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FROM THE EDITORS

ED & PAT JUAIRE



Professional Polling

We, Square Dancing, are in need of a professional who is experienced in conducting polls. We are asking each of you who you might know who can assist in this area. Maybe *you* are that person. There's not too much we can reveal at this time other than to say it is important that we find this person.

There are several things we need to find out from those who are currently square dancing and also from people who have dropped out. Many say, just ask the questions. We

will, but we want to do it properly. If the survey is not drafted correctly, it will be useless - therefore the need for professional assistance. Just write, call or e-mail us here at American Square Dance Magazine if you can help.

This is June and the National Convention is upon us. We hope that you've registered and will be on your way to Indy. American Square Dance will be there. Stop by and visit us at booths 401/403.

We'll leave the light on.

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American Square Dance, June 1999

ASD NEWS

A Very Special Square Dancing Couple

Ed & Audrey Burlie recently celebrated their 65th wedding anniversary and 43 years of square dancing. On February 25, they had been together for 65 years and their club, Levi's 'n Lace of Enid, Oklahoma, honored them at the club dance on February 26. The Enid newspaper featured a full page spread of the occasion in the Sunday edition of March 14.

Ed (91) & Audrey (87) began dancing in 1956 with the Wakita (Oklahoma) Whirlers, and over the years have been members of the Caldwell (Kansas) Wagon Wheelers, & Enid (Oklahoma) Dudes & Dolls. The last 10 years they have been faithful members of the Enid (Oklahoma) Levi's 'n Lace. They spent most of their lives farming near Wakita, but retired to Anthony, Kansas several years ago. They are seldom absent for a club function and, barring occasional illness or weather, they regularly drive the 55 miles to Enid for club dances - twice each week during lessons. In addition they are regular visitors at other area club dances. Five years ago their three sons hosted a special Levi's 'n Lace dance for them at their 60th anniversary, and this year the Kansas State Senate unanimously passed

Senate Resolution #1824, publicly commending them and permanently honoring them in the records of the Kansas Senate for their 65 years of marriage. The Senate presented them with the official signed copy of the Resolution at a luncheon for them at the Capitol in Topeka. We are sorry to report that Audrey passed away March 24 following a recent illness.

We have been dancing for 28 years and calling for Levi's 'n Lace for 25. In that time Ed & Audrey stand out as true examples of the Spirit of Square Dancing. We are proud to have known them and call them "Friends."

*Wendell & Mavis Siewert, Caller
Levi's 'n Lace Square Dance Club
Enid, Oklahoma*



Ed & Audrey Burlie who celebrated their 65th wedding anniversary and 43 years of square dancing were honored by their club, The Levi's 'n Lace of Enid, Oklahoma. Audrey, we are sorry to say, passed away on March 24, 1999.



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Strawberry Square Celebrates Its 20th Anniversary

The dance hall at Strawberry Square in Plant City, Florida, was packed to capacity on March 21, when dancers (and former dancers), gathered to celebrate this joyous occasion.

Strawberry Square is the dream come true of Marty & Byrdie Martin, who were married in 1967 and were teaching rounds less than 2 years later. Their dream of a square and round dance hall and a mobile home park began to take shape in 1978. Marty's son built the hall, with a beautiful floating wood floor, and the first dance was held in March 1979. The hall is smoke free, can hold 35 squares and acoustics are excellent.

In 1995 the Martins decided to retire, and elected to sell the entire

facility to the park residents, who continue the tradition of fine dancing at Strawberry Square. Unfortunately, Byrdie passed away in 1996, but Marty still lives in the park and can often be seen dancing in the hall.

Almost 500 people attended the anniversary celebration! Bob Barnes and Art Springer called, and Charlie Lovelace cued while Bev Fowler led some line dancing, with Joe Johansson acting as master of ceremonies. Joe opened the program with a minute of silence in memory of Ken Anderson, who had passed away just 2 days prior (See page 92 for his memorial). There was a brief program in which Phil Thomas, President of the Strawberry Square Corporation, gave the history of Strawberry Square and introduced Ona Gunter, President of the Social =>

Club who announced the naming of the social clubhouse (which used to be Byrdie & Marty's residence) as "The Martin House." Phil presented an enlarged photograph of Marty & Byrdie to be hung in the Martin House, and Ona displayed the wooden name plaque which will hang over the Martin House entrance. The program concluded with Marty Martin, himself, cueing a couple of round dances - for old times sake.

Then everyone availed themselves of the refreshments contributed by many of the residents. The afternoon concluded with another square dance. What a wonderful way to commemorate a special date!

*Phil & Royna Thomas
Plant City, Florida*

Student Jubilee

The weekend of February 12 and 13 marked the Fifth Annual Student Jubilee. The festival was held in Morehead City, North Carolina and was considered a tremendous success. Mark Clausing joined host callers Jimmy Roberson and Bob Price to give new and experienced dancers a weekend to remember. In addition to

square dancing, rounds were cued by Barbara & Jim German and T. J. & Teresa Williamson provided lines. The record attendance of 600 dancers were from Connecticut, North Carolina, Ohio, Pennsylvania, South Carolina, Tennessee, Virginia and West Virginia and represented 47 different square dance clubs.

Even though there are many dances in the area that have new dancer halls, this weekend is designed to give those learning the opportunity to experience even more through workshops during the day on Saturday and 2 nights of dancing. The workshops included new dancer level square dance, rounds, line dances and Plus for the experience dancers. In the afternoon there was also an Advanced dance.

Next year's Jubilee will be February 11 and 12 with guest caller Bill Harrison, rounds by Jim & Priscilla Adcock. For further information check our website at www.4.ncsu.edu/~godfrey/sj.htm.

*Janie Roberson
Oxford, N. Carolina*

Dancing's Fine In '99

"Dancing's Fine In '99" is the theme of the 1999 Kansas State Square Dance Convention, June 4 & 5, in Salina, Kansas. The two-day convention, held in the Bicentennial Center in Kenwood Park, offers 3 floors of dancing - Mainstream, Plus & Advanced.

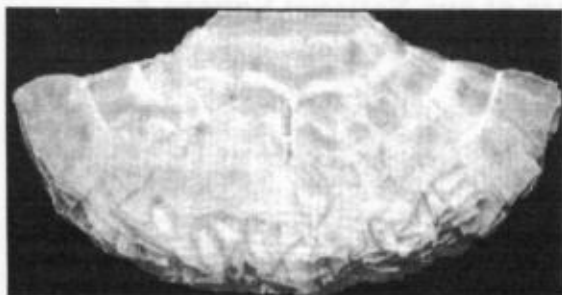


The Fifth Annual Student Jubilee held the weekend of February 12 and 13 in Morehead City, N. Carolina.

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Bob Baier, the featured caller, will call a Saturday afternoon Plus Dance and an evening Mainstream Dance in the Main Arena, which will dance 150 squares comfortably. Beginning his calling career in high school, Bob is one of the busiest callers in the Texas Valley area. During the Valley's off season, Bob, who records on Elite Records, calls throughout the U.S., as well as Germany, Japan and Sweden.

Saturday's featured cuers, Gene and Linda Krueger, who teach and cue all phase levels, are well known for their choreography. The Kruegers have been featured instructors/clinicians

at many conventions and festivals throughout the country. They have been round dancing since 1970 and teaching since 1973. They have written many dances that have been selected for Rounds of the Month.

Sixty Kansas callers and cuers will assist Bob, Gene & Linda in providing continuous dancing Friday evening and Saturday.

Information can be obtained from David & Sherry Hubbard, 2277 First Road, Junction City, KS 66441; phone 785-238-1367; e-mail: hubbard@jc.net.

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*Forrest & Pat Haskins
Topeka, Kansas*

The Fold + Country Corner Squares = Fun/Friendships For All Ages

The Country Corner Squares in Lyndon, Vermont will be celebrating its twenty-fifth year at a Saturday night special dance this June. Many people have graduated from our square dance classes including several who have gone on to become callers. While our anniversary is an important event in our lives, we would like to share information about a group of young adults who now dance with us.

Approximately 4 years ago, The Fold Family Ministries administrators came to our club and asked if their young adults could join our class. The Fold is located near Lyndonville, VT. Their Christ cen-

tered programs for teenagers ages 13 to 17 consist of a home for girls, a home for boys, a Christian School, a counseling and training center and separate facilities for administrative offices and staff residences.

Young people are asked to make a one-year commitment to The Fold's program with all residents attending the Cornerstone Christian School. The young people also attend Lyndon Bible Church, a local church in the area. One of the activities they participate in as part of physical education is Country Corner square dancing. They gain valuable social and/or cultural skills by participating in square dancing. Along with the teens, there are approximately 4 staff counselors who join us.

All in our club have a great time with these young adults and they (we hope!) have a great time with us. The teens and the staff counselors graduate along with any other dancers in the spring. Then soon after this we usually have to say good-bye to the teens as

they return to their various homes or on to college or work.

There are many lasting friendships made from participating in square dancing. Some come back to the area to visit and return to dance with us. Others locate square dancing in their area.

This is just one of the special and exciting things going on at Country Corner Squares. Come join us anytime at the Enterprise Grange Hall in Lyndon Corner, VT on Wednesday nights to meet The Fold Family Ministries young people along with the staff counselors.

*Doc & Peg Tirrell
Lower Waterford, Vermont*

Valentine Benefit Square Dance

Wow, right smack in the front page. What I am referring to is the picture of Joan & Lynn Waterstrat of Tu-Bi-Tu Rounds of Amherst, New York who came as guests to the Valentine Benefit Square Dance, hosted by 8 Is Enough and The Ebenezer Sets.

The West Seneca Bee, a local newspaper, who covers the south towns (outside of Buffalo, NY) deserves the credit. We would like to "thank" all the clubs who attended. They were Waterwheel Squares, Batavia Silver Stars, Falls Squares, Elderberry Squares, Village Squares, Tri County Squares, and the list goes on.

It is hard to believe that it was only 44 days earlier that a New Year's Eve Square Dance Party had to be canceled at this same location as we were buried in the snow

and hidden in its drifts.

Bill Baumgart and Bill Ryan did a swell job calling the dance. Norm Koharski did an equally swell job cueing the rounds with everything from a slow Waltz to a fast Charleston for the growing number of round dancers.

We are already thinking about next year's dance. It has been suggested that we give out small snowballs to go along with some dancers "dangles." But we haven't solved the problem of them melting. If we find the answer to this, I am sure you will hear about our discovery in the national media.

*Richard M. Hoesel
West Seneca, New York*

Tar Heel News

Three women and one man joined the ranks of square dancers recently when they became new dancers after completing 7 months of instruction. Single Squares caller Paul Kubler of Greensboro, N. Carolina was the instructor.

One member of the quartet, Doris Campbell, is a former square dancer who returned to the activity after an absence of several years. The other 3, Vonnie Allison, Cheryl DeVinney, and Sam =>



Greensboro's four new dancers flanked by Single Squares president El Hebbelthwaite (far left) are Vonnie Allison, Sam Case, Doris Campbell & Cheryl DeVinney and caller Paul Kubler (far right).

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Case had no previous square dancing experience prior to beginning weekly new dancer workshops last October.

Doris and Cheryl attended 4 student dances, 2 held under the auspices of Single Squares, during the first 3 months of this year, with Sam and Vonnie attending 3 of these dances. All 4 felt the experience of dancing to other callers will be helpful at future dances.

Without hesitation, all agreed that fellowship and friendliness of other dancers are the most appealing features of square dancing. Vonnie added, "It gives me a sense of freedom." By the end of March, all 4 had purchased at least one item of square dance apparel.

The 3 women have learned one or more line dances as a result of observing "angels" in their new dancer workshops. All can dance the "Cowboy Charleston," and Doris can do the "Electric Slide." Sam hopes to learn several line dances later this year.

Although they have made no definite plans to date, the 3 women will probably attend the 10th Annual North Carolina State Convention in Raleigh from August 20-21. Doris and Sam are

retirees, while Vonnie and Cheryl are both employed full-time. Vonnie is a registered nurse specializing in IV therapy, and Cheryl is an assistant purchasing agent at High Point Furniture Company.

How were these 4 recruited as square dancers in Greensboro? Vonnie saw a flyer in a drug store window advertising the new dancer workshop. A square dancing friend of Sam's suggested that he attend an open house prior to the first workshop. His daughter Vickie attended a workshop taught by Paul in the late 1980's and was a club member for a couple of years. Cheryl's husband Ed, a veteran dancer and Single Squares member, persuaded his then fiancée that she should get prepared to be his partner on the dance floor. The 2 were wed in November 1998.

Paul has been calling for the Single Squares and teaching new dancer workshops for the past decade. He believes the 4 most recent graduates will "be a valuable asset to the Tar Heel square dancing fraternity." El Hebblethwaite is club president.

*Al Stewart
Greensboro, N. Carolina*

ETTA Dancers

The weekend of April 9 through 11, ETTA dancers put on their annual dance at Craguns Resort in Brainard, Minnesota. The featured callers were Tom Allen & Dick Rueter from Minnesota and Paul Marcum from Nashville, Tennessee. Rounds were by Earl Thomson from Minnesota. Round dance

cuers and their wives, Earl & Beth Thompson, Ken & Barb LaBou and Norma & Gary Hill gave everyone a very special appearance of their round dancing demonstration. Sixteen squares of lively dancers almost filled the floor to capacity. The fire Marshall declared the floor would be full to capacity at 20 squares.

The fun filled weekend was topped off by all the delicious meals at the resort. Everyone came away from the weekend dance looking forward to his or her next annual fun filled weekend to be held from April 14 - 16, 2000. For information about their next annual dance call 1-800-CRAGUNS.

*Dale & Emmillee Dennison
Eagan, Minnesota*

Spares and Pairs SD Club

The Spares and Pairs Square Dance Club of Sioux Falls, S. Dakota had graduation for their Mainstream and Plus classes on Sunday, March 21 at Calvin Christian School. There were 14 Mainstream new dancers and 16 Plus new dancers.

There were 11 squares of dancers at the dance. Clubs that attended the



The 1999 graduating class of Spares & Pairs pictured with Kathy & Loren Lagge, instructors (kneeling).

dance were from Jasper and Worthington, Minnesota; Elkpoint, Mitchell, Montrose, Yankton, and Shirts and Skirts and Spares and Pairs of Sioux Falls, SD.

Ernie and Helen Hoefert were the round dance cuers for the dance. Loren Lagge was the M.C. for the dance, with a special guest appearance by Dwayne Anderson. Amateurs Lilia Guilbert, Mike and Mel Martin and Don Miles shared their talent by each doing a singing call.

It is a wonderful feeling when experienced dancers from the surrounding area clubs come and make the new dancers feel good about themselves and square dancing.

Kathy and I would like to thank everyone for their support and a special thanks to the Spares and Pairs for their help and support. A special thanks to Delphine Olson for making and decorating the cakes.

I want to say a special thanks to my wife Kathy for all of her help and support, not only during lessons, but throughout the year.

