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August 1999



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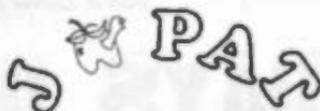


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DAYS OF SUMMER

AMERICAN 
SQUARE DANCE

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Ed & Pat Juaire

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FROM THE EDITORS

ED & PAT JUAIRE



August Slowdown

This month we don't have much to jaw bone over, but rather we'll let last month's dress code modification proposal continue to draw comments. We will have an in depth coverage of your responses - both pro and con - in September.

We had a great trip to Indy. This annual sojourn gives us a great opportunity to see many of you in person that we might never have been able to do otherwise. To our many loyal friends, thanks for your nice comments on the direction we have taken the magazine. To those with suggestions, we will weigh them very carefully. Next month we will sprinkle some convention fair (if the photos come out OK) throughout ASD.

This month and next, many clubs will gear up for the annual recruiting of new dancers. We use all forms of demonstrations and participation events to get people to just try square dancing. We hope you are ready. Even if you have not been successful in the past several years, don't despair. Keep on trying. You might want to look into the 10-10-10 program. This does appear to have a fairly good success rate where it has been used. We can point you to those we know who are using this method.

Remember, when discussing square dancing with new hopefuls - we don't have classes - we have square dances.

Enjoy the rest of the summer.



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FROM THE MAIL ROOM



Square Dancing, A Family Activity

With school violence a major concern currently, this seems a good time for square dancing to promote itself as a wholesome yet inexpensive family-unifying activity. Many clubs dance at churches and most churches have family counselors. Perhaps American Square Dance Magazine could interview some of these counselors. After they have visited and studied square dances, they could publish their analyses of how it can be a valuable aid to parents hoping to reduce juvenile violence. Much of our dancer loss occurs through natural attrition in the higher senior-citizen age bracket – they get too old or disabled to dance – so we really

need to make a major effort to attract students from the young-parent age group. An Editor's Note could suggest that readers send the article to their local newspaper and request that they reprint it. Make sure any accompanying photographs are of young people, not the usual pix of old folks. Best pictures would show parents square dancing with their children. Clubs in my area admit children 8 or over at half price to encourage their participation and they learn well and enjoy it.

*Ed Johnson
Ponte Vedra, FL*

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The Foundation for the Preservation and Promotion of Square Dancing

An open letter To The National Executive Committee

On June 24, a very wonderful donation was made to the Foundation for the Preservation and Promotion of Square Dancing. The National Executive Committee (NEC of the National Square Dance Conventions) presented to the Foundation for the Preservation and Promotion of Square Dancing a check for \$5,000 dollars to be used for marketing. This is an enormously generous gift for the benefit of the square dance activity.

CALLERLAB and the Foundation are in the beginning stages of a marketing campaign to place square dancing at the forefront of the recreational choices available to everyone. The NEC has stepped up and joined the effort with this high contribution. The NEC is a dedicated and hard working group composed of the post General Chairmen of the National Square Dance Conventions. Their leadership to the National Square Dance Conventions is well known and now with this endeavor, the NEC has reached a new plateau in the square dance activity. Only through this kind of combined effort can square dancing once again return to prominence.

The Foundation and CALLERLAB express our most sincere appreciation to the NEC for the donation and for their leadership role in this marketing campaign.

Sincerely,
For the Board of Directors,
Larry Cole, Chairman

Square Dancing On The Silver Screen

Has anyone out there compiled a listing of movies that have had square dancing in any format within the storyline? We happened to be reminiscing about movies at the office and the subject of dancing in movies came up. When the subject of square dancing was interjected, I could only come up a couple of John Wayne movies, *McClintoc* and the *Searchers*. Come to think of it, a square dance movie would make a nice gift for the upcoming holidays. It might make a nice article, if I could only find more info on the subject.

*Kim Peterson
Publicist - OK Panhandle Square
Dance District
Pampa, TX*

Editors note: Say pilgrim, The Las Vegas Story and literally hundreds of Saturday afternoon westerns had square dance scenes in them but to our knowledge, no movie was devoted to square dancing. War of the Worlds had a scene also - and then the power and the phones went out!!

**Send your letters to:
ASD Mail Room, PO BOX 777,
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Friends For Allison

It has been said that square dancing is friendship set to music. An overwhelming example of this occurred on Sunday, May 2 at Bowie High School in the Maryland suburbs of Washington, DC. Over 400 square and round dancers gathered to dance and raise funds for the *Friends For Allison* project.



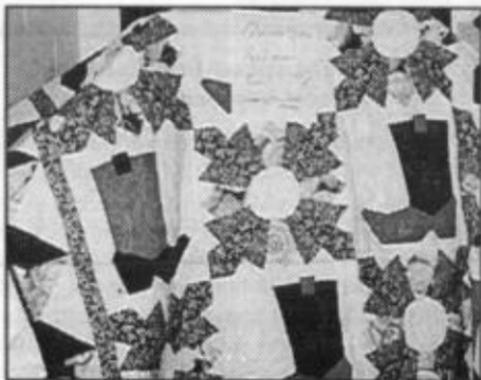
Allison Barnes

Allison Barnes, the second oldest daughter of Elaine & Hal Barnes, caller for Belair Square Cats, Square Riggers, Wagon Wheelers, & Southern Marylanders, suffered spinal cord injuries in a car accident while on her way to the airport in Colorado coming home from college for the Christmas holidays. Her injuries necessitate the use of a special wheelchair and major renovations to the Barnes residence to accommodate it. While one group of square dancers helped with the renovations, others sought ways to show their support. Rick & Millie Murphy, Presidents, Southern Marylanders and Kenny Farris, fellow caller and friend, both concluded, independently, that the best way to help was to do what dancers do best... dance! When they discovered they

were both working on the same idea, they joined forces and the *Friends For Allison Dance* was soon a reality.

Kenny contacted Bowie High School, where Allison's younger sisters attend, and the principal graciously granted the use of their multi-purpose room free of charge! Kenny then arranged for Butch Adams to call with him and "rounded out" the staff with local cuers Dom & Joan Filardo, "Just Tim" Pilachowski, and Amy & Ken (and Kenny) Shotting. With the staff and location settled, Rick produced a flyer and the word was out. Millie began

coordinating the refreshments to be provided by all four of Hal's clubs. Several co-workers from Hal's office



offered to staff the donations/sign-in table and refreshment room "so the dancers can dance." These folks had already raised \$1,900 for a new laptop computer for Allison and later sent a

check for \$750 raised at a yard sale! Nice office mates, aye!

Soon, checks began rolling in (opening mail has never been so exciting). As word spread, generous responses were received from all over the local area, as well as the Eastern Shore and

Pennsylvania. Alerted by a member, the HELP Association of North Beach, Maryland sent a check for \$1,000. Allison's sister Megan's soccer team sent \$300 and a few weeks after the dance, another Bethesda Soccer Club team gave \$1,000.

Before the first dancer walked in the door, \$7,372 had been deposited into the account from those who couldn't attend but wanted to help.

What's a benefit dance without a few raffles? Dancers began to donate items to be raffled off at the dance including a queen-sized

handmade quilt with a western theme and several other items which alto-



gether brought in over \$1,000.

