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January 1999

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FROM THE EDITORS

ED & PAT JUAIRE

Connectivity



That's something we believe most people in the square dance world really don't think about. You find that dancers, callers & cuers know about their respective area associations. In turn, the area associations know about the state associations. Respective members of each group usually make up the state associations so there is a free flow of information between groups.

But, for the most part, that is it. State borders appear to build imaginary walls with little flow of information between states.

We ask why?

If square dancing is to grow again, let's break down these artificial walls. Back in the 30's, 40's and into the 50's, one of the ways people discovered square dancing was through the movies. There were square dance scenes in movies, albeit short sequences, but the general public saw square dancing and became interested in it. Friends who knew about square dancing got their friends into it.

Now we need to look at today's society and try to determine which buttons to push to get people interested in square dancing. Starting with better communications between associations in each state and then between the states should be high on our list.

Next month we'll focus on today's popular communication medium - the Internet and what we think we should be doing. When someone interested in our recreation goes looking, they should find an activity that is organized nationally with better area references.



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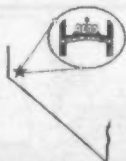
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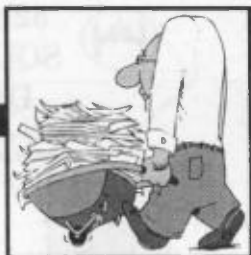
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FROM THE MAIL ROOM



Doing A Super Job

You folks do a super job on *American Square Dance Magazine*. Many thanks to the contributing editors and your staff.

We wish we had the solution to the declining number of square dancers. One problem is that too many want to square dance for FUN!

By the end of 1998, we will have been square and round dancing for five hundred seventy-five months. Yes, dancing from once to more than fifteen times a month, every month. We have had to slow down a little at nearly eighty-two years of age, sixty-five dances so far this year. Our peak was one hundred thirty-five about ten years ago. We keep a square dancing diary.

Mainstream is our thing. Could write a book on our experiences of year round dancing but we do not have the time.

Vernon & Grace Kay
Okabena, Minnesota

Looking For Far East Clubs

I am planning a trip to Asia and I was looking to find a list of square dance clubs in that region. I have searched the web and have come up with not much at all. I was wondering if there was any way you could help me out?

I am planning to be in the Philippines, Singapore, Hong Kong and other areas in the Far East. If you

can help me in any way, or at least maybe point me in the right direction, I would appreciate it.

Richard Gilmore
E-mail: amethyst23@mindspring.com

Looking For Nashville Clubs

We have founded a club on the French Riviera for fans of American country music. In this club we teach line dancing and square dancing. My wife and I are the only ones that have ever danced in an American square dance club. So we are the square dance teachers.

From June 12 - 23, 1999, a group of about a dozen people from our club are visiting Nashville, Tennessee to attend the Country Music Fan Fair. I would like to take this opportunity to show our group Americans square dancing either in a club or in a public hall. This would help them to understand what square dancing is all about.

I would appreciate any help you could provide to find such a place in the Nashville metropolitan area.

Guy Leclère
E-mail: leclere@worldnet.fr

Looking For Club Mascot

We are trying to find our club mascot "Millie." The last time we



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heard about her, she was in the care of Gary Shoemake and Bobby Newman in Kentucky. This was in August 1987. We haven't heard anything about her since.

She is a doll, approximately 2 feet high with curly dark brown hair and was wearing a white blouse, and a red, white, and blue-ruffled skirt with a red crinoline. She also has a club tag on her "North Battleford Grand Squares." We would like to know her whereabouts, her condition and would really like to get her back.

Anyone with any information please call (306) 445-3188 and talk to either Bob or Marion George or e-mail us via kemps@sk.sympatico.ca.

Darryl & Ella Kemps
Saskatchewan, Canada

A Word Or Two About Programs & The Future of SD

As the discussions about programs and the future of square dancing goes on, I would like to add a word or two.

Some recommend using the Basic Program as entry level in square dancing. (As I understood, this was the first step in the T2000 proposal.) But I do NOT believe in the Basic Program. To be more exact, I do not believe in what is now named the Basic Program. I still think CALLERLAB made the first grave mistake in 1980 when the Basic Program was dropped and that name given to the Extended Basics Program. That mistake was mended in 1986 when the Community Dance Program was conceived. But the CDP is too limited for most =>

callers to feel comfortable with it. Please, I said for most CALLERS.

Basic 1...49 is just Mainstream minus some calls. So far, no one stayed for long in that program, and I am afraid, no one ever will. Basic 1...33, on the other hand, still would make a nice program with a definitely different choreography but manageable for today's callers. It could be named the CLASSICAL SQUARE DANCE, as all the basics there are traditional or at least older than 50 years, while all the rest on the Mainstream list is younger than that.

As soon as you step into an ocean-wave, the style of choreography changes. In my opinion, there is the shore line. If you want an easy entry program where new dancers can gain confidence, try this limit.

J. W. Goethe said: "Limitation is the proof of mastership, and only law can give us freedom."

Heiner Fischle
Hannover, Germany

Promoting Isn't So Easy

As we struggle, working so hard to nurse a meager group of three couples through instructions, scheduling extra sessions because a couple was sick, or had an elderly parent to care for, or went on vacation, or perhaps one of the couples is slow to learn and discourages easily, as well as struggling to make sure everyone leaves happy, satisfied and planning to come back, and with our caller getting impatient, I can't help but think deeply about what our national activity faces and needs. Promoting our beloved square dancing activity isn't so easy anymore.

Square dancing is such a good activity that, for a long time, it mostly

took care of itself. Nowadays, without benefit of good national leadership, we are drifting, rudderless, and slowly and relentlessly sinking.

We need good, national publicity. We need good public relations. We especially need to find a way to get on TV. Television is the common denominator of our culture. People will be attracted to what is on TV. TV can set the standard for what is "in."

To accomplish all this we need our own national leader and support organization, and we need to pay them. We especially need a leader who is skilled at public relations and who will be aggressive at promoting square dancing in order to bring national attention to our activity.

CALLERLAB gets credit for its efforts but I don't think CALLERLAB is in gear for the kind of aggressive promotion, public relations and overall leadership, at a national level, that we need, in order to start growing again. A different organization, dedicated to promoting square dancing on the national scene, especially on TV, is called for.

I think square dancing is a wonderful activity as is, and doesn't need all that much fiddling with. However, we do need better promotion. Our job is to inform the public of the many great joys and satisfactions of square dancing.

Name withheld by request

Editors note: check out "Public Relations" by Laurel Eddy-Moseley, Chairman of CALLERLAB on page 20.

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Square Dance "Good Citizenship Award"

We were present on Sunday, May 17, 1998, when Dennis and Rosemary Barnes of the "Dare-All Squares" in Traverse City, Michigan received a very special award. I guess you could call it a "Square Dance Good Citizenship Award." It was given in recognition of all that they do and have done for square dancing. The award was the first of its kind ever given and was presented by Darrell Figg, their club caller, and it reads as follows:

Dennis and Rosemary Barnes

Dennis and Rosemary became involved in the square dance activity in

dedication to square dancing.

Just to mention a few of these activities, they have been officers of their home club, at least seven different terms of office.

They have been officers of the Northwest Michigan Square Dance Council at least six different terms of office.

They have been on the Traverse City Spring Festival Committee for an unspecified number of times.

They are always involved, as unmasked volunteers, with their computer, with all kinds of reports, flyers, etc., in the promotion of the future of square dancing.

There are many more activities and volunteer projects that they have been involved with. Too many to be listed on this award.

The world of square dancing is a better place, because of square dancers like Dennis and Rosemary.

The world of square dancing thanks them for all the unrecognized services

over the past twenty-seven years.

The award says it all! Dennis and Rosemary have done much more than their share of the work. They should be examples to us all. Want to keep our activity alive and well? Then convince yourself and other members within your club to shoulder the load and get out there and promote wherever and



Receiving the "Good Citizenship Award" are Dennis & Rosemary Barnes (left) pictured here with Ron & Lin DeWaard.

1971, taking square dance lessons from Darrell and Vera Figg in Traverse City, Michigan.

Since entering into the world of square dancing they have become involved, completely. Not just in the "home club," but in the complete activity. They have traveled thousands of miles spreading good will and

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whenever you can.

If anyone wishes to send congratulations, (and they are certainly deserved), you can e-mail Dennis and Rosemary at: DWLB@juno.com. I'm sure they'll be surprised at the number of folks who think they deserve a BIG "yellow rock" for all of their hard work.

*Ron & Lin DeWaard
Holland, Michigan*

Cleveland Holds "Federama" Dance

It was Halloween night and the weather was brisk. We hadn't received any advance sales and we didn't know what to expect. We had been asked to try to get a hall without taking a second mortgage on our treasury, so we chose a small hall. It was nice to see more than 300 dancers in the small facility. The few of us who were there before the dance didn't expect this turnout. While anticipating 1 - 2 squares of Advance dancers, we were delighted to see 9 squares in the Advance hall.

I know I will forget someone, so I won't try to name everyone who pitched in. I want to thank Cheryl &

David Storgard, for handling the money. From Pennsylvania, our two callers, Jim Yoest and Ed Foote did a superb job and Sue Powell cued rounds, while her husband Loren Brosie danced with many of the unattached ladies. The Drummonds brought great merchandise from their Friendly Square Dance Shop in Warren, and my wife was able to choose what she wanted for Christmas. The Shoups and their committee from Lake Erie Squares did a great job handling refreshments and Jim Lang's committee from Solo Squares did likewise on the door prizes. Brian Miser's group handled the facilities. We thank all the clubs that donated gifts and sold tickets, and the people who telephoned to ask how they could help. Marge Ware sold subscriptions to *Tip Topics*, and Bob & Judy Calkins sold T-shirts and registrations for our upcoming State Convention. Bill & Joan Lewin set up a table to sell raffle tickets and 1999 Entertainment Books. While Bonnie Leyde helped my wife with the advanced ticket sales, her husband "Toad" promoted our last promotional "Kickoff" dance to be =>

held 2 weeks later, also in preparation for us hosting the State Convention. As always, Bill & Clara Walsh asked how they could help.

Last, but not least to my spouse, Martha, who reminded me of all the things I forgot - except to bring the folder with the contracts and all the paraphernalia for the door prize committee.

*Allemande Al Stewart
Greensboro, N. Carolina*

How We Had Fun In The Barn - And Learned A Few Things Too!

Toward the end of last years dance season, Bob & Sue Meyers, club members and owners of an Appaloosa horse farm, offered the use of a farm for workshopping Plus tips. Our gracious caller, Maurice Warner and his wife Dorothy agreed to help and we were off to a good start.

The barn floor is covered with a modern type of mixture which raked smooth, and is clean and comfortable to dance on with very little dust. This combined with the casual dress,



One of Sue's many show chickens.
He wasn't sure what to make of
square dancing.

relaxed atmosphere and the calm country setting all helped with the learning process and any "break-downs" were laughed off as something to do better next time.

The pictures are from this summers last session. One time when we were dancing, one of Sue's many show chickens, this little bit of a thing, stepped into the barn, raised himself to his full height of 8 inches or so and crowed as though he was either complaining about the activities or asking to be let in on the fun.

The other pictures pretty much tell a story of us having a good fun time bringing our class graduates along in a very low pressure setting while giving our "regulars" a refresher course in Plus calls as well.

We are not trying to advertise for the Myers or our caller. They are busier right now than they want to be and square dance for recreation. Our purpose in writing this is to alert other clubs to



The Sullivan Squares dancing in the barn of
an Appalossa horse farm.

STAHLY'S STITCHERY

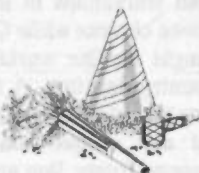
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whatever potential assets they might have available.

Thanks for helping us in our search for information on the origin of "yellow rock." (See May '98, Page 9) We wrote to thank Ed Foote and told him as no further versions were forth coming, his will have to be considered the official one. (See

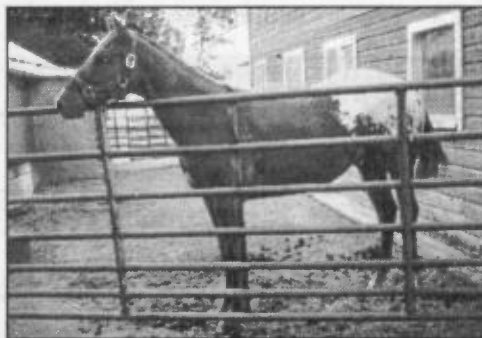
August '98, Page 36)

*Joe & Rita Vaccaro
Sullivan Squares
Liverpool, NY*

Sharpes Assembly Festival

The weekend of October 2, saw the first Florida Contra Festival. The festival was sponsored by George & Onie Senyk and the Sharpes Assembly, the contra group that they lead. The festival was held in Sebring at the venerable Kenilworth Lodge which boasts two wooden dance floors. Registrations had to be closed for lack of hotel room space.

The program consisted of daytime and evening dances and a dress up ball. There were seventeen callers taking ⇒



One of the Appaloosa's owned by Bob & Sue Meyers.

part. Half of them were trained at the Sharpes Assembly. Special guest instructors were Don & Marie Armstrong and Rust & Lovetta Wright. Don conducted a three-hour caller's seminar for eleven callers. George and Rusty held workshops in Basic and experienced contras while Onie & Catie Geist taught similar workshops in English country dancing. A special workshop was the odd ball contras of experimental and unique contras created by George, Rusty, Don and Onie.

Plans are being finalized for this year's festival to be held the first weekend in October at the same hotel. The hotel has reserved rooms for us to host one hundred twenty dancers and callers.

*George & Onie Senyk
Cocoa Beach, Florida*

Silver Dollar City Square Dance

Silver Dollar City honors St. Louis square dancers by asking them to perform on a weekend at the International Crafts Fair that was held in September, 1998.

Three callers and six squares of dancers gathered to show square dancing at its best. The project was a huge success! Dancers showed how easy it was to learn and how much fun you had doing it. They made many friends by their willingness to answer questions and their friendliness to all onlookers.

Certificates were presented to all non dancers when they tried square dancing. The certificate was printed on parchment paper, and served as a souvenir for the people trying

out square dancing for the first time. Three hundred seventy-two certificates were presented that weekend along with flyers that listed contact numbers within Missouri.

Most of the dancers stayed at the fantastic Kimberling Inn Resort and had a free dance there Friday night. We had visitors from Springfield, Missouri and Arkansas.

From a caller's standpoint the dancers could not have shown square dancing in a better light. The dresses and style of dancing was what anyone would approve. The event chairman was extremely pleased and gave many, many compliments to the group.

Dancers had smiles on their faces, even in 101° temperatures and dancing on asphalt. We danced for 30 minutes, every hour on the hour, from 9AM to 5PM.

After it was all over, most asked if they could do it next year. Some suggested that they might come down a day or two before and enjoy what the resort has to offer.

