill for 4 hours. Put layers together using Cool Whip as icing. Do NOT try to ice sides.

*Mary Anne Reynolds
NEC Memphis, Tennessee*

Rum Cake

- 1/2 Cup pecans, finely chopped
- 1 pkg. butter golden cake mix
- 1 3.4-oz pkg. vanilla instant pudding
- 1/2 Cup rum
- 1/2 Cup water
- 1/2 Cup vegetable oil
- 4 eggs

Glaze:

- 1 Cup sugar
 - 1 stick butter
 - 1/2 Cup light rum
 - 1/4 Cup water
- Grease bundt pan and cover with

nuts. Combine cake mix and pudding. Add rum, water, oil and eggs one at a time. Beat 2 minutes and pour in pan. Bake at 325° for 50 to 60 minutes. While the cake is baking, combine the glaze ingredients in a small pan and boil for 3 minutes. (Note: Add the rum AFTER the glaze is boiled.) Remove from the oven, and pour on the rum glaze. Cool for 30 minutes in the pan.

*Norma Russell
Odds 'n' Ends*

Printed with permission of The 47th National Square Dance Convention Business Chairman, Wayne & Janice Bowman. Anyone interested in purchasing "Carolina's Heritage" can order from Wayne Bowman, 47th NSDC, 1223 Bearmore Drive, Charlotte, NC 28211. The cost of "Carolina's Heritage" is \$12.00 plus \$3.00 for shipping and handling.



Happy Holidays!

American Square Dance, December 1998

Christmas in the Magic Kingdom

Last Christmas six squares of dancers from all around central Florida, on seven separate evenings, were part of the special entertainment for the guests attending "Mickey's Very Merry Christmas Party" in the Magic Kingdom. We always use different dancers each evening, when we present the "Square Dancers of Central Florida," so as many dancers as possible receive the opportunity to square dance at Walt Disney World. This was our seventh year to participate in this event.

The dancers, dressed in Christmas red and white and Santa hats, help set the mood of "Christmas in Florida." Disney does their part by making it snow on Main Street during the guest's arrival. It's great fun to watch the children and their parents arrive amidst snow flurries. For a great many, this is their very first time to see snow.

The caller each evening for our shows was Susan Elaine Packer of Orlando. This year she slipped in one of her own recordings "All across the nation, people on vacation, they're headed for Florida." The crowd roared approval each time they heard these words but when she came to the title of the song, they giggled as she sang:

"You can hug'n kiss me in Daytona, but you're never gonna Tampa with me."

This year we had a family of square dancers from England stop by and we invited them to dance a tip with us.

Each was given a dangle: "I danced at Mickey's Very Merry Christmas Party" in honor of the occasion.

The grand finale each evening was a 20 minute show of fireworks that encircled the entire Magic Kingdom.

*BettyLee Talmadge
Orlando, Florida*



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THE COUNTRY LINE by jim and jean cholmondeley

MERRY CHRISTMAS AND HAPPY HOLIDAYS!

Another year has gone by and things are looking up. Classes are getting bigger and we have more events than ever before.

This is the time of year that most of us are looking for a present for that special friend and have no idea what to get. Hint... try a set of CW lessons. Some instructors have gift certificates that you can get for a set of lessons. This is a lifetime gift, for once they learn to dance it will change their whole life.

If they are already dancers take them to a CW event. It is something they will never forget. Be sure to take plenty of pictures and if you have extras be sure to send them to us at P.O. Box 38134, St. Louis, MO 63138.

LET'S PARTY!

Choreographed by Dottie Cirko

Description: 40 count, one-wall dance

Level: Intermediate

Music: "Kentucky Wildcat" by The Kentucky Headhunters (136 beats)
"Party Zone" by the Kentucky Headhunters (146 beats)

RIGHT SIDE SHUFFLE - ROCK STEP

- 1 & 2 Step right foot to right side,
slide left to right, step right
to side.
- 3 - 4 Rock back on left, step for-
ward on right.

LEFT SIDE SHUFFLE - ROCK STEP

- 5 & 6 Step left foot to left side,
slide right to left, step left
to side.
- 7 - 8 Rock back on right, step
forward on left.

RIGHT SHUFFLE - 1/2 PIVOT TURN

- 9 & 10 Step forward on right,

slide left to right, step
forward on right.

- 11 - 12 Step forward on left, pivot
forward of left.

HOPS FORWARD & BACK

- &13 - 14 Hop forward on left, right
(&13), clap (14).
- &15 - 16 Hop back on left, right
(&15), clap (16).

HIP BUMPS

- 17 - 20 Bump hips twice to left,
bump hips twice to right
(Keep weight on right foot).

LEFT GRAPEVINE

- 21 - 22 Step left foot to left, step
right behind.

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23 - 24 Step left foot to left, touch
right next to left.

HIP ROLLS

25 - 28 Roll hips right to left, twice.

MONTEREY TURN

29 Touch right toe to right side.

30 Turn 1/2 turn to right on
left foot, stepping home on
right foot.

31 - 32 Touch left toe to left side,

step left home (Keep weight
on left foot).

KICK, KICK, STOMP, CLAP

33 - 36 Kick right foot forward,
kick right foot to right
side, stomp right foot next
to left, clap.

37 - 40 Kick left foot forward, kick
left foot to left side, stomp
left foot next to right, clap.

BEGIN AGAIN! 🎵



EASY LEVEL

by **Bob Howell**

The Easy Level column this month could well have been written by one Mae Fraley of Rockville, MD as she has offered much of the material presented herein. Mae has been gracious enough over several years to supply me with dances for the Christmas Holiday season. Her ability to furnish fresh routines is most appreciated and I am grateful for all of her many contributions. Her first offering is a Russian dance named—

MAITELITZA

(Means Snowflake)

Formation: Groups of three, inside hands joined facing CCW around the circle for marching forward.

Music: Lively polka - can use Jingle Bells.

Routine:

Counts:

- 16 Russian: Stamp/step-hops forward. (Modified for party dance: Promenade around circle.)
- 16 All release hands and face center of circle, thus forming three concentric circles. Join hands in these circles. Inside circle and outside circle chasse (slip step or walking step) CW; center circle chasse in opposite direction 8 counts. Reverse direction 8 counts. (This should bring all back to original trios, but if it doesn't, so what)
- 16 Join hands in trios as in beginning, and dance
Arches: right hand up, left lady under, then left hand up and right lady under.
- 16 If you are using a 32-bar record, omit arching figure and add this:
(Center person face partner nearest center of circle, clap RH's 3 times, LH's 3 times, both 5 times, hook right elbows and turn. Center repeat clapping with other partner.

Note: If you wish to make it a mixer, center can move forward to next two persons ahead.

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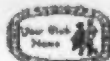
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A great friend of the entire square dance world and mine passed away this past October. Kirby Todd, the founder and for the past 50 years the leader of Folk Valley, IL departed this old world leaving quite an influence on recreational dance. I, as many others who knew Kirby learned a great deal from him and were inspired by his fine teaching. Following is a dance that he and Dena Fresh of Bella Vista, AR choreographed. Appropriate for this month it is called—

JINGLE BELLS

Formation: Double Circle, skaters position, facing LOD. Identical foot work throughout.

Music: Jingle Bells. Folkkraft 1080x45A

Routine:

Intro: 16 counts

1 - 4 4 easy steps forward, beginning with the L foot

5 - 8 Turn individually to face reverse LOD (backtrack) and back up 4 steps.

9 - 16 Repeat above starting in reverse LOD and return to place.
Wheel 1/4 to a single circle.

17 - 20 4 sliding steps sideward to center of the hall.

21 - 24 4 sliding steps back toward the wall.

25 - 32 In skirt-skaters position wheel left as a couple with the man backing up, lady moving forward twice around in place. Man ends with back to COH, lady with back to wall.

33 - 34 Clap own hands 3 times.

35 - 36 Clap partners' hands 3 times.

37 - 38 Clap own hands 4 times.

39 - 40 Clap partners' hands once.

41 - 48 Do-Sa-Do partner in 8 counts.