Over 400 dancers came out on that Sunday evening to have some fun and let the Barnes family know that the square dance community is here for them. An incredible \$13,473 was collected at the dance between door

donations and raffle proceeds! Elaine and Allison were presented with corsages donated by



Chambers Florist in Bowie, and the family was presented with an oversized check for \$20,129. Another

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\$5,375 has been sent in since the dance and as this article is written the total collection stands at \$25,504.

Allison spoke briefly to the dancers, and received a thunderous applause. She is a beautiful and poised young lady. Speaking to a crowd of over 300 people is difficult under the best of circumstances but Allison did it with grace and a delightful sense of humor.

Our initial goal was to pay for the \$15,000 wheelchair. We met that goal and paid for the home improvements. The balance and future donations will be put toward the specially equipped van that has a ramp accommodating the wheelchair, and to other special needs that arise as Allison adjusts to her new life and returns to a local college.

To list all the names of people who contributed to the success of this effort is mind-boggling and would lead inevitably to forgetting someone. Suffice it to say that the response was just overwhelming. We express our heartfelt gratitude to the hundreds of dancers and non-dancers who responded with such generosity. You're awesome!

*Mary & Kenny Farris*

## What a Graduation

We have been to graduations for new dancers. We expect them to be nice. We expect a variety of initiation and things. This is really standard. Well, let me tell you that The Swinging Mates of Terre Haute, Indiana had a graduation April 13 which will be remembered for a long time by all attending.

It had all of the above with the candlelight ceremony of the progression of a new dancer in a square, with Caller C. R. Boyd helping. Ginny Attmore, IDA President was #1; progressing to Janet Pierson, Club President as #2; then Jan Brett was #3, and Diana Gaskin was #4.



Bob & Jeanne

Listening to Jan and Diana read their parts just left you with a feeling of overwhelming purity and wholesomeness. "How very moving" but things kept getting better. We were so fortunate to have Bob & Jeanne Bolling with us, the founders of our club.

C. R. Boyd asked Bob to give us some history of our club. Bob started



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out at the very beginning. In 1956, he said Ralph Llewellyn and some members of Bob's church came to him and asked if he could teach them to square dance. He said "yes," and they proceeded to look for a suitable place. At ISSAC Walton, there was an old care-takers house that they were allowed to build onto. Between ISSAC Walton furnishing the materials and club members furnishing the labor, they proceeded to build. At first they danced in "open air" with no roof. Needing a roof real bad, they sold pancakes and had a dance afterward. Try to imagine the sound, when it was raining or hailing with Bob trying to call through the noise. Someone got the idea of putting burlap bags up on the ceiling. Peanut and Charlotte Pound came to the rescue. Peanut got peanut

burlap bags from work. They made a huge figure "H" across the top with the bags, improving the sound considerably.

Everyone wanted to square dance. Bob's first class consisted of twenty-six couples and only had to take four lessons because that was all there was to learn back then. Soon, the club grew to fifty couples with a waiting list because the building could only accommodate fifty couples. When a couple dropped out, the couple next on the waiting list could become members.

The club moved to Dragons' Barn. It was the place to dance for miles around. One room for eating and another for dancing on a wonderful hardwood floor. My husband and I danced there many years. There was an attic upstairs, which we used for special occasions including to eat,

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making more room downstairs for the dancing. Once in a great while, for a really big dance, we also danced in the attic. The Town and Country Square Dance Club patterned their building in Paris, Illinois after the Barn. After awhile Amil Dragon, the Barn owner, decided to get out of the business and

time and we go to many of his dances.

One of the new couples graduating, Don & Jenny Myers, were in Bob's first class he taught. They had stopped dancing and just got back into it. What a moment for us to watch Bob & Jeanne with Jenny & Don dancing together in the first tip called by C. R. Boyd.

C. R. asked this article be written so others, who were unable to attend, could somehow feel some of the emotions we all felt as we went from one great thing to another.



our club drifted from place to place.

Bob & Jeanne Bolling have been dancing for fifty years. He was our club caller for thirty years. We are very fortunate that Bob is still calling part-

I wish to add my own note to all of this. As Bob started our club and kept it going for so many years, our club caller will be able to keep the ball rolling. He did not wish this to be mentioned but it is through C.



Jenny & Don

R. Boyd's efforts that The Swinging Mates Club will continue to be a good and fine club. The modesty, patience, kindness, and goodness of C. R. comes through to each and every dancer. This will keep Bob's Swinging Mates Club going for many years.

*Freda & Billy Everhart*

### Happy 90th!

Hazel Brechbiel celebrated her 90<sup>th</sup> birthday with a surprise party and square dance at the Shippen Squares this past spring. Eleven squares of class and club dancers invited her into their squares and all enjoyed a beautiful birthday cake. The local newspaper was there and ran a feature of both Hazel and husband, Art.

An active dancer since 1962, she and Art co-founded the Shippen Squares in Shippensburg, Pennsylvania, in 1977. Also active with the National Square Dance Camping Association, they also helped found the Penn Dixies, Chapter #045 of South Central Pennsylvania. They've attended many National Square Dance Conventions and maintain friendships with dancers from many states. While wintering in Florida, their fellow Pennsylvania Square Dancers, num-

bering 52, helped celebrate her 90<sup>th</sup> with a gala party at the Sebring Mobile Estates!

Married 65 years, they remain very active in both community and family activities. Having raised 5 children, their 13 grand children and 16 great grand children provide them with many cities to visit all over the country. Hazel taught first grade before retiring in 1974 and still has

the twinkle in her eyes that has endeared her to both youngsters and



Hazel & Art

oldsters alike throughout the years.

*Kathy Engel  
Shippen Squares*

### Help for Foster and Abused Children

The Cardinal Squares of Salisbury NC hosted a benefit dance for foster and abused children in Rowan County April 20. Joining club members that evening were 10 foster children and 5 parents from the Salisbury area.

To raise money for the children, dancers held several benefit games, including a cake walk and silent auction. All proceeds from these games as well as admission fees to the dance



During the evening dancers mingled with the children and their foster parents and demonstrated a few dance movements to them. Dancers wore blue ribbons to show their concern for abused children.

Funds raised by dancers during the evening will be used to meet special needs of the children and to enable them to attend summer camp.

were given to the Rowan County Foster/Adoptive Parents Association. Cardinal Squares and visiting dancers from adjoining counties as well as some from Florida and Michigan donated approximately \$2,000 to the Association. Association President Darlene Murphy was overwhelmed with the dancers' generosity. "All I expected was an evening out and a few couples dancing," she said.

Another person impressed with the response from dancers was outgoing Club President Frank Brooker, who declared, "It's nice to be associated with a group of people who don't mind giving to a worthwhile cause."

Incoming club President Jack Cauble promised that "helping these youngsters will definitely be a club priority next year."

Each month the Cardinal Squares sponsors a theme dance at City Park Recreation Center. Since April was Child Abuse Prevention Month club members decided to invite the children as their guests. Club Caller Paul Walker welcomed the assistance given him by area callers Gene Baker, Bob Helms, and Frank Holland. Club member Linda Cauble led line dances for adults and children.

*Al Stewart  
Greensboro, N. Carolina*

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### Friday

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10:15 - 10:30 All Callers  
10:30 - 11:00 After Party

### Saturday

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

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## Retirement of a Legend

June 1 was surely a sad day for the square dance community in the Tidewater area of Virginia, especially Tidal Waves Square and Round Dance Club. On that day, square dance caller, Frank Vaughan, retired. Frank started square dancing in 1963 at the tender age of 13. Although Frank's dad, Charlie, a highly renowned caller in his own right and mother, Frankie, were Frank's inspiration to enter square dancing and eventually become a caller, he took lessons under Harold White, caller for the Merry Mixer's.