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

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Baltimore Convention

Fun, Friendship, Sights, Food, Entertainment, Snow, Cold Weather, And Dancing... these are some of the things the 50th National Square Dance Convention, Anaheim, California, committee members were treated to when they traveled to Baltimore in February for the Pre Convention for the 49th NSDC. There were between 80 and 100 members from California enjoying the hospitality of the square dancers involved with the 49th National Convention. We attended a great tour of Baltimore complete with a visit to the McHenry Fort, a tour of their convention hall and dinners

complete with a skit put on by committee members. The final day consisted of meetings where we gained information which will help us in our plans.



The Tomb of the Unknown Soldier where the Baltimore Committee was allowed to lay a wreath.

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The HIGHLIGHT of this week was the Washington, D.C. tour. This started with a trip to the South Lawn of the White House where we saw the President along with many ceremonial military units. We visited several other places but the most memorable was at the Tomb of the Unknown Soldier. The Baltimore Committee received permission to lay a wreath at this site and Assistant General Chairman, Joe & Norva Pope did the honors.

The 50th NSDC committee members will be traveling to Indy in June to participate in the 48th National Square Dance Convention. We know we will have a great time enjoying the dancing and being with the friends we have made there. If you

haven't decided to go to Indy, it's time to make that decision. Put on your BLACK & GOLD and help us celebrate the 48th NSDC. They have many exciting things planned and lots of tours and places to visit. You'll be glad you were a part of this grand time.

For information about the 50th National Square Dance Convention, visit our web site at http://home.earthlink.net/~zebrow/NSDC_50th.

*Ken & Barbara Freeman
Publicity Chairman 50th NSDC
Torrance, California*

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

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AS I SEE IT

bob osgood

If ever there was a Johnny Appleseed of square dancing, it would have been Ed Gilmore (see CALLERLAB's Milestone Award, Page 42). Because Ed passed away almost 30 years ago, it's quite likely that only a few of today's dancers and callers know very much about him, his cross country crusades, his work with callers and his influence on the square dance activity going back to the boom days of the 1940s and '50s.

Early in the game Ed and a few other pioneers in contemporary Western Club Square Dancing fought hard to keep the activity on track and accessible to the greatest number of potential dancers.

Over a period of 20 years Ed wrote a number of articles for publication and from them I've taken a few quotes having to do with the challenges we're facing today.

The development of memory for terms and mental and physical alertness will depend upon how frequently one dances. The person who dances 3 or more times a week will be far more alert than the one who dances once a week or less.

I will suggest this: If you must classify and try to segregate dancers on the basis of current High Level dancing, do it on the basis of how often they dance. Drop the word

Level and use Low Frequency, Intermediate Frequency, High Frequency, Ultra-High Frequency, etc. Even then the desired uniformity will not be achieved. Some people dance 5 nights per week and still do not become very alert.

Another good question would be, "How long does it take to prepare a dancer for club participation at the present time?" If the club has danced for 5 years, we must assume it has taken the members 5 years to learn what they know. Can we teach all of this to a beginner in a limited number of weeks? Has this ever been accomplished in any other field of education? Is the freshman ready for the varsity team after a few weeks of intensive practice? Can a musician study for a brief period and take his place in the orchestra?

In all of my travels I have never found a leader with a solution to this problem of integrating new dancers with club dancers of more than 2 or 3 years experience.

In May 1959 Ed wrote an article that attracted considerable attention . . .

The title of this article, "Where Did Everybody Go?" is perhaps one of the most frequent questions. . . It is related to the turnover in square dance clubs and in particular to the new dancers coming out of classes

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into the square dance clubs. Caller after caller relates his experience in enrolling a class of a given number of squares and trying to prepare them in a relatively short period of time for membership in the clubs, graduating them and then after a time saying, "Where did everyone go?"

The percentage lost, which may range as high as 85% in the first 2 years of participation, would indicate the need for every serious minded leaders and dancers to give some thought and time to our present methods of training and developing new dancers.

In many areas classes were limited to a 6 or 10 week course. Many years ago I discovered that in 2 or 3 weeks of instruction I could prepare

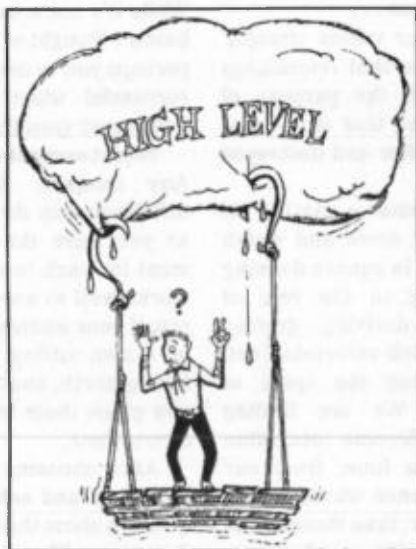
dancers for participation in clubs, since at that time there were very few figures to be learned, and many of the existing dancers had no class instruction. Each year since the late

'40s, the spread between the club dancers and the new graduate has become greater and greater.

The quality of dancing . . .

I think there is room for vast improvement. We have lost a great deal of the rhythmic training necessary to make a good dancer because of the short-term instruction courses and the increased number

of figures necessary for a dancer to learn to have some chance to survive. If he didn't have so many figures to learn, the training period could be rather short and still have time for



teaching rhythm, posture, being a better dancer, interpreting rhythm, square dance manners. These things are so important and yet they have to be bypassed by the caller who is faced with the necessity of graduating a group in a short time and putting them in with existing dancers. Too often today the dancer is judged only by \Rightarrow his reaction time and knowledge of terms. More emphasis should be placed on his ability to move smoothly and gracefully and interpret rhythm. We may never return to the exact phrase of the quadrilles, but we can encourage comfortable dancing by discouraging scrambling. **You will enjoy dancing more if it is comfortable.**

Important values . . .

We must get our values straight. We must recognize that *friendship* and *sociability* is the purpose of square dancing and that it is nourished by *cooperation* and destroyed by *competition*.

We have become a nation of spectators. We sit down and watch the stars perform. In square dancing we are returning to the role of participant and deriving greater satisfaction from self-entertainment. We are discovering the spirit of square dancing. We are finding complete and wholesome relaxation and escape, for a time, from our problems of existence which are as great, if not greater, than those of our pioneer ancestors. We are discovering that we need the friendship and encouragement of our fellows.

I ask myself: "Why should I square dance?" I square dance because there are so many real values, so many good

reasons that I doubt if I could find a good excuse not to, even if I were looking for one."

All of us who have danced for a period of 10 years or more seem to have one attitude in common. We would like to see the new dancer of today be permitted to learn as slowly and as thoroughly as we did, because we had a barrel of fun in our early experience instead of a "crash" concentrated course of education. In short, let the new dancer "have a ball" while he is learning to dance and preparing for club membership.

* * *

After Party Time

This stocking-glove stunt is a hilarious one for an audience to watch. While it's not a new idea, maybe you haven't thought of it for a long time or perhaps you've never done it. It's most successful when your "volunteers" have never seen the act.

Select several men to participate. Any number, from one to ad infinitum, can do this stunt as long as you have the necessary equipment for each to use. We've found it works well to use 4 men sitting in a row if your audience is in 1 location, or 4 men sitting back to back and facing north, south, east and west if you place them in the center of the dance floor.

After choosing your participants, seat them and ask them to roll their trousers above their knees and remove their shoes. Then give each man a pair of gloves to put on (these should be heavy, such as cotton garden gloves or woolen ski gloves). Blindfold each of the contestants and be sure they can't see at all.

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16. PHASE III CHA CHA/RHUMBA
17. PHASE III TANGO/JIVE/TWO STEP
18. PHASE IV WALTZ
19. PHASE IV FOXTROT
20. PHASE IV CHA CHA/RHUMBA
21. PHASE IV JIVE/WEST COAST SWING
22. PHASE IV PASO DOBLE/QUICKSTEP

DANCE BY DEFINITION

23. DBD PLUS



As you lay a pair of nylon stockings across each man's knees explain that this is their opportunity to show how quickly they can put on women's hose. The first to get the hose on is the winner.

The funny part is watching the men wrestling with the stockings. The gloves eliminate all sense of feel and, of course, with the blindfold they have no way of knowing what is happening. They won't be able to tell

the toe from the heel. Often they won't even know if they have stockings in their hand. If you're feeling particularly sneaky, remove one stocking from one man's lap. He won't know you've taken it and will suffer agonies trying to find it. One word of caution — be sure to lay the stockings across the trousers and not on the bare leg when they can too readily locate it. ■

SO YOU WANT TO BE A CALLER

LARRY COLE



Wanted, fifteen homes in your area to receive free vinyl siding. Have you ever received this type of advertisement in your newspaper or junk mail? Assuming that you have and that you are well aware that there are no free lunches you would really raise your eyebrows if I offered a free caller's school. My guess is that you are right and there are no free caller schools. However, there is a boat load of free caller education. "Where?" you ask with your ears twitching in eagerness for the answer. "Well pilgrim," as John Wayne would say, the 48th National Square Dance Convention in Indianapolis, Indiana is a wealth of caller education. A National Square Dance Convention is more than just three days of dancing. Let us take a look at where we as callers can find some good ole free education.

Let's start with the dance halls. Take a notebook with you and spend some time in the dance halls studying the callers. Make notes of the music they use, both patter and singing calls, study how they use it to work the floor. Do the dancers dance smoothly and easily to the music or are they out of step with it and dancing in a start stop method? Is the patter too difficult for the floor? Are the singing calls well timed, do the dancers stand at home waiting for the next figure?

The next place for you to learn is

the vendors. You will find callers hanging around the record vendors all the time. Visit these places and spend some time playing the latest releases and the golden oldies. Talk with the producers and callers that are working in the record booths. Ask them about their music and have them help you learn their records. Study the figures that they used on their singing calls. Good old fellowship between callers is a wonderful way to learn the calling trade.

Okay, so here is the really good free stuff. There will be six CALLERLAB-sponsored seminars. Look for them in your program book. Many excellent CALLERLAB coaches will be presenting seminars on these topics. Music, Mechanics of Choreography, Teaching, Methods of Choreographic Control, Timing and Smooth Body Flow and Leadership, Ethics and Showmanship will be offered over the three-day period. All yours free for the taking - do not let it pass you by.

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
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THE COUNTRY LINE

JIM & JEAN CHOLMONDELEY



Remember the "Nationals" are coming up soon and there will be Country Western Dancing. One of the most requested dances is "Stationary Cha Cha."

Over the past year, we have received many letters and telephone calls on how to do this dance. Jean and I feel that it is a good time to reprint the cue sheets so that everyone can enjoy this really fun couples line dance.

Remember if you have any questions on dances or would like to see something special in this article just drop us a line at the *ASD Magazine* or visit our web site at www.jjsdc.com. We will get back to you as soon as we can.

Now here is the

STATIONARY CHA CHA

Description: 4 Wall Line dance (34 steps)(28 beats)

Level: Beginner

Music: Old Country - Mark Chesnutt - 96
I Should Have Been True - Mavericks - 104
Neon Moon - Brooks & Dunn - 108
Easy Come, Easy Go - George Strait - 112

STEP R, ROCK BACK L, CHA-CHA BACK R

- 1 - 2 Rock step forward right,
recover weight to left
3 & 4 Shuffle back right

STEP BACK L, ROCK FORWARD R, CHA-CHA L AND 1/2 TURN R

As the couple turns, the left hands move to the lady's left hip as the right hands rise in front of the man. Likewise when you turn back, let them flow back to original position.

- 5 - 6 Rock step back left, recover weight to right
7 Face 1/4 turn right and step on left
& Step together right
8 Face 1/4 turn right and step on left

STEP BACK R, ROCK FORWARD L, CHA-CHA R AND 1/2 TURN L

- 9 - 10 Rock step back right, recover weight to left
11 Face 1/4 turn left and step on right
& step together left
12 Face 1/4 turn left and step on right

STEP BACK L, ROCK FORWARD R, CHA-CHA L AND 1/4 TURN R

- 13 - 14 Rock step back left, recover weight to right

LADIES:

- 15 & 16 Shuffle in place left turning 1/4 turn right

MEN:

- 15 Long step left diagonally forward right
& Face 1/4 turn right and step together right
16 Step together left

If your lady tries to cha-cha forward on these steps, a very gentle pull on

CALLER-CUER LINE-UP



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Woodbridge, VA 22191
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her right hand will tend to make her
turn in-place. Another advantage of
the dancing skaters position.

STEP R, 1/2 TURN L, CHA-CHA R

17 - 18 Step forward right, 1/2 turn left
19 & 20 Shuffle forward right

STEP L, 1/2 TURN R

21 - 22 Step forward left, 1/2 turn right

STEP L, ROCK R, L, R

23 - 24 Step forward left, rock back
right

25 - 26 Rock forward left, rock back
right

CHA-CHA Left

27 & 28 Shuffle forward left

BEGIN AGAIN . . .

The heart of the fool is in his mouth,
but the mouth of the wise man is in his heart.

NATIONAL SQUARE DANCER CAMPERS ASSOCIATION

National Square Dance Campers Back Where It All Began!

The 1999 International Camporee will be held at the Walworth County Fairgrounds in Elkhorn, Wisconsin from July 13 - 15. This year's theme is most appropriate... "Back Where It All Began." This is where it all began forty-two years ago.

In 1957, a group of callers in the Wolf Rivers Callers Association in Wisconsin decided to combine square dance workshops with camping and invited some dancers to come along for the fun of it. It proved to be such a success that it was repeated annually drawing more and more participants. By the early 1960's it was apparent that a bigger campground would be required and Bear Lake was chosen.

When a guest camping family suggested starting this camp/dance idea back in New Jersey, the idea of a National Square Dance Campers Association, Inc. began to formulate. The Wolf River Callers decided that growth of a camper's group depended on separation from the parent organization. By late 1964 conditions for incorporation had been set in motion, the campfire design copyrighted and plans established for the formation of chapters. Ironically, even before the Wolf River Association could even get their own chapter application completed, New Jersey with its Garden State Campers became chapter 001.

In rapid succession, chapters were formed in five other states and continued to grow throughout the United States and Canada.

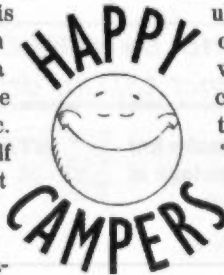
While the actual International Camporee is a three-day midweek event, a number of NSDCA members arrive early to sightsee and go on scheduled tours. The Camporee itself is a very busy three days. Mornings are devoted to various sports, games and crafts. Square dance workshops and round dance teaches fill the afternoon hours while evenings offer a full square and round dance program of dancing.

All International Camporees are programmed with the family in mind.

Youth have their own full schedule of events including their own sporting program as well as square dancing, crafts and other special activities. A daily newspaper, "The SNOOPER" keeps everyone up to date on camper news, activities, door prizes, schedule changes, etc. While it is a

full schedule of events there is always time to renew old friendships and make new friends.