49 - 56 Repeat counts 33 through 40

57 - 64 Right elbow swing partner and then man moves up in line of direction to a new partner. →

Although Mae did not write the following dance, she sent it along for us to enjoy. It was written by Tom Hinds of Faber, VA who named it the—

CHRISTMAS EVE QUADRILLE

Formation: Square

Music: Seasonal

Routine:

- A-1 Heads right and left thru
Sides lead right, circle to a line
- A-2 Lines of four, forward and back
Right and left thru
- B-1 Same four dance hey (reel of four). Start by ladies passing right shoulders
- B2 Gypsy corner (8 cts.)
Swing the same. End swing in square formation at the lady's home.

Each Yuletide season for the past 30 years has found the Howells entertaining the guests of Mary D. & Howard Walsh of Fort Worth, TX for a four-day extravaganza of partying, dancing and attending performances of "The Littlest Wiseman," a simple play written several years ago by the late Dr. Lloyd Shaw. Although Howard passed away this past spring, Mary D., the Grand Dame, will continue the affair and the following dance will be featured at the event. It was written in 1718 by none other than another Walsh. It was sent to me by Mae and is a contra called—

PUDDINGS AND PIES

Formation: Triple Proper

Music: Mae prefers a jig.

Routine:

- A1; First couple cross over, go below 2nd couple
Do-Sa-Do
- A2; Cross over below 3rd couple
Do-Sa-Do
- B1; Turn contra corners, end in second couple's place
(Begin M turns W3 as W turns M2)
- B2*; Lines go forward and back
Actives Do-Sa-Do
(*Added to make 32-bar dance) ■■





48th National Square Dance Convention

Indianapolis, IN June 23-26, 1999

"Race to Indy in 1999"

THE CENTER OF IT ALL

The site of the 48th National will be the 1.6 million square foot Indiana Convention Center and RCA Dome which offers 5 exhibit halls, 52 meeting rooms, 3 ballrooms and a domed stadium all under one roof.

Located in the heart of downtown Indianapolis, the complex now houses more than 300,000 square feet of column-free dancing space and 127,595 square feet of meeting space. The RCA Dome floor alone offers 95,000 square feet of dancing space.

Skywalks connect the second floor

of the Indiana Convention Center directly with the Westin Hotel, the Hyatt Regency Hotel and Circle Centre for entertainment and shopping. The Crowne Plaza Union Station is linked to the RCA Dome. Dancers can meander through Circle Centre to the Indianapolis Arts Garden, the Embassy Suites, the Canterbury Hotel and the Omni Severin Hotel for a total of 2,231 hotel rooms attached to the Convention Center. The skywalk system also gives dancers access to over 6,000 parking spaces without stepping outside.

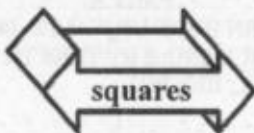
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Selected by Sandi Simmons



Christmas is a special season for everyone here in New England. Sure it's the beginning of winter, the time for skiing, skating and making "Frosty Quickstep" through the snow. But it is also the season when we remember our fellow man and wish for him peace and happiness.

I HEARD THE BELLS ON CHRISTMAS DAY

Al & Martha Wolff, 1553 S. Carpenter Rd., Brunswick OH 44212-3826

RECORD: EMI Capital Music S7-19349 (Artist: Suzy Bogguss)

FOOTWORK: Opposite except as noted

RHYTHM: Waltz

SEQUENCE: Intro-A-A-B-A-B-A-Ending

PHASE: II+2

(Hover & Spin Turn)

INTRO

1 - 4 (IN BFLY) WAIT; WAIT; BALANCE L & R;;

PART A

1 - 4 WALTZ AWAY; TRN IN; BK UP WALTZ; BK DRAW TCH;

5 - 8 TWNK REV; TWNK MANU; 2 RT TRNS TO CP/WALL;;

9 - 12 FULL WALTZ BOX;; REV BOX;;

13 - 16 LF TRN BOX;;;;

PART B

1 - 4 HOVER; MANU; SPN TRN; 1/2 BOX BK;

5 - 9 WALTZ FWD; DRIFT APT; TWNK THRU TWICE SCAR/DLW;;

9 - 12 PROG TWNK 3;;; TWNK FC WALL;

13 - 16 DIP CENTER; MANU; 2 RT TRNS BFLY/WALL;

ENDING

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A-A-B-A Mod-End

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- 1 - 4 (WAIT);; APART,-, POINT,-, PICKUP,-, TOUCH,-;
5 - 8 WALK 2 (BJO); WHALETAIL;; WALK 2 (CP/LOD);

PART A & A Mod

- 1 - 4 QTR TURN AND PROG CHASSE;;;
5 - 8 FWD, LOCK, FWD,-; FWD,-, FWD, LOC; FWD,-,
MANU,-; PIVOT 2 (CP/LOD);
(A Mod - change measure 8 to) SIDE,-, BACK (CP/LOD);;

PART B

- 1 - 4 2 PROG SCISSORS;; 2 TRN TWO STEPS; (BJO/LOD);
5 - 8 FWD, LOCK, FWD,-; MANU,-, SIDE, CLOSE; PIVOT 4 (CP/LOD);

INTERLUDE

- 1 - 4 BACK 2 (CP/WALL) & SLOW TWISTY VINE 6 (BJO/LOD);;
5 - 7 FWD, LOCK, FWD,-; MANU,-, SIDE, CLOSE; HESITATHON CHG;

ENDING

- 1 - 4 BACK 2 (CP/WALL) & SLOW TWISTY VINE 6 (BJO/LOD);;
5 CHANGE/POINT,

When you "Hear The Bells on Christmas Day" this year, don't forget to help someone a little less fortunate than yourself, or tell that certain someone just how much you really care. For without each other, this world would be a sad place. I wish you peace, joy and happiness. Until next year. . .Happy Holidays To You All!

Sandi Simmons, 7 Simmons Dr., Milford, MA 01757; e-mail: simmons@ziplink.net

A Square Dancers Odyssey

by Herb Chisholm

PART I

I have closely followed the continuing controversy over what course(s) of action should be taken to halt the national decline in square dance participation. I believe some of this decline is due to the fact that we have strayed too far from our roots. All those who entered modern square dancing since 1960 have little or no familiarity with traditional square dancing. Before offering my own recommendations on this subject, I think it may be useful to review some of the changes I have noted over the past 60 years:

I grew up in the Greater Boston area during the 1920's - 1930's and was never exposed to square dancing (except for some vague references to it being a "hick" activity and a rare Virginia Reel in the schools around Thanksgiving). I am sure that the same pattern held for all other major urban areas where square dancing had basically died out after WWI.

Commencing in 1938, I spent my summers "way down east" in Maine working at my uncle's fishing resort. It was there that I received my invitation into the type of square dancing prevalent in northern New England and eastern Canada at that time (now called contra, a term I never heard until 1990!) The local village held a weekly square dance using live music (piano, fiddle, sax and banjo/guitar) at the local school hall. Dancers ranged in age from 9 to 90 but all were in excellent physical shape since the "contra" formation consisted of 25 to 40 couples,

and each dance continued until each couple had run the complete inactive and active cycle (about 20 minutes). The dances were "prompted" or cued, usually by a member of the orchestra, but occasionally by one of the dancers. However, everyone knew the patterns by heart. In-between "contras," the orchestra would play three foxtrot and waltz numbers so that the dancers could "rest-up." In contrast to most modern square dances which run for two hours, these dances ran from 9 PM to 1 AM. Each town/village had a repertoire of 10-12 "contras" but my two favorites, "*Lady of the Lake*" and "*Boston Fancy*" were popular throughout the entire region. These were all simple to learn - my chum's sister had me "off and running" after a crash course of 10 minutes.

Although I never wintered in the area, I heard many stories about square dancing in the lumber camps; whenever heavy snow prevented the men from attending a village dance, half of them tied bandanas around their arms and became "Angels!" Casualties at these dances were not infrequent!