About a year after Frank started dancing, he began showing an interest in singing calls. Soon, he was into the

full swing by doing tips at his dad's club, the Wagon Wheels. In 1977, Frank began his career, calling for the Country Time Squares, a clogging square dancing club, in Newport News.



Frank organized The Sportsman Squares and Peanut Promenaders and graduated his first class in May 1978.

Under the firm but fair and loving direction of his Mom and Dad, and with a God given golden voice, Frank developed into one of the finest Square dance callers in the state.

Over the next 22 years, Frank taught over 40 classes, that accounted for over 500 new square dancers. During the first few years, he traveled between Newport News and Franklin, calling and teaching for three different clubs, and guest calling for numerous other clubs in Virginia, North Carolina and Maryland.

In 1987 the Langley Lancers, and Golden Boots, merged to become The Tidal Waves. Frank has been a devoted caller, instructor, and beloved friend

to the Tidal Waves and we wish him much happiness and God speed in his future endeavors. Frank & Cindy, hope to see you in a square soon.

*G.T. Richardson  
Tidal Waves  
Yorktown, Virginia*

## Gnat Boxers Host Canadian Club

On April 16 & 17, the Gnat Boxers of Wooster, Ohio hosted a weekend visit by 18 dancers from the Happy Hoppers of Newmarket, Ontario. Contact between the clubs was initiated through the Gnat Boxer's web page and e-mail.



# 4-Bar-B



Lee Mann  
918-445-9258



Dave Gullie  
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Gary Mohrlein  
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Friday evening, the clubs met and traveled to a dance at the Wahoos of Cuyahoga Falls called by Scotty Sharrer and Gnat Boxer club caller, Dick Mackey. Saturday the clubs toured Amish Country highlighted by Dick Mackey calling several tips following lunch at Alpine Alpa. They returned to Wooster to a pre-dance dinner prepared by the Gnat Boxers. Jerry Junck, calling at the Gnat Boxer's regular dance, concluded the weekend. More than 16 squares enjoyed the dance and the excitement of meeting the Happy Hoppers. The clubs exchanged dangles and the Happy Hoppers extended invitations to visit their club.

The visit saw many new friendships formed. It also infused both clubs with the square dance spirit. Both clubs are now planning a visit by the Gnat Boxers to Ontario.

*Tom & Elaine Weygandt*

## **Dogwood Parade**

On April 10, the Area Square and

Round Dancers of East Tennessee participated in the annual Dogwood Parade. This is the 3<sup>rd</sup> year that the Square and Round dancers have been in the parade. The float was designed as a garden setting with Dogwood trees and blossoms. There were also many live plants and flowers with several garden friends crawling and hopping around, while dancers picnicked in the garden.

The annual Dogwood Parade gives us a chance to have television coverage and show the public what we do and who we are. This is a great opportunity to reach people who otherwise might never think about Square Dancing. There were 18 dancers present. The trailer for the float was donated and pulled by Don and Sue Reagan. The Caller on the float was Paul Quinn. The decorations for the float were made or purchased by: Arleen Jordan, Sherry Kenney, Janet Sharp, Nancy Rogers, Darlene French and Dale Little.

*Dale Little  
Knoxville, TN*



*ASD is YOUR source for news and information.*

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

# ROUND DANCE PULSE POLL

BEV & BOB CASTEEL



Dear Friends,  
Again, we thank you for your continued support with this column.  
Please feel free to contact us with your suggestions.

## Southwestern Ohio Square Dancers' Federation ROM - July & August

*Submitted by Phil Van Lokeren*

### Easy

Paper Moon II (Rumble) TS/SP 323

### Intermediate

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

### Classic

Neapolitan Waltz (Harden)  
Grenn 14003, 14210

### Honorary

Wedding Song Bolero (Hamilton)

## Chicagoland Round Dance Leaders' Society Teach Of The Month June, July & August

*Submitted By Jayne & George Sheldon*

### Phase II

My Heart '99 (Kammerer) WZ/TNT 145

### Phase III

Strangers on the Shore (Floden)  
Grenn 17224, 14115

### Phase IV

When You Love Me (Hurd) R/SP 246

### Phase V

I Can Be Happy (Blackford) SP WD198

### Phase VI

All Over Again (Slater) VI/FT/SP 308

## Chicagoland Round Dance Leaders' Society Round Of The Quarter

### Phase II

Boogie Woogie Blues (Hurst)  
ATL-13155

### Phase III

Kokomo (Filardo)  
Electra 9-65937, 69385

### Phase IV

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

### Phase V

Green Green Grass Foxtrot  
(Folwell-Butcher) V/Grenn 47236

### Phase VI

La Papaya (Easterday) VI/SP 309  
Flip - House Of Blue Lights

## Popular Dances/Teaches DRDC Top Teaches in the June Newsletter

1. Arriba IV (Hartung) IV/R/SP  
Flip - Lili
2. Only A Paper Moon (Rumble)  
IV+2/SP 323  
Flip - Been There Done That
3. Dirty Bird (Raye) III/Shortening  
Bread Arista 07822 The Tractors

## The "Red Rock Ramblers" of Lyons, Colorado - 1999

Announce Their 41<sup>st</sup> Season of Summer Saturday Square Dances

\* (Sunday Special: 9/5 - Labor Day (Plus) Rounds 2PM, Squares 2:30 - 5PM)  
Every Saturday Elem. Gym, 4<sup>th</sup>/Stickney, Lyons (Rounds 7:45, Squares 8:15PM)

Aug 7 - Ed Kremers, San Jose, CA  
14 - Jerry Jestin, Yuma, AZ  
21 - Jim "Who" Logan, IA  
28 - Dee Dee Dougherty, MN/AZ

\*Sun 9/5 - John Kwaiser (Plus)  
Sept 4 - John Kwaiser, CO  
(41<sup>st</sup> Labor Day "Whing Ding")



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*Our 41<sup>st</sup> Season will continue without Mr. LaVerne who passed away 12/7/97*

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

4. Wendy (Slater) V V+2/SP 308  
Flip - All Over Again  
Over & Over (Goss) SP BG 103
5. Walkin' & Talkin' (Parker) III+2  
SP 279  
Secret Smile (Rumble) IV  
SP "Mona Lisa"
6. Paper Moon II (Rumble) TS  
SP 323  
Doolittle Cha (Goss) IV+1/BG  
102/SP 306 The Blue Bros  
Dansero Cha (Slater) III+1  
Hoctor 45-DH 602 B  
An Affair To Remember (Slater)  
VI/FT SP 317
7. White Sport Coat (Lefeavers) FT  
Col 13-33013 Marty Robbins  
Kokomo (Filardo) III+2  
Electra 7-65936, 69385  
Been There Done That (Rumble)  
VI/ SP 323  
Anytime Two Step (Heiny) II+1  
Windsor 4758
8. Wish Upon A Star (Warlock) V+2  
FT/SP 312  
Sunrise Sunset (Scott) IV+1/WZ/  
Roper 138-B  
Night Train (Lawson) IV  
J/Belco B-370, B-212
- Mack The Knife (Chico) II/TS  
Atlantic 13056 Bobby Darin  
Just In Time (Shibata) V+2  
FT SP 320  
I Love To Dance With You  
(Nelson) III+2/R/C  
Mer70607/SG 903  
Dancez Merengue (Shibata)V  
SP 310
9. What A Difference A Day Makes  
(Shibata) VI/Bolero/SP 320  
Wee Sam (Barton) III+2/SP 84  
Flip Esta Rumba  
Sam (Goss) V+2/R/ Star 101  
Limbo Rock (Kincaid) III+2/  
Samba/Coll 3858 Chubby Checker  
La Papaya (Easterday) VI/SP 309  
Hot Hot Hot (McGee) IV+1/  
Merengue/ RCA 64383 Buster  
Poindexter  
Enchanted Boy (Anderson) IV+1/  
SP 211

