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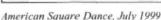
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# **Two Important Items!**

# One...

For several years now, we have heard from many of our readers about the restrictions imposed upon square dancing. Of all the comments received, the amount of time to learn and the clothes worn are the top two concerns. Some perceive these items as major stumbling blocks to recruitment and some of the reasons why we don't get and keep new dancers in square dancing.

On May 15, at 9:00 A.M., a group of 10 representatives from the major Square Dance organizations met in Cleveland to discuss how to help our recreation. Ed attended as the representative for the National Association of Square and Round Dance Suppliers. Early on the group narrowed its focus to one issue. By the time the meeting ended at 5:00, they had thrashed out the pros and cons of one major item - the square dance costume.

The group agreed unanimously to



one item and announced the following. "In an effort to enhance the Square Dance activity, the National Council of Square Dance Organizations at its May 15, 1999, meeting held in Cleveland, Ohio, in conjunction with the biennial meeting of Legacy, voted to recommend to their member organizations to expand the definition of proper Square Dance attire, which for a number of years has included prairie skirts, to now include dress slacks and dress jeans for men and women and short sleeve dress shirts for the men."

American Square Dance Magazine endorses this action. It does make it more comfortable for young adults to join in with us. It allows those who would like to dance but feel uncomfortable with the current dress code, to wear more "modern" styling of clothes. That has a ring to it -"Modern" clothes for Western Style Square Dancing. We definitely are not talking of wearing the work jeans or

From the management and staff of American Square Dance, our condolences to Pat White and the family of George White, Executive Director of CALLERLAB.

George passed away Tuesday, June 1.

the cutoffs, or tank tops. This change does not ruin the heritage we have. It does not take away anything from what we have.

But, don't jump the gun yet. It has to be approved by the major organizations. If you feel this is a positive move, encourage your area associations to back the move. They in turn can let their desires be known to their parent organization. You can also send us your feedback on this important recommendation. If you doubt that clothes is a problem, there are five separate articles in this issue regarding clothes.

Two .....

For years, we - the square dance community - have talked about what has to be done to help square dancing. Several minor attempts have been acted upon because to do anything, we need to know what the pros and cons are about our recreation. To do that takes money - a lot of money. Several schemes have been discussed and acted upon to raise money but very little has come of this.

Recently, the Foundation for the Preservation and Promotion of Square Dancing committed to hire a marketing firm to help determine how to promote and market square dancing. But, as we said, that takes a lot of money. On page 46, you will find an article written by Tony Oxendine regarding a new recording being released this month called "God Bless The USA." All money raised from the sale of this recording will go toward that goal. A lot of companies are involved in getting a recording to the market, and that takes money. They have all agreed to waive their fees. The record will be distributed with compensation to the distributors and we will help promote the record and charge nothing for the advertising.

You're familiar with the "put up or shut up" phrase. Well, a lot of people have - as they say - put up. We are asking you, whether you are a caller or not, to get behind this effort and purchase the record.

The viable future of our recreation is at stake. Let's start turning things around.

As always, we welcome your comments.

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American Square Dance, July 1999



# Thank You For The Wonderful Memorial

No words can aptly express the gratitude I feel for the wonderful tribute to Eddie. The cards, notes and letters from so many have such a special meaning. Eddie is a gift to each life that he touched. He was a joyous, caring and loving person and as someone wrote "He will entertain us forever."

Thank you all so very much for caring, but mostly for loving him. To Jim Mayo, Eddie's dearest friend, my eternal gratitude for standing with me by Eddie's bedside when he passed away. *Helen "Sam" Mayall Robertsdale, Alabama* 

# **Can You Help?**

Do you know where a pattern can be found for the full length with points to make the skirt-swirl-style of square dance skirt? As a club, we want to make these type of skirts but can't seem to find a tried-but-true pattern.

> Cheryl Winnipesaukee Squares

# **Keep Up The Great Work**

I really enjoy your magazine and look forward to receiving it every month. Keep up the great work!



I especially enjoy "So You Want To Be A Caller" by Larry Cole. We are fortunate to have several new callers in the Siouxland Callers Association thanks to the efforts of Chuck Veldhuizen, Connie Logdson and the late Harold Bausch. *American Square Dance* is another way to grow in our calling careers! Thanks for all you do.

Elaine Peacock "Country Rose" Elk Point, S. Dakota

# Correction

I appreciate very much the article about the dance I put on last September 20, 1998 (April '99, ASD News, Roy Rilling's Appreciation Dance) and the information about this years dance.

There is one important correction. The date is September 12, NOT September 26. The error is 100% mine.

Everything is set for September 12. The hall (which is nice), the Liberty Band from Denver, the four callers -Guy Adams, Bob Hester, Dennis Wiggans and Chuck Young, the round





dance cuers - Rosalee Clark, Carolyn Myers and Leta Thomas.

I would like to see this activity "get back on track" and I hope to see many of you September 12 in Belvidere, Illinois.

> Roy Rilling Machesney Park, Illinois

# Thanks

Thanks for putting the article about our receiving the Inspirational Award (May '99, ASD News) from our area council. It was a pleasant surprise reading about ourselves.

Eileen & Fred Hall Moscow, Idaho

I am very pleased with the positive tone reflected in the magazine.

Thank you for including me in "Steal A Peak" in the April '99 issue. It was nice of you to consider me. All the best with the magazine.

> Jerry Junck Wayne, Nebraska

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



# The Paw Taw Square Dance Club

The Paw Taw Square Dance Club from Huntington, W. Virginia was formed in the spring of 1950. The club began as a group of people transferred to Huntington from various parts of Virginia by the Chesapeake and Ohio Railroad.

Four couples showed up for the

first meeting. 6 couples for the second and 8 couples for the third. The group kept growing and in about 4 - 5 months the numbers had grown to 20 couples. The first meeting place was in a banquet room over Dr. Nease's office with Bosher (Blackie) Paul doing the teaching and calling. Before the dance ended the second evening. the doctor came up and good-naturedly asked the dancers to find another meeting place because they made too much noise. When he looked up at the ceiling, the

h he looked up Marian Bo

chandelier in his office was swinging.

The group danced at the Sacred Heart Catholic Church with Blackie Paul doing the teaching and calling and his wife Freda helping in many ways. In 1952 Harry Mills began calling and teaching for the club with his wife Billie assisting him. Harry remained in that position for 33 years.

In the early years it was a closed club with membership fluctuating between 20 - 35 married couples. At one time the club home was a log cabin in Chesapeake, Ohio. In the fall of 1969 the club moved to Westmoreland Womens Club and became more open



The Paw Taw Square Dance Club's banner made by Marian Bowen. and progressive.

The members have participated in many community events, street dances, church activities, grand opening events, various promotions and an annual 4<sup>th</sup> of July Community Picnic in Ritter Park sponsored by the Huntington newspaper.

The club colors are royal blue and golden yellow.

A home banner was made and presented on November 20, 1970. The traveling banner was later made and presented on April 15, 1978. A long distance (50 mile)

banner was presented on December 19, 1984. These banners and a banner carrier were made for the club by Marian Bowen.

The Paw Taw Club holds the



Members of the Paw Taw Square Dance Club from Huntington, W. Virginia.

distinction of being the oldest club in continuous existence in the city of Huntington and the Tri-state area.

The first honorary members are Harry & Billie Mills and Bill & Pat Adkins.

Presently dances are held at St. John's Episcopal Church in Huntington. They are just finishing a series of new lessons and will soon be graduating 5 new couples. Their anniversary celebration is observed in the middle of April each year with a dinner and dance. For their 50<sup>th</sup> anniversary, which will be in the year 2000, they have a time capsule to be opened.

> Marian & Blackie Bowen Publicity Chairmen Huntington, W. Virginia

# DO SI DO 55th Anniversary

The DO SI DO 55<sup>th</sup> Anniversary celebration in Pasadena, California was a night to remember. The hall was filled with our many friends who attended in record numbers. Thanks to everyone.

A homemade progressive dinner feast was served. Munchies, specially selected fruit salad, new style wraps, and scrumptious carrot cake filled the

American Square Dance, July 1999

tables all night long. Marlin Hull from Mesa, Arizona called and Jim Chipman from California cued for an enthusiastic crowd. WSDA officers offered congratulations on our 55 years of dancing and our help in founding WSDA.

New club outfits featured the popular raspberry color, highlighted with spring tulips on a white background. The hall was festively decorated with colors of 55<sup>th</sup> anniversary emerald, raspberry and white, hundreds of balloons, streamers, posters from the big band era, a lighted city scape, and twinkle lights.

We wish that all of you were there. We have an all star lineup of callers all year long. Please keep visiting us so that we can have more parties like this one.

> Vance Granger Pasadena, California

# American Square Dancers Welcomed in Dortmund, Germany

Wunderbar, wunderbar (wonderful, wonderful)! There are no better words to use that will explain the way 25 American square dancers were welcomed in Dortmund,  $\Rightarrow$ 



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Germany, to celebrate the 20<sup>th</sup> anniversary of a cultural exchange with its sister city - Buffalo, New York. The Waterwheel Squares, the Village Squares of Tonawanda, the Lockport Curly Q's and the Tu-Bi-Tu Rounds represented the snow belt city of America. Along with a week of sightseeing and shopping, we were treated to square dancing, square dancing and more square dancing.

Saturday evening the Belles & Beaux of Dortmund, entertained us at their Tremonia Dance. It was well attended with 27 visiting clubs. Jens Bockentin of Hamburg, & Klaus Andrejczak of Krefeld, did an excellent job of calling. In the middle of the dance, we were whisked away to perform at the city hall as the politicians, of both cities, exchanged greetings. When we returned, round dancing was presented. Marsha Berst of the Tu-Bi-Tu Rounds said "When my husband, Bill, and I got used to the cuer's accent, we were able to easily dance to the lower phases. The more advanced dances were a little more difficult for us. They were quicker and by the time the cue got out of our heads and down to our feet it was too late, but we sure had fun."

Sunday morning, we were still suffering from "jet lag" but we soon danced off the lack of sleep as we mingled and square danced with our German hosts on the cobblestones of the Aplerbeck Open Air Market in Berghofen. That evening, we were taken to a famous brewery in Dortmund. After a tour we were treated to a tasty dinner in the breweries Rathskeller. To everyone's surprise, Thorsten Dudziak, the caller for the Belles & Beaux, stopped in. We ended up square dancing the night away in the brewery.

At a later dance, we presented Thorsten with a patriotic scarf that Debbie Bandinelli of the Lockport Curly Q's made

for all the men. The scarves matched the pretty red, white and blue skirts of the women. After we went sightseeing to Munster, (a medieval town), we square danced with the Hellweg Shufflers later that evening. Thursday, we continued our sightseeing in Koln (Cologne). The trip was highlighted by a boat excursion on the Rhine River. Upon returning, we ate at McDonald's and we square danced under the famed golden arches.

Finally, we had a day of our own. Our host families took us to various places, some shopping in downtown Dortmund, others visiting historic sites. That evening, the Belles & Beaux entertained us again.

All good things come to an end and the next day we had to leave for Frankfort. All say "danke" (thank you) to our German square dance friends. Auf wiedersein.

> Richard M. Hoesel West Seneca, New York

# Silverleaf Square Dance Club Emmett, Idaho - 1949-1999

Silverleaf Square Dance Club of Emmett, Idaho is celebrating 50 continuous years of square dancing! Caller and taw Joe & Flora White, of Ontario,

American Square Dance, July 1999



American square dancers celebrating the 20<sup>th</sup> anniversary of a cultural exchange in Dortmund, Germany.

Oregon, welcomed 23 squares and several special guests to the anniversary party, celebrated at our annual Stew Feed at the Emmett Middle School on March 20. Our theme was "Silver Leaves Have Turned to Gold."

The club formed in March 1949, with 4 couples, soon growing to 12. Early on, they were able to dance in an old school house in the Emmett Valley, which held 4 squares, only being required to pay the monthly \$2 electricity bill. Later, permission was granted to attach the "teacher's house" to the school for use as a kitchen. Water was available from a well, heat was an old potbellied stove and the "facilities" were outdoors!

There were 5 squares dancing by 1958, crowding the little old school, so permission was given to add onto the building providing room for 6 to 8 squares. When the school district decided to sell the building, 12 couples banded together to purchase it for the club. The club started hosting a special dance each year to help pay the debt. One of those financing couples still occasionally dances; the other is our caller and his wife! In 1987, the club enjoyed a large, very active membership, the old dance hall's walls were bulging and the floor was  $\Rightarrow$ 

Stance schule Stance Schul	Vol. 1: Calls 1         Vol. 2: Calls 24         Vol. 3: Mainstrup         PLUS SQUARE         Tea Cup Chain         & Excha         PLUS SQUARE         IVol. 1: Tea Cup         Vol. 1: Tea Cup         Vol. 2: Cross Fi         Vol. 1: Acey De         Vol. 1: Acey De         Vol. 1: Acey De         Vol. 2: Switch         NAL         O         Vol. 1: Pass Th         Vol. 2: Switch         ROUND DANCT         ROUND DANCT         Phase III: Latin         ROUND DANCT         Phase III: Intermediate -         Intermediate -	Thru 49 eam Cloverleaf to Recycle DANCE with Lee Schmidt to Spin Chain age The Gears DANCE IN "D.B.D." with Don McWhirter Chain to Relay the Deucey ire to Spin Chain & Exchange the Gears ANCE with Mike Sikorsky sucey to Cross Over Circulate In to Mix ANCE with Mike Sikorsky e Sea to Zig Zag/Zag Zig To A Diamond to Trail Off E with Bob & Edna Faudree raulein: St. Louis Blues ver Me; Desert Song 1 Basies (Four Dances) E with Joyce (Doss) Lane & Jim Lane Tomorrow; Audios; Rainbow Connection th Marilyn Hansen ate Level 1 Level 2
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bouncin' up and down in rhythm.

There have been 3 main callers through the years, although for a period, there were 5 active callers dancing with the club and all took turns. Joe White took over the microphone full time in 1978 and is still calling every week. The club has participated in many state festivals and association activities. As we have all experienced, there were "ups and downs" throughout the years. However, we've had some really dedicated and determined dancers and callers. Silverleaf is like the bunny - we just keep on going, and going, and ...

The club dances every Saturday

night, going dark on occasion for Idaho Square and Round Dance Association and member club special dances. We've cut back weekly Saturday night dances to one weekday evening each month in the summer months, since many special dance weekends abound in the northwest. Look us up if you're traveling in southwest Idaho, we love company.

> Joe & Flora White Ontario, Oregon

### **Pie-in-the-Eye**

Pie, pie everywhere was the theme for the April 10 dance. Linda Hayward was sitting at the voter's table with visions of dancers with pie in their face, particularly the top 3 dancers with the most votes. All you had to do was vote for your favorite dancer by donating \$.25 a vote or 5 votes for \$1.00. The top contenders were Linda and Jim Havward, Leo Cassidy and Dale Clelland. No doubt one of these dancers was going to luck out. The voting ceased at 900. At the last minute Linda was saved by the bell, intentionally keeping Dale occupied while he decided where to cast his last votes, which came down to an expensive mistake at the end. Little did he know with the votes he cast, put him in the running for a pie all the while Linda was laughing! At the end of the voting cycle the top 3 dancers with the most votes had the option of buying back their votes or get a pie in the face. After careful consideration and a last minute decision. Dale bought himself out at \$125.00. He said "He may not get to throw the pie but it was worth it to see Linda get a pie!" In first place was Jim Havward with \$127. Leo with \$126 and Linda Hayward with \$121. In between tips, the bidding started. Linda was the first one up. What a shocking look on her face when Cindy Raybern started bidding. Cindy got the bid for \$35 but little did Linda know who was going to throw the pie. Cindy let Dale do the honors. Leo was next and Linda was bound and determined to throw the pie. However, a surprising bid of \$40 from a group of co-conspirators bid her out. By then Linda was more than determined to throw a pie if she was receiving one, and that left Jim her devoted husband. Poor Jim! The 3 of them came out in their hospital garb and took their pies. What great sports! The voting started at our dance in February and by the time the pies were thrown at our April dance the club raised \$1,000. With this



One of three contenders to have pie thrown in their face. The club raised \$1,000.00.

money we purchased a sound enhancement system for the club. What great support from everyone that participated. You can check out more pictures from the Pie-in-the-Eye event at the website http://members.aol.com/ craybern/. Just go to the Pie-in-the-Eye link at the bottom of the page.