During WWII, while attending Navy V-12 School at a college in western Massachusetts, I went to a square dance at the local Grange Hall and was greatly surprised to see the dancers forming up in four couple squares instead of two long contra lines - my first exposure to traditional square dancing! After my initial shock, I joined in the activity and soon found that by being in the

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"4th couple" I had time to decipher the pattern before my turn. The dance utilized live music similar to my contra experience in Maine, but there were 2 differences: (1) Each number was sung (called) rather than prompted or cued so that a premium was placed on singing ability and (2) Instead of one number lasting 20 - 25 minutes as in contra, a series of three 5 minute sets constituted a tip, which was followed by three regular dances, one of which would be a polka due to influence of the large number of people from central and eastern Europe who had migrated to southern New England. As in old-fashioned contra, traditional square dancing placed a premium on being able to swing efficiently and proficiently in this area. This would do more to advance a girl's

social status than good looks alone! When I attended college there after WWII, 4 of us used to seek out square dances all over western Massachusetts, southern Vermont and eastern New York State. We would form our own set with local girls of good swinging ability and during the summer of 1947 we managed to take in 3 dances a week; this was truly our golden age of square dancing! Each village/town would have a repertoire of about 25 different dances, but my personal favorites - Red River Girl, Army Caissons, and Honolulu Baby were popular over the entire region. Callers were hired for their singing ability, but since everyone knew the patterns by heart, the callers' function was to keep all the squares (relatively) in unison.

Continues next month!



ON THE RECORD

Recent square dance record releases with commentary by

CHRIS PINKHAM



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(603) 464-5821



LABEL	TITLE	ARTIST
SNW-601	The Rose	Carsten Nielsen
I liked the smooth instrumentation and the flow of this old Bette Midler pop tune. Nice melody lines, nice to dance to. <i>Figure: Hds(Sds) Square Thru 4, Do Si Do, Swing Thru, Spin The Top, R&L Thru, Square Thru 3, Corner Swing & Prom..!</i>		
RWH-208	Nobody's Lonesome For Me	Dale McClary
I'm always interested in cover versions of music by Hank Williams, Sr. Faithful to the melody with those pinin', lonesome lyrics. <i>Figure: Hds(Sds) Ladies Chain, Sds(Hds) Lead Right, Swing Thru, Boys Run, Couples Circ., Bend the Line, Pass Thru, Wheel & Deal, Centers Square Thru 3, Swing & Promenade!</i>		
JPESP-239	Mountain Railway	J & C Porritt
Very relaxing and pleasant music. Works fine as a singing call and your reviewer found this to be same used as a hoedown record. Rolling banjo and guitar leads. Check it out. <i>Figure: Hds(Sds) Lead Right, Circle to a Line, Lines F&B, Star Thru, Swing Thru, Boys Run, Ferris Wheel, Centers Pass Thru, Square Thru 3, Corner Swing & Promenade!</i>		
DR-87	It's Late	Hans Pettersson
From Ricky Nelson's pop tune from the 60's. Easily personalized, make this one yours. <i>Figure: Hds(Sds): Square Thru 4, Right Hand Star, Left Hand Star, R&L Thru, Swing Thru 2X, Corner Swing & Promenade!</i>		
CR-112	Sally's Bangs	M & B Worley
Count on Crown Records for delivering clean instrumentation with a lively edge. I use them for basic contras on the commercial side of my calling business and they work very well-watch the smiles on peoples faces. Although your reviewer wasn't familiar with the music, this will be one of this month's keepers. <i>Figure: Hds(Sds): Promenade 1/2, R&L Thru, Flutter Wheel, Sweep 1/4, Centers Pass Thru, R&L Thru, Swing Thru, Boys Run, 1/2 Tag, Corner Swing & Prom..!</i>		
HH-5217	Two Pina' Colodas	Dan Nordbye
With a South of the Border lilt, this one is a solid cover of Garth Brooks hit. True to the melody lines and a quality sound to the instrumentation. <i>Figure: Hds(Sds) Square Thru 4, Do Si Do, Swing Thru, Boys Run, Bend the Line, R&L Thru, Pass The Ocean, Recycle, Corner Swing & Promenade!</i>		

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ABC-7

Sexy Eyes

J Slaby & J Scobek

Because of the title, and my unfamiliarity with an original tune, I was expecting something on the smoky side. Instead, I found a very lively, bouncing tune that makes it hard to keep your feet still. *Figure: Sorry folks, this one's a duet and the figures although familiar, change 3 times throughout the sequences.*

EAG-3407

Beautiful Life

SusanElaine Packer

Interesting musical presentation using a sort of dreamy background and a melody line tied together with a strong percussion beat. *Figure: Hds(Sds) Promenade 1/2, R&L Thru, Flutterwheel, Sweep 1/4, Centers Pass Thru, R&L Thru, Veer Left, Ferris Wheel, Centers Pass Thru, Corner Swing and Prom.! =>*

Larry Cole

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BMV-12 Chinese Breakdown / Goodwin Hoedown

BMV-13 Banjo Bread / Square Up The Girls

These are three separate hoedown records from the same producer. Maybe they were saving them up. If you like your patter/hoedown music with a strong traditional feel with an emphasis on the Bluegrass side, check out any one of these pieces as they run the gamut from foot stompin' to relaxin'.



MR-68

Why Not Me?

Kim Hohnholt

Cover version of the beautiful tune by the Judds. *Figure: Hds(Sds): Promenade 1/2, Down the middle Star Thru, Double Pass Thru, Track Two --- Relay the Deucey, Corner Swing & Promenade!*

Q-926

Summer Wind

Guy Adams

This one should be called the "Relaxer of The Month." Good music, sentimental lyrics. Nice closer for the evening if you like to go out that way. *Figure: Hds(Sds) Square Thru 4, Right Hand Star, Left Hand Star, R&L Thru, Swing Thru 2X, Corner Swing & Promenade!*

RYL-521

Golden Rocket

Larry Letson

Rhythmically active Royal music and tongue twister lyrics and a totally unusual figure makes this one interesting no matter how you look at this one. Better workshop or walk this figure before springing it on your dancers. *Figure: 4 Ladies Chain 3/4, Then Hds(Sds) Square Thru 4, Touch 1/4, Make or Check your Wave, Boys Extend, Four Boys Swing Thru, Hit Reverse Boys Back Up, Swing Corner & Prom..!*

CC-56

Tiger By The Tail

Larry Ingber

This one's a jumper! Background horns and some fun lyrics. Check out the figure for something a little different. *Figure: Hds(Sds) Square Thru 4, Swing Thru, Boys Run, Couples Circ., Chain Down The Line, Pass the Ocean, All 8 Circ., Wrong Way Grand, Swing #5 and Promenade!*



**BS-245** **Back In Your Own Backyard** **J Wykoff & Star**  
Shades of Al Jolson. There's still a lot of fine music out there for our square dancing pleasure. Blue Star tends to lean in this direction with some fine modernization of these tunes. Lively but relaxing piece. *Figure: Hds(Sds) Lead Right, Circle To a Line, Pass Thru, 3/4 Tag The Line, Swing Thru, Outsides Trade, Extend, Boys Run Right, Couples Circ., Wheel & Deal, Corner Swing & Promenade!*

**PLM-102** **I Love A Rainy Night** **Jimmy Roberson**  
From the late Eddy Rabbitt. Acoustic guitar, drum & bass are what you get from this instrumental. Good stuff, but you will need to provide strong vocal support to this piece to make it work. Check it out! *Figure: Standard Ferris Wheel figure.*

**SG-1002** **I'll Be Swinging Home For Christmas** **Solid Gold Staff**  
The leaves haven't change here yet as I write this in October, but this review will get to you right on time. Good stuff for a duet, triplet, quartet-lots of voices. It's just that kind of music. *Figure: Hds(Sds) Promenade 1/2, Pass The Ocean, Extend, Swing Thru, Spin the Top, R&L Thru, Flutterwheel, Boys Walk Across & Swing, Promenade!*

**SR-104** **Rocky Mountain High** **M & S Liston**  
From the pleasant John Denver tune by the same name. Clean instrumentation and true to the melody. Walk the figure first for an interesting left handed exercise. *Figure: Hds(Sds) Left Square Thru, Left Hand Star, Right Hand Star, See Saw Corner, Make a Left Hand Wave, Left Swing Thru, Girls Trade, Girls Run to the Left, Promenade!*