Send your round dance  
information to:

Bev & Bob Casteel, 1540 Hull Lane  
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# THE CALLER COACH

**DON WILLIAMSON**



## COMFORTABLE DANCING

Comfortable dancing means different things to different groups. I am talking about the "normal" or average Mainstream or Plus dance and the ability of the caller to make you feel comfortable as you execute and dance the figures. Many of us are guilty of calling too many right-handed figures in a row as well too much repetition. Have you ever heard the dancers remark that so and so caller screwed me right into the floor? This is bad overflow.

The following figures indicate some figures that are good and some others that are bad. The criteria we will use to examine them is (1) if either the gent or the lady turns in one direction more than 360 degrees without something to break up the overflow, we will declare it bad. A straight ahead move such as some dancers in a walk and dodge, a circulate, or a scoot back can be considered to break up the overflow. Trades and counterclockwise moves such as left handed diamonds, right and left thru and ferris wheels going counter clockwise are quite usable. Let's examine a few figures and see if we can determine why they are labeled good or bad.

### BAD

ZERO BOX  
SWING THRU, BOYS RUN  
WHEEL AND DEAL, SWEEP 1/4  
TOUCH 1/4, WALK AND DODGE  
PARTNER TRADE

ZERO LINE  
TOUCH 1/4, SPLIT CIRCULATE  
SINGLE HINGE, FAN THE TOP  
RECYCLE, SWEEP 1/4,  
PASS THRU, PARTNER TRADE

ZERO LINE  
R AND L THRU, TWO LADIES CHAIN  
DIXIE STYLE TO WAVE,  
LEFT SWING THRU  
GIRLS TRADE, GIRLS RUN  
WHEEL AND DEAL, SWEEP 1/4

### GOOD

ZERO BOX  
SWING THRU, BOYS RUN  
BEND THE LINE, RIGHT AND THRU  
FLUTTER WHEEL, SLIDE THRU

ZERO LINE  
TOUCH 1/4, SPLIT CIRCULATE,  
SINGLE HINGE, FAN THE TOP  
SLIDE THRU

ZERO LINE  
R AND L THRU, TWO LADIES CHAIN  
DIXIE STYLE TO WAVE, BOYS TRADE,  
LEFT SWING THRU, BOYS FOLD,  
PEEL OFF, BEND THE LINE (OR  
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**(800) 901-8044 or e-mail: SDCaller@juno.com**

### **BAD**

ZERO BOX  
TOUCH 1/4, BOYS RUN  
CHASE RIGHT, BOYS RUN  
SLIDE THRU

### **GOOD**

ZERO BOX  
TOUCH 1/4, SPLIT CIRCULATE  
BOYSRUN, REVERSE FLUTTERWHEEL  
SLIDE THRU

Tape some of your dances. This can tell you many things. Count the times you call certain calls like swing thru, boys run, wheel and deal, right and left thru, do-si-do, scoot back, flutter-wheel, etc.

It is probably good advice to develop some figures and not use swing thru, boys run, wheel and deal or right and left thru. It is hard but it can improve your choreography delivery!

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

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

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## JOHNNY LECLAIR MILESTONE, 1982

For year-after-year, dance-after-dance consistent pleasure-giving, Johnny LeClair would have to be high on the list. The LeClairs, Johnny and Marge, have been dedicated square dance enthusiasts since they started dancing in 1950 in Burris, Wyoming. After four months, their caller moved away and Johnny was recruited to do the calling. He continued his calling until his retirement in 1988.

To gain knowledge and experience, the LeClairs attended Lloyd "Pappy" Shaw's summer caller-leadership classes in 1952 and that same year enrolled in the summer session at Asilomar. Things progressed rapidly for Johnny and the years that followed saw him filling calling dates in 49 of the 50 states, in 9 Canadian Provinces, and conducting 21 tours to 61 countries overseas. For a good portion of this time he also continued a healthy, ongoing club and class program.

In the Fall of 1971 they were invited to Mesa, Arizona, to head up the square dance program at Trailer Village. The LeClairs are credited with being among the first to start this type of resort-area square and round dancing.

Over the years Johnny has appeared on the roster of many outstanding festivals and conven-



tions, as well as on the staff of major square dance vacation institutes. In March 1970, Johnny became a member of the Square Dance Hall of Fame and his portrait is on display in the Lloyd Shaw Archives Center in Albuquerque, New Mexico.

A charter member of CALLERLAB, he has served on the Board of Governors and on the Executive Committee. He was Chairman of the Mainstream Basics Committee for 3 years and was instrumental in developing the program we have today.

Now retired and at the time of the Milestone presentation in 1982, Johnny and Marge still return annually to their native Wyoming where they continue to hold their Dance'n Fun weekend. They spend the summer months in the Northwest and the winters in Mesa, Arizona, where they now dance 6 times a week. 🍄

# THE COUNTRY LINE

JIM & JEAN CHOLMONDELEY



Summer is winding down and we are looking forward to the school season. It is time to make plans for CW lessons. We know that most people will go to a club and learn a few dances in a night and be satisfied with that. It is a fun night out. Then there are the ones who REALLY like it and will want to take lessons so they can look good on the floor.

We must furnish a place for these people to go. From them will come our future leaders and choreographers. Those of you who are instructors must start to look forward to classes and those who are just learning may want to find a class to learn to dance smoothly and increase your knowledge.

Enjoy this month's dance. It is a little bit more challenging than some in the past.

## DO IT LIKE A TEXAN

CHOREOGRAPHER: Marilee Derby

COUNT: 64      TYPE: 4 Wall Line Dance      LEVEL: Intermediate

MUSIC: Good Texan by The Vaughn Brothers-144 BPM  
Hard To Be by The Vaughn Brothers (very fast)  
Man I Feel Like A Woman by Shania Twain

### SIDEWAYS SHUFFLES WITH ROCK STEPS X 2

- 1&2 Shuffle to the right - right foot to right side, step left foot to right, right foot to right side
- 3 Rock back on left
- 4 Step forward on right/clap
- 5&6 Shuffle to the left - left foot to left side, right foot to left, left foot to left side
- 7 Rock back on right
- 8 Step forward on left/clap

### SIDEWAYS SHUFFLES WITH ROCK STEPS X 2

- 9&10 Shuffle to the right - right foot to right side, step left foot to right, right foot to right side
- 11 Rock back on left
- 12 Step forward on right/clap
- 13&14 Shuffle to the left - left foot to left side, right foot to left, left foot to left side

