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April 1999



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AMERICAN SQUARE DANCE

Volume 54

Number 4

April 1999

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A Modern Cotillion

By Otto Waterman, Caller - Roger Wright, Cuer & Dave Robeson

Presented at San Jacinto Chapter, Daughters of the Republic of Texas, Pioneer Memorial Log House Museum, Houston, Texas.

A Mexican bullet shattered General Sam Houston's leg as the Battle of San Jacinto climaxed on April 21, 1836. It was the talk of the 1837 San Jacinto Ball in Houston:

"Mrs. Mosely Baker, who led the first cotillion with the President, was gowned in white satin with a black-lace overdress and Mrs. Sidney Johnson was lovely in bouffant white velvet. Of the men who attended, all wore white dancing slippers except President Sam Houston who, because of a wounded ankle, wore boots, red-topped and silver-spurred. During his first administration, he often wore this apparel, sometimes complementing it with a large hat ornamented by waving plumes."

"Invitations to this great gala were printed on white satin. Ladies and gentlemen rode as far as fifty to sixty miles on horseback accompanied by men servants and ladies maids, who had charge of the elegant ball costumes for the important occasion. (Trendy ladies) wore soft white mull gowns gleaming with touches of rich satin - the gowns bare-necked and billow-skirted. But Mrs. Francis Yoast, Jr., of Bastrop, appeared (in later balls) dressed in a full-skirted, off-the-shoulders gown with lace bertha, together with a

matching necklace, earrings and bracelets of amethysts and pearls. This was the costume in which she had made her debut in Virginia. Coiffures were parted in the middle, with curls caught at the nape of the neck."

To ordinary dancers, unequal to such regality, this museum's fine wood floor would have been palatial. Their floor was puncheon, wood logs split and smoothed on one side. "They did not glide around; they shuffled and double shuffled to a fiddler (suggesting programs of country dances and jigs of the Revolutionary War period). Mothers brought their babies, wrapped them in shawls and blankets and left them beneath the temporary benches along the walls while they participated in the merriment. Fandangos (a cross between waltz and cotillion, as defined by frontier explorers) were common among the Mexican population, some variations learned by a few Anglo-Americans."

Real estate developers gave Sam lots calling them Houston, now the 4th largest U.S. city. For a time the executive mansion, like the previous, was variously described as, "a cabin, two rooms and a passageway, muddy and filthy, with windows made of slats interwoven by blankets. As early as 1839, Houston had a professional dancing master, who charged one dollar per lesson for instruction in the performance of the cotillions and reels of the day. Winter dancing ⇒

was popular to keep warm." By Sam's count, 15% of the population danced on some regular basis.

The Galveston News, 1857: "Misses Rachel & Irene Ewing give cotillions on the 2nd and 4th Fridays of each month at their dancing academy for \$1.50 per person. Afterwards, refreshments are available at the new Ice Cream and Sherbet Saloon on Tremont. (Rachel brought from New Orleans the latest) *Polka de Salon, Redowa, Varsovia, Le Reine de Dance, L'Imperial, Mazurkas* and German polkas (reflecting change in Texas immigration patterns.)

Sam vigorously opposed secession and could have created an internal civil war in Texas. Removed as Governor, he died as the U.S. Civil War struggle turned against it. The Houston Telegraph, previously unfriendly, eulogized him magnanimously on July 27, 1863.

He would have recognized the museum's huge square piano, a type that graced the cotillions in the larger plantation parlors, but not the upright piano against the wall. It came with ragtime, the legacy of man servants, ladies maids and slave musicians. They syncopated the music, possibly because of the new singing quadrilles, leaving unchanged the cotillion formations.

A Texan, Scott Joplin, was one of

them. You are familiar with his soundtrack music in *"The Sting"* (about 1972) and the periodic presentation by The Houston Grand Opera of his ragtime folk opera, *Treemonisha* (1911). In his libretto, he refers to the harvest ball as "Goin' Round," a common term among slave callers about the time of the Civil War. *"The Ragtime Dance"* (1899) was a square dance called by his brother, Will.

A growing, authoritative consensus indicates American tangos (1913) grew from African drum dances imported with slaves to the Carolinas and later into northeast Texas around Texarkana and Marshall. The rhythm was known as early as 1860 in New Orleans, the Caribbean and possibly Galveston where a theme of Joplin's only tango, *"Solace"* (1909), was originally published in 1905. Planters banned the drum because of revolts, such as that in Colorado County, Texas in 1858 where slaves hoped to reach freedom in Mexico.

Today, the NOW Dancers present a modern cotillion beginning with formations familiar even in colonial times, followed by modern square and round dances. It ends with two round dances, a two-step, Joplin's *"Maple Leaf Rag"* (1899), and *"Tango Mannita"* (choreographed about 1966, by Manning Smith, who was a nationally known Texas traveling caller).

We Apologize For Our Error.

The column "Get The Stamp Out" in the February 1999 issue (Page 50), mistakenly gave the wrong zip code for Tom and Pearl Kardos. The correct zip code should be 91744.

Ed & Pat Juairé

FROM THE EDITORS

ED & PAT JUAIRE

Making a Contract



Most clubs use club callers but on occasion they hire another caller. Whatever the reason for the special caller is not relevant. Recently we read of a club which had a special dance planned with a traveling caller. Advertising was in place, tickets were being sold, a larger hall was being discussed to accommodate the larger anticipated group of dancers. Almost everybody was happy about this special dance, except someone.

It came to pass that the club heard a rumor about their demise. They followed up with a call to the guest caller to be sure that their dance was secure. Unfortunately, the guest caller had received a letter stating that the club was not in existence any longer and proceeded to make another booking. We won't take the room here to speculate why someone would do

such a thing, rather we will address our comments on how this should be able to be prevented.

Make a firm contract with any guest caller or cuer, especially someone who is not in your home area. Make it on a document that spells out everything. ASD sells contracts for that purpose. It is a time proven, three part document and if used properly, the type of cruel act that was perpetrated upon the club should not happen to you. Make it clear that cancellation of the event can only occur by a letter indicating such and accompanied by a copy of the original signed contract. See page 105 for ordering information.

It's regrettable this type of situation occurred but all clubs should take steps to insure that it does not happen to them.



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| BM 133 Hazel Eyes | |

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FROM THE MAIL ROOM



Lots Of Good Ideas In ASD

Could you please send me eight complimentary copies of *ASD* to give to our Mainstream graduates?

Love the help from your magazine. We are running our class and have gotten lots of good ideas. I loved Laurel Eddy's column. We need to do something to overcome the initial negative public thinking about square dancing.

Someone or some organization is going to have to do a national campaign. I love seeing square dancing in one of the painkiller ads. We need more things like that.

Helen McConnell
Hendersonville, N. Carolina

Looking For Cue Sheets

I've been a reader of *ASD* for quite some time. I am a cuer. I noticed that you stated at the end of your article

(*Cue Tips*) to contact you if we needed cue sheets, etc.

Well, H-E-L-P! I'm looking for the cue sheets to "Street Fair" (classic I believe) and "Old Cape Cod." I have the records of both but no cues anymore.

I sure would appreciate you helping us out.

Dick Wheaton
Gulf Shores, Alabama
via e-mail

Will It Play In Peoria?

Peoria is trying something different at the 16th Annual Illinois Square Dance Convention this year. We are inviting the public in for a free hour of "Introduction to Square Dancing." It will cost them a \$1.00 admission but

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that will be refunded after their hour is concluded. This is being financed by the Heartland Foundation Building Fund and the Peoria Area Square Dance Association. A different caller will donate their hour and the state convention will furnish a place to dance.

We are looking forward to this, hopefully it will get more dancers into the activity.

We'll let you know how it turns out.

*Novis Franklin, Chairman
Mortin, Illinois*

Advertising In ASD Pays!

I really appreciate the interest you have taken in our summer square dancing and thanks for running the article and the ad.

We received our copy of *ASD* yesterday and I got an e-mail from Joyce & George Kammerer letting me know that they and Herb & Betty

Oesterle would be here August 14 and would love to call a dance at our hall.

Again thanks for your help.

*Isabelle Mudd
Fairbanks, Alaska
via e-mail*

Canton Swing-A-Lings

Thank you for printing the story about the Canton, Ohio Swing-A-Lings Square Dance Club "live music" dance. We have received some feedback all the way from Florida. Just as a matter of information, they have scheduled another dance for April 25, 1999 with Ernie Johnson and me.

*Tom Rudebock
Leetonia, Ohio*

**Send your letters to:
ASD Mail Room, PO BOX 777,
N. Scituate, RI 02857**



Jimmy Roberson
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**Our Readers Tell Us About
"Their Oldest Clubs"**

We have received quite a few responses to our question "Where Is The Oldest Square Dance Club In The U.S.?" (See From The Mailroom, February 1999, Page 7). The following are some of the oldest clubs we've been told of.

60 Years

Kilowatt Eights, Littleton, Colorado

55 Years

Do Si Do, Pasadena, California
55th Anniversary Dance, April 23

53 Years

Circle 8 Square Dance Club, Newton, Kansas
Do Si Do's, Chanotte, Kansas

50 Years

Glenview Squares, Chicago suburbs, Illinois
50th Anniversary Dance, September 18

The Hoedowners, Wood River, Illinois
Arlington Squares, Arlington Hts, Illinois
Celebration Dance, April 18

Canton Skirts & Flirts, Norris, Illinois

48 Years

The Squarenaders, Modesto, California

47 Years

Greenwich Squares, Greenwich, Connecticut

45 Years

Foot Hill Swingers, Copperopolis, California
Tarry Squares, Peekskill, New York

In Memoriam

Eddie Mayall

July 10, 1933

February 24, 1999



Eddie Mayall was working a construction job recently when he fell 20 feet from a scaffolding. His crushed hip was replaced successfully but during the recovery he developed pneumonia and then further complications that had left him sedated in a coma for two weeks. He died February 24.

Eddie was a leader in New England square dancing even before he started calling 40 years ago. He held nearly every office in his local association, Tri-State Callers, and in the New England Council of Caller's Associations. He served CALLERLAB on the Board of Governors and as Chairman of the Mainstream Committee. He has attended almost every CALLERLAB Convention since 1975 and he was present at the New England MiniLab in 1997. He has also called at nearly every New England Square and Round Dance Convention.

Eddie was extremely popular with New England square dancers. He was the club caller for the Border City Squares of Nashua, New Hampshire and the Acton, Massachusetts, Square Wheelers. In May 1990 Eddie was presented a gift in thanks for his 25th year of calling for the Border City Squares. He also taught classes for the

Allemande 8's in Manchester, NH and the Town Travelers in Lowell, MA. He was charismatic. When Eddie was behind the mike, dancers could not help but love square dancing.

In 1991 the Mayalls moved to Alabama. While not familiar with the details of the groups he called for there, we are assured by both Ben Williams and Chuck Meyer that his popularity was every bit as strong there as it was in New England.

Eddie will be remembered as "one heck of a caller" and for his impression as "Figet the Miget" along with many other joyous times he gave everyone.

Condolences can be sent to Helen Mayall, 22230 County Road 64, Robertsdale, AL 36567.

For those that wish, donations can be made in Eddie's name to The Square Dance Foundation of New England (SDFNE), c/o Anna Dixon, President, 238 Woburn St, Reading, MA 01867-2838, or to the CALLERLAB Foundation, 829 3rd Avenue SE, Suite 285, Rochester, MN 55904-7313.

Eddie's death leaves a huge hole in our hearts and in the square dance activity.

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ASD NEWS

Memories For A Special Lady

Over the years, the Christmas Dinner and Dance of the North Country Swingers, who began their 26th year of dancing last fall, has taken on more meaning and importance. Perhaps it's because at this time of year we are a bit more reflective and more thankful for the friendships that we share. But this last Christmas Dinner and Dance was extra special. And therein lies a tale.

Twenty-six years ago Lloyd and Edith Selby founded the North Country Swingers as part of their efforts to bring people in the community together and to have fun in the spirit of friendship. Last August, as a part of the club's 25th anniversary celebration year, Edith hosted a special appreciation dance and cruise at the Gateway in Newport.



Autographed quilt presented to an extraordinary lady in the North Country - Edith Selby.

The entire event was Edith Selby's way of saying thank you for twenty-five years of friendship and fun. But she did make one stipulation. There were to be no gifts given to her that day. And as unbelievable as it may sound, her instructions were followed to a "T."

Instead the club co-president, Becky Boulanger, started a project that she hoped would become a gift to Edith from the hearts of all who were there. Becky gave everyone a square of white fabric to take home and either paint, embroider, stencil or whatever, their names or designs on the square and return them to her to have made into an autograph quilt. During the summer and early fall, squares were also given to other dancers who requested them. By Becky's deadline she had one hundred two squares. Not only from the North Country Swingers, but from dancers from all clubs in central and northern Vermont, New Hampshire and into Quebec. There was also one large center square featuring the North Country Swingers badge. These squares were then given to a friend, Alice VanBuren, who arranged and hand quilted them together. It was an incredible group effort! A gift of the mind, the hands and the heart for a remarkable, extraordinary lady . . . Edith Selby.

As Becky said in the unveiling of the quilt, "This quilt, I think, represents the strength and the heart of square and round dancing, people coming together to have fun, to work together, to do things for each other, people who care about each other, and people who take time to share time =>

with each other, which in the end, is the best gift of all . . ."

Doc & Peg Tirrell
Lower Waterford, Vermont

Southern Lights Square Dance Club

At their regular dance on December 19, Southern Lights Square Dance Club of Hendersonville, North Carolina (the largest Plus club in western N. Carolina) held a craft silent auction. All of the items were made by Southern Lights members plus one donation from a member of another club. The bidding got pretty brisk on some items such as the 3 Nantucket baskets donated by Sam Payne and the quilted jacket made by Mercedes Town.

The total proceeds raised was \$1,090 which was split between 3 charities, Something Special, a sheltered workshop, the Juvenile Diabetes Association & Interfaith Assistance Ministry, which helps families in crisis. The evening was a huge success and our thanks go to Lorna & Al Schubring for organizing it.

Please visit our website at www.carolinanow.com/southernlights.

Helen McConnell
Hendersonville, North Carolina

85th Birthday Bash

Talking about a birthday bash! The Montgomery Area Square Dance Association (MASDA) in Montgomery, Alabama recently had the biggest. Charlie Waller, Mr. Square Dance himself, celebrated his 85th birthday on January 15 with a square dance to end all square dances. Paul Place, caller from Birmingham, MC'd the event and Darryl McMillan, who records on the ESP label, called for the evening. Carol Williams, cuer, carried the evening of fun rounds. Charlie's theme was "everything is coming up roses" and the dance hall was decorated with red roses throughout. Arriving in top hat, tails, and a red rose boutonniere, Charlie greeted more than 350 square dancers and non dancers from Alabama, Florida, Georgia and Mississippi. His great-niece, Christy Hitson, a contender for Miss Alabama, opened the evening with the Star Spangled Banner followed by Gordon Johnson leading us in a prayer.

After great dancing and refreshments, Christy sang *Precious Memories* and the *Lord's Prayer*. It could not have been a more perfect ending to a perfect evening concluding with a member presenting Charlie with the

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Charlie Waller celebrating his 85th birthday with a square dance to end all square dances.

American flag that flew over the Alabama Capitol on his birthday. "Uncle" Charlie began square dancing in 1956 and was instrumental in the building of the square dance center and has served as President of MASDA several terms. He celebrated his 80th birthday with a bash, now his 85th, and is already making plans for his 90th.

Number 85

by Dolores Hitson

Five years ago we came to party
And celebrated 80 great years for
Charlie.

Now here we are once again for same
Five years later and the facts are plain:

He can out dance me and he can out
dance you

Round dance, square dance, he has
twirled quite a few.

You can allemande left and sashay to
the right,

Charlie's right there 'til the last dance
of the night.

Like the postal service, you can count
on Charlie

Always there and ready to party.

American Square Dance, April 1999

Neither rain nor sleet nor dark of night
Will keep Charlie away from a
swinging dance site.

He'll plan and organize and politic, too,
To raise lots of money by cooking some
Bar-B-Q.

Always thinking of new ways to build
A better MASDA center and a bigger
dance thrill.

For his love of dancing and his hard
work, too,

I know he's appreciated by all of you.
So come join with me in great big
cheers,

Happy Birthday to Charlie and Best
Wishes for another 85 years!

Betty Rose Hilton
Montgomery, Alabama

Roy Rilling's Appreciation Dance

On Sunday, September 20, 1998, Roy Rilling entertained the Rockford Area Dancers with an excellent dance, featuring The Liberty Band from Colorado, and callers Bob Wild, Bob Hester and Guy Adams.

The Belvidere Community Building was the location for this dance. Four to five hundred dancers were in ⇒

TEXAS' Lone Star CALLERS COLLEGE

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With:

Tony Oxendine
Jerry Story
Jon Jones

Information: Jon Jones
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attendance. With both an afternoon and evening session, everyone had a chance to dance to the great music of a band. Guest tips were included in the afternoon with Chuck Young, Dennis Wiggins, Jodi Serlick, Loren Hildebrand and Dwayne Dhuse. Rounds were cued by Leta Thomas, Bob Paull and Carolyn Meyers, with Carolyn giving us a chance to round dance to the band's music.

Roy divided the proceeds from the dance among the RRADA clubs with more than one square in attendance. I'm sure the clubs benefitting from his generosity thank him for that.

Later on in *DARTS*, our area publication, Roy took the opportunity to say "THANKS" to some of the people who worked with him from day one to put on the dance. They included Nancy Taylor, Ann and Preston Aylsworth and Dick and Kay Brady. "They worked with me many hours hashing out details," said Roy. Also Ernie and Mary Wilson for help in decorating, Milan Bloomquist who helped greet people handled ribbons, and Dennis Wiggins for working with the band to set up the sound system.

The response has been so positive that Roy has the hall booked for September 26, 1999. The band will



Roy Rilling, who is in his mid 80's, put on a square dance with more than 400 attending. Roy put on the dance out of his love for square dancing.

come from Denver again and some of the callers have said "Yes." Roy wants to make it a dance that is a beautiful and fun event. Roy said "Working together I think we can restore the popularity of this wonderful activity. I will need lots of help. Let's do it!"

Audrey Hildebrand
Leaf River, Illinois

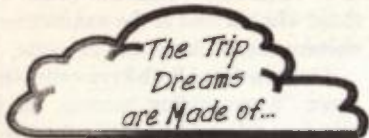
Three Milestones For One "Great Couple" The Rippeto's

Our club is the Super Plus Squares from Charleston, West Virginia. Our caller is Keith Rippeto and his wife Karen. This is a caller run club and I must say we love it! January has been a busy month for the Rippeto's. First, Keith was presented a gigantic telescope for 35 years with E. I. Dupont in electrical engineering. Second, he has been calling and teaching square dancing a minimum of 5 nights per week for 25 years. Third, which he would say is most important, he and Karen celebrated their 40th wedding anniversary.