The callers were Bob Fehrmann, Bud Cutter and Jim Cholmondeley. The dancers were Tom & Ginny Bilbro, Leonard & Shirley Brautigam, Ken & Debbie Carter, Jean & Jo Beth



St. Louis square dancers performing at the International Crafts Fair.

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We are taking names for next year's show. You can call (800) 333-7349 for information.

*Jim & Jean Cholmondeley
Florissant, Missouri*

Twenty-eight German Square Dancers Tour Five States And The District Of Columbia

The National Square Dance Convention in Charlotte, North Carolina was the first stop for twenty-eight square dancers from Germany. America gave

us a warm welcome with temperatures over 100 degrees. The halls were so cool, we went outside to warm up. The hospitality room became home base and it was always a pleasure to see those happy, helpful, friendly people.

The bus tour started Monday morning with Old Salem then onto Richmond, Virginia where we danced with the Colonial Squares in Colonial Heights. The air conditioning wasn't functioning so it was not a summer-time dream! The smiles had a cooling effect. The next morning we danced on top of the portico of the famous Virginia state capital building. Williamsburg, Carter's Groves and a Hampton boat tour were on the plan but not the impromptu dance (only 4 hours notice) put on by the Peninsula Posse and the Tidal Waves in Newport News.

In Washington, D.C., we danced with the B 'N B's of Alexandria meeting many friends made in Charlotte. We visited a country and western bar and on July 4, we danced with WASCA members in the Fairfax City parade with temperatures around 102.

After a tour of Pennsylvania, we turned south again to Harper's =>



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Ferry where the 4H Dancing Clovers and the Panhandlers put on a super dance including contra, line, round and square. The 4H girls even "had us over" for pizza before the dance! Next morning we found part of our group on the front page of the local paper. Staunton was the next stop, we danced there with the Golden Goofers (that was a warm day too). Then we were onto Roanoke to dance with the Grand Squares in a beautiful old hall. Our last weekend was spent at English Mountain Retreat, which was an extra special treat for all. Although no one suggested it to us, we suggest it for everyone!

Biltmore House, "the" American

castle, was our last sight on the tour but the last dance was saved for Charlotte, where the Groovy Grovers sponsored us at their club night and even helped transport us to the airport the next morning. We received the same southern hospitality as at the convention.

It was a wonderful experience to meet, talk to and dance with so many great Americans! These German square dancers say "THANK YOU!"

*Carol Dand-Blackman
Wurselen, Germany*

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Public Relations

by *Laurel Eddy-Moseley*

Chairman of CALLERLAB Board of Governors

Recently I was privileged to visit our square dance caller/members in New South Wales, Australia to participate in a very unique public relations campaign to help enhance and change the current perspective of square dancing for the general public. The program was exciting, dynamic, all-encompassing, and affordable—things which we at CALLERLAB have been searching for in order to help us promote square dancing. Hats off to the visionary square dance callers and supporters in Australia for having the gumption and initiative to undertake this type of program for the benefit of square dancing everywhere.

The program began when a group of callers got together to discuss the problems of promoting square dancing for new class members. At this time, it was decided that the callers would approach a PUBLIC RELATIONS FIRM, and ask if there was a possibility that the firm could help in a situation where it appears that we have a product only at certain times of the year (classes only begin once a year making it difficult to market our services). In the past, other programs of this sort have tried to utilize MARKETING FIRMS, but have found that they tend to be a bit (or a lot) expensive.

The public relations firm, Advanced Public Relations of Sydney,

first conducted a marketing study doing most of the leg work in-house to keep costs as low as possible. The study and analysis cost approximately \$2,000 and gave the callers a very reliable picture of the general public's perception of square dancing, and an idea of what it would take to change that perception. It was found that the style of music that was thought of in conjunction with square dancing (most thought of; old time square dance music and twangy fiddle tunes) as well as the dress, perceived age of square dancers, perceived death of square dancing, and location choices, all played a role in making it difficult to recruit new dancers.

The P. R. firm then suggested that the callers begin working in partnership with the Square Dance Society (similar to a square dance association or federation) and the Competition Society of New South Wales. (Competitions for styling and dance techniques are held in New South Wales and usually the younger dancers migrate to these groups). Once this partnership was formed, the public relations firm gave an estimate of \$30,000 to conduct a six-month campaign with a three to four-week emphasis program on radio, television, newspaper and public appearances and demonstrations.

This is where I came in. I was asked to visit Australia and serve as

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the focal point for this P. R. campaign. The reason for bringing in a young (well, fairly young anyway) female American caller, was to give the P. R. firm a new angle for promoting changes in square dancing today. The general public perceived square dancers and leaders as older men, and with the promotion of a female caller, this perception could easily be changed to help modernize the image of square dancing in peoples eyes.

Another area in which change was exhibited was in the style of dress being worn in square dance circles in the U.S. Although we were careful to let people know that the traditional style of square dance attire would probably always be with us, many women felt very comfortable in the prairie skirts that are available today. Because of the work environment around the world, it was discovered by the P. R. firm

that women would be more willing to try square dancing, if the dress (or gear as it is known in Australia) was something that they could wear to work and then to the dance without having to change in between. This situation was utilized by the firm to give people the understanding that square dance attire was not required for classes, and there were options for people once they were fully integrated into the square dance activity.

The music selection for demonstrations, radio and television interviews was carefully selected to reflect a modern turn in the type of music we are using in square dancing today. After searching through my case, I realized that I do not use a great deal of modern music, but tend to use those pieces that fit my voice style. After consideration, we were able to come up with a list of music to use that =>



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was upbeat, more modern sounding as far as production styles, and had a great deal of crowd appeal. It was interesting to see the crowds respond to this "new" style of music as we traveled through Australia.

Currently, results of this promotion are unknown and there are still 4 more months of the program with the P. R. firm before an accurate evaluation can truly be made. But, I believe that any public relations and marketing are better than what most of us have currently been experiencing. The callers and dancers in Australia are very encouraged. Let me relate one example of the change that has taken place in the minds of the general public. After we had been actively promoting dancing

through the media for about 2 weeks, one of the callers in the Sydney area was hosting a birthday party for his daughter who was turning 18. When a friend of the daughter arrived at the party, her mother in tow said to her, "Don't Christy's parents square dance? You know that is really popular and from what I have seen on television, everyone is doing it." Wouldn't it be wonderful for people worldwide to have this image of square dancing? After all, we know that square dancers are anything but square. Let's tell the world that, too.

This article appeared originally in CALLERLAB "Direction" and is printed in ASD with permission of CALLERLAB.

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by
Ed Foote



LEGAL TO CALL ROLL AFTER SPLIT COUNTER ROTATE 1/4?

Someone recently sent me the following:

Question: Is it legal to call Roll after Split Counter Rotate 1/4? I heard a caller do this and he wanted everyone to Roll. But since the definition is "leaders turn & walk and trailers walk & turn," then only the trailers have a turning motion at the end of the call, so only they can Roll, correct?

Answer: Everyone can Roll. The definition you quoted is not the true definition, but instead is a "crutch" definition which will work in some cases. But the danger in using crutch definitions is, they may sometimes lead you astray and that is what has happened here.

The actual definition of Split Counter Rotate 1/4 says "... each dancer moves his position in the formation forward around the center of the formation 90 degrees, by walking in a smooth arc to reach that spot." The words "Counter Rotate" mean to "continue a promenade." That idea is kept in the definition by using

the word "arc."

Since all dancers are turning as they complete an arc, or promenade, this means all dancers can Roll. To ensure that this is understood, the CALLERLAB definition specifically says that everyone can Roll after a Split/Box Counter Rotate.

Another place where similar confusion arises is on the C-1 call 2/3 Recycle.

The actual definition says to do the first 2 parts of Recycle, which is centers Fold and all adjust to a box, then Box Counter Rotate 1/4. Since all can Roll after a Box Counter Rotate, all can Roll after a 2/3 Recycle.

But some dancers use the crutch definition of Hinge and Box Circulate. If Roll is then called, the lead dancers may feel they cannot Roll.

Beware of those bearing crutch definitions. On the surface these definitions may seem fine, but if you do not know the true definition, you are likely to get in trouble somewhere down the line. ■



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THE PIONEER TRIO OF CONNECTICUT

BY BOB BRUNDAGE

WITH LOT'S OF HELP FROM LOU ROSATO

In checking the records I'm convinced that these three gentlemen are the longest-working, still-playing-together square dance band in the good old U.S.A. The Pioneer Trio from Connecticut, which includes Lou Rosato of New Milford, Jimmy Gilpin, Ansonia & Eddie Munson of Morris.

The name evolved from the King Street Pioneer 4-H Club of Danbury which formed around 1932. This 4-H Club was the first in the U.S. to select "music" as their central project and was the Brundage family's introduction to the wonderful world of square dancing.

These fellows came together in 1938 when they worked for Pop Benson and The Cornhuskers. They also played for other

local callers like Swede Stolt, Art Caldwell, Eddie Gilbert, Vinnie Johnson & Cliff Chapin. The Cornhuskers were the first country band to appear on WBRY in Waterbury. They broadcast live from 1938 to 1941. During the same time frame they entertained for the big Cornhusking Bee. This was a train excursion from Grand Central

Station in New York City to Kent once a year. They rode the train along with about 400 "city slickers."

Their first permanent gig together was at Medlicott's Barn outside New Milford. This was every Saturday night and featured most of the above callers. Due to a few sometimes rowdy dancers anyone leaving the hall was not allowed back in the rest of the night.

In 1948 they started at Al Brundage's Country Barn in Stepney. This every Saturday night dance went until 1954 and boasted an average attendance of

three hundred twenty-nine dancers. Along about then they also played for exhibition square dancing at the 10-day Great Danbury State Fair every

afternoon.

In the late 1950's they played in a film called "Vivian Donner Fashions" produced at Lowell Thomas' estate in Pawling, New York. One tune, "The Quaker Hill Polka" (Lowell Thomas' address) was written especially for the film and the sheet music is still available. Another outstanding



Jimmy, Eddie and Lou
above - 1947
below - 1997



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achievement was recording a documentary with Emory Cook (Snake Hill, Pound Ridge, NY) on early American folklore. He wanted to preserve old square dance tunes like *Angle Worm Wiggle*, *Buffalo Gals*, *Red River Valley* and *Sioux City Sue*.

The Pioneer Trio, along with bass and drums played for the first Atlantic Square Dance Convention in Boston, Massachusetts in 1952. They also added their unique style to the Annual Song and Dance Festival at the University of Connecticut. This event featured three thousand voices from all over the state followed by more than one hundred squares dancing on the football field. The singers had rehearsed several songs at home just for the occasion. The field was marked off and dancers, who had also practiced at home registered by squares. Each caller brought his own band as there were no records or record players.

They have recorded on Alamar, Folkraft and Folkdancer record labels and have been the band of choice for many Western Square Dance Clubs "Live Music" dances, one night stands and special celebrations. They worked with me at the IBM Quarter Century

Club Picnic and a Ford Mustang Rally.

The boys have often displayed the unusual ability to adapt to different callers. If one had to change the call because of dancers being late or missing a call they will make a timing adjustment to help get the dancers back on track and literally save the day. One instance did not quite bear this out. Several of us were sharing a festival in southern Vermont. Featured caller was Ed Durlacher from Long Island, NY. His band members (at home) were all trained union musicians. On one singing call he turned to the boys and said "Drop it a half tone." Playing in the key of G these homespun guys do not play in the key of F sharp so they took the easy way out. They just changed to G 7 and resolved into C - six half tones lower. Ed never said a word and the dancers thought it was planned that way.

Jimmy, Eddie and Lou are currently playing for Culver Griffin.

Brother Al and I would like to pay tribute to these long time friends to recognize their devoted contribution to the square dance activity. Just imagine - sixty years together - and still playing. 🍷



THE COUNTRY LINE by jim and jean cholmondeley

HAPPY NEW YEAR!

I hope you had a nice holiday season and are looking forward to a really great year. We have been developing a list of Line Dances that are Easy Level for One-Nite Stands or as they are called in some parts "Party Dances for Non Dancers."

So many people do not know how to advertise that they do such events so here are a few hints: Advertise in the Yellow Pages (the first few parties will pay for the ad), have cards made and give them to everyone you meet, run a small ad in the newspaper, send a resume and picture to catering services and promotion companies.

ALMOST JAMAICA

Choreographer: Ann Napier

COUNT: 32

TYPE: 4 Wall Line Dance

MUSIC: Almost Jamaica by The Bellamy Brothers

CHASSE TO RIGHT, 1/2 TURN,
CHASSE TO LEFT, 1/4 TURN
STEP, 1/2 PIVOT TURN,
FORWARD SHUFFLE

- 1& Step Right to Right, close
Left to Right
- 2& Step Right to Right 1/2 turn
over, Right shoulder on
Right foot, hitching up Left
knee
- 3& Step Left to Left, close Right
to Left
- 4& Step Left to Left 1/4 turn to
Left on Left, hitching up
Right knee
- 5 Step forward on Right foot
- 6 1/2 pivot turn to Left
- 7 & 8 Shuffle forward on Right,
Left, Right

FORWARD COASTER STEP,
SHUFFLE BACK,
BACKWARD COASTER STEP,
SHUFFLE FORWARD

- 9 Step forward on Left foot
& Close Right beside Left
- 10 Step back on Left
- 11 & 12 Shuffle back on Right, Left,
Right
- 13 Step back on Left foot
& Close Right beside Left
- 14 Step forward on Left
- 15 & 16 Shuffle forward on Right,
Left, Right

ROCK STEP, 3/4 TRIPLE TURN,
SIDE ROCKS

- 17 Rock forward on Left
- 18 Rock back on Right



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- CK-133 The Wizard On The Hill (David)
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- HD-132 Kind Of A Hush (Jim)

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- 19 & 20 Do a 3/4 triple turn over Left shoulder on Left, Right, Left (you should now be facing home wall)
- 21 Rock out to Right side on Right foot
- & Step Left foot in place
- 22 Bring Right beside Left (weight on Right)
- 23 Rock out to Left side on Left foot
- & Step Right foot in place
- 24 Bring Left beside Right (taking weight on Left)

- ROCK STEP, 1/2 TURNING SHUFFLE, STEP, 1/4 PIVOT TURN, KICK BALL TOUCH**
- 25 Rock forward on Right foot
- 26 Rock back on Left
- 27 & 28 Do a 1/2 turning shuffle on Right, Left, Right over Right shoulder
- 29 Step forward on Left foot
- 30 1/4 pivot turn to Right
- 31 Kick Left foot forward & Step Left foot in place
- 32 Touch Right toes beside Left foot

BEGIN AGAIN

Lead me not into temptation, for I'll find it myself.