**ESP-1030** **Wash My Face In The Morning Dew** **Elmer Sheffield**  
Lively and rolling with a banjo and snare lead. Seems to make great hoedown music as well with some fine peaks and valleys throughout to accent your choreography. *Figure: Hds(Sds) Prom. 1/2, Square Thru 4, R&L Thru, Touch 1/4, Follow Your Neighbor & Spread, All 8 Circulate, Corner Swing & Promenade!*

**GMP-403** **Wild On A Saturday Night** **B Hotchkies / J Jones**  
Solid GMP stock, but your reviewer was surprised at such relatively mellow music after just seeing the title. Maybe my Saturdays are just a little wilder. Good danceable music, check out the figure for something a little different. *Figure: Hds(Sds) Promenade 1/2, R&L Thru, Roll a 1/2 Sashay, Sds(Hds) Square Thru 4, Swing Thru, Centers Trade, Centers Run, Wheel & Deal, Square Thru, Girls Go Three, Boys Go Four and Cloverleaf, Corner Swing & Promenade!*

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# Dancing In Oshkosh (B'gosh) At Wisconsin's 150<sup>th</sup> Sesquicentennial Birthday

*By Nick Corsano*

The Overseas Dancers Association (OSDA) held its 36<sup>th</sup> Annual Reunion from Aug. 5 - 9, 1998 at the Oshkosh Hilton and Convention Center in Oshkosh, Wisconsin, accepting Governor Tommy Thompson's invitation to join in celebrating the State's 150<sup>th</sup> birthday.

On Wednesday, Aug. 5, 1998 the area dancers were welcomed to the Reunion Trail End Dance with callers John Kaltenthaler (Pocono Pines, PA) and Dennis Leatherman (Oshkosh, WI), with Lynn Sandstrom (Lakewood, NJ) cueing the rounds. Thereafter the OSDA members enjoyed the afternoon square and round dance fun sessions, evening squares and rounds, after-parties and prayer meetings.

The great and talented array of callers assisting coordinator Skip Brown (Portland, ME) were: Len Bergquist (Colorado Springs, CO), Jim Cholmondeley (Florissant, MO), Virgil Forbes (Laurel, MD), John Kaltenthaler (Pocono Pines, PA), Dennis Leatherman (Oshkosh, WI), Dick Manning (Nicoma Park, OK), Dave Vieira (Nevada, TX) and Colin Walton (Melbourne, FL).

Cuer coordinator Betty Ann Brown (Portland, ME) had the assistance of Hope

Belanger (Windham, NH), Lynn Sandstrom (Lakewood, NJ) and Michelle Vieira (Nevada, TX).

On hand to enjoy the fun and friendship were dancers from many of our United States, England and Holland. Some came for the first time and for Miriam Nestor of Ft. Collins, CO, her 35<sup>th</sup>!

We were honored and proud to learn that one of our own, caller John Kaltenthaler, received the coveted "Milestone Award" of the CALLERLAB Convention in Drawbridge Estates, Cincinnati. For his outstanding and significant contribution to square dancing, demonstrating leadership in all phases of the activity for many years, John has earned this most prestigious award. We



Co-hosts Marty & Gladys Bishop of Pell Lake, WI (left), Nick Corsano of Buzzards Bay, MA (center), and Nancy & John Merkt of Madison, WI (right). The colorful, attractive Memory Quilt in the background, assembled by Square and Round Dancers of the state's 104 clubs, commemorates the 50<sup>th</sup> anniversary of the Square Dance Association of Wisconsin and was presented to the State Historical Society in Madison.

# Corben Geis

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congratulate and applaud John for receiving this most deserved emblem.

Co-hosts Marty & Gladys Bishop and Nancy & John Merkt arranged many interesting tours of Wisconsin, all within the three famous bodies of water - Lake Michigan to the east, Green Bay to the north and the Mississippi River to the west.

The writer chose to visit the world famous Experimental Aircraft Association (EAA) Museum and adjacent Pioneer Airport in Oshkosh. The EAA was formed in 1953 by Paul Poberegnny of Hales Corner, WI and about 30 other aviation enthusiasts who enjoyed the challenge of building their own airplanes. In 1955 Paul's article in *Mechanix Illustrated* magazine entitled "How to Build an Airplane for Under \$800" attracted many people, worldwide, interested in home built aircraft. As a result, the EAA now has more than 160,000 members. A week long, internationally renowned convention that ended Aug. 4, "Oshkosh Air Venture '98" drew over 700 exhibitors, 2,500 show planes and 800,000 spectators.

The EAA Museum's private collection of over 200 historic aircraft, one of the largest in the world, includes repli-

cas of Wilbur and Orville Wright's plane that made the historic first flight in Kitty Hawk, NC in 1903 and of Charles Lindbergh's *Spirit of St. Louis* that flew non-stop from New York City to Paris, France in 1927, airplanes of World War II, many homebuilt airplanes, planes from the early 1920's, and aircraft of all sizes and types. There is also a Cessna Restoration Center where the difficult task of building and restoring airplanes is carried on by skilled craftsmen.

Some of the old planes reminded the writer of the planes we observed and photographed at the opening of the airport in East Boston, MA (now Logan Airport) around 1920.

At OSDA's Saturday business meeting, where fun is as prevalent as it is on the dance floor, we were briefed by next year's co-hosts Rick and Elizabeth Manning of Nicoma Park, OK, that all is in readiness for the 37<sup>th</sup> Annual OSDA Reunion to be held in Wagoner, OK from August 4 through 8, 1999.

At the excellent Sunday buffet breakfast we said our goodbyes in "Hug a Square Dancer" fashion, with the promise of "see you next year in the Sooner State." Happy dancing! 🎉



# WORLD RECORDS

Do you ever wonder why there aren't more square dance related entries in the Book of World Records? Maybe we need to publicize our accomplishments. How many of the following superhuman square dance achievements did you already know about?

## FASTEST SQUARE IN THE WORLD

Members of the Mach 2 Square Dance Club danced at twice the speed of sound, aboard the Super-Sonic jetliner "Concorde." They danced with hands up. Way up high.

## SMALLEST SQUARE DANCE HALL

Was built for the movie "Honey I Shrunk the Square Dancers." The hall could hold six squares of itsy-bitsy dancers. If you're a normal-sized dancer, the hall could hold one, or at the most, two of your toes.

## LONGEST CONTINUOUS SQUARE DANCE

Joey Duhamel called in West Monroe, LA continuously for 30 hours and 1 minute from 8PM, September 22 to 2:01AM, September 24, 1995. He took only a 5-minute break each hour. This item is completely true and is not bogus, which means it's much different from all the other items in this post.



## SHORTEST AMOUNT OF TIME BETWEEN WHEN A CALL WAS GIVEN & WHEN A DANCER STARTED HELPING OTHERS IN THE SQUARE

Dancer Trafik Kopp holds this record with an incredible time of 3 milliseconds (.003 seconds). Incidentally, Mr. Kopp's square broke down shortly after he set the record, because he left his own square to go direct a different square.

## FIRST KNOWN SQUARE DANCE

This one is real and is not made up. You can read about it in any newspaper. Archeologists recently unearthed a Stone-Age club. Now really, how many kinds of clubs can there be? What else could this news item be about, except a square dance club? At the same site, we can only guess that they also dug up other square dance evidence: little stone flyers, little stone petticoats, and little stone e-mails.

## LONGEST STRING OF LETTERS MEANING

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## MOST STATES CALLED IN BY A NATIONAL CALLER

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**GREATEST DISTANCE EVER  
FROM A CALLER TO A DANCER**

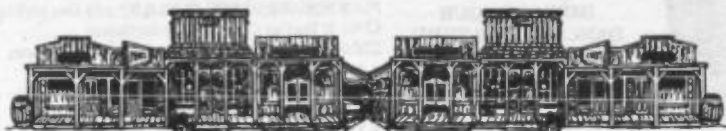
Let's forget about this silly article!  
Let's do something else. In a little

while, I want you to turn around and face the opposite direction from what you're now facing. Don't ask why; just do it. What harm can possibly come from just turning around in place? It'll be fun! It's a great idea! On the count of three, just do it, and you'll be glad you did. Are you ready? One, two, three . . . U-Turn Back, NOW!

