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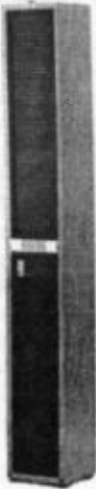
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THE ASD LINE-UP

- 24 A/C Lines - *Ed Foote*
 46 As I See It - *Bob Osgood*
 10 ASD News
 57 Ask Dave - *Dave Gipson*
 82 Building Or Rebuilding A Club
 - *Stan Burdick*
 CALLERLAB
 81 Updates
 66 Viewpoints
 - *Jim Mayo*
 20 Club Leadership Notes
 - *Bernie Coulthurst*
 27 Congratulations Larry Cole
 38 Contra Corners - *Don Ward*
 37 Country Kitchen - *Louise Harrop*
 30 Creative Choreography
 - *Lee & Steve Kopman*
 72 Cue Tips - *Sandi Simmons*
 35 Dancing Contra - *Don Ward*
 54 Easy Level - *Bob Howell*
 44 From Dancer To Caller
 A Difficult Transition - Part 3
 - *Willis H. Cook*
 6 From The Editors - *Ed & Pat Juaire*
 8 From The Mail Room
 28 Hemline - *Phyllis Mugrage*
 74 Honors Book - *Art Shepherd*
 22 LEGACY
 18 Milestone - *Gloria Rios Roth*
 78 National Convention
 52 Notes In A Nutshell
 - *Frank Lescrinier*
- 41 On the Record - Rounds
 - *Frank & Phyl Lehnert*
 58 On the Record - Squares
 - *Chris Pinkham*
 91 Protecting Your Investment
 - *George Bickis*
 71 Rhyme Time
 64 Round Dance Pulse Poll
 - *Bev & Bob Casteel*
 70 ROUNDALAB Classic ROQ
 36 So You Want To Be A Caller
 - *Larry Cole*
 76 Square Dancing - Japanese Style
 - *Martha Ogasawara*
 68 The Caller Coach - *Don Williamson*
 62 The Country Line
 - *Jim & Jean Cholmondeley*
 32 The Koreo Korner - *Steve Kopman*
 92 The Lite Side
 CALL-BOT - *Nasser Shukayr*
 65 Three R's
 84 What's Ahead



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Publishers - Editors
 Ed & Pat Juaire

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Editorial Assistants
 Carol Picillo
 Michelle Merchant
 Louise Harrop

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Subscriptions
 Michelle Merchant
Staff Cartoonists
 Stan Burdick
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FROM THE EDITORS

ED & PAT JUAIRE



A NEW BEGINNING

As this is being written, Pat and I are waiting for our flight from Dallas - Fort Worth to Providence. CALLERLAB's 26th Convention has ended and we detected a considerable attitude difference than what has been experienced at recent conventions. Pat & I strive to meet as many people as possible at these events, a fun part of all conventions.

This was an upbeat convention. This was a positive outlook convention. This was a convention which several callers told us would be their last but because of what they saw and felt, they have now changed their thinking and are renewing their commitment to CALLERLAB.

Over the next few months, much will be forthcoming regarding this convention. There will be no miracle cure

which will bring huge numbers of people back to square dancing. Rather, there will be hard work to determine how to reshape our image, how to make information available to the media, how to make square dancing easier to get into.

We hope that CALLERLAB and American Callers Association find a way to get together, resolving their differences. We do not need two national caller associations expounding different views. For everything else to work, this is a must. We know callers in both associations and we ask them to work on that goal.

To the CALLERLAB members who decided not to attend this year, reserve April 17 - 19, 2000 and plan now to go to Las Vegas. We believe you'll find it worthwhile.



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FROM THE MAIL ROOM



Square Dance Association of Wisconsin

I would like to compliment and thank you for the nice article and cover spread in the March issue of *ASD*. The Square Dance Association of Wisconsin (SDAW) callers and dancers have been working hard to promote and preserve the activity throughout the state. The kind of recognition given in your magazine is very welcome and, I think, deserved.

You might be interested to know that the book "Square Dancing in Wisconsin" has been nominated for an award in the State Historical Society annual contest for historical preservation. The SDAW has also been nominated for an organization award for sustained activity over the

past 50 years.

Winners will be announced late in April. Even if we don't win an award it is a great honor to be nominated.

Agnes Thurner
Mequon, Wisconsin

Bob Finley Is From Montana!

In the article on the Butte, Montana Silver Beaus and Belles club (March, Page 73), the caller is listed as being from WEST VIRGINIA. Bob Finley is from Ennis, MONTANA. It is a long drive from Ennis, Montana to Butte, but not as far as from West Virginia!

As an aside, Bob is manager of the dam at Ennis and lives in the canyon just below the dam. The canyon is just wide enough for a house and a road and the final 12

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Steve
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miles is gravel. He and his wife, Diane, are always prepared to walk the last few miles home if the road is drifted in. They give a lot to call square dancing.

Bob learned to call in isolation and practiced with the Ennis club members until they no longer could assemble a square. He calls all over western Montana and makes an annual calling trip to the west coast. When I am in Seattle, I am always asked about Bob Finley. He calls a fun 50's Mainstream dance with all singing calls. He and Diane come in 50's costumes.

In Montana, callers are becoming rare, and therefore, more precious than ever. They have often driven from 100 to 300 miles round trip to call for our clubs. They make much greater efforts that do we dancers and I surely appreciate them.

Patricia Johnson
Helena, Montana

World Square Dance 2000

I have read your article in the March issue (pages 20/21). I know it, but it should have been mentioned in the article for all who do not know, that this event is scheduled to take place on the 1st of January 2000.

Apart from that, it's a great idea, and I (my club is the Dip-N-Divers Square Dance Club in Munich, Germany) wish everyone all the best in all their efforts in setting up this event. As we have a membership of approximately 240, we might be able to join in, once we know more (technical) details.

Please keep me informed (via e-mail if possible). Happy Square Dancing!

Hanns-Dieter Keh
Munchen, Germany

Send your letters to:
ASD Mail Room, PO BOX 777,
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ASD NEWS

The Inspirational Award

The Inspirational Award is presented to an individual or couple in recognition of their square and round dancing accomplishments at the local level.

The recipient of the 1998 award went to Fred and Eileen Hall of Moscow, Idaho. The Halls are square and round dancers with the Palouse Promenaders. They promote the club through demo dances and angeling for new class dancers. They started and chair the Idaho State Road Cleanup for the club, organized the start of the annual Moose Dinner/Dance, which is attended by dancers from the area. Fred and Eileen were club presidents for two years and area representatives for four years.

Fred was Area II Vice President and President, and Eileen is presently

the Area II President. Fred was Membership Chairman for the Idaho State Federation for two years. In 1993 the Halls chaired a committee for the Idaho State Festival and in 1998 took on the responsibility of General Chairman for the Idaho State Festival, held in Moscow.

These are just a few of the accomplishments of this couple. Above all this is their recruitment of dancers, putting them at ease with their patience and continually contacting dancers and encouraging them to keep dancing. Promoting round and square dancing through the area is a commitment they have made and continue to keep. Fred and Eileen have nine children and fourteen grandchildren.

The Inspirational Award in 1997 went to Ken and Dorothy Myers of Grangeville, Idaho.

*Lewis & Clark S&RD Association
Idaho*

Pensacola Special Steppers Anniversary

The nationally known, Pensacola Special Steppers, a premier Handicapable Square Dance Club recently celebrated their 20th Anniversary, with a dance at which they were joined by two Handicapable Clubs from Mobile, Alabama and one from Marianna, Florida.

The Steppers have performed nationwide from Washington, D.C. to Anaheim, California, with many steps in between for participation in National Conventions, at the 1984



Ken & Dorothy Myers (left) were the 1997 Inspirational Award recipients pictured with Eileen & Fred Hall, the 1998 Inspirational Award recipients.



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World's Fair in New Orleans and the 1987 International Special Olympics Summer games at Notre Dame, Indiana. Their first National Convention was in Louisville, Kentucky in 1993 - their latest in Orlando, Florida in 1998.

The Mayor of the City of Pensacola, issued a Proclamation, designating February 6, 1999 as Pensacola Special Steppers Day. He also noted that the Steppers are "Good Will Ambassadors" for the City of Pensacola and have received numerous awards and special recognition, including the President's Volunteer Action Award.

Organized and led by Caller Frank Cheery and his tap Nancy, these special dancers have demonstrated to the square dance community and the general public that

individuals with mental retardation are "capable" and contributing citizens. The success of this club has led to the organization of additional Handicapable Clubs in all parts of the country.

For their many loyal friends, the following is their address should you wish to send Frank and the dancers your best wishes!

Pensacola Special Steppers, Inc., PO Box 11313, Pensacola, FL 32524-1313.

*Malcolm MacKenzie
Gulf Breeze, Florida*

North Carolina Federation Winter Dance

Wintry weather failed to dampen the high spirits of some two hundred twenty-five dancers, callers, cuers and one prompter who attended =>



Evvy Essenwein (left), co-president of the Foothill Strutters pinpoints the location of Columbus, the clubs home base, on a state map. Also pictured are caller Pat Castro and his wife Sandra, a line dance instructor.

the winter dance of the Folk, Round, and Square Dance Federation of North Carolina at the Shelby City Park February 20. For the 34th consecutive year the host club was the Wagon Wheelers of Shelby, N. Carolina. Approximately thirty clubs from all sections of the Tar Heel state were represented. In addition to Main-stream and Plus tips, round and line dancing were featured on the six-hour dance program.

At the Executive Board meeting Federation President Bill Grindel announced the appointment of Janie Roberson as chairman of a committee to recommend ways of recruiting new square dancers in North Carolina and surrounding states. One way being explored by this committee is the placement of brochures promoting square dancing in state welcome centers.

Jimmy Roberson, president of the North Carolina Callers Association, disclosed plans for a survey of about 4,000 Tar Heel dancers to determine

their likes and dislikes regarding square dancing. Results of this survey, to include all Federation member clubs, will be released at the state convention in August.

Charity Ball chairman Bob Harrelson set a 1999 goal of \$52,000 to support hospices throughout the state. Since 1992 Tar Heel dancers have raised more than \$225,000 for this purpose. Benefit dances are held in several different Tar Heel cities each fall. Raffle tickets, whose sale is a major means of fund-raising, will be available to dancers in mid-May.

Federation vice-president Bill Stewart announced that nationwide efforts are underway to gain approval of a commemorative stamp to honor square dancing and the 50th National Square Dance Convention in 2001. At the Council meeting dancers approved a motion pledging Federation endorsement of this stamp's issuance and encouraging dancers to sign a petition requesting its issuance.



Caller Jimmy Roberson and his wife Janie of Oxford are standing in front of a table containing a survey questionnaire developed by the N. Carolina Callers Association.

Chinook

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- CK-136 Forbidden Dance (Bill)
- CK-518 Flip Hoedowns, Dubber & Patches

"Brand New on Hoedowner"

- HD-133 If That's The Way You Want It (Lanny)

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Without objection dancers approved admission of the Foothill Strutters of Columbus as a new Federation member. Caller Pat Castro, his wife Sandra, a line dance instructor, and Evy Essenwein, co-president of the new club, were recognized by President Grindel.

The Spring Federation dance will be held May 15 at Village Green in Greensboro and will be hosted by the Carolinians of that city. Four Federation dances are held each year, each in a different city. One of these is the state convention held in mid-August.

*Al Stewart
Greensboro, North Carolina*

10th Annual North Carolina Federation Dance

Additional space for dancing, wooden floors and air-conditioning in all dance halls, and a chance to win free hotel accommodations and convention tickets - these are some of the benefits of attending the 10th Annual Convention of the Folk, Round, and Square Dance Federation of North Carolina. This event will be held at the North Raleigh Hilton in Raleigh August 20-21.

State convention committee chairman Ralph and Mary Ann Kornegay of Wilmington urged dancers to register early for the Raleigh ⇒



Pictured are Arnold & Janice Horn (left) and Boots & Marie Collins (right) who all played a key roll in the success of the winter NC Federation dance. They are all members of the Wagon Wheelers. Arnold is club president and Marie is secretary-treasurer.

event, which will feature a wedding of two dancers who met at the state convention two years ago. The ceremony will be the first wedding ever held at a Federation dance. The Kornegays encouraged all Tar Heel dancers to support the convention with the goal of a substantial increase in attendance over the 1998 event, which drew about five hundred twenty-five attendees. Education committee chairman Jerry and Judy Biggerstaff of Marion disclosed plans for a convention panel to discuss ways of easing the transition period between class graduation and club membership.

Information packets describing the state convention will be mailed to the president of each Federation member club. Features of the convention will include a fashion show, a sewing clinic, a showcase of

clubs, two after-parties, a golf tournament, a parade of clubs, and square, round, contra, Texas two-step, and clogging workshops.

Dancers from other states are welcome to join Tar Heel dancers for two days and nights of fun and camaraderie.

*Al Stewart
Greensboro, North Carolina*

A Rockin' Time In '99

Cleveland, Ohio has become a great tourist attraction. You need no excuse to come, but you will have an opportunity to combine a visit with a great state convention

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Ten squares danced at the 2nd Annual New Dancers Dance held by the Spares and Pairs of Sioux Falls, S. Dakota.

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8:15 - 10:15 Plus + A2 (2 Halls)
10:15 - 10:30 All Callers
10:30 - 11:00 After Party

Saturday

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

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the end of May, we were able to convince them to arrange for a charter voyage on Friday afternoon, May 7, to include a buffet dinner and the best fun/sightseeing value around, and you will not miss any of the dancing at the convention. We would like to get your reservations as soon as possible.

While you're at the convention, we will have continuous dancing, workshops, introductions to various forms and levels of dancing, and enough vendors to satisfy your needs.

Contact Bob and Judy Calkins, 8772 Arrowood Drive, Mentor, Ohio 44060; 440-255-5361.

New Dancers Dance

The Spares and Pairs of Sioux Falls, South Dakota held their 2nd Annual New Dancers Dance on Feb. 7 at Calvin Christian School.

There were 10 squares of new and experienced dancers. Clubs in attendance were from Minnesota, Iowa and South Dakota. Bryce Mabon and his wife, from Waterloo, Iowa were there with their dress shop.

Loren Lagge was the caller. Bryce Mabon made a special appearance and called a tip. Michael Martin, one of the new dancers, did a singing call. Ernie and Helen Hoefert were the round dance cuers. →

A fun time was had by all. A special thanks to all who furnished food and to those who helped with decorating the hall.

*Loren & Kathy Lagge
Sioux Falls, S. Dakota*

A Square Dance Wedding

Ira and I had been dating and dancing together for fourteen years before our wedding on August 25, 1998. We had been dancing with Bob Baier during those years with his A-2 club "Bob's Best."

We have also competed in country western dancing and exhibition dancing in country western.

We have three children. Ira has 2 daughters and I have 1 son. We have 5 grandchildren, 3 girls and 2 boys, ages 4 - 17 years old.

We met Eileen McCaslin, my matron of honor, last year at Kirkwood Lodge and have since joined the Hey Lollies club in Houston, Texas. Eileen and Jim now dance with Bob's Best.

We fell in love with Kirkwood Lodge last year and all of the staff. On this most important day in our lives, Kirkwood Lodge was the perfect place for this glorious occasion. We love you all! Can't wait to get there in May for A-2 and again in August for our 1st and 15th anniversaries.



Ira & B.J. were married August 25, 1998 after fourteen years of dating and dancing.