Cindy Raybern Ellsworth AFB, S. Dakota

# **Ralph & Phyllis Browning**

On April 24, we received a phone call from Ralph Browning saying that he and Phyllis (See ASD News "Amazing Phyllis Browning", Nov. '98, Page 17) had danced in Minot, North Dakota the night before — the 50<sup>th</sup> state in which they have danced. In your Oct. '98 issue Mike & Gail Seastrom (Page 16) refer to the earning of a "State Hopper" badge as an "amazing accomplishment." Given Phyllis' tunnel vision and cane-requiring walking (the cane is left at her chair when dancing), it truly is an amazing accomplishment for this special couple.

Ralph & Phyllis are probably the most dedicated dancers in the Delmarva Federation area. They can be found at most area dances, and usually dance  $\Rightarrow$ 



Members of the Rainbow Squares of Milmay, New Jersey at their Nifty-Fifties dance.

all the tips. They think nothing of dancing night after night - and have done Double Diehard (10 straight nights) more than once. Also during their travels they have twice earned a WILD DUCK DIEHARD badge (that being dancing on 5 consecutive days in 5 different states while traveling over 1000 miles). They danced in Iowa, Minnesota, Wisconsin, Illinois and Michigan in June of '95, and Georgia, Alabama, Mississippi, Louisiana and Texas in November '97, with Kentucky and Indiana added after a break of 2 days. They missed a third in September '96 when they did 7 states including Connecticut, Rhode Island, Massachusetts, Maine, New Hampshire, New York and Vermont on 7 consecutive days, but the mileage was not there.

They started learning workshops in the Fall of '92 under the patient tutelage of caller Larry Kanniard, and with the support of area dancers. It wasn't until 1995 that they set about seeing how many states they could dance in, having covered 7 nearby states. Phyllis & Ralph opted for a dance-and-drive trip to their daughters California college graduation in May/June of '95. That first 6+ week trip got them 25 states, all of the West and much of the Midwest. The bug had them caught, and by November '97 they had driven to, and danced in, 47 states. Then the break. Their daughter took a job with an airline making available free, but standby, tickets. Alaska was picked up in August '98, and Hawaii in October '98. After waiting thru the winter season, North Dakota was finally added.

Their feat was announced at a local festival that evening. They were given a well deserved round of applause, reflecting the sense of accomplishment that all dancers feel for members of our square dance family who achieves this most special feat of support for our active hobby!

> Dick & Amanda Taeuber Salisbury, Maryland

### **Rainbow Squares**

In March, the Rainbow Squares of Milmay, New Jersey held a special dance. It not only honored our new dancer members but also our "Nifty -Fifties." From our total membership of 139 we have 13 couples who have been married 50 or more years and still going





CHICAGO COUNTRY RECORDS

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strong. With a decorated cake and lots of goodies it was well attended.

I'm including a photo of the nine "Nifty - Fifties" couples in attendance. From left to right they are - Ed & Jane Turner, Art & Hazel Ransom, Ed & Marie Weldon, Ed & Dot Quinn, Jack & Libby Olver, George & Bea Shenton, Neal & Dot Slack, Wes & Ginny Bates and Joe & Alice Wood. Missing were Bob & Vera Langley, Bill & Shirley Ewan, Al & Bernice Freeman and Jake & Sally Eisler.

> Ray and Keta Sampson Newfield, N. Jersey

# **ASD Subscription Dance**

On April 17, Square Edges Square and Round Dance Club of Newport News, Virginia hosted caller Nick Cline of Woodbridge, Virginia in conjunction with our regular caller, Okey Wilson, in a Subscription Dance. We had approximately 7 squares, were able to sell subscriptions to American Square Dance Magazine and several copies of the National Square Dance Directory.

As President of the club, I wanted to make you aware that a really good time was had by all that attended. Nick is a refreshing, animated, and generally a delightful caller. He came "down" from the Washington, D.C. area with fellow caller Pat Scott and her husband, Jim. Pat didn't call, but we were simply pleased just to meet her. After the dance, Nick, Pat and Jim returned to Washington, D.C. and many of the club's dancers went out for pizza. While I was not personally there, I had reports of glowing comments from the dancers and our regular caller and cuer, who also attended the pizza session.

We tried something new, with someone new and had a great time. Thank you for making this event available, and for giving us such a delightful caller as Nick Cline.

> Nan Rothfuss, President Square Edges S&R Dance Club Newport News, Virginia

*Editor's Note:* Any one club or caller wanting to put on a subscription dance can contact us anytime. We really appreciate your comments and the help we are receiving from several callers.

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

# The Mark of a PROFESSIONAL

SQUARE

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

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

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

CALLERLAB 829 - 3rd Ave. SE Ste 285 Rochester, MN 55904 507-288-5121 be familiar with the standard styling for each movement and be able to dance with confidence ANYWHERE they choose to go.

We've come a long way!



# THE IMPORTANCE OF DEFINITIONS

Janet Neumann from Maryland is considered one of the best dancers in the country. She feels knowledge of definitions is vital. Here are her thoughts on the subject, as reprinted from Pacesetter magazines.

"Definitions are the most important fundamental you can have. We all learn how to do calls by some definition, but often we quickly forget that definition and do the call by 'feel.' This is a major problem for higher level dancers."

"Most calls can be done from many positions even though most callers may only routinely use them from a few. I believe that knowing and saying the definition quietly to yourself while doing each and every call is absolutely crucial for success. The Basic and Mainstream definitions are the most important, because they are the building blocks for all future calls learned."

"You may think it is foolish to say to yourself 'half right and half left' when you hear Swing Thru, but if you always did that, you would have no trouble doing it from a left-hand wave, a tidal wave, or a phantom setup." "Sit down with a list of calls from Basic up to the level you are dancing and then say the call and follow by saying the definition. If you cannot quickly state a definition, you need to study. Only when you have the definitions readily available in your brain, will you be able to execute them in the square at a dancing pace."

"And back to teamwork, if the person beside you seems to be hesitating, saying the definition a little louder so they can hear it may mean the difference between continuing to dance or squaring up at home waiting for the next sequence."

"If you do not know or don't think you have a good definition of a call, ask someone."

Good advice from Janet. Remember the well-known slogan: "If you don't know the definition, you don't know the call." Being able to say a definition in words will eliminate countless breakdowns, and thus will enable both yourself and your squares to have a much more pleasant square dance experience.

Beles - Cascade - Jewel - KALOX - Longhorn A & F Music PO Box 1835, Clackamas, OR 97015 800-851-6203



# LEE & STEVE KOPMAN

This month let's look at box the gnat. Usually called after a 4 ladies promenade. Try these for fun.

- HEADS box the gnat & slide thru, box the gnat pass thru, right and left grand
  - SIDES square thru 2 box the gnat, touch 1/4 boys run, pass the ocean spin chain thru right and left grand
  - HEADS lead right box the gnat, pass thru trade by, box the gnat fan the top explode & box the gnat right and left grand
  - 4) SIDES pass thru separate around 1 to a line box the gnat, square thru 3 tag the line, face in star thru, zoom CENTERS slide thru, at home
  - HEADS swing thru, box the gnat & slide thru, zoom CENTERS swing thru & box the gnat, double pass thru cloverleaf, dixie grand ieft allemande
  - 6) SIDES pass the ocean, extend swing thru, box the gnat square thru 2, wheel and deal CENTERS square thru 3 left allemande

- 7) HEADS right and left thru & lead left right and left thru roll away, box the gnat fan the top, recycle pass the ocean, swing thru right and left grand
- SIDES touch 1/4 & walk and dodge box the gnat, fan the top spin the top, recycle square thru 3, left allemande
- 9) HEADS slide thru & LEFT square thru 3 box the gnat, touch 1/4 boys trade, square thru 3 tag the line, face in right and left thru pass the ocean, acey deucey scoot back right and left grand
- 10) SIDES pass the ocean extend, box the gnat fan the top, GRAND swing thru box the gnat ENDS: load the boat Centers square thru 4 touch 1/4, split circulate circulate, girls trade swing thru right and left grand

# ASD Subscription Dances

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

July 30 - Charleston, WV Caller: Nick Cline Cuer: Glenn Anders Kay Short, Route 7, Box 136, S. Charleston, WV 25309; 304-768-2961 PCumber@compuserve.com

August 25 - Salt Lake City, UT Caller: Nick Cline Cuer: Jeanne Jones Juanita Dikes, 1416 W 3300 S, West Valley City, UT 84119; 810-972-8608 August 26 - Butte, MT Caller: Nick Cline Cuer: Jeanne Jones Jack Duffield, 208 Howe, Anaconda, MT 59711; 406-563-2416

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

November 22-28 - Australia Caller: Nick Cline Various places throughout Australia.

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

- 11) Heads 1P2P, box the gnat square thru on the 3rd hand box the gnat right and left thru, pass thru tag the line, peel off pass thru, wheel and deal CENTERS swing thru ENDS face in right and left grand
- 12) SIDES star thru double pass thru, cloverleaf CENTERS box the gnat double pass thru, peel off ENDS: load the boat Centers box the gnat & fan the top, ping pong circulate extend, swing thru circulate, right and left grand
- 13) HEADS roll away & slide thru box the gnat, spin the top

GRAND swing thru box the gnat, fan the top split circulate TWICE right and left grand

- 14) SIDES lead right swing thru, box the gnat square thru 3, trade by box the gnat, pass thru trade by, box the gnat square thru 3, left allemande
- 15) HEADS square thru 3 separate around 2 to a line box the gnat, load the boat relay the deucey, box the gnat pass thru, trade by square thru on the 3rd hand box the gnat CHANGE HANDS left allemande

Temper is what gets most of us in trouble... Pride is what keeps us there.

# THE KOREO KORNER

## STEVE KOPMAN



Let's keep with the box the gnat theme this month with a little pizzaz!

HEADS box the gnat & square thru Then:

1) touch 1/4 split circulate boys trade boys run bend the line load the boat left allemande

- girls run spin the top scoot back extend, right and left grand
- square thru 2 3/4 tag right and left grand
- swing thru girls trade square thru 4 trade by, left allemande
- 3) single circle to a wave centers trade
- 5) swing thru cast off 3/4 acey deucey circulate boys run promenade

# Kopman's Choreography

SOMETHING <u>NEW</u> TO OFFER !!! Now available: "SOFT" set of Mainstream, Plus, Advance and C1. "Brand New" sets now available at both the soft and hard levels.

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Are you looking for a different gift for that special someone? Give them a subscription to American Square Dance Magazine. (See Page 93)





We are trying to figure out what archie style is, can you help us, PLEASE! We've heard it is another word for role reversals. Is this true? We would like your help as soon as possible because we want our newest new dancers to receive a fun badge on their special night. Thanks!

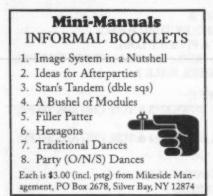
> Jack & Donna Nolan Square One

Pittsburgh, Pennsylvania

I am certain the term you are looking for is arkey style. Arkey style usually means the boys and girls simply switch places and dance the "opposite" sex part. It is a lot of fun and a good way to hone your dancing skills. Hope the special night goes well for everyone.

### Dear Dave,

We have an older lady in our club who ignores the fact of wearing pettipants. She has been informed often of this situation.



American Square Dance, July 1999



What is a tactful way of telling her to wear pettipants without hurting her feelings?

Name Withheld

Since the lady was "informed" of this situation which she apparently is ignoring, perhaps the direct approach is necessary. Simply tell her it is a club requirement for modesty purposes. If she does not wish to wear pettipants, she must wear dresses of the proper length so as not to embarrass the other dancers. If the situation does not correct itself, you may have to ask her to leave.

## **Special Note**

While hard to believe, it has come to my attention, there is a fad (?) popping up in a few areas. It seems some women are wearing stockings, garters, panties and short skirts as part of their square dance attire. This is not normally accepted square dance attire and does "not" speak well for the square dance activity. Dancers dressed in this manner should be asked to leave. It simply is "not" acceptable folks! Let us keep this a clean, wholesome activity for all.

Have a problem? Need an opinion? Dave speaks his mind, taking stands and answering questions as only he can, with plain talk, common sense and humor.

DAVE GIPSON - P.O. Box 491525 Redding, CA 96049; 530-222-4802 dave@dave-gipson.com



Selected by Sandi Sin



Here in New England we are fortunate to have a square and round dance convention each year. It affords us the opportunity as callers and cuers to say "thank you" to all of the dancers who supported us during the regular season, as well as the chance to renew old friendships and make new ones.

# PAPER MOON II

Ron & Rea Rumble, 43 Charles Ave., Lakehurst, NJ 08733

<b>RECORD:</b>	Special Pressing "It's Only A Paper	Moon"	
FOOTWORK:	Opposite except as noted	<b>RHYTHM:</b>	Two Step
<b>SEQUENCE:</b>	Intro-A-B-C-D-Ending	PHASE:	II

### INTRO

1-4 WAIT;; APT,-, PNT,-; TOG (CP/WALL),-, TCH,-;

5-8 TRAVELING BOX (PKUP TO CP LOD);;;;

### PART A

- 1-4 TWO FWD 2 STPS;; PROG SCIS; 1/2 BOX BK;
- 5-8 1/2 BOX FWD; PROG SCIS; HITCH; HITCH/SCIS;
- 9-12 LACE ACRS; FWD 2 STP; LACE BK; FWD, 2 STP;
- 13 16 CIRC AWY & TOG;; 2 SD TCHS; TWRL 2;

### PART B

- 1-4 FC-FC; RK THRU & REC; FC-FC; RK THRU & REC;
- 5-8 1/2 BOX; SCIS THRU; OP VIN 4; PIV 2 (CP LOD);
- 9-12 TWO FWD 2 STPS;; RK FWD,-, REC,-; DIP BK &-, REC TO FC WALL-;
- 13-16 TWO TRNG 2 STPS;; 2 SD CLOSES; WALK 2;

## PART C

- 1-4 VIN 3 & TCH; WRAP 3 & TCH; UNWRAP 3 & TCH; CHG SDS TO FC;
- 5-8 BOX;; REV BOX;;

9-12 VIN 3 & TCH; WRAP 3 & TCH; UNWRAP 3 & TCH; CHG SDS TO FC;

13 - 16 BOX;; REV BOX;;

# ENDING

1-5 CIRC CHS (FC LOD);;;; FOLD ARMS;



Armand & Joan Daviau, 295 Lathrop St., S. Hadley, MA 01075-1727

 RECORD:
 Special Pressing (Contact - choreographer)

 FOOTWORK:
 Opposite except as noted
 RHYTHM: Jive

 SEQUENCE:
 Intro-A-B-A(1-8)-C`-B-A(Mod)
 PHASE: IV+2

INTRO

WAIT DRUM ROLL

PART A

- 1-8 LINDY CATCH;; LINK ROCK JIVE WALKS;;; SWIVEL TWO THROWAWAY CHANGE PLACES LEFT TO RIGHT;;;
- 9 16 SPANISH ARMS TWICE;;; TRIPLE WHEEL FIVE BASIC ROCK;;;;;

PART B

1 - 8 NECK SLIDE;; CHANGE LEFT TO RIGHT TANDEM CATAPULT;;; CHANGE PLACES LEFT TO RIGHT AMERICAN SPIN;;;

PART C

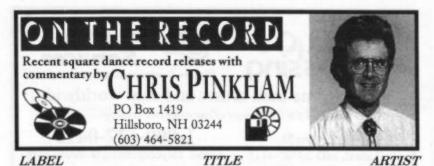
- 1 8 MIAMI SPECIAL RK REC KICK BALL CHG TWICE;;; SWIVEL WALK FOUR; SAILOR SHUFFLE TWICE; MOD SHOULDER SHOVE CHG HANDS BEHIND BACK;;;
- 9 16 RK REC VINE 6 WITH ARMS & SNAPS;; PRETZEL TRN;;; WINDMILL TWICE;;;

A (Mod)

1-8 SAME AS "A" THREE SLOW CHICKEN WALKS ARMS UP

This years convention brought six wonderful round dances to the Showcase Of Rounds. Two of them are highlighted for you today and the remainder will appear in future issues. I hope you enjoy the selections, I know the dancers in our area sure did.