Along with information and names from his Super Plus Club, their three children Tami, Keith Jr., and Michael along with their spouses and seven grandchildren gave Mom



Pictured at Roy Rilling's Appreciation Dance are Guy Adams, Roy Rollins, Bob Wild and Bob Hester.



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and Dad a surprise open house on January 17 (their actual anniversary date). Square dancers, old school chums, relatives and callers showed up to show the Rippetto's just how much they appreciated their years of service to giving enjoyment and seemingly tireless dedication to everyone. The hall was decorated with red roses, cherubs, and pictures depicting all the milestones from grade school through their forty years, (yes, more square dancing and grandchildren then anything else). The grand finale came when the Reverend Larry Piatt arrived to renew their wedding vows! Along with daughter Tami standing in for Karen and sons

Keith and Michael for Keith, dancers, friends, relatives, and Karen's mother (84) watched as the same dedication that they portray to us the dancers, was once more given to each other. We as their club, wish them another forty and are so proud to be able to enjoy the great world of square dancing under the loving guidance and non stop leadership of Keith and Karen Rippetto.

Bill & Ruth Ann Jones
Charleston, West Virginia

Carolinnians Host Dance

The first student dance of 1999 in the Triad region of North Carolina was held Saturday, January 9 at →

Village Green in Greensboro, with the Carolinians as host club. A total of one hundred forty-six callers and dancers from some twenty clubs, in the area, including several from Virginia, helped to kick off the year's activities with a combination of square and line dancing. Adding to the fun was a humorous skit featuring the caller-cueer duo of Chuck and Chris Hicks of High Point.

Emily Smith was in charge of dance decorations. With a theme of "Let It Snow," scores of paper snowflakes hung from the eight chandeliers in the ballroom. Although the temperature outside was below freezing and a brisk wind was blowing, no snowflakes were falling. Dancers came from as far east as Oxford, as far west as Winston-Salem, as far north as Martinsville, Virginia, and as far south as Asheboro.

In addition to Carolinians caller Cleo Barker and associate caller Ed Richardson, other callers were Chuck Hicks, George Jackson of Pleasant Garden, David Staples of Chapel Hill, Jimmy Roberson of Oxford, Bill Bouknight of Hillsborough and Fred Martin of Stuart, Virginia.

The array of tasty finger foods which overspread three long tables

drew favorable comments from all those who partook of the sandwiches, cheeses, meats, fruits and desserts.

Club president Ruth Frye called the dance "a resounding success which everyone enjoyed." Several other new dancer dances are scheduled during February and March in the Triad. Weekly classes began last October and will continue through May.

Al Stewart
Greensboro, N. Carolina

Berea, Ohio Childrens Home

In spite of the cold weather and the threat of snow on January 10, the square dancers of Northeastern Ohio again showed their generosity in raising \$2,241.00 for the benefit of the Berea Ohio Childrens Home. The dance was sponsored by the Charity Callers of Northeastern Ohio.

The Berea Childrens Home and Family Services is a non-profit charitable corporation offering residential and foster care programs, counseling and parent education programs for abused and neglected children. In 1998, they provided assistance for more than four thousand children in thirty-two Ohio counties. The Berea Childrens Home has a covenant relationship with the United Methodist Church.

The money was raised through a combination of admissions, split the pot, Chinese auction and a "Caller for a Dollar" raffle conducted by Bob Cadman of Mineral Ridge. The many door prizes and auction items were generously donated by area merchants and dancers.

Callers and cueers donating their talents were Danny Beck, George Bickis, Ray Bloom, Janet Brazil, Hank Butler, Bob Cadman, Judy



The Carolinians welcomed almost 150 callers and dancers January 9th for the club's annual student dance.

Cadman, Norm Flavell, Bill Hart, Dennis Kalal, Ray Miller, Tom Rudebock, Scotty Sharrer, Al Wolff and Mack Yokum.

In addition to the callers and cuers there were many clubs and individuals who assisted in the selling of tickets and conducting the auction. All dancers helped with refreshments by donating plates of cookies.

The coordinating committee was callers Bob Cadman, Harold Everhart, Ray Miller and Tom Rudebock.

The 16th Annual Charity Dance will be held January 9, 2000 at the Berea High School, Berea, Ohio. For more information, contact Tom Rudebock, 4551 Grafton Road, Leetonia, OH 44432; Telephone 330-427-6358 or E-mail: rudebts@valunet.com.

38th Michigan Square & Round Dance Convention

You are invited to Battle Creek, Michigan. Two days of dancing and fun, August 20 - 21, at the Kellogg Arena and McCamly Plaza Hotel. All dancing will be under one roof at this beautiful facility centrally located in downtown Battle Creek.

The festivities begin at noon, Friday, August 20 with continuous dancing to 11:00PM. Saturday dancing starts at 10:00AM and concludes at 11:00PM. The convention features area callers and cuers. A full slate of Mainstream, Plus, Advanced, Challenge and Rounds (Phase II - V) will be offered for your enjoyment. The special Youth Room was a great success last year and will be included in this year's convention. In addition to the fine dancing, the convention will have vendors selling dance apparel, a fashion show, sewing seminar and a special program on

Saturday evening featuring exhibition dancing and concluding with a Grand March. There are several unique shops, restaurants and eateries located in the McCamly Plaza. It makes a nice place for dancers to relax and make new friends.

Additional information and registration forms can be obtained by contacting Fred and Netty Wellman, 5813 Westminister Way, East Lansing, MI 48823; Phone 517-339-5093; Fax 517-339-5173; E-mail: Netty_Wellman@MSN.Com.

Washington Area SD Coop Association in Parade

Just a bit of news and an invitation. The Washington Area Square Dancers Cooperative Association will be participating in the National Cherry Blossom Festival Parade in Washington, D.C., Saturday, April 10.

Groups from all over the U.S., and the world will be participating in the parade.

The parade will be telecast on WRC-TV, Channel 4, Washington, and some NBC affiliate stations. It is a great opportunity to promote square dancing and share the joy!

The Cherry Blossom Festival is a week long international cultural event celebrating the cherry trees given to the United States by Japan many years ago. The parade is the culmination of the festivities.

We invite any square dancers to participate in the parade with us. Please e-mail or phone us for the details.

Becky Stewart, Parade Coordinator; Bechoyt@erols.com; 703-578-0132.

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

NOTES IN A NUTSHELL

A REVIEW BY

FRANK LESCRINIER



CALLERS NOTES

Norm Wilcox

In this month's "Adding Creativity To Your Choreography" article, Norm takes a look at the question, "What am I doing now and how can I change it to make it more interesting?"

For the **Basics and Mainstream Programs**, the following calls and sequences are featured: Star Thru; Spin Chain Thru; Scoot Back 1 1/2. Daryl Clendenin wrote an experimental call for the **Basic Program** called: Couples Trade @ Sweep. For the **Plus Program**, a variation of Track II (Track I, III and IV), is looked at. Left Chase is not used much and so it is called Left Chase instead of Chase Left. Cross Clover and (Anything), Double Star Thru, Spin the Windmill are all featured calls at the **Advanced Program**.

JOHN'S NOTES

John Saunders

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

In the Caller's Partner section, Linda shares the A-Z of friendship.

In the Dancing Contra section, by Don Ward, he highlights several of his MacGregor records that are useful not only for contras but can provide the creative caller with some new tricks up his sleeve.

The **Workshop Ideas** section takes a look at "Fan Chain Thru." The **Basic Program** call featured is Dive Thru. Reverse Dixie Style to an Ocean Wave is the highlighted call at the **Mainstream Program**. Peel the Top is explored at the **Plus Program**.

The **Advanced and Challenge Supplement** includes: Horseshoe Turn; Switch the Wave; and Box/Split Recycle.

MIKESIDE MANAGEMENT

Stan & Cathie Burdick

As Stan winds down his calling career, he reflects on what the qualifications are to be a caller.

Don Taylor shares some interesting choreography that can be used at a party night, or one-night-stand.

Although Jack Lasry wrote the call "Eskimo Slide" years ago, it can still be taught as an easy teach to a Mainstream or Plus floor in just a few minutes.

Jerry Junck contributes an article on Creative Choreography, singing call figures that are a little different. Push the dolls before using them on your dancers. Use with extreme caution!

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

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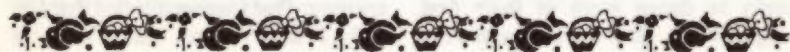
sequences below it.

The featured calls this month on the Mainstream through Plus Programs are: **Mainstream:** Left Swing Thru; Cloverleaf; and Eight Chain Thru. **Plus:** Follow Your Neighbor and Spread; Load the Boat; and Track 2.

The **Advanced Program** calls highlighted are: Explode and (Any-

thing); Explode the Line; Mini-Busy; and Peel and Trail.

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Thanks, Frank.



THE CALLER COACH



DON WILLIAMSON

Programming With Square Dance Music - Part 2

I realize that variety in music is not the only ingredient in programming a well-balanced dance. The choreography used, the dance level, the caller's personality and experience, the acoustics, proper ventilation, good floor surface and receptive dancers are just a few of the other factors. High frequency dancers and large numbers of new and old calls, for the most part, may not need as much variety in music as the average club dancer. However, they too enjoy a good change of pace. I recently attended a Challenge (C-2) level dance with a top billed Challenge caller. I observed him as he thrilled the floor with the C-2 calls and some APD variations of them, then he closed a two-hour program with a beautiful singing call and it was just like adding the frosting to a cake. I personally find this very true with my Advanced groups. They really enjoy a singing call, especially if you use some of the Advance material in the song. Many of the veteran callers are masters at this skill and it adds greatly to their popularity as a caller.

I'm sure you have sensed the excitement in new dancers when they begin to dance some of their first singing calls. They will almost always

sing right along with you, especially if it is a familiar tune. Perhaps, our discussion of varied music is more dramatically applicable from class level through Mainstream level dancing. It is also most unwise and actually difficult to put on a one-night stand with only one or two records.

Carrying this type of thinking into the selection of recordings for our dances, let's us decide what type of criteria we would use to select a varied type of music to better program our dances.

This writer suggests that you categorize your records so that you will immediately know which group of records from which to select when programming a dance. It will help you greatly in program planning whether you do it before the dance, or if you merely program on the spot.

Once you categorize your records, then try to include one from each category (or at least several of the categories) in your program. There are many ways to categorize (group) your record's. The following happens to be the way I prefer:

Production Numbers - These are songs that I personally feel that I do well. I have spent extra time in



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preparing them and they always seem to go well. I get requests for them often.

Songs With Drive - These are songs that I can always count on to set the pace for a lively dance or to pick up the excitement after a lull in the program. These are exciting songs with good lively music.

Songs With Latin Rhythm - I try to use one song each dance with a Latin rhythm and I have three that I consider my classics.

Broadway - There are a few songs in this category that work especially well for me.

Old Favorite Pop Tunes - I have nine records that I consider my classics. Actually there are a number of

others just as good but I can't carry them all. These songs are good for any occasion and familiar to all. Some of them make good sing-along's.

Half Time Dances - Shuffle Rhythm - These are the smooth, pretty one steppers. Dancers are accepting these rhythms better than before, however, we should not use more than one or two in a single dance. I have six from which to choose.

Country and Western - The majority of the tunes out could fall within this category. I carry 6 as classics but try out many others as they come and go.

Patriotic and Special Occasions - "God Bless America" written by Cal Golden heads this ⇒

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- Q-927 LET'S GET BACK TO ME AND YOU - John Kwaiser

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list category. However, I have a number of other records for saying goodnight, birthdays, anniversaries and some with some exceptional music that I use for specific occasions.

Hoedowns - I have about a dozen patter records that I always carry and several others I carry from time to time. I am always on the lookout for a good new hoedown/patter record and sometimes supplement them with singing call music.

In summary, I would like to offer some points for consideration in selecting music for square dancing:

Suggestions:

1. Open the dance with an exciting piece of music.
2. Use a smoother type rhythm-accented record for work-shopping and tips with more involved choreography.
3. Use one novelty type patter record at least to square them up even if you switch.
4. Don't use hoedown records that feature the same instruments all the time. Switch around among banjo, guitar, piano, vibraphone, mandolin, etc.
5. Be careful not to overuse fiddle tunes.
6. Select from a wide variety of record labels. This in itself provides

great variety.

7. Use records with 4/4, 2/4 and 6/8 rhythm on occasion. The 6/8 rhythm can be a delightful sensation for the dancers.

8. Learn to sell your singing calls by taking advantage of your talents and by also taking advantage of any gimmick ideas that may have been on the original recording.

9. Learn to rewrite the choreography of a singing call if it doesn't please you. More and more callers are doing this. Don't miss a good piece of music just because you don't like the choreography.

10. Do one sing-along per dance.

11. Do requests but don't let requests dominate your program.

Be conscious of variety in music just as you are in varying your choreography and you will thank yourself for it over and over again.

Don Williamson is a Caller Coach, Accredited by CALLERLAB, and producer of Red Boot Productions and Platinum Records.

Don invites other caller coaches to participate. Send your letters to Red Boot Productions, Inc., 52 Crest Drive, Greeneville, TN 37745

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MARSHALL FLIPPO MILESTONE, 1981

As a "founding member" of CALLERLAB, Flippo could well be the most consistent traveler in the history of the activity. For several decades, between early fall and mid-spring he has averaged five nights of calling per week throughout North America doing one-nighters and occasionally serving as staff caller for weekend and week-long square dance vacation institutes.

Like the proverbial postman who takes a walk on his day off, Marshall spends the late spring and summer months as staff caller at Kirkwood Lodge, Lake of the Ozarks, Missouri.

A dancer, trying to explain how Flippo manages to keep so busy throughout the year explains, "He wears well!"

And, while that may be an understatement, he indeed possesses the ability to please an audience, big or small. This is born out by the fact that a majority of Flip's engagements are repeats, year after year.

Flippo and Neeca, whom he married in 1949, took up square dancing in 1951 and he started calling in 1952. In 1958 the Flippos joined with three other couples in Abilene, Texas and built the Wagon Wheel Square Dance Hall. In 1961 Marshall was signed on



as resident caller at Kirkwood Lodge and in 1973 the Flippos became co-owners of the enterprise.

He has been successful as a recording caller with his rendition of "Auctioneer" on Blue Star establishing a new high in square dance record sales. Over the years his sales on Blue Star, and more recently on Chaparral, have been most noteworthy.

His travel calling has taken him to many areas around the globe and his contributions to the world of square dancing have been many. He has served on CALLERLAB's Board of Governors and in 1970 was inducted into the Square Dance Hall of Fame.

(Editors Note: In several instances with Milestone recipients, a divorce and remarriage may have occurred. The biographies appear as they were at the time of presentation.)

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A P-4 Foxtrot to a Bobby Darin vocal.

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Amer. Pie 9015 - Gloria & Ed Kilner

A P-2 Two Step to music (59th St. Bridge Song) by The Harpers Bizarre.

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Arista 07822-13069-7 - Patricia Hintz

A P-2 Two Step to an Allan Jackson vocal with catchy lyrics.

Hasta Manana '98

Roper 136 - Carlos & Nancy Esqueda

A P-5+2 (Same Foot Lunge, Throw-away) Waltz to a pretty instrumental (Til Tomorrow).

Silver Bell Waltz

RCA 62411 - Billy & Mimi Gabler

A little different P-2 Waltz to a good Elvis vocal.

Think - MCA 28952

Nancy & Dewayne Baldwin

A nice P-4 Foxtrot to good Guy Lombardo music.

Are You Lonesome Tonight

Roper 137 - Walt & Estalee Liggins

A P-4+2 (Outside Spin, Hover X End) Waltz to a pretty instrumental.

Sweetheart Tree

Roper 141 - Walt & Estalee Liggins

A comfortable P-4 Waltz to pretty music.

My Funny Valentine

Roper 278 - Walt & Estalee Liggins

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#### Milica

*Decca 32008 Or Vernon 014*

*Anne Tikkanen*

A nice P-3+2 (Diamond, In & Out Runs) Two Step/Foxtrot to a good instrumental.

#### Round World Waltz

*Roper 405 - Dorothy Sanders*

A P-2+2 Waltz to a good instrumental.

#### Tears - Windsor 4746

*Nancy & Dewayne Baldwin*

A good P-2+ Diamond Trn Waltz to pretty music.

#### Love Will Keep Us Together

*A&M 8590*

*Desmond & Ruth Cunningham*

A P-5 Foxtrot/Jive to a good Captain and Tennille vocal.

#### Anything But My Love

*Roper 310 - Carolyn Myers*

A nice easy going P-2 Two Step to a good instrumental.

#### Charming Linda - Grenn 17101

*Chuck & Barbara Jobe*

An interesting P-4+2 Triple Wheel, Whip Throwaway Lazy Jive to a good instrumental.

#### Wendy

*Spec Press - Ken & Irene Slater*

An interesting P-5+2 (Rumba Cross, Pivot To Hairpin) Waltz to pretty music.

#### Old Friends - Windsor 4754

*Nancy & Dewayne Baldwin*

A nice P-2+ Diamond Trn Waltz to pretty music.

#### Adios Blues - Roper 285

*Carlos & Nancy Esqueda*

A P-6 Foxtrot to good music (Goodbye Blues).

#### Singing In The Rain

*Roper 305 - John & Dorothy Szabo*

A P-4+2+1 Quickstep to a peppy instrumental. 🐾



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## *SPRING SQUARE & ROUND DANCING*

- S1 - MAY 30 - JUNE 4 (A-2)  
Bob Baier, Darryl Lipscomb, Marshall Flippo  
Rounds - Jim & Cathy Oliver
- S2 - JUNE 6 - JUNE 11 (PLUS)  
Johnnie Wykoff, Marshall Flippo  
Rounds - Tom & Rosalee Clark
- S3 - JUNE 13 - JUNE 18 (PLUS)  
Mike Sikorsky, Marshall Flippo  
Rounds - Dick & Gail Blaskis
- S4 - JUNE 20 - JUNE 25 (ROUND LEVELS 3, 4, 5 & A TOUCH OF 6)  
Charles & Annie Brownrigg & Jerry & Barbara Pierce
- S5 - JUNE 27 - JULY 2 (PLUS)  
Ken Bower, Gary Shoemake, Marshall Flippo  
Rounds - Charles & Annie Brownrigg
- S6 - JULY 4 - JULY 9 (C3A)  
Lee Kopman & Vic Cedar

## *SPRING WEEKENDS*

- W1 - APRIL 16 & 17 (PLUS)  
Monty Hackler & Shane Greer
- W2 - APRIL 23 & 24 (PLUS)  
Dennis Mineau & Jeff Nelson

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## FALL SQUARE & ROUND DANCING

F1 - AUGUST 22 - AUGUST 27 (PLUS)

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

F2 - AUGUST 29 - SEPTEMBER 3 (DBD PLUS)

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

F3 - SEPTEMBER 5 - SEPTEMBER 10 (PLUS)

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

F4 - SEPTEMBER 12 - SEPTEMBER 17 (PLUS)

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

F5 - SEPTEMBER 19 - SEPTEMBER 24 (PLUS)

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

F6 - SEPTEMBER 26 - OCTOBER 1 (PLUS)

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

## FALL WEEKENDS

W3 - AUGUST 27 & 28 (MAINSTREAM)

Alan Schultz & Vic Perry

W4 - SEPTEMBER 3 & 4 (A-2)

Tony Oxendine & Jerry Story



**Jerry**

## Let's Meet... Jerry Junck

Jerry began square dancing in 1965. He started calling a year later, while still in high school. For the next twenty years, he was the club caller for a number of clubs in northeast Nebraska and traveled as much as his farming operation would allow. The spring of 1986 brought with it the decision to devote full time to calling square dances.