Let's see, where were we? Oh yes, Greatest Distance Ever, From a Caller to a Dancer. To get the answer, look at a map and figure out how far you are from Shreveport, LA.

*Nasser "thanks for helping to set a new world record" Shukayr Shreveport, Louisiana*

# THE FRONTIER DANCE



*By Robert Lee Cook, Boulder, Colorado  
Presented with permission of  
Sets In Order*

## The Miners Dance Part 3

As has been true of the development of the dance in most recent western cultures, the finest dancing (and the most often preserved and performed) was done by the royalty of the period. The Minuet was never a dance of the common folk of France, nor was the Lancers (until the past few decades) a dance of the common folk of the Rocky Mountain frontier. Such dances were done by those who had the time to learn and dance them, and who had the means to dress properly and qualify for membership in the exclusive social circles. Not even the means always won qualification, the case of Molly Brown being a prime example.

Not many of the total population of Central City and Black Hawk, for example, could afford the \$15 admission to the Masonic Ball of 1867—nor were most of the citizens invited—at which twenty-seven dances were programmed, including quadrilles, the Lancers, waltzes, polkas, mazurkas, and schottisches. The grand balls held at the famous hostleries, and which we like to think of as being “typical” of the

western frontier, were even more restrictive, attendance being made up largely of regional millionaires, visiting English investors, absentee owners on a quick trip from New York, or an occasional visiting celebrity or member of European royalty.

In this manner the leading popular dances of New York, and even of the continent, were introduced to the mining towns, but such dancing did not become widespread nor possess any sort of universal magic which turned all of mine-town society into fine dancers. The grotesque cavorting of Debbie Reynolds as Molly Brown was often more authentic than we refined modern Westerners like to think. A man such as HAW Tabor, lacking most of even the basic social graces, despite his millions, did not take easily or gracefully to fancy dancing shoes and conduct.

Of all the segments of frontier society, that of the mining industry most quickly became respectable, stuffy, and conservative. Long before the cowboy and farmer segments began to slow down and aspire to gentility, the min-

## CALLERLAB UPDATES - DECEMBER 1998

|                        |                 |
|------------------------|-----------------|
| Mainstream Qtly.       | NONE            |
| Plus Qtly.             | NONE            |
| Advanced Qtly.         | Wind The Bobbin |
| Basic Emph. Call:      | Wheel Around    |
| Mainstream Emph. Call: | Cast Off 3/4    |
| Plus Emph. Call:       | Trade The Wave  |

ing society—middle and upper classes, that is—had succumbed to a set of tightly Victorian standards. There was too much wealth about, much of it of the “instant” sort. Men and women who had been starving paupers on Monday sometimes awoke on Wednesday to find themselves worth millions. *Conspicuous* is scarcely the proper word to describe the consumption by these instant millionaires. *Grotesque* would be more accurate.

This was especially true in Colorado, despite the rough beginnings, and can be largely attributed to the appearance of more and more middle class, or aspiring middle class, women. These were a different sort than the dance hall girls—hard-working, quite religious and conservative, usually married or pledged to be married. Some had followed their already established middle-class husbands to the gold fields. Others came from the lowest economic and social segments of eastern society and so were doubly ambitious to improve themselves and their status. It could never be done in the east, but here on the frontier *anyone* might suddenly strike it rich.

As soon as these women began to appear in any numbers, the mining towns underwent an astonishing process of calming and refinement. In the

more valuable areas, houses of brick and stone quickly appeared. Schools and churches sprang up, and the towns quickly settled down to the smug virtues and verities which prevailed in the eastern states.

There still was not too much dancing immediately after the women made their appearance. For one thing, there were not at first many large *respectable* buildings suitable for large dances, not even on the sloping streets. For another thing, exhaustion continued to dominate most human activity as more and more men found themselves laboring in somebody else’s mine, and their wives struggled with the extremely hard process of keeping a family alive and reasonably healthy under very cruel circumstances. (See Tom Ferril’s poetry again and again!) Until the appearance of schools, churches and various lodge halls, not too much dancing was enjoyed by the *folk*, the “little” people, despite the glittering balls, fetes and cotillions held at the hostelryes.

True, in Colorado as early as 1863 the *Black Hawk Mining Journal* carried an advertisement for Colonel Selak’s Ball. It is not definitely known who attended or what was danced, but the odds are very great that any resemblance to what was being done at the ⇒

society, or "court" dances, was only approximate. Over the years, the little people—those not attending the grand balls—imitated the fine "court" dances or did a simplified form, producing variations and even burlesque which, however familiar as "classics one or two of them may now be, must surely have seemed very uncouth to any high society dancer or visitor who witnessed them.

With the arrival of respectable women and the construction of churches and schools, many of the mining towns were soon submerged in the throes of various reform movements. Often these, if not totally ending the insidious influences of dance halls and saloons, usually succeeded in driving these institutions to the edge of or entirely out of town—for a week or so. Various lodges were organized and, with the construction of halls and exclusive memberships, began to hold their own balls, fetes and dances. These generally were not nearly as fancy as the really grand balls, but a number of the "court" dances of visiting social royalty did begin to filter down.

Again, the actual dance bills for those early dances are hard to come by, and the dancing was still dancing imported from the east, plus some occasional added and short-lived elements (usually unfashionably lower-class!) of national dances and styles brought in by imported Irish, Cornish, German and Italian miners or artisans. Some few variations came in from the booming farmer's dances of the plains, but the miners' dance rather quickly became largely stuffy, decorous, and formalized. By 1890 Denver society had reached a brittle formalized, and quite often hilarious imitation of the society of Chicago or New York, or Newport or even of Colorado Springs. The people of the moun-

tain towns followed suit as best they could, burning to be accepted as equals by Denverites, and practicing a degree of snobbishness and exclusiveness in their own small towns that, if funny now, must at the time have been nearly unbearable for a lot of the population.

People more and more danced for the sake of being *seen* dancing than out of sheer joy of dancing. The rule became (except at the occasional rowdy and unrespectable dances held by the "little" people): Do the right dances in the right manner in the right places with the right people. The "little" people, never particularly inclined to tug their forelocks and bow to gentility (unless they had great expectations or aspirations of themselves becoming middle-class), generally dismissed the whole business and continued to do what was left of the real American folk dance in the mining towns. Little of this survives today.

In less than three decades the Miners' Dance progressed from its rough, improper beginnings to the brittle ballroom form in which it died. The last blow, really, was the Crash of '93, when town after town was abandoned and romantic frontier mining came largely to an end.

Fortunately for the square dance, there was another group on the frontier which cared more for basic survival than social acceptance, which largely ignored or passed off the attempts at Victorian middle-class taming, and which was concerned with much less valuable and soul-sickening commodities than gold and silver. The real father and creator of the American Folk Dance was dancing lustily, and so we come to THE FARMER!

*This concludes our series on The Miners Dance.* ■

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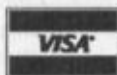
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INTERNATIONAL ASSEMBLY OF "TRUSTEES"  
OF THE SQUARE DANCE ACTIVITY

## LEGACY AT THE NSDC IN CHARLOTTE, NC

LEGACY, the International Assembly of "Trustees" of the Square Dance Activity, once again participated in the 47<sup>th</sup> National Square Dance Convention's Showcase of Ideas in Charlotte, N. Carolina. The display had been completely updated with new pictures added. Also included was a United States map showing the thirty states that have officially recognized SQUARE DANCE as their State American Folk Dance. According to June Myklebust & Bob Dahnert who chaired this effort, and trustees who manned the display, much interest was shown in LEGACY.

In conjunction with the NSDC Executive Committee, LEGACY continued its practice of presenting daily leadership seminars at Charlotte. That Health & Fitness are a prime concern of many was shown when more than forty dancers gathered Thursday afternoon to join Bob & Dottie Elgin of Harrison City, Pennsylvania in discussing "Dancing For The Health Of It."