If you should need any further help with 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.



The Devil Went Down To Georgia C-306 **Gary Shoemake** For several years folks have requested this tune at dances. Since it was out of print and people weren't inclined to get rid of their copies I've always had to say, "Sorry, can't find it anywhere." Not anymore! Long awaited, this release makes for some exciting dancing. Replace your worn out copy or pick up your first new one like me. Hds(Sds) Promenade 1/2, Sds(Hds) Square Thru 4, Do Si Do, 8 Chain 4, Corner Swing & Promenade!

Let's Get Back To You And Me! 0-927 John Kwaiser With a bouncing boom chucka beat this is an energetic tune with some really cute lyrics. This is good music for square dancing. Dancers seem to smile a little brighter after this tune. Hds(Sds) Promenade 1/2, Square Thru 4, R&L Thru, Pass Thru, Trade By, Star Thru, Square Thru 3, Corner Swing & Promenade!

**RYL-235** Make The World Go Away **Tony Oxendine** This cover from a pop ballad is a mellow relaxer for a quieter moment in your dance. Great piece to wind things down a bit after that high point in your dance. Hds(Sds) Promenade 1/2, Sds(Hds) R&L Thru, Sds(Hds) Square Thru 4, Do Si Do, 8 Chain 4, Corner Swing & Promenade!

**Tom Miller** This tune covers the Randy Travis tune from a few years ago. Humor and Blues together with that Hi-Hat signature sound. Hds(Sds) Promenade 1/2, Pass The Ocean, Extend, Swing Thru, Boys Run, 1/2 Tag, Scoot Back, Boys Run, Slide Thru, Corner Swing & Promenade!

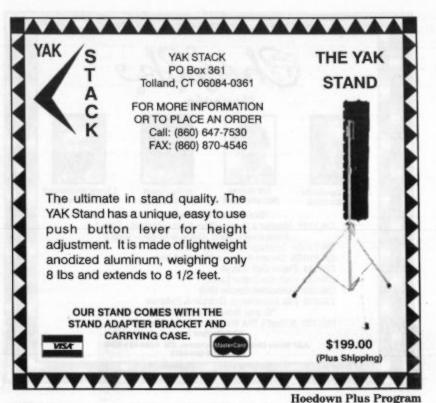
Sweet Fantasy **Darryl McMillan** One of my keepers this month. Nice rolling banjo and guitar leads. Very pleasant to dance to. Watch for the key change and have some fun with this one. Hds(Sds) Promenade 1/2, Square Thru 4, R&L Thru, Veer To The Left, Couples Circulate, 1/2 Tag, Scoot Back 2X, Corner Swing and Promenade!

BMV-16 Irish Washerwoman's Jig / Joe's Breakdown Hoedowns "Irish Washerwoman's Jig" is classic material with a strong fiddle lead. Joe's Breakdown is banjo pickin' stuff with a big bluegrass style. Both pieces are useful for some different dancing and some good listening as well.

## Is It Still Over

# **HH-5227**

# **ESP-625**



### ESP-420

# Over Easy

called by Bill Harrison Like all ESP hoedowns, "Over Easy" is worth adding to your collection. This one reminds me of "G-string" although has its own personality. Active music for creative hoedowns.

# **JP/ESP-812**

### **High Tech Redneck**

# Covering the country tune from the great George Jones, this one uses an organ lead and a strong percussion track with that signature JP/ESP sound. Tongue in cheek lyrics make for a cute tune. Hds(Sds) Flutterwheel, Sweep 1/4, Pass Thru, Swing Thru, Girls Circulate, Boys Trade, Boys Run, Bend The Line, R&L Thru, Ladies Lead a Double Pass Thru, Lady go Left, Boys go Right, Corner Swing and Promenade!

# **PLM-104**

### Almost Jamaica

# **Jerry Biggerstaff**

Can you picture those white sandy beaches, the blue waters, the island breezes in the Dakotas? Tongue in cheek lyrics and music with a Caribbean feel. Hds(Sds) Promenade 1/2. Square Thru 4. R&L Thru, Veer To The Left, Ferris Wheel. Centers Square thru 3, Corner Swing & Promenade! =>

American Square Dance, July 1999

**Jerry Jestin** 



### RYL-135 I'm Drinl

### I'm Drinkin' My Baby Goodbye

# Jerry Story

Moderately upbeat tune spiced with regrets and alcohol. Nice slide in the lead with fiddle for accent. Good boost for your dancers when they need a pick-me-up! Hds(Sds) Pass the Ocean, Extend, Swing Thru, Boys Run Right, 1/2 Tag, Scoot Back, Hinge and Balance, All 8 Circulate, Swing Thru, Boys Trade, Turn Thru, Allemande Left, Come back one and Promenade!

### **AR-104**

## **Rag Time Call**

### **Dale Smith**

Uses a variety of musical leads and a real swingin' bass riff in each progression which produces a nice effect for the dancers. Watch for the key change in the closer. Hds(Sds) Prom. 1/2, Square Thru 4, R&L Thru, Veer to the Left, Ferris Wheel, Centers Pass Thru, Square Thru 3, Trade By, Corner Swing & Prom.!

# BMV-15 Clogging Cindy / Barnyard Reel

Hoedown

Two-sided hoedown on a 7" 33 1/3 record. "Clogging Cindy" is very bluegrass and quite frantic with some great 5 string banjo pickin' and some fiddle worked in. "Barnyard Reel" comes with that barn dance/cartoon feel and its own "chicken" sound effects-you know "barnyard" noises.

# J & J Hoedown

**PLM-105** J Roberson & J Biggerstaff Single sided hoedown with the flip side called in Plus. Banjo and dobro leads with a little slide guitar in the middle and a boomchucka percussion track.

# **BM-196**

**OR-66** 

Perfect Fool A boomchucka percussion line with a slide guitar lead brings us somewhere between relaxing and moving on the floor. Pleasant piece. Hds(Sds) Promenade 1/2, Square Thru 4, Swing Thru, Boys Run, Couples Circulate, 1/2 Tag, Single Hinge, Scoot Back, Corner Swing & Promenade!

PR-2021 The Ladies From Tennessee / Moe Hoedown Signature sound hoedowns from PMDO. "Ladies" is a little more relaxing while "Moe"

has more of that barn dance feel to it. Both use a boomchucka percussion track.

Recordings reviewed are supplied by

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

American Square Dance, July 1999

# MMCD-2005

# Produced in a variety of keys as well as beats per minute "Don't Be Stupid" is a cover of a fairly current country/rock hit. The CD will give you the ranges and speed to cover your vocal and dancers abilities. Hds(Sds) Square Thru 4, Do Si Do, Swing Thru, Boys Run, Ferris Wheel, Centers Pass Thru, Touch 1/4, Scoot Back, Corner Swing and Promenade!

Don't Be Stupid

Covering a tune from the rock group Journey, this CD is produced in a variety of keys and BPM to help match your vocal abilities as well as your dancers abilities. Hds(Sds) Promenade 1/2, Sds(Hds) Touch 1/4, Boys Run, Slide Thru, Pass The Ocean, All 8 Circulate one spot, Swing Thru, Boys Run, Ferris Wheel, Ctrs. Pass Thru, Corner Swing & Promenade!

# **MMCD-2006** Don't Stop Believin' **Jeremy Cavner**

Pleasant relaxer with an island feel to the music. Nice use of percussion and the marimba in the background. Hds(Sds) Promenade 1/2, R&L Thru, Flutterwheel, Sweep 1/4, Pass Thru, R&L Thru, Ferris Wheel, Centers Pass Thru. Corner Swing & Promenade!

Caribbean

**OR-27** Jackson **G** Bible & G Wheatley Here's an oldy but a goody. Covering the old Johnny Cash tune from the '60's using that signature PMDO sound. Background vocals are cut into the instrumental side. Hds(Sds) Square Thru 4, R&L Thru, Swing Thru, Boys Run, 1/2 Tag. Scoot Back, Boys Run, Square Thru 3, Corner Swing & Promenade!

# Although your reviewer was not familiar with the original tune, this DR recording uses a bluesy rock edge to it. Piano and guitar leads with a strong percussion track. Hds(Sds) Square Thru 4. Sds(Hds) Rollaway, All Swing Thru, Boys Run, R&L Thru, Pass Thru, Wheel & Deal, Square Thru 3, Swing corner & Promenade!

**Jimtown Road** 

**DR-89 Hans Pettersson** 

# **Gary Bible**

Mac McCullar

Laura Thomas

# **CLUB LEADERSHIP NOTES**

**Bernie** Coulthurst



The subject of this article was stimulated by an article titled. Sowing the Seeds of Square Dancing, written by Dave Hewitt of Hopkinton, Massachusetts. We discovered it in the May '99 issue of the Northeast Square Dancer, edited and published by Ed & Pat Juaire, editors of this fine publication and run in the June '99 issue of ASD. The article starts out as how honored Dave was to accompany his granddaughter to a square dance sponsored by the Girl Scouts. Over 300 people attended this special dance in Northbridge, Massachusetts. The caller at this grand occasion was Pat Juaire. Co-Editor of American Square Dance Magazine. The dance was a smashing success! Quoting Dave's last para-

graph he said, "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."

The idea crossed my mind about how I could try to get callers and square dance leaders to sponsor similar dances across Canada and the U.S. Immediately, I decided to write about the subject in this column.

Let's get the ball rolling to get callers and square dance leaders to contact their local Girl Scout leaders about the possibility of having a local square dance for the Girl Scouts in your community. Maybe CALLERLAB and American Callers Association could reprint this article as well as Dave's article in the June '99 issue of *ASD* along with an article of encouragement to get callers to get involved in this international effort. We can do it if we want to. How? By just doing it.

Marketing involves a series of positive impressions. (You can bet the farm that a good percentage of the

> girls in Pat's special dance will eventually become adult square dancers.) Too often square dance leaders who

make a marketing effort in their province or state are looking for immediate responses so they can measure what works and what doesn't work. Marketing doesn't work that way. Marketing involves a series of positive images that eventually motivates the prospect to consider the

"Marketing works, you just have to keep at it."

# THREE R's

Recently Released Records Now Available Information supplied by Hanhurst's Tape & Record Service PO Box 50, Marlborough, NH 03455-0050 USA & Canada: 1-800-445-7398 Fax: 1-800-346-4867 or 603-876-4001 Foreign: 1-603-876-3636 E-mail: supreme@supreme-audio.com Internet Home Page: www.supreme-audio.com	
God Bless The USA, Foundation Callers - CALLERLAB Foundation Fundraiser 	
Home Sweet Home, Worley's CRC 119 Friends For Life, Jones GMP 404	

"product" being sold. Ford Motor Company doesn't expect you to go out and buy a Windstar every time you see their commercial on TV. BUT, they do expect you to consider a Ford product when you are in the market for a new vehicle. Even bad ads work but not as good as well written ads. Have you ever noticed how few words are used in billboard ads? Try to make a conscious effort to analyze the billboards you see on the way to your next square dance.

In Wisconsin, Greg & Joan Polly have been leading the Square Dance Association of Wisconsin - South East Area Promotion Committee since 1996. The committee has a booth at the State Fair, they use billboards, they use radio commercials, they use bumper stickers, etc. Their efforts are paying off. Over 100 new dancers entered the Square Dance World this year! Quoting Greg, he said "Marketing works, you just have to keep at it!" Their committee has raised close to \$8,000 to invest in marketing in Wisconsin.

But don't forget the Publicity and Public Relations phases of marketing. That is where the activities like special square dances for the Girl Scouts and Boy Scouts in your community fit into your marketing program. Your costs will be minimal. Your biggest investment will be the time to put it all together and MAKING IT HAPPEN!

Let Pat & Ed Juaire know about your experiences with the Girl Scouts and Boy Scouts in your community. They are always looking for success stories about promoting square dancing.

Summer is going by fast. Enjoy it while it lasts! Don't forget to include your new dancers in your picnics and special get-togethers this summer. Make them a part of your clique!

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.

# Mule Train

Typically, early American dancers wrote most often of their arrival, change of attire, and the grand march into the ballroom but almost nothing of the program. Besides walking they went horseback or sat in slavesupported chariots, bumpy wagons and luxurious carriages. On steamboats, a few with magnificent ballrooms, the calliope piped dance music as Union Civil War soldiers waiting for battle and secessionist Confederates rode rail cars pulled by steam locomotives to fight them.

But no means of travel persisted longer than the mule, a hybrid animal,

and the offspring of a mare horse and a donkey. For over 300 years it was driven to cotillions and fandangos. Termed perverse and stubborn, it shuffled along surefooted bearing goods, pulling Missouri traders and wagon drivers over southwestern deserts and mountain passes.

Mulish dancers, famous and unknown, often recalled it with affection and humor. Along its path, in trains led by a *mulera* (mare), facts were recorded about the conduct and program of fandango, the Spanish folk dance. (Today, belies can still shop malls for mules, slippers without heel straps. They remind her she must shuffle, for the toes cannot leave the floor without chancing a fall or stumble as on rough, uneven frontier floors.)

In Spain, muleteers (1538), "during their stops at roadside inns and generally at street masquerades in small towns," practiced fandangos. In New Spain, American drivers danced away their wages in it with Mexican women at Santa Fe Trail end. In these programs the dancer hands held castanets. Communication was by eye and suggestive body movement, but this was sometimes ignored in New Mexico especially among drivers and mountain men.

Joseph Gregg, a Missouri trader, in his autobiography of 1844, de-

> scribes the entrance of a mule caravan into the city of Santa Fe, New Mexico:

"Muleteers prepared with clean faces, sleek combed hair, and their choicest Sunday suit, to meet the 'fair eyes' of glistening black that

were sure to stare at them as they passed. (To) showoff each must tie a brand new 'cracker' to the lash of his whip to outvie his comrades in the dexterity with which he flourishes this favorite badge of his authority. (This description still encapsulates the primary and secondary definitions of

# **GRENN**, INC.

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# BATH, OH 44210

'cracker', as in "Georgia Cracker" according to Merriam-Webster's Collegiate Dictionary, 1996)

"Respecting fandangoes, I will observe that in New Mexico, it is never applied to any particular dance, but is the usual designation for those ordinary assemblies where dancing and frolicking are carried on; *baile*, or ball, being generally applied to those of a higher grade. The former especially are very frequent; for nothing is more general, throughout the country, and with all classes than dancing."

James Webb, another trader: "The sala, or dancing hall (was) from 20 to 30 feet long, and 15 to 18 feet wide, with sometimes benches on the side and packed full, only leaving sufficient space through the center for the couples to waltz through. (It varied with the size of residence, which the owner rented and supplied with food and refreshment.) When the dance began, the men would place themselves in line on one side. The women would begin to rise and take their positions opposite the men, almost always in regular order without manifesting any choice of partners. And I have never seen anything lascivious or want of decorum and self-respect. I have known of disorders and serious bravas, but it was almost always invariably where Americans and whiskey (Taos Lightening) were found in profusion."

After the Mexicans expelled the Spanish in 1821, a series of disputes led to the Mexican War of 1846-8 with the United States, which was extensively covered through telegraph by newspaper reporters. It also provided evidence of U.S. soldiers dancing the fandango with local women. During the Monterey campaign, which sailed from New Orleans and staged along the Gulf Coast of Texas, one of General Zachary Taylor's soldiers found the Mexican town of Cerralvo -"the prettiest site for a town I have ever seen with fandangoes, monte (cards), limonada, and a dash now and then of vino de Parras." The western campaign marched from Kansas City and set up a new government in Santa Fe. On southward, it paused in El Paso where the U.S. military forbade monte, "mule racing & fandangos."

In Mexico City, American officers were exposed to Latin dancing. "Stonewall" Jackson had a romance, learned to dance, and in his Confederate  $\Rightarrow$ 

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COLORS:	and the second difference in the second s	fellow, Lavender, Mint, Kelly Gr	

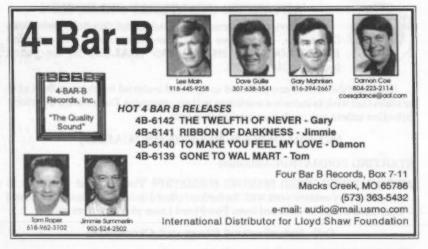
campaigns later uttered Spanish phrases. The wedding of Ulysses S. Grant and Julia Dent in Illinois is said to have featured a fandango.