An accredited member of CALLERLAB since 1976, he has served as past chairman of both the Rural Area Considerations Committee and the CALLERLAB Foundation. He is a member of the Board of Governors, serving on the Executive Committee, and is the current past Chairman of the organization.

The following are songs that Jerry likes to carry in his box.

### HOEDOWNS

Merle's Pickin' - Red Boot  
Buzzy's Hoedown - Rockin M  
Pac Man - Chinook  
Cripple Chicken - Red Boot  
Patches - Chinook

Rockin' in Rosalie's Boat - ESP

Rollin' Easy - Ranch House

### SINGING CALLS

Louisiana Lou - Four Bar B

False Hearted Girl - Hi Hat

One More Town - Chinook

Turn Me Around - Four Bar B

Wash My Face in the Morning Dew

- ESP

I Just Want to Dance With You

- Four Bar B

Come Monday - ESP

Jerry firmly believes in the development of new callers and the continuing education of established callers. He is co-author of a new book on choreography called, "Standard Choreography." Designed with the newer caller in mind, it provides examples of danceable choreography from standard formations to assist in teaching new dancers. Also an accredited CALLERLAB coach, Jerry conducts caller schools and seminars around the country and is a permanent staff member of the Heart Of America Caller's School held in Kansas City,



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12. TWO-STEP BASICS - No. 1
13. TWO-STEP BASICS - No. 2
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16. PHASE III Cha Cha/Rhumba
17. PHASE III Tango/Jive/2 Step
18. PHASE IV Waltz
19. PHASE IV Foxtrot
20. PHASE IV Cha Cha/Rhumba
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Missouri each summer.

During the winter months, Jerry and his wife Sharon make their home in Mesa, Arizona where he is the resident caller for three travel trailer parks. While there, he maintains a complete program of square dancing from Beginners through A-2.

Jerry records for Chinook Records and has been the featured caller at many festivals and weekends around

the country. Traveling extensively during the summer months, he thoroughly enjoys the traveling side of calling and the many friends he has made throughout the activity. He takes special pride in calling smooth, flowing choreography with the basic philosophy that "SQUARE DANCING SHOULD BE FUN."

*Submitted by Patricia Scott and  
Nick Cline*



## ROUND DANCE

# PULSE POLL

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

e-mail: bevbobcuc@aol.com

Dear Friends and Fellow Dancers,

It is already spring. Where does the time go? Thank you again for your contributions and as always we look forward to hearing from you.

### CHICAGOLAND ROUND DANCE LEADERS' SOCIETY Teach Of The Month February, 1999

#### Phase II

Husbands & Wives (Morrison) WZ  
Arista 078822/Chinook 1103 (Brooks  
& Dunn)

#### Phase III

Wee Sam (Barton) WZ SP CDN006

#### Phase IV

Yesterday's Song (Scott) Cha/Col  
18-02604 Neil Diamond

#### Phase V

Green Green Grass Foxtrot (Folwell/  
Butcher) Grenn 14121

#### Phase VI

Just The Way You Look Tonight  
(Easterday) FT SP

### SOUTHWESTERN OHIO SQUARE DANCERS ASSOCIATION Rounds Of The Month March & April, 1999

#### Easy

Groovy Two Step (Kilner) II/American  
Pie 59<sup>th</sup> Street Bridge

#### Intermediate

Dance, Dance, Dance (Scott) IV/WZ  
Win 4538

#### Classic

Kon Tiki (Gazier)

#### Honorary

Love is A Many Splendored Thing  
(Schappacer) IV/FT Roper 408

### POPULAR DANCES/TEACHES DRDC Top Teaches As Reported In The February 1999 Newsletter

1. Doolittle Cha (Goss) IV + 1/BG 102  
The Blues Bros.
2. Dancez Merengue (Shibata) V/SP  
310
3. Wendy (Slater) V + 2/WZ/SP  
Flip: All Over Again
4. Over and Over (Goss) V + 2/SP
5. Wee Sam (Barton) (III + 2/WZ/SP  
84 Flip: Esta Rumba  
Snow Blossom (Rumble) III/  
WZ/SP
6. Love To Dance With You (Nelson)  
III/R/C/ Mer 90617 Patti Page  
Walkin' & Talkin' (Parker) III + 2/  
Jive/SP 279

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*New ROUND DANCE to old Grenn record:*

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Secret Smile (Rumble) IV/WZ/SP  
"Mona Lisa"

Enchanted Boy IV (Anderson)  
Rumba/SP 211

Cotton Candy Mambo (Bond)  
IV+1/Coll 4586 Al Hirt Flip: Java  
Come Dancing (Goss) VI

8. Really Really Mine (Bahr) V+2/  
FT/ Coll 0243 Jimmie Rogers

Limbo Rock (Kincaid) III/Coll 3858

9. Tampa Jive (Macuci) V/Classic  
Ray Stevens

Sunflower (Tonks) J/Classic Coll  
6367 Glen Campbell

Mr. Aladdin Sir (Easterday) V

Just In Time (Shibata) V

Java Two Step (Bond) II+2 Coll  
4586 Al Hirt

First Snowfall (B/M Moore) VI/  
SP 275

Charade III (Kammerer) III+2/  
WZ/SP 67

American Blue Tango (G/J Martin)  
IV/SP 316

Am I Blue (Lamberty) VI/FT/  
SP 313

All I Ask Of You (McGee)  
III+2/R SP

Ain't Misbehavin' (Slater) V/FT  
SP 422001 Flip: Moonlight Dream

10. Twilight Tango (Migliorini) V+2

The Blues Tango (Goss) VI/SP 306

Somos Novios (Fisher) V/B/SP 271

Hold Me Tight (Imamura) V+2/B/  
SP MRE 001 Flip: Espania Cani

Help Me Rhonda (McGee) V+2/  
Jive Coll 6035 The Beach Boys

Fenestra (B/M Moore) VI/  
Argentine/American Tango SP

Summer Place (Buck) III+2 STS/  
Coll 13-33007 Percy Faith

All Over Again (Slater) VI/FT/SP

Falling Stars Foxtrot (Slater)  
IV+2/SP 154

## 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
2. Ideas for Afterparties
3. Stan's Tandem (dble sqs)
4. A Bushel of Modules
5. Filler Patter
6. Hexagons



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# ON THE RECORD

Recent square dance record releases with commentary by

## CHRIS PINKHAM

PO Box 1419  
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| <i>LABEL</i>                                                                                                                                                                                                                                                                                                                                                                                                  | <i>TITLE</i>                 | <i>ARTIST</i>                         |
|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|------------------------------|---------------------------------------|
| <b>4B-6139</b>                                                                                                                                                                                                                                                                                                                                                                                                | <b>Gone To Wal-Mart</b>      | <b>Tom Roper</b>                      |
| Have some fun with this one folks. Quality instrumentals with a banjo/piano leads and some fun and funny lyrics. Good energy in the familiar melody line. I found this to be straight up patter music or for other types of dancing you present in your program. <i>Hds(Sds) Prom. 1/2, Sds(Hds) R&amp;L Thru, Hds(Sds) Square Thru 4, Do Sa Do, 8 Chain 4, To the corner Swing &amp; Promenade!</i>          |                              |                                       |
| <b>ESP-1033</b>                                                                                                                                                                                                                                                                                                                                                                                               | <b>Right On The Money</b>    | <b>Elmer Sheffield</b>                |
| Very pleasant, relaxing cover of that familiar and contemporary C&W tune. Nice tune to settle 'em down or to send 'em out the door! Piano and fiddle leads. Check it out. <i>Hds(Sds) Prom. 1/2, Square Thru 4, R&amp;L Thru, Veer Left, Couples Circulate, 1/2 Tag, Scoot Back 2X, Corner Swing &amp; Promenade!</i>                                                                                         |                              |                                       |
| <b>HH-5224</b>                                                                                                                                                                                                                                                                                                                                                                                                | <b>Me And Millie</b>         | <b>Buddy Weaver</b>                   |
| This piece has been available before, but it's still kind of cute. Get your dancers to help you sing the tags. Aren't you glad that wine is made nowadays by a machine rather than people you don't know walking through it in their bare feet? <i>Hds(Sds) Square Thru 4, Do Sa Do, Make a Wave, Ladies Trade, Swing Thru, Boys Run, Tag The Line, Face In, Square Thru 3, Corner Swing &amp; Promenade!</i> |                              |                                       |
| <b>RMR-008-1</b>                                                                                                                                                                                                                                                                                                                                                                                              | <b>Cajun Dew</b>             | <b>Hoedown MS Flip by Bengt Gelef</b> |
| This one's my "patter pick" this month. Bluegrass influence with a Cajun/accordion slant which moves along on a smooth dancing track. Good feel for introducing and practicing material for a relaxed workshop.                                                                                                                                                                                               |                              |                                       |
| <b>LH-1047</b>                                                                                                                                                                                                                                                                                                                                                                                                | <b>Ring Around Your Neck</b> | <b>Henry Israel</b>                   |
| Here's a snappy rockabilly tune that gets 'em humming along on the floor. Great energy and a fine cover of a familiar old rock and roll tune. Uh! Thank You Very Much! <i>Hds(Sds) Square Thru 4, Do Sa Do, Swing Thru, Girls Fold, Peel The Top, R&amp;L Thru, Square Thru 3, Corner Swing &amp; Promenade!</i>                                                                                              |                              |                                       |
| <b>TAR-102</b>                                                                                                                                                                                                                                                                                                                                                                                                | <b>Juanita Jones</b>         | <b>Reggie Kniphfer</b>                |
| This is the second effort from a new producer. I enjoyed the "South of The Border" feel to the music. I always like that rolling beat for square dancing. Finally I'm having fun calling patter and workshoping drills with this music. <i>Hds(Sds) Prom. 1/2, R&amp;L Thru, Square Thru 4, Do Sa Do, Swing Thru, Girls U-Turn Back, Boys Trade and All Promenade!</i>                                        |                              |                                       |

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**HH-671**

**Happy / Ginger**

**Two-Sided Hoedown**

Good two-sided hoedown here. "Happy" is definitely so-very jaunty the kind of music that you might dance to at a live music night in someone's barn. One-hundred eighty degrees from that is "Ginger" based on the disco tune "She Works Hard For The Money." This one makes you look for the mirrored ball, the laser lights and those white suits. One record, two totally different atmospheres created!

**CAR-40**

**I Picked The Wrong Night**

**Mary "Mary" Castleberry**

Strong rolling percussion line-a boom chucka actually with a reappearing fiddle in the background. Good music to time a variety of figures to. *Hds(Sds) Prom. 1/2, Square Thru 4, R&L Thru, Pass Thru, Trade By, Touch 1/4, Scoot Back 2X, Corner Swing & Promenade!*

**C-1010**

**Tick-A Tack**

**George Hermann**

Quaint piece with some snappy percussion to make you tap your foot. *Allem. Left, Walk By Your Own, Right Hand Around Right Hand Lady, Left Hand Around Your Own, Men Star Right, Pass Your Partner, Swing Your Corner & Prom.*, Also looks like another Swing at Home once you get there so the caller can finish all the words.

⇒



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**HH-670 Motlv 8 OR - Hoedown Flip 2 Couple A-2 Buddy Weaver**  
Energetic hoedown w/that Hi-Hat feel. Strong percussion line & banjo set the pace w/varying leads overlaid. Challenging 2 cpl A-2 on flip side for your basement dancers.

**CRC-124 Cotton Fields Matt Worley**  
Strong and energetic cover of a familiar ol' tune from Crown Records. I also use Crown Records for other types of folk dancing in my presentations. Contrás, Triples and others seem to feel good when you're using this music. Check it out!  
*Hds(Sds) Square Thru 4, Do Sa Do, Swing Thru, Boys Run, Ferris Wheel, Centers Pass Thru, Touch 1/4, Scoot Back, Corner Swing and Promenade!*

**GMP-109 Walkin' Away Doug Bennett**  
I enjoyed the changing percussion lines and instrumentation that brings the dancers back and forth across two distinct dancing modes. One is smooth and relaxing. The other is definitely a pick me up! Listen and see what I mean.  
*Hds(Sds) Square Thru 4, Do Sa Do, Star Thru, R&L Thru, Ladies Lead Dixie Style To A Wave, Boys Trade, Boys Run Left, Girls Roll him away and All Prom.!*

**C-1011 Gold And Silver Henry Israel**  
A quaint and smooth piece with a relaxing percussion line backed by an accordion. Kind of feels like let's get acquainted music.  
*Hds(Sds) Prom. 1/2, Lead to the Right, Do Sa Do, Swing Thru, Boys Run Right, Bend The Line, R&L Thru, Slide Thru, Square Thru 3, Corner Swing and Promenade!*

**4B-6140 To Make You Feel My Love Damon Coe**  
Set midway between relaxing and bouncing off the ceiling, but using a sentimental set of lyrics does the job very well. Great closer for the evening and a nice piece of music to sing to.  
*Hds(Sds) Square Thru, Do Sa Do, Swing Thru, Boys Run, Bend The Line, R&L Thru, Flutterwheel, Slide Thru, Swing & Prom.!*  
See you next month! Spring is on the way! 🍀

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## Classes, Why Do They Go?

By Betsy Gotta

We had such a good class, but they never came back. What happened to all those people? I was welcoming! I didn't set squares! I put my hands up! I helped when they needed it! What went wrong?

How many times have you wondered where the new class went while feeling sure that you did the right things to keep the new class members in the club? But, are you really sure you are new dancer friendly or are you just living in a dream world?

Recently a friend of mine was talking about a new dancer who had told him that she had never felt that he had welcomed her into his group. "Joe" was upset because he had always prided himself on not dancing in closed squares, but had taken care to put his hand up and let others come to dance with him. He said that she told him, "you never invited me into your square." He couldn't get her to understand that he made a policy to be

**" . . . help them to feel like a part of the group."**

welcoming by NOT inviting specific people to dance in his square.

I'm not just talking about closed squares. I'm talking about a difference in perception. New class members can't read your mind, or you theirs. You need to talk to the people to find out how to make them welcome. Seek

dancers out at the refreshment table and ask where they live, do they have children, and all of the other questions you ask new friends. Too often we see the new class as a product, not as individuals and potential new friends.

Long term members of the club are already bound by a web of shared experiences which can exclude new dancers. Share the background of a story when you talk about it with a class member.

Another way to welcome class members is to specifically include them in any social customs. If a group goes to the diner (before or after the dance), invite the class members along. Have a family night and/or a pot luck supper for the class part way through lessons on a club night, instead of just a graduation dance. Invite the class members to the club picnic and other social activities while they are still in lessons. The class should feel that they are part of the club as soon as they have made the commitment to learn.

Perception of the class members as dancers and a part of the group is an attitude which needs to be encouraged in long term club members. Too often, as class teacher, I've heard the angels say, "When you



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graduate and become a dancer . . . " I have always felt that class members were square dancers from their first commitment to learn. Dancing Basic or Plus or Mainstream doesn't make a square dancer. Dancing on a regular basis and the love of the activity makes a square dancer. We can encourage the feeling of belonging by including the price of the badge in the lessons and promoting the wearing of the club badge at all lessons and other club/class functions.

This brings me to a discussion of "Program Pride." Many dancers and leaders have blamed the CALLERLAB Programs (levels) for the problems in square dancing. I think that many problems come from human nature and the individual's need for competition.

Before the CALLERLAB lists, dance "levels" were identified in other terms such as "Easy, Relaxed, Club, Fun, Experienced, High." The current program lists allow for a more exact knowledge of what to expect at a dance. They do, however, lend themselves to labeling and pride of accomplishment. Experienced dancers should be aware of the impression they create by the phrase, "We lowered our level for you." The club member intends to be welcoming, but their pride of the program could increase a feeling of inferiority in the newer dancer. As a class teacher, I can say that class dancers have their own inferiority feelings

built in. The class members are the most unforgiving of their own mistakes and lack of knowledge. We club members do not need to mention what vocabulary we left out to make the class welcome. I feel that it is a welcome guaranteed to backfire.

Finally, I want to talk about "helping." Do you help so that a square won't break down, or do you help to make the new dancer have a good time? Often, we experienced dancers have another pride, that we keep our square moving no matter how weak the other dancers. We pull, push, direct, shove, shout, and feel good that "they got it." How much better it might be if we learn how to relax and quit gracefully. Square up with your partner and a smile! If you make a joke, new dancers will relax and do better. They are already blaming themselves and will read frustration from you as more blame for them. You are not being tested as a dancer, but as a friend.

In conclusion, we need to find out how new dancers see the experienced club members, so we can help them to feel like a part of the group. Become "new dancer friendly" and the class may not go away. Seek feedback to find out how your welcome is perceived, not to reinforce your self image as a "good guy." We are not just losing members of our activity when we lose class graduates, we are losing new friends. ■

# CREATIVE CHOREOGRAPHY

LEE & STEVE KOPMAN



This month let's have some fun with split circulate. We hope you'll find some new ways to call it that you might not have considered. (Also see The Koreo Korner, Page 44).