- 15 Rock back on right
- 16 Step forward on left/clap

### POINT FORWARD, SIDE, SAILOR SHUFFLES X 2

- 17 Right toe point forward
- 18 Right toe point to right side
- 19 Cross right foot behind left & Left foot to left side
- 20 Right foot step forward
- 21 Left toe point forward
- 22 Left toe point to left side
- 23 Cross left foot behind right & Right foot to right side
- 24 Left foot step forward

### KNEE BENDS

- 25 Right foot step forward with right knee bent
- 26 Hold/snap fingers & Step right foot beside left foot (weight on right foot)
- 27 Left foot step forward with left knee bent

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- 28 Hold/snap fingers
- &29 Left foot step back, right step forward with right knee bent
- &30 Right foot step back, left step forward with left knee bent
- &31 Left foot step back, right step forward with right knee bent
- 32 Right touch beside left

## **MONTEREY TURN**

- 33 Right touch to right side
- 34 Pivoting on ball of left foot turn 1/2 turn right placing weight on right foot
- 35 Left touch to left side
- 36 Step left beside right (weight on left foot)

## **POINT FORWARD, SIDE, SAILOR SHUFFLES X 2**

- 37 Right toe point forward
- 38 Right toe point to right side
- 39 Cross right foot behind left & Left foot to left side
- 40 Right foot step forward
- 41 Left toe point forward
- 42 Left toe point to left side
- 43 Cross left foot behind right & Right foot to right side
- 44 Left foot step forward

## **KNEE BENDS**

- 45 Right foot step forward with right knee bent

- 46 Hold/snap fingers & step right foot beside left foot (weight on right foot)
- 47 Left foot step forward with left knee bent
- 48 Hold/snap fingers
- &49 Left foot step back, right step forward with right knee bent
- &50 Right foot step back, left step forward with left knee bent
- &51 Left foot step back, right step forward with right knee bent
- 52 Right touch beside left

## **MONTEREY TURN**

- 53 Right touch to right side
- 54 Pivoting on ball of left foot turn 1/2 turn right placing weight on right foot
- 55 Side right (weight on left) 3/4 Degree Left Turn, Hitch, Touch
- 56 Right foot forward
- 57 Pivot 1/4 turn left on left foot
- 58 Right foot forward
- 59 Pivot 1/4 turn left on left foot
- 60 Right foot forward
- 62 Pivot 1/4 turn left on left foot
- 63 Stamp right foot
- 64 Stamp right foot (keeping weight on left foot)

**REPEAT** 



## AS I SEE IT

bob osgood

There's a great chance that a majority of you out there are up to your elbows in planning your fall dancing season and making arrangements for that new group of new dancers. It has always been so for us. During the months while our then current square dance teaches were underway we had been collecting the names and address of friends of the club and new members whom they felt would enjoy the activity. Then, along about August, we would put our plans in motion.

There must be many dozens of ways that dancers, clubs and callers have dreamed up to search out the non dancers and bring them into the activity. Over a period of time our dancers out here developed a system that worked well for us and it might be something you might like to try.

September was always the beginning of the square dance year. Some time ago the first week of September was officially recognized throughout North America as Square Dance Week, proclaimed by mayors of cities, governors of states and provinces, and publicized by clubs, associations and square dance magazines. At some point during Square Dance Week it was customarily the time for our two clubs to host their annual "Exciter Dance."

This was a free one-night-stand, with the rental of the hall paid for by the sponsoring clubs and with refreshments (often finger food - sometimes a

real full-blown pot luck) supplied by the club members. The calling was donated by the clubs' caller.

A great part of our recruiting for the "Exciter Dance" as well as for the new class itself, was by the word-of-mouth encouragement of the dancers. Over a period of years we found we received little-or-no response from articles in the local throw-aways. But as near as we could tell the one-on-one campaigns netted us the greatest number of "Exciter Dance" recruits, and eventually new class members. Small business-size "reminder" cards with the pertinent details (date, time, address, etc.) proved to be helpful and we often took advantage of an announcement in one or two of our local square dance publications. But it still came down to personal sales, where the enthusiasm of the veteran and student dancers had the best chance for success.

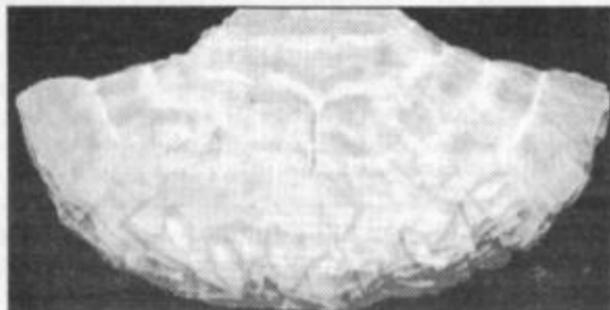
It sometimes worked out for the club members who, incidentally, were all hosts and hostesses for the evening, to arrange to pick up and transport a guest couple or two, making it all the more certain that the recruits would show up. The atmosphere of the evening was always cheerful. The hall would be decorated by the sponsoring club members, with photos from past club activities and big square dance events on display.

The club members who were

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encouraged to arrive early and serve as greeters at the door, would be nicely costumed, but not over dressed. Our club ladies in full skirted dress or skirt and blouse and comfortable low heeled shoes — the men in long sleeved shirts and slacks, and comfortable leather soled shoes were an effective suggestion of what the newcomers might expect to wear if they chose to join the next class.

The program itself was always a relaxed affair. The one major thing we had to sell was "fun, for everyone." We encouraged the experienced dancers and club members to join in and for that night be treated the same as our newcomer guests. There would be lots

of mixing — partner changes — during the evening. This made it possible for those who were square dancing for their first time to have the benefit, not only of meeting the others, but to learn-by-dancing with those who were more experienced. Much of what they needed to know, if they were to become members of the new class, they learned simply by doing, such as getting up and into squares when the callers said, "sets in order"; applauding when a tip had ended by way of thanking not just the caller, but also the others in the square.

At some point, back early in the game when we were experimenting with these "Exciter Dances," we made

the mistake of having a demonstration of "experienced" dancing which we thought would be an encouragement for the new dancers. What we ended up with was a display of advanced choreography, which had a distinct adverse affect on our newcomers. It was almost a case of: "... that looks like fun all right - but I could never do it." From that point on, if we were to have a demonstration, it would be a short performance by a square of recent class graduates utilizing many of the figures and routines the guest dancers had been experiencing that evening.

The entire one and a half or two-hour party was a soft-sell event, letting

the potential dancers have a great time. Laughing a lot and meeting nice people was the best way we knew to show what square dancing had to offer. At a point near the close of the evening, while everyone was taking a short rest break and having something to eat, was the time to tell a little about this traditional American activity, and how they could share in the fun. Of course, we would fill them in about the learning sessions — where, when, how much, etc. — being careful not to go too long or to overdo the sales pitch.

We would always leave time for one final dance and then a good night circle (with partners in a large circle, partners face each other, and with the music playing — do a grand right and left while saying "good night" to each person along the way) bringing the evening to a typical square dance ending. A group of hosts and hostesses at the door served to say "so long" the evening would end on a high note.

To top off the event we got into the habit of sending a note to each of our guests thanking them for coming and telling them that we would hope to see them when the class started.