ON THE RECORD

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LABEL	TITLE	ARTIST
A-1008	Love Potion #9	Steve Turner
Energetic music with pauses in just the right places. <i>Figure: Hds(Sds) Square Thru 4, Swing Thru, Boys Run, Girls Scoot Back, Couples Circulate, Tag the Line, Cloverleaf, Girls Turn Thru, Star Thru, Promenade your Corner!</i>		
AR-101	Good Hearted Woman	Bobby Delph
Congratulations to a new record producer-Alliance Records. Nice effort on a fine Willie Nelson tune with some smooth instrumentation from GMP music. Watch for the key change in the closer. <i>Figure: Hds(Sds) Square Thru 4, Do Si Do, Swing Thru, Boys Run, Send the Line, R&L Thru, Flutter Wheel, Slide Thru, Swing & Promenade!</i>		
EAG-3302	Light In The Window	Jerry Sleeman
Happy and energetic with a steady percussive beat (so you know where your feet are) and a nice sentiment to the lyrics. Guitar, piano, mandolin leads with a harmonica backup. <i>Figure: Hds(Sds) Square Thru 4, Do Si Do, Swing Thru, Spin The Top, R&L Thru, Square Thru 3, Corner Swing & Promenade!</i>		
GLDR-102	Run Sampson Run	S Brown / E Mitchel
A banjo lead, an easy melody, and an optional yodeler, this one works as a hoedown record as well. <i>Figure: Hds(Sds) Square Thru 4, Do Si Do, Swing Thru, Boys Run, Bend The Line, R&L Thru, Flutterwheel, Slide Thru, Corner Swing & Promenade!</i>		
TAR-101	Dancing With You	Reggie Kniphfer
Congratulations to another new record producer. 4/4 Timing and some traditional sounding instrumentation make for a nice singing call (a yodeler too) and a fun hoedown piece as well. Watch for the key change. <i>Figure: Hds(Sds) Promenade 1/2, Square Thru 4, R&L Thru, Veer to Left, Couples Circulate, 1/2 Tag, Scoot Back 2X, Corner Swing & Promenade!</i>		
LM-211	Two Pina Coladas	Don Wood
Relaxing cover of Garth Brooks' hit from his last CD. A Caribbean and country feel to the music with lots of opportunities for those singing callers. <i>Figure: Hds(Sds) Prom, 1/2, Sds(Hds) Square Thru 4, Swing Thru, Boys Run, Ferris Wheel, Square Thru 3, Corner Swing & Promenade!</i>		

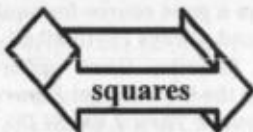
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HH-5218

Release Me

Ernie Kinney

My friend and fellow caller from Rhode Island, Lori Morin asked me about this music in September. It didn't show up here until November. A relaxing cover of Englebert Humperdink's pop hit. Watch for the key change! *Figure: Hds(Sds) Promenade 1/2, Square Thru 4, R&L Thru, Veer To The Left, Ferris Wheel, Centers Square thru 3, Corner Swing & Promenade.*

SIR-319

Cowboys And Angels

Paul Bristow

An energetic number with great alternating leads-harmonica, fiddle and some piano. Not for that quiet moment in your dance! Watch that key change! *Figure: Hds(Sds) Square Thru 4, Do Si Do, Touch 1/4, Centers Trade, Swing Thru, Centers Run, Tag the Line, Leaders U-Turn Back, Swing Corner & Promenade!*



SR-703**Ode To Chet****Eldon Lovingshimer**

Some Chet-like pickin' and a nice melody with that rolling dance beat my feet enjoy all make for a fine tune. A lyrical tongue-twister sing it fast three times! Hey, when you do, listen for the key change in the closer. *Figure: Hds(Sds) Square Thru 4, Do Si Do, Swing Thru, Spin The Top, R&L Thru, Square Thru 3, Swing Corner & Prom!*

CRC-116**Saints****The Texas Po' Boys**

Crown Records has become a good source for quality instrumentation-a nice natural feel to the music and always rhythmically active. No exception with this remake of an old favorite. Good opportunities for some caller harmonizing here. Look for the key change! *Figure: Hds(Sds) Promenade 1/2, Sds(Hds) R&L Thru, Square Thru 4, Do Si Do, Eight Chain 4, Swing #5 & Promenade!*

CBC-8805**Famous Last Words Of A Fool****John Holmes**

You know those three little words that man hate to say? Not what your thinking - they really are, "I don't know." The words they use that come back to haunt them? Those are: "I won't miss you when you're gone." Those famous last words of a fool are reflected in this zippy tune! *Figure: Hds(Sds) Promenade 1/2, Lead to Right, Do Si Do, Swing Thru, Boys Run, Bend The Line, R&L Thru, Flutterwheel, Sweep 1/4, Pass Thru, Corner Swing & Promenade!*

ESP-1031**Rockin' In Rosalie's Boat****Elmer Sheffield Jr.**

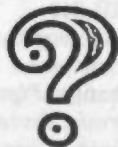
If you can't find a copy anywhere of the Chapparral record of the same name, look no further. Here is a fine rendition in the ESP style - solid instrumentation and that nice rolling beat for square dancing! *Figure: Hds(Sds) Square Thru 4, Do Si Do, Make a Wave, Ladies Trade, Swing Thru, Boys Run, Tag the Line, Girls Go Left and Boys Go Right, Allemande Left, Come Back One Swing & Promenade!*

MAC-2426**There's No Place Like Hawaii****Al Stevens**

Quaint and reminiscent with a variety of lead instruments to fill the bill. As this is written in November and all is brown and gray in New England, I am inclined to agree with the sentiment in the tune. Check out the different figure but make sure your dancers use the 1/2 Sashay, not the Roll Away-the effect is "different." *Figure: Hds(Sds) Promenade 1/2, R&L Thru, Those Two Ladies Chain 3/4, Sds(Hds) Men Turn Them with a Half Sashay, All Circle Left, Corner Swing & Promenade!*



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**BS-2452**

**California Here I Come**

**Johnny Wykoff**

Here's a wonderful old Al Jolson tune that all are familiar with. With that Blue Star energetic update, this piece is as timeless as ever. Key change. *Figure: Hds(Sds) Square Thru 4, Split the Outside Pair, Go around one, Make a Line, All Star Thru, California Twirl (how appropriate!), Make a RH Star, Sds(Hds) make a LH Star, Turn it to the Corner, Swing and Promenade!*

**PLM-103**

**Come To Me**

**Jerry Biggerstaff**

This label, Platinum Records had its debut last month with "Ghost Busters" which the dancers enjoyed at Halloween functions. Here's a smooth tune with xylophone (marimba?) leads and a nice sentiment. *Figure: Uses "Standard" Figure. Additional Plus Figure: Hds(Sds) Square Thru 4, Do Si Do, Swing Thru, Boys Run Right, Crossfire, Walk & Dodge, Chase Right, Boys Run Right, Corner Swing & Promenade!*

**GMP-306**

**Do You Know You Are My Sunshine**

**Darryl Lipscomb**

This GMP is either about a request or a lost love-maybe both. Either way, this music has that clear Global feel to it with the guitar, drums and piano trading echoes in the background. *Figure: Hds(Sds) Square Thru 4, Do Si Do, Swing Thru, Boys Run Right, Bend The Line, Boys Walk, Girls Dodge, Boys Fold Behind The Girls, Girls Turn Thru, Swing Corner & Promenade!*

**ABC-1**

**Tie Me Kangaroo Down Sport**

**J Slaby / J Scobak / O Soukup**

A different edge to familiar tune adapted to square dancing. Solid instrumentation with fiddle and guitar leads. Callers, here's a chance to work on that world famous Australian accent even though this music hails from the Czech Republic! *Figure: Hds(Sds) Square Thru 4, Do Si Do, R&L Thru, Dive Thru, Pass Thru, R&L Thru, Dive Thru, Pass Thru, Touch 1/4, Scoot Back, Swing & Promenade!*

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# 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 Productions, Inc., 52 Crest Drive, Greeneville, TN 37745*



## Part II - A Veteran Caller Gets Help For His Voice

### II. WHY DOES MY VOICE RANGE AND TONE LEAVE ME AFTER TWO TO THREE HOURS OF USE?

The causes of this problem were determined as follows:

A. Too much use without short periods of rest;

B. Poor posture while performing restricts the outward flow of air needed for proper breathing;

C. Using the neck muscles surrounding the larynx to force volume while calling and singing;

D. Improperly extending the chin while projecting.

To correct these problems, the following suggestions were made:

1. Take short breaks between tips, and do not talk.

2. Be reasonable about the number of sessions per day.

3. Practice calling and singing by completely relaxing the neck muscles and breathing slowly, making use of the air in the lungs with breath support from the diaphragm.

4. Stand erect—yet relaxed—while calling and singing, with the ears over the shoulders—much like a referee signaling a touchdown. Do not lean forward into the mike.

5. Have a relaxed body and an alert mind! When you are tense, muscles contract and inhibit your best performance.

### III. WHY DOES MY VOICE REQUIRE SO MUCH TREBLE ON MY TURNTABLE TO GET A GOOD SOUND?

The causes were determined to be as follows:

A. Forcing volume and high and low notes by tensing the neck muscles and working too close to the microphone.

B. Even though the sound could be heard clearly with good enunciation, good projection, and a lot of treble on the mike, the sound lacked good tone quality, especially when singing.

C. Not relaxing and bringing the sound from the proper place (THE SWEET SPOT). The suggestions for correcting the problem were as follows:

1. Completely relax, sing softly in natural voice and volume—just like talking—bring air slowly through the vocal cords, almost breathy while singing, making use of the air already in the lungs, rather than concentrating so much on inhaling.

2. Learn to bring the air from the



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diaphragm.

3. Turn the volume up a little and back off from the mike about an inch.

4. Find the sweet spot, which is at the top of the throat, just below the soft palate. When you find it and learn to project the voice from that spot, it is like adjusting the e.q. On a mixing board for a proper high, low, and midrange e.q. The good tone is there, if you can find it. Merle Haggard does it automatically, but some of us have to find it.

**IV. WHY COULDN'T SOMEONE LIKE JIM REAVES, BING CROSBY, OR FRANK SINATRA HAVE WILLED THEIR VOCAL CORDS TO ME, SO I COULD GET**

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| My Journey Now, Nyman .....                                  | DR 85   |
| Mexican Love Songs, Jacques .....                            | CRC 126 |
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| One More Time/Hambone .....                                  | BR 1020 |
| People Like Me, Bristow .....                                | SIR 320 |
| Clap Clap/Terryon .....                                      | BM 1021 |
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| Heal The World, Slaby & Scobak .....                         | ABC 5   |
| Trust Me (This Is Love), Geppert ...                         | SIR 701 |
| One Moment In Time, Wise .....                               | GMP 801 |

### SUMMARY

In recapitulation, I would like to emphasize the following points:

1. Learn to relax and not use neck muscles while calling.

2. Watch your posture by standing erect, like a referee signaling a touchdown. Do not lower your chin to your chest, or extend your chin outward.

3. Use the air you have in your lungs slowly and breathy while singing.

4. Limit your coffee and alcohol, no smoking, and don't consume dairy products or sweets before or during a dance.

5. Limit late night eating.

6. When practicing the aforementioned suggestions, don't try to do it all at once. Pick certain records and songs and work on one thing at a time.

7. Find the sweet spot in your voice and learn to increase your range, both high and low, and increase volume without tensing neck muscles (improve tone).

8. Drop your chin and open your mouth more when singing high notes, low notes, or singing louder. Use the jaws more — yet in a relaxed way.

9. When calling, sip on room temperature water, not hot coffee, etc.

10. Rest between tips or sessions without talking at all.

11. Warm up the voice before singing or calling, and be sensible about how to use it. Take a day off now and then.

*Note:* Stan and I also learned that we have an apparently inherited voice tremor, such as that of Kathryn Hepburn. This may become more prevalent with age. It has been evident in two of my latest recordings. After following the prescribed program, however, it seems to have been curtailed, at least for a few more years. It doesn't seem to bother my calling, yet makes a difference in my voice tone. ■

## HAPPY NEW YEAR!

*American Square Dance, January 1999*

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# So You Want To Be A Caller

by  
**Larry Cole**



Happy New Year to all. I sincerely hope that you had a wonderful holiday season. Did you make any New Years' resolutions? I am never very good at keeping mine, but at least I try. I would offer this one for your use, "I will try to be a more understanding caller in 1999." More understanding you say, what does that purpose? I intend it to say that I will be more mindful of the dancers and their needs, wants and desires. I will work harder to see that they have more and more fun at the dances, workshops, weekends and wherever they dance. Also, I will endeavor to better support the square dance activity and my fellow callers and cuers. I (all of us) can make a difference. Will you join the team? Will you stand up and make a difference? I have seen positive things happen in 1998 — and hope for more in 1999.

We have been working with the "Chicken Plucker" routine. This is so valuable to new callers. I urge you to study it well. Remember it, (Chicken Plucker) right and left thru - dive thru (pass to the center) - pass thru - right and left thru - dive thru (pass to the center) - pass thru (zero).

In December we offered some variations of the routine, did you try them? Now I would like to expand on the use of "Chicken Plucker" by inserting a few zeros (modules, if you will). These zeros, call or group of calls that return the dancers to the

same position as when they started the action, (this is a very basic explanation of zeros - more will follow later) will fit very nicely in the routine and enhance your patter calling. Let us first decide where to insert our zeros. The easiest place is from a two couples facing set-up. I count six times that we have two couples facing in the routine, four times there are two couples facing on each end and twice there are two couples (only two of the four) facing in the center. We will use the six places to insert our zeros. Now we must choose a zero to use, how about something new and fresh. No, I am just joking. We will use the most common-place tried and true zero known to man. "Swing thru - boys run - wheel & deal" is a great way for new callers to start. Remember you are not going to WOW anybody as a new caller. Please drop me a note and let me know what you think. 📧

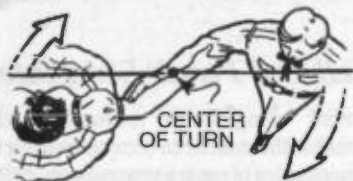
Larry Cole, has been calling for 23 years. He calls Basic through C-1 and records for Rawhide-Buckskin Records. An active member of CALLERLAB he is currently the Vice Chairman. Larry's smooth easy style of caller training is appreciated by the many callers attending his schools.

Larry may be contacted at  
765-384-7089 or E-mail  
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## TIPS for Smoother Dancing - #4

### ARM TURNS



So much of square dancing depends upon two people turning each other by the right or left arm. A Do Paso, Allemande Left, and a Turn Thru are just three examples where this movement is in constant use.

The forearm turn should be a comfortable, non-desperation movement. Each dancer places his/her hand on the inside of the arm of the person with whom he/she is to work, past the wrist, but not past the elbow joint. Both should hold the hand almost flat against the other's arm.



The Center of the turn will be at the joined arms so that while turning each dancer moves equally around the other.

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# 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. The call "See Saw" from facing couples is used to set-up left-handed waves. For the **Basics and Mainstream Programs**, the following calls and sequences are featured: Lead Left; Courtesy Turn; Cast Off 3/4; and Veer Left and Right. For the **Plus Program**, a new Experimental call (Track the Boat, by John Saunders), is looked at. The **Plus Emphasis** call for this month's issue is Crossfire, continued from the last issue. Transfer the Column, and a continuation of Scoot & Weave from last month are the calls for the month at the **Advanced Program**. Also included is some left-hand material at the **Advanced Program**.