- 1) **HEADS** pass the ocean  
extend, cast off 3/4  
split circulate, girls trade  
box the gnat, square thru 4  
right and left grand
- 2) **SIDES** pass thru  
separate around 2 to a line  
spin the top, split circulate  
centers trade, split circulate  
girls run, touch 1/4  
walk and dodge  
right and left grand
- 3) **HEADS** touch 1/4 & walk and  
dodge  
touch 1/4, split circulate  
centers trade, split circulate  
acey deucey, circulate 1 1/2  
right and left grand
- 4) **SIDES** lead right  
swing thru  
split circulate, scoot back  
centers trade, girls run  
star thru, trade by  
swing thru  
right and left grand
- 5) **Heads** 1P2P  
pass the ocean  
split circulate  
walk and dodge, girls fold  
touch 3/4  
right and left grand
- 6) **SIDES** square thru 2  
swing thru, split circulate  
spin the top, cast off 3/4  
split circulate, boys run  
double pass thru, track 2  
acey deucey, scoot back  
right and left grand
- 7) **HEADS** right and left thru &  
lead left  
**LEFT** swing thru  
split circulate, centers trade  
boys trade, touch 1/4  
coordinate, 1/2 tag  
girls trade, 1/2 sashay  
**ENDS** face in  
**YOU'RE** home
- 8) **SIDES** star thru  
double pass thru, track 2  
swing thru, split circulate  
spin the top  
boys spin the top  
**GIRLS** cast off 3/4  
boys swing thru  
Girls looking out run, extend  
split circulate, girls run  
star thru, trade by  
pass to the center  
**CENTERS** square thru 3  
left allemande
- 9) **HEADS** lead right  
touch 1/4  
split circulate 1 1/2  
diamond circulate  
flip the diamond

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- split circulate, swing thru  
boys run  
pass the ocean  
swing thru  
right and left grand
- 10) SIDES star thru & spread  
pass the ocean, split circulate  
fan the top  
GRAND swing thru  
boys run  
crossfire, hinge  
acey deucey  
extend, right and left grand
- 11) HEADS square thru 4  
SIDES roll away, swing thru  
split circulate, GIRLS fold  
BOYS swing thru, extend  
split circulate, hinge  
right and left grand
- 12) SIDES lead right  
pass the ocean  
cast off 3/4  
split circulate, circulate  
split circulate, girls run  
single circle to a wave  
acey deucey, scoot back  
right and left grand
- 13) Heads 1P2P  
right and left thru  
dixie style to a wave  
centers trade  
split circulate TWICE  
girls run, ferris wheel  
centers sweep 1/4...  
LEFT ALLEMAND
- 14) SIDES square thru 4  
heads u turn back  
centers in..cast off 3/4  
pass the ocean  
split circulate  
hinge, split circulate  
cast off 3/4, split circulate  
cast off 3/4  
extend  
right and left grand
- 15) HEADS star thru  
double pass thru, peel off  
pass the ocean  
split circulate  
spin the top  
explode the wave  
trade by, swing thru  
extend  
right and left grand

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

# THE KOREO KORNER

STEVE KOPMAN



Let's continue the thought process of split circulate (See Creative Choreography, Page 42) but from a left hand wave. It's easy and fun to expose the dancers to this kind of positioning.

**HEADS LEFT square thru 2**

**LEFT touch 1/4**

**split circulate**

**Then:**

- |                                                                            |                                                                                                       |
|----------------------------------------------------------------------------|-------------------------------------------------------------------------------------------------------|
| 1) girls run<br>pass thru<br>wheel and deal<br>dixie grand, left allemande | extend, left allemande                                                                                |
| 2) girls trade<br>square thru 2<br>right and left grand                    | 4) cast off 3/4<br>acey deucey<br>trade the wave<br>right and left grand                              |
| 3) hinge<br>acey deucey                                                    | 5) {LEFTY} scoot back<br>boys trade<br>square thru, but on the 4 <sup>th</sup><br>hand left allemande |

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# No-Ka-Oi Festival



at the  
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The No-Ka-Oi Festival returns this year to the Wailuku Community Center, April 16, 17, 18, 1999, for a dance with two of the all time greats: Bill Peters and Fred Beem, plus Hawaii's favorite cuer: Freddie Loveless.

## Friday, April 16

- 7:00 - 7:30 pm Pre-Rounds with Freddie Loveless  
7:30 - 9:45 pm Square and Round Dancing with Bill, Fred and Freddie  
+ Special Dances

## Saturday, April 17

- 12:00 - 1:30 pm Round Dance Workshop with Freddie Loveless  
1:30 - 3:00 pm An "A" Workshop for Plus Dancers (with Lots of Dancing)  
- Bill Peters  
7:00 - 7:30 pm Pre-Rounds with Freddie Loveless  
7:30 - 7:45 pm Grand March  
7:45 - 9:45 pm Square and Round Dancing with Bill, Fred and Freddie  
+ Special Dances  
10:00 - 11:00 pm After Party Including Sing Along with Bill Peters harmonica

## Sunday, April 18

- 9:30 - 12:00 pm Trail Out Dance and Farewell with Local Callers

.....  
**Registration for the festival is \$25.** Cuers, callers & their spouses are free. Refunds can be made through April 15. Register early if you can, it really helps the planners.

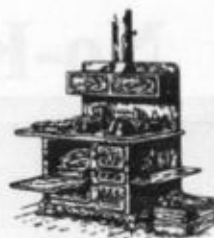
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# Country Kitchen

By Louise Harrop



I haven't made these Morning Glory Muffins or Banana Sour Cream Loaf in a while and decided to dig the recipes out of my recipe box. They are a favorite with my family and will soon become one of your families favorites.

## Morning Glory Muffins

- 2 1/4 Cups flour
- 1 1/4 Cups sugar
- 1 Tbsp. cinnamon
- 2 tsp. baking soda
- 1/2 tsp. salt
- 2 Cups grated carrots
- 1 apple, shredded
- 1/2 Cup each: shredded coconut, raisins, pecans or walnuts
- 1 8 oz. can crushed pineapple, drained
- 3 eggs
- 1 Cup vegetable oil
- 1 tsp. pure vanilla extract

Heat oven to 350°. Grease 16 muffin cups or use paper muffin liners. Sift the flour, sugar, cinnamon, baking soda and salt into a large bowl and stir in the carrots, apple, coconut, raisins, nuts and pineapple. In a separate bowl whisk the eggs together with the oil and vanilla. Pour this mixture into the bowl with the dry ingredients; blend well. Spoon batter into muffin cups, filling almost to the top. Bake until a wooden pick inserted

in the center comes out clean, about 35 minutes. Cool muffins in the pan for 10 minutes then turn out onto a wire rack to finish cooling. When cool, store in an airtight container. These are best when allowed to "ripen" for 24 hours before serving. They freeze well. Makes 16 muffins.

## Banana Sour Cream Loaf

- 2/3 Cup butter
- 1 1/3 Cups sugar
- 2 eggs
- 1 1/2 Cups mashed bananas
- 2 3/4 Cups sifted flour
- 1 tsp. baking powder
- 1 tsp. baking soda
- 1/2 tsp. salt
- 1/2 Cup sour cream
- 1 Cup chopped walnuts

Cream butter with sugar until light and fluffy. Add eggs and bananas. Beat until well blended. Sift flour, baking powder, baking soda and salt. Add alternately with sour cream to banana mixture, stirring just till blended. Stir in nuts. Spoon batter into a 9" X 5" X 3" loaf pan which has been greased and floured on the bottom only. Bake in a 350° oven for 1 hour and 15 minutes or until it tests done with a toothpick. Let stand 20 minutes to cool, then remove from pan and slice.



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Bill Harrison



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# CONTRA CORNERS

DON WARD



Wow! What a fantastic weekend Shirley and I are now recovering from. Saturday night I called an out of town contra dance with a most unusual band. The three band members played like there was no tomorrow. By the end of the evening the dancers had contra danced to traditional reels and jigs, a couple of swing tunes and the exhilarating challenge of calling to and watching the dancers light up doing The Casino Polka Contra in ragtime with Suzy Richmond playing ragtime piano. A tape of this is available for anyone daring enough to listen to it.

Sunday night we went out of town to dance to the music of Donna Hebert on the fiddle and Pete Spicer on the piano. These two sounded like a whole band. There was the unique combination of Pete's West Coast swing piano style and Donna's French Canadian/New England fiddle playing. More than fifteen squares of dancers enjoyed the squares and contras called by Jonathan Southard at this regular Sunday night dance.

In the last few weeks there has been considerable discussion on the Internet about the coexistence of squares and contras. Both sides of the isle have been very vocal. Some say if contras are introduced in "my" square dance club I'm done. Others like Georgia Stone from Redlands, California whose club has been doing contras in place of rounds between tips for many years to the clubs enjoyment are eager supporters of contras as part of the square

dance program.

It's heartening to know that with our square dance club attendance dimentioning some dancers are changing and no longer insist on doing it the same "old way" and with slight modification might attract more participants. The combination of squares and contras in the traditional dance community continues to prove the point. Tell me when was the last time your club had fifteen squares on a regular dance night? Properly executed contras and squares can be a happy and profitable combination. That's not just my opinion. It's happening in the real world.

Is Hawaii a part of your real or dream world? How about Hawaii contra dancing, live music and a cottage for a week? That is a dream world some would say. But thanks to Ken McFarland and his travel agency this was a reality for many dancers taking advantage of the one week packages put together by and for contra dancers from March 14-21 and 21-28. I hope to have all the information by December for next years Hawaiian contra dance excursions.

Another worthwhile contra vacation is the 14<sup>th</sup> Annual San Diego Contra Dance Weekend held at the University of San Diego overlooking Mission Bay from July 9-11. Paul and Mary Moore, hosts for the event, have scheduled the return of Shirley and Don Ward. Don is well known for his publications and recordings for west-



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ern square dance contra and their participation in the traditional contra community on the West Coast. Grant and Ann Logan from Toronto, Canada joins the staff for the first time adding an element of old-tyme and Scottish country dancing to the program.

Prescott, Arizona will play host to the 8<sup>th</sup> Annual May Madness Contrafest, May 14, 15 and 16. The three-day weekend of New England contras will feature music by "Spare Parts" along with fiddler and caller David Kaynor and "The Privy Tippers," Arizona's

own old-tyme band. You can get a flyer from Folk Happens, P.O. Box 11241, Prescott, AZ 86304-1241.

Be sure to plan for the 2-month lead time when sending information about your contra events.

Contributions by readers are encouraged and may be sent to ASD, asdmag@loa.com for submission in *Letters to the Editor* or Don Ward, 9989 Maude Ave., Sunland, CA 91040 or by e-mail at dward@loop.com.

# EASY LEVEL

## BOB HOWELL



Here is another gem shared by Carol Kopp of Streetsboro, Ohio. I believe that she told me that the original dance was called "The Carousel" and written by Bill Wolding, but I published a dance in this column with that same name back in the early 70's. Carol used the term "Take A Walk In The Park" when the couples turn around each other as they progress.

### THE CAROUSEL (Take A Walk In The Park)

- Formation:** Sicilian circle. Couples facing couples around the room.
- Music:** Any 32 bar tune.
- Routine:**
- A1: Opposite person dosado  
Partner dosado
  - A2: Join hands in a ring, balance in and out twice  
Circle left
  - B1: Balance in and out twice  
Circle right
  - B2: Link elbows with partner (man's R, woman's L) balance forward and back  
Men link L elbows, promenade as couples around once. Gents release elbows to face next couple.

Following is another treasure salvaged from the collection of Michael Herman available through the Kentucky Dance Foundation. This little dance is a fine closer for any one-night-stand.

### GOOD NIGHT LADIES

- Formation:** Couple formation, partners face each other in double circle, boys have backs to center of ring.
- Music:** Good Night Ladies. Folk Dancer MH1106

**Routine:**

**SONG:**

Good night, ladies!

Good night, ladies!

Good night, ladies!

**ACTION:**

Shake hands with partner.

Each person moves diagonally left to shake hands with new person.

Each person moves diagonally left to shake hands with next person.

We're going to leave you now. Promenade the next (4<sup>th</sup>) person, as all sing:

Merrily, we roll along, roll along, roll along,

Merrily we roll along, o'er the deep blue sea.

Henry Garfath of England wrote to me suggesting the following contra dance, which involves a little surprise element for your April Fool fun. In his letter he writes, "Eric Zorn confirmed that he had written a dance which is probably the nearest thing to *Cheat or Swing* in contra form. It appears in Larry Jennings *Zesty Contras* as *The Axiom of Choice* (duple improper) on page 35. The title is an 'in joke'. *Axiom of Choice* is an alternative title for Zorn's Lema - contributed to mathematics by Eric's grandfather, Maxwell Zorn."

## THE AXIOM OF CHOICE

**Formation:** Duple improper

**Music:** A 32 bar tune

**Routine:**

- 1 & 2 Actives choose: Swing partner or swing below.
- 3 Down the center; turn individually.
- 4 Return; cast off.
- 5 & 6 R&L thru over and back.
- 7 Long lines: Forward and back.
- 8 Actives dosado

Being the month for a little foolishness, following are a couple of dances that fill the bill. The element of surprise leaves them all laughing.

## CHEAT OR SWING

**Formation:** Square

**Music:** Any fast moving hoedown or patter record

**Routine:**

**First gent bow to his sweet little thing. It's up to the lady to cheat or swing.** (First gent bows to partner and then steps forward to swing her. She may either swing with him or cheat by turning away and twirling by herself. After she chooses, the lady stops there).

**While the gent leads out to the right of the square.** (Join →

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that couple in a three hand ring.)

**It's up to the lady to cheat or swing.** (After circling three, lady

No. 2 may swing with either gent or she may cheat them both.)

**After she chooses, the lady stops there.**

**Two gents on around the square.**

**Four hands circle around so neat**

**It's up to the lady to swing or cheat.**

**After she chooses, the lady stops there.**

**Three gents on around the square.**

**Circle around in a five-hand ring.**

**It's up to the lady to cheat or swing.**

**After she chooses, the lady stops there.**

**Four gents on around the square.** (After the fourth lady cheats or swings, the four gents leave her and lead right to lady No. 1)

**Circle five, the ladies all alone.**

**She won't cheat, she'll swing her own.**

**Once around and they'll stay right there.**

**Three gents on around the square.** (Four gents join hands with lady No. 1 who will now be on gent No. 1's left. They circle once around to the left, No. 1 couple breaks and swings once and a half around, back to place. They stay at home while the other three gents lead on to lady No. 2.)

**Circle four, the lady's all alone.**

**She won't cheat, she'll swing her own**

**Once around and they'll stay there.**

**Two gents on around the square.** (Same process as with lady No. 1, but this time lady No. 2.)

**Circle three, the lady's all alone.**

**She won't cheat, she'll swing her own**

**Lone gent home to his lady fair.**

Use a simple break and then have couple No. 2 lead off, then 3 and then 4. ♣

# SO YOU WANT TO BE A CALLER

LARRY COLE



Singing calls are an important part of any square dance. They are the icing on the cake for many dancers. A chance to just relax and enjoy dancing to the music. Singing calls are also a great way for many callers to make a favorable impression at a dance. New callers can make or break themselves with singing calls when they do guest spots. Let us take a look at how to present a singing call as a new caller.

First as a caller you must know the music with which you are going to work. I suggest you play the instrumental side of the record until you know it as well as you know your name. A good idea would be to tape the record and play it in your car while driving. You must know how long the intro is and what kind of tag line there is at the end. Also, is there a key change and is it recorded the same way seven times through (64 beats each) or are the breaks presented differently than the figures. Oh, be sure that it is a seven times through and not an unusual song. Now that you have listened to the record hundreds of times you are ready to try singing with it. My

approach with a new record that I am not sure of is to just sing the song at first. It does not matter if you do not know all the words just sing the ones that you know and la la - de de - doe doe your way through the rest. Once you have become comfortable with the music it is time to practice with both lyrics and calls. Before you start listen to the called side once or twice to see if there are any special timing problems. Also check the choreography to be sure it works. Remember, just because it is printed or recorded does not always make it right. Okay, now you can start to practice. As you start to blend the lyrics and calls together be sure to make the calls fit the phrase of the music just as the lyrics do. Oh boy gotta go. We will continue next month.

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

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

with Don Ward



This months contra is suitable for inexperienced dancers and is a modified version of Ted Sannella's Scout House Reel. I've called it "The Remodeled Scout House."

This is an alternate-duple dance with ones crossed over. In setting up a contra line have all the men form a line on the callers right, all the ladies opposite their partner in a line on the callers left. Form circles of four people (2 couples). Those with their backs to the caller are 1's. In the alternate-duple dance the ones trade places with their partner so they are facing someone of the opposite gender in the circle of 4.

**INTRO:** Join hands along the line.

- A1:** LONG LINES, FORWARD & BACK (8)  
1's SWING YOUR PARTNER AND FACE DOWN (8) Ending the swing facing away from the caller will position the 1's between the standing 2's, who also face down, thus making a line of 4 people. (8)
- A2:** PROMENADE 4 LINE (6) TURN ALONE (2) All are now facing back up toward the caller.  
PROMENADE BACK UP THE SET (6) BEND THE LINE (2) In executing the bend the line dancers should continue the folding movement so they can join hands in a circle.
- B1:** CIRCLE LEFT -1- (8)  
LADIES CHAIN ACROSS (8)
- B2:** SAME LADIES DO SA DO IN CENTER 1 1/2 (8)  
STEP ACROSS AND NEIGHBOR SWING (8) The ladies will swing the man on the opposite side of the set. Not their partner!

For recorded music, "Rocket," MacGregor 2407 provides a nice combination of music and choreography.

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).

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

*John W. Newbern*

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# CLUB LEADERSHIP NOTES

By *Bernie Coulthurst*

*Editor of Club Leadership Journal*



Dancer recruitment and dancer retention are the two activities that your club needs to concentrate on a continuous basis. You need to do well in both areas to keep your club strong and viable in the square dance activity.

Dancer recruitment concerns marketing activities; dancer retention concerns satisfying customer needs. Last month we listed the four problem areas that effect dancer retention. These problem areas are:

Too many dancers don't know how to dance well.

Too often new dancers are not taught well.

Many clubs are not truly friendly to new dancers.

New dancers are encouraged to go to a higher level.

Let's look at these four problem

areas from a club's point of view assuming that your club is experiencing at least one of these four problem areas. What can a

club do to change things? The following suggestions may be worth considering as food for thought.

If your club does not have a club caller, consider hiring one to call about half of your club dances. Schedule guest callers for the remaining half.

Every club needs a club caller.

Offer "Dancer Refinement" sessions for a half hour before your regular dances. Discuss your goals with your caller and be careful what words you use in promoting this "learning to dance better" effort. Don't call them workshops. They imply learning and "work." Look at these sessions as a "continuing education" effort.

Have your new dancer program on the same day that your club dances on regularly, preferably an hour before your regular club dances. This system allows your new dancers to become friends of your regular club members starting with day one. This system eliminates the "first club dance" shock that can be rather terrifying.

The new dancers will tend to stay and watch the club members dance for

a while. You can learn faster and better by watching dancers dance. Also, you will not have a problem getting angels to help

out during the new dancer dances. And the best reason for having your new dancer dances on the same day is that they already have that day of the week scheduled (and blocked off). It eliminates any potential conflicts when they become club members.