At Friday's seminar, LEGACY

Chairman Doc & Peg Tirrell, gave a brief report on Thursday's SUMMIT Meeting of representatives from major organizations within the square dance activity as well as on the positive approach presented at the NSDC Organizational Round Table. This sparked a discussion on how LEGACY can interface with the major organizations. Ken & Helena Robinson, of Nechanic Station, New Jersey, explained the LEGACY Web Site and suggested additions were noted.

An overflow, eager to share crowd assembled Saturday when Bernie & Carolyn Coulthurst, editors of the *Club Leadership Journal*, discussed "Marketing Your Product." Time passed all too quickly with discussions continuing out in the hall after the meeting.

LEGACY's next Biennial Meeting (LEGACY XIV) will be conducted May 14-16, 1999 in Cleveland, Ohio. For more information about LEGACY XIV, or the organization itself, please consult the LEGACY office at 1100 Revere Dr., Oconomowoc, WI 53066.



**Are you looking for a different  
Christmas gift for that special someone?  
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(See Page 88)**





# The Fun's Just Begun

Well it's that time of the year again. Hopefully we worked hard, set up a recruiting committee, used marketing strategy which was composed of strategies that worked in the past, as well as new ones, and our efforts have now been hopefully rewarded by a group of excited new dancers. Our job is now done!

Wrong! It's only beginning. Our job is to turn these people into active square dance club members and committee members. It's never too early to start transforming them into square dancers.

Many clubs make the mistake of making new members feel they are not a part of the square dance organization until they make that all important "graduation."

Make sure your angels are helpful and get to know the new dancers. Make them welcome and a part of the club. Involve them as much as possible. Invite them to attend your club dances to observe at no charge, ask the caller to do at least one tip at their level and get them up on the floor. This is an excellent way to get them to meet other dancers and other callers. They can also learn from such dances about banner raids, the fellowship and fun associated with our dances and what they can expect.

Make sure new dancer workshops are fun. Don't let anyone leave the hall feeling frustrated or inadequate. Please ask your angels to be patient, kind and helpful, and above all always smile and be reassuring. If they don't have a good time, they won't be back.

Don't encourage them to go to new dancer dances alone. Instead announce on such and such a date at such and such a time we will meet, go to the dance and eat either before or after the dance. Not only does this make them feel secure but part of the group. Now you've got them involved for future banner raids, retrievals, conventions and mystery trips.

**ABOVE ALL KEEP THE FUN IN SQUARE DANCING.**

*George (Big Kiss) Bickis  
Canton, Ohio*

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# A Dancers Bill of Rights

As a caller of many years (40 to be exact), I have formed some very strong opinions about the care and treatment of square dancers and that most special group of all, beginners.

Since the dancers pay my fee, (cheerfully, unlike taxpayers and the IRS) I feel that the caller has certain obligations to the dancers. I call these obligations the dancers bill of rights.

1. Every dancer has a right to expect and receive a comfortable, friendly, fun dance experience (regardless of how hard the caller has to work at it).

2. The caller should show the dancers respect and courtesy regardless of the dancers ability.

3. The caller should encourage communication. Dancers have a right to question a call/basic, request and receive a walk thru and voice criticism. This is important. If they like your calling, they may tell you, and come back. If they don't like something you called or said, they probably won't say anything if not encouraged, they just won't come back! My feeling is if they take the time and trouble to complain,

I will thank them and assure them I will consider the call or problem seriously. ( They may come back for another try, and I just might learn something. )

4. New dancers/beginners need and deserve special treatment. Patience, kindness, respect, repetition, friendliness, easy fun dancing near the end of the lesson and laughter. (Why is it I can get dancers to laugh at me so easily?)

5. Never, ever tell a beginner that he/she will have to drop out of class because of ability. (They can't make it, or the "get rid of them theory.") If I see a person or couple having problems, I discuss it with them and suggest extra practice, such as come an hour earlier, (get fill in angels) to practice the problem calls. I emphasize practice, frequent dancing and come to lessons next year to help out and review. I have been surprised at how well problem dancers have improved with extra help!

Naturally the caller should also never stop trying to improve and learn. I guess that's something the caller owes himself/herself.

*Don Niva*

*Madison, Wisconsin*

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# Special ★ Event

Bobby Delph a Member of CALLERLAB, the Texas State Callers Association and the Heart of Texas Callers Association wrote "Wouldn't it be great if ACA's members and CALLERLAB's membership could join forces and work together toward a future for our activity? Could you see us all putting down the boxing gloves and sitting in a parley with our collective top minds working toward the common good?"

This is an idea whose time has come. The United Square Dancers of America, (USDA), the National Dancers organization placed in motion during its annual meeting in Charlotte, North Carolina, a plan to host just such a meeting of the eleven national square dance organizations, American Callers Association, B & B International, CALLERLAB, Conralab, the International Association of Gay Square Dance Clubs, Legacy, the National Executive Committee, the National Square Dance Campers Association, ROUNDALAB, Single Square Dancers USA, USA West Square Dance Convention Policy Board Association, and the United Square Dancers of America.

This round table discussion is scheduled for Wednesday and Thursday, January 20 and 21, 1999 in Baltimore, Maryland. Invitations

have been issued to each of the identified organizations with USDA financing the lodging for one couple from each of these groups. The primary purpose of this discussion is to coordinate the benefits of pooling the talents of all the national square dance organizations for the purpose of marketing and promoting the Square Dance movement and to unite for the common goal of creating a United Definition of Square Dancing.

This is an open meeting where all points of view will be encouraged. Additional information is available from any of the USDA Officers, [usda@usda.org](mailto:usda@usda.org) or USDA Eastern Region Vice President Larry & Penny Matchen, [LPMAT@BELLATLANTIC.NET](mailto:LPMAT@BELLATLANTIC.NET), 11 Butternut Lane, West Grove, PA 19390, 610-869-8491.

*Jim Maczko*  
Past President USDA

## MIKESIDE MANAGEMENT

by Stan & Cathie Burdick

**MIKESIDE MANAGEMENT**

Monthly Note Service for Callers by Stan & Cathie Burdick

It's not a bad life, this covered upstate new York (I wonderin' minstrel circuitous snacked in and out between the rampage I've chosen. At least blizzards), followed by two it's not hard to take weeks sloping through west Hawaii by a Florida Georgia. (Sounds like a March)

### MONTHLY NOTE SERVICE FOR CALLERS

COMMENTARY CHOREO AND SKILL TIPS  
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# Square Dance Business

*by Bill Walsh*

I have enjoyed considerable success as a small business counselor. That experience makes me look at modern western square dancing as a business. In fact, each caller is a small business person, and each club is a small business. Our product is entertainment.

Any business MUST consider matters from the customer's point of view. Are we trying to sell what the callers and frequent dancers want to sell, or what potential dancers want to buy? Our recruitment numbers should answer that question. We live in a fast food, instant gratification society, but we try to sell a product that demands much commitment. CALLERLAB correctly suggests 2 years to reach the Plus Program. Call your local community college. You will find they offer many career programs that are completed in 2 years, and we want people to invest 2 years to learn a hobby.

It is perfectly logical to teach Mainstream in 1 year, but in Ohio, the National Directory lists 11 Mainstream clubs. Where will people dance Mainstream? The "Ten plus Ten" program has met with very little success. Basic clubs are virtually none existent. Which caller or dancer has the time to nourish such entry groups, regardless of the title given them?

We must examine our programs and alter them to fit what potential dancers will buy. Here is where we encounter road blocks. There are 121 calls on the combined Basic/Mainstream list and 29 on the Plus list. Can any open minded individual examine those lists without recognizing many

calls that are redundant? How about others that are rarely used? Generally there is agreement that some calls could be omitted with little loss. This is where difficulty is encountered. Instead of eliminating some calls, we get "I use that call often" or "I like to call that." More important is what do POTENTIAL DANCERS think. Then, callers' opinions are frequently based on "My Dancers." It is like a farmer saying my horses like corn, when he has never fed them oats.