The photos were taken by Carl Taylor from our Houston club, Bluebonnet Squares.

*B.J. Guilliams
New Caney, Texas*

A Poem That Tells A Story

A little explanation is necessary to fully enjoy the poem. A group of square dancers decided to have a housewarming for their "favorite" caller. About thirty couples came bearing food, gifts and refreshments. They all arrived at 8:30 PM and left about 1:30 AM, but not before a couple of the rascals decided to help me out by mowing my lawn for me. While my wife and I were outside stopping the racket, the other folks were making mischief in our bedroom to remind us of their playful nature.



Ira & B.J. celebrated their wedding day with their friends and relatives.

ASD Subscription Dances



May 22 - Dallas, TX

Caller: Nick Cline

Doug Bennett, c/o Global Hall, 11649
Chairman Suite 16, Dallas, TX 75243;
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June 4 - Columbus, NC

**Callers: Bob & Lorrie Morrison and
Pat Castro**

Bob Neubauer; 704-859-0228 or
Tom Avolese; 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. Charle-
ston, WV 25309; 304-768-2961
PCumber@compuserve.com

August 25 - Salt Lake City, UT

Caller: Nick Cline

Cuer: Jeanne Jones

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

August 26 - Butte, MT

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

November 22-28 - Australia

Caller: Nick Cline

Various places throughout Australia.

**Want to have an ASD Subscription Dance?
Contact us at (401) 647-9688 or 800-333-6236.**

Next dance, I read this to them.

A group called the bouncing B's,
had a housewarming for us if
you please.

They came early and stayed til the
neighbor's nerves frayed,
Then left and we calmed and
appeased.

Joan said "I feel like the lady from
blair

Who felt sad about losing her hair,
But a passel of friends, pointed out
in the end,

Your head looks much better when
bare."

From the basement I staggered,
same night,

Looked forward to sleeping all right,
When I pulled back the sheet,

There lay something to eat,
Five pounds of Wheaties, some feat!
Then there's one certain person I
know,

Who tied up my shorts in a bow.
While I almost cried,
My wife laughed almost died,
And I spent the night almost froze.
Our home is empty and quiet,
My wife has gone back on her diet.
The poor dog by heck,
is a quivering wreck,
and I'm not much better, so QUIET!

*Don Niva
Madison, Wisconsin*

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

GLORIA RIOS ROTH 1999 MILESTONE AWARD



Gloria Rios Roth graduated high school in 1947. Her activities included cheerleading, gymnastics, basketball and the Leaders Club.

Gloria taught the football team and the cheerleaders to square dance in the coach house attached to her home using Ed Deulacher's records in 1946. She began teaching and calling at the age of 17. Gloria graduated from the Westfield College in Massachusetts in 1952 with a B.S. Degree in Education.

She started calling with a band in her early years. Gloria was married while in college and she and her husband could not find the type of facility they desired to conduct evening and weekend square dances, so they bought some land and built a place called "The Woodlands." The Woodlands was a youth camp during the day and was used for square dancing during the evenings and on weekends for many years in the Springfield, Massachusetts area. Many different callers were involved with conducting square dances at this facility, including the Brundage brothers, Al and Bob.

From 1951 thru 1964 she had 5 children. She never missed a birthday. Gloria turned down bookings to be at home for birthdays. Gloria is the first female in the world to have called for 50 years. It's now almost 52 years. That in itself is a milestone.

She was instrumental in organizing the Springfield Massachusetts Area Callers Association, involved in forming of the New England Council of Callers Associations, organized the Maritime Callers Association 26 years ago in the "The House of Roth," conducted caller training schools for more than 40 years, became an Accredited Caller Coach the very next year after Board approval of the initial nine (and she was the first). Gloria is the only female Accredited Caller Coach in Canada and she is one of only three in the world. Gloria has been active in CALLERLAB since 1975 and has served on several committees.

Having been a caller for more than 50 years, it is estimated that she has taught more than 1,600 people to square dance. That's an average of four squares per year. She has made numerous presentations at CALLERLAB Conventions including her invention of the Kaleidoscope Squares. The kaleidoscope was used in the Calgary, Alberta Olympics opening ceremonies. Gloria is the first woman to travel world wide calling dances and conducting callers clinics and schools.

She is the only caller to have owned a square dance center for her entire career. She has recorded on Top, Blue Ribbon and the Sets in Order L.P.'s.

Over the years she has been heavily involved in aquatics, directing and choreographing full length shows with swimmers. Gloria has coached the first place synchronized swim team in the Canadian games. She has had a calling experience that involved some Lippizan Stallions. "The House of Roth" began operating in about 1970 and is still very active today promoting square, round,

contra, country western and line dancing. Gloria believes that square dance callers give of themselves much more than highly paid entertainers. Doing what we do night after night to entertain the dancers and to see the joy and fun that are generated. Gloria thoroughly enjoys bringing joy into others lives.

There are many more accolades that could be mentioned. When you have the chance, you should sit down and talk with Gloria about her many experiences.

If you don't get everything you want,
think of the things you don't get that you don't want!

Club/Guest Caller-Cuer Contract Forms

Available for Club Programmers,
Callers and Cuers

A packet of 20 3-part contract forms costs only \$8.50.
Make checks payable to: ASD

**CLIP OUT FORM BELOW AND MAIL
WITH YOUR CHECK TO:**

CLUB/GUEST CALLER-CUER CONTRACT

CLUB INFORMATION Club No. (1988) (1989) (1990) (1991) (1992) (1993) (1994) (1995) (1996) (1997) (1998) (1999) (2000) (2001) (2002) (2003) (2004) (2005) (2006) (2007) (2008) (2009) (2010) (2011) (2012) (2013) (2014) (2015) (2016) (2017) (2018) (2019) (2020)

Name of Club _____ Region # _____
Address _____
City _____ State _____ Zip _____

CALLER / CUER INFORMATION
Name _____
Address _____
City _____ State _____ Zip _____

AGREEMENT
I, the undersigned, hereby agree to the terms and conditions of this contract as set forth herein.

PROGRAM INFORMATION
Program will be: (1) Club Program (2) Guest Caller (3) Guest Cuers (4) Other (5) Other
Special Dance Program: (1) Club (2) Guest Caller (3) Guest Cuers (4) Other (5) Other
Challenges: (1) Club (2) Guest Caller (3) Guest Cuers (4) Other (5) Other
Guest Caller Program: (1) Club (2) Guest Caller (3) Guest Cuers (4) Other (5) Other
Challenges: (1) Club (2) Guest Caller (3) Guest Cuers (4) Other (5) Other
Include Live Shows: (1) Yes (2) No

TERMS AND CONDITIONS

1. The Club/Caller-Cuer shall be bound by the rules and regulations of the American Square Dance Association (ASD) and the American Square Dance Council (ASDC).

2. The Club/Caller-Cuer shall be responsible for the payment of the contract fee to ASD.

3. The Club/Caller-Cuer shall be responsible for the payment of the contract fee to the Club/Caller-Cuer.

4. The Club/Caller-Cuer shall be responsible for the payment of the contract fee to the Club/Caller-Cuer.

5. The Club/Caller-Cuer shall be responsible for the payment of the contract fee to the Club/Caller-Cuer.

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Please FORWARD _____ PACKET(s) containing Contract forms (\$8.50 per packet includes postage and handling) to:

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STATE/ZIP CODE

CLUB LEADERSHIP NOTES

Bernie Coulthurst



I received a telephone call yesterday from a friend who wants to start a new square dancer program in her community sponsored by her church. She asked, "How do I write a notice for the church bulletin to attract people for my square dance class?" I told her that her ad has to pass the AIDA test and should cover the four W's and the stand alone H.

What is the AIDA test? It is the method of evaluating forms of advertising that is covered in most Journalism courses. It is used primarily for printed display ads. AIDA is an acronym for ATTENTION, INTEREST, DESIRE and ACTION.

Your display ad can be an ad that will be placed in a newspaper or the typical club flyer. The rules of evaluating both are the same. It is amazing how many club flyers we pick up that do not pass the AIDA TEST.

Your ad copy needs to get the attention of the reader. Keep in mind that your ad will have considerable competition in the typical newspaper. You can get the ATTENTION of your targeted reader by using a catchy heading and/or some graphics. The heading and the graphics will get the attention of some of the

readers and that leads into the INTEREST test. Your ad has to create sufficient INTEREST to get the reader to read the rest of the ad. This where the five W's and the stand alone H comes in.

Your ad copy should cover the WHO, WHAT, WHERE, WHY, WHEN and HOW. After you have answered these questions, as you see fit, your ad should have created a DESIRE to learn more about what you are trying to sell. In fact, your ad should create sufficient DESIRE to get the reader to take ACTION to learn more about the benefits of your product. The ACTION step usually involves the reader making a telephone call to learn more details about your "product" which in our case is square dancing and its many benefits.

The telephone rings! You answer the telephone in your usual way because at this point you do not know who is calling. The person on the other end of the telephone "line" says, "Hi, I'm Mary Smith. I saw your ad in today's newspaper about square dancing - can you tell me more about it?"

(Now you are in the fourth category of MARKETING, namely SELLING!) The best display ad in the world will not

“. . . don't use negative terms like lessons or classes.”

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get results if the person answering the telephone does not know how to sell. How do you answer the question above?

Everybody has their own style of selling square dancing and there is no one correct way. The important thing is to cover the basics - namely the benefits of square dancing: FRIENDSHIP, FUN, FITNESS and FELLOWSHIP!

Often it is best to give a little basic information about your square dance club and then ask the caller a question such as: "We are having a special dance for new dancers at our club this Friday night. Would you like to come out and give it a try? It is lots of fun and you will be out on the dance floor square dancing within a few minutes." The secret is to get the other person to do most of the talking. By using this technique you will be talking about what is important to them rather than talking about what you think they want to talk about.

You may want to write down some typical questions that you think your callers will ask and then write short simple answers so you can quickly reference your "selling" sheet. It is simpler than you think. Everybody can learn to sell square dancing effectively.

Two of the most common mistakes that most square dancers make are: they don't allow the calling person to do the talking and they use negative terms like "lessons and classes." Instead use new dancer dances where you learn while you dance and have loads of fun doing it.

A good salesperson is always looking for "hot buttons" - signals that tell you that the person is "ready to give square dancing a whirl." When you feel they are ready to try square dancing, it is time to quit selling. Often people keep selling instead of "closing the sale" by offering to pick them up to bring them to the special new dancer dance that you are having Friday night.

Happy marketing! Follow the basics and you will be a successful salesperson for our favorite activity - square and round dancing!

Happy dancing and we hope to meet you in a square or circle some day!

Bernie Coulthurst is the Editor of Club Leadership Journal. For a complimentary copy of Club Leadership Journal, please call 715-824-3245. Our mailing address is POB 766, Plover, WI 54467-0766. Our e-mail address is clj@wi-net.com.



INTERNATIONAL ASSEMBLY OF "TRUSTEES"
OF THE SQUARE DANCE ACTIVITY

LEGACY What Is It?

Twenty-six years ago this May individuals from 30 states and Canadian provinces gathered for 3 days, at their own expense, in Cleveland, Ohio to take an in depth objective look at the overall square dance picture and to search for ways to protect, promote and to perpetuate its future. With almost every facet within our activity at that time represented by the attendees, their mission was to communicate together and decide how all these facets within the activity, working closely together, might be of greater service to the square dancer, to the club and to the activity as a whole. By the closing session, 10 problems had been identified. Among these were our Image, a need for Leadership training, Standardization, understanding our Heritage & Courtesies, Retention & Recruitment, and better Communications with organizations working together. Possible solutions were offered, one of which was chosen for immediate action in each category.

All who attended realized that this was only the first step and that implementation and follow up would be a key to success. And so LEGACY was conceived as a Service - Leadership organization dedicated to the development of better communications among those many facets within the activity. It was to be an organiza-

tion whose members, from the many facets within our activity, by working together could provide unlimited benefits for the activity.

Meeting biennially LEGACY has continued to review the overall picture within the activity and come up with recommendations. Its biennial survey has pinpointed many areas for more concentrated efforts of cooperation between the facets. Its Leadership Training and Marketing seminars have spawned similar efforts by others. So far its campaign for having the square dance designated the national folk dance has garnered 30 states. Suppliers and Round Dance Leaders received their organizational impetus to form at a LEGACY meeting. LEGACY sponsors an annual Summit Meeting at the National Square Dance Convention where representatives from all the national major organizations gather to exchange ideas.

LEGACY XIV will be conducting its 14th biennial gathering, back where it all began, May 14 -16 in Cleveland, Ohio. Its members, called trustees, have been dancing for at least 5 years or have been in a leadership capacity in the activity for at least 3 years. Should you desire more information on LEGACY, contact the Executive Secretary at 1100 Revere Drive, Oconomowoc, WI 53066. ■

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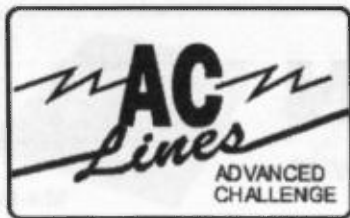
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by
Ed Foote



STEFFEN MAURING INTERNATIONAL SUCCESS STORY

Last month we listed the 4th IPAC Convention (International Plus Advanced & Challenge) that will be held July 23-25 near Hamburg, Germany with 9 staff callers and levels ranging from Plus thru C-3B. The event was founded by Steffen Mauring, who has proven that one person can indeed make a difference.

Steffen began dancing in Hamburg in 1982 and quickly developed an interest in Advanced and Challenge. But there was little Advanced and almost no dancing in Germany, so dancing of these programs had to be done in tape groups. Steffen wanted to dance live to the callers he had heard on tape, so he set a goal of bringing all of the top Challenge callers to Germany.

In the late 1980's he founded a tape group, called Tally Hos, and this group began sponsoring dances featuring callers from the U.S. Callers would be booked for a couple of nights if they were going to be in the area, and the group also sponsored weekend dances for these callers. This quickly evolved to Tally Hos flying in callers from the U.S. specifically to do weekends. By the early 1990's Tally Hos was sponsoring several weekends a year.

Steffen began traveling to various

countries to hear callers, and he made several trips to the U.S. to attend the National Advanced & Challenge Convention. This gave him the idea to start his own convention.

In 1993 Steffen and Tally Hos sponsored the first IPAC Convention, with callers from various countries. The event has continued every other year, with the number of staff callers and dancers increasing steadily. Attendance at the last convention in 1997 was more than 700 dancers from 8 European countries, Canada and the U.S.

Tally Hos currently runs many weekends a year at different levels as well as sponsoring individual dances. In the past 6 years it has brought in close to 20 of the top names in Advanced and Challenge, primarily from the U.S., but also from Canada, England and Sweden. It has also sponsored dances for many other callers. Weekends are held at a resort in Plon, about an hour north of Hamburg, where the availability of 2 halls has enabled Tally Hos to also sponsor multilevel weekends.

Tally Hos also meets weekly, dancing C-1 and C-2 to club caller Thorsten Scheffer and to tapes.