Dancers, who also camp, are welcome to become NSDCA members and come join in on the fun and fellowship. For more information write to NSDCA Inc., PO Box 224, Little Chute, WI 54140. 🍷



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Rounds - Larry & Adrienne Nelson
- F5 - SEPTEMBER 19 - SEPTEMBER 24 (PLUS)**
Jerry Haag, Ken Bower, Marshall Flippo
Rounds - Jack & Darlene Chaffee
- F6 - SEPTEMBER 26 - OCTOBER 1 (PLUS)**
Ken Bower, Melton Luttrell, Marshall Flippo
Rounds - Rod & Susan Anderson

FALL WEEKENDS

- W3 - AUGUST 27 & 28 (MAINSTREAM)**
Alan Schultz & Vic Perry
- W4 - SEPTEMBER 3 & 4 (A-2)**
Tony Oxendine & Jerry Story

EASY LEVEL



BOB HOWELL

Following is another of those Folk Dancer records that haven't been available for a number of years, now made available by the Kentucky Dance Foundation. This is a simplified version of the original Bulgarian line dance. It is called the—

PRAVO HORO

Formation: Long line of mixed dancers, arms linked with second neighbor on each side, left over, right under.

Music: Pravo Horo. Folk Dancer MH 45-3057

Routine:

Measure Count

- | | | |
|---|---|--|
| 1 | 1 | Short step forward toward center with left foot. |
| | 2 | Touch right toe to instep of left foot. (No weight on right) |
| 2 | 1 | Step diagonally back and to the right with right foot. |
| | 2 | Continue diagonally back to right with left foot closing to right. |
| 3 | 1 | Step to right with right foot. |
| | 2 | Touch the left toe to instep of right foot. (No weight on left) |

Next is a little mixer that came to me in the middle of the night. I call it—

AM I BLUE

Formation: Open, facing LOD, lady on gents' right, inside hands joined. Gent starts on right foot. Opposite footwork throughout.

Music: Am I Blue. BIG MAC BM 188. (Slowed down)

Routine:

Counts:

- 1 - 4 Walk forward 3 steps and kick
- 5 - 8 Back up 4 steps and touch
- 8 - 12 Balance away from partner and balance together
- 12-16 Circle away from each other in four steps
- 16 - 32 Repeat counts 1 - 16

Larry Cole

LColeSDC@AOL.com Phone (765) 384-7089

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~~~ Dances - Weekends - Festivals ~~~

### CALLERLAB - Rawhide-Buckskin Records

*"So You Want To Be A Caller" American Square Dance Magazine*

**Square Stars Caller Training** (Clinics - Seminars - Schools)

- 32 - 40 Face partner and vine 7 steps and touch in LOD
- 40 - 48 Vine 7 steps and touch in RLOD.
- 48 - 56 Still facing partner, balance left (gent), right (lady) and back, then butterfly turn half way around
- 56 - 64 Balance L & R again and the gent does a left face roll to the lady trailing.

Here's an old-timer written by Ralph Page. It's a fast stepper, so you might want to slow the tempo down a little.

### WHIRLIGIG AND CHEAT

**Formation:** Square

**Music:** A good old New England reel would fit perfectly.

**Routine:**

Two head men to the right of the ring, right hand lady with the right hand round. (Head men turn right hand lady with their right.)

Back to partner with a left hand round, head two men by the right hand round. (After partner, they turn each other once and a half.)

Opposite lady by the left hand once, head two men go once and a half. (Opposite lady left, men by the right.)

Your partner left, left hand lady right hand round. (Turn partner left, then left hand lady (corner) by the right.)

Back to your own, left hand round

Two men cheat or swing anywhere in the hall or ring. (Swing anyone, anywhere.)

Run back home and swing your own, promenade. (Repeat for side men, all men, head ladies, side ladies, all ladies.) ⇒

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

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## Dance Schedule

### Friday

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  
10:30 - 11:00 After Party

### Saturday

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

### Directions:

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

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

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

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

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

With the National Square Dance Convention being celebrated this month, here is a mescolanza that was written by Don Armstrong of Mack's Creek, MO. His title indicates an opportunity that we all look forward in meeting:

## NEW FACES

**Formation:** Mescolanza. Two couples side by side facing two other couples up and down the hall.

**Music:** A rousing 32 bar reel.

### Routine:

- A1 All circle left 1/2  
Four ladies - Grand chain (diagonally)
- A2 With the facing couple, do a Hey for four (Up and down the set)  
Ladies lead passing right shoulders
- B1 Four ladies - Grand chain (diagonally to partner)  
All - circle left 1/2
- B2 Forward and back  
- Weave (thru 2 lines to 3<sup>rd</sup> line)



Mark & BJ Clausing  
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# PMDO

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Len Dougherty  
(412) 654-3050



Vern Weese  
(916) 723-8376

### Introducing Our Staff

#### Mountain Releases

- MR-131 DOWN CAME A BLACKBIRD by Mark Clausing (NEW)
- MR-130 LIVING FOR SATURDAY NIGHT by C. Whitaker
- MR-129 FRECKLES & POLLWOG DAYS  
by Bob Wilcox (NEW)
- MR-128 WHAT THE CAJUN PEOPLE SAY by Mark Clausing

- MR-121 THE VELVET SQUARE by Buddy Weaver
- MR-78 SUPER COWBOY by Mark Clausing
- MR-5017 TIJUANA / IT'S BECAUSE (hoedown)
- MR-5016 HOUSTON HASH (flip hoedown)  
by Len Dougherty

### Desert Recordings



Music by  
Desert Sands



Kent Nyman  
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Brian Shannon  
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Hans Petterson  
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Sweden



Wes Dyer  
(502) 933-2040  
Kinny Jarvis  
(502) 955-8341  
Big & Little Enis

#### Desert Releases

- DR-90 LAST LAUGH by Brian Shannon (NEW)
- DR-89 JIMTOWN ROAD by Hans Petterson (NEW)
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- DR-87 IT'S LATE by Hans Petterson
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# Zeb's "One Long Party"

by Dave Robeson

On Flag Day, June 14, 1807 Zeb, Captain Zebulon Pike, was leaving east Texas under custody of Spanish cavalry. Freed near the United States frontier post of Natchidoches, Louisiana, he said he was unable to "express the gaiety of my heart, when I once more beheld the standard of my country waved aloft!"

President Jefferson twice invited him to the White House and gave him permission to publish his journal. Its entries mark the first record of American participation in the Spanish folk dance.

At 34, Brigadier General Pike was killed while capturing York (Toronto) in the War of 1812 when the United States invaded Canada. He was buried at a military post on Lake Ontario at Sackets Harbor just east of Watertown, New York. Born in Trenton, New Jersey, he had joined his father's regiment in the U.S. Army at the age of 14.

Almost forgotten, he is recognized for his discovery of Pike's Peak from the site of Pueblo, Colorado, but a recent biography for children paraphrases one of his journal's dance entries: "That night (Lieutenant) Melgares put on a Fandango in Zeb's

honor. Young women flocked in from nearby villages to dance with the Americans. From that day on, the journey became one long party."

Suspected as a spy, the Spanish nevertheless were treating him as an invited guest until they could find out what he was up to. The question still persists: Was he a willing victim of U.S. foreign policy?

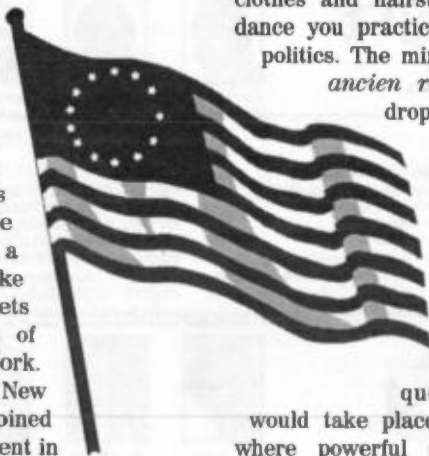
The intrigue surrounding the United States negotiations with France for the Louisiana Purchase had started three years before in Europe where: "With clothes and hairstyles, the kind of dance you practiced indicated your politics. The minuet stood for the

*ancien regime* (and was dropped too old hat -

(but) it had produced the waltz. In Washington they favored the cotillion."

U.S. custody of the new territory, for which France had questionable title,

would take place in New Orleans where powerful commissioners of Spain and Britain also rushed to oversee the transfer. In local ballrooms, weapons were checked at the door and each faction raved for its national dance style. Finally, musket fire greeted the rise of the U.S. Flag signaling that it had replaced monarchy, but the King of Spain still



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controlled the colony of New Mexico.

Two expeditions were sent out during the Jefferson administration to see what it had bought at four cents an acre. One, under Lewis and Clark, explored the Missouri River seeking the mythical, but nonexistent, Northwest Passage. In 1806 another on horseback rode southwest from St. Louis under Zeb seeking the source of the Arkansas and Red Rivers. A few months later it wandered almost frozen over the Colorado line into the Santa Fe-Taos area of New Mexico.

Lieutenant Fernandez intercepted Zeb, informing him that he was in Spanish New Mexico and on the Rio Grande. He also offered "mules or whatever you stand in need of to conduct you to the head of the Red River (along) routes of traders." The message was written in French, delivered in Spanish, and translated into English by Zeb, who was then

"invited" to meet the governor in Santa Fe.

Along the way they camped at Ojo Caliente (Hot Eye), near Red River (an area still a favorite of square dancers). Zeb: "To the eye (the village was) a square enclosure of mud, the houses forming the wall. The population consisted of civilized Indians, but much mixed blood. Here we had a dance which is called the Fandango."

When he was escorted into Santa Fe, it had been settled for 200 years and thrived on Fandango, supported by the Spanish military and the Catholic Church. Governor Alencaster interrogated Zeb in French, dined him, gave him a new shirt, and ordered him to Chihuahua, Mexico for more questioning. Warned not to take more notes, new entries were inserted into the barrels of muskets.

Cavalry escorted the party south along the Camino Real (Royal ⇒

Highway) toward Albuquerque where Melgares (to repeat, and in Zeb's own words) ordered local officials to "Send this evening six or eight of your handsomest young girls." I propose giving a Fandago for the entertainment of the American officers arriving this day. Zeb thought it represented "clearly a degraded state of the common people but a really handsome display of beauty."

In Chihuahua, Governor Salcedo allowed him to move freely. The city had, Zeb wrote, "A large collection of ladies who had spirit sufficient, and their husbands generosity enough to allow them to think themselves rational beings." (Part of a more extended criticism.)

The following April, he was taken across northern Mexico into San Antonio, Texas, a town that he considered "One of the most delightful places in the Spanish colonies. The governor made frequent receptions, while each night on the public square the people met to dance, to converse, to promenade, and visit." (Street dancing was a characteristic of Spanish folk dancing) Farther north in Nachidoches, society consisting of old Virginia families and Spanish officers, "Gave elaborate dinner-parties with toasts always to the King of Spain and President of the United States."

In 1910 the U.S. State Department asked Mexico for Zeb's documents, seized in Chihuahua, which were placed in War Department archives. American historians examined them extensively, and, in Mexico City, the records of the Spanish colonial governors. At the University of Oklahoma, Norman published Zeb's journal with extensive analysis in 1966. Afterwards

a flurry of books reevaluated the history of U.S. relations with Mexico. About the same time Latin dance rhythms began making headway in square and round dancing.

Fandago (1774), the date it came into English reference, was the Spanish folk dance. Like the cotillion it was a programmed ball. A piece of music in 3/4 time was also called a Fandago. The informality of New Mexican Fandangos probably led to the broad synonym, "tomfoolery." With these three meanings, clarity in American English depends on context.

The *contradanza* and *contradanza cuadrada* (quadrille) of Fandago also suggest formations in common with traditional square dancing. This combined with music in 3/4 time led Americans to see it as a combination of waltz and cotillion. Style of dance, however, contrasted, and, strictly speaking a couple's hands, which held the castanets, never touched. The look-but-can't-touch attitude excited Casanova.

"About midnight the wildest and maddest of dances began. . . It was the Fandago, which I fondly supposed I had often seen, but which (here) was far beyond my wildest imaginings. . . In Italy and France the dancers are careful not to make the gestures which render this the most voluptuous of dances. Each couple, man and woman, make only three steps, then, keeping time to the music with their castanets, they throw themselves into a variety of lascivious attitudes, the whole of love from its birth to its end, from its first sigh to its last ecstasy, is set forth. In my excitement I cried aloud." In Cuba women danced Fandago solo, which led a Bishop to complain to the Vatican. ■

# Dancing Contra

with Don Ward



Contra dances that can be danced with ease by square dancers with a nominal knowledge of contra dancing are always a challenge to find. This month I have just such a dance written by Leif Hetland. Leif has been a decade long supporter of contra dancing in the southern California area.

"Try It" is an interesting and fun dance that requires no special skills and men will find it fun to start the "Hey" with a left shoulder. Now let's look at the choreography.

**Formation:** Improper with the number one couples crossed over.

**INTRO:** MEN FACE LEFT, LADIES RIGHT

**A1:** NEIGHBOR (corner) SWING THEN FACE ACROSS (8)  
RIGHT AND LEFT THRU ACROSS (8)

**A2:** LADIES FLUTTER-WHEEL (8)  
CIRCLE LEFT 3/4, PASS THRU (up & down) (8)

It is important that the flutter-wheel motion to the left flows into the circle left movement. Pay particular attention to the 3/4 circle so that the #1 couples end facing down the set and the 2's are facing up for the pass thru to the next.

**B1:** With couple you meet DO SA DO TO OCEAN WAVE (8)  
BALANCE WAVE, TURN 1/2 BY RIGHT (8)

This is a 4-count balance followed by a half allemande right to place the men facing across the set. As the men step forward, ladies roll in behind them.

**B2:** MEN LEFT SHOULDER HEY (16)

As the men finish the hey they should flow to the right toward the next neighbor, up or down the set. Ladies should flow to the left.

In my estimation, music can make this dance a delight or disaster. I use "I've Never Loved Anyone More," Global Music 602, because of the flowing rhythm that matches the flow of the choreography. Using live music, I would recommend "Peace River."

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# Sowing the Seeds of Square Dancing

I had the honor of accompanying my granddaughter to a square dance sponsored by the Girl Scouts. My granddaughter, Lilly, is a Brownie. The three age groups, Bluebirds, Brownies, and Girl Scouts were told to invite their father or other male family member to be their partner at their 10<sup>th</sup> Annual Square Dance. I was delighted that she thought of me.

Lilly lives in Northbridge, Massachusetts, way out in the sticks. The dance was held in the High School gym and it was mobbed with over 300 people participating.

The caller was none other than the editor of this magazine, Pat Juaire. Organizing over a hundred first time bubbly girls and their partners into orderly squares is quite a feat but Pat didn't have any problem. In the first hour impressive progress was made. She had all dancers reasonably responding to: Circle Left, Circle Right, Do-Sa-Do, Allemande Left, Promenade, Right & Left Grand, and Weave the Ring. The dancers also understood Head & Side couples, Corner, and some basic etiquette.

The dance was a smashing success. I'm sure that the girls and their partners will remember the event for many years to come. This activity is a boon to the popularity of Square Dancing particularly in light of waning participation.

As a recent newcomer to square dancing, I was happy to see this American pastime celebrated and enjoyed by so many really young folks. I believe that many youngsters get exposure to and enthusiasm with square dancing and then it falls by the wayside during those very exciting adolescent years. I'm told that square dancing popularity has slipped in the past decade. Competing with other activities is a challenge, but as long as the young folk get exposure to this great pastime, square dancing will remain healthy. There is a discouraging gap between the kids who get brief exposure and the active square dancers that I have seen. The greatest challenge appears to be in gaining the interest of young to middle age adults.