## JOHN'S NOTES

**John Saunders**

John shares some success stories in new dancer recruitment. Why not give it a try? John includes a record review and things of interest section. There are several singing call figures listed that are used in the new songs.

The Dancing Contra section, by Don Ward, includes the first installment from the series, "Introduction to Contra Dancing." Material has been selected with the square dancer in

mind using basic movements that enable the dancer to concentrate on the mechanics of contra progression, rather than the complexity of the figure.

The **Workshop Ideas** section takes a look at "Peel to a Wave," by Mac Letson. The **Basic Program** call featured is Bend the Line. Fan the Top is the highlighted call at the **Mainstream Program**. 'Anything' and Spread is explored at the **Plus Program**. The **Advanced and Challenge Supplement** includes: Double Star Thru; Slither; and Dixie Sashay.

## MINNESOTA CALLERS' NOTES

**Warren Berquam**

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

The featured calls this month on the Mainstream through Plus Programs are: **Mainstream:** Run; Trade; Double Pass Thru. **Plus:** Peel the Top; Extend; 'Anything' and Spread. The **Advanced Program** calls highlighted are: Cast a Shadow; Cycle and Wheel; Pass and Roll Your Neighbor and Spread; and Cut the Hourglass.

## MIKESIDE MANAGEMENT

**Stan & Cathie Burdick**

John Brant has a conversation with Don Ward, discussing Dancing Speed: Was It Faster In Past Years? In the Creative Choreo column, Jerry Reed

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works on an extension of Diamond Circulate. Do not use this material until you understand the flow of it and why it is difficult for most Plus dancers. Jerry Junck contributes an article on Creative Choreography, using the call Spin Chain Thru. Some interesting material is contained in each section. Use with extreme caution!

Hexagons, a "square" with 12 dancers, comes from David Cox in Australia. Don Taylor adds some "Bits & Pieces" of using Odd Numbered Eight Chain Thru Get-Outs.

### 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](mailto: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.

Al includes many sequences, along with singing call figures, and features the following calls this month: Pass Thru (on a diagonal) and Dixie Style to a Wave; For the Plus program, The Explode Family.

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.



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## AS I SEE IT

bob osgood

With all the talk going around about the condition of square dancing as it moves into the final months of the old decade I thought you might be interested in an editorial I wrote twenty-two years ago. A bit prophetic, perhaps, it reminds us that many of today's challenges have been around for a while. I quote, in part:

"We are concerned. More than that, we are worried about the direction square dancing has been taking." (Remember, this was written in 1977.)

Years ago when the rash of non descriptive movements began pouring into the activity, we, along with others, voiced our concerns. Not everyone has the time to dance frequently enough to keep up with the movements that are coming in. New dancers are given to understand that once they have completed their beginner's lessons, their learning days are over and the fun of club dancing begins. We have

not been telling the truth.

To be sure, during the class period new dancers have become accustomed to being taught new Basics at every session, but these Basics are necessary ingredients that form every dancer's square dance vocabulary. However, the promise of reaching the end of a learning period is purely a mirage, for in some areas the only club dances a person can attend are those at a level that requires the cramming of more and more Basics into the memory.

Square dancing is a great activity, however, we lament the fact that the goals seem to have been raised to a point far beyond what the average person coming into square dancing will ever be able to reach. The answer is an easy one, but accomplishing what needs to be done is not so simple. We need to determine, (1) how much time the potential dancer is willing =>

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to spend in the activity (our educated guess would be somewhere between once a week and twice a month), then, (2) how much time he would be willing to spend in taking lessons. We need to establish how much can be taught in this number of lessons and at that point establish the norm which we will tentatively refer to as "the popular square dance."

The majority of those leaders we interviewed felt that if square dancing continues on its present track, the activity in the year 2000, just twenty-three years from now, will be limited to only those who are retired or who can otherwise spend several nights a week in keeping up. We are not trying to take anything away from those who enjoy challenge dancing. We do say, however, that the new dance (Basic) movements should be limited to **just these clubs**. We must all be allowed to bring in newcomers and provide them

with a permanently available club program which can be used in your area and every area with the best trained caller/leaders. The dancer must be free of the worry that if he must be away from club square dancing for six weeks he must kiss it goodbye forever.

That was then, this is now. The key word in all of this, I believe, will be found in the paragraph (1) above, when we talk about the "potential" square dancer.

If we were to group all those whom we feel would enjoy club square dancing and would be willing to take class and then dance with us on a regular basis — if we could provide them with a program they could handle — how many men and women might that be? Think about it. We might just be opening a can of worms.

Several of our regular clubs out here never concluded an evening

without some sort of non dancing cooling-off period. Sometimes, this would be a short skit, an account of a member's vacation trip or, occasionally, some sort of fun relay.

Relay races can be great sport during an after party but should be carefully timed to end at the peak of their success. This way neither the audience nor the participants will tire of the stunt and everyone will leave the game thinking it was fun.

This relay race particularly needs to be kept short and lively and can be most successful when limited to a brief time period.

Props to be gathered in advance are



quantities of balloons (all shapes and sizes) and two sets of old fashioned long johns (the kind with the "drop seats") in as large a size as you can find. Catalog merchandise and surplus stores are both good sources and may carry the underwear in sizes up to fifty-four.

Select two rather small men as team captains and ask them to don the long johns. They'll need to remove their boots in order to get their feet into the outfits and the more "lost" they appear inside the huge clothing the funnier the stunt will be. Next choose two teams using both men and women. The number of participants selected

may be determined by the size of the group but the game can easily accommodate from ten to twenty persons on each side.

Have the two team captains stand at one end of the hall with their respective teams facing them in two lines at the other end of the hall. Supply each team with a large bowl of uninflated balloons. At the word "Go" each person will start blowing up a balloon.

The object is to get as many full-blown balloons as possible stuffed in the long johns of their team captain within the preset time limit. However, each team may send only one person at

a time to stuff his or her balloon into the long underwear. As one person returns the next individual on his side may then hurry across the room and add a balloon to the collection.

The teams may continue adding balloons until time is called and the captain who then has the greatest number of balloons stuffed inside him is declared the winner.

For an added bit of fun be sure and ask the captains to waddle across the hall at the completion of the game so that the audience may enjoy the delightful picture they'll present. (You may want to have a camera handy to capture the scene for posterity.)



# EASY LEVEL

by **Bob Howell**

I'm going to start off the New Year by helping to answer the question most often asked by students in my caller's classes. The question is "How do you get folks up to dance?"

Following is a method that I picked up from Ray and Arvid Olson many years ago that is almost foolproof. It is called—

## DRAGON TAG

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

**Music:** Any march music.

**Routine:**

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

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

## NOBODY'S BUSINESS

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

**Music:** Nobody's Business. Folk Dancer 1107.

**Routine:**

All join hands and circle left  
Circle left in a great big ring  
Circle left with that pretty little thing  
Right elbow swing your partner, boys  
Left elbow swing the next in line  
Right elbow swing the next and here we go.  
(Hook right elbows with partner and swing once around. Hook left elbows with the next and swing once around. Hook right elbows with the third lady, swing once around, and put her on the right. Men progress CCW. Ladies progress CW.)



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

## ROBERT E. LEE

**Formation:** Square

**Music:** Waiting for the Robert E. Lee

**Routine:**

Opener, middle break and closer.

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

Repeat with the next lady.

Repeat with the next lady.

Repeat with original partner and promenade.

Sides face and grand square

**Figure:**

All 4 ladies forward and back

Same 4 ladies chain 3/4.

Keep this girl and promenade.

Sides face

Grand Square

4 ladies go forward and back

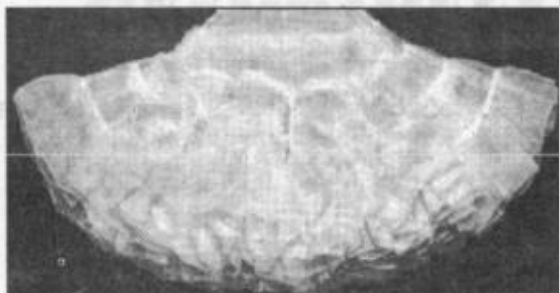
Same 4 ladies chain 3/4 and promenade

⇒

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SIZES: Small, Medium and Large

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

## CHUCKWAGON CIRCLE CONTRA

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

**Music:** Any 32 bar tune.

**Routine:**

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

# HEMLINE



by Phyllis Murgage

## FOR THE LADIES

New dancers can start to build a wardrobe for their new found activity by using a skirt and blouse. The circle skirt is a simple construction and very adaptable. Use it decorated with seasonal designs, add ruffles and various other items. It is great on your favorite bodice to make a dress.

1. Make a pattern from newspaper or Christmas wrap, taping pieces together if necessary.

2. Take correct measurements:

a. Exact waist measurement.

b. Length of skirt, including  $\frac{5}{8}$ " top seam allowance and a narrow hem.

3. Subtract 1" from the waist measurement (e.g.,  $28" - 1" = 27"$ ), then

divide by 6 ( $27" \text{ divided by } 6" = 4 \frac{1}{2}"$ ).

4. Fold a large sheet of paper in half. At the center fold, mark down the  $4 \frac{1}{2}"$  and  $4 \frac{1}{2}"$  at the other edge and at various spots in the arc.

5. Make a circular line across from one side to the other. This will be the waistline.

6. From the line for the waistline, measure down the same way for the desired skirt length. Draw this arc and cut on the lines (see diagram). The pattern can be used opened in full or folded, depending on the fabric used.

Layout the pattern on a table and see how much material is needed. The width of the fabric and the length of the skirt will determine the amount needed. Allow for a belt at one end also. This skirt is planned with seams at the sides. If a zipper is put in the back, as for a dress, allow for a seam in the back half when cutting.

Variations are endless. Cut shorter and add a ruffle or two. Put a pocket in the right seam. Decorate with lace, rick rack, designs, etc. This pattern works well for everything except stripes.

After the skirt is made and the belt is attached, allow the skirt to hang from the belt for a day or two to allow it to stretch before marking the hem. A narrow hem is easiest to put in with this full skirt.

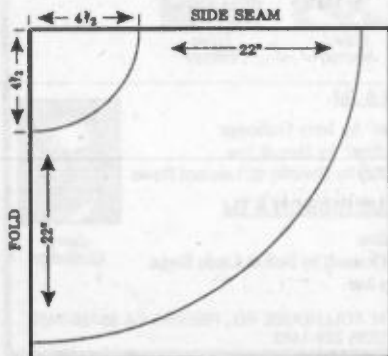
Medium to heavy weight fabrics work best for the full circle skirt unless ruffles or trims are added for weight, since the skirt will ride up on the petticoat.

| WAIST | DOWN             |
|-------|------------------|
| 26"   | 4"               |
| 28"   | 4"               |
| 30"   | 5"               |
| 32"   | 5 $\frac{1}{2}"$ |

Other waist sizes:

Down =  $\frac{\text{waist} - 1"}{6}$

6



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ELK 044 - "Cowboy Christmas" by Ernie



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# C CONTRA

# R N E R S

..... By Don Ward

Welcome to another in the series, "An Introduction to Contra Dancing." This month I'll provide some tips on how you as a dancer can get the most enjoyment from an evening of contra dancing or a single figure at a square dance.

I believe the single most important things a dancer can adjust to is that contra choreography is linked to the phrase of the music and

not just the beat. One must grasp the concept that the dance is music motivated, not caller driven. The contra caller will be telling you each movement one or two beats ahead of the musical phrase so everyone can participate in unison at the beginning of each phrase.

The second is relaxing. You can allow yourself to enjoy the repetition of a figure which allows you time to socialize, some call it flirting, adjusting the length (not number) of your steps so that you will be in the appropriate position for the next movement at just the right time. One of the "challenges" of the contra dance is to never stop moving. By keeping the body in an

even consistent motion you will actually be less tired at the end of the evening because the body has not had to constantly stop and start.

Another hint to help you enjoy the contra dance is to understand how the choreography fits together. This awareness of where the choreography is taking them will help you arrive at the right place, on time and ready to interact with the other dancers. How you flow from one element to the next in a comfortable moderate speed is not indicative of an antiquated dance style, but one of a true dancer enjoying the body's natural response to move to music. This simplicity of letting the body flow as you dance with your weight toward the balls of your feet and not on your heels helps you maintain forward momentum.

Another mark of a successful contra dancer is they utilize the walk through to understand the flow of the dance and where each part of the dance begins and ends. This is important with heys, fractional circle movements and diagonal moves.

Lastly, don't put embellishments on a dance that detracts from the flow, timing or impose them on unsuspecting dancers. Dancing etiquette is a must.

Now go and find a contra dance this coming weekend and enjoy a sociable fun filled evening of contra dancing. ■

Opportunities always look bigger going than coming.

# CLUB LEADERSHIP NOTES

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



Selling the benefits of square dancing is our weakest link in the overall marketing plan. We talk about lessons lasting many weeks. We talk about beginner classes. We talk about Mainstream dancing. We talk about Plus dancing. We talk about square dance attire. None of these subjects refer to the benefits of square dancing.

I have seen flyers with the following headlines:

**SQUARE DANCE LESSONS**

**STARTING SOON!**

and

**LEARN TO SQUARE DANCE -  
CLASSES ARE STARTING SOON IN  
YOUR AREA!**

What is wrong with these headlines? They are not positive. They are not truthful. They do not mention the benefits of square dancing.

Let's look at these three statements in a little more detail. They are not positive because they use

two rather negative words, namely **LESSONS & CLASSES**. These two words remind people of their childhood days of going to school which most did not enjoy. When you use these two words in your flyers and in

your sales pitch you will turn off a large percentage of your prospects. They simply had enough lessons and classes in their younger years. We prefer to simply call them **NEW DANCER DANCES!** Why? Because that is exactly what they are, dances for new dancers.

They are not truthful because your club is not having lessons or classes. Most caller-instructors will have their new dancers out on the dance floor square dancing within minutes. Sure, it is very simple square dancing, **BUT** it is square dancing. So let's be truthful and call them **New Dancer Dances**.

The headline has to be an attention-grabber so the prospect will continue to read the details in your flyer or ad. Headlines should be very short -

sometimes only one word. The headline should be a sentence. It can be a statement or a question. Whatever you come up with, it needs to

get the attention of your targeted reader. We like to use headlines that are three words or less. Here are some examples: **FREE! BORED? LOOKING FOR FUN?**

As you can see, these headlines are

**"...benefits are fun,  
friendship and fitness  
set to music!"**

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attention grabbers. Once you get their attention you can then get into more detail about the benefits of square dancing, namely FUN, FRIENDSHIP and FITNESS set to music! The entire flyer needs to pass the AIDA test. It must get the ATTENTION of your reader; it must generate INTEREST so your reader will continue reading your flyer or ad; it must generate DESIRE to learn more about the benefits of your product; and most of all, it must motivate your prospect to take ACTION.