Dancers frequently equate increased vocabulary with dancing skill, but often it is a case of the dancer having a poor command of more calls rather than a better grasp of fewer calls. In fact many of our Plus dancers cannot dance a good Mainstream level. A great number of calls on the current lists are not needed for interesting dancing. Many could easily be called directionally, others are rarely used, but we must ask newcomers to learn each of them.

God bless our senior dancers. Without them, we would close up shop. Please don't ignore their needs, but I hope our final decisions are based on what younger people would like. By younger people, I mean those approaching the empty nest age. I have tried repeatedly to bring square dancing into high school booster clubs. People in those clubs will soon be empty nesters, our prime prospects. To date, I have had no luck. Does anyone know how to reach them or others in that age bracket? When we do reach them, let's have a program

## "JOHN'S NOTES"

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For The Caller Who Cares

by  
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ready that takes less commitment. Shorten all of the lists. I have lived through ARKY, ADP, DBD, SA, and EA. Let's set them all aside, feed them in small doses as appropriate and concentrate on IC (Interesting Choreography). Our prime mission is to get more dancers. If we fail, there will be no one to encounter difficulty when learning A-1, and there will be no one to sell a caller's used equipment to when he or she finally decides the activity is dead.

While our product isn't selling, there are many who insist it not be changed.

**To our present dancers.** Some are worried about 'dumbing down' square dancing. We can eliminate many calls without sacrificing quality. We need not drop all of the Plus calls. The arithmetic involved shows there are many, more Basic and Mainstream than Plus calls. Thus, any intelligent approach would eliminate some of the former. If a dozen seldom used calls were dropped, dancers would sacrifice nothing, but students would gain much simplification. A call that seems simple to an experienced dancer is one more complication for the new comer. Further, if people had fewer calls to

learn, it is logical to assume many of them would more firmly grasp the remaining calls and become better dancers. Thus, making for fewer broken squares and more pleasurable dancing for all.

**To the callers.** The American Caller's Association has proposed a shorter list. The United Square Dancers of America has scheduled a conference to consider such action. This is to ask that CALLERLAB take immediate steps to drop at least three calls from each Basic, Mainstream and Plus, then work with the other groups to establish a product that both we current dancers and the NEWCOMERS can enjoy. We don't care if that takes the form of one list or several. However if agreement were reached on what calls to drop, the remainder could be sub divided to suit both the one list and multi list advocates. The important thing is to act now. We can't afford to lose any of the people we are able to recruit this year. We must treat these new customers in such a way that they become enthused rather than confused when they graduate. Enthusiastic newcomers make our best salespersons.



## ROUND DANCE

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Dear Friends,

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

### Chicagoland Round Dance Leader's Society Teach Of The Month - September

#### Phase II

Easy Dancing (Young) II/TS

#### Phase III

As The Music Played (Rumble) Rumba

#### Phase IV

She's For Me (Packman/Goocher) FT/JV

#### Phase V

Dancez Merengue (Shibata) MRG

#### Phase VI

Last Night (Lamberty) Rumba

### Teach Of The Month - October

#### Phase II

Lover's Guitar (Sobala)

#### Phase III

I Love A Rainy Night (Scott)

#### Phase IV

Enchanted Boy (Anderson R & S)

#### Phase V

Over & Over (Goss)

Danny Boy (Weiss)

#### Phase VI

Til Somebody Loves You (Preskitt)

### Minnesota Round Dance Council Round Of The Month Selection - November/December

#### Phase II

Are You Lonesome Waltz (Sanders)  
Roper 137

#### Phase III

Isle Of Capri Cha (Stewart) Hcctor 637

#### Phase IV

Dolittle Cha (Goss) SP

### Florida Round Dance Council ROQ (3<sup>rd</sup> Qtr)

#### Phase II

Uno Two Step (Collipi)

#### Phase III-IV

Best Of My Love (Shibata) Rumba

#### Phase V-VI

Love's Power (Goss)

#### Classic

Til Tomorrow (Palmquist)



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### Indiana Round Of The Month

#### Phase II

Java Two Step (Bond)

### Northern California RDTA

#### Round Of The Month-September

#### Phase II

Ragtime Charleston (Procopio)

#### Phase III

Walkin' & Talkin' (Parker)

#### Phase IV

She's For Me (Packman)

#### Phase V

Dancez Merengue (Shibata)

### Texas Round Of The Month

(4<sup>th</sup> Qtr)

#### Phase III

Cui Zas III (Slater) Cha

#### 1<sup>st</sup> Runner Up

Green Door Two Step (Mitchell)

#### 2<sup>nd</sup> Runner Up

Java Two Step (Bond)

Shiddle-EE-Dee (Scot)

#### 3<sup>rd</sup> Runner Up

As The Music Played (Rumble)

### 4<sup>th</sup> Runner Up

Dizza Cha (Scott)

### Washington State Round Of The Month-November

#### Phase II

Easy Dancing (Young)

### ROUNDALAB Classic Round Of The Quarter-4<sup>th</sup> Qtr 1998

#### Phase II

Roses For Elizabeth (Bliss) TS

#### Phase III

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## In Memoriam

*Kirby Todd*  
*September 21, 1998*

Kirby Todd graduated from the University of California in 1932, with a bachelor's degree in English literature. He returned to Illinois in 1939 and worked for the Farm Labor Department and began a rural recreation service.

Kirby taught music for 20 years in

*American Square Dance, December 1998*

one-room schoolhouses in Grundy, La Salle and Bureau counties beginning in 1947.

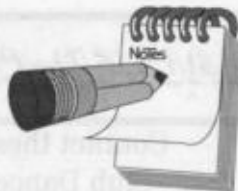
He also taught dancing in Marseilles and was editor of Cabin Candle. He taught dancing from 1964 to 1972 at the Illinois State University. He retired in September of 1989.

Folk Valley, Inc. is accepting memorials in Kirby's memory. They can be mailed to Folk Valley, Inc., c/o Mark and Fawn Rohwer - Presidents, 2747 East 2625<sup>th</sup> Road, Marseilles, IL 61341.

*Elaine Ostrem*  
*Brookfield, Illinois*

# WHAT'S AHEAD

*What's Ahead* is published to inform you about special events throughout the world. **Not for profit** Association/Federation festivals or conventions can be listed free of charge. Included will be the event date, name, location, and contact address & telephone number. **The name of the not for profit Association/Federation must be printed on the flyer to receive the free listing.** Mail or fax your flyer with the information to ASD.



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

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## NATIONAL CONVENTIONS

All National Square Dance Conventions begin the Wednesday preceding the last Saturday of June.

'99 (48<sup>th</sup>) - Indianapolis, Indiana

'00 (49<sup>th</sup>) - Baltimore, Maryland

'01 (50<sup>th</sup>) - Anaheim, California

'02 (51<sup>st</sup>) - Saint Paul, Minnesota

## CANADIAN SQ / RD CONVENTIONS

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

'00 (12<sup>th</sup>) - Vancouver, British Columbia

'02 (13<sup>th</sup>) - Saint John, New Brunswick

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## DECEMBER

4-6 **NEW YORK** - Holiday Jubilee Square Dance Weekend, Best Western Paramount Hotel, Parksville, NY. Applications to G & C Hardy, 19 Jansen Road, Stone Ridge, NY 12484; website: [chuckandgerry.com/clubhouse/doncoywe.html](http://chuckandgerry.com/clubhouse/doncoywe.html)

11-13 **FLORIDA** - A-2 Weekend (w/ Rounds & C-1 star tips), Strawberry Square, Plant City, FL. Callers: Barnes & Gambell. Info: Wendy, 4401 Boot Bay Rd., Plant City, FL 33567; 813-752-0491; e-mail: [strawberrysquare@juno.com](mailto:strawberrysquare@juno.com)

31 **FLORIDA** - New Years Buffet &

Dance (Plus w/A-1 star tips), Strawberry Square, Plant City, FL. Info: Wendy, 4401 Boot Bay Rd., Plant City, FL 33567; 813-752-0491; e-mail: [strawberrysquare@juno.com](mailto:strawberrysquare@juno.com)

## JANUARY '99

10 **WISCONSIN** - ASD Subscription Dance, Milwaukee, WI. Caller: Jimmie Burss. Cues: TBA. Info: Bernie Coulthurst, PO Box 766, Plover, WI 54467-0766; 715-824-3245; e-mail: [heretis@wi-net.com](mailto:heretis@wi-net.com)

14-17 **ARIZONA** 51<sup>st</sup> S&RD Dance Festival, Tucson Convention Center, Tucson, AZ. Info: Jim & Genny Young 520-885-6273; e-mail: [JIMGENY@aol.com](mailto:JIMGENY@aol.com); Fax 520-795-0713; web [www.primenet.com/~ccampbel/tucsonsd.htm](http://www.primenet.com/~ccampbel/tucsonsd.htm)

15-17 **NEW HAMPSHIRE** - 12<sup>th</sup> Annual Ralph Page Legacy Weekend, Durham Campus, Memorial Union Building, University of New Hampshire. Info: Send SASE business-size envelope to NEFFA-RPLW, 1950 Massachusetts Ave., Cambridge, MA 02140.