Mexico never gave up its claims to New Mexico and Texas, which was annexed by the United States. Texas Confederates of the U.S. Civil War set up a government in New Mexico as the possible base for an empire. "Balls and fandangos" were taxed (an indication of their popularity). When defeated in 1862 by Midwestern Union soldiers, they were paroled and danced along side the victors in mountain fandangos around Santa Fe.

Toward the end of the U.S. Civil

War the mule had its last, triumphant heehaw. When a Confederate siege was broken, Grant's aide, Porter, described its action in opening the Cracker Line prior to Sherman's march through Georgia, an 8-mile trail running southeast of Chattanooga, Tennessee:

"During the fight (Confederate muleteers) deserted their teams (which) stampeded, broken loose from their wagons. Fortunately they started toward the enemy. Believing it to be an impetuous charge of cavalry, his line broke and fled. The quartermaster in charge of the animals, not willing to see such distinguished services go



unrewarded, sent in the following communication: 'I respectfully request that the mules for their gallantry in this action, may have conferred upon them the brevet rank of horses'." General Grant was amused.

Two years later Confederate General Lee, knightly dressed on a white horse, surrendered to Grant, Artillery, ordinance, or Confederate property that might be used in Appalachian guerilla warfare would be seized. Lincoln and Grant had decided this several weeks earlier during an impromptu steamboat ball where neither engaged "even in a square dance." The two Mexican War veterans, who vocalized and wrote about dancing during the Civil War, agreed on everything except Confederate mules. Grant conceded that, since they were the property of privates, they could keep them for planting the spring crop. He could see Lee's relief.

Afterwards, Grant's staff, expect-

ing him to speak of his great conquest, gathered at his tent, but the exquartermaster, muleteer, and commander of all forces, lapsed into a story about a mule:

"Turning to his chief quartermaster: 'Ingalls, do you remember that old white mule that so-and-so use to ride when we were in the city of Mexico?" (Was Porters tactful soand-so actually Lee, who had a preference for white horses and scouted mountain passes leading to its capture?) Why perfectly, said Ingalls, who was just then in a mood to remember the exact number of hairs in the mule's tail.' And then the general-in-chief went on to recall the antics played by that animal during an excursion to Popocatepetl (a dormant volcano). (Having) no desire to look at the conquered, he then surprised us by announcing his intention of starting for Washington early the next morning."

A little nonsense now and then is relished by the best of men. American Square Dance, July 1999 35



# ADVANCED QUARTERLY SELECTION

Bill Harrison, Chairman of the Advanced Quarterly Selections Committee, announces that the committee has selected **INTERLOCKED DIAMONDS (CALLS)** for the period beginning May 1, 1999.

Quarterly Selections are provided as optional material for those callers and/ or clubs that wish to include a workshop in their programs. Do not use a Quarterly Selection unless you walk it or workshop it first.

# **INTERLOCKED DIAMONDS (CALLS)**

# **STARTING FORMATION: Diamonds**

ACTION: INTERLOCKED DIAMOND FORMATION: Two adjacent diamonds in which the very centers work with the furthest other 3 dancers. Normal Interlocked Diamonds would be obtained from Two-Faced Lines plus a centers Hinge.

# **Call: Interlocked Diamond Circulate:**

**STARTING FORMATION:** Interlocked Diamonds

ACTION: Each dancer moves forward one position in the Interlocked Diamond path.

**ENDING FORMATION:** Interlocked Diamonds



# Call: Flip the Interlocked Diamond:

**STARTING FORMATION:** Interlocked Diamonds

ACTION: The points Flip the Diamond, while centers Interlocked Diamond Circulate.

ENDING FORMATION: Waves or two-faced lines.

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Before	After

# Call: Cut the Interlocked Diamond:

**STARTING FORMATION:** Interlocked Diamonds

ACTION: The points Cut the Diamond, while centers Interlocked Diamond Circulate.

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#### **ENDING FORMATION:** Waves or two-faced lines

#### DANCE EXAMPLE:

- A-1 Sequence: Heads Wheel Thru, Right and Left Thru, Veer Left, Girls 1/4 Thru, Center Girls Run, INTERLOCKED DIAMOND CIRCULATE, Boys Half Tag, Turn and Deal, Pass Thru Trade By, Slide Thru and Roll, Right and Left Grand.
- Heads Star Thru, Double Pass Thru, Right Roll to a Wave, Swing Thru, Boys Run, Star Thru, Pass Thru, Right Roll to a Wave, Boys Run, Girls 1/4 Thru, Center Girls Run, INTERLOCKED DIAMOND CIRCULATE, FLIP THE INTERLOCKED DIAMOND (Girls are points for the Flip the Diamond, Boys are the centers for an Interlocked Diamond Circulate), Girls Trade, Recycle, Double Star Thru, Right and Left Grand.
- Heads Wheel Thru, Single Circle to a Wave, Slip, Switch to an Hourglass, Hourglass Circulate, Center 2 Boys Hinge, INTERLOCKED DIAMOND CIRCULATE, CUT THE INTERLOCKED DIAMOND (boys are points for the Cut the Diamond, girls are the centers for Interlocked Diamond Circulate), Couples Circulate, Turn and Deal, Double Star Thru, Right and Left Grand.
- SING CALL SEQUENCE: Heads Star Thru, California Twirl, Right and Left Thru, Veer Left, Girls 1/2 Circulate, Center Girls Hinge, INTERLOCKED DIAMOND CIRCULATE, Boys 1/2 Tag, Turn and Deal, Square Thru 3, Allemande Left, Swing Promenade.

# Promenade Hall in Bossier City Lost

Saturday, April 3, as families across northwest Louisiana dyed Easter eggs or shopped for last minute additions to their Easter ensembles, the skies darkened and rains poured. Then it happened. Tornadoes formed and swept across the region. Promenade Hall, the crown jewel of the Northwest Louisiana Square and Round Dance Association, was left

in ruins. Nothing but a parking lot, concrete slab, and an immense pile of debris marked where it had stood for 10 years.

Members surveyed the destruction in disbelief. Memories of fund raisers and hundreds of hours of labor swept over those for whom Promenade Hall was a labor of love. NWLSRDA held an emergency board meeting, and appointed an insurance claim manager, a debris removal manager, and a reconstruction project coordinator. This management team is already hard at work with their volunteer crews. The association has good insurance, but there's never enough to put back quickly what we had. It will be a build as we go effort once more, only the builders are ten years older now! But you couldn't ask for a more enthusiastic pool of members and volunteers. It will be a regular old fashioned "barn raising." Dancers

> and clubs have sent their best wishes, asking how they can help, offering equipment and building help. Some have asked if we "mind" them having benefit dances in their area to help offset our reconstruction costs! NOT HARDLY! It goes to show square and round dancers are like no other people in the world, good people helping good people.

If you would like to help please contact Marti Shagun, 236 Pennsylvania Ave., Shreveport, LA 71105 or at 318-861-3053.

> Marti Shagun Shreveport, Louisiana









#### CALLERS NOTES Norm Wilcox

This month Norm has included some interesting asymmetrical routines, along with several 'announcement gimmicks', where the dancers all face the stage for the caller to make an announcement or thank the dancers.

In this month's 'Adding Creativity To Your Choreography' article, Norm continues with the 3<sup>rd</sup> part in his series on the various aspects of Formation Management. This will allow the caller to add variety to his program without having to teach the dancers new names. This will require the caller to do the homework, and to use judgement before calling this at a dance.

For the **Basics** Program, many sequences are included that apply 'Gentle Extended Applications'. In the **Basics and Mainstream** programs, the following call and sequence is featured: Chain Down the Line. For the **Plus** program, Acey Deucey 1 1/2 is featured, along with some Plus choreography. For those calling Advanced, there is information on (Anything) and Cross; Split Square Through; Follow Your Neighbor from T-Bones; and some A-2 choreography using 3 & 1 Lines.

#### CHOREO-WISE David Cox

At the **Basics** program, David shares an interesting idea presented by Bob Bourassa called "Chain 3/4 Down the Line." This can be called from some Quarter Tag formations, along with some Right-Hand Diamonds.

Working with Lines or Waves of 3 or 6 dancers will add variety to your calling.

Cross-Over Circulate (Part 3) from 3x1 Lines is the Advanced call of the month.

The theme for this month's singing call is minor figures (i.e., Those without changing of partner) that are just a little bit out of the ordinary. Some of the routines feature "If you want to" material.

Joe Kromer has a website for exchanging choreo. If you send in one sequence, you will then receive all the material that was contributed. The URL is: http://www.geocities.com/ nashville/opry/5901.

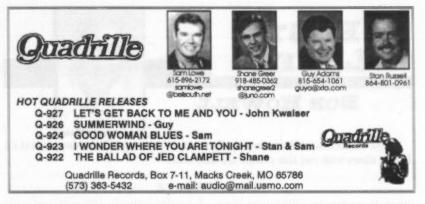
#### JOHN'S NOTES John Saunders

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 talks about the importance of taking care of your voice. Tips to prevent or treat hoarseness: 1) If you smoke, QUIT; 2) Drink plenty of water; 3) Avoid secondhand smoke; 4) Avoid caffeine & alcohol; 5) Watch your diet; 6) Humidify your home; 7) Avoid prolonged vocal use; 8) Avoid using your voice when it's injured, and don't whisper. More info

American Square Dance, July 1999

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from Dr. John Cece can be found at: http://www.ear-nose-throat.com.

In the Dancing Contra section, by Don Ward, you'll find a couple of suitable contras for almost any occasion or level of dancer.

The **Basic Program** call featured is Cross Run. Half Tag is the highlighted call at the **Mainstream Program**. This month he looks at 3/4 Tag the Line for the **Plus Program**.

The Advanced and Challenge Supplement includes: Pass In; In Roll Circulate; and the Tandem Concept.

#### 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.

A popular trick among callers is to use the sight method to resolve the dancers back at home. The process is laid out step by step.

The call Recycle from left-handed waves is a good workshop theme for either Mainstream or Plus dancers. Mike Callahan talks about how to make the teach easier. Also included in this issue are a series of sequences under the "Tough Plus" category, along with plenty of choreo sequences.

#### MINNESOTA CALLERS' NOTES Warren Berguam

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

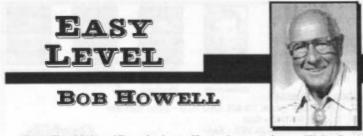
The featured calls this month on the Mainstream through Plus Programs are: Mainstream: Split Circulate; Trade; and Fold. Plus: Ping Pong Circulate; Linear Cycle; and Spin Chain the Gears.

The Advanced Program calls highlighted are: Left Wheel Through; Lockit; Spin the Windmill; and Split Counter Rotate.

Word has reached us of the passing of Warren. Our condolences to his family. He will be missed.

> Do you publish a note service? Would like it mentioned here?

Please send it to: 1720 W. Arrow Highway #83, Upland, CA 91786. Thanks, Frank.



Stew Shacklette of Brandenburg, Kentucky sent along a Waltz Contra that I'd like to share with you this month. He calls it the—

#### LUCKY WALTZ

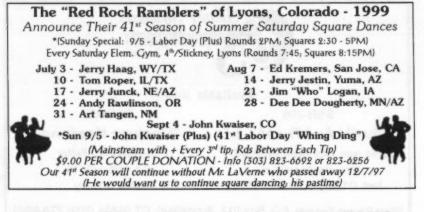
Formation:	Proper duple. All the men on one side facing their partner across the way.
Music:	"Avon Laddie" on LP, "A Michigan Winter" by the Roughwater String Band
<b>Routine:</b>	
Measures:	
1 - 4	With the couple below star right
5-8	Star left
9 - 12	#1 man and #2 lady go frd & back and cross over
13 - 16	#2 man and #1 lady go frd & back and cross over
17 - 20	#1 man and #2 lady go frd & back and cross back
21 - 24	#2 man and #1 lady go frd & back and cross back
25 - 28	Join hands and circle left 1/2 way only (slow waltzes)
29 - 32	Pass thru (2) and turn alone (2)

Following is a Contra that I'd like to share with you. It was written while fishing on the lake outside our front door. It is a take off of the original old "Tempest Contra." The first few movements represent the wave effect of the lake. In the next few months, as the weather begins to cool down, waterspouts begin to appear on the lake as vertical tornadoes and suck up vast amounts of water. I have employed the wheel-chain movement to represent these waterspouts. And finally, the half promenade and right and left thru are examples of going out 18 miles to get the "big ones" and more than once having to be towed home because the motor wouldn't behave, I have named the dance the—

#### LAKE ERIE TEMPEST

#### Formation:

Double couple contra, both couples active. Two couples facing the foot of the set with the other two couples facing into the center of the set.



Music: Vermont Tempest. Folk Dance Series 7EG-8719, or Steamboat Quickstep Folkdancer #MH 511-A

#### **Routine:**

- A1: Fours go down the center four-in-line Back up to place and face out. (Face the couples on either side of them.)
- A2: Ladies wheel-chain across. (Ladies interrupt the ladies chain with a 360-degree turn in the middle of the chain)
- B1: Ladies wheel-chain back.
- B2: Half promenade.

Right and left thru. (Inside couples adjust to face down the set) Note ("Come in at the heads," called on the second change and every other thereafter.)

Although there are many variations of the following dance, this is the original way that Ed Gilmore created the routine. He called it—

#### ENDS TURN IN

(An original call by Ed Gilmore from Yucaipa, California)

#### First and third go forward up and back

Then split your corner in the same old track and four in line you stand First and third go forward and back, then forward again and face their corners.

Walk between the side couples "splitting the corners," gents turn to the left, girls to the right and stand in lines of four with the side couples

Go forward eight and back with you, go forward again and pass through Go forward and back in the two lines of four, then forward again and passing right

shoulders with the person you are facing, pass through and remain facing out. Do not turn back to face the other line of four

Join hands again-the ends turn in



After passing through, join hands again in the line of four and the two active couples on the ends of each line turn in and come through the arch made by the center couple in their line of four. The center couple in each line of four simply raise joined hands and pull the ends through the arch to the middle of the floor. After active couples have come through the arch, the side couples do a simple

dishrag turn to face back to the center of the set.

Circle four in the middle of the floor

Go once around with the pretty little thing, pass through and split the ring and four in line you stand

Active couples after coming through the arch to the middle of the set join hands and circle four once full around, then again passing right shoulders with the person they are facing, pass through to the side couples, walking between them and standing in lines of four.

Go forward eight and back with you, go forward again and pass through Join hands again-the ends turn in

Circle four in the middle of the floor

Go once around and feel her heft-pass through and allemande left

Repeat as before up to the point where the active couples pass through in the middle *of* the set. At this point each person is facing his original corner in a position for an allemande left

Meet your partner and promenade

After the allemande left, take your partner and promenade. There is no right and left grand.

Promenade you're doing grand-pull her through with your left hand Go right and left grand in time with the band

From your promenade position, with your left hand pull your partner across in front of you so that she goes to the gent behind you and you start your

CALLER'S FOR NEW AND EXPE AUGUS	RIENCED CALLERS
Callerlab Accredi DEBORAH PARNELL, Instructing SOME ESSENTIAL TOPICS	FRANK LESCRINIER, Instructing
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right and left grand with your right hand lady. Thus, she becomes your new partner

#### Go right and left to a brand-new maid

#### Get a new partner and promenade

Repeat again for first and third then twice for second and fourth.

This one is a beauty, researched from Ed Butenhof's book entitled "Dance Parties For Beginners." The dance is called—

#### SCATTER THREES

Formation:	Start with circles of six people anywhere on the floor, clearly identified as two groups of three each.
Music:	Use any well-phrased record.
Routine:	Photos and a state of the state of the state of the state of the state
	CIRCLE LEFT (16 counts)
	CIRCLE RIGHT (16 counts)
	RIGHT ELBOW TURN, LEFT ELBOW TURN (16 counts -
	In own group of three, the center person turns the right hand person with right elbow and the left hand person with left elbow - eight counts each. If they are a fast-
	moving group, they can go twice around with each hand in that time.)
	BOW TO THE OTHERS, PASS THROUGH AND FIND ANOTHER GROUP (16 counts - They can go anywhere they wish to find another free threesome. Repeat all.)
	The dance is 64 counts in total.