**“. . . consider changing your dance program to an easier one.”**



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If your club doesn't dance during a part of the year, schedule non dancing activities to keep the social pleasures of the club going during this period. Summer picnics, parades and fairs are good examples. Co-mingle your marketing efforts with your social efforts and you will then have a win-win situation.

If your club dancers can't dance well at the present program of dance consider changing your dance program to an easier one. I have heard of clubs folding because of going to a more difficult program of dance but I have never heard of a club folding

because they decided to dance a less complex program.

These ideas are food for thought - nothing more and nothing less. Only good pro-active leadership can solve your recruitment and retention problems (or should I say recruitment and retention opportunities.)

Until next month happy dancing and we hope to meet you in a square or circle some day! For a complementary copy of *Club Leadership Journal*, please call us at 715-824-3245. Our mailing address is POB 766, Plover, WI 54467-0766. Our e-mail address is [clj@wi-net.com](mailto:clj@wi-net.com).

To get maximum attention, it's hard to beat a good, big mistake.

# Cue TIPS

*Selected by Sandi Simmons*



I had the opportunity to stay at home the other evening and watch an old movie. It was a lighthearted romance about a fellow who talked in his sleep. Every night he would dream about all sorts of people, places and events, and the next morning his wife would end up questioning him about his "midnight mumbling." Gentlemen, I hope this doesn't happen to you. Be careful not to let "Leona" slip out during your slumber, or you might be wondering "Wher'm I Gonna Live?"

Pleasant Dreams!

## LEONA

Bill & May Lauzon, 50 Summer St., Central Falls, RI 02863

**RECORD:** Capitol B-5403 (Artist: Sawyer Brown)

**FOOTWORK:** Opposite except as noted

**RHYTHM:** Cha Cha

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

**PHASE:** IV + 2

(Stop & Go Hockey Stick -  
Mod Natural Top)

### INTRO

1 - 4 WAIT LOW BFLY WALL;; SIDEWALK; SIDEWALK TO FLY;

### PART A

1 - 4 BASIC;; NEW YORKER (TWICE);;

5 - 8 CRABWALKS TO RLOD;; FENCE LINE; SPOT TURN;\*

9 - 12 OPEN BREAK; UNDERARM TURN TO M'S RT; LARIAT TO BFLY;;

13 - 16 SHOULDER TO SHOULDER (TWICE);; FENCE LINE; WHIP COH;\*\*

### PART B

1 - 4 FLIRT TO A FAN;; STOP & GO HOCKEY STICK;;

5 - 8 ALEMANA;; LARIAT;;

9 - 12 NEW YORKER (TWICE);; CRABWALKS TO RLOD;;

13 - 16 REVERSE UNDERARM TURN; UNDERARM TURN; CUCARACHAS  
(TWICE);;

### INTERLUDE

1 - 2 1/2 BASIC (TO A); SINGLE NATURAL TOP TO BFLY;

ENDING

1 - 3 OPEN BREAK; WHIP TO TANDEM LOD; WALK 2 & CHA;

4 LUNGE SIDE - PEEK & SAY "LEONA";

NOTES: \* - LAST TIME TO RT HANDSHAKE

\*\* - 2ND TIME WALL & RT HANDSHAKE

**WHER'M I GONNA LIVE**

Peg & Richard Sutton, 112 Helen Ave., Warwick, RI 02886

**RECORD:** Mercury 866522-7 Billy Ray Cyrus (flip: Achy Breaky Heart)

**FOOTWORK:** Opposite except as noted

**RHYTHM:** Two Step

**SEQUENCE:** Intro-AA-BB-Inter-B-AA-Ending

**PHASE:** II + 1

(Fishtail)

INTRO

1 - 4 WAIT 2 MEAS OP/FAC WALL;; APT PT; PKUP (CP/LOD);

PART A

1 - 4 2 FWD 2 STPS;; PROG SCIS (BJO & CK);;

5 - 8 FISHTAIL; WALK 2; 2 TRNG 2 STPS (CP/LOD);;

PART B

1 - 6 TRAVELING BOX;;; VINE APT 3;- VINE TOG 3-, (FACE);

7 - 10 BASKETBALL TRN (OP);; HITCH 6;;

11 - 12 CIRCLE AWAY & TOG 2 STP;; (BFLY/WALL)

13 - 16 HITCH APT; SCIS THRU; TWIRL 2; WALK 2 (FACE);

INTERLUDE

1 - 4 VINE 3 & TCH; WRAP; UNWRAP; CHANGE SIDES (BFLY/COH);

5 - 8 VINE 3 & TCH; WRAP; UNWRAP; CHANGE SIDES (WALL);

ENDING

1 - 4 2 FWD 2 STPS;; FACE 1/2 BOX; SCIS (BJO & CK);

5 - 10 FISHTAIL; WALK 2; 2 TRNG 2 STPS;; TWIRL 2; WALK 2;

11 - 13 2 SD CLOSES; SD STP THRU, -, PT;

If you should need any further help with cue sheets, you can contact me through ASD, PO Box 777, N. Scituate, RI 02857; 401-647-9688; Fax: 401-647-3227; E-mail: ASDMAG@loa.com; Internet: <http://www.dosido.com>



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(See Page 101)**



# Pile Up On Styling

By Sara Garza  
Fallbrook, California

I hope to help you discover or lead you in the direction to develop your style or self-expression in the world of dance. Style is learned by emulating our instructors, other dancers or family members. Each individual will develop their own dance style when stimulated by music, mood, colors, clothing, accessories, ambiance etc.

Now, that you have mastered the footwork, it's time to add some style or body language to your dancing. Style can be poise, balance, arm-positions, handhold, shaping, or eye contact. I will briefly discuss awareness of hand and arm movement. There are many world dances that use hands and arms to tell a story. That will not be the case today.

Imagine standing in front of a tall clock with your back to it. The 12 is above your head, the 6 is below your feet, and your hands rotate much like the hands of a clock. Practice the following example: RHYTHM - CHA CHA, FIGURE - CUCARACHA, TIMING - 1, 2, 3 & 4;

Starting position: Butterfly, without holding partners' hands.

Timing - 1, Footwork - left, Arm Work - left arm is lifted between 2 and

10 o'clock, elbow and arm slightly flex, shoulder is relaxed palm facing down right arm remains extended at 9 o'clock.

Timing - 2, Footwork - right, Arm Work - left arm points to 12 o'clock, elbow and arm slightly flex, shoulder is relaxed (make sure arm is never behind your head) palm facing out right arm remains extended at 9 o'clock.

Timing - 3, Footwork - left, Arm Work - wrist rotates right to face in arm is brought down in front of face right arm remains extended at 9 o'clock & right arm in front of chest (arm & shoulder are curved and relaxed as if holding a beach ball) right arm remains extended at 9 o'clock.

Timing - 4, Footwork - left, Arm Work - from elbow rotate arm (clockwise) back to 3 o'clock palm facing down.

My point is that at the first stage or introduction to styling, it will always be mechanical. If you had been standing in front of a mirror while going through the motions of the above figure, you would have experienced a robotic style in action. Never fear, the



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best is yet to come.

The second stage will be the blending of hand and arm movements. Gradually adding hip actions and simply stated "strut the whole body through space," but the movements should be natural to yourself.

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# Visiting Caller Vs. The Club Caller

*By Don Yosten  
Erie, Pennsylvania*

It's no secret that the most successful clubs are those with successful classes. Classes are the key to long term club health. The one thing all successful clubs have in common, is the early integration of students into the parent club. In almost every case this is accomplished by grouping the lesson with the club dance. This can be done a number of ways, but all of them require a club caller format. Alternating tips of lessons and club dancing works well and forces the integration of class and club. This format extends the lesson from one and one-half or two hours to three hours. The extended time is a small price to pay for the benefit it brings. Club dancers need only devote one night a week to dancing, not one for helping students and another for their own amusement. A second method is to have a one and one-half hour lesson followed by the club dance. In either case it is essential to have a club caller. The continuity of

class to club is assured when the social integration begins with lesson one.

In contrast many clubs have elected to drop the club caller concept in favor of visiting callers. This of course assures the club dancers a good variety of material and a full evening of dancing. Dancers no doubt benefit from the visiting caller arrangement. No one caller can match the variety

in music and choreography that a good mix of local and regional callers offer. No doubt dancers learn more in-depth and creative applications when they are exposed to a wider variety of callers.

It was for these somewhat selfish reasons that dancers elected to hire one caller to do lessons and have visiting callers for their dances. When clubs were large and flush with money, this arrangement worked well. Part of the club could attend lessons as angles

while the remainder went to club dances. Taking turns being angles seemed to fill their civic responsibility to the club but it offered little in the way of continuity to the students.





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The down side to this arrangement has been costly. In a typical arrangement a caller was hired to teach the class with no connection to the clubs dance schedule. When lessons were separated from the club we lost the social connection between club and class, each acted as an entity. Many students finished the class but never showed up at a club dance. There was no connection between them. Dances were held on a different day of the week, sometimes in a different location and often with a different group of people attending. The caller for the club dance was a stranger to the new graduate and there was little hope of

them ever hearing their teacher call at the home club. Is it any wonder that so many graduates didn't continue?

A club caller can ease the transition from class to club, no one knows the graduates better. He can expand their knowledge of the figures while still providing interesting material for the club. Visiting callers are unaware of the graduates' abilities. When new dancers have trouble, visiting callers are likely to back off too much. As a result both the new dancer and the veteran suffer from the resultant vanilla dance patterns. New graduates need to feel secure at club dances. This feeling is best provided by their =>

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teacher. The visiting caller arrangement is incompatible with the graduates need for security.

When a club caller taught the class, did the demo's and called a large part of the clubs dances the dancers got their variety by visiting other clubs and by having visiting callers at their special dances. The arrangement worked well for the caller assuring him of enough steady work to keep his skills in tact and a decent return on his investment. Free demos and low fees for doing the class were offset by the assurance that he would be given a certain number of dates at the club.

The club benefitted from having the caller committed to it. Callers were known by the club they called for so they had a strong incentive to keep standards high. Callers spoke of their dancers as if they owned them! They really developed a close relationship with the clubs. It wasn't as if they were employees of the club, they felt as if they belonged. This is not to say that clubs didn't have officers. I want to distinguish between the term club caller and the caller run club. The officers ran the club business, planned dances and such but the caller was

looked upon as a permanent fixture. The club caller was revered as an advisor. Officers changed every year, only the caller provided continuity.

In retrospect the move from club callers to visiting callers has had mixed results. In truth clubs that gained in the short term have lost in the long run. Whatever advantage there may have been by being exposed to a multiplicity of calling styles has been offset by the loss of continuity. The biggest loss no doubt has been that graduates no longer pass seamlessly from class to club.

Now that clubs are losing members, and classes are small, it is time to reexamine the logic of holding classes on separate nights. As clubs drain down cash reserves saved from better days, they may be forced to look for more efficient ways to operate. Returning to the club caller would be a step in the right direction.

*Don "The Yodelin' Engineer" is a caller and calls at festivals, camping weekends, club dances, special dances and lessons. He can be contacted at 814-725-3642 or by writing to 9233 Donlin Rd., Erie, PA 16510.*





## AS I SEE IT

bob osgood

Just as in the game of golf where there are all-important "duffers" and once-a-week golfers who represent a large phase of that hobby, and, just as there are amusement bowlers, occasional sailors and amateur sportsmen in almost every field, so also are there those who come into square dancing for some simple, uncomplicated joy. After devoting a limited amount of time to learning, their desire is to relax in the recreation without new rules and new obstacles constantly being placed in their way.

To keep them in square dancing we must stop somewhere - give them a basic set of rules and say "This is it. Learn how to do these and you can have evening after evening of friendly enjoyment."

However, when you say "Learn these as fast as you can, for as soon as you learn them there will be more, and more, and more. . . then see how many people we are able to keep in square dancing.

Every person who comes into the activity and gets discouraged is probably lost to square dancing forever. That fact alone is disastrous enough, but unhappily it doesn't stop there. The bad publicity resulting from one unhappy dancer is virtually impossible to repair. There is no way to know how many possible future dancers have been completely turned off from what they have heard without ever trying square

dancing themselves.

Somewhere in the list of Basics we dance today is a point at which an individual may wish to progress. It may be that some only want to get up to Basic #24. Fine. Then there should be a place for them to dance.

There is another very important segment of the square dancer population. These are the men and women who are happy in the programs being danced in their areas today. These are the hobbyists who have the time and inclination to dance more than twice a month or even more than once a week. By their very high frequency they want and are able to master more material. "Throw it to us," they tell their caller. "You call it and we'll dance it." They may want to cover the entire list of Basics, past Mainstream and possibly even past Plus and more. That's wonderful, too. It's a potentially large activity and, let's face it, we're not all the same when it comes to preferences and time flexibility. These enthusiasts include many who have been great boosters for the activity. They are sold on the fun and consequently have recruited newcomers into the field. Their enjoyment of the activity stems partially from the use of more Basics and, because of the greater frequency of their dancing, they are able to master more than just the foundation material.

It is important to understand that no judgement be placed on a ⇒

person's ability simply because of how he decides to progress. Many square dancers who could master any fundamental actually prefer or find it necessary to be low-frequency dancers.

This is their prerogative and should in no way reflect on their ability. There are those who have the

time and the desire to be hobbyists or high frequency dancers. Fine, but again it does not prove they are better dancers simply because they dance more often.

\* \* \* \* \*

Believe it or not, essentially what you have just read was written back in 1960. In rereading it, it strikes us as being just as timely today as it was when we wrote it thirty-nine years ago - ONLY WITH ONE MAJOR CHANGE. At the start of the '60s we sensed the way things might be going. Today we can look back at the past four decades and see that much of what we wrote has come to pass.

Classes have turned out many thousands of dancers. Some people stayed with the activity. Some have left it and gone on to other pursuits. Many who felt comfortable with square dancing stayed. Others looked for a "home" in the activity but, finding none that fits them, moved on.

There's no telling how many might have stayed if they had found places to dance that met their particular "frequency" requirements.

It's never too late to turn things around. Remember, we have the experiences of the past half century to draw upon for ideas and inspiration. Callers - the dancers are

| • OCCASIONAL • |    |    |    |    |    |    |  |  |  |  |  |  |
|----------------|----|----|----|----|----|----|--|--|--|--|--|--|
|                | 1  | 2  | 3  | 4  | 5  | X  |  |  |  |  |  |  |
| 7              | 8  | 9  | 10 | 11 | 12 | 13 |  |  |  |  |  |  |
| 14             | 15 | 16 | 17 | 18 | 19 | X  |  |  |  |  |  |  |
| 21             | 22 | 23 | 24 | 25 | 26 | 27 |  |  |  |  |  |  |
| 28             | 29 |    |    |    |    |    |  |  |  |  |  |  |

| • FREQUENT • |    |    |    |    |    |    |  |  |  |  |  |  |
|--------------|----|----|----|----|----|----|--|--|--|--|--|--|
|              | 1  | 2  | 3  | X  | 5  | 6  |  |  |  |  |  |  |
| 7            | 8  | 9  | 10 | 11 | 12 | X  |  |  |  |  |  |  |
| 14           | 15 | 16 | 17 | X  | 19 | 20 |  |  |  |  |  |  |
| 21           | 22 | 23 | 24 | 25 | 26 | X  |  |  |  |  |  |  |
| 28           | 29 |    |    |    |    |    |  |  |  |  |  |  |

| • MORE OFTEN • |    |    |    |    |    |    |  |  |  |  |  |  |
|----------------|----|----|----|----|----|----|--|--|--|--|--|--|
|                | 1  | 2  | 3  | X  | 5  | 6  |  |  |  |  |  |  |
| 7              | 8  | X  | 10 | 11 | X  | X  |  |  |  |  |  |  |
| 14             | 15 | 16 | 17 | X  | 19 | 20 |  |  |  |  |  |  |
| X              | 22 | X  | 24 | 25 | 26 | X  |  |  |  |  |  |  |
| 28             | 29 |    |    |    |    |    |  |  |  |  |  |  |

| • MOST OFTEN • |    |    |    |    |    |    |  |  |  |  |  |  |
|----------------|----|----|----|----|----|----|--|--|--|--|--|--|
|                | 1  | 2  | X  | 4  | X  | X  |  |  |  |  |  |  |
| 7              | X  | 9  | 10 | 11 | X  | X  |  |  |  |  |  |  |
| X              | 15 | 16 | 17 | X  | 19 | 20 |  |  |  |  |  |  |
| 21             | 22 | X  | X  | 25 | X  | X  |  |  |  |  |  |  |
| 28             | X  |    |    |    |    |    |  |  |  |  |  |  |

Consideration of an individual's available time for an activity such as square dancing is important in planning for the future.

looking to you for solutions. The reward of filled classes and healthy clubs is worth whatever time and study it takes. There's no doubt about it - the time for thinkers is now.

### AFTER PARTY TIME

Don't throw away your old hats; don't give away last year's chapeau to the rummage sale. Keep them to use in a very funny after party stunt.

This game, played most successfully by male participants, can begin with almost any number of people. However, since it works by eliminating someone each time around, we would suggest that you start with about ten or twelve gents.

An equal number of hats as gents will be needed for props. The older and funnier the hats are, the better. In fact, the game is most hilarious if the hats run the gamut from small ladies, bonnets to French berets and outdated derbies.

There is also a formula to this

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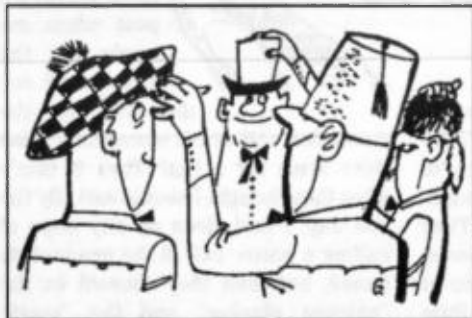
Steve  
Brown

stunt which should be memorized by whoever is leading the after party. It goes like this: On the count of 1, the gent's right hand goes to the hat on his own head; on the count of 2, he places his hat on the head of the person to the right; on the count of 3, his left hand is placed on top of the hat on his own head; on the count of 4, he places his hat on the head of the person to the left; on the count of 5, all men shake hands in the center of

the circle.

To play the game, first select your contestants, choosing men of different heights, and arrange them in a circle facing in. Place a hat on the head of each man and explain how the countdown works. Start with a dry run so that no one will be eliminated and call the numbers slowly until the gents get in the swing of the stunt.

Now you're really going to get underway. Begin by counting in order; then as the men prove how nimble they are, mix the numbers up a bit - 1, 3, 4, 1, 2, 5, etc. Anytime a gent flubs (a flub might be using the wrong hand, not placing a hat on the head of the gent next to him, and so forth) that person is eliminated. By the time you're left with only two men, you'll have to call the numbers rather quickly in order to have a winner. 🍀



# From Dancer To Caller A Difficult Transition

By Willis H. Cook

## Part 2 - The Dark Side Of Calling

It was our regular Saturday club dance and Millard again gave me a gracious introduction. I sang to some more astonished club members, who had known me for a year as a very quiet and reserved dancer.