Seventeen years after he started dancing, Steffen Mauring has seen his

English Mountain

1999 Five Day Schedule

- **May 31 - June 4** Chaparral Recording Staff Caller's Clinic with Ken Bower (CA), Jerry Haag (WY), Scott Smith (UT) & Gary Shoemake (TN).
- **June 6 - 11** with Ken Bower (CA), Steve Jacques (MD), Gary Shoemake (TN), Rds by Lynn & Bob Van Atta (LA).
- **June 13 - 18** with Tony Oxendine (SC), Gary Shoemake (TN), Rds by Charlie & Leona Lovelace (FL).
- **June 27 - July 2** with Frank Gatrell (OH), Larry Letson (TX), Scotty Sharrer (OH), Rds by Dick & Pat Winter (OH).
- **August 15 - 20** with Marshall Flippo (TX), Larry Letson (TX), Gary Shoemake (TN), Rds by Cliff & Marilyn Hicks (MI).
- **August 22 - 27** with Tim Marriner (GA), Gary Shoemake (TN), Rds by Gene & Jackie Tyre (GA).
- **August 29 - September 3** with Jim Park (MI), Wayne McDonald (TN), Gary Shoemake (TN), Rds by Chuck & Sandi Weiss (MI).
- **September 5 - 10** with Jerry Story (TX), Gary Shoemake (TN), Rds by Tom & Thelma Wilson (TX).
- **October 3 - 8** with Ken Bower (CA), Jerry Haag (WY), Gary Shoemake (TN), Rds by Bill & Joan Newman (NY).
- **October 10 - 15** with Bobby Newman (TX), Steve Jacques (MD), Gary Shoemake (TN), Rds by Joe & Jo Carnevale (TX).
- **October 24 - 29** with Tony Oxendine (SC), Gary Shoemake (TN), Rds by Jim & Priscilla Adcock (VA).

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dream come true of having the top Challenge callers regularly call in Germany. He has become a recognized leader in square dancing, continuing to travel to dances in Europe and the U.S., actively running Tally Hos events at home and overseeing all aspects of the

IPAC Convention, which has become a prominent event in Europe. Steffen Mauring has shown that one person can make his dream come true, and in doing so he has brought thousands of hours of happiness to countless people in square dancing. ■

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Chairman**



**From Rawhide Records and
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*When you have a chance, congratulate Larry.
He can be contacted at 765-384-7089 or e-mail LColeSDC@AOL.com*

HEMLINE



by Phyllis Murgage

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.

This month I am going to do an article on some of the different types of elastics that are on the market these days.

1/8" Wide Elastic

One of the elastics that I use the most is a soft 1/8" wide elastic for use in the sleeves of my square dance dresses & blouses. I mark a line on my garment where I want the elastic to

be placed, bar tack the end, then stretch the elastic so it is very narrow and using a wide zigzag stitch sew the full width of the sleeve, again bar tacking when I reach the end. I am careful NOT to catch the elastic with the needle while zigzagging. This allows the fabric to be pushed around on the elastic and make a nice even gather. The soft elastic is very comfortable to wear.

Flat No-Roll Elastic

My second most popular elastic to use is the flat no-roll elastic for waists of skirt, pants, etc. It comes in widths from 1/2" to 1 1/4".

Sport Elastic

Now there is a sew through sport elastic which allows you to duplicate the look of popular ready-to-wear. There are four unbraided rows in this 1 1/2" wide elastic which provides perfect guides for stitching the elastic at the waistline.

Stitch & Stretch Elastic

There is a Stitch & Stretch elastic that is easy to apply. However, I have not been too happy with the long term results with this. This is only my opinion and you might find this does very well for whatever sewing you are doing.

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Drawcord Elastic

This is primarily used in pajamas or warm-up pants. The drawcord is knit

into the 1 1/4" elastic, and when pulled the cord will extend to twice its length, allowing ample cord to the inside or outside of the garment.

Well that's it for this month. Until next month happy dancing and creative sewing. 🍷

Please send your comments, questions, or suggestions to:
Phyllis Murgage, 458 Lois Lane,
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- 1) HEADS fan the top
extend, fan the top
linear cycle, square thru 3
left allemande
- 2) SIDES lead right
fan the top
GRAND swing thru
spin the top, explode the wave
wheel and deal
dixie grand, left allemande
- 3) HEADS star thru
double pass thru, cloverleaf
CENTERS pass thru
fan the top, explode the wave
trade by, fan the top
linear cycle
left allemande
- 4) SIDES square thru 2
box the gnat, fan the top
boys run, crossfire
girls trade, roll away
right and left grand
- 5) Heads 1P2P
box the gnat
CENTERS fan the top
ENDS touch 1/4
OUTER 6 circulate
GIRLS recycle
Boys Looking Out run
centers pass thru, star thru
boys trade, wheel and deal
left allemande
- 6) SIDES pass the ocean
ping pong circulate, extend
fan the top, spin the top
extend, right and left grand
- 7) HEADS pass thru
separate around 1 to a line
box the gnat, fan the top
split circulate, girls run
square thru 4
right and left grand
- 8) SIDES star thru
double pass thru, track 2
fan the top, spin the top
GIRLS circulate
BOYS circulate
ALL 1/2 circulate
right and left grand
- 9) Heads lead right
circle to a line, pass thru
tag the line, face in
box the gnat, fan the top
spin chain and exchange the
gears
explode slide thru & centers roll
at home
- 10) SIDES pass the ocean
extend, split circulate
fan the top
GIRLS spin the top
BOYS explode (face the girls)
extend, hinge
right and left grand

Mid-Summer's Dream Square Dance Weekend

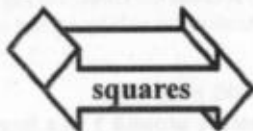
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|--|--|
| <p>11) Heads 1P2P
pass the ocean, scoot back
fan the top, boys run
1/2 tag, girls run
square thru on the 3rd hand
right and left grand</p> <p>12) SIDES roll away & fan the top
extend, split circulate
circulate, swing thru
right and left grand</p> <p>13) HEADS star thru and spread
pass the ocean
split circulate
fan the top
GRAND swing thru
boys run, wheel and deal</p> | <p>pass the ocean, circulate
boys run
promenade</p> <p>14) SIDES lead right
box the gnat, fan the top
boys run, crossfire
hinge
right and left grand</p> <p>15) HEADS pass thru
separate around 2 to a line
box the gnat, fan the top
scoot back, spin the top
right and left thru
box the gnat
ENDS face in
at home</p> |
|--|--|

THE KOREO KORNER

STEVE KOPMAN



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HEADS pass thru
separate around 1 to a line
load the boat

Then:

- | | | |
|--|--|--|
| 1) touch 1/4
split circulate
boys trade
extend, right and left grand | 4) pass thru
CENTERS star thru
ends u turn back
at home | cast off 3/4
extend, right and left grand |
| 2) swing thru
split circulate
boys run
square thru, on the 4 th hand
left allemande | 5) square thru 2
1/2 tag
swing thru
recycle
CENTERS face in
at home | |
| 3) single circle to a wave
centers trade
split circulate | | |

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| ESP - 420 | OVER-EASY HOEDOWN | by Bill |
| ESP - 625 | SWEET FANTASY | by Darryl |
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| JP/ESP - 811 | JUST ANOTHER POLKA | by Jerry |
| JP/ESP - 7008 | DO THAT TO ME ONE
MORE TIME | by Bill |



Mark Turner

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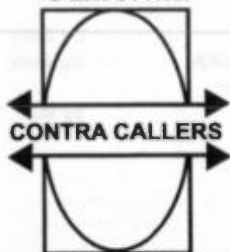
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Dancing Contra

with Don Ward



One of the frequent requests on the Internet is for suitable dances to introduce contras to square dancers. This month I've selected one such dance.

The dance is improper with alternating gender along the lines and partners face each other from the opposite line.

INTRO: (Men face left, Ladies right)

A1: ONE YOU FACE (neighbor, corner) DO SA DO (8)
SAME ONE SWING (8) End the swing facing across to the opposite line.

A2: *LONG LINES FORWARD (3 steps & touch) AND BACK (back up 3 steps & touch) (8)
LADIES CHAIN ACROSS (8)

B1: LADIES CHAIN BACK (8)
SAME LADIES DO SA DO 1 1/2 (8) The ladies will pass right shoulders a second time and continue walking forward toward their partner.

B2: PARTNER SWING (8) End the swing facing toward the opposite line.
With the opposite couple CIRCLE LEFT 3/4 & PASS THRU (8)

Repeat the dance with the next person you meet along the line. Be sure to do a partner trade when you reach the end of either line and thus continue the pattern moving in the opposite direction.

*For a more energetic dance use a circle left once around with the opposite couple after the swing leading into the ladies chain.

Some experienced contra callers might pick up on the choreography that splits the A2-B1 parts of the music with a ladies chain. My choice of music all but disguises this cross over. Jo Pat #222, "Give it your Best" has a nice square dance beat and is easy to call to.

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.

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SO YOU WANT TO BE A CALLER

LARRY COLE



We were talking last month about learning a singing call. I believe that a singing call is a great way for new callers to get calling time with dancers. You can practice at home in front of the water heater all you want but it is not the same as it is with dancers. Here is a quick recap of what we talked about last month. First, we listened to the instrumental side until we are sick of it. Then we played the called side a couple of times to check for timing problems. Third, we checked the choreography to be sure it works. Fourth, we practiced with the music using only the lyrics of the song filling in with la la when we did not know the words. Fifth, we started to practice with both the lyrics and the calls. We now know this singing call forward, backward and upside down. Where do we go from here?

The answer is obvious. Amateur night dances, benefit dances, your local club's picnic or anywhere that you can call it to dancers. You must call to dancers in order to improve your calling skills. So you get lucky and are allowed to call your singing call a few times. You made a couple mistakes and that is to be expected. However, you noticed that even when you performed it perfectly the dancers

had trouble dancing to you. I believe that as new callers we often sing our singing calls instead of calling them. While it is true that we must know the music and be able to sing the words it is extremely important that we call the calls and not just sing them. You should sing the lyrics just as you would with any song. But, when giving the square dance commands you should use a slightly different approach, tone and style to enable the dancers to pick out the calls easily. My motto is "sing the song and call the calls." Give this a try and let me know how you get along.

The 48th National Square Dance Convention will be in Indianapolis the end of June. I will be in the Rawhide-Buckskin Records booth, the *American Square Dance Magazine* booth and in some CALLERLAB seminars. Please stop by and say hello.

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
LColeSDC@AOL.com
"Questions are Welcome"



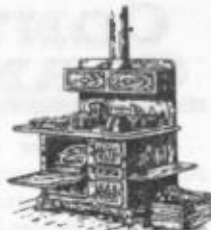
AND SOON

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



Country Kitchen

By Louise Harrop



Here are two desserts that are sure to please Mom on Mother's Day. Try them, she will like them both.

Kentucky Derby Pie

- 1 single crust pie
- 3 slightly beaten eggs
- 3/4 Cup light-colored corn syrup
- 3 Tbsp. granulated sugar
- 3 Tbsp. brown sugar
- 3 Tbsp. butter, softened
- 1 tsp. vanilla
- 1/8 tsp. salt
- 1/2 Cup finely chopped pecans
- 1/3 Cup bourbon
- 1 (6 oz) pkg semi-sweet chocolate pieces
- 1 1/2 Cups pecan halves

In a large mixing bowl combine eggs, corn syrup, granulated sugar, brown sugar, butter, vanilla & salt; mix well. Stir in chopped pecans & bourbon. Pat chocolate pieces lightly into bottom of the pastry shell. Pour filling onto

chocolate pieces. Arrange pecan halves on top of filling. Bake in a 350° oven for about 1 hour or until a knife inserted near the center comes out clean. Cover edges of pie loosely with foil for the last 30 minutes to prevent over browning.

Whipped Cream Cheese Cake

- 2 pkgs lady fingers
- 1 (8 oz) pkg cream cheese
- 1 (3 oz) pkg cream cheese
- 1 pint heavy cream
- 1 Cup sugar
- 1 tsp. vanilla extract

Mix softened cream cheese until well blended. Beat in sugar. Whip heavy cream and vanilla until thick, fold in cheese mixture. Mix well. Line the bottom and sides of a spring form pan with the lady fingers. Fill with mixture and refrigerate. Top with fruit if desired.

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CONTRA CORNERS

DON WARD



The topic for this month was stimulated by comments from some unhappy square dancers at the California State Square Dance Convention over the programing of ALL live music in the Contra Hall. They couldn't understand why they were left using records even for Saturday night's big dance. The convention committee didn't have to pay anything for the bands. All 5 bands play for the Sacramento Traditional Contra Dance Community and donated their talent to make this a memorable event for the club and Traditional Contra community, which was also invited to the convention. With this backdrop I'm going to share some of the happenings in the Contra music world.

In the last several years, with the increased interest in Traditional Contra, have been the growth of Contra bands. The number of bands has been almost as prolific as the number of dance groups. The musicians may be "amateur" in terms of playing in the evenings while working full time, but for the most part they are "professional" musicians in their abilities and band make up.

This professionalism is demonstrated by the number of CD's that are released almost every month by one or more bands across the country, in contrast to square dancings single 45 releases with just one tune per disc. In most cases these professional quality CD's have as many as 15-18 tunes per release. Of all the CD's I have on my shelf there isn't one that sounds like it was recorded by amateurs. They are for the

most part studio recordings. The few that are recorded on location are done on multi-track masters. The location recordings have the ability to capture the energy generated by the interplay of the dancers and the musicians and transform mere music into a magical experience.

In Berkeley, California the Hillbillies from Mars, playing for Traditional Contra dances since 1982, are such a disciplined music group they will be featured in a sit down concert featuring Appalachian, Canadian, Celtic and Latin American rhythms. This is no average Contra band as they feature the usual instruments augmented by a flute, bagpipes, tin whistle, accordion and synthesizer. I've had the pleasure of dancing to this group and their unique musical arrangements and rhythms transform a typical evenings dance into a mystical experience.

In addition to the professional quality of the CD's is the makeup of the various bands, some consist of a fiddle(s), guitar/banjo, keyboard. This has been the makeup of most bands until recently when new innovations in Contra music and band arrangements are becoming the norm. If the Hillbillies From Mars stretch the limits on the West Coast, then Grand Picnic for Brooklyn, New York is the East Coasts Grand Contra band. Again the usual band makeup serves as the foundation to which they add a concertina, washboard, various percussion instruments, tuba and clarinet. More and more of the Contra bands consist of 4, 5



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and as many as 8 musicians.

In the greater Los Angeles, California area there are about a dozen bands. Up the coast toward San Francisco dancers enjoy the music of still another 6-8 bands and in the San Francisco Bay area another 10-12 bands provide music for the growing Contra communities.

Perhaps in the coming months I'll cover some more of the Contra groups that provide so much to the enjoyment of Contra dancers across the country. Unfortunately square dancing by and large wants the latest Country Western or Rap sound alike instead of developing local music groups which could provide live music for the majority of square

dance events, just like the Contra dancers are doing at the California State Square Dance Convention.

If you have a Contra band in your community put them in touch with me and I'll try to mention as many Contra groups as space allows that add so much to the enjoyment of Contra dancers across the country.

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.

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ELK 044 - "Cowboy Christmas" by Ernie - Better get this one for next year, they're going fast!



Kip Garvey

RECENT BEST SELLERS ON HI-HAT & ELK RECORDINGS

HH 5225 - "I Can't Help It" by Kip

HH 5224 - "Me And Millie" by Buddy

HH 5223 - "Time For Me To Fly" by Dan, Joe & Tom Miller

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BR 298 - "It's Time To Get Better" by David Murray

BR 297 - "All I Have To Do Is Dream" by Jerry Gulledege

DJ 125 - "Honky Tonk Dancin' Machine" by Dan & Joe

BR 1023 - "I'd Like To Do It Again" (Round) by Dorothy & Leonard Row

RECENT BEST SELLERS ON BLUE RIBBON & DJ

BR 296 - "Old Bones" by Bill Donahue

BR 1022 - "You Belong To My Heart" (Round) by Bob & Linda Berka

DJ 124 - "Put On A Happy Face" by Joe

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Kokomo - Electra 7-65937

Dom & Joan Filardo

A P-3+2 (Alemana, Triple Cha) cha cha to a good Beach Boys vocal.