The dedication that Pat Juaire and others have shown in the introduction of square dancing to Girl Scouts is most commendable. The seeds planted are needed to ensure that this American tradition remains healthy in the future.

*Dave Hewitt  
Fairs 'n Squares  
Hopkinton, Massachusetts*

*Editor's Note:* Thank you Dave for this very nice write up. I thank my daughter, Michelle, for helping the past few years.

Pat Juaire



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By *Mike Seastrom*

If you missed the CALLERLAB Convention in Dallas this past April, you missed a great one. The energy level was incredible. The theme was "Find 'Em, Hook 'Em, Keep 'Em," and almost all the sessions were geared toward promoting square dancing, recruiting dancers, providing the kind of program that keeps our



dancers coming back, and helping our dancers to be proud enough of the activity to recruit all of their friends. There were sessions on Making Demos Sell, Teaching, Media Promotion, Theme Tips, Music as a Marketing Tool, and even practical sessions on the use of equipment and handling tax returns.

All of the sessions were taped, as usual, by Convention Tapes International, Inc. and tapes may be purchased directly by calling 1-800-747-6334. Convention Tapes International can supply you with a list of the taped sessions for your selection.

**“. . . marketing will take the joint participation of all the major associations, callers, dance leaders and dancers . . .”**

The Board of Governors kept their usual busy schedule with an added bonus this year of having a professional marketing expert speak on how to

market the product of square dancing over the next ten years. The Board was so impressed by his presentation that he spoke at the opening session and received a standing ovation. This set the tone for the whole convention and most of the attendees stayed three or four feet off the ground until the convention adjourned on Wednesday. Marketing square dancing will take the joint participation of all the major associations, callers, dance leaders and dancers to make it a reality. The plan is simple, straight forward and will be presented to the other national organizations through the National

Council of Square Dance Organizations. We hope that future cooperation will make this ten-year plan the success we know it can be.

Doug Bennett, the producer of Global Music Productions, along with fellow Board member and Royal Records producer, Tony Oxendine, put together a new singing call to

the popular song "God Bless the U.S.A." During the convention eleven callers went into the studio and laid the vocal tracks for this fund raising

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effort. All studio time, pressing, printing and distribution costs will be donated so that all proceeds from the record sales will go directly to the CALLERLAB FOUNDATION for promoting and marketing square dancing. After the singing call was performed at the Tuesday night banquet, it was announced that a special pressing of white vinyl, suitable for framing copies would be available for sale at the convention. More than \$10,000 was raised at the convention with this special pressing and additional funds will be added after the record is pressed and released in the normal fashion. Look for this record to be available soon.

Ed and Pat Juare, editors and publishers of this magazine, also offered a terrific subscription plan with proceeds going to promoting and marketing square dancing. Watch for details from CALLERLAB and *ASD Magazine*.

Gloria Rios Roth received the Milestone Award to honor her many

contributions to the square dance activity. Johnny and Janie Creel and Dr. Arden Hopkin received Special Recognition Awards for their achievements and contributions. There were also certificates presented to callers that have been calling for fifty years, twenty-five years and to retiring Board members. A Gold Card Award was presented to Bill Peters for his work in the early years of CALLERLAB, especially the caller training material that is still the hallmark of caller education today. CALLERLAB is truly proud to honor those who have so unselfishly given of their time for the betterment of square dancing.

Next spring, CALLERLAB will hold its 27<sup>th</sup> Annual Convention in Nevada. Start planning now to attend. By making this effort you'll not only be doing something positive for square dancing and your own calling, but you'll be charging those internal batteries of enthusiasm for a long while. Get excited - and your dancers will too! 🎵



INTERNATIONAL ASSEMBLY OF "TRUSTEES"  
OF THE SQUARE DANCE ACTIVITY

Once again LEGACY, the International Assembly of Trustees of the Square Dance Activity, will be making available its Promo Pac for recruiting dancers into our activity. Vera & Al Schreiner will be chairing this vital committee.

Recruiting new dancers, or successfully marketing our product, is vital for the continuation of any club. This Promo Pac will include a number of

## LEGACY Promo Pacs

ideas and successful methods others have used in interesting people in square dancing. While posters and flyers may not be as successful as personal contact, several will be included for they are important in keeping our activity visible in a community.

Promo Pacs will be available for \$5.00 and may be secured from the LEGACY office at 1100 Revere Drive, Oconomowoc, WI 53066. 📧

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## ED GILMORE MILESTONE, 1979

When Ed passed away in June 1971, slightly more than three months after he shared in the creation of CALLERLAB, it brought to a close a very special era for square dancing. Among the hundreds of tributes paid to Ed was this from Dorothy Stott Shaw: "Of all the people who have continued to work with square dancing over a long period of time, Ed has stood at the top for steadfastness. With his great gifts of rhythms, music, pattern, and the spoken word, Ed could have amassed a small fortune against this day. He could have been the greatest razzle-dazzle traveling caller of the country. He could have thought up more 'new' figures and more complicated ones and more 'challenge' than any other ten callers put together. His are so many gifts! But he didn't take that line. He stood fast for the beauty of forms perfectly executed to the pattern of music; he stood fast for clarity of design and the execution of the design. He stood for grace of mind and spirit as well as for the physical grace of movement. It is hard to decide to give people what they ought to have instead of what they think they want. Ed decided to do this and how grateful we all are!"

Ed, who started calling in 1947, attended the Lloyd Shaw summer



seminar in Colorado the following year and was soon conducting callers schools on his own. It is doubtful that anyone has conducted more callers classes than Ed did over a period of more than two decades. In many areas he would return year after year to indoctrinate new callers as well as provide continuing instruction and encouragement for veteran callers. During his lifetime Ed plowed back into the activity virtually every penny he received from it.

In March 1971, Ed returned to Hibbing, Minnesota, where on previous occasions he had trained many callers. Shortly after his arrival he was taken to the hospital for observation, and though quite uncomfortable, he conducted what must have been the most unusual callers course of them all. Allowed only one or two visitors at a time, the entire enrollment of the





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course settled down in the reception room of the hospital, each member waiting his turn to talk with and be coached by Ed.

Among his many accomplishments, Ed was one of the founding fathers of the Annual National Square Dance Convention, was a recipient of the Silver Spur Award and a member of the Square Dance Hall of Fame. Although much of his time was spent on the road, calling at festivals and special events and conducting callers classes, he always maintained a strong home-club program.

To those who knew and admired Ed over the years it would seem

inexcusable not to include Dru, his wife and constant partner, in all his dance activities. "Comfortable Dancing in the Proper Spirit," was the byword of the Gilmores and they broadcast it wherever they went. While Ed did the calling for dance groups and taught budding callers, Dru worked quietly in the background, the ever-present, perfect example of the "caller's partner." Dru passed away in 1982.

*(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.)*

# A Good Person To Remember

by Gale J. Lauger  
Ashtville, New York

Square dancers - do not forget one of the most powerful, yet often least appreciated people at your dances.

She gives freely and willingly of her time, talent, and energy so you can have a good time. Her behind-the-scenes support has no price tag. She has labored hard and long, juggling schedules of her whole family for you and your club.

The music and choreography you find new and refreshing has probably been what she has been hearing coming from her basement or backroom for months. She could not get away from it, even if she tried, because her husband needed to practice and refine his new program for you.

She knows she is his support and helpmate. She does his scheduling (often two years in advance), maintains the road maps and directions, and makes sure his outfits are ready to wear, and helps carry in the equipment for the dance and carry it back out afterward. She often helps drive or at least makes sure he does not fall

asleep while driving to and from the dance. This routine is not once or twice a month; it is several times a week to several different places which are often more than a hundred miles from their home.

The majority of our callers have a full-time profession in addition to square dance calling. The calling is a part-time hobby for them, but takes a lot more of their time than one can imagine.

These caller's wives deserve more from us than a smile or a light-hearted "Hi."

Clubs and dancers, greet your caller's wife with a sincere welcome. Guys, take turns asking her to dance a square, rather than letting her sit in

the corner watching you all dance. Some of you may be very surprised to find out what a good dancer she is and how much fun she is to be around. Dancers, give her a "yellow-rock" and tell her "thank you" because she really does a lot more than you will ever realize to make your dance an enjoyable one. ■



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| ESP - 920  | ANOTHER SATURDAY NIGHT                    | by Steve  |
| ESP - 420  | OVER-EASY HOEDOWN                         | by Bill   |
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| ESP - 1033 | RIGHT ON THE MONEY                        | by Elmer  |
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Steve Kopman



Darryl  
McMillian

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| JP/ESP - 7008 | DO THAT TO ME ONE<br>MORE TIME | by Bill  |



Mark Turner

Produced by ESP • 2213 S. Adams, Tallahassee, Florida 32301



by  
**Ed Foote**



## THE NUMBERS SYSTEM

Use of the number system for mixing dancers began in the United States in the mid 1970's at the Advanced and Challenge Programs, in response to the steadily growing problem of preformed squares.

The very nature of Advanced and Challenge dancing requires concentrated thinking, and there is a natural tendency for the better dancers to want to square up with each other, in the hope that this will give them more success. But this results in the average-dancers and weaker dancers being excluded from the better dancer squares. Thus, the average and weaker dancers break down more and feel they are in a constant state of struggle with no chance to relax and enjoy the dancing.

In the mid 1970's it reached a point where the average and weaker dancers were telling the callers that they would not continue dancing with the clubs unless something was done to solve the problem of preformed squares. The callers had no alternative. If they did not want their clubs to fold for lack of attendance, they had to eliminate the problem. Simply telling dancers not to preset squares did not work, because the dancers continued to preset anyway.

It was Bill Mills, a mathematical

genius from New Jersey, who invented the first number system for mixing dancers. It worked beautifully, and the problem was solved. The vast majority of the better dancers didn't object, because they recognized that this action was necessary in order for Advanced and Challenge clubs to survive. By the mid 80's more than 90% of all Advanced and Challenge clubs and workshop groups in the U.S. were using a number system to mix dancers.

**The opposing view:** Some dancers oppose the number system. They say, "I paid my money, so I have the right to choose with whom I dance." No, you don't! Not if your actions will result in others not attending thereby causing the club or workshop to fold for lack of attendance.

Every club and weekend event has the right to set its own requirements as to what it feels will give the greatest chance for the success of the club or weekend. Those who wish to attend either play by these rules or they do not attend.

Fortunately, the attitude of opposition to the number system is very rare in Advanced and Challenge today. The better dancers would love to square up with each other all the time, but they recognize that without the number system their clubs would likely fold for

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lack of attendance. If the clubs fold, where would they dance?

Most Advanced and Challenge weekends in the U.S. use the number system, because the leaders of the weekends have been told "If you do not use the number system, we are not attending." There are enough people who feel this way that the weekends would not attract enough people to operate unless the number system was used.

Of course, the number system is not used every tip. It is standard practice to have the first and last tips be open, and sometimes a middle tip is also without numbers so people can rest. So the better dancers still have a

chance to dance together. In addition, some dances and weekends have extra, more difficult tips at the same level after the regular ending time of the dance, which provides more opportunity for the better dancers to dance together (these tips are usually without numbers).

**Conclusion:** The number system has enabled Advanced and Challenge to flourish, because it treats everyone the same and eliminates the better dancers setting up their own squares. Yet, as has been noted, the better dancers still have tips in which they can dance together. As a result, the number system is here to stay. ■

# CLUB LEADERSHIP NOTES

*Bernie Coulthurst*



We attended several graduation dances this year. It is sure nice to see these enthusiastic dancers get welcomed into the real square dance world. The subject of "graduation" of new dancers, especially the odd ball stuff, has been bugging me for some time. I personally think this is an area of our activity that really needs improvement.

The graduation dance should be just a dance honoring the new dancers. Having the new dancers dance with paper bags on their feet or balloons tied to their feet or whatever make the dance into more of an initiation ceremony than a "Welcome into the Square Dance World" dance.

One very strong reason for doing away with all this odd ball stuff is the safety factor. The balloon tied to the new dancer's feet with the intent to break other dancers balloons before they break your balloon is funny and does get some laughs but you wouldn't be laughing if one of the dancers tripped on the string and fell. The safety factor also applies to many of the other stunts, especially the blindfolded gimmicks, that dancers come up with to put the new dancers on display in a

sometimes awkward position.

Have you ever met new dancers who were simply psyched out about the forthcoming new dancer ceremonies? The new dancers do not need this additional stress. They will have enough stress just trying to dance well with the other dancers at their graduation dance.

Many clubs have last year's new dancer group in charge of the ceremonies for this year's new dancers. This, too, is a bad idea. This system causes a progression of dumb ideas because each new dancer group tries to out do last year's ceremonies.

What do we suggest? We suggest the KISS method - Keep It Simple and Short. We suggest you do away with all of the "initiation" type activities and concentrate on recognizing their achievement of completing successfully your new dancer program.

We suggest you reemphasize the benefits of square dancing - namely Friendship, Fun and Fitness. We suggest that you encourage your new dancers to dance often, preferably to many different callers. Tell them that the learning will continue for a while as they experience new combinations of calls from differ-

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to start your mar-  
keting efforts..."**

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CD-277 On A Good Night by Andy

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CD-275 The Shake by Jerry

CD-274 Take Me Out To The Ballgame by Dean

CD-503 Randy's Romp/Sushi

**Coming Soon CD-278 Running With The Wind by Jerry**

ent callers. Also tell them to not become discouraged if they fail now and then. Tell them even experienced dancers have problems dancing now and then.

We suggest that you encourage the new dancers to attend area and state/province special dances. Give them a blank registration form for your state or province convention.

We suggest you give them their diplomas with a very warm hand shake and a big smile.

We suggest you give the new dancers a current copy of your area or state square and round dance publication so they can easily find places to dance. Better yet, give them a free one year subscription to your area or state publication. We do this in Wisconsin and it is definitely helping to retain new dancers.

All of this can be accomplished in 5 to 10 minutes. Then get back to the

dancing! After all that is why they are there - not to be embarrassed with dumb "initiation" gimmicks that may scare them away on their first official club dance.

Congratulations to all the clubs that had new dancer programs (not lessons) this past square dance season. Now is the time to start your marketing efforts to get another good group of new dancers this year. It can be done. More and more clubs are having new dancer programs as a direct result of their recruiting efforts. It is easy to do - just simply do it.