21-23 **FLORIDA** - 23<sup>rd</sup> Annual Florida Sunshine Festival, Lakeland Center, Lakeland, FL. Info: John & Linda Saunders, 101 Cedar Dunes, New Smyrna Beach, FL 32169; 904-428-1496

23-24 **FLORIDA** - C-2 Weekend (w/C-3A star tips), Strawberry Square, Plant City, FL. Callers: Gambell & Jacobs. Info: Wendy, 4401 Boot Bay Rd., Plant City, FL 33567; 813-752-0491; e-mail: [strawberrysquare@juno.com](mailto:strawberrysquare@juno.com)

24-31 **HAWAII** - 34<sup>th</sup> Annual SD Convention, Ala Wai Clubhouse, Waikiki, HI. Info Bob Keller 808-543-7375; e-mail: [rkeller@hei.com](mailto:rkeller@hei.com); web page <http://members.aol.com/kjordandc/index.html>

## FEBRUARY

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

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

27 **MARYLAND** - Pre-Convention Kick-off Dance for 49<sup>th</sup> Nat'l SD Conv., Baltimore Convention Center, One West Pratt St, Baltimore MD. Info: Douglas Brady/Florence Wells, 410-665-6488

## MARCH

5-7 **CALIFORNIA** - 18<sup>th</sup> Annual Central California Wing Ding, Stanislaus County Fairgrounds, Turlock CA. Info: Dwight & Claire Clark, PO Box 1235, Angels Camp, CA 95222; 209-736-6841

12-14 **TEXAS** - 25<sup>th</sup> Annual TASSD Round-up, Dallas, TX. Info: Sharon Grabsky, 10105 Bettywood Lane, Dallas, TX 75243; 972-235-3990

18-20 **WASHINGTON, DC** - 40<sup>th</sup> WASCA S&RD Fest., Reston, VA. w/JLee, T Miller, D Walker, S Kopman, S Bryant, T Marriner, R & J Collipi, R & R Rumble, E & C Raybuck. Info: Robin & Joe Goglas, 26836 Howard Chapel Dr, Damascus, MD 20872; 301-253-5253; [goglas@juno.com](mailto:goglas@juno.com)

19-20 **ALABAMA** - 46<sup>th</sup> Annual Azalea Trail S&RD, Azalea Hall, 5949 Bourne Rd., Theodore, AL. Info: David & Joyce Ladnier, 3821 Hawthorne Dr., Mobile, AL 36693; 334-660-1674

## APRIL

2-3 **CALIFORNIA** - 31<sup>st</sup> Annual Redding Jamboree, Redding Convention Center, Redding, CA. Info: Gene & Laura Forbes; 530-347-0117 or Colleen & Gus Gustafson; 530-865-4611

9-10 **CALIFORNIA** - 20<sup>th</sup> Annual Pear Blossom SD Festival, Lake County Fairgrounds, 401 Martin St, Lakeport, CA. Info: Betty Chirco, 707-277-7629

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

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

16-18 **HAWAII** - Annual Maui, No-Ka-Oi Festival, Wailuku Community Center, Wailuku, Maui, HI. Info: Steve Strong, 334 Kamano Place, Lahaina, HI 96761-1122; 808-661-0414; e-mail: [Strokang@aol.com](mailto:Strokang@aol.com)



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N Scituate, RI 02857 - Refer to ad on page 79 for ordering information.

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

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

30-MAY 2 **NEVADA** - 52<sup>nd</sup> Silver State S & RD Festival, Reno-Sparks Convention Center, Reno, NV. Info: 702-673-2557; Fax 702-673-2801; e-mail: sqrrnd@dancereno.reno.nv.us; website: www.greatbasin.net/~dancereno

### MAY

6-8 **CANADA** - 38<sup>th</sup> International S&RD Convention, Brock University, Ontario, Canada. Info: Dorothy Budge, 2435 Kipling Ave., #905, Etobicoke, ON M9V 3A7; 416-746-7649

6-8 **OHIO** - 39<sup>th</sup> Ohio Dance Convention, Cleveland, OH. Info: Hal & Debbie Beas, 204 Judita Dr, Brunswick, OH 44212; 330-273-1879

21-22 **UTAH** - Utah State Festival, Weber State University, Ogden, UT. Calling: Texas Po Boys, Cuer to be announced. Info: Glade & Sheri Fawson; 801-254-9194

22 **TEXAS** - ASD Subscription Dance, Dallas, TX. Caller: Cline. Cuer: TBA. Info: Doug Bennett, c/o Global Hall, 11649 Chairman Suite 16, Dallas, TX 75243; 214-340-9410 or 1-800-686-2039

28-30 **FLORIDA** - 45<sup>th</sup> Florida State S&RD Convention, Lakeland Convention Center, Lakeland, FL. Info: Jim & Jan McConnaha, 1075 Molaki Drive, Merritt Island, FL 32953; 407-452-2679; Fax on-line e-mail: jimjan@juno.com

### JUNE

3-5 **N. DAKOTA** - 40<sup>th</sup> International S&RD Convention, St. Mary's Central HS, 1025 N. 2<sup>nd</sup> St., Bismark, ND. Info: Ray & Rose Hall, 614 North 12<sup>th</sup> St., Bismark, ND 58501; 701-222-4655; e-mail: rhall@btigate.com

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11-13 **AUSTRALIA** - 40<sup>th</sup> Australian National SD Conv, Brisbane, Queensland. Info: David Woodget, 31 Lorikeet Avenue, Modbury Heights, South Australia 5092

23-26 **INDIANA** - 48<sup>th</sup> National SD Conv, Indianapolis, IN. Info: Chairs Homer & Betty Unger, 6922 E Mount Moriah Rd., Ninevah, IN 46164; 317-878-4865

## **JULY**

8-10 **CANADA** - British Columbia S&RD Federation Festival '99, Salmon Arm, B.C., Canada. Info: Don & Rita McLeod, 298 Huckleberry Pl, Kamloops, B.C. V2H 1M4; 250-578-7134; Fax 250-578-8656; e-mail: [dmcleod@mail.ocis.net](mailto:dmcleod@mail.ocis.net)

15-17 **MARYLAND** - 36<sup>th</sup> Star Bangled Banner Festival '99, Marriott's Hunt Valley Inn, Baltimore, MD. Info: Jeff &

Marie Stevens, 814 Lucky Rd, Severn, MD 21144; 410-969-2511

## **AUGUST**

25 **UTAH** - ASD Subscription Dance, Salt Lake City, UT. Caller: Nick Cline. Cuer: Jeanne Jones. Info: Juanita Dikes, 1416 W 3300 S, West Valley City, UT 84119; 801-972-8608

26 **MONTANA** - ASD Subscription Dance, Butte, MT. Caller: Nick Cline. Cuer: Jeanne Jones. Info: Jack Duffield, 208 Howe, Anaconda, MT 59711; 406-563-2416

27-28 **OHIO** - Cincinnati Square & Round Dance Festival, Sharonville, OH. Info: [www.angelfire.com/oh/csrdif](http://www.angelfire.com/oh/csrdif); Fred & Bard Dorsey; 513-367-2334; e-mail: [fredbarb@concentric.net](mailto:fredbarb@concentric.net)

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