Sh-Boom '98

Coll 4234 - Mike Seurer

A P-2+ Strolling Vine Two Step to a lively Crew Cut vocal.

Help Me Rhonda

Coll 6035 - Pete & Mary McGee

A P-5+2 (Roll off the Arm, Simple Spin) Jive to a peppy Beach Boys vocal.

Dream On Texas Ladies

Atlantic 7-87288 - Neil & Doris Koozer

A different P-2 Waltz with a L Trn Box with Lace, to a good John Michael Montgomery vocal.

An Affair To Remember

Ken & Irene Slater

A good three part P-5 Foxtrot to a good vocal. Flip of "Crazy."

Love Q/S 3 - Jerry & Bonnie Callen

A good P-3+2 (1/4 Trn, Prog Chasse, Running Fwd Lk) Quick Step/Two Step to a good peppy vocal.

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Patty & George Hermann

A P-2 Two Step to a good vocal by The Tractors.

Hernando

Coll 4036 - Irv & Betty Easterday

A P-6 Tango to a good Archie Bleyer orchestra vocal.

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Jack & June Smith

A nice P-2 Waltz with Tamara sequence to a pretty instrumental.

We Really Shouldn't Be Doing This

MCA 72071 - Lester & Barbara Auria

A comfortable P-2 Two Step with a Circle Chase to a good George Strait vocal.

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Hocor 643 - Neil & Doris Koozer

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Charming Linda

Grenn 17101 - Chuck & Barbara Jobe

A little different P-4+2 (Triple Wheel, Whip Throwaway) lazy Jive to a good instrumental.

Stranger On The Shore

Grenn 17241 - Ted & Luella Floden

A nice P-3+2 Foxtrot & Jive to a good instrumental cued by Ted.

Keep On Rockin - Atlantic 7-84193

Les Houser & Friends

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Shortenin' Bread

Arista 07822-13147-7

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Karen & Shawn Lawrence

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A P-5+2 Swing to a good peppy vocal.

Sway Me

Spec. Press - Jack & Judy DeChenne

A P-6 Rumba to a good Dean Martin vocal.

Fat Car Boogie

Spec. Press - Jack & Judy DeChenne

A P-6 Single Swing Jive to a peppy vocal.

Number Please

Blue Star 2342 - Dorothy Sanders

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I'm Alright
Curb D7-73034 - Tim Pilachowski

A P-2+ slow Fishtail 4 part Two Step to a peppy Jo Dec Messena vocal.

Brown Eyed Girl
Lamon 10096 - Dorothy Sanders

A P-3 Two Step to a good Moody Bros vocal. Flip of "Reggae Cowboy."

A Fool Such As I
RCA-447-0625 - Mike Seurer

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

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Roper 146 - Bill & Linda Maisch

A nice 4 part P-3+2 (Diam Trn, Develope) Waltz to a pretty instrumental.

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An unphased intermediate Merengue to a good instrumental. Flip of "Rumba Naria."

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Spec. Press - Kenji & Nobuko Shibata

A P-6 Bolero to a good Latin vocal.

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Coll 6211 - Mio & Carol Molitoris

A comfortable P-2+2 (Strolling Vine, Fishtail) Two Step to a good peppy Rick Nelson vocal.



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From Dancer To Caller A Difficult Transition

By Willis H. Cook

Part 3 - Still Struggling

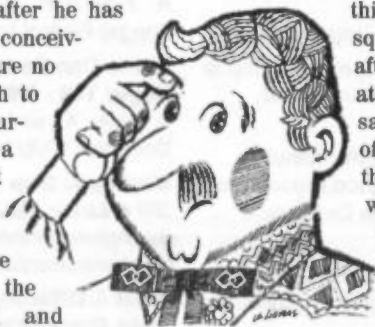
There is a great desire on the beginner's part to feel that he has "arrived," and whenever he does fairly well during a guest tip, he is ready to pronounce himself an accomplished caller. But all it means is that he was lucky one time. The next guest tip may be horrible, and this uncertainty is nerve-racking. And calling is so complex. Whenever you master one step, you recognize something else that you haven't even been aware of. My personal theory is that a person becomes a caller after he has failed in every way conceivable. When there are no new ways in which to make a fool of yourself, then you are a caller. I haven't fallen off a stage yet, so I know that is in store. I have caught my foot in the microphone cord and pulled the mike to the floor, so I am past that hurdle.

When I started, an experienced caller told me "It will be a year before you even enjoy calling, and five years before you are good at it." Of course, it didn't seem possible to spend five years learning to do something that looks so simple, and I figured that schedule didn't apply to me — but it

took me about fourteen months before I could sight call even a little bit and was thus able to escape the constant fear of forgetting my memorized material. Before that, every tip was an agony of apprehension that I would forget something — which I pretty regularly did. So, apparently I am right on track.

I practice calling every night, ("EVERY night," Carol says) and call guest tips every week, but the thing that helped more than anything was my workshop square. A month or two after the class graduated (the one where I sang my first song), one of the ladies asked if they got up a square would I call to them, so they could practice dancing. I jumped at the chance. We held Tuesday night workshop sessions that

lasted an hour and a half for just over six months. I would just call material and whenever the dancers had trouble, we would work on it. It is easy for a new caller to break down dancers, and I'm afraid my workshop dancers thought they were poor dancers on occasion, when the problem was really poor calling. One of my problems still is



recognizing sashayed positions. If I call Right and Left Thru and hear "A-a-a-g-h!" from the dancers I know I have done it again. But we all improved together and I eventually reached the stage where I can sight call at a dance, and usually get the dancers resolved at the end of the tip. I was even honored recently by being allowed to call an entire dance for a caller on vacation. (See "Why Do We Give New Callers Dances?" by Bob & Lorrie Morrison in the September '98 issue of ASD.)

Because my wife and I had danced for a relatively short time before I started learning to call, we had not seen any other brand-new callers. We had a few guest callers at our dances, but they all had several years experience. I didn't know how bad an absolute beginner could be. Fortunately, other callers and dancers don't judge new callers by the same standards they apply to "real" callers. Callers and dancers are very charitable toward beginners and usually *somebody* will tell you after a dance that you did a good job, regardless of how poorly it went. What they are really saying is "You're doing well for the amount of experience you have so far." The part of the comparison that is left unsaid is "Of course, compared to a real, professional caller, you stink."

So far, I have called at fifteen different clubs. Some of those efforts were pitifully incompetent, but in every case, the caller encouraged me and said I was doing fine. There may be callers somewhere who aren't too supportive of beginners, but I have yet to meet one. One local caller told me, "You can't

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do it alone," and he was right.

Bill McVey, who has called for forty years, told me that if he had to start over again, he didn't believe he would.

That was certainly something for a beginning caller to chew on. Another bit of advice he gave his students "You won't make any money; your spouse will be unhappy, and you will quit about once a year." When people ask why I am learning to call I tell them it is my male menopause adventure. Guys of a certain age need to try something totally uncharacteristic and slightly dangerous. Calling is perfect. It is sometimes difficult and frequently unpleasant, but it is always fascinating. Perhaps my reason for continuing is similar to what the professional writers say about their craft: it feels so good when you stop.

This concludes this series. 📀

Sign in employment office: "Don't underestimate yourself.
 Let us do it for you."



AS I SEE IT

bob osgood

In the past half century since Contemporary Western Club Square Dancing made its appearance on the scene, the activity has gone through many changes — some good, some not so good. But the fact-of-the matter is that we've taken many paths along the way with the result that today we have the ability to choose from the past and the present, select what has been most successful and set out to build a strong future for the activity. And, even though we've talked about it before, it doesn't hurt to review what the activity has gone through up to this point.

In the years before, during and immediately following the second world war, square dancing bore little resemblance to the contemporary western club form being danced today. The way we danced here in California must have been quite similar to the way folks danced in your area with a bit more of the western flavor out here and influences of New England dancing evident further east. You have to remember that recorded accompaniment music and sound systems didn't enter the picture until well into the 1930s, which meant that live music and a different form of non amplified calling was necessary.

My recollections of the prewar dances were as non complicated, one-night stands with an emphasis on social mixing. Each dance evening started "from scratch" with nothing taken for granted. Even the simplest

do sa do and couple swing had to be explained. Dancing may have tended to be a bit rough — but most everyone seemed to be having a great time.

With the end of the war and with new communities springing up the enthusiasm for square dancing expanded. My dance at Griffith Park Playground every Saturday for example, continued to be a one-night stand not unlike the other half dozen or so "open dances" in our area.

It didn't take long before the number of "regulars" had increased to the point where teaching the very simple movements to everyone each evening had become a bit tiresome, so we started a half hour early for the first timers and from 7:30 until 8:00 each Saturday night had a brief indoctrination period and then, at eight, the orchestra came on and the dance began.

Even with this there was little opportunity to smooth out the rough dancing and move ahead. For the callers and the growing group of more experienced dancers this was a frustrating period.

The number of would-be callers was on the increase, but learning to call was limited to trial-and-error or at best, apprenticing oneself to a more experienced caller.

We had known of the existence of one caller's school, a successful project created by Lloyd Shaw, an educator and pioneer in the field of



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western square dancing who, starting in the mid-1930s, had been on a pilgrimage of introducing America to its folk dance. Traveling from one coast in the spring, and to the other in the fall, two squares of his high school students (the Cheyenne Mountain Dancers) so excited the audiences that in no time at all it seemed everybody wanted to square dance.

Many of the performances were held on the campuses of colleges and high schools and included workshops where the locals had their chance at squaring up. This sudden impact of interest brought a wave of requests for Shaw to conduct a class for those who wanted to learn the skills of teaching and calling. In the last of the 1930's the first of these classes was held in Colorado Spring. Following the summer session in 1941, the classes were put on hold until after World War II.

Taking up again following the war Shaw was inundated with applications to attend the summer class of 1947. The size of the cafetorium where the dancing would be conducted was limited to about 12 squares. So, only 50 callers and their partners were invited to attend.

Those joining the class of '47 came from many parts of the country and brought with them quite a number of dancing styles — half a dozen holds for a promenade, a variety of ways to swing, and any number of hand and arm holds for allemandes and other movements. At first a bit rag-tag, dance-wise, by the end of the week all of the participants found that they had not only been afforded great help with their calling skills, but they had gained an appreciation for dancing well.

By the middle of the week it was apparent that by having a concentrated learning period for the same group working together as a unit much could be accomplished. In comparing this with the way we had been presenting square dancing on a one-night-stand basis in our home areas, we were beginning to sense a workable alternative. Why not set up square dance classes?

The ideal situation that existed in Colorado Springs where a class could be separated from the world for a period of six successive mornings, afternoons and evenings, would not, of course, work in our home situation. However, what would work, in order ⇒

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to achieve similar results would be a progressive series of classes, one each week for whatever number of weekly meetings it was felt necessary to cover the fundamentals and attitudes of square dancing.

Within a short time after having returned from the Shaw experience, a dozen or so new classes had started up in our area as they doubtless had in other areas across the country. This was all very new. Lesson plans had to be developed and goals set. Our first classes which stressed dance attitudes and developed automatic reaction to the calls took seven lessons. Once having learned, together, it was only natural that the group would want to continue dancing together and thus clubs, as we've gotten to know then today, were formed. This was the beginning.

At first dancing was built along the lines we had in the past. Simple single visiting dances slowly grew into more challenging all work figures. Most everything the dancer needed to know to get into the then current Mainstream was being taught to him in the limited number of class

lessons. The couple dances at first were the traditional patterns that had been around forever and the caller could handle these with little or no problem.

With all of this change in the involvement of the dancers it was only natural for the creative elements in the callers to cry for attention. In no time at all callers had dressed up the old allemande left and presented Allemande Thar to the dancing public. That excited the creation of a multitude of different allemande figures.

Early in the game parts of other dances were separated into identities of their own. All around and see saw and the cross trail were born. This was fun and it was challenging for the dancers and inspired the creative juices of the callers.

However, a trend was starting to take shape. Ed Gilmore, one the activity's most conscientious leaders, sensed what was happening. He pointed out that for every new titled basic movement added to the callers vocabulary a minimum of three hours of class time had to be added to teach,

drill and reteach the figure until it could be handled automatically. Those in the clubs who had completed their class work were introduced to the new movements as a matter of course. Those now taking a square dance class expecting to move smoothly into an existing club needed additional class time in order to bridge the growing chasm between class and club.

In short order the number of class sessions were extended to 15 to 20 and then eventually to 30. If you figured two hours per session, the 60 hours total class time appeared to be a logical workable limit. And still more material was being created.

Editorials, articles in the square dance magazines and letters to the editors forecast the future. We'd like to talk more about all this down the road a piece. We do, all of us, have the advantage of studying what has happened in the past 50 years in planning the next 50.

AFTER PARTY TIME

Here is an excellent method of getting a new group of dancers (or dancers who are already close friends) to mix together and become better acquainted. It was adapted from the traditional game of bingo by Frank Grunden and he originally titled it "Hillbilly Bingo" but you could certainly change the title to suit your own

party theme or club name.

Preplanning: Rule sheets of paper in the form of regular bingo cards with five squares across and five down. This could be done with a photocopy machine or could be ruled by hand if the group participating is not too large. You will need one card and one pencil for each dancer.

At the dance: As the dancers come into the hall have each one sign his or her name on a slip of paper and put these in a hat or similar container. Early in the evening pass out the bingo cards and instruct each dancer to collect the signatures of 25 different people attending the dance, one signature per square on the bingo card. They will have the intermissions between dances during the first half of the evening to complete their card.

This is a good opportunity to visit with guests or newcomers as the signatures are gathered. Then either during several different intermissions or at refreshment time your game leader can draw the names from the hat, one at a time. As a name is called if that signature appears on a card, a small hole should be punched through it using a pencil, pin or your fingernail. The first person to have five names punched out across, five down, or five diagonally from corner to corner wins.

The prize: This might be a good time to encourage visitors to return to your club by offering a free admission to a coming dance as a prize. Of course, a home-baked cake is always welcome or you might carry a spring theme a bit farther and present a floral arrangement, a plant or several packets of seeds to the winner.



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W3 - AUGUST 27 & 28 (MAINSTREAM)

Alan Schultz & Vic Perry

W4 - SEPTEMBER 3 & 4 (A-2)

Tony Oxendine & Jerry Story

NOTES IN A NUTSHELL

A REVIEW BY

FRANK LESCRINIER



CALLERS NOTES

Norm Wilcox

In this month's 'Adding Creativity To Your Choreography' article, Norm begins a series on the various aspects of Formation Management. This series will cover: What is Formation Management?; What is Normalizing?; What does FASR mean?; How do I apply this information to my programs?

For the **Basics and Mainstream Programs**, the following calls and sequences are featured: U-Turn Back; 1/2 Zoom; Flutterwheel. For the **Plus Program**, the Basics call Split Circulate 1 1/2 to form Diamonds, and Trade the Wave are featured. For those calling **Advanced**, there is information on Scoot & Dodge; Wheel Thru & Roll; Left-Hand Chain Reaction; and choreo using Out Roll Circulate, Diamond Chain Thru, and Trail Off.