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.**





## ROUND DANCE

# PULSE POLL

Bev & Bob Casteel

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Dear Friends,

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

### **WISCONSIN ROUND DANCE LEADERS COUNCIL ROM - April and May, 1999**

#### **Phase II**

Love In Springtime (Floden)

Grenn 17238

Anytime Two Step (Heiny)

Windsor 4758

#### **Phase II+ (Bonus)**

Old Friends (Baldwin) Windsor 4754

#### **Phase III**

Walking & Talking (Parker) SP 279

#### **Phase IV**

Dream Of You (Paull) Roper 408

### **CHICAGOLAND ROUND DANCE LEADERS' SOCIETY Teach of the Month - April '99**

#### **Phase II**

Anytime Two Step (Heiny)

Windsor 4758 & 4544

#### **Phase III**

Shortenin' Bread (Raye)

Arista 07822-13147-7

#### **Phase IV**

W.W. Rumba (Lock) Roper JH-421

### **SW OHIO SD FEDERATION ROM - May and June, 1999**

Easy - Canadian Sunset (Lawson)

Intermediate - The Big One (Koozer)

Classic - Think (Louder)

### **TEXAS STATE FEDERATION OF S&RD ROQ - April and June, 1999**

#### **Phase II**

ROQ: Stupid Two Step (Lawrence)

II/TS MVG 555/COI 4207

"Stupid Cupid" Connie Frances

**1<sup>st</sup> Runner Up:** Rum & Coca-Cola  
(Kincaid) II/TS RCA 60040

**2<sup>nd</sup> Runner Up:** Java Two Step (Bond)  
II+2 Coll 4586 Al Hirt

#### **Phase III**

ROQ: Snow Blossom (Rumble) III/TS  
SP 259

**1<sup>st</sup> Runner Up:** I Love To Dance With  
You (Nelson) III+2/R

Mercery 70607/ Solid Gold 903

**2<sup>nd</sup> Runner Up:** Really Don't Want To  
Know (Proctor) III/WZ Elk 037

**POPULAR DANCES/TEACHES  
DRDC TOP TEACHES  
APRIL '99 NEWSLETTER**

1. Dancez Merengue (Shibata) V/  
SP 310
2. Doolittle Cha (Goss) IV+1/BG 102/  
SP 306 The Blues Brothers
3. Over and Over (Goss) V+2/SP  
BG 103  
Snow Blossom (Rumble) III WZ/  
SP 259
4. What A Difference A Day Makes  
(Shibata) VI
5. Wee Sam (Barton) III +2/SP 84  
Flip: Esta Rumba  
An Affair To Remember (Slater)  
V/FT/SP 317 Flip: Crazy
6. Wendy (Slater) V+2/WZ/SP  
Flip: All Over Again  
Come Dancing (Goss) VI/QS/  
Roper 417  
Walkin' & Talkin' (Parker) III+1/  
SP279 "Brilliant Conversationist"
7. Enchanted Boy IV (Anderson) SP211
8. Esta Rumba (Barton) III SP 84  
Dansero Cha (Slater) III/SP  
Limbo Rock (Kincaid) III+2/Samba/  
Coll 3858 Chubby Checker
9. I Love To Dance With You (Nelson)  
III+2/R/C/Mer 90617 Patti Page  
Been There Done That (Rumble)  
VI/SP Flip: Only A Paper Moon  
American Blue Tango (Martin)  
SP 316  
Answer Me Cha (Anderson)  
III+SP 211 Flip: Enchanted Boy  
Calendar Girl (Rotscheid) IV+2/J/  
RCA Gold 447-0575 Neil Sedaka  
Kokomo (Filardo) III/Elektra  
7-69385 The Beach Boys  
Anytme 2-Step (Heiny) II Win 4758  
Arriba IV (Hartuing) R/SP Flip: Lili

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Story ..... RYL 135  
J & J Hoedown,  
Roberson/Biggerstaff ..... PLM 105  
Make The World Go Away,  
Oxendine ..... RYL 235  
Clogging Cindy/Barnyard Reel ..... BMV 15  
Almost Jamaica, Biggerstaff ..... PLM 104  
The Best Things In Life Are Free,  
Wykoff ..... ESN 2451  
Irish Washerwoman's Jig/Joe's  
Breakdown ..... BMV 16  
Poor Boy Shuffle, Sheffield ..... ESP 1034  
Is It Still Over, Miller ..... HH 5227  
Jintown Road, Pettersson ..... DR89  
Perfect Fool, McCullar ..... BM 196  
The Ladies From Tennessee/Moe ... PR 2021  
High Tech Redneck, Jestin ..... JPESP 812  
Caribbean, Bible ..... OR 66  
Jackson (Vocal Harmony) (Rerelease),  
Bible/Wheatley ..... OR 27  
Don't Be Stupid, Thomas ..... MMCD 2004  
Country Music, Worley ..... CRC 117  
Before I Met You,  
Milsson/Pettersson ..... RMR 902

10. Only A Paper Moon (Rumble)  
VI+2/SP  
Fat Cat Boogie (De Chenne) VI/SP  
Flip: Sway Me  
Just Merengue (McGee) IV+/SP  
Non Dimenticar (Rumble) III/  
Roper JH 421-A  
Green Door Two Step (Mitchell) II  
Coll 90057  
Just In Time (Shibata) V+2/SP

# ON THE RECORD

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**LABEL**

**TITLE**

**ARTIST**

**HH-5226**

**Then I Kissed Her**

**Jason Dean**

Planning a 60's dance? This one will fill the bill with a smooth rock lead and an orchestral feel in the background. Dancers enjoyed this tune from the first time I used it. Use of the included figure will call for either dancers with a solid grasp of their definitions or a well-rehearsed walk through. *Hds(Sds) Promenade 1/2, Pass the Ocean, Extend, Spin the Top, Girls Walk Up, Boys Run Right, Couples Hinge, Tag the Line, Cloverleaf, Girls Turn Thru, All Star Thru and Prom.!*

**RWH-210**

**Mansion On The Hill**

**Hank Lucher**

I have been a Hank Williams Sr. fan ever since I heard his music on a scratchy old 78 a bunch of years ago. So I am always interested in any Hank Sr. covers that may show up. Most of his music ran with those bluesy, sometimes sad lyrics and accompanied by music with the same feel. With a Rawhide signature feel to the music, this one's a little more upbeat, but the sad fiddle's still there. *Hds(Sds) Square Thru 4, RH Star, LH Star, Touch 1/4, Scoot Back 2X, Corner Swing and Promenade!*

**HD-133**

**If That's The Way You Want It**

**Lanny Weakland**

Here's a relaxing tune for you. Fiddle and piano leads with an occasional percussion "oomph" for accent. Again possible patter music here. *Hds(Sds) Promenade 1/2, Pass The Ocean, Extend, Swing Thru, Spin the Top, R&L Thru, Roll Away 1/2 Sashay, Box The Gnat, Slide Thru, Corner Swing & Promenade!*

**CC-58**

**Beanie Baby Walk**

**Jack Berg**

A tune about obsession or addiction? Here's a cute tune about a collector gone mad. As musical choices can be personal, you'll have to check this one out for yourself. This might be fun to use for patter music as well. *Hds(Sds) Promenade 1/2, Square Thru 4, Do Si Do, Touch 1/4, Scoot Back, Boys Run Right, Square Thru 2, Trade By, Corner Swing and Promenade!*

**GMP-926**

**Baby Your Baby**

**Bob Baier**

Some solid advice about relationship maintenance set to good GMP music. I always like the solid percussion track with its slight echo and the build toward the end of the progression used by GMP Records. *Hds(Sds) Promenade 1/2, Sds(Hds) Square Thru 4, R&L Thru, 8 Chain 6, Corner Swing & Promenade!*

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| <b>10 - Tom Roper, IL/TX</b>           | <b>28 - Dee Dee Dougherty, MN/AZ</b>            |
| <b>17 - Jerry Junck, NE/AZ</b>         | <b>Sept 4 - John Kwaiser, CO</b>                |
| <b>24 - Andy Rawlinson, OR</b>         | <b>*Sun 9/5 - John Kwaiser (Plus)</b>           |
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Our 41<sup>st</sup> Season will continue without Mr. LaVerne who passed away 12/7/97

(He would want us to continue square dancing, his pastime)

### GR-201

### I'm Going Back To Indiana

### Jimmy Robison

Here's one for you Rock 'N Rollers that like that honky tonk edge to your music. Strong harmonica lead with an acoustical twangy guitar in the background that jumps to the lead for part of the music. Depending on where your baby lives, replace Indiana accordingly. Check it out, and you'll see what I mean. *Standard Ferris Wheel Figure.*

### PR-2019

### Train Ride / Snap Your Fingers

### Hoedown

Two-sided patter records-you'll always find one side that you like. With "Train Ride" I think I missed the whistle but there's a strong boomchucka percussion, a sharp guitar and a strumming banjo to keep you company while those whistle stops roll by. "Snap Your Fingers" uses that ever present PMDO boomchucka beat, a harmonica lead and electronic sounding guitar in the background.

### CC-43

### Rock Me Gently

### Brad Carter

Here's a relaxing cover of an old favorite of mine. Strong bass track with smooth percussions. *Hds(Sds) Square Thru 4, Do Si Do, Touch 1/4, Scoot Back, Boys Run, R&L Thru, Ladies Lead Dixie Style, Boys Trade, Left Allemande, Keep Her and Roll Promenade!*

### CRC-122

### That's The Way

### Matt Worley

Energetic piece with fiddle and guitar and maybe a dobro(?) sharing the leads backed up by a strong percussion. And if that's the way you like it then that's all right with me! CRC fans check this one out. *Hds(Sds) Promenade 1/2, Square Thru 4, R&L Thru, Pass Thru, Trade By, Touch 1/4, Scoot Back, Corner Swing & Promenade!*

### MMCD-2002

### I'm Outa Here

### Laura Thomas

Misty Mountain Dance Records is or seems to be the one company that feels that CD's are the way to go. In a way they are right, but remember not all of us are using this medium to work with dancers. One solid advantage behind this music is that MM CD's come with a full range of key and track choices to help callers with varying vocal abilities cover the music. Check this one out, they have you covered. =>

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**TNT-247**

**Roll Out The Barrel**

**Gene Trimmer**

Here's one of the original Polka Party tunes. No need to talk about the tune, everyone knows it by heart. I used to hear this tune over loudspeakers at a ski resort I used to go to when I was a kid-kind of a stick to your ribs piece. Have some fun with this and your dancers will probably sing so loud they'll drown you out! *Hds(Sds) Pass Thru, Partner Trade, Square Thru 3, Separate Around 1, Make Lines, All Star Thru, Zoom, Centers Pass Thru, 8 Chain 4, Corner Swing & Promenade!*

**CK-135**

**I Am No Drifter**

**Jerry Junck**

Your fearless reviewer was not familiar with the original tune covered by this piece. The music has a "relaxing energy" to it with a fiddle overtone and a mellow steady percussion track. I also found patter possibilities here. Check it out for yourself. If you like those seldom released Chinook recordings, you'll want this one for your collection. *Hds(Sds) Square Thru 4, R&L Thru, Touch 1/4, Scoot Back, Boys Run, R&L Thru, Square Thru 3, Corner Swing & Promenade!*

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GR 17044 WINDY CITY TWO STEP P-2 by Birgit & Richard Maguire  
GR 17129 WHEN MY BABY WALKS DOWN THE STREET P-4 jive  
by Barbara & Jim Connelly

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BATH, OH 44210

OR-68

**Runaround Sue**

**Fred Trujillo**

Here's another tune that might fill the bill for a 60's dance. I have one coming up this month, so I've been on the lookout (isn't it obvious?) for that genre. If you like PMDO Recordings check this one out and add it to your collection. *Hds(Sds) Square Thru 4, Do Si Do, Swing Thru, Boys Run, Bend the Line, R&L Thru, Flutterwheel, Slide Thru, Corner Swing and Promenade!*

HH-5225

**I Can't Help It**

**Kip Garvey**

Here's another lyrically sad and blue tune by Hank Williams Sr. You can almost feel the electric slide weeping on the tag lines. Banjo backup with guitar and a steady boomchucka beat. Hank Sr. fans grab this one if your old Eureka record has seen better days. *Hds(Sds) Square Thru 4, Do Si Do, Swing Thru, Boys Run Right, Couples Circulate, Ferris Wheel, Double Pass Thru, Leaders Partner Trade, Corner Swing and Promenade!*

**BMV-17 Orange Blossom Special / Cotton Eyed Joe Hoedown / Line Dance**

Double sided number using "Orange Blossom Special" as a hoedown on one side. This one uses a smokin' fiddle. "Cotton Eyed Joe" is a little less frantic as a hoedown and comes with an included line dance cued on the second half of that side. Note the record is a 7" 45 RPM large hole format, but is recorded at 33 1/3 RPM. (Must be why it really smoked when I first put it on the turntable and thought it was from the Chip 'n Dale Fiddlers).

GMP-208

**Late Night Lovin' Man**

**Mike Bramlett**

Here's a GMP tune that has more of a rock and roll/honky tonk edge to than you usually hear from GMP. Strong driving beat, a rolling piano and some pauses in the right places for effect spiced with a sax in the background. *Standard Ferris Wheel Figure.*

Recordings reviewed are supplied by

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*Selected by Sandi Simmons*



My dancing and cueing have given me the opportunity to travel to places beyond my wildest imagination. For all the wonderful memories and friends I came to make, I will always be eternally grateful. But I guess the old saying is true . . . "You can take the girl out of the country, but you can't take the country out of the girl."

### THE MOON IS YELLOW

Lester & Barbara Auria, 3315 Thunderhead Dr., Lake Havasu City, AZ 86406

**RECORD:** Hi-Hat EN 922

**FOOTWORK:** Opposite except as noted

**RHYTHM:** Tango

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

**PHASE:** III + I  
(Telemark)

#### INTRO

1 - 4 LOP FCG WAIT 2 MEAS;; APT,-, PT,-: TOG SCP LOD,-, TCH,-;

#### PART A

1 - 4 WALK 2; RUN 2 FC WALL TCH; CORTE REC; TANGO DRAW;

5 - 8 CRIS CROSS;; WHISK; RK 3;

9 - 16 REPEAT PART A (1-8) (Blending to BFLY/WALL);,,,,,;

#### PART B

1 - 4 SERPIENTE;; WALK 2; RUN 3;

5 - 8 SERPIENTE;; WALK 2; PICKUP SD CL;

#### PART C

1 - 4 TELEMAR SCP; THRU FC CL; GAUCHO 4 CP/LOD; WALK 2 & HOLD;

5 - 7 SCP FC COH FWD MANEUVER; TANGO DRAW; CORTE REC;

8 TANGO DRAW;

#### ENDING

1 CORTE & HOLD

# HAPPY FATHERS DAY!





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### COUNTRY GAL

Jim & Lois Odum, 10509 Normandale Blvd., Bloomington, MN 55437-2748

**RECORD:** Grenn 17169

**RHYTHM:** Two Step

**FOOTWORK:** Opposite except as noted

**PHASE:** II

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

**SPEED:** Slow for comfort

#### INTRO

1 - 4 WAIT OP FCG;; APT, PT, TOG SCP, TCH;

#### PART A

1 - 4 TWO FWD TWO STEPS TO FC;; BOX;;

5 - 8 BK HITCH 3; SCIS THRU TO SCP; FWD, LK - TWICE; WALK 2;

9 - 12 TWO FWD TWO STEPS TO FC;; BOX;;

13 - 16 BK HITCH 3; SCIS THRU TO SCP; FWD, LK - TWICE; WALK, PKUP;

#### PART B

1 - 4 CHARLESTON;; TWO FWD TWO STEPS;;

5 - 8 CHARLESTON;; TWO FWD TWO STEPS;;

9 - 12 PROG SCIS SCAR & BJO;; FWD, LK, FWD; FWD, LK, FWD;

13 - 16 TWO TURNING TWO STEPS TO SCP;; SCOOT; WALK 2;

#### ENDING

1 - 5 TWO FWD TWO STEPS TO FC;; OP VINE;; QK SD, CL, APT;

Nothing is more perfect to me than a summer's evening with a slight cool breeze, the sky twinkling with stars, and the faint scent of honeysuckle in the air. When "The Moon is Yellow" all the wonders of the world cannot compare to home, sweet home for this "Country Gal."