I suppose, in looking back, that by far the greatest percentage of our new dancers were won over in this way. Those who had been introduced to the activity through attending an "Exciter Dance" often became our strongest recruiters in the future, and it was fun watching them play the roles of host and hostess for the next batch of newcomers the following year.

Even as we cover the more serious aspects of our activity, square dancing, to be successful, must be pleasure-filled. That's why we look at

## THE FOUNDATION

### FOR THE PRESERVATION AND PROMOTION OF SQUARE DANCING

The Foundation's purpose is to support the funding of projects that will preserve and promote square dancing.

To be considered for the funding, projects must first protect the heritage of the activity and contribute to it's growth. The projects must also emphasize the social, physical and mental benefits of square dancing. The Foundation also works to increase public awareness of the activity by showing the fun and fellowship that makes square dancing a popular recreation today.

The Foundation is registered with the Internal Revenue Service as a 501(C)(3) corporation and depends on private contributions, public grants and endowments for its operating capital.

In order to ensure that the American folk art of square dancing will continue to flourish, the Foundation solicits your support through your tax-deductible contributions.

For additional information, contact the Foundation Office at (507) 288-5121.



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# A Promotion of Youth Square Dancing In Georgia

by *Bob & Lorrie Morrison*  
*Duluth, Georgia*

On May 14, we took eighty students to the Georgia state capitol building to participate in the great Georgia Workout Day. This is a day when middle and elementary schools from all over the state of Georgia meet at the capitol building to show their talents on activities that they do for physical fitness.

Snellville Middle School sent forty students under the leadership of Coach Babs Green and Sweetwater Middle School sent forty students under the leadership of Coach Susan Moody. These students all danced together (ten squares).

With a representative from the

Governors Office, media coverage and the other schools, they had the opportunity to see Youth Square Dancing. We now have other schools from the state contacting us about teaching square dancing to their students. This fall will be a very busy schedule, fifteen to twenty different schools.

Mark Anderson, P.E. Coordinator, for Gwinnett Co. has now given us the OK to set up square dancing for the middle schools, (an after school activity) for parents and students. The plans are to do four of these a month. We hope this is a stepping stone to get families dancing together.

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## **SUPREME AUDIO/HANHURST'S TAPE SERVICE CALLER EDUCATION SCHOLARSHIP FUND AWARDS**

The Supreme Audio/Hanhurst's Tape Service Scholarship Fund for caller education was established by Bill and Peggy Heyman to enable both new and experienced callers to further their professional caller education by attending a Caller's College providing a full Callerlab curriculum.

It is with particular pleasure that Supreme Audio announces that the following individuals and Callers Associations are the recipients of partial scholarships for 1999: Sandy

Corey, Yorktown Heights, New York; Steve Hoffman, Mt. Pleasant, Texas and Georgia Bailey, Brush Prairie, Washington.

They will all be attending Caller's Colleges taught by highly-qualified caller coaches during the summer and fall of 1999. To date, 45 partial scholarships have been awarded to new and experienced callers attending Caller's Colleges in the U.S.A. and overseas.

*Bill Heyman*

It's smart to pick your friends - but not to pieces.

# ON THE RECORD

Recent round dance record releases with commentary by



## FRANK & PHYL LEHNERT



**When My Baby Walks Down the Street**  
Grenn 17129

**Barbara & Jim Connelly**

A comfortable P-4 Jive with unusual positions for standard figures to a good instrumental at 39rpm

**New Dawn - Grenn 14293**

**Margaret & Tex Shipman**

A nice 3 part P-3+ telemark Waltz to a good instrumental at 43 RPM

**C & P Two Step - Grenn 14293**

**Doc & Peg Tirrell**

A peppy easy fun P-2+ a reverse Traveling Box Two Step to a lively instrumental

**Windy City Two Step - Grenn 17044**

**Birgit & Richard Maguire**

An interesting P-2 Two Step to a Good "Chicago" instrumental

**Singing in the Rain - Grenn 17040**

**Doc & Peg Tirrell**

Quite an unusual P-3+2 (Diamond Trn, In & Out Runs) Two Step/Foxtrot, also with Tandem & Escort Pos with like footing

**Riding My Thumb - Grenn 17010**

**Babara & Jim Connelly**

A nice P-2 + modified Figure 8 Two Step to a good instrumental

**Tender Love - Grenn 17244**

**Hank & Jetty Jalstra**

A good P-3 Waltz to a nice instrumental and cued by Hank

**I'll Always Remember You**

Grenn 17062

**Shirley & Don Heiny**

A good P-2+ Hover Waltz to a pretty instrumental

**I Can Be Happy - Spec Press**

**Wayne & Barbara Blackford**

An interesting P-5+ Foxtrot a good vocal

**Powerful Thing - MCA S7-72082**

**Dolores & Chris Randall**

A P-2+2 (Whaletail, Susie Q) Two Step to a Trisha Yearwood vocal

**First Merengue - Roper 129**

**John & Valerie Pinks**

Unphased Merengue but suggested for P-2 to P-3 dancers to a good instrumental - flip of Rumba Maria

**Paper Doll - MCA 60109**

**Jim & Sheri Brown**

A three part P-2 Two Step to the Mills Brother's Vocal

**You & I - Roper 224**

**Birgit & Richard Maguire**

A P-4+1 (Cuddles) Rumba to a good instrumental

**Hello Dolly - Roper 284**

**Peggie & John Kincaid**

AP-5 Foxtrot & Jive to a good instrumental

**Dolly Two - Roper 284**

**Peggie & John Kincaid**

A P-2 Two Step to the above instrumental

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| September-May | Single \$80. + tax  | 5 nights \$400. + tax |
|               | Double \$110. + tax | 5 nights \$500. + tax |



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| <b>Round Dancing - Tuesday</b>   | 7:30 - 9:30 | Cuer Owen Hutchinson     |
| <b>Round Dancing - Wednesday</b> | 7:30 - 9:30 | Cuer June Leverette      |
| <b>Square Dancing - Thursday</b> | 7:30 - 9:30 | Caller Peter Richardson  |
| <b>Square Dancing - Friday</b>   | 7:30 - 9:30 | Caller Robert Funderburk |

Dancing located at Senior Center on North Monroe & 7<sup>th</sup> Avenue

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#### **Dancing with Tears in My Eyes III**

**Spec Press**

**Ed & Carolyn Raybuck**

A nice P-3+2 (Telemark, Diamond Turn) Waltz to pretty music

#### **Fantasy - Spec Press**

**Dwain & Judy Sechrist**

A P-6+ (Ronde to a Bk Pass) Foxtrot to pretty music

#### **Shadow Rumba - Roper 223**

**Dick & Kay Yellen**

An interesting (several measures in shadow) P-4 Rumba to an often used instrumental

#### **Sowin' Love - RCA 8919-7R**

**Clare Gill**

A flowing P-2+ Fishtail Two Step to a Paul Overstreet Vocal

#### **Suspecte Amante - Roper 173**

**Jimmy & Carol Griffin**

A good P-4+2 (Nat Weave, Bk Trn Whisk) Foxtrot & Jive to a "Hey Jealous Lover" Instrumental

#### **Quicksilver Waltz - Roper 274**

**Betty & Al Hamilton**

An interesting P-2+1 Waltz to the often used "Wednesdays Child" instrumental

By the time you can make ends meet, they move the ends.