That was in June. In July Millard received a letter announcing a one-week caller college presented by Bill McVey and Larry Johnson and passed the letter on to me, with a recommendation to attend. After a week of agonizing over the decision, I sent in my deposit.

The first thing they tell you in caller school is that they won't teach you how to call. But they will give you the information you need in order to learn to call. They cover the technical components of square dancing: formation, arrangement, sequence and relationship. They give you modules, zeros and get-outs, and they discuss square resolution at length. They show you the "dolls," little

checker-like things that represent dancers that you can use to visualize and test various moves. Then they bring in the guest dancers, stick a microphone in your hand and say, "Call something."

We had four guys in our class plus the two instructors, so we only needed

four ladies to make up a square. They were the

nicest dancers you could want, very skillful and alert, and polite, they hardly ever laughed at us. But by the end of the class, I had come to hate every one of them because

I was so embarrassed and frustrated to stand there dumb as a post when everyone in the square could see the way to the

resolution and would sometimes raise their arms for a Star Thru if that's what they thought I should call. By the last day, I had given up any hope of calling a patter call at the graduation dance, but then they showed us the "chicken plucker" and the "magic



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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 (Hines). 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 (Hines). Square Dance Center is at the end of the block.

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module" and how to build a simple memorized dance from them. It wasn't anything fancy, but it would keep a square going for two or three minutes.

I went home Friday evening and spent Saturday morning practicing for the graduation dance that night. I was so nervous I had to forgo supper. At the dance when my turn came to call, I was numb with excitement, anticipation and fear, but got up on the stage and called my tip — not well, but okay for a beginner.

After that I was accepted as an official caller/trainee and was regularly invited to call guest tips at clubs we visited. During the week I would work at memorizing a patter call and then recite it at a dance, along with a singing call. This lasted about a month

until disaster struck.

As a budding caller of one month's standing, I was enjoying the glamorous world of calling square dances, but the glamour was quickly to fade. One night I called at one of the caller clinic instructors clubs. It was a disaster. I got confused, got the dancers all jumbled up and hadn't a clue how to get out of it. The caller, who was dancing, prompted me what to say from the floor and I repeated it to get everyone back home. Then in the singing call, I left out a section of the figure and came to the end of the lyrics as the music played cheerily on. Obviously a human being can't die of mere embarrassment, or I wouldn't be writing this. When it was over the caller laughed and said, "Well, you've had your =>



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baptism by fire." I felt that was an apt metaphor, realizing full well that people don't normally survive a baptism by fire. So I quit, went home, gathered up all my records and stuck them in the closet and returned the turntable to the attic. At the next dance we attended, I refused the caller's offer to call, although I didn't actually admit that I had quit. He was perceptive enough not to press the invitation, but a half dozen dancers asked if I were going to call and, to my amazement, sounded genuinely disappointed when I said "No."

I brooded for three days. I was not happy and was not a pleasant person to be around. The State Convention was the following weekend and one of the organizers had invited me to call in the beginners hall and I had accepted — before I had quit. So in order to keep my word I started practicing again, took a couple of records with me and called a tip.

So, I was back in harness, practicing furiously and doing about 1 guest tip a week. I decided that calling is similar to the description I've heard of being in the Army during wartime: long

periods of boredom punctuated by brief periods of intense panic.

There is no way to retain a shred of dignity while learning to call square dances. You will make terrible blunders—you will call illegal calls, you will forget your material and you will get lost and be unable to resolve the square. Your mind will go blank on occasion and you will quickly learn that you have about one half-second to recover before every eye in the hall is on you. And the worst injustice of all is that sometimes you call a figure correctly and the dancers mess it up, so the dance is a failure anyway, and although you could argue that it wasn't your fault, it is your fault, because you are the caller.

Nevertheless, hope springs eternal in the new caller's heart. Every approaching dance is an opportunity to finally show everyone what you can really do. But every past dance is a bitter reminder of what you can't. It's that emotional roller coaster that is so hard to bear. You are so keyed up before a dance, and so deflated afterward.

*Continues with "Part 3 - Still Struggling" in the May issue.*

# THE COUNTRY LINE

JIM & JEAN CHOLMONDELEY



The National Teachers Association For Country Western Dance (NTA) Convention in St. Louis, Missouri marked the end of February. The NTA is devoted to the better teaching of country western dance. Its officers are some of the very well known leaders in the country western dance activity. They use the NTA as a media to share their experiences, successes and even some failures with other teachers in an effort to improve the complete country western activity.

The convention started on Friday morning with registration and the meeting of old friends. It was like old home week. The air was charged with excitement because of the agenda, which was being discussed everywhere.

You could see the legends of CW teachers already helping new teachers with some problems. Impromptu teaching sessions were being held in every corner of the room, really authenticating the motto of the NTA "Teachers helping Teachers."

The convention kicked-off with classes being held for teacher accreditation and seminars on dance choreography, Music and Tips, Keep Them Coming Back and Use the Web. Hallway tables were filled with new line dances being taught at



the convention and some being shown in future competition.

The SESAC Breakfast was held on Saturday morning with Bob Pauley, National Sales Account Executive for SESAC, answering many, many questions about SESAC as well as general questions about all performing rights organizations. Bob is extremely knowledgeable about the complete industry. SESAC is one of the three performing rights organizations in the United States, ASCAP and BMI being the other two.

The General Membership meeting was held on Saturday with Kelly Gellette, President, addressing the assembly. The NTA business office number is 217-344-0410.

This month's dance was shown at the convention and proved a lot of fun. It has a high step count but since it is an East Coast Swing Pattern, the step count is deceiving. ⇒



## A TOUCH OF SWING

Choreographed By:

Mickey and Dawn Finley, Terry and Sherry Riva and Larry and Patty Norville  
Presented at the National Teachers Association for CW Dance Convention

**DANCE:** Couple Dance (East Coast Swing)      Level: Intermediate

**COUNTS:** 66

**MUSIC:** Any medium East Coast Swing Music

### Starting

**Position:** Basic East Coast Swing - Closed man facing OLOD, Lady facing ILOD

### MAN'S PART

- 1-6    2 Triple Steps Rock, Back  
LRL, RLR, L forward R back
- 7-12   2 Triple Step Turns, Rock,  
Back  
LRL, RLR L forward R back,  
(Turn 1/4 CW to face RLOD on  
1<sup>st</sup> triple, then triple step rock  
step traveling FLOD, inside  
hands held.)
- 13-18   2 Triple Step, Rock, Turn  
LRL, RLR Left forward R Back  
(1/2 turn CCW to face FLOD on  
1<sup>st</sup> triple the triple step rock  
step traveling RLOD man's  
right arm around lady's waist)
- 19-24   6 count Vine and Weave  
Closed Position  
L side 1/4 turn CCW to face  
OLROD, R front, L side, R  
behind, L side, R front.
- 25-30   2 Triple Steps, Rock  
LRL, RLR, L forward R back, (R  
raise man's L arm for lady's  
outside turn, pick up both  
hands on rock step.)
- 31-36   2 Triple step, Walk, Walk  
LRL, RLR, man turns 1/4 turn  
CCW to face FLOD on 1<sup>st</sup> triple  
step, Raise L arm over lady's  
head and down in front of man,  
R hand stays down into lady's  
hammer-lock position beginning

### LADY'S PART

- Opposite foot work for entire dance*  
.  
.  
.  
*1/4 turn to CCW to face RLOD*  
.  
.  
.  
*1/2 turn to face FLOD (Lady's Left  
arm around man's waist)*  
.  
.  
.  
*R side, L behind, R side, L front R  
side, L behind*  
.  
.  
.  
*Full CW turn under man's L arm*  
.  
.  
.  
*Do 3/4 CW turn under man's raised  
L arm to face RLOD, R arm in front of  
man, L arm is in hammer-lock  
position*  
.  
.  
.







by  
**Ed Foote**

## **LARGE UPCOMING ADVANCED & CHALLENGE EVENTS**

**33<sup>rd</sup> National Advanced & Challenge Square Dance Convention**, June 17-19, Dayton, Ohio. Dancing will be in the air-conditioned Dayton Convention Center with 5 full-time halls: A-2, C-1, C-2, C-3A and C-3B. There will also be part-time C-4 Basic and C-4 halls.

Staff callers will be Sandra Bryant, Vic Ceder, Ed Foote, Ross Howell, Mike Jacobs, Lee Kopman, Steve Kopman, Dave Lightly, Darryl Lipscomb, John Marshall, Anne Uebelacker and Dave Wilson.

There will be a Trail-End Dance Wednesday night, June 16 called by the staff callers and a Caller Showcase Dance on Thursday morning, June 17 which will feature Challenge callers who are attending the convention as dancers. All halls will operate for both dances.

For information write to Ed and Marilyn Foote, 140 McCandless Pl., Wexford, PA 15090.

**4<sup>th</sup> International Plus Advanced & Challenge Convention**, July 23-25, Barmstedt, Germany (near Hamburg). There will be 7 halls of dancing Plus, A-1, A-2, C-1, C-2, C-3A and C-3B.

Staff callers will be Clark Baker,

Ron Libby, Dave Lightly and Dave Wilson from the U.S.; Anne Uebelacker from Canada; Thorsten Geppert, Kenny Reese and Thorsten Scheffer from Germany; and Paul Bristow from England. Seven other callers from Germany, Denmark, England and Sweden will also participate.

There will be a Plus Trail-End Dance on July 22.

For information write to Steffen Mauring, HauptstraBe 16, D-25469 Halstenbek, Germany.

**18<sup>th</sup> American Advanced & Challenge Convention**, August 5-7, Toledo, Ohio. Dancing will be in the air-conditioned University of Toledo Student Union with 5 full-time halls: A-2, C-1, C-2, C-3A and C-3B.

Staff callers will be Sandra Bryant, Mike Jacobs, Dave Lightly, Tim Ploch, Ben Rubright, Tim Scholl, John Steckman, John Sybalsky and Anne Uebelacker.

There will be a Trail-End Dance Thursday night, August 4 called by the staff callers.

For information write to Bill and Trudy Wallace, 7408 Carriveau Ave. NE, Albuquerque, NM 87110.

**"Maturity is the ability to do a job whether or not you are supervised, to carry money without spending it and to bear an injustice without wanting to get even."**

# HEMLINE



by Phyllis Mudge

It is with much regret that I must inform my readers that I will not be writing *Hemline* much longer for ASD. I have enjoyed doing the articles and receiving those encouraging words that have kept me going. Things in my personal life at this time require my undivided attention.

For the adventuresome I am going to give you instructions how to make your own pettipants. One of our dancers makes her own, but does not add ruffles, instead she makes them out of the fabric of whatever outfit she is making so they match the outfit.

Use either a pajama or shorts pattern that does not have a side seam.

If you cannot find one try pinning the two pieces together at the side seam, you get the same effect. Using drip-dry cottons or poly/cotton, or batiste or your fashion fabric cut out two pieces, add one inch to each side of the pattern (if not already a size larger). Put a tiny hem in the bottom of leg. Using elastic thread in your bobbin, sew rows of lace 1' apart up each leg to approximately 2' above the crotch. Sew one or two rows of stitching between each row of lace. Continue with the elastic thread at 1/2' intervals stitching lines up to just below the casing line. (I find it easier to use a fabric marker and a ruler to mark the pieces before I start sewing.) Sew the seams together. Make a hem for casing at the waist and insert the elastic.

Items needed for the pettipants are 1 1/2 yards fabric, 20-25 yards of 3/4' to 1' flat lace, 1 spool elastic thread and elastic for the waist.

Until next month happy dancing and creative sewing.

**Please send your comments, questions, or suggestions to:**  
Phyllis Mudge, 458 Lois Lane,  
Sedro-Woolley, WA 98284

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# ASK DAVE

DAVE GIPSON



## Hard-Earned Advice

Here is some advice for all callers, cuers and clubs with a dash of personal experience thrown in. I moved recently to California from Indiana and dutifully informed the many clubs - I regrettably had to cancel my bookings - by sending many copies of a form letter. Unfortunately, I did not mail them at the post office and simply put them in the mailbox with the flag up. BAD DECISION because some arrived, but most did not. Therefore, here is my advice, paid for with little pieces of my own hide. "ALWAYS mail such important letters at the post office and send them registered or return receipt if possible!" Then, follow up with a phone call to ensure everyone is informed. Trust me, it's less painless than a phone call in the middle of the night asking, "Where were you tonight?"

Hi Dave,

I often book dances at a low rate with a percentage of the gate (usually 60%). Most clubs treat me right but I have had a few clubs do various things to lower my fee. One club did not charge members at the door so the percentage was only from the visitors. Another deducted all expenses before figuring the percentage. It always surprises me when these things happen. Do you have any ideas or options I might consider if this occurs again?

Name withheld

First, I am appalled that any club would do such a thing to a caller or cuer. It's simply inexcusable! I suspect those "club members" had already paid for the dance through their dues. Any club guilty of this practice should be ashamed! Deducting expenses before paying a percentage of the gate is a shady practice, too.

The easiest way to prevent such an occurrence is to carefully word your fee arrangement by providing an example thereby preventing a mistake by any party. If the club insists on cheating you at pay up time, then accept the fee and move on. Send me a letter and let me know because I would be happy to speak with and possibly enlighten the offending club.

Dear Dave,

Shirley and I teach and cue rounds. We have spoken to many people in our travels and believe there is a common reason for our declining numbers. In essence, both spouses work today this leaves little time for socializing and families seem to be starting later in life too. We have no way to show them at this stage of their lives that we have something to offer. We believe there are callers and cuers who have the energy to overcome the obstacles, renew the fun and put the new people into dancing. What do you and your readers think?

Chuck and Shirley Hurst  
San Jose, California

# ASD Subscription Dances



**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 23 - Sandy Springs, GA**  
**Callers: Bob & Lorrie Morrison and  
Richard Smith**  
Info: 770-992-4904

**April 24 - Ocean Pines, MD**  
**Caller: Nick Cline**  
Jim Murphy, 17 Gloucester Rd.,  
Berlin, MD 21811; 410-208-0759

**April 26 - Stone Mountain, GA**  
**Callers: Bob & Lorrie Morrison and  
Richard Smith**  
John Morrison; 770-307-4865 or  
Betty Ruck; 770-923-0708

**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

**June 4 - Columbus, NC**  
**Callers: Bob & Lorrie Morrison and  
Pat Castro**  
Bob Neubauer; 704-859-0228 or  
Tom Avoles; 704-859-5210

**July 24 - Altoona, PA**  
**Callers: Carter Ackerman, Corben  
Geis and Tom Miller**  
For more info call 814-943-1888

**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 12 - Altoona, PA**  
**Callers: Bob & Lorrie Morrison**  
Bruce & Eileen Williamson;  
814-944-5297

**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**  
**Caller: Nick Cline**  
**Cuer: Jeanne Jones**  
Jack Duffield, 208 Howe, Anaconda,  
MT 59711; 406-563-2416

**October 30 - Columbus, GA**  
**Callers: Bob & Lorrie Morrison**  
The East Alabama, West Georgia Federation  
Dance. Info: Kin Lincoln; 706-561-9646

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The news of bigger classes and the resurgence of grass roots square dancing is encouraging. *New dancers bring new dancers. We must work three times as hard for one half the students. Square dancing is just as much fun today as it was 10-15 years ago, especially if you are a new dancer.*

I too would like to hear from those who are successfully recruit-

ing nice classes. Send me "your" success story!

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dave@dave-gipson.com**

# One Teen's Viewpoint

*Submitted by John Nash  
Northridge, California*

Each year at dues renewal time, the Valley Trailers Square Dance Club of Northridge, California solicits comments and suggestions from its members. The following was submitted by Jeremy Hale who is 15 years of age and graduated from our January 1997 multicyle class (17+17 to Plus). At this time, Jeremy is a proficient C-2 and semi-proficient C-3A and C-3B dancer.

To the Members of the Valley Trailers Board:

Since I started square dancing two and a half years ago, many people have asked me what attracted me to square dancing, in an attempt to understand what would attract other teenagers. Although granted I am a teenager, I see myself as not being a typical teenager. So I began to think "What would attract OTHER teenagers to square dancing?"

First, let's clear the air! I don't mind the puffy skirts and flashy western outfits, in fact I kinda like them. I even own several. (Well, not the puffy skirts). But most teenagers would be turned off by the clothes, the music, etc. Given that, here are some of my suggestions:

*First: Must We Present Square Dancing As A Good Senior Activity If We're Trying to Attract Teenagers? If you want a teenager to try something, you can't have them thinking their grandparents are doing it too.*

*Second: In Demos At Public Places, Don't Wear Flashy Western Outfits!* It only reinforces the public's

notion of square dancing as "hokey." Teenagers in general do not like to wear western outfits. They want to wear baggy jeans and big puffy jackets.

*Third: Why Use Country Music When Appealing To Teenagers?* Teenagers in general (at least in this area) don't like country music, they prefer contemporary music. And believe me contemporary music can be applied to square dancing, just ask Charlie Robertson.

*Fourth: You Must Present "All" Levels of Square Dance During Demonstrations!* Some teenagers may be attracted to the lower levels of square dancing (Mainstream and Plus); however, those teenagers are in the minority. I believe that most teenagers would be attracted to the higher levels (Challenge in particular) mostly because those levels are NOT what teenagers think of as square dancing. (They think of swing your partner, dosado and you know it). So, if you want to attract teenagers, don't go for the minority of the population that happens to like the idea of what teenagers feel is "hokey" dancing, and no, Plus level dancing doesn't change that image.

Instead, expose them to all levels, put the power in their hands. Because one thing I do share with other teenagers is the ability to learn fast, and most teenagers are not going to stay at Plus. Sorry.

Think of this, not as a criticism of what square dancing is, but rather a vision of what square dancing can and should become in the future. I'm sorry to burst anyone's bubble, but doing

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things like swing your partner and dosado in a barn wearing petticoats is not going to attract teenagers anymore and probably never will again. Let's bring square dancing into the 20<sup>th</sup> and soon the 21<sup>st</sup> century.

If these suggestions are ignored or passed off as "unrealistic" you are not disappointing me, because I never wanted to dance with other teenagers in the first place. I am merely making this information available to you to use

at your discretion. I feel these things are truly based on my experience. Also, these suggestions are only for attracting a younger demographic. After all, square dancing is a great activity for seniors, but teenagers don't want to know that. So don't present it that way to them. They want to do something they can call their own. After all. . . you did.