If you wish to learn more about the inside details of marketing, we suggest

you go to your local library and check out a book or two about marketing. Another great idea is to simply study the ads in magazines and newspapers. Test the ads for AIDA. Let's start 1999 with more effective ads.

Thanks for all the letters and calls in 1998! Until next month happy dancing and we hope to meet you in a square or circle some day!

For a complimentary 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](mailto:clj@wi-net.com).

This is an age in which everything is controlled by switches,  
except for children.

# ON THE RECORD

Recent round dance record releases with commentary by



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**Ranwood 854 - *Slug Schmidt***

A nice little different P-3+2 Waltz to good Ray Anthony music.

**American Blue Tango**

**Spec Press - *Gil & Judy Martin***

A nice very doable interesting P-4 American Tango to a good instrumental.

**Samba Anna - Roper 121**

***Bob & Mary Ann Rother***

A P-6 Samba to a good lively instrumental.

**Hot Hot Hot**

**RCA 07863-643830-7**

***Tim Pilachowski***

P-4+up (Yale Breaks, Over The Bridge) Cha Cha/Merengue to real hot vocal by Buster Poindexter & His Banshees of Blue.

**Wher'm I Gonna Live**

**Mercury 866522-7**

***Peg & Richard Sutton***

A P2+1 Two Step to the catchy Billy Cyrus Vocal.

**Rum And Coca Cola**

**MCA 60040**

***Peggie & John Kincaid***

A 4 part P-2 Two Step to The Andrew Sisters vocal.

**Baby Blue**

**MCA 54127 & 53511**

***Nancy & Dewayne Baldwin***

A P-2+ Fishtail Two Step to a good George Strait vocal.

**Boogie Fever**

**LM 209 - *Debbie & Paul Taylor***

A P-2+1Up Boogie Two Step to a square dance instrumental.

**Manana**

**Hector 1646 - *Ed & Carolyn Raybuck***

A good Basic P-4 Samba to a good instrumental.

**Baille De Amor**

**Spec Press - *Bob & Mary Ann Rother***

A P-6 Bolero to a Latin vocal.

**Somebody's Fool**

**Polydor 513 - *Dorothy Sanders***

A nice P-2+1 Two Step to a Connie Francis vocal.

**Who'll Stop The Rain**

**Reprise 7-17192**

***Hank & Judy Scherrer***

A P-2+Whaletail Two Step to a John Fogerty vocal.

**Come Softly To Me**

**COL 6013 - *Carl & Rae Drake***

A nice P-3+ Diamond Foxtrot to a vocal by The Fleetwoods.

**Music To Watch Girls By**

**COL 0307**

***Larry & Aleta Dunn***

A comfortable P-4+Sweetheart Rumba to music by The Bob Crewe Generation.

**Sway With Me**

**Spec Press - *Ron & Ree Rumble***

AP-6 Cha Cha (4 & 1 timing) to a good vocal.



*Happy New Year  
from  
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Silver Sounds Records, P.O. Box 229, Glastonbury, CT 06033 (860) 633-0370  
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**Why Foxtrot**

**COL 3865 - Max Bassett**

A comfortable P-4+2 (Hover Cross, Nat Weave) Foxtrot to a Frankie Avalon vocal.

**You Don't Have To Be A Baby To Cry**

**Col 4231 - Russ & Mary Morrison**

A P-2+2 (Fishtail, Strolling Vine) Two Step to a good Caravelles vocal played at 51 RPM.

**Walkin' After Midnight - COL 3154**

**Tom Denniston & Ellen Dees**

A P-6 West Coast Swing to a good Patsy Cline vocal.

**Uno Tango**

**Roper 412**

**Susue & Gert-Jan Rotscheid**

A P-3+1 (Outside Swivel)+1Up (Argentine Walks) Tango to a good instrumental.

**It's So Nice**

**Sussex 232 - Ted & Barbara May**

A comfortable P-3+2 (Cross Body, Scallop) Two Step/Mambo to a good vocal by Gallery.

**I'm Stuck On You**

**Coll DPE1-1009**

**Jerry & Bonnie Callen**

A soft P-4+2 Jive to a good Elvis vocal.

**Rose Room Foxtrot**

**Blue Star 2409**

**Ian & Bonnie Steel**

An easy going P-3+2 (Diamond Trn, Open Tel) Foxtrot - instrumental a little thin.

**Dancin' Moon**

**MTM B-72082 - Karry & Aleta Dunn**

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

**Must Be Outta' My Mind**

**Spec Press - Irv & Betty Easterday**

A good P-4+ Natural Weave Foxtrot to a good Dean Martin vocal.

**Falling Stars Foxtrot**

**Spec Press - Ken & Irene Slater**

A good P-4+2 (Nat Weave, Nat Zig Zag) Foxtrot to a good instrumental.

**Sixteen Tons**

**COL 6300 - Mike Seurer**

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COL 90244

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## The Night Is Young 5

DAL P6052

*John & Valerie Pinks*

A comfortable P-5 Foxtrot to a good instrumental.

## I Really Don't Want To Know

Elk 037

*Charlie & Bettye Proctor*

A nice P-3 Waltz to a square dance instrumental with the flip being a good vocal by Tom Perry.

## Nocturne IV

Spec Press

*Richard Lamberty*

A little different P-4+2 (Dble Rev, Outside Spin) Waltz to a hauntingly pretty vocal. 🍷



Records reviewed are supplied by  
**Palomino Records, Inc.** 800-328-3800





## *Creative Choreography*

by Lee & Steve Kopman

The Plus Emphasis call is Trade the Wave. Here are some, hopefully, unusual positions you haven't considered.

- 1) **HEADS** pass the ocean  
extend, linear cycle  
right and left thru  
dixie style to a wave  
trade the wave  
acey deucey, scoot back  
right and left grand
- 2) **SIDES** lead right  
touch 1/4  
follow your neighbor  
trade the wave  
explode & square thru 4  
trade by  
right and left thru  
swing thru  
right and left grand
- 3) **Heads 1P2P**  
pass the ocean  
acey deucey and spread  
acey deucey, trade the wave  
split circulate TWICE  
right and left grand
- 4) **SIDES** square thru 2  
touch 1/4  
follow your neighbor, circulate  
trade the wave  
explode & square thru on the  
4<sup>th</sup> hand left allemande
- 5) **HEADS** star thru  
double pass thru, track 2  
trade the wave  
circulate, left allemande
- 6) **SIDES** pass the ocean  
extend, trade the wave  
LEFT swing thru  
trade the wave, spin the top  
explode the wave  
CENTERS slide thru, ENDS  
trade  
YOU'RE HOME
- 7) **Heads 1P2P**  
pass the ocean  
trade the wave  
LEFT spin the top  
GRAND LEFT swing thru  
{EACH WAVE} trade the wave  
recycle, box the gnat  
square thru 2  
right and left grand
- 8) **SIDES** pass the ocean & trade  
the wave  
HEADS roll away, extend  
LEFT swing thru, girls trade  
ENDS face in, Your home
- 9) **HEADS** pass thru  
separate around 2 to a line  
box the gnat  
fan the top and spread  
trade the wave, acey deucey  
linear cycle and roll  
GIRLS PEEL OFF  
right & left grand
- 10) **SIDES** star thru and spread  
pass the ocean ⇒

# 2<sup>nd</sup> ANNUAL TENNESSEE HARMONY HOEDOWN

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Georgia

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**Steve Kopman**  
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**Ron Libby**  
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8:15 - 10:15 Plus + A2 (2 Halls)  
10:15 - 10:30 All Callers  
10:30 - 11:00 After Party

**Saturday**

10:00 - 12:00 Plus + A2 (2 Halls)  
1:00 - 2:00 RD Workshop  
2:00 - 4:00 Plus + A2 (2 Halls)  
7:30 - 8:00 Early Rounds  
8:00 - 8:15 All Callers  
8:15 - 10:15 Plus + A2 (2 Halls)  
10:15 - 10:30 All Callers Plus

**Directions:**

**From West:** I-40 East to 17<sup>th</sup> Street Exit. Go thru 1<sup>st</sup> light and make next right onto Blackstock. Make 1<sup>st</sup> left (H-lines). Square Dance Center is at the end of the block.

**From East:** Take I-40 West to 17<sup>th</sup> Street Exit. Bear right, go under the underpass and at the light turn left. Go 1/4 of a mile and turn right onto Blackstock. Make 1<sup>st</sup> left (H-lines). Square Dance Center is at the end of the block.

Make check payable to: Tennessee Harmony Hoedown, 1305 Whitower Dr., Knoxville, TN 37919

For info call Steve & Debbie at (423) 691-1580 or e-mail s.kopman@juno.com

*Square Dance Attire Requested at ALL Sessions - Limited Space . . . Sign Up Today!!!*

trade the wave

LEFT swing thru

TRADE THE WAVE, GIRLS GO

TWICE

bend the line, square thru 2

trade by, left allemande

11) Heads 1P2P

pass the ocean, extend

If you're looking out cloverleaf

Centers trade the wave &

explode the wave

single circle to a wave

scoot back, girls trade

swing thru

right and left grand

12) SIDES lead right

pass the ocean

trade the wave, cast off 3/4

girls run, swing thru

right and left grand

13) HEADS pass the ocean

extend TWICE

CENTERS trade the wave

ENDS u turn back

extend, split circulate

trade the wave

extend, right and left grand

14) SIDES pass thru

separate around 1 to a line

pass the ocean

recycle and roll

trade the wave, recycle

pass to the center

CENTERS square thru 3

left allemande

15) HEADS pass the ocean

ping pong circulate

CENTERS trade the wave

extend

circulate, left allemande



# THE KOREO KORNER ..... by Steve

This month let's stay with the Plus Emphasis call Trade The Wave and make it a little more interesting.

**HEADS** pass the ocean  
extend  
trade the wave and roll  
Then:

- |                                                                               |                                                                                                      |                                                              |                                          |                                                                                                  |                                                                                                                   |
|-------------------------------------------------------------------------------|------------------------------------------------------------------------------------------------------|--------------------------------------------------------------|------------------------------------------|--------------------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------------------------------------|
| 1) boys pass thru<br>star thru<br>ferris wheel<br>dixie grand, left allemande | 2) zoom<br>CENTERS square thru 3<br>star thru<br>ferris wheel<br>CENTERS pass thru<br>left allemande | 3) boys swing thru<br>extend<br>boys trade<br>pass the ocean | swing thru TWICE<br>right and left grand | 4) zoom<br>girls swing thru<br>extend<br>cast off 3/4<br>LEFT swing thru<br>right and left grand | 5) double pass thru<br>boys u turn back<br>star thru<br>boys trade<br>ferris wheel<br>dixie grand, left allemande |
|-------------------------------------------------------------------------------|------------------------------------------------------------------------------------------------------|--------------------------------------------------------------|------------------------------------------|--------------------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------------------------------------|

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# Country Kitchen

By Louise Harrop



Here is a "super" recipe for football fans. Don't be afraid to try it. It looks like a lot of work, but it is well worth the effort. Make this torte in advance and sit back and relax when the guests arrive.

## Sausage, Spinach and Cheese Torte

- 2 Tbsp. olive oil
- 2 medium onions, finely chopped
- 4 medium cloves garlic, minced
- 2 (10 oz.) packages frozen chopped spinach, thawed, drained and squeezed dry
- 1/4 Cup chopped fresh parsley
- 1/4 Cup chopped fresh dill weed
- 1/2 tsp. salt
- 1/2 tsp. freshly ground pepper
- 1 lb. hot or sweet Italian sausage, casings removed
- 4 large eggs
- 2 (16 oz.) containers ricotta cheese
- 3/4 Cup grated fontinella cheese
- 1/2 lb. mozzarella cheese, diced
- 1/8 tsp. freshly ground black pepper
- 1/4 lb. feta cheese, crumbled
- 1 large egg, separated
- 7 oz. jar roasted red peppers, drained
- 1 package (2 crust) ready-made pie crusts from dairy case

In a large skillet over medium heat sauté onion in oil until tender. Add garlic, parsley and dill and cook one minute more. Place mixture in large bowl and stir in spinach, salt and pepper. In same skillet, sauté sausages until browned, breaking it

up into small pieces as it cooks. Drain well. In a large bowl, beat 4 eggs. Mix in ricotta, fontinella, mozzarella and feta cheeses and black pepper. Stir half of the cheese mixture into spinach mixture; mix well.

Remove one pie crust from package. Unfold crust, with plastic wrap still in place, roll into a 16" circle to fit the bottom and up the side of a 9" springform pan. In a small bowl, beat egg white. Brush over bottom and side of crust. Save the rest. In the crust, layer in order: spinach mixture, red peppers, sausage, remaining cheese mixture. Smooth the cheese layer. Preheat oven to 425°. Roll other pie crust so that it overlaps pan by 1". Place on top of torte.

Cut off excess pastry with a sharp knife. Join top and bottom crusts by moistening top crust edge with water and pinching inside rim to seal. Crimp with tines of a fork. Make several 3" slits in top pastry to allow for escaping steam. Combine remaining egg white with yolk and brush over crust. Bake for 50 minutes or until slightly puffed and golden brown. If top browns too quickly, cover lightly with foil during baking. Cool on wire rack, then refrigerate for at least 4 hours or overnight. To serve, run sharp knife around edge between pastry and pan. Release and remove springform sides. Serve at room temperature, as an appetizer or main dish. Cut into wedges.

Makes 16-20 servings. 🍷

# THE CALLERLAB HONORS BOOK

## JERRY HAAG MILESTONE, 1992

A native of Cheyenne, Wyoming, Jerry's calling career began in 1956 but it was strictly an avocation until 1967 when he relinquished his full-time job with the Air National Guard. Jerry "took to the road" and during the years that followed he called in all fifty states and the majority of the Canadian Provinces and several foreign countries for clubs, festivals and weekend and week-long vacation institutes. He was featured twice on the American Square Dance Profile Personalities (1969 and 1979). In 1972 Jerry became a charter member of CALLERLAB, served on its Executive Committee and was a member of its Board of Governors for almost a decade.

In 1973 he became a winter instructor and caller in the Rio Grande Valley of Texas along with teaching and cueing rounds. At that time there were no other callers or cuers in the area doing the full program. Today there are almost fifty. He maintained his permanent residence in Wyoming and continued to tour during the spring, summer and fall.



Described as being one of the first in a new generation of callers, Jerry was a major influence on square dance music and did much with his participation on Wagon Wheel and Chaparral Records to popularize a very "special" sound for modern, contemporary square dancing. As a leader in the activity for many years, Jerry has always maintained high standards which, in turn, have been an influence on a new generation of callers and teachers. Together with his wife, Sherry, the Haags have won many friends in square dancing and they share as role models for young, married couples everywhere. ■

### THE SECRETARY'S JOB

Personnel Director: "What previous experience have you had and what work have you done?"

Job Candidate: "I was a secretary. All I had to do was to look like a girl, think like a man, act like a lady and work like a dog."