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>

# Silver Spur Square Dance Club

By Gerald & Sally McWhirter, Caller  
Jim & Ruth Ford, President

On behalf of each of our members we express our thanks and appreciation to everyone who came to the Clarion Hotel and Convention Center on Lincoln Boulevard from March 26-28 to celebrate our Silver Spur-OKC/Gerald & Sally McWhirter 50/50 Anniversary Celebration.

Upon your arrival, you were greeted by the Registration Committee. The Hospitality Room was available for your enjoyment. The Gold Crown Room was beautifully decorated for the Friday Evening Buffet/Banquet. Centerpieces were arrangements of red, yellow and white tulips. Table favors were miniature watering cans at each place setting. The magic of the moment was experienced when the 50/50 Committee presented fifty red roses to Sally. You then enjoyed dancing to the many callers at the evening dance. The after party, planned by the Entertainment Committee, featured the talented Carol Northcutt.

Saturday's Luncheon/Fashion Show, narrated by Lesta Oliver, featured fashions from "Simple Southwest," from Edmond, with entertainment by Chrystal Yeahquo, Miss Indian OKC-1998; Pam Barrymore and Karen Kay. Bandanas and brightly painted boots decorated the tables.

Terra cotta candles, pepper or cactus, were given as table favors.

The Gold Crown Room was magically changed from silver to gold for the elegant Saturday evening banquet. Strolling musicians from Oklahoma Opry entertained during the banquet. The mirrored tables were decorated with centerpieces of crystal globes and red candles. Table favors were beautifully etched crystal glasses placed at each setting and used for a toast to the Club and Gerald & Sally.



The Saturday evening dance was awesome as the floor was filled with beautifully costumed dancers. Gerald appropriately closed the Saturday evening dance with a call dedicated to Sally, "If I Had To Do It Over Again, I'd Do It With YOU." The after party featured dancers in skits and the finale was a version of "Thanks For The Memories," rewritten by Gayle Stover, dedicated to Gerald & Sally, sung by callers Danny Payne and Jerry Stover.

On Sunday, thank you's and good byes were the order of the day and exchanged over breakfast in the Governor's Club.

The April 3<sup>rd</sup> "Silver Spur OKC - Our Cup of Tea" covered dish dinner/dance was a time to "Celebrate the Celebration." It was a time to acknowledge and

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appreciate everyone who helped with the planning and success of this once-in-a-lifetime event. Courtesy gifts and certificates were presented. A Waterford crystal clock was presented to Chet & Billie Ferguson from the club in appreciation for their leadership and guidance as they served as Chairman of the 50/50 Celebration.

The mountain top experience will not soon be forgotten. Thank you for coming and being a real part of this auspicious occasion.

You have an open invitation, "For a good time, come dance with us any 1<sup>st</sup> and 3<sup>rd</sup> Saturday night, Westside Lions Hall, Northwest 10<sup>th</sup> Street, Oklahoma City, Oklahoma."

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# THE CALLER COACH

**DON WILLIAMSON**



## MY DREAM CLUB

My dream club will be referred to as the "Friendly Squares." The area served covers about 75 square miles. The population of the principal city is roughly 100,000 with a couple of other comparable towns within a 25-mile radius. There are a few other smaller towns populated by from 5 to 20 thousand. In the same general area there are numerous rural communities both incorporated and unincorporated. Many are blessed with great historical significance.

The area features good churches, good schools, good industrial development, low unemployment and a beautiful combination of urban, country and mountain scenery.

Beautiful lakes, lots of woodlands, clean air, recreational and athletic facilities and teams are bountiful. The area has most of the modern transportation and living conveniences available on planet Earth including top rated medical facilities. The same area, however maintains a rural atmosphere with just a short drive from anywhere, and is loaded with facilities of great historical significance. What a wonderful place to live!

Square dancing is booming in the area and it all happened as a result of the leadership of the "Friendly Squares Square Dance Club" which is now

actually an association. There are over 100 clubs functioning and bursting at the seams with attendance. New classes are exploding and all ages are participating. How did all this happen?

Some years ago the "Friendly Squares" decided to take a realistic look at what was happening in square dancing. They formed a list of all the problems that seem to handicap the growth of the activity and came up with a plan to correct the problems.

### List of Problems

1. Beginner classes were too long and there was too much material to absorb before new dancers felt that they had arrived.
2. Fast learning dancers would drop out because they were bored and had to wait too long to progress to the next level.
3. Slow learning dancers dropped out because they couldn't keep up or didn't desire to move at the pace of the fast dancers.
4. Young dancers wanted to dance fast, twirl, kick, holler and exert energy with a lot of freelance moves and they also wanted to learn fast.
5. Older dancers preferred to move slower with better styling and less aerobic action, and dance to different music.
6. The dress code and types of music varied strongly with the age groups.

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7. Clubs were bending their rules, mixing levels, competing, and weakening their programs in a futile effort to exist.

8. Many veteran dancers preferred to dance at the higher levels but didn't have enough dancers or qualified callers to exist so they either quit or traveled hundreds of miles to continue their hobby at their desired level.

9. Diminishing numbers were forcing clubs to use inadequate facilities and dance less frequently. Many clubs just folded and many good dancers and leaders just gave up and quit.

10. Advertising and recruitment were just about nonexistent. Veteran dancers had lost their spark and had just about quit promoting new classes and decided they would just quit trying and dance only at their favorite level until it died.

11. With the emergence of proficient round dance cuers, round dancing had increased in popularity with some of the better dancers to the point that some clubs survived as a result of round dance programs. There was a pulling apart of squares and rounds in the area rather than each complimenting each other. There was nothing wrong with the round dance enthusiasts and the higher level square dance enthusiasts doing their thing. However, it couldn't all be done at a Mainstream dance with the

masses being excluded. No one was very happy. If the leader did an easy mixer, a Basic level square dance tip, a line dance, a country or ballroom dance or a contra, it was time for the better dancers to go to the refreshment table or just sit out and rest. Who wanted to do that silly stuff?

12. There seemed to be a lot of poor teaching taking place, limited learning with many bad habits being learned by the new dancers. It was the older dancers influence. That is their way of having fun instead of learning to dance. What did the caller know anyway?

13. Callers were split philosophically, egos were strong, good ethics were gone and only a few enthusiasts were continuing doing their own thing vowing to die and go to hell before they would cooperate with anyone.

How on earth could the "Friendly Squares" overcome these obstacles and lead the area to a square dance boom? Next month we will see how they did it.

*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*

# ASK DAVE

DAVE GIPSON



Hi Dave,

What is the best way to start a Square Dance Club? We live in a very small town in the Texas Hill Country and there is not much for retired folks to do. We need the fun and the exercise that a SD Club would provide. Any help will be appreciated. Thank you.

CSB

First, you need at least four couples, a square dance caller to call, and a place to dance. I can help you find the caller but you need to find the dancers. The hardest part of starting a club, or dance program, is making ends meet by paying expenses while the club grows. There is usually a caller, often new, who will be happy to help you start by reducing his fee. If you can find a place to dance free, you are over halfway there!

Look to your friends first as potential dancers, and do not forget the enthusiasm of the youth too. Consider allowing the young folks into your group as well. It is amazing how we rub off on each other and usually for the good.

Send me more information about your locality and I will help you find that local caller who can help you first hand.

Dear Dave,

I am doing a project on the U.S. with my class and would like to teach them a few simple square dances. Can you suggest any?

Where will I get the instructions for the dances and the music? Would very much appreciate your help.

Emma Arthur

CALLERLAB, the *International Association of Square Dance Callers*, has many teaching aids and a wonderful booklet entitled "Community Dance Program" that is just right for the type of dancing you are planning. The book will tell you the figure to use, the music, and includes many helpful hints. You can purchase the music from Supreme Audio or Palomino Records, both of whom have websites on the Internet (look for their ads in this month's issue of *ASD*). CALLERLAB has a website also.

### *A timely tip!*

NOW is the time to be recruiting your fall classes. Remember, new dancers seldom come to you or beg to join your club. YOU must seek them out and ask them; therefore, you are directly responsible for the success of your club. There "is" one couple "you" can bring!

**Have a problem? Need an opinion?**  
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# CREATIVE CHOREOGRAPHY

LEE & STEVE KOPMAN



It's lots of fun to call Lead to the Left and watch the dancers reaction. Try these for some fun with your dancers.

- 1) HEADS right and left thru & lead left  
slide thru, pass the ocean  
LEFT swing thru  
right and left grand
- 2) Sides 1P2P, square thru 2  
CENTERS star thru & lead left  
ENDS california twirl  
swing thru, circulate 1 1/2  
right and left grand
- 3) HEADS right and left thru &  
lead left, pass the ocean  
recycle & roll, girls peel off  
right and left grand
- 4) SIDES pass thru, wheel around  
& lead left  
LEFT touch 1/4, boys trade  
square thru 2, trade by  
square thru 3, left allemande
- 5) HEADS pass the ocean, extend  
girls trade, boys run  
ferris wheel, CENTERS sweep  
1/4 & lead left  
left allemande
- 6) SIDES lead left, LEFT touch 1/4  
centers trade, LEFT swing thru  
boys run, star thru  
trade by, pass to the center  
CENTERS lead left &  
california twirl  
at home
- 7) Heads 1P2P  
right and left thru & lead left  
trade by, swing thru  
right and left grand
- 8) SIDES LEFT square thru 2  
LEFT touch 1/4, boys run  
lead left, trade by  
star thru, california twirl  
pass thru, wheel and deal  
CENTERS 1/2 sashay & Face In  
at home
- 9) HEADS right and left thru &  
lead left  
LEFT touch 1/4  
split circulate 1 1/2  
flip the diamond  
chain down the line  
LEFT square thru 4  
left allemande
- 10) SIDES star thru  
double pass thru, peel off  
pass thru, girls trade  
ferris wheel; GIRLS CENTERS  
sweep 1/4 & lead left  
star thru, ferris wheel  
CENTERS slide thru  
at home
- 11) HEADS star thru  
CENTERS square thru 3  
LEFT swing thru, girls run  
ferris wheel; CENTERS sweep  
1/4 & lead left



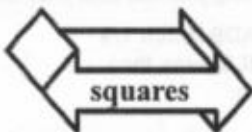
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- square thru 3  
trade by, left allemande
- 12) SIDES LEFT touch 1/4 & walk  
and dodge  
LEFT touch 1/4, walk and dodge  
wheel around, lead left  
trade by, right and left thru  
swing thru, right and left grand
- 13) SIDES pass thru  
CENTERS wheel around & lead  
left, veer right  
boys run, scoot back  
right and left grand
- 14) HEADS lead left  
pass the ocean  
explode the wave, trade by  
swing thru  
right and left grand
- 15) SIDES star thru  
double pass thru, track 2  
girls trade, boys run  
ferris wheel  
CENTERS sweep 1/4 & lead left  
touch 1/4, girls run  
square thru 4  
right and left grand

Minds are like parachutes,  
they won't work unless they're open.

# THE KOREO KORNER



STEVE KOPMAN

Here's an unusual starting position that your dancers should enjoy.

HEADS touch 1/4  
GIRLS pass thru  
Then:

- 1) CENTERS square thru 3**  
head girls run  
single circle to a wave  
split circulate  
boys run  
ferris wheel  
zoom  
CENTERS pass thru  
left allemande
- 2) CENTERS pass the ocean**  
ENDS hinge  
{each wave} fan the top  
boys run  
bend the line  
load the boat  
left allemande
- 3) CENTERS LEFT square thru 3**  
head girls run
- touch 1/4**  
centers trade  
hinge  
acey deucey  
right and left grand
- 4) CENTERS swing thru**  
boys pass thru  
CENTERS bend the line & star thru  
ends u turn back  
pass to the center  
CENTERS veer left & bend the line  
at home
- 5) CENTERS pass the ocean**  
ENDS hinge  
{each wave} fan the top  
linear cycle  
square thru 4  
right and left grand

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# RHYME TIME

## AGE

How do I know that my youth is all spent?  
Well, my get-up-and-go has got up and went.  
But in spite of it all I am able to grin,  
When I think of the places my get-up  
has been.

Old age is golden, so I've heard said,  
But I sometimes wonder as I hop into bed.  
With my ears in a drawer, my teeth in a cup,  
And my eyes on the table, till I wake up.

Mere sleep dims my eyes I say  
to myself,

Is there anything else I can lay  
on the shelf?

And I'm happy to say, as I  
close the door,

My friends are the same,  
perhaps even more.

When I was a young thing my  
slippers were red,

I could kick up my heels as  
high as my head.

Now when I was older my  
slippers were blue,

But still I could dance the  
whole night through.

Now that I'm still older my  
slippers are black,

I walk to the store, and puff my  
way back.

The reason I know my youth is  
all spent!

My get-up-and-go has got up  
and went.

But really I don't mind when I  
think with a grin,



Of all the grand places my get-up has been.  
Since I've retired from life's competition,  
I busy myself with complete repetition.

I get up each morning and dust off my wits,  
Pick up the paper and read the "Obits."  
If my name is missing, I know I'm not dead,  
So I eat a good breakfast and go back  
to bed.

*Author Unknown*

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# HEMLINE



by Phyllis Murgage

It is with much regret that I must inform my readers that this will be my last original article for *ASD*. I have enjoyed doing the articles and those whose encouraging words have kept me going. Things in my personal life at this time require my undivided attention and trying to meet deadlines (even though the editors have been great at allowing me to do several months in advance) is getting too trying.

This month I am going to give you a lot of tips that I have accumulated over my many years of sewing.

When tracing a multi-sized pattern use a 2-mil plastic dropcloth instead of paper. It is transparent for easy tracing and the small amount of static

electricity in the plastic holds it to the surface when you are working. The clear plastic allows you to see clearly for plaid and pattern matching.

When pulling elastic thru a casing, insert a straight pin or large safety pin crosswise through the elastic free end. As the elastic is pulled, the pin catches on the casing end so you don't accidentally pull the elastic too far.

Apply a seam sealant between the stitching lines on both the right and wrong sides of newly stitched buttonholes to prevent fraying. Let the sealant dry, then cut the buttonholes as usual.

To keep slippery fabrics from shifting as you sew a seam secure edges together with spring hair clips. The clip's leave no pin holes to mar delicate fabrics and can be easily removed as you approach them.

Store your fabric and yarn scraps in a large shopping bag, and when full, take it to the activities director of a local nursing home. The residents happily use leftovers for some very clever projects. If there is no nursing home handy, ask at the local schools they often like to get scraps for art type projects. I even save the cones from my cone thread as children often come up

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with some clever uses for them!

Instead of backstitching to anchor the end of a seam, turn your stitch width and length to zero and tack a few stitches in place. This makes a neater less bulky finish than backstitching. Or you can turn the stitch to just above zero and stitch for about 1/2' then turn to the normal stitch setting until 1/2' before the end of the seam and turn back to the smaller stitch again.

To avoid tangled and knotted thread when hand sewing, run your threaded needle through a fabric softener sheet.

Wrap a rubber band around marking pens and chalk pencils to keep them from rolling off the slick surface of your cutting table.