From a loyal member,  
Jeremy Hale

### THE GIRAFFE

The giraffe has fewer vertebrae in it's neck than a mouse. Can see backward without turning it's head. Does without water longer than a camel. Runs faster than a horse. Cannot utter a sound - has no vocal cords. Talks with it's tail.

## It Takes Everyone To Keep Square Dancing Alive

As you entered the world of square dancing, the first people you met were probably the friends that asked you to come to their dance party.

Then you became acquainted with the instructor. You soon found he/she was called a caller and required much of your attention if you were to work with the other 7 people in your set with any degree of success. As you progress, you become tolerant of the callers voice and style of choreography. You soon learn that you can sing along and sometimes anticipate what the caller is going to say next, but after a few mishaps you find maybe it's best to listen then respond. The moral of the story is that you need the caller and the caller needs you.

The next step after 15 or 20 sessions is to become acquainted with the apparel that dancers wear. Where do you get the clothing or how do you make them? Most all cities of any size have a square dance apparel shop. Well, they once did. Why don't they now? Well some folks thought they could get along without them, so now they have to. The moral of the story is the shops need you as you need them.

The next step. You were asked to join the club that was giving instructions and planning future dances, providing support for local places to dance and providing support for local callers and cuers. It was stated they needed you and after some thought you found you need them if you were to have a dependable place to enjoy your

newly learned recreation. You decide to wait and see if there were other places to dance. After awhile, you remembered how much you were missing the fun of a familiar voice and friends that said they needed you. Hope they are still there!

When you fail to support your club, they eventually stop supporting local places to hold dances and the local callers, cuers and shops.

Folks, you will then see why it takes everyone to keep the activity alive. Don't worry about what others do. Now is the time to take a good hard look at what you are doing in the overall picture.

You say you don't know what to do? Try some of these.

1. Find one couple and take them to instructions the next time there is a new dancer workshop starting.

2. Ask your club officers to have a club caller or cuer, one that cares for the dancers and will continue to teach and lead long after instructions are over.

3. Ask your club officers to have dances and meetings in a place that is known as public property for liability sake.

4. If your town has a square dance apparel shop, try to find something that you need. This will help keep them there for when you really need them.

5. Ask your elected festival people to be more considerate of those you need in your area to better enjoy the activity.

*B/T Square Dance Shop  
Wichita, Kansas*

Patience is something you admire in the driver behind you  
but not in the driver ahead of you.



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# Teaching In The Schools

*By Bob & Lorrie Morrison*

This is our second year to teach square dancing in the Middle Schools in Georgia. We teach the 6<sup>th</sup>, 7<sup>th</sup>, and 8<sup>th</sup> grades in the Gwinnett County School System. Last year we taught 2,500 young people to dance. So far this year we have taught 1,700 to dance. By the time we are done in March we will have reached more than 7,000 young people.

The classes are for 10 days, 6 classes a day. Each class lasts from 45 to 55 minutes a day. In this time span we teach 30 basics of square dancing, the Patty Cake Polka and the Virginia Reel. We give the students a test on the 10<sup>th</sup> day, and almost every student passes with an A.

## **Square dancing, a universal language:**

In the schools there are many languages. Some do not speak any English, and some students speak very little English. These students learn to dance as well as the students that know the English language. So far this year, we have taught students with 12 different languages to square dance.

## **Physical Handicap:**

We have students that have physical handicaps. One student was burned at a young age and had her feet partially removed. We had another student with Cerebral Palsy, another with no knee caps and another with a short arm that she cannot use. Others have low learning abilities. These students cannot take part in most P.E. activities. In square dancing they all got an A.

At least 30 students were hearing impaired. Some had no hearing at all. With an interpreter they were able to learn square dancing as well as the other students.

## **How did we get started?:**

A year ago, Coach Moody, from Sweetwater Middle School was teaching square dancing from an old record. She invited a group of dancers to come to the school and show the students some square dancing. Lorrie & I were asked if we would call for them. The students were not learning square dancing. They were memorizing a record. We donated our time to teach the next group 10 days of basics. Coach Moody then gave me the names and numbers to contact about teaching in the schools. After many meetings with the P.E. Coordinator, Mark Anderson, we were invited to the Coaches Workshop. All the coaches from Gwinnett County schools were there.

We got the coaches up to dance and showed them how we teach the students. We also met with the principals of the schools. To get into the schools you have to be a salesman, have patience, and prove that you can do the job required. Gwinnett County Schools require that you must have at least 5 years of experience to teach in their school system. You must be able to work with young people, and teach material that everyone can learn. Since most coaches plan a year in advance, by next year we have the possibility of teaching in 13 different schools. This would mean teaching

more than 15,000 young people. We have also been contacted by 3 other counties and they are interested in our program.

**If we can teach the young people today, tomorrow they will be our next generation of square dancers.**

**Problems:**

The school board says, that if you go into a school and teach, you are doing the same job the teachers are getting paid for. To overcome this, we had to teach the teachers the call, and have the coach explain the movement. After this we could take over the teaching, reteach and call the material. We then get paid as consultants. Coaches have to plan their budgets 2 years in advance, so you may not get into the system for up to 2 years. During that time you must still keep in contact with coaches, principals and school boards.

**How can you be paid to teach?:**

There are several ways that you can be paid to teach. If you have a Teachers Certificate, you can be paid at the teachers rate. If you are a substitute teacher, you can be paid at that rate. You can sign a contract for services or you can be a consultant. You must negotiate with the school board, the schools and the coaches. Some schools do not have any extra monies. This is another reason it may take 2 years to get into that school.

**Rewards:**

We have made up a Basic Certificate to be given to each student. The schools run them off on their computers and data base.

Each student is given a handout

about square dancing to take home to their parents.

On May 14, 1999, we are taking 80 students to the Capital Building, in Atlanta, Georgia. This is a special performance by all the middle schools of Georgia. Some of the hearing impaired and students with handicaps will be there to dance also.

This can open the doors to new square dancers. We are now working to get a school to use for a student and parent dance night. This should materialize within the next few months. We are hoping to get something started and then promote it in the other schools.

The biggest reward of all, is to see students that won't even touch hands progress to be able to do the basics of square dancing. We have invited our students to come to a club dance, and we will call the material they know.

**Extra Credit:**

The students are given an opportunity to receive extra credit points. After 5 days of teaching they have the opportunity to write a square dance from the material they have learned (5 points extra credit). We then review their dance and tell them why it will or won't work.

The student then has the opportunity to call the dance (5 more points). We help with the timing. To date we have more than 10 students that have written or called a dance.

**Details:**

If you need more information, call us at 770-476-8445 and we will try to answer all your questions or e-mail us at [BOLOMORRISON@JUNO.COM](mailto:BOLOMORRISON@JUNO.COM).

Wouldn't it be nice to be as sure of anything  
as some people are of everything?

# In Memoriam

Alonzo Edward "Lonnie" Sesher  
December 4, 1998

At 78, retired metallurgist for International Harvester and WWII veteran, Lonnie died of heart failure December 4. Often referred to as "Golden Throat", he was one of the Mid-south's favorite singing callers. Lonnie started his calling career soon after learning to dance in 1964. Many of his early square dance fans were fellow International Harvester workers who helped form the Pistols & Petticoats, his first club.

From '72 through '80 he was on the staff at Fontana, North Carolina, where he became very popular with dancers from the world over. His last appearance at this renowned square dance resort was the Mountain Memories Festival in October 1997. His

natural talent, enhanced by many years of calling and church choir participation, resulted in many public recognitions including one from the mayor of Memphis proclaiming him a city Goodwill Ambassador. His last Memphis appearance was in November 1998, calling the Pistols & Petticoats Anniversary Dance for a packed house.

Lonnie remained active with gospel singing and square dance calling. Moments before his death, he recorded "The Valley" a gospel CD for radio release. A memorial fund to promote this recording to radio has been set up. The fund will be used to send his song to 1,000 radio stations in the U.S.A., and 200 other stations around the world. It is available on Circuit Rider Records Vol. 19. Memorial contributions to promote Lonnie's song may be sent to Mrs. Lonnie Sesher, 33-A Bolton Road, Pope, MS 38658, or Pat & Rex Cole, PO. Box 311, Batesville, MS 38606, or The Country Gospel Guild, P.O. Box 118, Grenada, MS 38902. 🍀

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# Caller Appreciation

By Jerry Jennings  
Warner Robins, Georgia

Have you ever made an unkind remark about your caller? Think about this. Without your caller, your club is dead. Just think about how valuable your caller really is. He has spent years learning the trade and is sensitive to the problems you may have as a dancer because he too, is a dancer and understands what you go through. He must be patient, have a good personality and continue to teach week after week. He must love square dancing and love people, too. As the team leader, he must be intelligent and keep up with the current trends in square dancing. He must recognize that all dancers do not have the same ability, and adjust his calling accordingly. He's your friend because he's there to help you. More times than not, he is underpaid for his service, considering all the training and practice he went through to get there,



not to mention his investment in records and sound equipment. How many reading this think that they could handle the responsibility?

Our caller at the Sunshine Squares in Warner Robins, Georgia is Bob Shiver. Bob has taught us to appreciate square dancing and we are amazed at how consistently he performs his job week after week. We are fortunate indeed because not only is he a great caller, but he is a true friend. How about your caller? Have you told him lately how much you appreciate him? Don't be guilty of making un-

kind remarks about your caller, because he too, is your friend!

Proverbs 18:24 - A man that hath friends must show himself friendly, and there is a friend that sticketh closer than a brother. ■

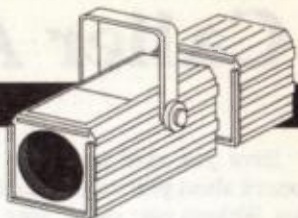
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# BUSINESS SPOTLIGHT



## Scope-Big Mac Records

Scope Records Company was started by Jay Orme in Los Angeles, California in 1967. Jay was then retiring from the "Sets In Order" staff. I purchased "Scope" in 1968 but there was not much to purchase at the time, and I had a lot to learn in a short period.



Jim Mayo was the first recording artist on "Scope." Then came Bob Page, Jerry Helt, Frank Lane, Tommy Cavanaugh (England), Johnnie LeClair and John Winton (Canada) in the 1967-68 years. Jeanne Moody, who later became Jeanne Briscoe, signed on in 1971 and stayed until retiring from calling in 1996. She did many great recordings. Ron Mineau, an excellent recording artist, came aboard in 1979 and is still available. Among those who did one to several records were Dick Waibel, Ed Berryman, Bob Cone, Fred Christopher, Ted Wegener, Earl Rich, Clyde Drivere, Al Cannon, Dave Abbott, Dick Hoffman, Bill Donahue, Don Pfister, Jay Henderson, Wes Wessinger, Keith Lethbridge (Australia), Don Schadt, Wil Eades, John Eubanks, Darren Galina, Monty Hackler and Stan Cole.

Our round dance choreographers in the early years were the Hamiltons, Graves, Arnfields, Ballards, Parks,

Hays, Kuhns, Wylies, Tennants, Elsy Johnson, Reillys, Kimbleys, Evans, Hickman, Pewseys, Pages, Gibsons, Cahoes, Bill Browns, D. Harris, Passerellos, Hetlands, Chambers, and later the Chatfields, De Zordo-Croft, Stairwalts, Lizuts, Eilermans and

Larry Warner.

My first recording session with the band was at the old MacGregor Studio in Los Angeles with Art Barduhn, the leader who plays any and all instruments but excels on vibes and piano. Art was also my music arranger. I was in awe. We moved to several cheaper studios in the Hollywood-Los Angeles area where our band added Jimmy Bryant on guitar and fiddle for a time. Then later we brought on Al Vascova, a terrific musician on strings. My first production was awesome but not good. Experience is a great teacher. Our masters were cut in Hollywood and records pressed at Alberti Mfg. in Monterey Park, California.

We are still doing business at the same old stand. In 1979 we moved to a studio in Fresno, and there we started the "Big Mac" label. In the meantime our "Sunny Hills" label was reactivated. The studio in Fresno offered a

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calmer, constant good product with top notch musicians available including Terry Christofferson, who is one of the best guitar players in the country. We eventually moved to Sutton's Studio in Atascadero located near my home. We found good sound and Rick Sutton a terrific engineer.

Our company has been in business thirty-one years and has produced forty-eight hoedowns, three hundred fifty-four singing calls, fifty-six round dances, a series of teaching records and we are still afloat. The distributors for our products are "Astec" and "Palomino." We have advertised in "American Square Dance" magazine for many years and continue to do so.

Sure, we feel the pinch from time to time, but hey, a little pinch never hurt anyone very long, and who said a record producer was in business to make money. We still enjoy and appreciate our international reputation and hope to continue being of service to callers and dancers.

*Mac McCullar - Proud Owner,  
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# FEEDBACK



## Herb Chisholm's Views

Herb Chisholm's winter articles are right on the money. Most square dancing offered the public today is out of reach. At one time, there was Basic, Extended Basic, Mainstream, Plus One and Plus Two. In reality they were just lines drawn through too long list of calls. It slowed nobody down. Then, programs merged but calls were not dropped. It's still "too much to learn" to dance with the local club. So Herb Chisholm is right. The bar is too high. Everybody is not sedentary. People do partake of other social outlets. We are at a time when many folks find themselves in a single household. Note the proliferation of personals in publications everywhere. They all say "I want to get out of the house."

Herb's type of dancing never did stop around his college town of Williamstown, Massachusetts. Like with his Cape Breton, Nova Scotia dances, anything traditional is insulated somewhat by being rural. Most of his listed titles are still danced at least monthly, if no longer weekly, in the region. Heath, Massachusetts has been the closest, dancing twice a month from the '40's through '98. Unfortunately this series has stopped. The last caller, after a fifteen year run, has decided to call only an occasional dance. Now in his early forties, he has

three young children and a very crowded lifestyle. He has called only three area dances this season. That is really the problem, a lack of knowledgeable callers. One old-timer, Ted Glabach, was in strong voice calling his occasional Vermont dances last summer. Then in October, two months away, from his 90<sup>th</sup> year, cancer struck.

You have to know the way to survive calling open dances. In the late 1970's I thought I was a reasonably able newer "club level" caller; one who was teaching classes and getting out frequently as a guest caller. On one such trip, while driving from Connecticut to Vermont to call dance, I got off the interstate for a bite to eat. A marquee in Northampton, Massachusetts advertised a Grange Hall square and round dance with "Bardy's Orchestra" for the following night. I was at that dance. Charles Bardwell invited me to call a set. As Herb says, a set is three squares to be followed by three rounds. I first said yes, but my smartest move was to put my tail between my legs, take a raincheck and leave early. Who really was a caller - me with my structured training or Charlie with his little black book? Not until 1984, did I call a complete, live music, open to the public, eight 'til midnight square dance.



I don't think a caller can just memorize the dances. That was OK when callers called for the same crowd, in the same hall, with the same musicians over and over. Newcomers would just naturally fall into the routine. I have seen some old-timers try to call today and not be able to adjust to a changed floor. Take just one dance - "Girl I Left Behind Me." It needs to be understood that the swing your opposite "behind you" is a real swing, the heart and purpose of the dance. "Swing your own" is only a turn for position. It can be called "turn your own." An energetic dancer, the town clerk in her Vermont town, regularly requests it. I modify the timing and the calls for her. She floats through the dance and is a joy to watch. The floor follows. This is not tough stuff, but succeeding is not automatic. She might say of another caller, "He doesn't call it right." He might say "But that's the way it goes." Result - fewer dancers! Folk dances once had to be memorized. Now the caller assumes the responsibility. Callers should make square dancing "duck soup" for the dancers.

Herb's suggestion that these dances be presented at large conventions is well taken. The statewide Connecticut Festival has had an hour of live music, basic square dancing for the past three years. This year the program is not scheduled. The fiddler, who donates his time if I buy him pizza, has developed carpal tunnel syndrome. The contra dance program may present live music.

There is a Cape Breton instructional step dancing video that includes three squares. The square dancing is not vigorous. The dancers use a walking

step. It seems OK. It looks like fun. In one, rather than swing, they dance with their corners using a modified walking polka step. It lasts for 16 beats with no promenade. On another, they do a right elbow swing with the left hands joined over the top. It looks good too. I guess if we went to lessons and this is what they gave us, we would have a good time with it. My good times are calling for and knowing the people at two monthly open dances. I'm amazed that both venues continue after almost a dozen years. We are not large. There are folks in their twenties dancing on a regular but intermittent basis. The bar is not too high for them. The answer to the problem of diminishing numbers via club programs is that there is no answer. Every program eventually becomes a ladder and not a destination. I don't believe that we are going back en masse to the old-time dances but we need an equivalent. Any revival will probably come from outside the activity as we now know it. For the moment, on certain nights, Herb Chisholm can still attend a live music, public square dance in southern New England.

*Bob Livingston  
Middletown, Connecticut*

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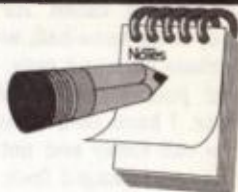
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# WHAT'S AHEAD

*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.