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
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CHOREO-WISE

David Cox

There were several changes made to the CALLERLAB Basics/Mainstream list. David writes some choreo using these new changes.

Spin the Top seems to be one of the more popular **Mainstream** figures. There are plenty of sequences with this as the theme. At the **Plus Program**, the Spread concept requires a good understanding on the part of the dancers regarding both who Spreads and the role of the inactive dancers when a Spread is called. A discussion is held on the difference between Variety and Complexity in choreography.

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 writes an article on "A Hazard of the Trade Sound." Some very good information here.

The Dancing Contra section, by Don Ward, shows that Contra dances are not for the timid. They will take you into some new and interesting choreography using "Pass the Ocean."

The **Workshop Ideas** section takes a look at "Change the Line," written by Mac Letson. Also work shopped is an old call, "Scoot, Cross & Turn." The

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Basic Program call featured is Pass Thru. Couples Hinge and Couples Trade are the highlighted calls at the **Mainstream Program**. Linear Cycle is explored at the **Plus Program**.

The **Advanced and Challenge Supplement** includes: Mix; Slide Thru (with A-2 calls); and Scatter Scoot Chain Thru.

MIKESIDE MANAGEMENT

Stan & Cathie Burdick

Stan shares his experiences at the 34th Annual Hawaii State Convention held in January.

Jack Murtha, from Yuba City, writes about the teaching and learning process that happens when we teach a class. There is much to be learned in the article.

Jerry Reed contributes an article on Creative Choreography, using the Tidal Wave formation. All the material is from the **Mainstream Program**, and includes both tidal waves and tidal two-faced lines.

For dancers who do well with 1/2 Tag, the Plus call 3/4 Tag is a logical

extension. Mike Callahan shares some choreo using this call.

MINNESOTA CALLERS' NOTES

Warren Berquam

The notes are now available via e-mail. This will reduce the subscription rate by the cost of the postage.

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

The featured calls this month on the **Mainstream** through **Plus Programs** are: **Mainstream:** Lead Right; Split Circulate; and Scoot Back. **Plus:** Acey Deucey; Cut the Diamond; and Chase Right.

The **Advanced Program** calls highlighted are: Half Breed Thru; Horseshoe Turn; Pass & Roll; and Split/Box Counter Rotate.

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Would like it mentioned here?

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Thanks, Frank.

What you are is more important than what you've got.

EASY LEVEL

BOB HOWELL



I work programs with several hundred kids from many school districts at their school camps in the spring and following is a sure-fire, fun routine that the kids really enjoy. It is called—

WORKIN' ON THE RAILROAD

Formation: Partners, hands crossed in skating position facing to the right around the circle. Boys on the inside, Girls on the outside.

Music: Workin' On The Railroad. FOLK DANCER MH 1107

Routine:

SONG:

1. I've been working on the railroad,
2. All the live long day --- whooo!
3. I've been working on the railroad
4. Just to pass the time away, whooo
5. Don't you hear the whistle blowing
6. Rise up so early in the morn'.
7. Don't you hear the captain shouting
8. Dinah, blow your horn whooo-whooo!

ACTION:

1. All march, forward around the ring starting with L ft, though that isn't important.
2. With a little exaggeration, put L heel forward -- bring it back -- R heel fwd and back -- bend both knee -- come up and shout WHOOH!
3. Repeat # 1.
4. Repeat # 2.
5. Repeat # 1.
6. Repeat # 2.
7. Repeat # 1.
8. Repeat # 2, but instead of shouting, raise outside hand, pull imaginary whistle cord.

CHORUS:

Dinah, won't you blow
Dinah, won't you blow
Dinah, won't you blow your horn,
Whooo-Whooo.
Dinah, won't you blow

CHORUS:

All get into circle single file, boys in front of partners outside hands on shoulder of the one in front, with the inside hand free to move as a locomotive wheel, let off steam, blow whistle, etc.



Coming Soon:

SSR-206

"Charlie And The M.T.A."

(The man who never returned)

New singing call by Jack O'Leary & Bruce McCue

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Dinah, won't you blow
Dinah, won't you blow your horn
Whooo-whooo,

The whole circle or line moves, chaingang fashion around the room. On the last line all the boys move up to the next partner ahead to begin the dance.

Note: With your young children, or party purposes, partners are not needed, one can dance with someone of the same sex, or just do the whole dance in single circle fashion -- when using it with children one can eventually wind up with lots of little trains, going all over the floor -- the tune may also be used to make up your own square dance. I have had great success using the routine with adults.

Following is a simple routine that never takes more than one walk-thru and fits most square dance records. It is called—

LADIES TO THE CENTER

Formation: Square

Music: I have been using "You're Nobody 'Till Somebody Loves You."
Big Mac BM 195

Routine:

Ladies to the center, stand back to back;

Men promenade the outside track;

Pass your partner; pass her by;

Swing the next girl on the sly;

Promenade that lady home.

Repeat four times as a quadrille or add an opener, middle break and closer if using a 7-sequence tune. ⇒

Are you tired of dancing the Virginia Reel all of the time at a one-night-stand? Here is a grand-daddy of that dance as follows called—

STRIP THE WILLOW

Formation: Proper 4 couple dance. 4 couples, men in one line on the prompter's right, ladies lined up on the prompter's left.

Music: Any 32 bar reel.

Routine:

First couple turn partner twice around. (with right hand). First lady reel the set (The lady reels [left to second man, right to partner, etc.], but the man simply walks down the center working only with his partner.)

First man reel back. (When they reach the bottom, the first man reels back with the woman in the same manner, this time the woman walks up the center reeling only her partner.)

Both reel down (When back to the top they both reel down in normal [Virginia Reel] mode.)

Second couple turn partner twice around (The second couple begins the dance as soon as the first goes by, but before they're finished. The first couple stops at the bottom when they finish the reel. Other couples start when the previous couple has started the last reel.)

Here is a real nice dance to close an evening of fun. Carol Kopp of Streetsboro, Ohio claims to have "researched" this gem from Mae Fraley of Rockville, Maryland. It is called—

GOOD NIGHT IRENE

Formation: Double circle, both hands joined. Men with backs toward the COH. Opposite footwork throughout.

Music: Good Night Irene. SIR 208.

Routine:

Slide left and draw right to left and repeat.

Turn the lady under the lead hand.

Repeat all from beginning moving in RLOD. (Take partners right hand in gents right hand at the end of this maneuver.)

Balance together and away (R hand hold), box the gnat (turn the lady under the gent's right as the gent takes the ladies position [change places]).

Balance together and away again, then each person walks diagonally right to a new partner to begin again.

A reunion is a time when old schoolmates get together to find out who is falling apart.

ASK DAVE

DAVE GIPSON



Hi Dave,

We have been trying to think of the name of a particular kind of square dance. It requires four or more couples but is not in any of our UK dictionaries. It may be "fun daigle" or "fun dangle." Can you help us?

**Paul Parry
United Kingdom**

I suspect you are referring to a fun dangle square dance event. It usually requires at least four couples that earn a little badge, or dangle after completing at least one tip. Some common events are dancing in the snow, a hot tub, in pajamas, the rain, etc. Occasionally, clubs will have a "dangle night" where everyone brings ALL their dangles to show off.

Hi Dave,

There is a club in our Ohio area that gave a student his money back and was told to go somewhere else. This particular student is also in our present class. We work with him and he is a slow learner. We do not intend to let him go. I thought square dancers were supposed to encourage new students. What is your opinion on this matter?

**A Concerned Square Dancer
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I always enjoyed calling in Kettering! We are supposed to encourage new dancers. We must *all* keep in mind that square dance clubs have

personalities very similar to people. Pause a moment and think about that. Some clubs are wild and reckless, while others are laid back. Some dance fanatically while others sit and visit.

Maybe the dancer did not work well at the other club. Nevertheless, there *is* a place for all new dancers. Maybe a basic club is better suited for the slow learner and a hot dancing club for the fast learner.

Using our common sense, the kindest thing we could do *may* be to lead the dancer to a different group. If the dancer is not physically capable of completing a square through in close to the required time, how can they dance? On the other hand, they may be able to participate in a CDP (Community Dance Program) with no difficulty but only you and the club's advisors could know this for sure. Trust your experience and instincts. You and the *other club* should know the dancer you are helping will remember your patience just as he will remember the callousness of the other club.

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ON THE RECORD

Recent square dance record releases with commentary by

CHRIS PINKHAM



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LABEL	TITLE	ARTIST
SSR-205	Side By Side	Chuck & Gerry Hardy
Fun and pleasant with that signature Silver Sounds feel. Positively great duet material. Everyone knows and loves the words and all want to sing along with you. <i>Hds(Sds) Prom. 1/2, Square Thru 4, R&L Thru, Pass Thru, Trade By, Touch 1/4, Scoot Back 2X, Corner Swing & Promenade!</i>		
SR-502	Sinatra Medley	Jim Wass
Nice recognizable instrumental of some of our favorite Chairman of the Board hits. Try this for patter if you want something really different. Also, great for background music during breaks in your dance. <i>Hds(Sds) Prom. 1/2, Square Thru 4, Do Sa Do, R&L Thru, Veer Left, Couples Circulate, 1/2 Tag, Scoot Back, Corner Swing & Promenade!</i>		
MR-121	The Velvet Square	Buddy Weaver
Originally titled "Black Velvet" and one of Mountain Recordings stand outs. If yours isn't so velvety anymore, this is your opportunity to replace it with a fresh copy. <i>Hds(Sds) Prom. 1/2, Touch 1/4, Walk & Dodge, Pass Thru, Trade By, Swing Thru, Boys Run, Couples Circulate, Bend The Line, Star Thru, Pass Thru, Corner Swing & Promenade!</i>		
AK-107	Crying My Last Tear For You	Brad Caldwell
Strong Honky Tonk influence reflecting well on the original country hit from a few years ago. Crying fiddle and solid percussion backing up your voice with just enough electric slide sharing the lead. Catch the key change. <i>Hds(Sds) Square Thu 4, Do Sa Do, Swing Thru, Boys Run, 1/2 Tag, Scoot Back, Boys Run, Slide Thru, Swing & Promenade!</i>		
EAG-3303	Sweet Fantasy	Jerry Sleeman
Pleasant piece with some interesting/funky pauses between figures. I liked the sentiment in the limited lyrics-my wife Jean comes to mind here. <i>Hds(Sds) Square Thru 4, Do Sa Do, Swing Thru, Acey Deucey, Boys Run, Bend The Line, Slide Thru, Square Thru 3, Swing Corner & Promenade!</i>		
DR-9010	I Got Off Here / Poor Man's Lincoln	Hoedown
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Let's Get Away From It All

Wayne Baldwin

Dancers like this one from the get go. Nice lilt to the music with pauses in the right places. One of my dancers remarked that this was one of her favorite tunes when she was just a girl. Of course when we dance, we are all just boys and girls. One of my main keepers this month! *Hds(Sds) Prom. 1/2, Lead to the Right, Do Sa Do, Swing, Thru, Boys Run, Bend The Line, R&L Thru, Square Thru 4, Corner Swing & Promenade!*

RWH-209

Cruising Down The River

Tom Rudebock

Fine Rawhide signature stock with that turn of the century flavor-but with an update. Guitar lead with a boomchucka percussion. *Hds(Sds) Prom. 1/2, Pass The Ocean, Extend, Swing Thru, Boys Run, Ferris Wheel, Centers Veer Left, 1/2 Tag, Face Left, Corner Swing and Promenade!*

BM-1023

Rachael / Roanoke

Hoedown

Two-sided patter here both using the fiddle as the primary lead instrument. Both use or have that "barn dance" feel-you can refer to back issues of *ASD* to understand what I mean. Both happy, energetic pieces with that grab your partner and square up attitude. ➔

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- CAR-SA10 LILY'S WHITE LIES - Harold
- CAR-40 I PICKED THE WRONG NIGHT - Mary
- CAR-39 COMMITMENT - Mary
- CAR-38 WE'RE FROM THE COUNTRY - Mike
- CAR-37 SWING DOWN CHARIOT - Harold

Cardinal Records, Box 7-11, Macks Creek, MO 65786
(573) 363-5432 e-mail: audio@mail.usmo.com



CRC-120

Last Thing On My Mind

Matt Worley

Defined percussion track with a five-string banjo lead. One of the more mellow CRC releases to date. Useful for patter as well. *Hds(Sds) Prom. 1/2, R&L Thru, Square Thru 4, R&L Thru, Dive Thru, Square Thru 3, Swing Corner & Promenade!*

RB-3081

Claw Hammer / Mandoline

Hoedown

Quality instrumentals and a two-sided hoedown make for good value here folks. "Claw Hammer" has that pickin' Bluegrass feel with guitar and banjo sharing the leads with a boomchucka percussion track. "Mandoline" has a similar feel and percussion track but uses a mandolin as primary lead shared with a banjo. Good hoedowns because they are not overpowering and provide the background we like for smooth dancing. This one was added to the stack this month.

BS-2456

Side By Side

Johnnie Wykoff & Star

The second version of the same tune released this month. Nice to have a choice when offered. Strong Blue Star signature with more of a strolling air than the Silver Sounds version. It's amazing how much appeal this piece has after 72 years. *Hds(Sds) Square Thru 4, Single Circle to a Wave, Boys Trade, Girls Fold, Peel The Top, Slide Thru, Star Thru, Pass Thru, Chase Right, By the Right Hand Cast Off 3/4's, Promenade!*

RB-3080

Hallelujah I'm Ready To Go

Mike Hoose

Spiritually based with some fine guitar picking, here's a fine old tune brought back for your dancing pleasure. For those dancers planning to skip church on Sunday morning, you can catch 'em on a Saturday night. Works well as patter music as well. *Hds(Sds) Square Thru 4, Do Sa Do, Swing Thru, Boys Run, Bend The Line, R&L Thru, Flutterwheel, Slide Thru, Swing & Promenade!*

Diamond Records 112

Too Much Fun

Ed Kremers

I've had a lot of fun before, but never too much fun. This covers a humorous C&W tune from a couple of years ago. Heavy on the percussion and a driving honky-tonk feel with pauses for accents. Give it a listen. *Hds(Sds) Square Thru 4, Do St Do, Swing Thru, Boys Run, Bend The Line, R&L Thru, Pass The Ocean, Recycle, Corner Swing & Promenade!*

BM-197**False Hearted Girl****Mac McCullar**

Crisp and energetic music and although your trusty reviewer was not familiar with the original (don't pretend to know them all), I found myself using this for patter as well-it just felt that way. *Hds(Sds) Prom. 1/2, Sds(Hds) Square Thru 4, Swing Thru, Boys Run, Couples Circulate, Wheel & Deal, Dive Thru, Square Thru 3, Corner Swing & Promenade!*

AR-103**Dream Lover****Joe Saltel / Nate Bliss**

Global Music provides the music for this piece so you know how this one will present itself musically as a cover for this great old 60's pop tune. A new production company, Alliance Records has produced some good music in the last few months. Hopefully this will continue with some fun choices. *Hds(Sds) Square Thru 4, Touch 1/4, Scoot Back, Boys Run, R&L Thru, Ladies Lead Dixie Style to a Wave, Girls Circulate-Boys Trade (or Acey Deucey), Allemande Left, Come Back & Promenade!*

4B-6141**Ribbon Of Darkness****Jimmie Summerlin**

Strong percussion track and a song about a person inattentive to personal relationships and now paying the price. Rhythmically active with electric and slide guitar leads. *Hds(Sds) Promenade 1/2, Square Thru 4, R&L Thru, Veer To The Left, Ferris Wheel, Centers Square thru 3, Corner Swing & Promenade!*

GMP-802**The Best Of My Love****Bronc Wise**

This one was a hit when I was in college-forget how long ago that was. Solid cover of one of my favorite relaxing ballads-with that updated GMP signature. Grand Square Opener, Break, and Closer allows callers some extra singing. Watch for the key change at the closer! *Hds(Sds) Prom. 1/2, Square Thru 4, R&L Thru, Veer Left, Couples Circulate, Chain Down The Line, Square Thru 3, Corner Swing and Promenade!*

CC-35**My Baby Thinks She's (He's) A Train****Jack Pladdys**

The first politically correct title to come along in a long time. Fun cover of an old familiar tune. I enjoyed the percussion and bass line-you can sense the train on the tracks. I asked my wife, she said that she never thought she was a train. However, she did say she felt like a passionate accountant. *Hds(Sds) Square Thru 4, All Single Circle to a Wave, Boys Trade, Boys Run, Girls Hinge, Diamond Circulate, Cut The Diamond, Bend The Line, Pass Thru, Chase Right, Corner Swing & Promenade!*

TNT-161**Old Time Medley****Gene Trimmer**

True to its word this medley uses several "old" but timeless tunes in this compilation: How I Love Them Old Songs, When You Wore A Tulip, Little Girl, Merry Oldsmobile, Mack The Knife, Shantytown, and Take Me Out To The Ballgame. Electronic music with a fun, quaint twist. *Hds(Sds) Prom. 1/2, Square Thru 4, R&L Thru, Veer to the Left, Couples Circulate, Bend The Line, Forward & Back, Pass the Ocean, Swing Thru, Corner Swing & Promenade!*

Recordings reviewed are supplied by

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

THE COUNTRY LINE

JIM & JEAN CHOLMONDELEY



May brings many things to mind. May Day, spring flowers, green grass, trees in full bloom and DANCING . . . Yes, it is time to get your dancing shoes on and hit the dance floors all over this country. The dance competitions, workshops and just plain happenings are going on throughout the country. New dances are being shown everywhere you look. It is getting close to summer and vacation time.