The trouble with life is, you're half way through it before you realize it's a "do it yourself" thing. - from JJ

# **GOD BLESS THE USA**

Standing ovations at any function are not easy to come by. Yet, at this year's CALLERLAB Annual Convention in Dallas, that is just what happened.

A small idea of Doug Bennett and Tony Oxendine was hatched up last February. That idea was to produce a record and have the proceeds from the sale of the record donated to the Foundation for the Preservation and contacted Mike McClain of McClain Recording Studio arranging for the musicians and studio time. There was only one small problem at this point. No one had any idea what song to record. Shortly before it was time to go into the studio, Doug thought he had found the perfect song, "God Bless the USA." Tony agreed and Doug went to work.

The music was arranged and the song was recorded. Now came the

Promotion of Square Dancing with the specific intent of procuring a marketing firm to help figure out how to promote and mar-



ket square dancing. It was to be a "We Are the World" kind of record. They would get a dozen or so callers each lending their vocal to the record.

Originally, the idea was to make a couple of thousand dollars for the Foundation but over the next few weeks, the idea took on a new form. Why not try and make it a BIG project. Tony is co-owner of Royal Records and Doug is the owner of Global Music Productions. Between them, they have contacts at several Nashville, Tennessee record companies.

Tony started contacting these companies to get prices for the production of the song while Doug hard part paying for everything. Doug and Tony had already agreed to split the cost between the two record companies, but they figured, "Let's go for the moon, and see how much

of the costs we can get donated." Tony contacted Nashville Record Productions, the mastering plant. They agreed to donate all of their work. Then he contacted the pressing plant, United Record Pressing and they agreed to donate all of the pressing costs. The record sleeve printer, Hamlet Printing, also agreed to donate all of the printing and sleeves. Doug asked Mike McClain if he would donate the studio time and supplies. He, too, quickly agreed. Doug and Tony then contacted Bill Heyman of Supreme Audio and Tom Dillandar of Palomino Records and asked them to distribute and sell the records. To no



one's surprise, they both agreed not only to distribute and sell the records, but also to give all of the money to the Foundation.

As all of this was happening, another idea was born. Why not make it REALLY special? Doug and Tony came up with the idea of having a "limited edition" run of two hundred individually numbered records pressed on a special color of vinyl to be sold at the CALLERLAB Convention. The prices were going to be \$25 for an unsigned record, \$50 for a record with all of the artists' signatures, and \$100 for a specifically numbered record. In addition, record number 001 would be auctioned off at the banquet on Tuesday night. The goal? Raise \$5,000 at the convention.

On Sunday, Doug and Tony contacted eleven callers who volunteered their time to record the vocals. On Monday night starting at 10:30PM and finishing in the wee hours of the morning, the idea became a reality. In a recording studio in Dallas, Texas, square dance history was born. Tim Crawford, Dee Dee Dougherty-Lottie, Jerry Jestin, Jon Jones, Jerry Junck, Deborah Parnell, Mike Seastrom and Jerry Story recorded what may very well be the most inspirational square dance tune ever recorded.

On Tuesday, Larry Cole, the Chairman of the Board of CALLERLAB, heard the rough mix of the vocal. He spoke with the Executive Director, George White. George revamped the Tuesday night banquet to include a live performance during the banquet. After the performance, the auction for record number 001 was held. Doug and Tony had hoped to raise \$300 or \$400. The bidding was fast and furious, and the \$400 mark was surpassed in seconds. When the smoke cleared, the winningbid was an amazing \$2,000 by Bill & Peggy Heyman. ⇒



Now the performance. Eleven callers quickly took their spot. There was no time for rehearsals. The music started and eleven voices blended together in song. Actually twenty-two voices blended in song. In error, the music being played was the vocal side. The artists never missed a beat. They sang the entire song with themselves. When it was over, there were more than several misty eyed callers in the audience. A thundering round of applause broke out. Over three hundred callers and their spouses rose from their seats. The performance was so close to the original that very few, if any, in attendance realized that mistake. After everything quieted down somewhat, Larry Cole told everyone

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exactly what happened, and asked the crowd if they would like to hear it "right" this time. Again, the response was deafening. So, being the troopers that they are, the eleven callers did it again—right this time.

Afterwards, the announcement was made that immediately following the banquet, orders for the limited edition version would be taken. This writer has never been more proud to be part of any organization. The lines at the table were four deep. There were more than six people working the desk struggling to keep up. The end result? Over \$11,000. What a group of people. Less than two hundred people generated that staggering amount.

Now the word needs to get out to the "masses." The editors of American Square Dance Magazine were contacted, and Ed & Pat, graciously volunteered to give this project free advertising in their magazine.

So... here we are.

What's next? The record is now available to the general square dance public. You may order the record from Hanhurst's Tapes and Records, Palomino Records, or your local square dance record dealer. The cost of the record is \$5.00 and ALL of the money goes straight back into promoting our activity. You can help by buying a copy for yourself (it's great "listening"), and buying one for your caller.

CALLERLAB, its members, and its convention guests raised more than \$13,000 for square dancing in one evening. Now it's time for the rest of us. "God Bless the USA" is an awe-inspiring tune. The entire project was conceived and accomplished through the love of our great activity. We all can make a difference, and we can turn square dancing around if we really try.



American Square Dance, July 1999



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American Square Dance, July 1999

HILTON



by Phyllis Mugrage

A great fashion this year is the vest. There are so many creative things you can do with them besides just making them from whatever fabric you purchase. I have been playing with doing some Crazy Quilt vests. A great way to utilize all those scraps you save (I cannot stand to throw away fabric if it is a large scrap or 1/4 yard or more).

There are 2 ways to do the Crazy Quilt type vest front. Start with an odd shaped piece for the center. I use either a 5-sided figure or a 4-sided piece with not one of the sides the same length. Again, use like tones, either all dark tones or all light tones. I keep adding until I have enough to cover the vest front pattern and then make another one for the other vest front. I then top stitch with decorative thread and decorative stitches from my machine. Or you can sew pieces together until you have a large enough piece to cut a 6-1/2 inch square from it. Turn your squares in different directions when you cut them, then you stitch the square together to form your vest fronts. Embellish your square before you stitch them together. I've done a couple using these techniques, one of them I even used crochet pieces I found in my mother-in-law's things when she passed away. I don't crochet so I knew I would never do anything with all the rounds we found; this was a fun way to utilize these items.

Another fun thing to do with a vest is to take apart old ties and stitch them together to either give you an up and down line, a diagonal line or a horizontal line. You can either use them as angular pieces or cut them into straight line stitches. You are only limited to your imagination. I made a Christmas vest using the Crazy Quilt pattern and it really came out neat.

While I am talking about holidays, I tried something new for Pat and I this vear. I made a voke that I can baste stitch to a shirt in the holiday motif (i.e., Halloween, Christmas, Valentine's Day, etc.). When the holiday comes, I baste it to an appropriate colored shirt and then make an overskirt that I wear. This way I am not making complete outfits that are only worn once a year. I have a Christmas skirt I made almost 20 years ago and dancers always say what a beautiful skirt. When I tell them how old it is, they are amazed, but I only wear it 2 or 3 times in any year.

From December 1994.

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Bill Harrison

JP/ESP - 812 HI TECH REDNECK JP/ESP - 811 JUST ANOTHER POLKA JP/ESP - 7008 DO THAT TO ME ONE MORE TIME by Jerry by Jerry

by Bill



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

**Dancing** Contra





This month's contra was found on an Internet posting by the author, Donna McAllister.

Its official name is ADPD or the Awesome Double Progression Dance. It is just that! For those unfamiliar with this type of choreography dancers interact with two other couples during each time through the sequence.

The dance is in improper formation with couples 1, 3, 5, etc. crossed over.

- A1: DOWN THE SET 4 IN LINE (6) TURN ALONE (2) With the 1's in the center of the line, between the 2's, promenade 4 in line away from the caller.
   PROMENADE BACK UP THE SET, (6) BEND THE LINE (2) This will position you to face another couple across the set.
- A2: (with the opposite couple) CIRCLE LEFT (8) REVERSE, TO LEFT HAND STAR (8) As the star revolves 1's must look down the set and 2's look up the set for the next part.
- B1: BALANCE AND SWING THE NEXT PERSON (neighbor along the line) (16) End the swing facing across the set.
- B2: LONG LINES FORWARD AND BACK (8)
   1'S SWING IN CENTER (8) face down the set at the end of the swing ready to step between the next 2's to promenade 4 in line.

Recorded music for the dance makes use of TNT's "Pass Me By" #271. This provides a nice steady rhythm to promenade to. It also has a nice accent to the melody for the "B" parts of the dance.



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# CALLERLAB HONORS BOOK

# JERRY HELT MILESTONE, 1992

Jerry started his calling in the early 1940's and discovered that by calling he could help finance his college engineering course. As he worked with youth groups and with the elderly, he became enthusiastic about the recreational values of the activity and he soon gave up on his plans of an engineering career and devoted full time to calling and teaching.

Making the transition from traditional to the contemporary form of square dancing, Jerry was able to remain current in the activity while retaining his early skills and knowledge. Early in the game he created a limited Basics form of square dancing that continues to prove successful today.

Jerry has done all of the usuals attributable to an accomplished caller. He has written many singing calls, patter calls, contras, and even dabbled in rounds. He has been travel calling for almost half a century, covering many of the United States, the Canadian Provinces and a number of countries overseas. He has recorded on several labels and has appeared on staff in many seminars and callers colleges. An intensely interested and involved individual, his goals have been aimed at developing a permanent



and lasting square dance activity, grounding the new dancers not only in the Basics but in the philosophy of the square dance movement.

Because of his many contributions and dedication to this activity, Jerry was inducted into the Square Dance Hall of Fame in 1979.

Together with his wife, Kathy, he has continued to support the development of leadership and has placed great importance on the home-club program. Jerry served several terms as a member of the CALLERLAB Board of Governors and is a Charter Member of this organization.

(*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.)

Children have more need of models than critics.

ON THE RECORD

FRANK & PHYL LEHNERT

Recent round dance record releases with commentary by



Loved By You IV Spec. Press - Pete & Mary McGee A P-4+1 (Whip Trn) Foxtrot to a good vocal.

#### **Just in Time**

Spec. Press - Pete & Mary Mc Gee A P-5-1+2 (Nat Twist Trn, Big Top) Foxtrot to a good vocal.

#### Candy Floss

Solid Gold 904 - Bob Pauli An easy going P-2+ Fishtail Two Step to an instrumental and cued by Bob.

Domino Foxtrot 99 Roper 306 - Lester & Barbara Auria A good P-4+1 (Contra Chrck & Switch) Foxtrot to a pretty instrumental.

#### **Dolly Two**

Roper 248 - Peggie & John Kincaid A fun type P-2 Two Step to a good dancing brass instrumental.

Wednesday's Child Roper 274 - Sue & Phil Harris A good 3-part P-4 Waltz to a pretty instrumental.

Stranger in Paradise Roper 268 - John & Maytha Harper A P-3+2 (Basic to Fan, Alemana) Rumba to a nice instrumental.

Sunrise Sunset Roper 138 - Bob & Jackie Scott A flowing P-4+1 Waltz to a pretty instrumental.

#### Baby We're Really in Love Rawhide 807 - Mike Seurer

A good P-2 Two Step to an instrumental on one side and a Dale McClary vocal on the other.

#### **Tropical Dream**

Roper 116 - Jerry & Valerie Huffman An interesting P-5+ Turkish Towel Rumba to a nice instrumental.

Don't Come Crying to Me MCA S7-72085 - Tony Speranzo A good P-2+ Fishtail Two Step to a Vince Gill vocal.

Brown Eyed Girl Coll 4653 - Mike Seurer AP-2 Two Step to a nice Van Morrison vocal.

There Goes the Neighborhood MCA 72081 - Gene & Linda Krueger Anice P-2+ Fishtail Two Step to a good Keith Harling vocal with catchy lyrics.

Patsy's Song MCA 60062 Dick & Kay Yellen A nice easy going P-2+ Susie Q Two Step to good Patsy Kline vocal.

Runaround Sue Coll 2100 - Mike Seurer A P-2 Two Step to a Dion vocal.

Dansero Cha Hoctor 602 - Ken & Irene Slater A comfortable P-3+1 (Triple Cha Fwd & Bk) Cha Cha to a good instrumental.



Everyday Of My Life Epic 2319 - Dick & Shirley Whyman A P-4+1 Bolero to a good Bobby Vinton vocal.

She's In Love Coll 90041 - Don Casper A nice P-3 Cha Cha to a good Trisha Yearwood vocal.

Suspicion RCA 447-0639 - Jack & June Smith A little different P-4+Cuddle Rumba to an Elvis Presley vocal (Flip Of Kiss Me Quick).

A Fool Such As 1 Coll 80000 - Mike Seurer A 3-part P-2 Two Step to a good Elvis Presley vocal.

I Need Your Love Coll 80000 - Mike Seurer A P-2+ Rock The Boat Two Step to an Elvis Presley vocal.

Vaya Con Dios 5 - Coll 6080 Phil Folwell/Marcia Butcher A P-5+1+Up (Promenade Run) Waltz to a pretty Les Paul & Mary Ford vocal.

#### Money Honey

Col 1006 - Bob & Jackie Scott A P-5+2 Up (Passing American Spin, Double Face Loop) Jive to a peppy Elvis Presley vocal.

Hot Hot Hot RCA (Buster Poindexter) Pete & Mary McGee A P-4+1 (Neckslide) Merengue to a B.P. lively vocal.

Duke Of Earl Coll 1460 - Mike Seurer A P-3+ Alemana Rumba to a Gene Chandler vocal.

Lilly Two Step Blue Star 2426 - Larry & Marg Clark A 2-part P-2 Two Step to an instrumental.

Peter's Polka Belco 397 - Peter & Stella Tennant A good P-2+1 (Traveling Door + 1Up Heel To A 4) Polka to a peppy instrumental.

Love That Melody Belco 367 - Sam Harris A P-2+ Strolling Vine+1 Up Lft Trn Solo Box Two Step to an instrumental.



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





# PULSE POLL

Bev & Bob Casteel 1540 Hull Lane Knoxville, TN 37931 423-690-5498 e-mail: bevbobcue@aol.com

Dear Friends,

We do thank you for your correspondence. Without you, this article would not be complete.

Last month, after this article was sent to *ASD*, we received a note from Jesse & Dodie Jones about the dance "Anytime Two Step" by Shirley & Don Heiny being selected by the *Round Dancers Magazine* as the Phase II Round of the Quarter. Thank you to Jesse & Dodie Jones for the update.