If you have a large project always fill at least two bobbins before starting. It saves the frustration of stopping in the middle to have to fill a bobbin.

When sewing soft slippery fabric, place a piece of tearaway stabilizer underneath your fabric. As you sew, the fabric doesn't wiggle under the presser foot and you can sew a perfectly straight seam. (I often use adding machine tape rather than the stabilizer. It is cheaper and achieves the same

purpose.) Tear away the stabilizer or the paper after you are finished sewing.

After cutting out a garment, trim the selvage from the remaining fabric to use in place of seam binding for reinforcing shoulder and waistline seams. This can also be used in place of hem tape if you can't find a matching color.

Two-gallon sized plastic bags with zip lock openings are perfect for keeping your in-progress project organized. Zip it closed with the pattern, garment pieces, thread and notions you will need to complete the item.

Fray Check™ seal sealant can be used to repair small burned spots or tiny permanent stains in carpeting. Just trim away the remaining or discolored fibers, cut some new fibers from an inconspicuous area and treat them with Fray Check™ to adhere them to the spot to be repaired. Let the new fibers dry thoroughly before walking on or vacuuming the area.

To extend the life of a wire needle threader, put a drop of strong adhesive, such as Super Glue™, on the crossed ends before using it.

To all my readers once again many thanks. Happy Dancing and Creative Sewing. 🧵

# STEAL A PEEK



Tony

## Let's Meet... Tony Oxendine South Carolina

Tony was introduced to square dancing in 1972 through a teenage square dance program sponsored by the local Parks and Recreation Department in South Carolina. With his musical background (singing professionally with a band), and with his young analytical mind (majoring in math and computer science at the University of South Carolina), he was quickly drawn into calling. Tony's calling career grew quickly and he soon found himself calling and teaching for five South Carolina clubs. Trying to balance his time between school, his band, and his "fledgling" calling career proved to be too much, so he left his band in order to consecrate on his studies and to have fun with his calling.

In 1974 Tony attended Promenade Hall Callers College in Indiana. There he met his "Caller Idol," Dick Jones. Tony was so impressed with Dick's styling that he "borrowed" it and began to use this technique in his calling. Again,

success quickly followed and Tony began calling all over the southeast area of the United States.

In 1980 Tony made the decision to go full-time with his calling and currently travels more than three hundred days annually doing dances and festivals. He routinely calls in more than thirty states, has called in more than forty states and hopes to make it fifty states soon. Tony's popularity in calling has expanded to the extent that he has called in Canada, Saudi Arabia, England, Sweden, Germany, Japan, Holland, Denmark, Belgium, the Czech Republic, Taiwan and Norway.

Tony is an Accredited Caller Coach and an accredited member of CALLERLAB. He has served on CALLERLAB's Board, the CALLERLAB Executive Board of Governors, and two terms as Chairman of the Board. Tony, along with his partner, Jerry Story, are co-owners of Royal Records, one of the most popular square dance record labels in the business.

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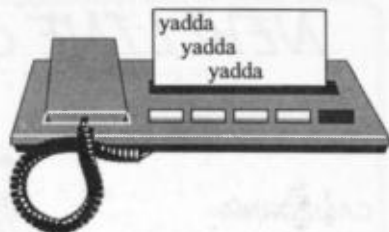
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# FEEDBACK



## Acquiring New Dancers

I read article after article stating what is wrong with square dancing. I would hate for anyone that is thinking about becoming a square dancer to pick up our magazine and read any of these articles. Let's start to be positive about dancing! Let's start to be positive and show support for the activity we all have come to love and cherish.

I have been dancing for nine years and have found the following things to be on the positive side that have kept me faithfully going as often as I can:

1) It is a form of good exercise. Both physically and mentally as I try to learn the different variations of calls that different callers use.

2) It is very inexpensive. Where else can you go to have a night of fun with good friends for \$6 per couple (or even \$10 - Ed).

3) Warm, friendly people. In today's society where people do not trust each other, you don't see that at square dancing. Two years ago I moved from Rochester, New York to Charlottesville, Virginia. Within one month I was dancing at my new club. The dancers welcomed me with open arms and treated me like I was an old friend.

4) You can dance all over the world. I have danced in seven different states

so far and I know that no matter where I go, I will be able to blend right in with everyone on the dance floor.

5) I met my wife at square dancing. Not everyone will have the kind of luck that I did, but hay, you never know.

6) Did you ever want to go on a vacation but did not know where to go or what to do? With square dancing there is always a convention somewhere to go to.

The list goes on and on. So, please everyone stop knocking our activity and start supporting it on a positive side. Otherwise we have no one but ourselves to blame if square dancing dies a slow death.

*Gordon Adamski  
Palmyra, Virginia*

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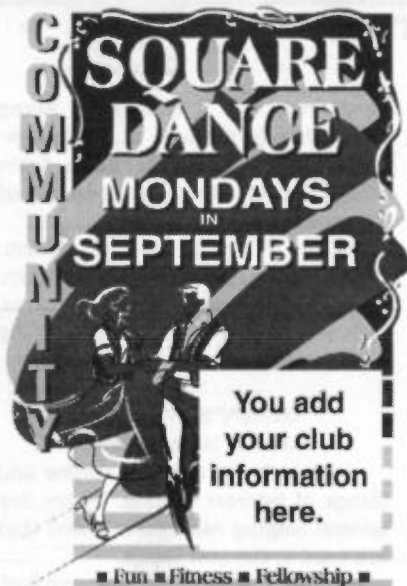
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# NOTES IN A NUTSHELL

A REVIEW BY

**FRANK LESCRINIER**



## CALLERS NOTES

### Norm Wilcox

In this month's 'Adding Creativity To Your Choreography' article, Norm continues with his 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 Program**, the following calls and sequences are featured: Chain Down the Line; Veer Left and Veer Right; and Fan the Top. For those that are looking for some 80 beat singing calls, several are included. For the **Plus Program**, Load the Boat is featured, along with some Plus choreography. For those calling **Advanced**, there is information on Pair Off; Cross Trail Thru; Peel & Trail from T-Bones; and Spin the Windmill Ahead from Diamonds.

## CHOREO-WISE

### David Cox

Michael McMullen shares some Mainstream choreography using Circles, Stars and Thars. All too often we ignore some of the simpler calls or we use them in only one or two ways.

Walk and Dodge is a **Mainstream** can be called from formations other than a box of four. There are plenty of sequences with this as the theme. At the **Plus Program**, Peel the Top is

used from the Z formation, along with other formations and arrangements. Cross-Over Circulate from Ocean Waves is the **Advanced** call of the month.

In the **Feature Concept** section, the call "Spin Along" written by Vince Spillane of Australia, is featured. Also, included is a record review of the recent releases.

## JOHN'S NOTES

### John Saunders

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

In the Caller's Partner section, Linda shares a success story sent to her from Andy and Algie Petrere from Louisiana. Through resilience, they had a very successful recruitment idea for their club.

In the Dancing Contra section, by Don Ward, he deviates from the typical contra and presents a non-square formation, called "Mescolanza" or "four face four." These can be useful in almost any square dance program.

The **Workshop Ideas** section takes a look at "Ride the Wheel," written by John Saunders. The **Basic Program** call featured is Star Thru. Split/Box Circulate are the highlighted calls at the **Mainstream Program**. This month he looks at Point to Point Diamonds for the **Plus Program**.



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## MIKESIDE MANAGEMENT

### Stan & Cathie Burdick

In the "Master Plan for the Successful Caller," according to Pat MacLeod, you need to make use of good goal-setting tools. These include: 1) Clearly state your goals; 2) Set a due date; 3) Plan your actions; and 4) Act your plans.

For those interested in festival

calling, Kip Garvey and Stan add their thoughts on how to prepare.

When Stan was in Hawaii recently, he called both old and new choreography. Many of the sequences are included in this issue. Also included in this issue are a series of sequences under the "Tough Plus" category.

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Thanks, Frank.

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as it is to moan about rainy days.



# Country Kitchen

By Louise Harrop



I got this recipe from North Scituate local cookbook author Barbara Stetson's "The Island Cookbook." If you long for the tastes, flavors, folklore and history of Rhode Island and the nearby islands this book is a must. Here is one of my favorites. It is fabulous, very simple to prepare and will impress your family.

## Masi's Manicotti

### Pasta crepes:

2 cups flour

1/4 tsp. salt

1 Cup water (may need up to 1 1/2 Cups)

2 eggs

small amount of butter or margarine

Mix flour, salt, water and eggs until smooth. Batter should be thin. Melt 1/4 tsp. butter in a 6" skillet. Add about 1/4 cup batter and roll liquid in

pan, so entire bottom of pan is covered; cook until just firm. Do not brown. Turn, let cook only 10 - 20 seconds on other side. Cook much the same as crepes. Set aside to cool on a cookie sheet. Repeat with remaining batter. I usually get 8 crepes. Fill and roll like a jelly roll, but be sure to turn the ends in first. Lay side by side in a buttered 9" x 13" baking dish. Cover with tomato sauce of your choice. Bake at 350° for 30 - 40 minutes.

### Spinach filling:

1 10 1/2 oz. pkg. frozen chopped spinach

1/2 lb. freshly grated mozzarella cheese

2 Cups ricotta cheese

1 egg, beaten

1/2 Cup Parmesan cheese

1 Tbsp. chopped parsley

1/4 tsp. nutmeg

Salt & pepper to taste

Thaw and drain spinach. Place all ingredients in bowl; mix well. Place about 2 heaping tablespoons of filling on each pasta crepe and roll to enclose.

If you would like to purchase a copy of *The Island Cookbook* send a check or money order payable to Stetson Laboratories and mail to The Island Cookbook, P.O. Box 822, N. Scituate, RI 02857. The price is \$14.95 per copy plus \$3.50 for postage and handling. RI residents include \$1.05 per copy (7% sales tax).

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# POINT OF ORDER



## More On The Decline In Square Dancing

I have been following the debate in the magazine on the reasons for the decline in square dancing. Although I am an apprentice caller, I am writing today as a square dancer. Americans, especially young Americans are very competitive. They are also very much influenced by what they see on TV. Take for instance the upswing in skating and gymnastic lessons after the TV airings of the Olympics. Currently, the only thing competitive about square dancing is the "Rush to Plus," or Advanced and Challenge.

Wouldn't it be nice if we actually had some competitions in square dancing with points for *Styling*, *Smooth Dancing*, *Showmanship*, etc.? This might attract young people, especially if it were televised. And why does CALLERLAB persist in teaching the hands in front position for Promenade, just like it was taught in fourth and fifth grade. This surely was started at a time when men did not put their arms around the waist of a woman, especially not their wife. Today, after just a few short months of dancing, most new male dancers follow the example of more experienced dancers and put their right hand at the lady's waist, with the lady holding her skirt with her right hand.

After approximately 15 years of watching new dancers miss the first couple of beats of music on the call to Promenade as they scramble to sort out their hand positions, I decided to teach the hand at waist position from

the start with my new club. I was delighted to see the dancers not miss a beat as they started their Promenade in this more natural position. It also looks much nicer, and encourages the ladies to wear skirts to the workshops. Why, also, do callers discourage experienced dancers from showing new dancers the twirls, hip bumps, etc. that are so much a part of the FUN of square dancing. If done correctly they don't take any more time, and do not interfere with the flow of the dance. The new dancers also feel more like a part of the club if they are dancing the same way as the club members.

The square dance costume also seems to be a bone of contention. But if skirt work was taught right along with the steps of each move this might not be such a problem, and nothing looks nicer than 4 ladies in a square all moving their skirts in the same direction at the same time. Most callers totally ignore skirt work and styling.

Maybe I'm wrong, but it seems to me that there is nothing wrong with square dancing. Only with the way we are marketing it. We just need to emphasize the FUN and BEAUTY of square dancing. And throw in a little competition too, with prizes and trophies.

That's the AMERICAN WAY.

*Betty Chirco*

*Kelseyville, California*

*(Editor's Note: Many of us go along with the twirls - but the hip bumps! Shades of Saturday Night Fever.)*

# Understanding The Round Dancing Levels

By Annette Woodruff  
Belgium

Just as there are "levels" in square dancing so there are "phases" (expressed in Roman numbers I to VI) in round dancing. Again as in square dancing, the PHASES are simply lists of figures. Here is an example:

## TWO-STEP - PHASE III

Fishtail  
Left-turning two-step  
Side stair  
Forward stair  
Strolling vine  
Susie Q  
Whaletail

As you can see, this particular phase (III) in this particular rhythm (**Two-Step**) consists of a short list of 7 figures . . . but in the Two-Step Phase II, for instance, there are 70 figures. Traditionally, most R/D classes used to reach graduation after completion of Phase II Waltz and Phase II +1 Two-Step. If this "+1" intrigues you, learn that it simply means "figures of Phases I and II, plus one move belonging to Phase III." This added move from the next higher phase happens, in this example, to be the "fishtail." Its occurrence in Phase II dances is so high that most teachers felt that it had to be taught before graduation. Today, however, the class pattern is changing and, more and more, teachers also include (and even start with) Phase III Cha Cha and Rumba (and Foxtrot

sometimes) in the Basic class. The reason for this is that the Cha Cha is a very appealing rhythm that immediately gives the new student a feeling of "high performance" while being easy to learn.

Rating a particular dance is quite easy. If the dance consists of figures all belonging to Phase II, for instance, it is a Phase II dance. If all the figures belong to Phase II except one which is in Phase III, the dance is rated II+1. If there are two Phase III figures, the dance will be rated II+2. BUT, if there are at least 3 Phase III figures in the dance. . . it's a Phase III dance. Let's go one step further in complexity. Suppose a dance including mostly Phase III Waltz figures, one Phase IV figure and one Phase VI figure (an extreme case just for the sake of argument). Well, the

dance would be rated Phase V+1! That's the way it goes. One single Phase VI figure causes the whole dance to be rated at the Phase immediately under that figure. The fact that there is not a single Phase V figure in the dance is "startling snot" as they say in this country meaning insignificant.

All the rhythms used in round dancing contain figures belonging to several phases, BUT, all the phases are not represented in all the rhythms. For instance - there is no such thing as a Phase IV Two-Step. All Two-



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Step figures are contained in Phases I to III. Similarly, there is no such thing as a Phase II Cha Cha. Cha Cha figures start at Phase III, as well as Rumba, Mambo, Tango, Jive, Quickstep, Foxtrot and Slow Two-Step figures. There are even two rhythms, Samba and Paso—double, that start at Phase IV. The only rhythm in which all phases are represented is the Waltz. To be complete in this overview, I should also mention that there are not only figures rated in the ROUNDALAB rating system but also "actions" and "movements." An "action" is a motion without weight change, for instance "point." A "movement" is a motion requiring a change of weight, for instance "change point." Again as in square dancing, the dance rating does not necessarily reflect the degree of difficulty of that dance. Just as there is easy Plus and tough Mainstream, there are easy Phase IV rounds and pretty tough Phase II dances (the waltz "Feelin" is a Phase II dance; "Old Vienna" and "Kontiki" are only rated II+1!).