This month's dance is a quickie that almost anyone can teach in a very short time.

Cactus Flower

Choreographer: Sandy Jones

Description: 32-count, 4-wall, line dance **Level:** Beginner

Music: *Smooth* by Kentucky Headhunters at 128 BPM

I Want To Be A Cowboy's Sweetheart by LeAnn Rimes at 128 BPM

I Want To Be A Cowboy's Sweetheart by Suzy Bogguss at 132 BPM

1 - 8 — R HEEL, HOOK, SHUFFLE, L HEEL, HOOK, SHUFFLE

1 & 2 Touch right heel forward, hook right leg across left with toe pointed down

3 & 4 Shuffle forward right (step R, together L, step R)

4 - 6 Touch left heel forward, hook left leg across right with toe pointed down

7 & 8 Shuffle forward left (step L, together R, step L)

9 - 16 — SIDE R, TOGETHER L, SIDE R, STOMP L, SIDE L, TOGETHER R, SIDE L, STOMP R

1 - 2 Side step right, drag left together

3 - 4 Side step right, stomp together left

5 - 6 Side step left, drag right together

7 - 8 Side step left, stomp together right

17 - 24 — STEP R, SCUFF L, STEP L, SCUFF R, STEP R, L, R, SCUFF LEFT

1 - 2 Step forward right, scuff forward left

3 - 4 Step forward left, scuff forward right

5 - 6 Step forward right, step forward left

7 - 8 Step forward right, scuff forward left

25 - 32 — BACK L, R, L, STOMP R, STEP R, 1/4 L, STOMP R TWICE

1 - 2 Step back left, step back right

3 - 4 Step back left, stomp together right

5 - 6 Step forward right, pivot 1/4 turn left and shift weight to left in-place

7 - 8 Stomp together right twice

Begin again. 🎵



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Dear Friends,

As always we certainly appreciate your contributions to this article and look forward to hearing from you.

TORONTO & DISTRICT SQUARE & ROUND DANCE ASSOC., INC. ROUNDS OF THE MONTH

November '98 - Mexicali Rose
(Stapleton) II/WZ/Classic

December '98 - Footsteps (Molitoris)
II/Coll 3701 Steve Lawrence

January '99 - The Storm Has Passed
(Haynack) II/PR 903

February '99 - Waltzing Through The
Years (Tirrell) II/ Grenn 17235/14237

March '99 - My Country Gal (Odum) II/
Grenn 17169/14222A

April '99 - Canadian Sunset (K/S
Lawson) II/Col 13-33085 Flip: Hawai-
ian Wedding Song

CHICAGOLAND ROUND DANCE LEADERS' SOCIETY ROUNDS OF THE QUARTER 1st QUARTER 1999/SPRING

Phase II

Lover's Guitar (Sobala) Grenn 14206,
14712, 17025, 17231

Phase III

I Love A Rainy Night (Scott) Spun Gold
45-1111 Eddie Rabbit

Phase IV

Enchanted Boy (Anderson) Education
SKA-3A

Phase V

Over and Over (Goss) SP BG103

Phase VI

'Til Somebody Loves You (Preskitt) SP

CHICAGOLAND ROUND DANCE LEADERS' SOCIETY TEACH OF THE MONTH/MARCH

Phase II

Mack The Knife (Chico) Atlantic
0513056 Bobby Darrin

Phase III

Kokomo (Filardo) Elektra 7-69385
The Beach Boys

Phase IV

Wednesday's Child (Harris) Roper 274
If (Casper) Elektra 45720 or Top Hat
45057

Phase VI

La Papaya (Easterday) SP

**POPULAR DANCES/TEACHES
DRDC - TOP TEACHES AS RE-
PORTED IN THE NEWSLETTER,
MARCH 1999**

1. Dancez Merengue (Shibata) V/
SP 310
2. Snow Blossom (Rumble) III/WZ/
SP 259
3. Wendy (Slater) V+2/WZ/SP Flip:
All Over Again
4. Doolittle Cha (Goss) IV+1/BG
102/SP 306/ The Blues Bros
5. Funny Face (Koozer) II
Walkin' & Talkin' (Parker) III+2/J/
SP 279
6. I Love To Dance With You
(Nelson) III+2/R/C/ Mer 90617
Patti Page
Wee Sam (Barton) III+2/WZ/
SP 84 Flip: Esta Rumba
Kokomo (Filardo) III+2 Elektra
7-69385 The Beach Boys
7. An Affair To Remember (Slater)
V/FT/SP 317
Just In Time (Shibata) V
8. Over & Over (Goss) V+2/SP
BG103
Enchanted Boy (Anderson) IV/R/
SP 211
What A Difference A Day Makes
(Shibata) VI
Arriba (Hartung) IV
9. Limbo Rock (Kincaid) III/Coll
3858 Chuby Checker
Summer Place (Buck) III+2/STS/
Col 13-33007 Percy Faith
Secret Smile (Rumble) IV/WZ/SP
"Mona Lisa"
Shortening Bread or Dirty Bird
(Raye)

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Mansion On The Hill, Lutcher RWH 110
I'm Outta Here! (CD only) (\$8.95),
Thomas MMCD 2002
Runaround Sue, Trujillo OR 68
If That's The Way You Want It,
Weakland HD 133
I Am No Drifter, Junck CK 135
Snap On Your Fingers/Train Ride ... PR 2019
That's The Way, Worley CRC 122
Jones On The Jukebox (Rerelease),
Mann PR 1102
I Can't Help It (Was EUR 1016),
Garvey HH 5225
It's Who You Love (Rerelease),
Lipscomb PR 1061
Then I Kissed Her, Dean HH 5226
Baby Your Baby, Baier GMP 926
Orange Blossom Hoedown/Cotton Eye Joe
(Instrumental & Cued) BMV 17
Late Night Lovin' Man, Bramlett GMP 208
I'm Gonna Go Back To Indiana (Rerelease),
Robison GRAND 201
Roll Out The Barrel (Was TNT 118)
(Rerelease), Trimmer TNT 247

The Blues Tango (Goss) VI/SP 306

10. When She Smiles (Hartung) VI
I'm Stuck On You (Callen)
Wish Upon A Star (Worlock) V
Am I Blue (Lamberty) VI/FT/
SP 313
Misty Cha (Miller) V+2/C/Barnaby
Ray Stevens
Falling Stars Foxtrot (Slater)
IV+2/SP 154

CALLERLAB VIEWPOINTS

By Jim Mayo

This monthly article under the CALLERLAB headline will focus on matters that are of concern to the square dance community. It will be written by CALLERLAB members but all who read it must bear in mind one important fact. The opinions expressed by the writers do not, necessarily, represent "official"



CALLERLAB policy. Many of the issues that concern today's square dance activity do not have simple solutions. While CALLERLAB is deeply concerned, we cannot claim to have infinite wisdom. We do our very best to understand the issues and to take action toward solving problems that confront square dancing.

I have been a club caller in New England for nearly 50 years. In that time I have been a founding member of my own local caller association, the New England Council for Caller Associations and of CALLERLAB. I remember the days when communica-

because there were no dancer groups larger than state or regional associations and there were not many of those.

The most valuable contribution that CALLERLAB has made to the square dance activity is to provide a forum where callers dedicated to the promotion and preservation of square dancing could meet and work together. Everything that CALLERLAB has done has grown out of the love of its members for square dancing. We are still working together, with no other motive, to do what we believe to be the best for the activity.

I believe CALLERLAB has done many things which have benefitted square dancing. Among them are worldwide standardization of the language of square dancing, negotiation of agreement on the definitions of all calls used in Basic, Mainstream, Plus, Advanced and Challenge dancing, establishment of an accepted curriculum for training callers and publication of the technical information needed for caller education. These accomplishments have been achieved by callers working thousands of hours and spending their

"Some people tend to blame CALLERLAB for many, if not all, the problems. . ."

tion between callers happened because traveling callers stayed with local callers and told them what the rest of the country was doing. In those days there was no communication between organized dancer groups

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own resources to improve the activity they love. The only reason that these efforts could be coordinated to succeed in these endeavors is that CALLERLAB existed to organize our work and provide the necessary communication.

Some people tend to blame CALLERLAB for many, if not all, the problems that square dancing faces today. My view is different. I believe CALLERLAB has provided the tools to

make square dancing successful as a wonderful recreation. Not every caller (or club) uses these tools as effectively as they might. We can recommend that dancers be taught adequately in class. We have no way of enforcing that recommendation either on callers or on clubs. Before you accept a critical judgement about CALLERLAB ask whether the judge is part of the solution or part of the problem. ■

THE CALLER COACH

DON WILLIAMSON



TRIBUTE TO CAL GOLDEN

What square dancing needs is a CAL GOLDEN revival! Those of us who were fortunate enough to have worked and called with or attended callers schools with Cal know what I'm talking about. His Mainstream dances were special occasions and tremendously exciting. They were featured events. His callers in training and his dancers were on fire with enthusiasm and they helped him spread the word.

His classes were phenomenal and his caller training schools were out of this world. What did this man have that now seems to be lacking in our square dance movement? Did Cal just naturally have more talent than the rest of us? The answer is no. On the surface it would appear that his personality and overwhelming drive and dedication to task might be the only areas in which he excelled. You could find other callers with a better singing voice. You could find other callers that better handled complex choreography. Yes, there are many of us that may have more natural talent in specific areas. However, there was only one CAL GOLDEN. Cal is now retired and getting a well deserved rest. Square dancing desperately needs some more leaders with the qualities of Cal.

In this article I will attempt to give you just a few of the reasons why I say that "WHAT SQUARE DANCING

NEEDS IS A CAL GOLDEN REVIVAL."

GENUINE GOOD CHARACTER

In my opinion there was nothing pretentious about Cal. What you saw was what you got. He was always honest in business dealings and ethical in his relationships. He never tried to take advantage or use others without giving out more than he received. When you dealt with Cal, you always were made to feel like a King and that he was there to help you. You were made to feel appreciated! This always came across to his dancers and the callers in his training schools. Cal was a genuine leader. Thus, he attracted followers. This is why his programs grew and were successful.

A SHOWMAN WITH CHARISMA

When Cal called your dance, it was special and exciting. He dressed in expensive and flashy clothes sometimes changing clothes two or three times during a dance. He always called a well-planned program with varied choreography and his singing calls were production numbers. Cal greeted the dancers off stage before and after the dance like a politician running for office. On stage his personality bubbled as he called and just as importantly entertained. Mainstream dances, Plus dances and festivals were exciting

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events. Boy do we need some of this in today's programming!

A MOTIVATOR

Cal came on much like an evangelist. If you stayed around him long, you would begin to put more importance on doing a good job in whatever you were doing. He thoroughly believed in square dancing and its attributes. This philosophy was conveyed to the dancers and callers. Cal believed that square dancing, calling, and life itself was worth getting excited about.

A SALESMAN

Cal could sell square dancing to both dancers and callers with his enthusiasm, charisma and hard work.

Some of us used to say that he could sell snowballs to Eskimos.

A HARD WORKER

He was constantly updating his own knowledge as a caller and a trainer of callers. His materials were constantly updated and shared. He assembled his materials from other successful callers and leaders. He drew from specialists in many appropriate fields. If he didn't know the answer to something he would find someone who did, and then share it with others. He was always willing to learn and did. He believed that no one was so good that he couldn't be even better especially in areas of →

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3rd Quarter 1999

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weakness, which we all have.

A DREAMER

He dreamed of such things as a national "HALL OF FAME" program honoring deserving callers and leaders much like baseball, football and country music. He believed in including entertainment stars and important Americans, even presidents, in our activity. Some say these kinds of big ideas are foolish for our little old activity of square dancing. I notice, however, that Rock and Roll has now created such a program. Rhythm and Blues may not be far behind. Southern gospel is looking at Pigeon Forge, Tennessee for their hall of fame location. Blue grass is also making great strides for their followers. Maybe Cal was not too out of line with his dreams. Square dancing is just as AMERICANA as baseball, apple pie and many other things. Why can't we do some things like this? We certainly need to do something to make the activity more popular and more visible to encourage more people to get involved as dancers and leaders in the future. It would certainly take leaders like Cal to do it and our current image and momentum would need to be improved drastically. Maybe something like this would do it!

GOOD PROGRAMMING

Just one example of Cal's creativity was his recording of "GOD BLESS AMERICA" on his Gold Star Label which we later repressed as a RED

BOOT CLASSIC. Cal's delivery of part of the Gettysburg Address on the middle break and closer was phenomenal. If you haven't used his idea on this recording, I suggest you get it and do it at one of your patriotic dances. Don't just use the music for a grand march. Rather, do the call as Cal did on the record. You will be surprised at the results. The record now is Red Boot (RBC 002) by Cal Golden. It is available from ASTEC or your regular record supplier.

Cal Golden brought leadership and an excitement to square dancing and square dance calling that seems to be diminishing. I have a callers school for beginners in Greeneville, TN this July 28 thru August 1. I, like all the other caller coaches, can teach you to find the corner by sight calling, modular calling, or image calling and give you a few tricks of the trade. For all the other CALLERLAB curriculum categories my best advice will be to "LET'S LOOK AT HOW CAL SAID TO DO IT." Cal, we miss you and certainly hope you are enjoying your well deserved retirement!