Minnesota RD Council ROM - September & October Submitted by Steve & Jean Philson

#### Phase II

Waltz With Me (Odum) Grenn 14219 or 17242

#### Phase III

Kokomo (Filardo) Electra 7-65937 or 69385

#### Phase IV

I Go Out Walkin' (Heiny) Collectables 3154

#### Classics

Phase II Hold Me

Phase III Twelfth Street Rag

Phase IV Gazpacho Cha

#### Chicagoland Round Dance Leaders' Society Teach Of The Month - May '99 Submitted by Jayne & George Sheldon

#### Phase II

Lilac Time (Auria) WZ Windsor 4700/4734

Phase III Snow Blossom (Rumble) WZ Grenn 17124 & SP 259

Phase IV Why (Bassett) FT Coll 11588

Phase V Mangoes (Collipi) R/FT/C SP CD 21010

#### DRDC Top Teaches Reported in the May '99 Newsletter (Dances With Five Or More Teaches)

- 1. Wendy (Slater) V+2 SP 308 Flip: All Over Again
- 2. Arriba IV (Hartung) IV/R SP Flip Lili
- Kokomo (Filardo) III+2 Electra 7-69385 The Beach Boys Shortenin' Bread (Raye) III Arista 07822 AS-13147-7
- Just In Time (Shibata) V+2/FT SP 320

American Square Dance, July 1999

60



Square Stars Caller Training (Clinics - Seminars - Schools)

5. Only A Paper Moon (Rumble) IV+2/SP 323 Flip Been There Done That Snow Blossom (Rumble) III/WZ SP 259/Grenn 17124

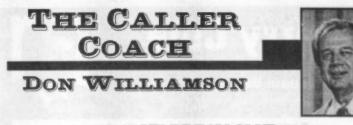
- 6. Over and Over (Goss) V SP BG 103
- 7. Been There Done That (Rumble) VI SP 323 Limbo Rock (Kincaid) III+2/ Samba/Coll 3858 Chubby Checker What A Difference A Day Makes (Shibata) VI SP
- Dancez Merengue (Shibata) SP 310 Secret Smile (Rumble) IV SP "Mona Lisa"
- 9. All Over Again (Slater) VI SP 308 Anytime Two Step (Heiny) II Windsor 4758/4544 Enchanted Boy (Anderson) IV/SP 211 In Time (Filardo) IV+2 FT/J SP 318 Paper Moon II (Rumble) TS/SP 323 Summer Place (Buck) III+2 STS/ Coll 13-33007 Percy Faith Wish Upon A Star (Worlock) V+2 FT/SP 312
- 10. American Blue Tango (Martin) IV SP 316 An Affair To Remember (Slater) VI/FT SP 317

Dansero Cha (Slater) III Hoctor 45-DH-602 B

Doolittle Cha (Goss) IV+1 BG 102/SP 306 The Blues Bros. Esta Rumba (Barton) III/R SP 284 I Can be Happy (Blackford) V+ Juke Box Baby (Broadwater) V+2 Flip Summertime Foxtrot Mack The Knife (Chico) II/ATL 13056 Bobby Darin Walkin' & Talkin' (Parker) III+2/ J SP 279

When You Loved Me (Hurd) IV+2

11. Adios Blues (Esqueda) VI/FT Roper 285 Am I Blue (Lamberty) VI/FT SP 313 Beautiful Dreamer (R/M Noble) V+1 Butterfly (Lamberty) VI Cuando Foxtrot (Molitoris) Help Me Rhonda (McGee) V+2 Coll 6035 The Beach Boys La Papava (Easterdav) VI/SP 309 Flip House Of Blue Lights Merengue Mas (Maisch) Roper 129-B Ove Como Va (R/M Noble) VI The Blues Tango (Goss) VI SP 306 Remember (Moore) VI



#### MY DREAM CLUB Part 2

#### **1. The Big Dance**

Every month except February had one or more fifth nights, so the big dance was scheduled for a fifth night each month. Many of the fifth nights fell on weekends but others were throughout the week and it was decided that this might be advantageous. February was scheduled on a fifth Sunday. All 100 clubs were required to attend with a least 50% of their membership. An average of 50% attendance from each club brings about two thousand four hundred dancers (300 squares) to each Big Dance. At \$5.00 per person this figures to about \$4,000 per dance, \$48,000 per year. Approved sponsors and media coverage triples the income. Each member club charges \$3.00 per dance per person at the door and all this money is sent to the Friendly Squares. This seems like unrealistic figures until it is compared to local college football and professional auto racing which draws more than 100,000 with cost figures not even in the same ballpark.

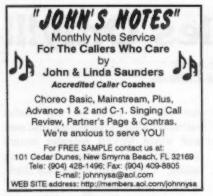
All member clubs except youth clubs pay \$3.00 at club dances and for classes and workshops. All income and all bills are sent to the Friendly Squares Club. A professional accountant is paid to keep the books and pay all the bills. A sizeable donation is made to charity each year since the program is non profit. This also helps build advertising momentum.

The **Big Dance** is programmed like a one night stand so newcomers can be attracted and actually participate in the widely publicized event. Demonstrations, special entertainment and refreshments are all a part of the program. The callers and cuers carefully prepare the program which includes local celebrities, charity representatives, etc. Dress codes and maximum participation is required by all.

#### 2. Finance

The Friendly Squares govern payment of all approved clubs and their expenses such as callers, cuers, rent and insurance. Callers and cuers are paid \$300.00 per dance for all club dances regardless of attendance size and \$150.00 for classes and workshops. All levels have preentry training programs conducted by approved staff callers and cuers paid by the Friendly Squares budget.

In order to participate the clubs are required to support the **Big Dance** once a month. Other than that each club governs themselves.



#### **3. Clubs And Levels**

There are several clubs in all areas for each level including Basic through Challenge IV. Youth clubs, seniors clubs, physically and mentally handicapped clubs, round dance clubs at all phases, contra, lines, country ballroom, clogging and other special interest clubs are members. All support the **Big Dance** because it is the life blood of all the clubs and presents a rosy and attractive appearance to the public.

#### 4. Callers, Cuers, And Other Allied Leaders:

All are approved by a Friendly Squares board of directors and are required to function with the policies. Ongoing training programs are provided for the callers and cuers and are required. Clubs select their leaders from the pool of qualified callers, cuers and other specialists in good standing with the Friendly Squares. Schools, colleges, civic clubs and businesses are bombarding the club with demonstration requests.

#### What Makes The Friendly Squares Work?

The Big Dance finances every-

thing. The vastness of the **Big Dance** projects success to the general public and provides a monthly opportunity for new people to enter the activity. The charity participation helps gain positive media coverage. The emphasis to the public is of success and success breeds more success. Everyone loves a winner and wants to participate.

Clubs get their chosen well-trained callers and cuers. Callers and cuers are paid well. Requirements are stiff but they are appreciated and rewarded. Ongoing leadership training and planning helps keep programming fresh and attractive to all concerned. Dancers get to dance to their chosen callers and cuers at the level they choose regardless of the size of the group without excess cost.

There is a training program available for each level before entry. Dancers can progress as fast or go as slow as they wish. It is considered an honor to be a caller or a cuer in the organization as well as financially successful for callers that work to become efficient at their craft. It is an honor to be a square and/or round dancer within the organization.

What A Wonderful Club, The Friendly Squares! Yes, it is a dream. However, in my opinion it could happen.

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

# For Couples Only!!!

by Nancy Hall Hawthorne, California

I just started square dancing last year so am not fully aware of the struggles and efforts that many people in the states are going through to revitalize this wonderful activity. But I read with great interest Martha Ogasawara's May 1999 article "Square Dancing -Japanese Style." I was particularly struck by this paragraph:

"There are no such things as couples and single clubs ... the women outnumber the men [but] a lot of the women do the man's part. Many women can dance both parts, but some women only know the man's part ... It's usual to change partners for every tip, and even married couples don't usually dance together more than once or twice per dance ... there's a lot of mixing and anyone can ask anyone else to dance ..."

In contrast, my brief experience here in California has led me to believe that the more women-than-men problem has largely been "solved" by discouraging women square dancers, with the "successful" result of many women not being interested in the first place. They won't return if they have a partner or spouse that leaves or dies, and, consequently, will not encourage their children, relatives or friends to take up square dancing.

In less than one year I have observed the following:

1. MANY women have told me they

are all too aware of the stories circulated about more women than men and would NEVER consider square dancing without a partner. One woman added, "I won't wear those silly skirts either because I no longer have a waist!"

2. Some said, "They take your money at class, but once you graduate they forget all about you."

3. Remark made by a club officer, "As a matter of policy, our club won't ask a woman to join unless a man is added too."

4. Remark by a caller-teacher to a new class, "I'd prefer not to have women angels at new dancer workshops because two women dancing together mixes up the new dancers."

5. Remark made by a club representative when I inquired about attending a workshop-level dance alone out of my neighborhood, "Our club doesn't 'supply' partners; sometimes wives share their husbands at the dancer workshops but not at the dances. There might be angels present but we can't guarantee how many." (This dance, listed in Open Squares, said couples and singles were welcome.)

One man told me that he felt some men aren't drawn into square dancing initially because they are use to competitive types of activities. Ironically it's the women who end up competing against each other for a male partner. I believe if it wasn't for



someone's wonderful invention of the "angel," square dancing would indeed have folded long ago. I do find, however, that some women won't dance with female angels, preferring I guess to not dance at all, further stalling a creative solution.

Even though American women have more opportunities in some areas than their Japanese counterparts, square dancing isn't one of them. Whether there's enough energy and innovation out there to change old attitudes, remains to be seen. I hope my granddaughters won't say, "I think grandma did something called square dancing, but I don't think people do it any more."

Be friendly with the folks you know. If it weren't for them, you'd be a total stranger.



We've been talking here in recent months about square dancings great potential and the fact that we may be overlooking a great number of men and women who would be "naturals" in this activity if it could be made available to them in a frequency pattern they could handle.

This situation has puzzled numerous leaders in the field and we have quoted the concerns of some of them in these columns.

An article written by one of square dancings contemporary leaders, Joe Lewis, in the mid 1950's, summed up the feelings of many. Remember, this was written some forty years ago at a time when the activity flourished on callermemorized patter calls and while only a relatively small number of Basics were in use, newly created movements were beginning to enter the picture.

Here are some excerpts of an article which Joe had titled, "Square Dancing Is Not Out of This World."

Joe Lewis: I have a goal and here it is "Square dancing for the greatest possible number."

We don't know what percentage of the total population are potential dancers. However, if we could face them all and ask a few questions we could learn alot about planning for their dancing. We would ask how many will be able to dedicate a maximum of three nights a week or more to square dancing, or two, or one or two a month. It has been proven over and over that the vast majority will fit in the once a week or less categories. If square dancing is to reach its greatest potential then this group must receive its proportionate share of attention.

Most callers will agree that it is impossible to give maximum dancing entertainment simultaneously to a twelve times a month dancer and a four times a month dancer.

Hundreds of our leaders and callers are now dedicated to the entertainment of a tiny minority of our most enthusiastic dancers and they are achieving this goal. They achieve their goal but in doing so they cause a loss of thousands (of dancers) each year in the other categories.

I have heard repeatedly that you don't "dance" during square dances. Well, I do. Anyone who fails to move to the music of the dance is missing alot of enjoyment and perhaps this is why some turn to executing a maze of intricacies. Perhaps they are looking for "kicks" (no pun intended) which they miss because they don't know how to dance. Hint, dancing is better.

There is one last fantastic notion which I would like to cover rather thoroughly. This notion involves our greatest lack of foresight. The notion that, in any established activity, you can add to the number of basic parts which must be mastered by the participant, without hurting the activity.

Our new Basics have been coming in through the guise of progress, neces-







Nick Cline Virginia

Johnny Preston California

Tim & Nana Fum Virginia

# Monday Night - August 23, 1999 7:00 - 10:00 PM Fort Myer Community College Arlington, Virginia

Cost: \$8.00 per couple Rounds from 7:00 - 7:30 PM Plus & Mainstream Night Air Conditioned Hall

#### Directions:

- \* Exit 8 from Interstate 395 ... follow signs to Fort Myer
- \* Enter Gate ... second road left (going in front of Church)
- \* Pass tennis courts on your right ... and turn right into the parking lot

For more info contact Jim & Patricia Scott @ 703-922-8973

sary for the sake of variety. Progress I'm for, but there is quite a difference in change and progress. Stable activities invite progress but resist change.

Our dancing had a very stable period just before and after 1950 and yet several "changes" were made. We accepted quite a few new Basics during this period. Still, the number to be mastered by the dancer remained about the same. This could be because we had so many awkward old calls which knocked off glasses and mussed up hairdos. We could add a smoother figure and drop the old one to most everyone's joy. Yet the time came when everything we had was usable so we refused new Basics entirely for a couple of years and then one day a new one was added without dropping one. This is impossible, for if you add one you add fifty or a hundred.

Some callers are realizing that the step between class and club is too wide and all sorts of plans have been developed to teach the beginner more. The big cities are teaching thirty nights but they do not get half the starters through to finish (club). An area of heavy population can afford this inefficiency, but not Leoti, Kansas. In the big cities, even though they can afford the people it is a shame that so many must drop out because the lessons are just too much.

The Intermediate, Advanced  $\Rightarrow$ 

Club/Guest Caller-C Available for Club Program A packet of 20 3-part contract forms costs or CLIP OUT FORM BELOW AND	mmers, Callers and Cuers hy \$8.50. Make checks payable to: ASD
ASD PO Box 777 N Scituate, RI 02857 Please FORWARD <u>PACKET(s)</u> containin postage and handling) to: NAME:	Amount Enclosed: \$ g Contract forms <b>(\$8.50 per packet includes</b>
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CITY/TOWN	STATE/ZIP CODE

classes, and the suggested year-long Beginners clubs are only aids for a given situation; like physical therapy after a crippling disease. Why don't we try to cure the disease? If human nature has proven that only a few out of a hundred who start will go on until they have learned the ninety-six Basics, but at the same time they will learn thirty before they get smothered, then to me the answer to the wide gap between class and club must be narrowed in another way. I believe this because I want square dancing for the majority and not the few.

How then? Well I believe that in the future the clubs that last will be those clubs whose callers adopt a sensible number of Basics and this number will remain fixed. The number will take into account how often the members dance; for example, if they only dance twice a month, about twenty Basics are all they could handle to keep their reflexes conditioned to. If they dance once a week they could have thirty, etc.

Any caller working for this group could use these thirty Basics, but no other, in any sequence he wished.

This plan does not preclude the adoption of new Basics. They could be taken in occasionally, but for each one added one would have to be dropped. For as soon as number thirty-one is added the plan will blow as high as it is now.

Before you brush this off as a nice idea which won't work let me assure you the successful clubs (my definition) have been doing this all along by placing the selection of new material in the hands of a sensible caller who uses only that number which suited the vast majority of the members.

This is no dreamy, unrealistic plan. It is practical and down to earth and could be adapted by any club immediately. If it were, look at the advantages.

At last we would be able to do what other activities do. We could say "Yes! I can teach you to dance in fourteen weeks and it will be 85% guaranteed for two years." We could say "Sure, if you must drop out for six months, please come on back. Your reflexes may be a little slow as in any sport, but you will enjoy all of the dances the first night back.

A word now to that group of dancers for whom I work - the hobby dancers - the enthusiastic - the highly informed. I wouldn't deny you your type of dancing fun. I actually want your fun to grow and to point out a system which in the long run will make your group larger. In the past, you have been fighting nature by trying to teach every beginner what you want him to know. Please just lay off and let ordinary dancing grow to many times its present size and the group of enthusiasts will grow in proportion.

#### **After Party Fun**

Here's a simple-to-plan, fun-toplay, stunt that will fill almost all the non dancing moments of a club night.

Secretly choose eight people ahead of time and have each one come to the dance prepared to fill one of the positions listed below. As soon as the evening is well under way (perhaps at your first or second intermission) see that each dancer is given a list (such as the one shown here) and a pencil. The first one to match up all the descriptions with your prearranged accomplices is the winner.

We've found it helpful to include a paragraph of explanation at the top of each sheet such as: "There are eight people here tonight that you should meet. You can identify them by the distinguishing characteristics listed below. Look around until you find one, then write down that person's name and start looking for another. To make this fun, we have assigned only one person to match each description. When you've found them all and have written their names, bring this blank up to the stage. Don't tell others who the people are!"

Our thanks to Bob Howell and Dorothy Shaw for this party idea. We think you'll find it a wonderful extra for some dance night.

WHO IS IT	the second se
	(Please print)
1) Man wearing 2 different colored socks	1)
2) Woman with her heart on her sleeve	2)
3) Man with a bobby pin in his hair	3)
4) Woman with 2 colors of fingernail polish on	4)
5) Man with a tack in the heel of his shoe	5)
6) Woman wearing Hawaiian Ginger perfume	6)
7) Man with his name tag upside down	7)
8) Woman wearing 2 different earring's	8)
Please print your name here:	the real of location transmission of



It was fantastic! It was disgusting! It was the much heralded all live music contra program at the California State Square Dance Convention in April.

The diverse opinions burned up the Internet for almost two weeks about this unique event where the traditional contra dancers in the local community contributed to a square dance event. The two worlds met with a mixed reaction.

In case you are not familiar with the traditional contra groups that are growing across the country, one of their attributes is the relaxed dress code, compared to local square dance clubs. This seemed to be the focus of much of the attacks on the contributions of these enthusiastic dancers.

In much the same was that cloggers have clothing unique to their dance form so do the traditional contra dancers. Relaxed and comfortable! It's interesting that the "different" attire of the cloggers is acceptable but the relaxed dress code of the contra dancers is not.