*- from JJ*

**Just Too Marvelous - Roper 281**

**Herb & Sue Norton**

A P-5+2 (Inter Cont Hover Cross, Rudolph Ronde & Slip) Foxtrot to a good instrumental

**Cuando Foxtrot - Roper 280**

**Milo & Carol Molitoris**

A P-5+1 (Cont Hover Cross) Foxtrot to a pretty instrumental

**Our Crazy World - Spec Press**

**Ellen & Les Robertson**

A P-5 Waltz with pretty music

**This Business of Love - Spec Pres**

**Doc & Karen Fisher**

A P-5+1 (Roll off the Arm) 4 Part Jive to a "I'm Just a Baby" vocal

**Phantom Tango IV - Spec Press**

**Hank & Judy Scherrer**

A P-4+ Reverse Wing Tango to the "Phantom of the Opera" music

**Addicted to Love - Spec Press**

**Sue Powell & Loren Brosie**

A P-4 +2 (Single & Dble Cubans + Up Scallop) Rhythm Rumba to a vocal

**Sorry May 99 - Coll 4206**

**Larry & Margo Clark**

A good P-4+ Triple Traveler Slow Two Step to a good Connie Francis vocal

**Chanson IV - Spec Press**

**Bob & Mary Ann Rother**

An interesting P-4 + 2 three part Foxtrot & Jive to a good vocal

**He Broke Your Memory Last Night**

**Spec Pres**

**Tony Speranzo**

A P-4 Waltz to a nice country music vocal

**Object of My Affections**

**Windsor 4724 or 4795**

**Nancy & Dewayne Baldwin**

A good P-2 + Fishtail Two Step to a good instrumental

**Even If I Tried - Spec Pres**

**Tony Speranzo**

A P-2+2 (Fishtail, Strolling Vine) Two Step to a vocal

**My Heart '99 - TNT 145**

**George & Joyce Kammerer**

A nice little different three Part P-2 Waltz to a pretty instrumental

**Wrap Your Troubles in Dreams**

**Star 107**

**Gert-Jan & Susie Rotscheid**

A fun type P-4+ Dble Cubans & Tummy Check Cha Cha to a good Campbell Connelly & Co vocal

**Your Eyes Only**

**Liberty 1418 or Capitol 014187**

**Brent & Mickey Moore**

A P-4 Bolero to a good haunting instrumental

**Italiano IV - Spec Press**

**Bob & Mary Ann Rother**

A P-4+2 Mambo to a peppy vocal

**Easy to Love - Spec Press**

**Ken & Irene Slater**

A good P-4 Waltz - a pretty instrumental

**Kiddio - Mercury 71652**

**Maxine & Dale Springer**

A good P-3 Jive to a good Brook Benton vocal



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Bob Baier, Jerry Junck, Marshall Flippo  
Rounds - Jerry & Bea Leavelle
- F2 - AUGUST 29 - SEPTEMBER 3 (DBD PLUS)  
Tony Oxendine, Jerry Story, Marshall Flippo  
Rounds - Jerry & Barbara Pierce
- F3 - SEPTEMBER 5 - SEPTEMBER 10 (PLUS)  
Randy Dougherty, Charles Quisenberry, Marshall Flippo  
Rounds - Theron & Christine Hixson
- F4 - SEPTEMBER 12 - SEPTEMBER 17 (PLUS)  
Frank Lane, Jerry Haag, Marshall Flippo  
Rounds - Larry & Adrienne Nelson
- F5 - SEPTEMBER 19 - SEPTEMBER 24 (PLUS)  
Jerry Haag, Ken Bower, Marshall Flippo  
Rounds - Jack & Darlene Chaffee
- F6 - SEPTEMBER 26 - OCTOBER 1 (PLUS)  
Ken Bower, Melton Luttrell, Marshall Flippo  
Rounds - Rod & Susan Anderson

### FALL WEEKENDS

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

By Mike Seastrom

## Fund Raising Efforts

Last month, you read about the efforts being made to financially aid the Foundation for the Promotion and Preservation of Square Dancing. The Foundation received a real shot in the arm from the idea which came from Doug Bennett, producer of Global Records, and Tony Oxendine, a producer for Royal Records. ALL PROFITS from the sales of the record "God Bless the U.S.A." go to the Foundation. These funds will be earmarked for professionally marketing and promoting square dancing.

Eleven callers assisted in making this record. Tim Crawford, Kip Garvey, Jerry Jestin, Jon Jones, Jerry Junck, DeeDee Dougherty-Lottie, Deborah Parnell, Mike Seastrom, Jerry Story, Tony Oxendine and Doug Bennett all participated in the session.

A special "Limited Edition" of the record was offered to the attendees at the Dallas convention and sales netted



more than \$10,000 for the Foundation. The generosity of those at the convention is deeply appreciated. The regular pressing of this record has been released and sells for \$5 per copy.

The vendors involved are making it possible for all money received to go to the Foundation by donating all or part of their services. Those vendors are: United Record Pressing, Nashville Record Productions, Hamlett Printing Service, McClain's Recording, Astec Distributors, Palomino Records, American Square Dance Magazine, Global Records and Royal Records.

Donations above the \$5 record price

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- CAR-39 COMMITMENT - Mary
- CAR-38 WE'RE FROM THE COUNTRY - Mike

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15. PHASE III WALTZ/FOXTROT
16. PHASE III CHA CHA/RHUMBA
17. PHASE III TANGO/JIVE/TWO STEP
18. PHASE IV WALTZ
19. PHASE IV FOXTROT
20. PHASE IV CHA CHA/RHUMBA
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are welcome and cassette tape copies will be available on a limited basis. Records are available from your dealer or can be obtained through your caller.

In another fund raising project, Tony Oxendine and Jerry Story are offering the entire stock of Royal Records, with the exception of the two most recent releases, at 10 records for \$25. Half the proceeds from these sales will go to the Foundation to support a

major marketing campaign on behalf of square dancing.

Ed & Pat Juaire, owners of American Square Dance Magazine, have also made a generous offer to the Foundation. A donation of \$2.50 will be made for each new subscription sold to or by a CALLERLAB member.

The 50<sup>th</sup> National Square Dance Convention in Anaheim, California has generously donated 500 Gold Certifi-



## Littleton Squares 23<sup>rd</sup> Annual Autumn Leaves Weekend

Friday, September 17 ~ Trail in Dance ~ 7:30 to 10:30 pm

Shawn Cuddy ~ "Doc" & Peg Tirrell

Saturday, September 18 ~ Workshops

Rounds ~ Squares ~ Rounds Party ~ Square Dance

For information contact: Charlie (603) 444-2398 ~ squarepeg@connrivernet

At The Littleton  
Opera House  
Littleton, NH

cates (early bird certificates) to the CALLERLAB Foundation. This represents a potential donation of \$12,500. This is a terrific opportunity for callers to help raise funds and get a discount on convention registration for the 2001 National. This program is for callers and partner registrations and buying a \$25 certificate now entitles you to a convention registration that normally sells for \$35 at convention time. Order your "Gold Certificates" from the Home Office. Send a check for \$25 per person, made out to "The CALLERLAB Foundation" and you will receive a beautiful, suitable for framing, California Gold Certificate from the 50<sup>th</sup> National Committee. We invite all callers and partners to participate and thank Bob & Rita Byram and their committee for their generosity.