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

RHYME TIME

A WORD TO THE PESSIMIST

There was a man who lived by the side
of the road and sold hot dogs.
He was hard of hearing so he had no radio.
He had trouble with his eyes so he read
no newspapers,
But he sold good hot dogs.

He put signs up on the highway telling
how good they were.
He stood on the side of the road and
cried, "Buy a hot dog, mister?"
He increased his meat and bun orders.
He bought a bigger stove to take care of
his trade.

He finally got his son home from
college to help him.
But then something happened.
His son said, "Father, haven't you been
listening to the radio?
Haven't you been reading the news-
papers?
There's a big depression on. The
European situation is terrible.
The domestic situation is worse.
Everything is going to pot."

Whereupon the father thought, "Well,
my son's been to college.
He reads the newspapers and he
listens to the radio.
He ought to know."

So the father cut down on his meat and
bun orders,



Took down his advertising signs,
And no longer stood on the highway to
sell his hot dogs.
And his hot dog sales fell almost
overnight.
"You're right, son," the father said to
the boy,
"We certainly are in the middle of a
great depression."

Of course, this has no relation to
square dancing . . .
Or does it?

Taken from ASD, September 1975

"JOHN'S NOTES"

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Cue TIPS

Selected by Sandi Simmons



The summer season will soon be upon us, so why not take this opportunity to ponder some vacation ideas. Do you long to go hiking or fishing up north to Alaska, or perhaps walk along the Freedom Trail in the east? Maybe exploring the wonder of the Rockies to the west tickles your interest, or do you long to go south of the border to some tropical paradise . . . Montego Bay, Jamaica or perhaps . . . "Kokomo." Imagine sitting on the beach, watching the sunset, sipping a tropical beverage and writing "Love Letters in the Sand." Sign me up!

With Love **ON MOTHER'S DAY**

LOVE LETTERS Two Step

Betty & Al Hamilton, 49 General Stuart Dr., Erlanger, KY 41018

RECORD: MCA P-2694 or Collectables 90244, "Love Letters in the Sand" by Pat Boone

FOOTWORK: Opposite except are noted

RHYTHM: Two Step

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

PHASE: II

SPEED: 48 RPM

INTRO

1 WAIT SCP LOD 2 PKUP NOTES;

PART A

1-4 2 FWD TWO STEPS;; DOUBLE HITCH;;

5-8 SLOW OPEN VINE 4 TO BFLY;; SAND STEP - TWICE;;

PART B

1-4 FC TO FC; BK TO BK; BASKETBALL TURN TO BFLY;;

5-8 SD TWO STEP L & R;; SAND STEP - TWICE TO CP WALL (BFLY);;

PART C

1-4 BROKEN BOX;;;

5-8 SOLO LEFT TURNING BOX TO BFLY;;;

ENDING

1 APART, POINT;

KOKOMO

Dom & Joan Filardo, 44144 Pimento Lane, California, MD 20619

RECORD: Electra 7-65937, "Kokomo" by The Beach Boys

FOOTWORK: Opposite except as noted

RHYTHM: Cha Cha

SEQUENCE: Intro-A-B-I-A-B-I-C-A(1-8)-B-End

PHASE: III+2

(Alemana & Triple Chas)

INTRO

- 1 - 9 WAIT;; REV UNDERARM TRN; FENCE LINE;
NEW YORKER 4; NEW YORKER;
SHOULDER TO SHOULDER (TWICE);; SPOT TURN; (BFLY)

PART A

- 1 - 4 ALEMANA;; LARIAT;; (BFLY)
5 - 8 OPEN BREAK; CRAB WALKS;; SPOT TURN;
9- 12 FENCE LINE (TWICE);; BRK BACK (OPN/LOD); SWIVEL 2 & CHA;;
13 - 16 SLIDING DOOR; SLIDE BACK; CIR AWAY; CIR TOG; (BFLY)

PART B

- 1 - 3 NEW YORKER; (OPN/LOD) RK FWD, REC, TRIPLE CHAS BACK;;
4 - 6 RK BK, REC, TRIPLE CHAS FWD;; SPOT TURN; (BFLY)
7 - 10 CUCARACHA'S;; ROLL 2 (LOD), CHA; ROLL 2 (RLOD), CHA;
11 - 12 BASIC;;

INTERLUDE

- 1 - 2 SLOW MERENGUE 4;;

PART C

- 1 - 4 CHASE;;;
5 - 8 OPEN BREAK, WHIP; OPEN BREAK; WHIP;

ENDING

- 1 - 4 NEW YORKER 4; NEW YORK; SHOULDER TO SHOULDER (TWICE);;
5 - 6 FENCE LINE; REV UNDERARM TURN; TILT (RLOD)

Wherever your summer excursions may lead you, be sure to remember to return home . . . Your dancing will be waiting for you! Have fun!

If you should need any further help with holidays, cute sayings or 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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ART SHEPHERD MILESTONE, 1982

At a time when square dancing has seen so many changes, where there seems to be a constant flow of terminology, differences in styling, and controversies over goals and philosophies, how many have said to themselves, "Knowing what we know now, looking back over forty years of contemporary square dance history and analyzing the mistakes, and successes, wouldn't it be great if we could face a brand-new audience of people who have never square danced before and provide them with a program that benefitted from the experiences we have had over the years?" This opportunity was offered to Art and Blanche Shepherd.

The Shepherds began square dancing in Canada in 1960. By 1965 Art was calling and teaching, and as fate would have, that same year they packed up their family and moved to Art's homeland, New Zealand. When they arrived, they found that square dancing had only been dabbled within the past. It was virgin territory. Setting out gently at first, they introduced square dancing to some of their neighbors. Here was an opportunity to avoid dumping tons of material or to hurry the newcomers through class. Here was the chance to introduce a sensible program involving square and round dancing to-



gether. There was no race to get the dancers through class in order to fill existing clubs. Here was an opportunity to develop attitudes, to express the true friendly philosophy of square dancing and, as the activity grew, to work with the most enthusiastic dancers in developing new teachers and callers without any fear of, or concern about, changing the directions that had been established.

Recipients of the New Zealand Callers and Tutors Ariki Award and the Georgia State Golden Peanut, Art was also secretary, president, and life member of the New Zealand Callers Association.

Today, after almost 3 decades of hard work, the Shepherds can look back with pride at this corner of the square dance world and point to it as an example of what can be done. Flourishing in the 2 islands that make

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up New Zealand is a square dance activity with leaders working closely together, with an open door to visitors, with cooperation between leaders and with a friendliness that can be envied and admired. It would be unfair to say that all of this is due to just one person or one couple, for it took many

enthusiasts and much time to develop, but we can certainly acknowledge the key role played by the Shepherds.

(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.)

By the time you think you have made both ends meet
somebody moves the ends.

Square Dancing - Japanese Style

By Martha Ogasawara

Did you know that there is square and round dancing in Japan? Yes, really! Can you imagine everyone dancing in Japanese? Is that beyond the scope of your imagination? Well, I thought I would take this opportunity to tell you a little more about what the dancing is like here in Japan, both the things that are the same and the things that are different.

First of all, let me tell you some of the things that are the same. Remember what I said about everyone dancing in Japanese? Well, I was just kidding. The language of square and round dancing is the same wherever you go. The cuers and callers all cue and call in English (albeit they may have a Japanese accent). The dancers may not speak English (actually, neither do most of the callers nor cuers, except to call and cue), but they can understand all of the necessary square dance terminology. Japanese dancers are known for being very proficient dancers, and this may be due partly to the fact that there was extra effort involved in learning how to dance in another language.

Another similarity is that square dancing is based on a system of clubs. There are more than two hundred-fifty

square dance clubs in Japan, with about eight thousand members in the Japan Square Dance Association alone. And the number of dancers is steadily growing. The age of the dancers ranges from young children to people in their seventies, with probably the majority being in their forties and fifties. Some of the older clubs have been around for fifty years, so square and round dancing are not new developments by any means. However, there is a big difference in the structure of the clubs. There are no

such things as couples and single clubs. In fact, the women outnumber the men by about four to one. Then how does everyone get a chance to dance

you may wonder? Simple, a lot of the women do the man's part. Many women can dance both parts, but some women only know the man's part. In any case, it's not considered a problem here. It's usual to change partners for every tip, and even married couples don't usually dance together more than once or twice per dance. Therefore, there is a lot of mixing and anyone can ask anyone else to dance (that is one of my favorite things about dancing here!)



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Another difference is the way beginner classes are run. Most clubs hold a beginners class once a year and it is held on the normal club night. The majority of the clubs here dance at the Mainstream level. Everyone in the club helps to angel the new beginners until they graduate, at which point they are naturally absorbed into the club.

In general, round dancing is also part of the program for most square dance clubs. Beginners are taught round dancing during beginners class and Phase II-III level dances are included in the program at most dances and festivals. Each club, depending on its size (and they vary from nine people to three hundred, with the average at probably about twenty-five), will have several callers and cuers. Most callers and cuers are members of one club and very few of them get paid for their services. Most of the clubs are officer run, and the callers and cuers will often be officers as well. Clubs meet once a week, and members generally pay monthly dues, instead of paying per dance. Community centers are the most frequent venues for weekly club dances.

In addition to the Mainstream clubs, there are quite a number of Advanced and Challenge level clubs as well. While some people dance only at this level, many people continue to belong to a Mainstream club at the same time. The same is true for round dancing.

There are many Phase IV-V level round dance clubs. The fact that many of the higher-level dancers continue to support the lower-level clubs is probably another reason why the overall level of dancing is good here.

Has this article helped pique your interest in dancing in Japan? Don't you think it would be a wonderful and exotic cultural experience to come and join a room full of Japanese dancers? Even though you might not speak the same language, it wouldn't matter as long as you were dancing together. Well, now we come to my ulterior motive in writing this article.

Every September, the All-Japan Square Dance Convention is held somewhere in Japan. This September 10-12 it will be held in Gifu City, right in the middle of the main island. There are expected to be about one thousand participants and there will be three full-time halls going on simultaneously ranging in level from Basic through C-2. There will also be a full-time round dance hall. The dancing and accommodations will all be in the same hotel, so everything will be conveniently located under one roof. Doesn't it sound like the chance of a lifetime? If you're interested in finding out more, please write or e-mail the overseas publicity chairman (who just happens to be me - what a coincidence!) For more information write Martha Ogasawara, 9-3 Sakauecho, Tajimi-shi, Gifu-ken, Japan, 507-0804, martha@blk.mmtr.or.jp.



48th National Square Dance Convention

Indianapolis, IN June 23-26, 1999

"Race to Indy in 1999"

TRAIL-IN DANCES

Saturday, June 19, 1999

Toppel McGuffey with Rounds by Al & Carol Lillefield - Bucks & Does - Brown County Historical Society, 1 mile north of Nashville, Indiana on State Road 135 - Dance 8 PM. Info: (812) 988-6094; (812) 988-2338

Tuesday, June 22, 1999

Tony Oxendine - Dee Dee Dougherty - Lottie - Larry Letson with Rounds by Jan & Cal Smith and Nancy & Dwayne Baldwin - Do-Si-Squares - Hamilton County 4-H Fairgrounds, Noblesville, Indiana (25 minutes from downtown Indy) - Pre-Rounds 7:30 - Dance 8 PM. Info: (765) 734-1597; (317) 896-3138

Tuesday, June 22, 1999

Scotty Sharrer - Mike Sumpter with Rounds by Max Coletta - Akron Area Federation - Norton Middle School, just south of Akron at 3390 S. Cleveland-Massillion Rd. (1/4 mile north of US 224 and I-76 Exit 14) - Dance 8 PM. Info: (330) 673-8337; (330) 296-8706; (330) 645-6255; (330) 896-0024

Tuesday, June 22, 1999

Big & Little Enis - Blue Grass Squares & Taps - Epiphany United Methodist Church, 7032 Southside Drive, across from the Ken-Bowl Bowling Alley, Louisville, Kentucky 40214 - Dance 8-10 PM. Info: (502) 955-8341; (502) 363-5966

Tuesday, June 22, 1999

Dave Craw - Darrin Henry - Lanny Weakland - UAW Local 287 Hall, Springwater Park, Muncie, Indiana Dance 8 PM. Info: (765) 778-8056

Tuesday, June 22, 1999

Nick Hartley with Rounds by Virginia Martin - The Brunch Bunch - Lawrence Community Center, 5301 N. Franklin Road, Indianapolis, Indiana - Square dance attire optional - Dance 10 AM-12 Noon. Info: (317) 636-5536

Tuesday, June 22, 1999

Nick Hartley - Tom Roper - Free Dance - Arts Garden, Circle Center Mall, Downtown Indianapolis - Dance 8-10 PM. Info: (317) 636-5536

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HOSPITALITY

Indiana, the state of Hoosier Hospitality, is awaiting the arrival of our square dance friends from around the world.

We will have two information booths in the Convention Center. Someone will be there to greet you Tuesday from 12:00 Noon until 5:00 PM; Wednesday, Thursday and Friday from 8:00 AM until 10:00 PM and from 9:00 AM until 5:00 PM on Saturday. They will have

information on restaurants, stores, doctors, churches, points of interest in our city, dancing schedules and other events that are occurring each day.

Our airport is just a few miles from the Convention Center. Our Hospitality Committee people will be there to greet you.

Get your bags packed and head for Indianapolis in June - we're waiting for you.

REGISTRATION, RV/CAMPING & HOUSING

The registration booths at the Convention Center will be alphabetical. You will be able to pick up your badge and other items you have purchased (i.e., Program Book, Syllabus, Sew & Save, Cook Book, Special Event and Bus Pass) during the following hours:

TUESDAY, JUNE 22 — 9 AM TO 6 PM

WEDNESDAY, JUNE 23 — 8 AM TO 9 PM

THURSDAY, JUNE 24 — 8 AM TO 8 PM

FRIDAY, JUNE 25 — 8 AM TO 8 PM

SATURDAY, JUNE 26 — 8 AM TO 8 PM

For those of you who are camping

at our campgrounds, the packet containing the badge and items purchased will be at the Fairgrounds for your convenience. If you did not arrange to camp prior to your arrival, you will have to pick up your packet at the Convention Center.

The first trip to the Convention Center will not require a Bus Pass, but the return trip will.

If you have any questions, you may call the Registration Office at (317) 353-9975 or FAX (317) 353-9976.

EMERGENCY PHONE NUMBER

for the 48th National Square Dance Convention to be held in
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TOURS

We hope your plans include coming early to the 48th National Square Dance Convention so you can visit scenic Rising Sun where the Grand Victoria Casino cruises along the mighty Ohio River. This tour will be available June 22, 1999 only.

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The Indianapolis Motor Speedway has the Hall of Fame Museum inside the 2 1/2 mile track. The Hulman Theatre presents a historical portrait of auto

racing through the years.

The City Tour will include several outstanding places in Indianapolis.

The Children's Museum is not just for children. Be a kid again and experience more than 110,000 artifacts, 10 major galleries, 356,000 square feet of hands-on activities and a big, round five-story film theater. You won't want to miss this tour!

Spend a day in beautiful Brown County in the hills of southern Indiana. The quaint village offers many unique craft and antique shops. Lunch is on your own with fried biscuits and apple butter available at the Nashville House. Many taste-tempting menu items are available at several small cafes.

FASHION SHOW

The 48th National Square Dance Convention invites everyone to attend the Fashion Show in Hall D at the Convention Center in Indianapolis on Saturday, June 26, 1999. Doors will open at 12:00 Noon with the show starting at 1:00 PM. The plans are for enter-

tainment while waiting for the show to start. The show will last about one hour and fifteen minutes. This is a humorous skit putting together fashion, music, and friends. Attend "Friendship Set to Music." We're sure you will enjoy it.