It was interesting to watch younger (in age) square dancers join the ranks of experienced contra dancers and experience for the first time a fourcount balance and twelve count swing. As one dancer exclaimed, "This is a fantastic way to really dance."

And so the controversy raged. Those trying to maintain the status quo of square dance dress and those who looked beyond the costume, or lack of, and either joined in or watched dozens of whirling, smiling, laughing

#### DON WARD

dancers having a wonderful time.





callers and dancers are talking about dancing to the music and how we should stress this in our new dancer workshops, one of the very dance forms, Contra, that stresses this, is turned away from. If we are going to recapture any interest from a new generation of participants, square dancing must be willing to accept a greater diversity of participants.

The music was great from a caller and dancers perspective, all donated by the local dance community. One of the most unique sounding bands was The Coyote Contra Band from Sacramento, California. This band played traditional hoedowns, jigs and reels but added a complete percussion group to the two fiddles, concertina, banjo, guitar, keyboard and the four percussionists (11 pieces). The Covotes are attracting young teens and twenty-year old's to the local traditional square and contra scene with their unique sound and driving rage percussion rhythm. The dancers thrived on the band and the band was energized by the dancers response. All the music was captured on tape and may be compiled into a CD featuring the best of all five bands. I'll keep you informed right here.

Would I recommend this mixing of the two cultures again? I don't believe so. As one who is active on the three Internet discussion groups that argued over the culture clash, it is



becoming apparent that the gap between recreational (casual) dancing and todays square dance clubs is growing wider with square dancing demanding more and more conformity to our decades old styles and structure. As one Internet contributor asked, "Would someone please define the 'Modern' in Western Square Dancings name when we are locked in a 1950's time warp?"

A sad note arrived the following week that one of the participating contra callers from Southern California, Clark Elliot passed away from a massive heart attack just after returning home. Clark and his wife, Aillene, were active in the San Diego square dance community as contra callers and Aillene as a round dance cuer. Clark will be greatly missed and our best of wishes go to Aillene.

This is your column, so let's hear from you so we can all keep up with the latest in contra dance happenings.

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



Something is Missing ... By Guy Adams

As I call my dances and listen to the dancers talk, I am discovering that we are missing something in our square dancing. We are missing the FUN that we used to have. It feels like we are going through the motions of a dance, but we aren't enjoying it. I



contribute this to a couple of things.

1) I think we (as callers) are too worried about calling the hardest choreography we can call. We are so worried that the dancers won't stay mentally challenged that we have over "engineered" square dancing. We have too many calls to use and not enough time to use them correctly. We no longer have enough time available to teach the calls correctly, that we have created a "watered down" activity.

2) We live in a society where people are too busy to devote 40 weeks of their life to learning square dance moves. We live in a world of "instant"



everything, and a society not wanting to get involved and participate.

We can fix our beloved activity in some fairly easy ways if we choose to open our eyes, put our egos on hold and think of the activity first. Some things that need to be done are:

1) Create one list of calls that can be taught in a short amount of time. This list of calls would have specific ways that they could be called and taught. This would require that the Plus program and Mainstream program be combined into one program. This would also require that square dance callers follow the guidelines of their caller organization and not bow to pressure to teach from off the list and from positions that are not recommended.

2) We need to put FUN back into the activity. We need to lighten up on the constant "heavy duty" choreogra-

phy and concentrate on bringing new people into an activity that is easy to learn and dance. Callers need to do more homework to make the calls that we have become FUN, rather than relying on other calls to make their dances interesting.

3) Possibly our activity name could be changed to

become more up to date and modern. We could have a nation wide contest to see what name we could come up with, and we should come up with a slogan to use on advertising.

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PETTICOAT JUNCTION 14523 Highway 99 #1 Lynnwood, WA 98037 Toll Free (800) 344-3262 Describe it, we'll find it

#### Do you do mail order? Do you want to list your shop? Get listed for only \$15.00 per month!

4) We need to support a nation wide advertising program. The National Convention and other large conventions could donate a small amount of profits from their festivals to help promote square dancing on a nation wide basis. Clubs could add a twenty-five cents per couple surcharge to their dance fees, and send this money into the national advertising fund. CALLERLAB has such a place to put this money. It's called the CALLERLAB Foundation for the Promotion and Preservation of Square Dancing. This is a nonprofit organization whose main focus is on promotion of square dancing.

We know how to fix the problems that we have in square dancing today, we just choose to ignore them and look for the easy fix. There is no easy fix for what is wrong today, it has taken us twenty years to get to this point, and it's going to take a few more to get us back on track. Let's get back on track.

Words are the vehicles that can transport us from the drab sands to the dazzling stars.

# NATIONAL SQUARE DANCER CAMPERS ASSOCIATION

# Camp + Dance = National Square Dance Campers Association

Combine the best of both activities - camping and square dancing and what do you get? A chance to double your fun! A chance to travel the U.S. and Canada and meet hundreds of new friends with similar interests to yours.

How? Become a member of the National Square Dance Campers Association, Inc. with almost 125 active chapters in 35 states of the U.S. and the Canadian provinces of Ontario and Nova Scotia.

Who can join? Any person(s) can join who has completed a Basic class in modern western style square dancing and is a camper.

What kind of camper do I need? It doesn't matter whether you are a tent camper, have a pop-up camper, or any type of RV or 5<sup>th</sup> wheel... any or all are welcome.

When do you dance? Almost any weekend in the year, at least one of



our chapters is sponsoring a camp and dance weekend and sometimes even during mid week. Our members receive a quarterly publication, NSDCA TIMES, which includes a section of Chapter Campout Listings. Members can plan their vacation time accordingly.

Besides dancing, many chapters also include a potpourri of other optional activities such as crafts, sports, card games, sight seeing, campfires, song fests, a Sunday church service and of course some delicious pot lucks.

Where can I sign up? To request an application form, write to NSDCA, PO Box 224, Little Chute, WI 54140 or to the NSDCA TIMES Editors, PO Box 18, Lower Waterford, VT 05848.

CALLER-CUER LINE-UP



# Contact these traveling callers for your **Club Dance - Festival - or Convention**

Ed Kremers 1596 Puerto Vallarta Dr. San Jose, CA 95120 408-997-7272 **Diamond Records Artist** Demo Tape Available





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Tom Miller PO Box 72 Chest Springs, PA 16624 814-674-5969 tommill@nb.net





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Sign on today with the CALLER-CHER LINEMP

Contact ASD for details

It may seem a hard thing for a man to say, that he is right and all the world is wrong; but, if it be so, how can he help it?



Hello everyone. As this issue reaches you, it's just before the 48<sup>th</sup> National Square Dance Convention and I hope to meet many of you there. I hope you will take advantage of some of that free education that we talked about last month. I have often thought that calling was a lot like playing with Dominoes. To that end I offer the following for your consideration.

Successful choreography is like Dominoes. We, as kids, would stand Dominoes up on end making straight lines, fancy curves and intricate designs. Many Dominoes could be lined up at one time. Then, when the time was right, we would gently nudge one Domino and watch in amazement as the entire line fell over in beautiful flowing succession. Once in a while, we bumped one too soon and all our hard work would be for nothing.

Achieving successful choreography is like those Dominoes. We call to the dancers and they dance. Each Basic we ask them to do is like setting up a Domino. We call straight lines, fancy curves and intricate designs. When we call a Basic in a smooth flowing pattern, we set up another Domino. When we call a Basic from a position where it does not flow, we start a reaction that may break down the dancers (just as it did when we bumped a Domino). Dancers do not break down nearly as often as we break them down. LARRY COLE



Successful choreog-

raphy will produce a very pleasant dance for you and the dancer. However, improperly timed, poor flowing and incorrect choreography will send both of you home exhausted and disgruntled.

#### Factors in Successful Choreography

Body Flow - Body flow is a huge factor in dancing or calling successful choreography. The direction that a dancer is moving in has a direct effect on his/her ability to execute the next call. Case in point would be when a forward motion is in progress a lateral call would be difficult (e.g., pass to the center centers partner trade). Caution, the ladies body flow is often overlooked, please consider it.

Knowledge - Successful choreography requires knowledge of the calls. When the dancer does not have sufficient knowledge of the calls being used, he/she has little chance of success. Likewise when a caller tries to call unfamiliar material neither he nor the dancer can succeed.

Overflow - There are two kinds of overflow. One is turning too many times in the same direction. An example of this would be, touch 1/4 then swing thru. This kind of material will disorient the dancer. The other is hand availability. Dancers expect to use first one hand and then the other, just as they use first one foot then the

1	A NINILAL TENINESSEE
F	2 <sup>nd</sup> ANNUAL TENNESSEE
5	HARMONY HOEDOWN
	Fonturing

Tim Marriner Georgia Featuring Steve Kopman Tennessee

Ron Libby Maine

Rounds by Bob & Beverly Casteel

# October 15 - 16, 1999

Plus & Advance

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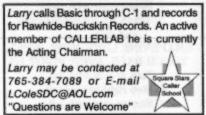
Dance	Schedule

Friday		Saturday		Directions:
7:30 - 8:00 Ea 8:00 - 8:15 Al			Plus + A2 (2 Halls) RD Workshop	From West: I-40 East to 17* Street Exit. Go thru 1* light and make next right onto Blackstock. Make 1* left
	us + A2 (2 Halls)		Plus + A2 (2 Halls)	(Hines). Square Dance Center is at the end of the block.
10:15 -10:30 Al	Callers	7:30 - 8:00	Early Rounds	From East: Take I-40 West to 17th Street Edit. Bear right,
10:30 - 11:00 AM			All Callers Plus + A2 (2 Halls) All Callers Plus	go under the underpass and at the light turn left. Go 1/4 of a mile and turn right onto Blackstock. Make 1" left (Hines). Square Dance Center is at the end of the block.

Make check payable to: Tennessee Harmony Hoedown, 1021 Bridgestone Place, Knoxville, TN 37919 For info call Steve & Debbie at (423) 691-1580 or e-mail s.kopman@juno.com Square Dance Attire Requested at ALL Sessions - Limited Space ... Sign Up Today!!!

other when they walk. The use of the same hand several times in a row is very jerky and causes the dancer to become uneasy. Again, your success rate falls.

Music - Music is a factor in successful choreography. The style of music you are using needs to be considered when you choose the choreography you are going to call. Smooth, pretty, and flowing music should be accompanied by flowing choreography that is not too difficult. A rhythmic record with very little melody will allow more intricate dancing. A hard driving boom boom hoedown sounds frantic to the dancer and makes concentration difficult.



Someone who thinks logically is a nice contrast to the real world. - from JJ The Country Line

#### JIM & JEAN CHOLMONDELEY

I t is Indpendence Day time and in the middle of a hot summer. This is the time when kids are out of school and families are looking to do things together. More vacations are taken this time of year than any other.

We are seeing informal line dancing in parks and at family reunions. The simple ones, such as the Electric Slide and Boot Scootin' Boogie seem to be the most popular.

We continue to search for easy teach dances and hope this month's selection will be used in this manner. Keep cool and enjoy!

#### SUMMER FUN

Choreographers: Jim & Jean Cholmondeley

**COUNT: 35** 

#### **BEATS: 32**

**TYPE:** 4 wall line dance

**LEVEL:** Intermediate

**MUSIC:** Safe In the Arms Of Love by Martina McBride

Sticks and Stones by Tracy Lawrence Take A Little Trip by Alabama

#### TOUCH FORWARD, SIDE, FORWARD, SIDE, BACK, SIDE

STEP, TOUCH BACK

- 1 Touch right foot forward
- 2 Touch right to side
- 3 Touch right back and behind left
- 5 Touch right back and ben
- 4 Touch right side
- 5 Touch right to forward
- 6 Touch right next to left
- 7 Step to side with right
- 8 Touch left toe behind right and clap

#### GRAPEVINE LEFT, HEEL, HEEL, TOUCH BACK, STEP, PIVOT 1/2

- 9 Step to side with left
- 10 Step right behind left
- 11 Step to side with left
- 12 Tap right heel forward & clap
- 13 Tap right heel forward & clap
- 14 Touch right toe back
- 15 Step forward with right

16 Pivot 1/4 turn to left hitching left leg

SHUFFLE, SHUFFLE, SHUFFLE WITH 1/4 TURN, CROSS, STEP

- 17&18 Shuffle forward left, right, left
- 19 & 20 Shuffle forward right, left, right
- 21 & 22 Shuffle left(turning 1/4 left), right, left
  - 23 Cross right over left
  - 24 Step to side with left

#### CROSS, STEP, CROSS, TOUCH SIDE,

#### FORWARD, SIDE, BACK, FORWARD

- 25 Step right behind left
- 26 Step to side with left
- 27 Cross right over left
- 28 Touch left to side
- 29 Touch left forward
- 30 Touch left to side
- 31 Touch left toe back
- 32 Step forward with left

REPEAT

CONVENTION

# FESTIVAL

#### 36th Annual Square Affair - September 17 - 19

The Central Coast Square Dance Association invites everyone to our 36<sup>th</sup> Annual Square Affair in Santa Maria, California, September 17-19. It will be at the Veterans Memorial Cultural Center again, featuring hardwood floors in all halls. RV camping will be at Santa Barbara County Fairgrounds on Stowell and Highway RV Park on Broadway (with or without full hookups). As a special treat on Sunday, a "build your own omelet" is available from the American Legion.

This exciting weekend will include Plus, Advanced, Challenge and Round Dancing. Our callers include Nate Bliss, Buddy Weaver, George Monaghan and Lloyd Lewis. Our cuers are Jim & Adele Chico, Sharon & Casey Parker, Bob & Clarice Jennings and Karen Davis. This event meets Friendship Badge requirements.

NEWS

Questions? Mark & Kathy Swihart @ 805-937-8795 (kmswihart@prodigy.net) or David & Susan Cleek 805-773-2762. Pre-registration deadline is September 11. Come visit us on the Central Coast of California, you'll be glad you did!

> Carole Peterson CCSDA Publicity

## Texas Association of Single Square Dancers' 26<sup>th</sup> Annual Round-up - March 16 - 19, 2000

Waco, Texas, has been named host city for the Texas Association of Single Square Dancers' (TASSD) 26<sup>th</sup> Annual Round-Up, March 16 - 19, 2000. The dance styles will be square dancing, round and line dances. Country & western, line and popular dancing styles will be at the after parties.

Round-Up begins with a Trail-In dance Thursday night, March 16. Friday afternoon, the weekend begins with a friendship dance. Then nightly dances are held on Friday and Saturday. Several workshops are planned for daytime Saturday with a Trail-Out dance will be on Sunday.

Four top square dance callers are booked. Two well-known round dance cuers have also been contracted for the event. Live entertainment will be used at the after parties. All dance events will be at the Convention Center. The Waco Hilton Inn is the designated headquarters hotel with the Clarion Inn and the Lexington Inn also having rooms blocked for dancers.

"The Annual Round-Ups are known as a premium dance weekend by the many out of state dancers who attend yearly," said Doe Payne, association President. "Every year they tell us so."

More information may be had by contacting Robert Powers, General Chair, TASSD Round-Up 2000, Rt-11, Box 161-Q, Lubbock, TX 79407-9515; phone 806-785-8900 (wk/hm).

Do you have Convention or Festival News. Send it to: ASD, PO Box 777, N. Scituate, RI 02857; Fax 401-647-3227.



## 49<sup>th</sup> National Square Dance Convention Baltimore, Maryland June 21-24, 2000

# Set Your Sails And Square Up 4 - For Baltimore 2000

This time next year the 49<sup>th</sup> Na-

tional Square Dance Convention will be in full swing. Those of you who have never attended a National Square Dance Convention, treat yourselves to the greatest square dance event you will ever experience. National conventions are so different from local and state conventions. Picture your local or state convention in a 1.25 million square foot convention center. Picture 800 national callers and cuers, contra and clogging prompters from all over the world here for your entertainment. Picture a LIVE BAND in a 50,000 square foot dance hall with 400 squares dancing to great music and national callers.