The ROUNDALAB rating system is now used everywhere with very few exceptions. The old terms "easy," "intermediate" and "advanced" have disappeared, which is why it is important that all round dancers understand the Phase system, know your "fluency phase" and avoid the disappointment of having to leave the floor because the dance is too hard.

The parallel with square dancing has often been drawn to facilitate this understanding, but keep in mind that this is only a very rough comparison. Phase II could be said to correspond, more or less, to Mainstream, Phase III to Plus, Phase IV to Advanced, Phase V to C1/C2 and Phase VI to C3/C4.

Understanding the Phase system is a good thing, becoming a "phase snob" is NOT. Remember that you will enjoy round dancing more, and you will look better on the floor if you stay within your "comfort phase." In other words, a good Phase II dancer has more fun and looks better than a poor Phase IV performer. 🍄



# Square Diversity

by Jeff Garbutt

"Why don't we remove some of the lesser used or redundant moves from our programs?" Have you ever heard this statement? This option has been mentioned in some of the discussions taking place about the "Ad Hoc Committee" proposals for restructuring our programs.

I certainly remember thinking that way a few years ago. However, as I consciously disciplined myself to start using what I thought were redundant moves, I discovered something amazing, my choreography started to become more exciting. It was like switching from "black and white" to "color" movies.

In my daytime job I work as a "Hydrographer." We are involved with measuring the water resources of our region. Over the years we have had to start dealing with environmental issues. We have been renamed to "Water Resources Officers" and get more involved with protecting our water resources. About two years ago my employer sent me on an "Environmental Management" course. Now I don't like Biology, but I did learn something about the importance of "Biodiversity." Put simply, biodiversity means that every species in an ecosystem has a role to play, and if you remove one species it could cause a problem somewhere in the system. For instance, one species may be the only source of food used by a small fish, which is in turn the only source of

food used by a fish which is important to the commercial viability of that region. Every species has its part to play in the overall health of the plant and animal species in any ecosystem. Remove one, no matter how insignificant it may seem, and a new balance of species takes over, which is not necessarily a good balance. I still don't understand the vital interactions that go on, but I do now understand the necessary for biodiversity.

I believe that these "lesser used or redundant moves" may have a similar role to play in the overall health of our Square Dance Ecosystem. For instance:

\* "Star Thru" and "California Twirl". Sure these moves can be replaced by "Slide Thru" and "Partner Trade", but what about the pleasure of holding someone else's hand? Sometimes when you are a newer dancer it is reassuring to have a hand to guide you through the choreography. Furthermore, both these moves can be taught fairly early, allowing us to put beginners into "box" setups fairly quickly.

\* "Dive Thru" could be replaced with "Pass to the Center" I suppose. Yet "Dive Thru" is another one of these moves that can be taught fairly early. "Pass to the center" involves teaching ocean waves and trades first.

\* "Scoot Back" is nothing more than a partner trade? But it does introduce interaction with dancers in the other wave.



\* "Left Square Thru" and "Wrong Way Thru" are examples of moves that are hardly ever used. Why? Is it because we are afraid of breaking down the squares? If we started to use them a bit more maybe the dancers wouldn't break down so much and they would have just a little bit more variety available to them.

As an example of where we have already lost some "color", there used to be a move called "divide." It was used quite nicely in singing calls where, for instance, we had the heads doing something in the middle and then called "sides divide, star thru" to meet the heads for the next move. It all flowed very nicely and smoothly. However, it was reasoned about twenty years ago, quite correctly in fact, that "divide" could be replaced by "separate." We all accepted this because "separate" was a generic move that could be used in many set-ups, while "divide" could only be used in one. But in the years since, how many times have you heard a singing call figure using "sides separate and star thru?" I imagine hardly ever.

Remember also that the variety of moves helps to provide "relief points" in our beginners classes. If we had nothing but the "most commonly used moves," then learning could become tiresome. For instance, we might only teach ocean wave or two-faced line moves, with no relaxer moves like "dopaso." (I know that's a bad example, but it serves to make a point.) If we have no relaxer moves, then learning will be all hard work, and beginners lose interest.

I know that our programs need adjusting, but before we remove a move, have a good look at it, and apply tests similar to the following:

\* Is it unpopular simply because it isn't used? If so, could we promote its use a bit more.

\* Does it appear to be redundant because another (more generic move) does the same thing? Then look at all the other things this move does, enables hand holds, helps teach other moves etc.

\* Does the move add "color" to the overall picture, even though it may not be used very much?

(I haven't heard "walk around" and "see saw" in many new singing call releases, but it would be sacrilege to lose these "colorful moves.")

The same also applies to adding new moves to a program. There are many well-documented cases of where biological ecosystems have been damaged by introduced species. The same could happen to our dance programs. For instance, have you noticed that many square dancers have had trouble doing "wheel and deal" from two-faced lines since the introduction of "ferris wheel?" (It didn't happen straight away, but after twenty years of using "ferris wheel" we seem to have forgotten that we can also "wheel and deal"). So before adding new moves to any program, we must also consider the consequences it may have on other moves, no matter how unintentional.

I'm not opposed to trimming our programs to achieve a better "balance" of teaching load, but we need to do it responsibly. ■

Men - like tacks, are useful if they have good heads and are pointed in the right direction.

# Square & Round Dancing Japanese Style - A Follow-Up

*By John Brant  
Ramona, California*

A feature article about square dancing in Japan brought some questions to my mind. I asked the author, Martha Ogasawara some questions about dancing in Japan.

**John:** If the callers are not paid, then who pays for the records and sound equipment?

**Martha:** Quite often the callers. Some clubs give their callers a record allowance. Some clubs own their own equipment, and sometimes the caller lends or rents it to the club. This varies a lot I think.

**John:** Are you able to have good callers and cuers with no pay?

**Martha:** Oh yes. Since none gets paid, money is not even an issue. I'd say that quite likely, the average level of the callers and cuers is possibly higher than the U.S. (although it's hard to make such broad generalizations).

**John:** Why do so few men participate? Is it a cultural thing?

**Martha:** Yes, I guess so. Although I think that if women could participate without their spouses in the U.S. then you'd have a lot more women there too. I think in general women like to dance more than men (or at least or not afraid to try it). Another big reason more men don't participate here is because they work too much and don't have the time for outside hobbies.

**John:** Do men in Japan dance other forms of dance?

**Martha:** Not really, although ballroom dancing has become mildly popular in the last few years. But there are a lot more women dancing ballroom also.

**John:** Do you hug in Japan, or do you bow to one another?

**Martha:** Despite the fact (or perhaps because of it?) that Japan is such a small country, people here have large personal body spaces. In general, Japanese don't touch each other very much. However, dancers probably tend to be more "touchy" than the general population. Even so, yellow rocks are not comfortable for many people.

**John:** You said that square dancing started about 50 years ago. That surprises me. Why would the Japanese want to do anything American shortly after WWII? I would think it would have taken a generation for the Japanese to want to do anything that was from America.

**Martha:** It was brought in by the occupation force as a form of easy entertainment and people were generally encouraged to try it. ■

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*by Paul Walker*

As I was writing my check (donation) to the CALLERLAB Foundation, I was wondering if AT&T would have the Foundation on their list of approved, qualifying organizations which could receive matching funds. Having been retired from AT&T, I looked up the phone number for the matching gift program, dialed the number, and then worked through the "voice response" menu. CALLERLAB Foundation was not listed, so I hit "0" and finally reached the Matching Gift Administrator.

The Administrator took all the necessary information concerning the Foundation and I was told that it would take some time before CALLERLAB would hear from AT&T. They were right - I started in February of 1998 and at the end of July, AT&T matched my donation with a check to the CALLERLAB Foundation.

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"DOUBLE" the size of your "DEDUCTIBLE GIFT" to the CALLERLAB Foundation. Contact someone in your company's Personnel Department and see what type of Matching Gift Program is available for you. Classification of the CALLERLAB Foundation may be under "Cultural Arts - Dance Troupe" in your company program. For those of you who are active or retired from AT&T - write your check now and then call AT&T's Matching Gift Program at 800-424-6030 and double your deductible gift to the Foundation.

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## CONVENTION NEWS

### 38<sup>th</sup> Michigan Square & Round Dance Convention August 20 - 21, 1999

Mike & Jennifer Gooding, General Chairmen, cordially invite you to Battle Creek, Michigan for the 38<sup>th</sup> Michigan Square and Round Dance Convention: It's two days of dancing at the Kellogg Arena and McCamly Plaza Hotel. All dancing will be under one roof at this beautiful facility centrally located in downtown Battle Creek.

The convention kicks off at noon on Friday, August 21, with continuous dancing til 11:00PM followed by two after parties, one for squares and one for rounds. Saturday dancing starts at 10:00AM and concludes at 11:00PM followed by a square dance after party in the ballroom. The convention features area callers and cuers with a

full slate of dancing. The special *Youth Room* was a great success last year and is included in this year. There will be various vendors selling dance apparel, a fashion show, sewing seminar and a special program on Saturday evening featuring exhibition dancing and concluding with a Grand March.

Additional information and registration forms can be obtained from our web site address which is: <http://www.echt.chm.msu.edu/mcsrdc/index.htm> or contact Fred & Netty Wellman, 5813 Westminister Way, East Lansing, MI 48823. Phone: (517) 339-5093, Fax: (517) 339-5173; e-mail: [Netty\\_Wellman@MSN.Com](mailto:Netty_Wellman@MSN.Com).

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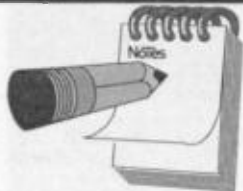
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# WHAT'S AHEAD

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

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

Mail or fax your flyer to ASD.



## NATIONAL CONVENTIONS

### U.S.A.

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

### CANADA

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

### AUSTRALIA

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

### BRITIAN

- Aug 20-22, '99 Edgbaston

## JUNE

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

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

4-5 **KANSAS** - Kansas State Square Dance Convention, Kenwood Park, Salina, KS. Contact: David & Sherry Hubbard, 2277 First Road, Junction City, KS 66441-8739; 785-238-1367; e-mail: hbbard@jc.net

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

17-19 **OHIO** - 33<sup>rd</sup> National Advanced & Challenge Square Dance Convention, Dayton Convention Center, Dayton, OH. Info: Ed & Marilyn Foote, 140 McCandless Dr., Wexford, PA 15090

18-19 **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>







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

23-26 INDIANA - 48<sup>th</sup> 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 22<sup>nd</sup> Annual Rocky Mountain Dance Roundup, University of Wyoming, Laramie, WY. Info: Bob & Allynn Riggs, 7683 E. Costilla Blvd., Englewood, CO 80112-1211; 393-741-6375; [RLRoggs@aol.com](mailto: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](mailto:dmcLeod@mail.ocis.net); web: [squaredance.bc.ca/region9/fest99.html](http://squaredance.bc.ca/region9/fest99.html)

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

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

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

16-17 FLORIDA - Seaside Squares 24<sup>th</sup> Annual July Jamboree, Ragon Hall, 2600 Stratford Rd., Pensacola, FL. Info: Bill Jenner; 968-4415 or Bob Sanders: 476-3929

**HAPPY FATHER'S DAY**



# Stop by and visit ASD at the National Convention in Indy.

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

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

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

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

## AUGUST

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

4-8 OKLAHOMA - Overseas Square Dancers Assoc. 37<sup>th</sup> Reunion, Western Hills Guest Ranch, Wagoner, OK. Info: Richard Manning, PO Box 906, Nicoma Park, OK 73066-0906

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

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

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

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

20-21 MICHIGAN - 38<sup>th</sup> Michigan Square & Round Dance Conv, 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](mailto:Netty_Wellman@MSN.com)



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**20-21 NORTH CAROLINA** - 10<sup>th</sup> State Convention N. Raleigh Hilton, 3415 Wake Forest Rd., Raleigh, NC. Info: Ralph & Mary Ann Kornegay, 138 Mohican Trail, Wilmington, NC 28409; 910-392-1789; e-mail: sqdoc@wilmington.net

**20 - 21 TENNESSEE** - 25<sup>th</sup> Tennessee State Convention, Nashville, TN. Info: Jan & George Wooding, Registration Chairmen; jwooding@gbod.org

**20-22 UNITED KINGDOM** - British National SD Conv, 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**

**3-5 CALIFORNIA** - Associated Square Dancers 1999 Jamboree, Oxnard Community Center, 800 Hobson Way, Oxnard, CA. Info: 714-778-0507

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

**24-26 CALIFORNIA** - 24<sup>th</sup> 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**

**1-3 FLORIDA** - Sharpes Assembly 2<sup>nd</sup> Annual Contra and English Country Dance Fest, The Historic Keniworth Lodge, 836 S.E. Lakeview Dr., Sebring, FL. Info: George or Onie Senyk, 4300 N. Indian River Dr., Cocoa, FL 32927; 407-636-2209

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

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Festival, Bennington, VT. Red Bates,  
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Ralph & Joan Collipi and Esther & Erv  
Mindlin. Four halls: Plus, A-1, A-2 and  
C-1. Info: Cliff Brodeur 413-443-3060;  
Bates 941-423-7143

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

## NOVEMBER

14 NEW JERSEY - Northern NJ SD  
Association 25<sup>th</sup> Annual Mini-Festival,  
Bridgewater-Raritan Middle School,  
Bridgewater, NJ. Info: Sal & Mary  
Alessi; 973-256-1647 or Jim & Joyce  
Kelly; 908-658-4271

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

## JANUARY '00

9 OHIO - 16<sup>th</sup> Annual Charity Dance,  
Berea High School, Berea, OH. More  
info to follow

20-23 ARIZONA - 52<sup>nd</sup> S&RD Festival,  
Tucson Convention Center, Tucson, AZ.  
Info: John & Nancy Bradeson; 520-297-  
3961; e-mail: bert2@theriver.com; fax:  
520-795-0713; web: www.primenet.com/  
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## FEBRUARY

18-20 CALIFORNIA - VASD 43<sup>rd</sup> An-  
nual Kross Roads Squar-Rama, Tulare  
Fairgrounds, Tulare, CA. Info: John &  
Mae Schol, 3103 W. Packwood, Visalia,  
CA 93277; 559-625-8196

## MARCH

17-19 TEXAS - 26<sup>th</sup> Annual TASSD  
Round-up, Waco Convention Center, 100  
Washington Ave., Waco, TX. Info: Rob-  
ert Powers, Rt 11, Box 161-Q, Lubbock,  
TX 79407-9515; 806-785-8900 (wk/hm);  
e-mail: waltzinbohl@juno.com

# In Memoriam

*Kenneth Anderson  
March 19, 1999*

Ken Anderson of Strawberry Square in Plant City, Florida passed away on March 19, 1999 at South Florida Baptist Hospital. He was 73 years old.

Born in Oskaloosa, Iowa, on May 11, 1925, he moved to Plant City, Florida in 1981 and became the Host Caller for Strawberry Square. He

retired from calling in May 1992 and remained at Strawberry Square. Kenneth was a professional square dance caller for 37 years. Prior to 1981 he called mostly in the North East section of the United States. He was a World War II and Korean War Air Force veteran.

Kenneth is survived by his wife, Jean, four sons, two daughters, nineteen grandchildren and four great grandchildren.

*Submitted by Art Springer, Phil & Royna Thomas and Mr. & Mrs. Del Porter.*

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