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## 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 Birmingham
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## 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

3 **ALABAMA** - 14<sup>th</sup> Handicapable Spring Fling, Azalea Hall, Theodore, AL. Info: Dean Emery, Mobile AL; 334-633-8212

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> An-

nual 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 & Elsey Johnson; 901-274-1479

17 **VIRGINIA** - ASD Subscription Dance, Newport News, VA. Callers: Wilson & Cline. Cuer: Collins. Info: Gene Hall, 39 Oxford Rd, Newport News, VA 23606; 757-595-2459; e-mail: [docandnan@juno.com](mailto:docandnan@juno.com)

23 **GEORGIA** - ASD Subscription Dance, Sandy Springs, GA. Callers Morrison & Smith. Info: 770-992-4904

23-24 **MONTANA** - Helena Spring Fling & Ray Cranger Memorial Dance, Broadwater School, 900 Hollins Ave., Helena, MT. Info: Ian Steel, 2882 Festival Rd., Helena, MT 59602; 406-227-8385; e-mail: [videoex@mt.net](mailto:videoex@mt.net)



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24 MARYLAND - ASD Subscription Dance, Ocean Pines, MD. Caller: Cline. 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

26 GEORGIA - ASD Subscription Dance, Stone Mountain, GA. Callers Morrison & Smith. Info: John Morrison; 770-307-4865 or Betty Ruck; 770-923-0708

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: sq-rnd@dancereno.reno.nv.us; website: www.greatbasin.net/~dancereno

## **MAY**

6-8 CANADA - 38<sup>th</sup> International S&R 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

21-23 MICHIGAN - 44<sup>th</sup> Annual Spring Festival, Central High School, 1150 Milliken Dr., Traverse City, MI. Info: Ted & Beth Johnson, 218 E. Harris St., Cadillac, MI 49601; 616-775-2697; e-mail: ntetzlaf@reconecom.net

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

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. 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

28 - 31 **WASHINGTON** - Northwest Folklife Festival, Seattle Center, Seattle, WA. Info: Northwest Folk Life, 305 Harrison St., Seattle, WA 98109-4645; 206-684-7300; fax: 206-684-7190; e-mail: folklife@nwfolklife.org; <http://www.nwfolklife.org/folklife/>

### **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

4 **NORTH CAROLINA** - ASD Subscription Dance, Columbus, NC. Callers: Morrison & Castro. Info: Bob Neubauer; 704-859-0228 or Tom Avolese; 704-859-5210

11-12 **IDAHO** - 35<sup>th</sup> Annual 1999 Idaho State S&RD Fest, Reed Gym, Idaho State University, Pocatello, ID. Info: Harold & Deanie Uehling; 1-208-237-3264

11-13 **AUSTRALIA** - 40<sup>th</sup> Australian National SD Conv, Brisbane, Queensland. Info: Sandra Bloomfield, PO Box 1362, Coorparoo DC, Queensland 4151, Australia; e-mail gauntlet@powerup.com.au

17-19 **OHIO** - 33<sup>rd</sup> National Advanced & Challenge Square Dance Conv., Dayton

Convention Center, Dayton, OH. Info: Ed & Marilyn Foote, 140 McCandless Dr., Wexford, PA 15090

17-19 **WASHINGTON** - Washington State Square Dance Fest. Info: Jansi Sauer, 2526 NW Cascade Ave., East Wenatchee, WA 98802; 509-884-6389 or 800-842-0977; <http://members.aol.com/clubnews/wastate1999>

18-19 **WASHINGTON** - Washington State Federation 1999 SD Festival. Info: <http://members.aol.com/clubnews/wastate199922>

22 **OHIO** - 48<sup>th</sup> National Convention Trail In Dance, Akron, OH. 8 - 10:30PM. 300 miles east of Indianapolis. Near Football Hall Of Fame, Rock-N-Roll Hall Of Fame and Inventors Hall Of Fame. Info: Joe 330-296-8706; e-mail: JBerner@aol.com or Fred 330-896-0024; e-mail: FCMFCTRACK12002@juno.com for dance flyer, points of interest & motels

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**

4-10 **WYOMING** - Lloyd Shaw Foundation's 22<sup>nd</sup> Annual Rocky Mountain Dance Roundup, University of Wyoming, Laramie, WY. Info: Bob & Allynn Riggs, 7683 E. Costilla Blvd., Englewood, CO 80112-1211; 393-741-6375; RLRoggs@aol.com

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: [squaredance.bc.ca/region9/fest99.html](http://squaredance.bc.ca/region9/fest99.html)

**9-11 CALIFORNIA** - 14<sup>th</sup> Annual San Diego Contra Dance Weekend at the University of San Diego. Contra, Quadrille, English country, folk and round dancing, plus special events and after-parties. The staff will be Grant & Ann Logan of Toronto, Canada. Don & Shirley Ward of Sunland, CA and Paul & Mary Moore of Running Springs, CA. Info: Paul & Mary, P.O. Box 897, Running Springs, CA 92382; 909-867-5366

**9-11 OREGON** - 1999 Summer Festival, Tigard High School, Tigard, OR. Info: Mick & Shan McKinney, 503-643-2531, [greencricket@juno.com](mailto:green cricket@juno.com); Bob & Carolyn Bosch, 503-646-5754; Vacation info: [traveloregon.com](http://traveloregon.com); 1-800-547-7842

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

**23-25 GERMANY** - 4<sup>th</sup> International Plus Advanced & Challenge Conv., Barmstedt, Germany (near Hamburg). Info: Steffen Mauring, HauptstraBe 16, D-25469 Halstenbek, Germany

**23-25 ILLINOIS** - 16<sup>th</sup> Illinois SCISDA S&RD Conv., Peoria Civic Center, Peoria, IL. Info: Bill & Mickey Birge, 506 S. Denver St., Bloomington, IL 61701; 309-827-6711; e-mail: [WBirge@gnn.com](mailto:WBirge@gnn.com); <http://members.gnn.com/WBirge/index.htm>

**24 PENNSYLVANIA** - ASD Subscription Dance, Altoona, PA. Callers: Ackerman, Geis & Miller. Info: 814-943-1888

**30 WEST VIRGINIA** - ASD Subscription Dance, Charleston, WV. Caller: Cline. Cues: Anders. Info: Kay Short, Route 7, Box 136, S. Charleston, WV 25309; 304-768-2961; [PCumber@compuserve.com](mailto:PCumber@compuserve.com)

## AUGUST

**2-7 CANADA** - 46<sup>th</sup> Annual British Columbia SD Jamboree, Okanagan Valley, Canada. Info: [www.squaredance.bc.ca](http://www.squaredance.bc.ca). E-mail: [jamboree@squaredance.bc.ca](mailto:jamboree@squaredance.bc.ca)

**5-7 OHIO** - 18<sup>th</sup> American Advanced & Challenge Convention, University of Toledo Student Union, Toledo, OH. Info: Bill & Trudy Wallace, 7408 Carriveau Ave NE, Albuquerque, NM 87110

**6-8 WISCONSIN** - 40<sup>th</sup> Wisconsin S&RD Convention, Stevens Point, WI. Info: Bernie & Carolyn Coulthurst, Publicity Chairman; 715-824-3245; e-mail: [bbccmc@wi-net.com](mailto:bbccmc@wi-net.com)

**11-14 NEVADA** - 3<sup>rd</sup> USA West Square Dance Convention, Las Vegas Convention Center, Las Vegas, NV. Info: P.O. Box 12837, Las Vegas, NV 89112-0837; Web [www.square-dancing.com/USAWest/NV](http://www.square-dancing.com/USAWest/NV) or fax: 702-435-4189

**12 PENNSYLVANIA** - ASD Subscription Dance, Altoona, PA. Callers: Bob & Lorrie Morrison. Info: Bruce & Eileen Williamson; 814-944-5297

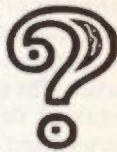
**13-14 PENNSYLVANIA** - 6<sup>th</sup> Pennsylvania Square & Round Dance Convention, State College, PA. Info: Dave & Janet Baker, R.R. 2, Box 587, Martinsburg, PA 16662

**20-21 MICHIGAN** - 38<sup>th</sup> Michigan S&RD Convention, Battle Creek, MI. Info: Fred & Netty Wellman, 5813 Westminster Way, East Lansing, MI 48823; 517-339-5093; fax: 517-339-5173; e-mail: [Netty\\_Wellman@MSN.com](mailto:Netty_Wellman@MSN.com)

**20 - 21 TENNESSEE** - 25<sup>th</sup> Tennessee State Convention, Nashville, TN. Chairmen: Jan & George Wooding. Info: [happytracks@earthlink.com](mailto:happytracks@earthlink.com) or write P.O. Box 121601, Nashville, TN 37212



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

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

27-28 **OHIO** - Cincinnati S&RD Festival, Sharonville, OH. Callers: Red Boot Boys. Cuers: Ken & Irene Slater. Info: www.angelfire.com/oh/csrd or Fred & Barb Dorsey; 513-367-2334; e-mail: fredbarb@concentric.net

**SEPTEMBER**

10-12 **JAPAN** - 38<sup>th</sup> ALL-JAPAN SD Conv, Gifu Grand Hotel, Gifu City, Gifu Prefecture, Japan. Info: Martha Ogasawara, 9-3 Sakaue-cho, Tajimi-shi, Gifu-ken 507-0804, Japan; Phone/Fax: 81-572-23-4698; e-mail: martha@blk.mmtr.or.jp

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**OCTOBER**

15-17 **INDIANA** - 10<sup>th</sup> Indiana SD Conv, Horizon Convention Center, Muncie/Delaware County, IN. Info: K Arrington, 10303 W SR 28, Ridgeville, IN 47380; 765-369-2237 or M & K McGlashan, 8492 Prairie Dr., Indianapolis, IN 46256; 317-849-2822

17-24 **VERMONT** - **Tumbling Leaves Festival**, Bennington, VT. Red Bates, Cliff Brodeur, Tim Crawford, Bill Harrison, John Marshall, Jim Pulaski, Ralph & Joan Collipi and Esther & Erv Mindlin. Four halls: Plus, A-1, A-2 and C-1. Info: Cliff Brodeur 413-443-3060; Bates 941-423-7143

30 **GEORGIA** - ASD Subscription Dance, Columbus, GA. Callers: Bob & Lorrie Morrison. The East Alabama, West Georgia Federation Dance. Info: Kin Lincoln; 706-561-9646

**NOVEMBER**

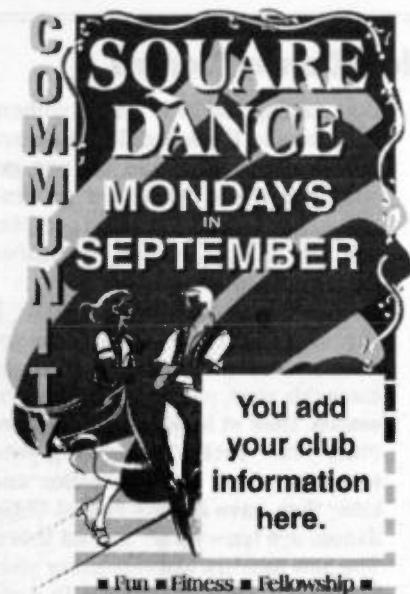
22-28 **AUSTRALIA** - ASD Subscription Dance, various places throughout Australia. Caller: Cline. More info to follow.

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**SEPTEMBER 2000**

**GERMANY** - Dance To The Expo, Hanover, Germany. Info: R. Schoennagel; 011-49-40-5507476; fax: 011-49-40-5583404

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# POINT OF ORDER



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## Class Dances or New Dancer Dances

It's a blue sky, brilliantly lit New England winter day - the kind of day when it's better to be outside than in. The hike with the dogs can wait 'til a little later as I'm still finishing up "*On The Record - Squares*" and a few other office things.

I want to share a thought with folks concerning Class Dances or New Dancer Dances. Whatever you call them, my concern is more for the lack of availability of this type of dance for our new dancers. Have you noticed that when clubs cannot or has not recruited a class, these clubs also stop sponsoring class level dances? If you're a class advisor or programmer you have noticed there are fewer and fewer places for your new dancers to go dancing. The logic seems to be "Well we don't have a class so we don't need to hold a class dance this year."

Please consider that this type of thinking is contributing to the shrinkage in the activity. If your club decides to no longer sponsor a class dance, the watering hole really begins to dry up and new dancers will go elsewhere for fun. You are also denying yourself of the fun of meeting and dancing with all the new folks.

I'm privileged to be able to teach for two clubs in different states. In New Hampshire, the group has managed to attend a good number of dances. In Massachusetts, the group has a tough

time finding places to dance without long gaps in the schedule. You learn how to dance in a class, but you get your experience when you go club dancing. It's good for growing perspective and ability, creating responsive, not reactive dancers.

What's my point? Simply this. If your club has dropped the class dance from its schedule because it has no class this year, please don't do it next season. Hold at least one class dance every year. Pick a date during your schedule, check with the caller and cuer, then have a class dance! Class dances are fun - we all started there. The new dancers will remember your hospitality when they come to your Mainstream and Plus dances - and you have provided another spot in the schedule for new people to have a good time giving their skills a nice bump at the same time. There is no losing when you sponsor a class dance and you're helping to maintain and preserve our activity. As a caller, I love class dances, whether it's attending to dance or to call.

Class dances are fading away at an alarming rate. Let's bring more class dances back to our schedules. New dancers will appreciate them and we are contributing to better and more refined dancers in the future.

*Chris Pinkham  
Hillsboro, New Hampshire*



# THE LITE SIDE



## The Real Definitions for Square Dance Calls

*By Don Niva  
Madison, Wisconsin*

While clearing out some old papers that had been saved for reasons now forgotten, my wife, fearless guardian of keeping our house clean, discovered a document submitted by the graduating square dance class of 1983 - 1984. A review of this manuscript not only revived old memories of a fun-loving, mischievous class of beginners, but also a bunch who paid attention to my "lectures" on proper dancing and definitions! Judge for yourself, dear reader, as I list some of the more down to earth, real life, actual definitions of square dance basics as noted by this class. CALLERLAB, eat your heart out!

Titled: "Square Dance Calls and Definitions for Beginners As Taught by Don Niva, with Special Help and Direction of the Westport Squares Angels."

ANGELS: People appointed by God to push and shove beginners around when found wandering around in a daze.

CAST OFF THREE QUARTERS: This is how the caller gets paid. You don't have to be an accountant to figure out why this gets called so often. (Also see SWEEP A QUARTER.)

CLOVERLEAF: Just like a highway

interchange, you can get lost here too.

CIRCULATE: What you do to kill time between tips.

DO PASO: Obviously invented by a left-handed caller who couldn't make up his mind whether to go right or left.

DO SA DO: See if you can back up around another dancer without looking or bumping into said dancer.

FORWARD AND BACK: This serves no real purpose other than to give the caller a chance to stop laughing and try to figure out how to get us out of the mess we're in.

HEAD COUPLES: This refers to old pros or beginners who have had more than ten lessons and think they are pros. Not to be confused with a couple from the local head shop.

HOME: Where the kids are driving the sitter crazy while you are out having fun. Also, the place where you were standing when the song started. Remember it well and head for it when all else fails.

LEFT ALLEMANDE: Ice cream served on a piece of cake. Served left-handed after the dance.

LADIES IN MEN SASHAY: See "roll away half sashay" except this time the men were in the wrong position.

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**PASS THRU:** Usually occurs with a dancer just recovering from the flu. Can also refer to what Moses did at the Red Sea which the Egyptian beginners hadn't learned yet. Bet you didn't know Moses was a square dancer too.

**PARTNER TRADE:** Preliminary movement done just prior to start of swinging.

**PEEL OFF:** Also a preliminary to swinging.

**ROLLAWAYHALF SASHAY:** Means the ladies messed up and are on the wrong side. A corrective movement.

**SPLIT CIRCULATE:** Same as circulate, but you are limited to only half the dance hall.

**SQUARE THRU:** Old-time dancers, as they are square thru and thru.

**SHOOT THAT STAR:** Refers to execution of the show-off or know-it-all in the square.

**TOUCH TO A WAVE:** Do this guys, and you'll get decked!

**WEAVE THE RING:** Same as the right and left grand except that you keep your hands to yourself. Bumping

hips, winking, coy looks, flirting and smiles are allowed, but hands off.

**PARTNER HINGE:** When one partner becomes unhinged because their partner goofed up badly.

**LOAD THE BOAT:** What Noah did. Bet you didn't know he was a square dancer, did you? On the East Coast this move is called "swamp the boat," on the West Coast, "Lower the boat." In the Midwest, "Let's go fishing."

**NATURAL DANCE POSITION:** This is one of the easiest moves for a beginner as it involves a totally blank, vacant look, wild terrified eyes and the ability to remain motionless regardless of how many regulars are tugging and pulling on you.

**SQUARE DANCING:** A dance done by people who bow and curtsy to each other and are polite. Thus the term, "squares."

**CALLER:** A man or woman who stands at one end of a dance hall and tries to talk to the dancers at the other end of the hall, while the music is playing. Obviously this is why it is termed "calling." 🍷

# RHYME TIME



## Square Dance In A Barn

A square dance club decided by  
chance,  
To hold on a farm an old-fashioned  
square dance.

As the caller, I was told  
To do something old,  
Not fancy or new,  
Just the old timers true.

We started at 8 on the floor up above,  
Below were 10 Guernseys, 10 sheep  
and 1 dove.

(He fluttered in and fluttered out,  
when the dancers clapped and  
began to shout.)

"Start the dance, let the music begin,"  
The action then started,  
The dancers to grin the hootin' and  
hollerin' grew to a roar,

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They wouldn't sit down, they kept  
askin' for more!

The end of the dance came much too soon,  
The last tip ended with a Lawrence  
Welk tune.

An after party was called for by all,  
Since no one was planning to leave the  
dance hall.

We all raised our coffee cups to our  
chin,  
Decided to each add to a tale I'd begin.

The tale went from mystery to comic  
romance,  
From there to an old joke about taking  
a chance.

Since the number of dancers were  
really a bunch,  
The tale kept on growing,  
It went thru lunch.

When it finally ended it was really  
quite late,  
With morning sun peeping thru an old  
iron grate.

Some say there is nothing like too  
much fun,  
But they don't drive home in the  
morning sun!

*Don Niva  
Madison, Wisconsin*



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

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Shuttle buses will be available at the assigned hotels only.

Shuttles will run on Wednesday from 1PM to 10PM every 60 minutes,

and every 30 minutes from 9:30PM to 11PM. Thursday, Friday and Saturday shuttles will run from 9AM to 1:30AM. They will run every 10 to 30 minutes during peak hours, and every 60 minutes during non peak hours. Frequency will depend on the number of passengers involved and the location of the hotel in which you may be staying.

Transportation will be provided to the convention center upon arrival, but you must purchase a bus pass to return to your hotel or the campground and for any future trips. Passes will be included in your registration packet, if previously ordered, or you may purchase them at the bus pass booth.

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American SquareDance (ISSN-0091-3383; USPS 513-240) is published monthly by E & PJ Enterprises, Inc., 145 Stone Dam Rd., N Scituate, RI 02857. Subscription rates: 1 year-\$22.50; 2 years-\$40; Canada \$27.50/\$50; foreign \$35.50/\$66. Payable in U.S. funds. **POSTMASTER:** Send address changes to ASD, PO Box 777, N Scituate, RI 02857. Printed in USA. Copyright 1999 by E & PJ Enterprises, Inc. All rights reserved.



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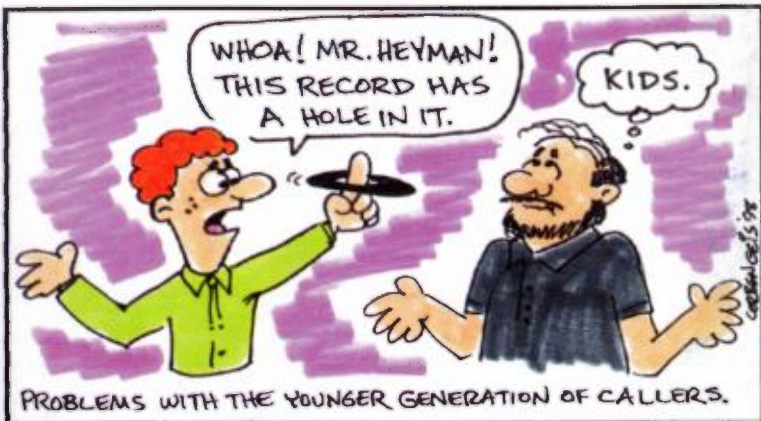
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