That is only the beginning! Teaches and styling clinics to cover all areas of square, round, contra, clogging, C&W, everything going on all at once. Participate in panels, clinics and seminars from organizations like CALLERLAB, ROUNDALAB, Contralab, Legacy, USDA, ACA and clinicians from around the country. And there is more. A fashion show like none you have ever been to. Trail In and Trail End dances all over the country. Hotels, busses, campgrounds, all for your pleasure. Dancing on cruise boats at the Inner Harbor, Sightseeing and tours to places that may be in your back yard, but that you have never had the time to see. A top country show on Wednesday night. **Opening and Closing Ceremonies every** 

night. Exhibition groups working for your entertainment. You can see why this is such a great event. It takes 2,000 volunteers to do all of this for you. We do this because we love square dancing. We want you in Baltimore in 2000 to see what this is really all about. You will be amazed at all of the activities going on all of the time. Did I mention Sewing Panels, Sew and Save Clinics, the Showcase of Ideas? We even have a seminar "So This is Your First National Square Dance Convention?" When Linda and I attended the national in Salt Lake City in 1991, it was our first national. We learned that you have to go to one before you realize how much fun you can have at the next one. We haven't missed one since. Do yourselves a favor, attend a national and see what it is all about.

There is some confusion about what is an Early Bird and a converted Advance Registration for the 49<sup>th</sup> and all nationals. An Early Bird does not register you for Baltimore 2000. For full details, pelase read the next article.

Linda and I attended the Legacy Convention in Cleveland, May 14-16. With a little luck and good winds we will make it back for at least part of the last WASCA Delegates Meeting of this fiscal year at the Greenbelt Recreation Center. May 20-22, was the VASARDA State Convention in Williamsburg and in June we will all be in Indianapolis for the 48<sup>th</sup> National Square Dance Conven-

tion. We hope to see you all there as well. In July come on up to the MDSDF Festival in Hunt Valley July 15-17, for a great time. So many places to go and so little time. Have fun while you can.

We thank all of you again for making our pre convention meeting such a great success. What a pleasure it was to see how much fun everyone was having. Working hard, yes. Having fun is just a part of having a good time.

"THE EXCITEMENT IS BUILDING FOR BALTIMORE 2000" Dick & Linda Peterson, General Chairmen

## **A Registration and Housing Alert**

To those Early Bird Sailing Certificate holders who have not done so - we need you to convert your certificate to an advance registration because you are not registered for Baltimore 2000 until you convert. We don't want those folks that helped the 49<sup>th</sup> by purchasing Early Birds to miss out on their choice of housinghotel, campsite, or dorm housing.

This is the way to do that. In late December '98, you received a large envelope (packet). The first few pages contained information about the Pre-Convention, with a form to fill out and return to the Assistant General Chairman if you planned to come to the Pre-Convention. The rest of the information in the packet contained information on converting your Sailing Certificate including a RED, WHITE & BLUE registration form. Your Sailing Certificate number(s) were hand written at the top left corner of the form and the FEE box was stamped "PAID." You were instructed to choose whatever else you wanted to order and pick up at the 49th Convention such as a Program Book, Cookbook, Sewing Clinic Book, etc. MOST IMPORTANTLY, you were asked to choose your housing preferences. There were flyers in the packet describing the tours, the Wednesday Night Country Western Concert and the Post Cruise. To date we have processed over 2.000 Early Bird Certificates and Advance Registrations. However, our records show that we have sold 3,246 Early Birds. Where Are The Rest Of The Early Birds? Please get Tuit and Duit! "Convert" That Is! Just remember that you are not registered for the Baltimore 2000 **Convention Until You Convert Your** "Sailing Certificate" To An "Advance Registration." Please return your red, white, & blue registration form to: 49th NSDC, PO Box 300, Greenbelt, MD 20770-0300 or fax it to the R&H Office @ 301-262-0764.

John and Louise Siedsma, Chairman, Registration and Housing

Send Memorial Gifts to The CALLERLAB Foundation C/O CALLERLAB Suite 285, 829 3rd Avenue SE Rochester, MN 55904

Please include names and addresses of both the donor and the recipient.

# **New Dancer Recruitment Poster**



Fun # Fitness # Fellowship #

- · Awareness builder within your community
- Attention-grabbing, 11" x 17", 3-color design
- · High quality print on durable coated stock
- Bottom right-hand corner is left blank for you to fill in your specific event information with labels, pads or imprint
- · Day and Month of your classes are boldly proposed to the reader in the center of the poster
- · Order in sets of 25 posters (Single Day and Month only)

#### \$29.44 Please allow 3 weeks for delivery.

Order Form. Complete the form below and make your check payable to ASD (sorry, no credit card orders accepted). Send to: ASD, PO Box 777, N Scituate, RI 02857

Circle only one month:	Septe	mber	October	1.1	
Circle only one day:	Sun	Mon	Tues	Wed	Thurs
CLUB NAME:			_		
NAME:					
ADDRESS:			13 4 17		
CITY/STATE/ZIP:					
PHONE #:		where the	19		



Country Kitchen By Louise Harrop



#### **Pasta Salad**

Prepare pasta according to package directions. Place salami, Provolone cheese, cherry tomatoes, Parmesan cheese, Italian salad dressing, Italian seasoning and minced garlic in a large bowl. Mix well. When pasta is done, drain and rinse with cold water. Drain again. Add pasta to cheese mixture and mix well. Top with green pepper rings and chill.

#### **Vegetable Cake**

- 3 eggs beaten until fluffy
- 1 cup oil
- 2 cups sugar
- 3/4 cup zucchini, shredded and tightly packed
- 3/4 cup summer squash, shredded and tightly packed
- 1/2 cup carrots, shredded and tightly packed
- 2 cups flour, sifted
- 1 tsp salt
- 2 tsp baking soda
- 1/2 tsp baking powder
- 1 tsp vanilla
- 1/2 tsp cinnamon

Beat eggs and oil until well blended. Stir in squashes and carrots. Add remaining ingredients and blend well. Pour batter into a greased 9" X 13" pan. Bake in a 350 degree oven for 40 minutes.



#### **Cream Cheese Frosting**

(3 oz.) package cream cheese, softened 1/2 cup butter, softened 1 tsp vanilla 2 cups confectioners sugar

Cream cheese and butter together, add vanilla and sugar. Beat well. Frost cake and store in the refrigerator.



# FEEDBACK



#### **Square Dance Attire**

I enjoy dressing up, but I also enjoy going to dances where I can wear jeans and a T-shirt. I really dislike the emphasis on attire at the lower levels. because it is a real turn-off to younger dancers. For example, my 5th grade daughter has recently started dancing and is having a ball dancing at one of the youth clubs in our area. She was really looking forward to dancing in the youth hall at the national convention this year, but decided to forgo dancing because the "square dance attire (a.k.a. a skirt)" is required. It's not worth it to her if she has to wear a skirt and I don't want to turn her off from square dancing by forcing her on the skirt issue.

She's not alone. Many of her friends hate skirts! They are used to pants and simply find them more comfortable. We have found that kids

	LER COLLEGES - 1999 with Wayne Morvent Accredited Caller Coach)
	elbourne, FL - July 11 - 16 ediate/Advance calling techniques (For experienced callers)
	oodville, TX - Sept. 12 - 17 eginner and intermediate callers (With Wade Driver)
5757 S	formation: Wayne Morvent Phone/FAX: (409) 385-5222 Stones Throw Dr, Silsbee, TX 77656 -mail: Wmorvent@aol.com

can get by with a pair of decent pants and a dress shirt in almost any setting, but when necessary (for weddings, graduations, and formal concerts) I will coerce her into wearing a skirt.

We cannot afford to turn off a younger generation of square dancers! Fortunately, in my daughter's case, she knows that square dancing is a lot of fun and she's figured out a way to get around the skirt requirement. She'll continue dancing at a youth club (where they don't fuss about attire) and have lots of fun, go with us to lowlevel dances that don't insist on skirts to get the practice she needs, and then learn enough calls (rapidly) to get to the higher levels where skirts are not an issue.

> Ann E. Rogers Philadelphia, Pennsylvania 🍆



# **Square Dance Apparel**

Does it matter what we wear? Are we so focused on a dress standard that we are turning some (potential) people away? Alternatively, if we have a "free for all," would square dancing lose a unique character that adds to the overall experience? As always, the truth lies somewhere in the middle, so we should seek to find this middle point.

Other people who have already brought this subject up are probably feeling like lone voices in a large crowd at the moment - but please don't shoot the messanger if you don't like the message. They genuinely care about the movement, and wish to see it grow. (They are only trying to make us "consider the possibilities.") People who care about the future of anything should always be critically looking at every aspect of their interest.

At the risk of being shot down in flames in the same firing line, I would like to add a bit of support. As already stated by others - our costumes aren't the only reason for the downturn in dancer numbers, but they certainly are a "contributing factor." If we are really serious about revitalizing our activitywe have to look at all contributing factors. But firstly, let's look logically at why dress standards are used in other circumstances - and ask ourselves where square dancing fits in:

\*Safety considerations: We have a "duty of care" to ensure we dress to reduce the risk of injury to ourselves and others. This is normally considered in the context of "work-sites" - but also affects us in square dancing - in by Jeff Garbutt

particular the shoes we wear.

\*Site considerations: Most venues we dance in specify a minimum contact area for shoes - to help preserve their floors.

\*Health and hygiene: We also have a duty of care to promote a healthy environment and being considerate of others' comfort. This means coming in neat and clean clothing. Being considerate of others also covers the reason that men wear long sleeve shirts - so that ladies do not have to make contact with sweaty, hairy arms.

\*Ethnic and cultural values: This is where a particular group preserves their cultural heritage by using traditional dress. I'm sorry - but this does not apply to square dancing! Square dancing is a truly international pastime that does not belong to any one particular country. Firstly, in respect of it's origins, which can be traced back to a "melting pot" of influences. All the Americans did was to stir the melting pot and serve up the end result! And secondly on where it is practiced - worldwide. Even decisions on the future of square dancing are made on an international basis. In any case - if we were to accept the "traditional American barn dance clothing" as the traditional dress then we are so far removed from that heritage with our current standards as to be untraditional.

\*Current fashions: One lady I know recently made the following comment: "In the late 70's ...square dance apparel matched the era, but it certainly doesn't now."



\*International standard: Actually there is no international standard, just a de-facto dress style that has grown out of years of an active "square dance fashion" industry. Oops - there's that word "fashion" again.

I'm sure that many others can add additional items to the above list and others could discredit my comments. But when I look at it logically - I can only see two main considerations that must be enforced - shoes of a stated minimum surface contact area - and long sleeve shirts for men. Everything else is open to fashion, neatness and personal considerations. Naturally we don't want total chaos - but a broadening of what is acceptable. Contrary to popular wisdom, which states that square dancing is not for everyone, I believe that square dancing can be for everyone. It is inherently easy to learn, interactive, fun, promotes friendship and fitness and all those other things that is good for the human physique. In fact it is so good that I don't see why anyone should miss out - so let's not put any impediments in their way.

And finally I put to you one question. Would you prefer to see a strict dress code worn by a small number of dancers - or a slightly relaxed standard worn by many more?

# RHYME



#### "Nature's Dance"

I sit ashore this moonlit beach Where water and sand come to meet. As waves crash against the sandy ground

Together they will dance to nature's sound.

One step, two steps onto the shore Then comes back to dance some more. This rhythmic view I've come to glance The life that's found in Nature's Dance.

> Robert M. Hensel Oswego, New York

#### **Square Dance Creed**

If you belong to a club,

- In heaven's name, work for it.
- If the caller gives you fun and good fellowship,

Support them. Speak well of them.

- Stand by them and the club they represent. If put to the pinch, an ounce of loyalty Is worth a pound of cleverness.
- If you must vilify, condemn, and eternally disparage

Resign from the club and when you are outside

Damn to your heart's content.

- But as long as you are a part of square dancing,
- Do not condemn it, or your club. If you do, you are loosening the ties That have made dancing fun.
- And at the first high wind that comes along

You may be uprooted and blown away, And may never know the reason

For losing your friends in square dancing. Carole Leamon Ft. Lauderdale, Florida



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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, con-

tact 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

Jun 21-24'00 Jun 27-30 '01	Baltimore, MD (49 <sup>th</sup> ) Anaheim, CA (50 <sup>th</sup> )
Jul 20-22 '00 Jul 18-20 '02	CANADA Vancouver, British Columbia Saint John, New Brunswick
Apr 20-24, '00 Jun 7-11, '01	AUSTRALIA Geelong, Victoria Tamworth, New South Wales
Aug 20-22, '99	BRITIAN Edgbaston

#### JULY

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

8-10 CANADA - British Columbia S&RD Federation Festival '99, Salmon Arm, B.C., Canada. Info: Don & Rita McLeod, 298 Huckleberry Pl, Kamloops, B.C. V2H 1M4; 250-578-7134; fax: 250-578-8656; e-mail: dmcleod@mail.ocis.net; web: squaredance.bc.ca/region9/fest99.html

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 afterparties. The staff will be Grant & Ann

American Square Dance, July 1999

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

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

15-17 MARYLAND - 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

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

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

30-31 NEW YORK - Camp and Dance Weekend, Rocky's Rec. Area, Potato Hill Rd., Boonville, NY. W/D. Schweitzer, J. Anklin, Linda Carnegie. Info: Jim Anklin 315-697-9658

#### AUGUST

2-7 CANADA - 46<sup>th</sup> Annual British Columbia Square Dance Jamboree, Okanagan Valley, Canada. Info: www.squaredance.bc.ca; e-mail: 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

7 ALABAMA - 20<sup>th</sup> Annual United Cerebral Palsy Benefit Dance, Oxford Civic Center, Oxford, AL. Info: Sam & Kathy Connor, 1900 Valley Creek Rd., Anniston, AL 36207; 256-835-6515; e-mail: sconnor@t-three.com; http:// swingingstars.click2site.com/

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 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.squaredancing.com/USAWest/NV or fax: 702-435-4189

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

20-21 MICHIGAN - 38<sup>th</sup> Michigan Square & Round Dance Convention, Battle Creek, MI. Info: Fred & Netty Wellman, 5813 Westminister Way, East Lansing, MI 48823; 517-339-5093; fax: 517-339-5173;

e-mail: Netty Wellman@MSN.com

20-21 NORTH CAROLINA - 10<sup>th</sup> State Convention, North 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 Square Dance Convention, Birmingham, UK. Info: Susie Kelly, 2 Crossbridge Cottages, Thornton, Milton Keynes MK17 0HE, UK; Phone: +44(0)1280 816940; e-mail: Graybo@freenet.co.uk

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

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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/csrdf 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 Festival, 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

9 NEW JERSEY - 12<sup>th</sup> NJ S&RD Conv., South Brunswick High School, Ridge Rd., S. Brunswick, NJ. Info: Terry & Frank Kaiss; 215-843-9968 or Jim & Deanne Emory; 516-876-8704; http:// www.rbnsn.com/sdcnj/njsrdc.html

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

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

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

#### NOVEMBER

14 NEW JERSEY - Northern New Jersey Square Dance 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 Australia. 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> Square & Round Dance 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/~ccampbel/ tucsonsd.htm

#### FEBRUARY

18-20 CALIFORNIA - VASD 43<sup>rd</sup> Annual 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: Robert Powers, Rt 11, Box 161-Q, Lubbock, TX 79407-9515; 806-785-8900 (wk/hm); e-mail: waltzinbobl@juno.com

#### APRIL

20-24 AUSTRALIA - 41<sup>st</sup> Australian National Square Dance Convention, Geelong, Victoria. Info: Janice Alexander, PO Box 229, Nunawading, Victoria 3131, Australia; www.lexicon.net/platypus/41nat.htm

#### MAY

12-13 OHIO - 40<sup>th</sup> Ohio Dance Convention, Ohio Expo Center Fairgrounds, Columbus, OH. Info: Eddie Powell; phone/fax: 614-866-2636 or Gene & Betty Crosby, PO Box 40, Reynoldsburg, OH 43068; 614-866-5031

# \*\*\*\*\* SEPTEMBER 2000

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



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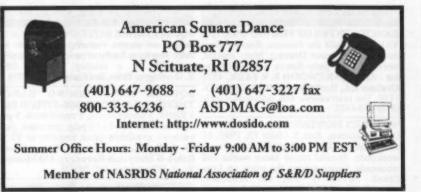
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