# Cue Tips

*Selected by Sandi Simmons*



Happy New Year! I can hardly believe another year has come to pass. With the start of 1999 everyone is looking forward to the new century, but what about the years that have passed by to get us to this point. It seems like only yesterday I started cueing, but almost twenty years has come and gone. While we have been "Waltzing Through The Years" many things have happened. Who would believe a man would walk on the moon, that the Berlin Wall would come down, we would talk to each other over computers and I would actually still be cueing.

## YOU AND I

Don Casper, Katharinenstr. 84, 68199 Mannheim, Germany

**RECORD:** Roper 224-B

**RHYTHM:** Rumba

**FOOTWORK:** Opposite throughout

**PHASE:** III + 1

**SEQUENCE:** Intro-A-B-C-A-B-A(1-8)-Ending

### INTRO

1 - 4 WAIT;; FENCE LINE TWICE;;

5 - 8 1/2 BASIC; UNDERARM TURN; LARIAT 6;;

### PART A

1 - 4 BASIC;; NEW YORKER; SPOT TURN;

5 - 8 OPEN BREAK; WHIP; NEW YORKER; SPOT TURN;

9 - 16 (Repeat Meas. 1-8);,,,,,,;

### PART B

1 - 8 CHASE;;; OPEN BREAK; CRAB WALK 6;; SPOT TURN;

### PART C

1 - 4 FENCE LINE TWICE;; 1/2 BASIC; UNDERARM TURN;

5 - 8 LARIAT 6;; 2 CUCARACHAS;;

### ENDING

1 - 4 OPEN BREAK; WHIP; NEW YORKER; SPOT TURN;

5 - 6 2 SIDE CLOSES; SIDE CORTE,

(Option for additional 2 notes at end: on first note twist to fc RLOD, on second note M hold, W lift L leg keep toe pointed to floor)

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## **WALTZING THROUGH THE YEARS**

Doc & Peg Tirrell, P.O. Box 37, Lower Waterford, VT 05848-0037

**RECORD:** Grenn #14237 or #17076  
**FOOTWOCK:** Opposite throughout  
**SEQUENCE:** Intro-A-B-C-D-A-B-Ending

**SPEED:** 41 RPM  
**RHYTHM:** Waltz  
**PHASE:** II

### **INTRO**

(LOP FCG/WALL) WAIT; WAIT; THRU TWKL; THRU TWKL;

### **PART A**

1 - 4 (BFLY) WZ AWAY; TRN IN; BK WZ; BK DRAW;  
5 - 8 FWD WZ; SOLO TRN;; SD DRAW;  
9 - 16 (Repeat Meas. 1-8);;;;;;

### **PART B**

1 - 4 STEP PT; SPN MANU; RF TRN; FWD WZ;  
5 - 8 2 LF TRN;; TWRL VINE; THRU, FC CL;  
9 - 16 LEFT TRNG BOX;;; DIP; MANU; 2 RF TRNG (BFLY);;

### **PART C**

1 - 4 WZ AWAY; WRAP; FWD WZ (W ROLL ACRS);  
5 - 8 THRU TWKL TWICE;; CANTER TWICE;;  
9 - 16 (Repeat Meas. 1-8 to RLOD);;;;;;

### **PART D**

1 - 4 BOX (SCAR);; TWKL (BJO); MANU, SD, CL;  
5 - 8 2 RF TRNS;; TWST VINE; FWD, FC CL;  
9 - 16 (Repeat Meas. 1-8);;;;;;

### **ENDING**

1 - 5 TWST VINE; FWD, FC CL; CANTER; DIP; TWIST & HOLD

But enough reminiscing for now. Let's toast to the old and ring in the new ... Here's to Health, Happiness & "You & I" in '99 ... Happy Dancing! Sandi Simmons, 7 Simmons Dr., Milford, MA 01757 or email: [simmons@ziplink.net](mailto:simmons@ziplink.net)



## ROUND DANCE

# PULSE POLL

Bev & Bob Casteel  
1540 Hull Lane  
Knoxville, TN 37931  
423-690-5498

e-mail: bevbobcuel@aol.com

Dear Friends,

It is hard to believe that another year has rolled by, then time flies by when you are having fun. Thank you for your support and contributions to this article this past year. We look forward to an even better year to come. We wish you and your families a very Happy New Year and may all your dreams come true. Please keep your selections coming to us, we enjoy hearing from you.

### Chicagoland Round Dance Leaders' Society Teach Of The Month - November

#### Phase II

Green Door Two Step  
(Mitchell) Col. 90057

#### Phase III

My Man Cha (Stewart) Windsor 4535

#### Phase IV

Too Pooped To Pop (Maisch) Jive - SP

#### Phase VI

The Blues Tango (Goss) SP 142

### Florida Round Dance Council ROQ October-January

#### Phase II

Waltzing Through The Years (Tirrell)  
WZ/Green 17235

#### Phase III/IV

Doolittle Cha (Goss) SP

#### Phase V/VI

Foxtrot Fever (Anderson) SP

#### Classic

That Happy Feeling (Tennent)  
TS/MCA 60095

### ROUNDALAB Classic ROQ 1<sup>st</sup> Quarter 1999

#### Phase II

Could I Have This Dance (Eddins)  
WZ/Ann Murray

#### Phase III+1

Alice Blue Gown (Utley)

#### Phase IV+1+1UP

Marilyn, Marilyn (Palmquist)

#### Phase V

Para Esto (Roberts)

### Popular Dances/Teaches

DRDC Top Teaches As Reported In  
The Newsletter For November 1998

1. Dancez Merengue (Shibata) V/SP
2. Doolittle Cha (Goss) IV+1 BG102  
The Blues Bros

3. Wee Sam (Barton) III+2 SP 84  
Flip Esta Rumba
4. Snow Blossom (Rumble) III SP
5. Walkin' & Talkin' (Parker)  
III/SP 279
6. Over & Over (Goss) VI
7. Charade III (Kammerer)  
III+2/SP 67
8. I Love To Dance With You  
(Nelson) III+2/R/C/Mercury  
90617 or Solid Gold 903  
Fenestra (B/M Moore) VI/SP  
Enchanted Boy IV (Anderson)  
SP 211
9. Waltzing Thru The Years  
(Tirrell) Grenn 17235  
First Snow Fall (B/M Moore) VI  
SP 275
10. Sunflower (Tonks) VI Coll 6367  
Hold Me Tight (Imamura) VI
11. The Blues Tango (Goss) VI  
Sleeping Beauty (B/M Moore) IV  
Col 04217 Julio Iglesias  
Serenity Waltz (Robertson) IV  
SP301  
Secret Smile (Rumble) IV  
Nocturne IV (Lamberty) IV+2 SP  
Mr. Aladdin Sir (Easterday) IV  
Lover's Guitar (Sobala)  
Grenn 17231  
Live Is (Gotta) II SP 285  
Limbo Rock (Kincaid) III+3  
Java Two Step (Bond) II  
Coll 4586 Al Hirt  
Cracklin' Rose (Woodruff) IV+2  
MCA 60018 Neil Diamond

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(Broadwater) VI  
Pensado En Ti (Esqueda)  
VI SP 208  
Mae (Hager) III/TS/ A & M  
Herb Albert  
La Papaya (Easterday)  
VI C/SP IB 6/98  
Flip: House Of Blue Lights  
I Just Want To Dance With You  
(Maisch) III MCA 72046  
Danny Boy (Weiss)  
V+2/B/ Reprise 17621

Executive ability is deciding quickly  
and getting somebody else to do the work.

## Local Leadership

by *Mike Seastrom*



Every athletic team should have a man who plays every position, never makes an error, and knows just what the other team is planning. Yet, so far, there's been no way to get him to put down his hot dog and come out of the stands!

Everyone of us can think of a few armchair quarterbacks or backseat drivers in our activity. We've probably all caught ourselves filling that very position. It's easy to shift the blame or discuss "what ifs" or "if onlys" but the bottom line for callers and dance leaders is "If it is to be, it's up to me."

Several years ago in a letter to CALLERLAB, Lee McCormack, a long time member, wrote "I truly believe we all expect more solutions to real or imagined square dance ills than the organization is designed to or can deliver. There are certain areas where

sometimes forget what different points of reference we all have, and how much, the success of our programs depends on **local factors and local leadership.**

There are many areas in the United States, Canada and overseas where square dancing is doing very well. Every one of these areas enjoys success and has active and enthusiastic leadership from the local callers, dance associations or individual dancers.

Many of these areas have year round recruiting programs including one-night parties, open social events, demonstrations in parades, fund-raising events and shopping centers. These successful clubs also have organized plans for making sure that each new dancer makes the transition from class to club and stay in the activity. They recognize that the care of their new dancers is an extremely important part of their success.

Successful clubs have leaders and callers that work together sharing responsibilities and treat every dance like a special event. Theme nights, decorations, special refreshments and club members making every guest feel

**"Get your leaders working together in a positive way..."**

the onus of our progress and maintenance rest primarily on the shoulders of the individual callers and clubs. After all, they are on the scene and are best qualified to judge what adjustments are in the best interests of their group."

There are so many different opinions on how to preserve, promote and improve square dancing, that we





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welcome and part of the group, are other keys to holding consistently successful dances. Enthusiasm is contagious. It will bring people to your group like a magnet. Apathy and conflict are also contagious, but they drive people away.

We have excellent national organizations like LEGACY, CALLERLAB, ROUNDALAB, CONTRALAB, United Square Dancers of America, the Lloyd Shaw Foundation, the National Executive Committee and others that have a tremendous amount of educational material available to their members and to others in square dancing, just for the asking. Representatives from these organizations have been meeting regularly for the past several years to reduce duplication of projects and to work together to improve the square dance activity. These organizations cannot have an impact in an area if there are not active local callers or dance leaders. Local leadership is the most important part of our activity.

Suppose we were able to obtain sponsorship from a corporate giant like Ford, McDonald's or Coca-Cola, and could develop a national ad

campaign to promote the recreational benefits of square dancing on national television. Only the areas that had positive, effective local leadership would succeed in recruiting and retaining dancers. Enthusiastic local leadership is the key to successful square dance programs.

So, if you find that square dancing is not on the upswing in your area, then maybe it's time for your clubs and callers to get together to develop a master plan. A joint publicity campaign, using combined resources for an entire area is a start. Providing easier learn to dance programs, instead of trying to bring all new dancers through Mainstream and Plus in one year, is another way to expand square dancing in your area. Use the resources that are available to you from the organizations and publications in our activity. Choose the ideas that will work for your area. Get your leaders working together in a positive way, and you too, will find the square dance activity on the upswing.

As Ralph Waldo Emerson once said, "Enthusiasm is the mother of effort, and without it nothing great was ever accomplished." ■

# Dancing Contra

with Don Ward



Imagine, if you can, a wedding at the Buffalo Gap Dance Camp in West Virginia. The camp was inhabited by numerous pink flamingos (plastic) and dancers (real). It was in this setting that our contributing contra caller, Cary Ravitz, wrote "Flying Flamingos" in 1997.

Cary calls Lexington, Kentucky home, but dances and calls throughout the Louisville, Cincinnati and Berea area. "Flying Flamingos" is an Alternate-duple dance with ones crossed over.

**INTRO:** Men face left, ladies right (toward your neighbor/corner)

**A1:** NEIGHBORS ALLEMANDE RIGHT 1 1/2 (8) Men face each other toward the center of the set.

**MEN PASS LEFT SHOULDERS, HALF A HEY (8)** This will place them on the opposite side of the set.

**A2:** NEIGHBOR GYPSY (BALANCE) AND SWING (16) End the swing facing across the set.

**B1:** With the couple across the set **CIRCLE LEFT 3/4 (8)**  
**PARTNER SWING (8)** End the swing facing across the set.

**B2:** Same couples with the lady leading **LEFT HAND STAR 3/4 (8)** This will place everyone back on their original side of the set, facing out. (A wrist hold star works best) Do not let go of the wrist of the lady ahead of you but slide into a hand hold.

**WITH THIS NEIGHBOR, ALLEMANDE LEFT 1 1/2 (8)** Complete the allemande left, with the neighbor you have in the star, to face a new neighbor up/down the set to repeat the dance with an allemande right.

For recorded music, Blue Star 2450, "Back In Your Own Back Yard" provides a flowing accompaniment to this dance. With live music I enjoyed calling this to "Year of The Jubelo."

If you would like to contribute a dance, send it to *American Square Dance Magazine* or to Don Ward, 9989 Maude Ave., Sunland, CA 91040 or e-mail [dward@loop.com](mailto:dward@loop.com).

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# ASK DAVE

DAVE GIPSON



Hi Dave,

Any idea where I can find articles about square dance hygiene and etiquette?

Thanks, Cindy  
CRaybern@aol.com

Unfortunately, not too many books about square dance etiquette are in existence. If you don't subscribe to *ASD*, I highly recommend that you do. It contains the most up-to-date information available anywhere. Be sure you check the listing of books and publications also. It has a wealth of information.

Dear Dave,

Can you suggest a source for an instructional video on the Plus Program?

Thanks,  
FordSims@Juno.com

Check *ASD*'s advertiser listing and the classified section for sources of videos. Contact them at *ASD*, PO Box 777, N. Scituate, RI 02857; (401) 647-9688; 800-333-6236 or e-mail ASDMAG@loa.com.

Dear Dave,

My club recently did a demo at a local event. The caller instead of doing singing calls, did patter throughout the demo. He kept playing cute tricks on us causing us to break down in front of the

onlookers. He did it the whole demo! We tried to talk to him and convince him only to do singing calls. He just did as he pleased anyway. It was *not* a good demonstration of square dancing and was down right embarrassing. How can we convince our caller not to do that again?

Name withheld by request

As a club caller, he has an obligation to the dancers of the club. The object of a demonstration is to impress the non dancers with the smoothness and enjoyment of the dance. Frowns and non smiling faces turn off "everyone" including the dancers. Talk to him, explain your concerns, and attempt to come to a meeting of minds. This person is impressed with himself and has probably turned off potential dancers. Square dancing is a "team sport" and if the caller doesn't wish to play with the team, then..! No one is irreplaceable.

Have a problem? Need an opinion?

Dave speaks his mind, taking stands and answering questions as only he can, with plain talk, common sense and humor.

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# A Square Dancers Odyssey

by Herb Chisholm

## PART II

Unfortunately this idyllic way of life gradually came to an end after 1950. During the war, the big band influence became all pervasive and most servicemen soon became jitterbug addicts and those from rural areas who continued square dancing were called "hicks" or worse. During the late 1940's, my village in Maine offered less contra and more jive and during my last visit there in 1950, I had to personally request a contra "for auld lang syne." To the best of my knowledge, this was the last contra ever danced in Grand Lake Stream, Maine. Traditional square dancing within 75 miles of Williamstown, Massachusetts soon followed suit. After an absence of four years, I returned for a college reunion in 1953 and the only dance I could find was in Cherry Plain, New York. When I came back for my next reunion five years later, this too was gone.