INTERNATIONAL HOSPITALITY

Our International Hospitality Directors, Steve and Sharon Rike and their assistants, Ron and Wanda Carr, have planned an inviting room in which you can greet your friends from around the world.

The International Hospitality Room

will be in the Westin Hotel. Take the escalator to the second floor of the Convention Center; go through the sky walk and turn left to Senate 2 room. You will be warmly welcomed by this committee and given a memento of your visit.

48TH NATIONAL SQUARE DANCE CONVENTION
FIRST AID STATION - ROOM 262
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TRAIL-END DANCES

The following TRAIL END DANCES have been assigned for Wednesday evening, June 23 from 8:00 to 11:00 PM. Hall "A" Convention Center—Mid-America Callers; Regency Ballroom, Hyatt Hotel—Lou-Mac Records; Capitol Ballroom, Westin Hotel—Bob and Bobby Poynter; Grand Ballrooms 4 & 5, Westin Hotel—Bachelors & Bachelorettes; Farm Bureau Building, Fairgrounds—Chicago Country Records; 500 Ballroom, Convention Center—48th Round Dance Committee.

The following AFTER PARTIES have been assigned:

Thursday, June 24

48 th National Square Dance Convention	Youth	Room 208
50 th National Square Dance Convention	Contra	Room 138
50 th National Square Dance Convention	Rounds	500 Ballroom
51 st National Square Dance Convention	Plus	Hall "A"
USDA	Plus	Hall "D"

Friday, June 25

49 th National Square Dance Convention	Advanced	Sagamore 1
49 th National Square Dance Convention	Contra	Room 138
49 th National Square Dance Convention	Youth	Room 208
50 th National Square Dance Convention	Plus	Hall "A"
51 st National Square Dance Convention	Rounds	500 Ballroom

Saturday, June 26

48 th National Square Dance Convention	Contra	Room 138
49 th National Square Dance Convention	Plus	Hall "A"
49 th National Square Dance Convention	Rounds	500 Ballroom
51 st National Square Dance Convention	Youth	Room 208

PARADE OF STATES

The Parade of States at the 48th National Square Dance Convention will be held in the RCA Dome on Saturday night, and there will be plenty of room

for as many dancers from each state or country that want to participate. Line up will start at 6:15 PM at the east end of the RCA Dome.

CALLERLAB UPDATES - MAY 1999

Mainstream Qtly.	NONE
Plus Qtly.	NONE
Advanced Qtly.	Wind The Bobbin
Basic Emph. Call:	Chain Down The Line
Mainstream Emph. Call:	Fan The Top
Plus Emph. Call:	Load The Boat

Building or Rebuilding A Club

by Stan Burdick (reprinted from Mikeside Management)

Lately, in these days of general downtrend in the square dance activity, I receive a lot of requests from callers, officers and club people who ask questions about stimulating new growth, healing old wounds, putting new life into the club situation. There are no easy answers to these problems. All we can do is offer some general thoughts. Solutions are everyone's job - callers, dancers, even area leaders in related organizations.

Before answers can be determined, first, have you really analyzed the whole situation? Has the club lost members? Why? What about location and its appeal? Caller? Hospitality in the club? Program? Visitor potential? Friendliness of those in the club? Level? Structure? Changes? The best way to start is by having all members fill out a questionnaire so that some of these questions can be answered by those involved. Then a meeting can be held in which the answers are discussed and a general profile of the club is drawn up. From this analysis, procedures and goals can be the final outcome.

A dynamic club is one that is always changing, trying new ideas, promoting and setting up special events other than just the usual club dances. How often has your club had an anniversary dance, a black cat dance (Friday the 13th), a picnic, a Dutch treat dinner before the dance, a theme dance around a holiday, a

white elephant party, a contest, an all-nighter, a costume party, a banner raid, a mystery trip, bring-a-friend night or a box lunch auction? Use your imagination. Use variety to avoid continual ruts.

In the matter of building and rebuilding a club, these questions are asked: What are you doing to promote new classes? New recruits for your club? Visitors from other clubs? Do you have a display in a downtown store window? Posters? Flyers? Promotional cards and handouts? A whole recruitment campaign? Newsletter? Free guest night? Parade float? Incentives for members to help recruit? Specials geared to attracting guests? A phone program?

Are you running short of money to do the programs you need to do? A raffle, if locally approved, can help. Garage sales will produce good fun as well as supplemental income. Many clubs have 50-50 drawings at each dance. All members can sell a number of prepackaged items like candy, fruitcake and nuts.

Perhaps your whole club structure needs a little revamping. Officers elected annually? Club bylaws short and to the point? Monthly meetings short and not scheduled at dance times? Officers recognized at the end of their terms? Good financial records kept? Callers invited to club meetings? Annual dues collected early? Goals? Good advance plans? Finally, good luck. 🍀

You can always tell luck from ability by its duration.

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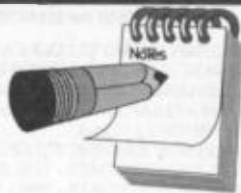
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Jun 27-30 '01 Anaheim, CA (50th)

CANADA

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

AUSTRALIA

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

BRITIAN

- Aug 20-22, '99 Edgbaston

MAY

1 **NEW YORK** - Sullivan Squares 25th Anniversary Yellow Rock Ball, E. Syracuse Minoa H.S. Gym, E. Syracuse, NY.

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

7-9 **OHIO** - 39th Ohio Dance Convention, Cleveland, OH. Info: Hal & Debbie Beas, 204 Judita Dr, Brunswick, OH 44212; 330-273-1879

8 **VERMONT** - 23rd Annual S&RD Conv, Spaulding High School, Barre, VT. Info: Rick & Molly Chapin, RR #3, Box 142B, Brattleboro, VT 05301; 802-257-9300 or Bud & Judy Clifford, PO Box 54, W. Danville, VT 05873; 802-563-2777

14-16 **NEW MEXICO** - 52nd NMSRDA State Festival, Farmington Boy's & Girl's Club, 1825 E. 19th, Farmington, NM. Info: Lloyd & Dana Husted; 505-325-2761

21-23 **MICHIGAN** - 44th 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** - 8th 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** - 45th 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

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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 **NORTH DAKOTA** - 40th International S&RD Convention, St. Mary's Central High School, 1025 N. 2nd St., Bismark, ND. Info: Ray & Rose Hall, 614 North 12th 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

5-6 **ILLINOIS** - Chicagoland R/D Leaders' Society Annual June Jubilee, Lakemoor, IL. Phase IV, V, VI teaches, Party Dance & Dinner Dance. Info: Kristine & Bruce Nelson; 630-527-1188; e-mail: kristinen@alltechdata.com

11-12 **IDAHO** - 35th Annual 1999 Idaho State Square & Round Dance Festival, Reed Gym, Idaho State University, Pocatello, ID. Info: Harold & Deanie Uehling, 1-208-237-3264

11-13 **AUSTRALIA** - 40th 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** - 33rd National Advanced & Challenge Square Dance Convention, 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>

*Mother's
Day Greetings*

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

22 **OHIO** - 48th 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: FCMFCTRACKII2002@juno.com for dance flyer, points of interest & motels

23-26 **INDIANA** - 48th National Square Dance Convention, 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 22nd Annual Rocky Mountain Dance Roundup, University of Wyoming, Laramie, WY. Info: Bob & Allyn 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

9-11 **CALIFORNIA** - 14th Annual San Diego Contra Dance Weekend at the University of San Diego. Contra, Quadrille, English country, folk and round dancing, plus special events and afterparties. 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; Bob & Carolyn Bosch, 503-646-5754; Vacation info: traveloregon.com; 1-800-547-7842

15-17 **MARYLAND** - 36th 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** - 4th International Plus Advanced & Challenge Conv, Barmstedt, Germany (near Hamburg). Info: Steffen Mauring, HauptstraBe 16, D-25469 Halstenbek, Germany

23-25 **ILLINOIS** - 16th 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; <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. Cuer: Anders. Info: Kay Short, Route 7, Box 136, S. Charleston, WV 25309; 304-768-2961; PCumber@compuserve.com

AUGUST

2-7 **CANADA** - 46th Annual British Columbia Square Dance Jamboree, Okanagan Valley, Canada. Info: www.squaredance.bc.ca; e-mail: jamboree@squaredance.bc.ca

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5-7 OHIO - 18th 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 - 40th Wisconsin Square & Round Dance Convention, Stevens Point, WI. Info: Bernie & Carolyn Coulthurst, Publicity Chairman; 715-824-3245; e-mail: bbccmc@wi-net.com

11-14 NEVADA - 3rd 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 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 - 6th Pennsylvania Square & Round Dance Convention, State College, PA. Info: Dave & Janet Baker, R.R. 2, Box 587, Martinsburg, PA 16662

20-21 **MICHIGAN** - 38th Michigan S&RD Convention, Battle Creek, MI. Info: Fred & Netty Wellman, 5813 Westminister Way, East Lansing, MI 48823; 517-339-5093; Fax: 517-339-5173; e-mail: Netty_Wellman@MSN.com

20 - 21 **TENNESSEE** - 25th Tennessee State Convention, Nashville, TN. Chairmen: Jan & George Wooding. Info: happytracks@earthlink.com or write P.O. Box 121601, Nashville, TN 37212

20-22 **UNITED KINGDOM** - British National SD Convention, Birmingham, UK. Info: Susie Kelly, 2 Crossbridge Cottages, Thornton, Milton Keynes MK17 0HE, UK; Phone: +44(0)1280 816940; e-mail: Graybo@freenet.co.uk

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 Square & Round Dance 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: FDBD284@aol.com

SEPTEMBER

10-12 **JAPAN** - 38th 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

24-26 **CALIFORNIA** - 24th Annual Fall Festival, San Bernardino County Fairgrounds, Victorville, CA. Info: Steve & Priscilla Rice; 909-792-5484; e-mail: ffdance@aol.com or Bill & Mary Bergman; 909-654-1212

OCTOBER

15-17 **INDIANA** - 10th 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 Colipi 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. The East Alabama, West Georgia Federation Dance. Callers: Bob & Lorrie Morrison. Info: Kin Lincoln; 706-561-9646

NOVEMBER

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

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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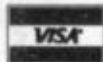
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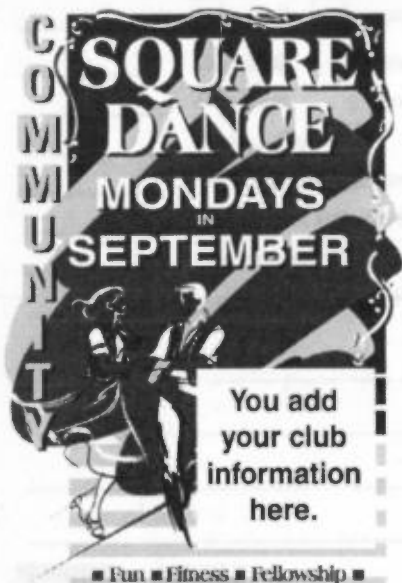
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Protecting Your Investment

By George (Big Kiss) Bickis
Canton, Ohio

A new group of new dancers have recently graduated from many clubs. These new dancers are the clubs investments. The clubs have worked hard to make this small deposit into the square dancing organization. If you are reckless with your investment, you will receive little in the way of dividends, but with a little care you can realize a substantial return.

A bad investment decreases in value over the long term, a good one increases leading to a nest egg you can count on in the future.

#1 Encourage your students to get involved in some manner as an officer, chairperson, or a member of a committee.

#2 Make sure your new graduates feel welcome and a part of all club activities.

#3 Make sure they NEVER leave a dance feeling depressed or inadequate as a dancer. This could be a

mistake you may never get a second chance to correct.

#4 Make sure to make square dancing a fun activity. If you see a square of recent graduates all squared together and they are having a hard time, get some of your clubs accomplished dancers to ask 1 or 2 of the couples to square up with them next tip. This not only will make them feel like a part of the group, but you can help them through which will make them feel better about their dancing.

If your new graduates see that your club knows how to handle its investments wisely they will want to deposit the time and money they have invested with you and will be sure to tell their friends about the high yield returns they are enjoying. You can gain from the long term benefits of your class investments, but you have to do it the old fashioned way. You have to earn it. 🍷



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THE LITE SIDE



CALL-BOT

By Nasser Shukayr

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The SINGING module beautifully sings YOUR favorite songs. In our continuous quest for improvement, this year's CALL-BOT is made of a new material and no longer sounds "tinny."

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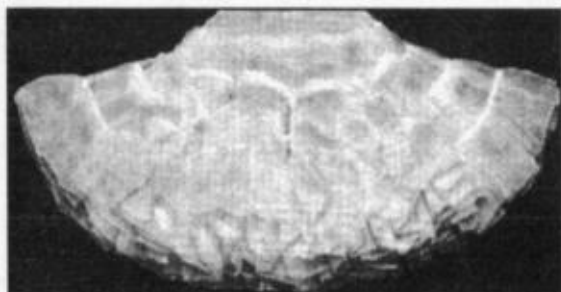
CALL-BOT can be the best worker your club ever had, because of the WORKER module. CALL-BOT shows up early for every dance, sets the air conditioning to the proper dance temperature, makes perfect coffee, never needs help carrying sound equipment into or out of the hall, stays late to sweep the floor and makes sure the lights are turned off before leaving the hall. For a small extra fee, the WORKER module can be upgraded to the LEADER module. With the LEADER module, CALL-BOT doesn't do ANY of the WORKER tasks, but instead persuades someone ELSE to do 'em.

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Mother's Day

American Square Dance, May 1999

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ADVERTISER INDEX

4-Bar-B Records	3	Grinn, Inc.	63
A & F Music	35	Hi Hat/Blue Ribbon/DJ Dance Records	40
ABC Records	45	Hilton Audio Products	23
ASD		John's Notes	71
Caller/Cuer Contract Forms	19	Kirkwood Lodge	50, 51
Clip Art Diskettes	63	Kopman's Choreography	32
Complimentary Magazines	94	Lolo, Montana S&RD	7
Recruitment Poster	90	Lou-Mack Records	42
Sets In Order Handbooks	79	Mediterranean Cruise w/Kopmans	39
Square Dance Products	83	Meg Simkins	93
Subscription Dances	17	Mid-Summer's Dream SD W/E	31
Subscription Form	89	Mini Manuals	52
Weekend Listings	85	National SD Directory	43
AtoZco	43	New Line of Fashions	75
Caller/Cuer Lineup	87	Palomino Records	IBC
Caller College - Morvent	8	Perry's Place	53
Caller School - Page/Jacobs	8	Platinum Records	11
Calyco Crossing	21	Quadrille Records	37
Cardinal Records	60	R & R Video	59
Caribbean Cruise w/Red Boot Boys	69	Rawhide - Buckskin	26
Chinook/Hoedowner Records	13	Rockin M	29
Classifieds	94	Scope - Big Mac Records	6
Cline, Nick	63	Silver Sounds	55
Cole, Larry	91	Supreme Audio	IFC, BC
Dot's Western Duds	73	Tennessee Hoedown w/Kopmans	15
Eagle Records	9	The Fun of Contra Dancing	34
English Mountain	25	Top of the Line Cruise	5
ESP/JOPAT Records	33	USA West SD Convention	77
Geis, Corben	47	Western Squares Dance Ranch	48
Gold Star Video	67	Yak Stack	3

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