In 1950 I came to Washington, D.C. to work for the Navy and settled in northern Virginia. Via the grapevine, I found a weekly square dance held in a barn "way out in the country" in nearby Maryland. With a few friends, we regularly attended dances there from 1950 through 1952, until the farm was sold for development (progress?) However, soon afterwards I managed to purchase two square dance records and was able to host some hoedowns in my unfinished basement. Alas, this ended in

1963 via remodeling and carpeting.

Fortunately, not all was lost. At about this time I acquired a summer home on Cape Breton Island, Nova Scotia and found that a Scottish variety of traditional square dancing was still flourishing there, due to the establishment of a Gaelic College dedicated to the preservation of Gaelic arts and culture. These dances are called Lancers and Caledonias, and used a 4-couple format as in U.S. square dancing. The only big difference was that these dances were prompted, rather than sung, generally by one of the musicians, since live music is the norm there. There were three sets per tip followed by three folk dances (waltz, foxtrot and polka). Thus I was able to continue with old-fashioned square dancing, but unfortunately only during my summer vacations.

My introduction to modern square dancing came in the early 1990's when my wife and I signed up for a Basic course sponsored by the county at our nearby senior center. Lacking my "rural roots," she took to it with great enthusiasm whereas I reluctantly accepted it, like the proverbial gambler since "it was the only game in town." After completing the Basic course, however, we found that this only qualified us for two dances - a weekly Tuesday morning student-level "recreational"

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

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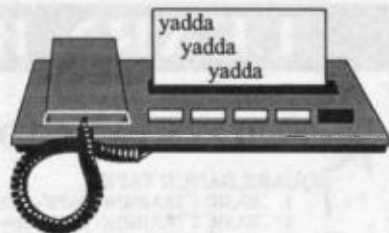
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dance at the senior center and a bi-monthly contra dance. After two years of performing at this level, we went on to complete a Mainstream course, but then found that all the clubs in northern Virginia were at the Plus level and that we would have to drive to Maryland to find Mainstream clubs. So we decided to move to Plus and we have now completed 24 weeks of classes. Ironically, we then found that if you take

summer vacations in the northern states and Canada, there are very few modern square dances held then "because it's too hot" (our grandparents would get quite a chuckle about that!) Fortunately, we can still attend Gaelic style square dances near our vacation home in Cape Breton, even though the three Plus clubs there are closed down for the season.

*Continues next month!*

# FEEDBACK



## Regarding "Point of Order" - Nov '98 issue

I have to disagree with Lester Auria regarding the publishing of multiple choreos to a single record (See November '98, pg 88-89).

If the music was heard on the radio, then it is a "pop" record, like "I Want to Dance With You." A number of people heard and liked the music and had different ideas of what could be done with it. Some heard it as a Two Step, others as a Rhumba. While there may be seventeen different choreos to the same music, there is only one record to buy and the cuers and their dancers can opt for whichever version they like best.

I personally have two different recordings and versions of "If I Could

Bottle This Up" and one never gets used. There are a number of versions of "Someone Must Feel Like A." Some choreos may have steps that are strange, like Twinkling Thru coming out of a Left Turning Box, or just be at too high a level for our dancers.

Why is it OK for a recording company to reissue a record with a new choreo and not OK for someone for no compensation to write a new version to an old record? I can understand that the record company may not want to press a new record to sell only 10 copies because there are 17 different recordings of the same song coming out.

*Allemande Al Stewart  
Greensboro, N. Carolina*

---

## The Numbers Are Still Declining

I have been rereading articles in square dance magazines (*Sets In Order*, *ASD*) issued over the past twenty years that have lamented the decline in the numbers of square dancers. I took part in the e-mail debate on Target 2000. I see what is happening in my own, small corner of the square dance world.

The numbers are still declining. It's hard to attract new dancers.

I am convinced that there is no easy fix. I am also convinced that we

are not going to change the attitude of the so-called soft Plus dancers and callers. Nor should we waste time in trying. They have a program they enjoy and they will defend it as vigorously as I will defend retaining the Basic/Mainstream/Plus programs as defined by CALLERLAB.

However, many of these clubs are dwindling in numbers or dying all together and with this attrition, the rush to Plus can be allowed to die too.

In its place we need to foster a

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804-223-2114  
colesqdance@aol.com

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vigorous entry program called Square Dancing, based on the CALLERLAB Basic list. These dancers are not introduced to MS until their second season of dancing and not introduced to Plus until their fourth year (if at all.) They are given to understand that the soft Plus clubs are old-fashioned and that they, these new dancers, are the real square dancers for the twenty-first century.

What this means, of course, is that callers have to take over the leadership of the activity and start their own new dancer clubs free of the constraints placed on them by established clubs who insist that newcomers to the club learn B/MS/Plus in twenty-four lessons so that they can dance the club level.

What it also means is that callers need to train new callers to enjoy teaching and calling this entry level. Sure there are going to be those callers (and dancers) who seek the higher levels of Plus, A and C. This is as it should be and these programs

should be stand alone programs to be enjoyed by the dancers and callers who are proficient in them.

If square dancing is to see an upswing in popularity, I truly believe that we have to start at the beginning and raise a whole new population of dancers who see square dancing as a fun hobby rather than a lifestyle. The circle needs to start over and twenty or so years from now it will again reach full circle.

So let's stop thinking that we are going to change what we have. Let it fade away just as the old-style memorized routines of the 40's and 50's faded to be replaced by hot hash and freewheel sight calling of the 60's and 70's.

I hear Daryl Clendenin loud and clear when he says that he has tried calling interesting Basics to the soft Plus group and they won't buy it. Give them what they want, but keep the new dancers away from them! If we build our new base and keep it strong, with new dancers flocking to

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dance, there will be no pressure to learn-learn-learn, and maybe, just maybe, square dancing has a chance to regenerate.

"Aye," said Hamlet, "There's the rub." How do we get new dancers flocking to join?

First we have to bring square dancing to their attention. The only thing people believe these days is what they see on TV or hear on the radio or see in advertising campaigns in magazines. Why else would anyone eat a Big Mac? Square dancing has to be visible. It has to be visibly fun. It has to be the thing to do!

I believe that there must be a way

to achieve this and that there are people out there with the skills to bring this about without the billions of dollars Nike, or McDonalds spends to promote a product that is neither better or worse than their competitors and yet successfully sells because of massive visibility.

Someone out there in the square dance world, knows Oprah Winfrey. One show devoted to square and round dancing with Oprah, a convert and who knows?

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*Mary Anne & Nick Turner  
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*Sent in by Maggie Powell  
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4. That I have an obligation to the activity as a whole; therefore, in my personal, business and social contacts, I shall be conscious of its heritage and its future, and conduct myself accordingly.
5. That I have an obligation to continue to work for professional growth, to adhere to uniform nomenclature, to learn, to lead and to contribute to the total square dance movement to the maximum of my ability.

More next month. For information about this organization you may write or call:

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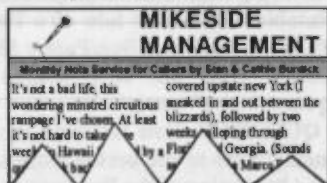
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# Dancing Speed: Was It Faster In Past Years?

*A conversation with Don Ward about  
the history of square dancing speed  
by John Brant*

**QUESTION:** The history of square dancing is not as clear cut as the history of other subjects. Before such people as Dr. Shaw, Ed Durlacker, Herb Greggero and Bob Osgood began writing about square dancing in the late 40's and early 50's there was very little written. How is possible for us to know if dancing was faster or slower than today during the times before those writings?

**DON:** Actually there are a few acoustic Victor recordings of "country dances" in the period of early 1900's. The next recorded history is the Henry Ford collection recorded in the late 20's and early 30's. The problem with the Ford recordings is that they were based on an "Elite" form of dance not the common square dance. Next are the folk dance recordings of the late 30's-40's. It was not until the early 50's that any square dance labels were formed. Up until then Victor, Bluebird, Columbia and in the late 40's Decca with the *Duel In the Sun/Pappy Shaw* records were the only source of "square dance" music/calls.

**QUESTION:** How fast was square dancing done in the period from 1880 to the beginning of the Ford era in the 1920's?

**DON:** Early hoedown music notations called for tempos in the 120's beats per minute (BPM). Today's

records are recorded from 128 to 132 BPM. Square dancing was not popular in the country during this period of time.

**QUESTION:** How fast was the dancing in the 30's and 40's?

**DON:** Dance speeds were fairly consistent on the 1930-40 folk dance recordings, 126-132 BPM. The Ford tempos were 114-120 BPM. In the late 40's some French Canadian square dance recordings were produced by Victor of Canada and Bluebird at speeds of 132-134 BPM. The New England and French Canadian dancers had a short almost clogging step allowing for the faster tempos.

**QUESTION:** When in the history of square dancing did dancing speeds peak?

**DON:** The Texas style is where tempos began to creep upward. The 1950's saw tempos creep upward to 132-134 BPM. These were found on the "new" square dance labels. The folk dance labels were still holding to 124-128. Again the French Canadian influence was felt on the Eastern based "Folk Dancer" label with music by Bob Hill and His Canadian Boys playing up to 132-134 BPM. The late 1950's and early 60's saw tempos at 138 BPM. With the continuous movement choreography of that time period it was not difficult to dance at this tempo. I



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actually tried it again and at age 68 did not find it that uncomfortable. The key was that the forward body movement never stopped. Speed walkers set this pace all the time for longer periods than 3.5 minutes of a dance.

**QUESTION:** Was the faster style of dancing in the 1940's and 1950's a rougher, jarring kind of dance?

**DON:** No. The dancing I did in the 1940-1950's was a lot smoother than the choreography we do today. In those days choreography maintained forward motion. You never stopped moving... There was none of today's turn, stop, turn, change direction, go forward four steps and

repeat the cycle.

**QUESTION:** Were square dancing records recorded at faster speeds in the 1970's and 1980's than now?

**DON:** I would qualify it as many of the records of the 70's were recorded at the same speed as today, 128-132 BPM. We tend to think that the 60's & 70's were fast, however some of the mid 80's recordings released were at 132-136 BPM.

**QUESTION:** If many of the recordings of the seventies were not faster than now, then why do many people who danced in the seventies think it was faster?

**DON:** I am beginning to doubt =>

the actual BPM changed from that recorded. I suspect it was more a perceived speed increase because of the choreography in relationship to almost everything being "boom-chuck" and because of the nature of the rhythm people were taking smaller steps thus having to "hurry" to get through the sequence. Callers may well have been giving the correct amount of beat timing but dancers couldn't cover the required floor distance comfortably with short steps...thus they thought it was being called fast. Slowing the music down allowed them to adjust their stride a little or cut a corner here and there.

**QUESTION:** Was there ever a period of time when tempos were over 150 BPM or even as high as 160 BPM?

**DON:** I don't have a single recording above 140 beats per minute. The fastest I ever danced was at the Santa Monica Diamond Jubilee when Arnie Kronenberger called to live music at 142 BPM.

**QUESTION:** Has the speed of dancing slowed because of the average age of dancers going up?

**DON:** This is true to a point, but only if current choreography is used. The choreography of the 50's could be danced at faster speeds by many of today's dancers if it weren't for some on the dance floor that cannot walk 100 steps a minute. To this end dancing has slowed in some areas in order to accommodate slower dancers. And they are dictating, by their actions, how the rest of the dancers dance if callers call to the slowest squares on the floor.

**QUESTION:** What importance does "rhythm" play in the speed of the dance?

**DON:** Straight 2/4 & 4/4 time will cause the dancer to take moderate length strides of 20 up to 30 inches. Boom-chuck, which is dominant in today's music, will cause the dancer to cut his stride length in half. A 20-30 inch step is reduced and now covers a shorter distance for each beat of music. We dance in short choppy steps and this hampers the dancing speed.

**QUESTION:** If the dancing speeds were increased to that of the 1940's and 1950's would more young people be attracted to square dancing?

**DON:** I don't believe so. Look at the "traditionalists" example. Their dance speed 50 years ago averaged 128 BPM. Today they still dance 124-130 BPM and are attracting people in their 20, 30, 40, 50's with their live music.

**QUESTION:** Is the slowing down of dancing speeds one of the causes of the decline of square dancing?

**DON:** I just don't believe we can make "speed" into a voo-doo doll to stick pins in to justify today's decline in square dancing. There is ample written history that as square dancing became more complex, becoming more exclusive rather than inclusive, the number of new dancers entering the activity began to diminish. This is based on fact! The traditional square and contra dance movement continues to grow in both numbers and lower age of dancers. Why? Limited number of movements, descriptive calling, ease of entry.

*Thanks go to Don Ward for sharing his knowledge on this subject. Don and his wife Shirley, started dancing in 1947 in the Los Angeles area. Don has been calling since the late 1940's. He is a contributing editor to American Square Dance Magazine.*

# The Perfect Dancers

by Nick Cline

It has been a good year for me. I have had the good fortune in the past six months to call for and dance with dancers from Hawaii, Colorado, Utah, Montana, Arizona, Kansas, Delaware, Massachusetts, Virginia and Maryland. I find that common thread everywhere I go. I am confronted with GREAT PEOPLE. What makes them great? It is the fun, friendship and food that is everywhere!

Does the styling differ from region to region? Perhaps a little. However, is it the styling or the fun that is important? We have lost many dancers through attrition and what we are doing does not look attractive enough to the general public to keep pace with these losses. If they (the general public) could only sense the many benefits that could be derived from our activity, recruiting would be a "breeze."

Have we pushed potential dancers away? In our effort to create the "perfect dancer," have we taken the appearance of fun out of our activity? How often have you heard the phrase "I don't want to round dance because they don't look like they are having any fun?" The same goes for square

JOIN IN THE FUN



dancing. Complicated advanced routines are fun for those doing them but they don't look like fun if you watch the look of concentration on the faces of the dancers.

The general population needs to SEE how much fun it is to be a square dancer. They need to FEEL the warmth of a friendly Yellow Rock . . . and . . . they need to TASTE all of this wonderful food.

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# Pride and Prejudice

**Demos - As in parades, picnics, shopping malls, fairs, etc.**  
by Pat Tardiff

About the same time I had begun to unlock my repressed emotions, I discovered square dancing. Dancing for me afforded me the opportunity to romp with joy and abandon. Once I overcame my embarrassment of the "costume" worn for square dancing and began enjoying the joy of dancing with crinolines flaring and skirts flying, demos were attractive to me. I was shocked and offended the first time someone called me a "ham." But once I overcame my upset, I realized they were right. I was having a wonderful time and I didn't care who knew it. If that makes me a ham, so be it!

What do we, as the square dance community, present to the general public when we do a s/d demo? I have participated in numerous square dance demos of every sort; parades, picnics, fairs & shopping malls. One in particular stands out as a positive experience. This demo was well orchestrated. It was comprised of a cross section of dancers from all ages—with one common denominator—enthusiasm.

Let's not exclude the fact that the callers involved were lively and fun. They talked about their square dance club and dancers with pride. There was a colorful banner prominently displayed and equally festive flyers available to be handed out to the many onlookers. I remember teenagers who are usually seen at a demo snickering and rolling their eyes actually smiling and tapping their feet.

In contrast, I have participated in a demo where the caller showed up in a plaid shirt, jeans and a straw hat. The only thing missing was a fiddle.

Little was said about whom we were and why we were there.

The group that showed up to dance was sour and no one smiled. The equipment being used malfunctioned, which added to the overall picture of ineptitude. I was just as glad there wasn't a banner or flyers to tell them who we were.

Too many times I have participated in demos where there was no banner, no flyers and the caller delivered the information of whom we were with the





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enthusiasm of a weather report. At the same time, dancers showed up in some ridiculous outfits. Save your funky outfits for fun night at your home club. We know it's fun to express your individuality, but to the general public it's just another reason to shake their heads and snicker. How do we expect to overcome the general public's prejudice toward square dancing if we don't consider their

reaction when dressing to do a demo? Think: Would you like to be seen in a publicity poster wearing your choice for the demo? The most important thing to remember is to SMILE. If you aren't having fun, why would anyone else want to do it. Demos are fun, but consider why we do them. It's all about promoting square dancing; remember that the next time someone asks you to participate in a demo. ☺

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With a final "Thank 'em All Round" concluding activities at San Francisco's Moscone Center the evening of July 25, hundreds of square dancers and round dancers from around the world started making plans to attend the Third Annual USA West Square Dance Convention to be held in Las Vegas, Nevada from August 11-14, 1999.

Planning next year's USA West Square Dance Convention in Las Vegas has been well underway for over a year, involving square and round dancers from throughout Nevada. Activities, which will be primarily held at the Las Vegas Convention Center, provide an opportunity to dance to callers and cuers from

across the world, educational sessions for group leaders, and an opportunity to see the latest in dance fashions through a fashion show and multiple apparel vendors.

Included in this year's program in San Francisco were representatives from Japan to Germany, a variety both pleasing and challenging to the dancers. The Las Vegas convention is expected to draw an even-wider variety of participants due to the diverse attractions provided by the 24-hour-a-day tourist Mecca.

Additional information on the 3<sup>rd</sup> Annual USA West S/D Convention is available on the web at <http://www.square-dancing.com/USAWest/NV> or fax to (702) 435-4189. 📠



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# 48<sup>th</sup> National Square Dance Convention

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## 48<sup>th</sup> World Wide Web Page Address

Are you on the "Internet?" Log onto our "WEB" page for information about the 48<sup>th</sup> National. Explore all the pages by clicking on the "Blue Printing." We have registration forms you can download and print, complete and send in to register. We invite you to log onto our Web Page

at <http://www.iei.net/48nsdc>.

If you wish to communicate with the General Chairman of the 48<sup>th</sup> NSDC feel free to call at (317) 878-9948; Fax (317) 878-9928; e-mail [cg48th@aol.com](mailto:cg48th@aol.com) or write to Homer & Betty Jo Unger, 6922 Mount Moriah Road, Nineveh, IN 46164.

### Mini-Manuals

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

1. Image System in a Nutshell
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What could be missing from this great little place? Only the sound of square and round dance music coming from the log building recreation hall. The new owners of the Blue Spruce RV Park are opening their park to all square and round dancers. They are inviting you for a day, night, week, month, or all season. Here are owners who are taking a chance on providing a summer home for you who square

dance or round dance. How can you turn them down? The beauty of the scenery, the many activities, and the great square and round dancing, awaits you at Blue Spruce RV Park.

Larry Ingber and Annie & Charles Brownrigg will be the featured caller and cuer with this program starting in June and continuing through August. Larry and Annie make the dancing fun and enjoyable. Larry has designed his program for the Mainstream, Plus and Advance dancers dancing enjoyment. Annie and Charles will cue rounds from Phase II to VI.

Larry and Annie call upon all square and round dancers to help. Let's make this the square and round dancers version of Woodstock. Let's show the world that square and round dancing is alive and well. Plan your summer trips and include Blue Spruce RV Park. Stand up and be counted that square and round dancing does matter. How could you pass up the fun that is waiting for you.

We'll leave the light on and a space on the dance floor for you. Call for your brochure today at 970-884-2641 or 602-581-0992. You can e-mail Blue Spruce RV Park at [bluspru@juno.com](mailto:bluspru@juno.com) or visit their web site at [www.cityscope.net/~bluspru](http://www.cityscope.net/~bluspru). Contact Larry at [INGBER@JUNO.COM](mailto:INGBER@JUNO.COM) or Annie at [ANCBROWNRIIG@JUNO.COM](mailto:ANCBROWNRIIG@JUNO.COM).

Larry Ingber



Rec. Hall that will be remodeled this winter for dancing.

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# In Memoriam

*Mallory O'Connor Moger*  
*October 13, 1998*

Mallory Moger, the wife of caller Don Moger, passed away at the age of 48 at the Royal Victoria Hospital in Montreal.

She was well known and admired by all who knew her. For many years she faithfully worked beside Don to successfully retain a good population of square dancers within the clubs with which they were associated. Whenever one entered the square dance hall, she was always there with her good natured, friendly smile.

Mallory was the mother of two sons whom she loved very much and she was always concerned for their welfare. She was one of six children with three brothers and two sisters. Mallory was a determined individual who fought the dreaded cancer disease to the last.

So young, so beautiful, so compassionate - she will be sorely missed by all who knew this lovely lady.

*Earl Kennedy*

---

*Orbie Griffin*  
*September 6, 1998*

Square dance caller, Orbie Griffin of Choctaw, Oklahoma passed away unexpectedly. At the time of his death Orbie was President of the Central District Caller's Association of OK and for the past 15 years he was the club caller for Norman Silver Spur of Norman, OK. He was making plans to help celebrate this club's 50<sup>th</sup> anniversary.

He conducted lessons in 1986, helped form a new club, Trailblazers of Nicoma Park, Oklahoma and was still the caller for that club. Orbie had

called at several national conventions and an annual dance in Branson, MI. He called at exhibitions, nursing homes, parades, the Oklahoma State Fair, for foreign exchange students, a Japanese tour group and was always willing to help his clubs and square dancing. He will be greatly missed by all his square dance family and especially by his club members and special friend, Lucille Donaldson.

---

*John Hicks*

John & Midge Hicks began square dancing in 1981 and became very active in the square dance community. In June 1986, John retired from Wright-Patterson Air Force Base and decided to become a caller. He attended the Al Brundage and Earl Johnson Caller's School in Sturbridge, MA, and later attended Jack Lasry Caller's School at English Mountain, TN. After several months of hard work, John began his calling career, calling his first dance in July of 1987.

Within a very short time, John was calling approximately 200 dances a year, traveling regionally, and beginning to travel nationally. During his career, he taught many new dancers, was club caller for Grand Squares in Cincinnati, OH and Honey Bee Squares in Morrow.

John, started "Moonbow By The Falls" Square and Round Dance Weekend at Cumberland Falls State Park, in Corbin, KY, was an active member of CALLERLAB serving on several committees, a member of the Miami Valley Caller's Association and Mid Western Ohio Caller's Association. John recorded on Stampede Records, his latest release being *Pardon Me*. John was best known for his soft melodious singing voice. He will be greatly missed by his wife Midge and family. 🍀



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## ADVANCED QUARTERLY SELECTION

Bill Harrison, Chairman of the Advanced Quarterly Selections Committee, announces that the committee has selected **WIND THE BOBBIN** for the period beginning January 1, 1999.

### WIND THE BOBBIN

**STARTING FORMATION:** Columns

**ACTION:** All 1/2 Zoom, ends Circulate 2, centers Cast Off 3/4, very center 2 Trade, then Cast off 3/4's.

**ENDING FORMATION:** Parallel Waves

#### DANCE EXAMPLE:

**A1 SEQUENCE:** Heads Pass the Ocean, Chain Reaction, Explode and Touch 1/4, **WIND THE BOBBIN**, Recycle, Square Thru, on the third hand Right and Left Grand, on the third hand Promenade.

**A2 SEQUENCE:** Heads Touch 1/4, Walk and Dodge, Left Touch 1/4, Split Counter Rotate, Column Circulate, **WIND THE BOBBIN**, Switch the Wave, Cross Over Circulate, Couples Circulate, Ferris Wheel, Centers Left Square Thru 3, Right and Left Grand.

#### SINGING CALL EXAMPLE:

**A1 SEQUENCE:** Heads Touch 1/4, Boys Run, Slide Thru, Touch 1/4, Column Circulate, **WIND THE BOBBIN**, Cross Over Circulate, (or Trade Circulate), Explode and Pass The Ocean, Swing Promenade.

**A2 SEQUENCE:** Heads Left Wheel Thru, Left Touch 1/4, Split Counter Rotate, Column Circulate, **WIND THE BOBBIN**, Extend, Swing Promenade.

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Bernie Coulthurst, PO Box 766, Plover,  
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heretis@wi-net.com

**March 20 - Oslo, Norway**

**Caller: Nick Cline**

Elin Lygre, Engerjordet 36, 1300  
Sandvika, NORWAY 67546632  
elin-karin.lygre@dnb.no

**April 17 - Newport News, VA**

**Caller: Okey Wilson & Nick Cline**

**Cuer: Pris Collins**

Gene Hall, 39 Oxford Rd., Newport  
News, VA 23606; 757-595-2459  
e-mail: docandnan@juno.com

**April 24 - Ocean Pines, MD**

**Caller: Nick Cline**

Info: Jim Murphy, 17 Gloucester Rd.,  
Berlin, MD 21811; 410-208-0759

**May 22 - Dallas, TX**

**Caller: Nick Cline**

Doug Bennett, c/o Global Hall, 11649  
Chairman Suite 16, Dallas, TX 75243;  
214-340-9410 or 1-800-686-2039

**July 30 - Charleston, WV**

**Caller: Nick Cline**

**Cuer: Glenn Anders**

Kay Short, Route 7, Box 136, S. Charles-  
ton, WV 25309; 304-768-2961  
PCumber@compuserve.com

**August 25 - Salt Lake City, UT**

**Caller: Nick Cline**

**Cuer: Jeanne Jones**

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

**August 26 - Butte, MT**

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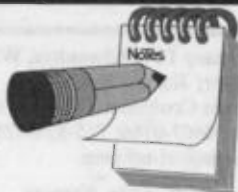
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# WHAT'S AHEAD

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

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

Mail or fax your flyer to ASD.



## NATIONAL CONVENTIONS

### U.S.A.

- Jun 23-26 '99 Indianapolis, IN (48<sup>th</sup>)  
Jun 21-24 '00 Baltimore, MD (49<sup>th</sup>)  
Jun 27-30 '01 Anaheim, CA (50<sup>th</sup>)

### CANADA

- Jul 20-22 '00 Vancouver, British Columbia  
Jul 18-20 '02 Saint John, New Brunswick

### AUSTRALIA

- Jun 11-13, '99 Brisbane, Queensland  
Apr 20-24, '00 Geelong, Victoria  
Jun 7-11, '01 Tamworth, New South Wales

### BRITIAN

- Aug 20-22, '99 Edgbaston

## JANUARY

10 WISCONSIN - ASD Subscription Dance, Milwaukee, WI. Caller: Jimmie Burs. Cuer: TBA. Info: Bernie Coulthurst, PO Box 766, Plover, WI 54467-0766; 715-824-3245; e-mail: 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; Fax 520-795-0713; web: 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

24-31 HAWAII - 34<sup>th</sup> Annual SD Convention, Ala Wai Clubhouse, Waikiki, HI. Info Gil Gilbert; 808-261-6087; e-mail: gil@aloha.com; web page: www.members.aol.com/kjordansdc/dncghaw.html

28-30 CALIFORNIA - 46<sup>th</sup> Annual Imperial Valley Square Dance Festival, Imperial Valley College, Imperial, CA. Call for directions. Info: Nan & Charles Rebik; 760-353-2604

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**Refer to ad on page 82 for ordering information.**

### 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; Website: 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

27-28 **FLORIDA** - C-1 Weekend (w/C-2 star tips), Strawberry Square, Plant City, FL. Callers: Jacobs, Computer Squares. Info: Wendy, 4401 Boot Bay Rd., Plant City, FL 33567; 813-752-0491; e-mail: strawberrysquare@juno.com

### MARCH

5-6 **NEVADA** - Circle 8's 26<sup>th</sup> Annual Hoover Dam S&RD at Boulder City, NV. Info: Dave & Moe Hatcher, 528 Tara Ct., Boulder City, NV 89005; 702-293-1379

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

13-14 **VERMONT** - 30<sup>th</sup> Anniversary Maple Sugar Dance Festival, Middle & High School, S. Burlington, VT. Info: 802-453-5161, 802-865-9715

18-20 **WASHINGTON, DC** - 40<sup>th</sup> WASCA S&RD Fest., Reston, VA. w/ J Lee, 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

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

20 NORWAY - ASD Subscription Dance, Oslo, Norway. Info: Elin Lygre, Engerjordet 36, 1300 Sandvika, Norway 67546632; elin-karin.lygre@dnb.no

## 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

10 NEW YORK - '99 Clinton Festival, Clinton Central HS, Chenango Ave, Clinton, NY. Info: Paul & Barbara Credle, 10687 French Rd., Remsen, NY 13438; 315-831-3464

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 Comm Cntr, Wailuku, Maui, HI. Info: S Strong, 334 Kamano Place, Lahaina, HI 96761-1122; 808-661-0414; e-mail: [Strokang@aol.com](mailto:Strokang@aol.com)

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

17 VIRGINIA - ASD Subscription Dance, Newport News, VA. Info: Gene Hall, 39 Oxford Road, Newport News, VA 23606; 757-595-2459; e-mail: [docandnan@juno.com](mailto:docandnan@juno.com)

24 MARYLAND - ASD Subscription Dance, Ocean Pines, MD. Info: Jim Murphy, 17 Gloucester Rd., Berlin, MD 21811; 410-208-0759

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: [sqrnd@dancereno.reno.nv.us](mailto:sqrnd@dancereno.reno.nv.us); website: [www.greatbasin.net/~dancereno](http://www.greatbasin.net/~dancereno)

## MAY

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

7-9 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, Cued to be announced. Info: Glade & Sheri Fawson; 801-254-9194



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21-23 **KENTUCKY** - 8<sup>th</sup> Annual Bluegrass Dance Holiday, The Dance Barn, 2800 Hutcherson Ln., Elizabethtown, KY. Info: Leslie Lewis, 2800 Hutcherson Ln., Elizabethtown, KY 42701; 502-737-6462; 800-446-1209; Fax 502-737-3388; e-mail Lewpro1998@aol.com

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

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; web: square.dance.bc.ca/region9/fest99.html

15-17 **MARYLAND** - 36<sup>th</sup> Star Banged Banner Festival '99, Marriott's Hunt Valley Inn, Baltimore, MD. Info: Jeff & Marie Stevens, 814 Lucky Rd, Severn, MD 21144; 410-969-2511

30 **WEST VIRGINIA** - ASD Subscription Dance, Charleston, WV. Info: Kay Short, Route 7, Box 136, S. Charleston, WV 25309; 304-768-2961;

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