Paul Walker recently did some great research into gift matching programs and published the information in the March 1999 issue of this magazine. He found that most "community minded" companies provide a Matching Gift Program for active, as well as retired, employees. Paul went on to explain that whether you are active or retired from a major company, you can DOUBLE the size of your deductible gift to the CALLERLAB Foundation. Just contact someone in

your company's Personnel Department about the type of Matching Gift Program that is available to you. Paul mentioned that the classification of the Foundation may be under "Cultural Arts - Dance Troupe." He had a very favorable experience as a retiree from A.T. & T. which matched his donation.

The big reason for this excitement about the Foundation is because CALLERLAB is in the process of putting together a major marketing effort for square dancing. Information is being gathered that will enable this activity to update our image and target our publicity to those that would join and enjoy our favorite pastime. We are soliciting the help and input of all other square dance organizations to help make this marketing project successful. This is a long range plan and soliciting corporate sponsorship is also a part of it.

The Foundation welcomes the participation in our fund raising effort to those who have a personal or commercial interest in the square dance activity. With a united effort we can change many of the inaccurate perceptions about the square dance activity and successfully recruit more people to enjoy the fun, the friendship and the healthy benefits we all enjoy.

DON'T THROW OUT THAT OLD *AMERICAN SQUARE DANCE* Magazine.

A doctor's or dentist's office - the barber shop or hairdresser - good places to catch the public eye - let them see the fun they're missing.

# HI HAT

## DANCE RECORDS



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- HH 672 - "Sammie" flip Hoedown (2 cpl) Basic 49 by Buddy
- ELK 045 - "Two Pina Coladas" Sing-a-long by Dan
- HH 458 - "Grand Old Flag" for your Patriotic Holiday celebrations

#### RECENT BEST SELLERS ON HI-HAT & ELK RECORDINGS

- HH 5230 - "Don't Dilly Dally" by Jason
- HH 5229 - "Dancing On The Ceiling" by Buddy
- HH 5228 - "Amanda" by Tom Perry
- HH 671 - "Happy/Ginger" flip Hoedown by the Hi-Hatters

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- BR 298 - "All I Have To Do Is Dream" by Jerry Gullede
- BR 297 - "It's Time To Get Better" by David Murray
- DJ 125 - "Honky Tonk Dancin' Machine" by Dan & Joe
- BR 1025 - "Flight Of The Butterflies" (Round) by Ed & Esther Haynack

#### RECENT BEST SELLERS ON BLUE RIBBON & DJ

- BR 296 - "Old Bones" by Bill Donahue
- DJ 124 - "Put On A Happy Face" by Joe
- BR 1024 - "Two Pina Coladas" (Round) by Paul & Ruthannis Rogers

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Mark Turner  
Tom Davis, J.R. Sparks

Pre-Jam (Staff Callers)  
Thursday, October 7  
8:30 p.m. - 10:30 p.m.  
Plus - Executive West  
Advance - Executive Inn

**Future Date - September 29 - 30, 2000**

# SO YOU WANT TO BE A CALLER

LARRY COLE



WOW, I just spent a day at the Midwest Callers School in Auburn, Indiana. This fine school is in it's fourteenth year and has a great history of success. It was started by Don Taylor, of Auburn, and Stan Burdick and conducted in Don's square dance hall. Now that Stan has retired, Don Taylor and Dick Duckham, from Michigan, carry on to instruct and nurture the budding new callers, Midwest Callers School is a well run week long educational endeavor for any beginning or experienced caller. Congratulations to Don and Dick for a job well done.

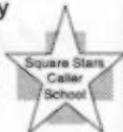
I thought we would look at promotion this month. All callers both new and experienced need to work on self-promotion. Think about it, we are bombarded with advertisements and sales campaigns, every day, for everything from cars to soft drinks. If we want to sell ourselves we must put on our own sales campaign. Let us concentrate on what a new caller needs to do. First you must sell yourself and your dancing partner to the square dance population. The dancers must know and like you as a square dancer before they will ever accept you as a new caller. As a dancer you may have danced once or twice a week counting dances and workshops, this is not enough as a new caller. You must get out among the dancers more frequently to sell yourself as a new caller. Say you live in Squaredanceopolis, wherever that is, and there are nine square dance clubs in town. You must visit and dance with

the dancers in all nine of those clubs every month if possible. I know that this means that you must give up the bowling league and the card club and the car shows and the, well the list is endless. You must cross that bridge if you want to be a caller. Your life will never be the same and you will never again see square dancing through the eyes of a dancer.

So, what do you do when you attend these dances? Well first get some business cards printed and place them on the flyer table, also if you have any dances coming up or lessons that you are doing put out flyers for them. The most important thing to do is to blend into the crowd. Don't ever as a new caller put on an attitude of "I'm here so you can see me." Just enjoy the dance, dance with the people and have a good time. The truth is most of them don't view you as a caller yet. Never try to shove it down their throat. Let them get to know you so that when you call that all important guest tip they are on your side. Your success depends 100% on their backing you.

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

Larry may be contacted at 765-384-7089 or E-mail LColedSDC@AOL.com  
"Questions are Welcome"



# CONTRA CORNERS

DON WARD



It is very difficult to realize that over half the year is gone and it's still in the 60's/70's in California in June when I'm writing about dancing in mostly sizzling August weather.

Forget about the outside temperature if you live near Greenwich, Connecticut, it'll be a hot night at the Round Hill Country Dancers August fling. Allan Brozak, a neat guy I've met on the internet, will be calling with music provided by "The Please and Thank You" band. Featured will be Bill

exit 28. For more info call Al at 203-888-5049. Look for one of Allan's dances, "Exit 28," in my Dancing Contra article.

I'll take this opportunity to thank the organizers of Santa Barbara's Country Dance Societies "Tenth Annual Sprung Floor Festival" (see photo) over Memorial Day weekend. Shirley and I have been to many holiday weekend events and this has to be one of the finest in terms of music, callers and planning we have ever attended.



The two day event starts Saturday afternoon with a callers open mic dance on the outdoor dance floor in beautiful Oak Park, followed by dancing under a full moon from 7-10PM with programmed callers.

Highlighting the weekend are the Sunday afternoon and evening dances which attracted over 200 contra dancers many of whom traveled

Walach - mandolin, Dave Howard - guitar and Bill Christopherson - fiddle.

The dance will feature mostly contras with a couple of traditional squares interspersed. The hall is located off Merritt Parkway about 3/4 mile north on

more than 300 miles to dance to music by 5 different bands and callers. Sunday's dancing begins at 2 in the afternoon until 5. The evening dance begins at 7PM and has continuous Contra dancing till 1AM Sunday morning

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California Contra Dancers are missing a wonderful opportunity to enjoy some of the finest bands and callers if they don't plan to enjoy this next year. Put it on your calendar now. Make motel reservations 3 to 4 months ahead of the event.

If this seems like a short column, it is! Only you can provide the information about your dances. Don't think that your web site on the internet is all that's needed. Of all commerce only 1% is conducted on the internet. The same could go for your advertising. You may

be reaching only 1% of the potential participants if you only rely on the internet. So! Keep the print media, including American Square Dance Magazine, informed about your dances.

For Contra Corners related articles, contributions by readers are encouraged and may be sent to Don Ward, 9989 Maude Ave., Sunland, CA 91040 or by e-mail at [dward@loop.com](mailto:dward@loop.com) or *American Square Dance* at [asdmag@loa.com](mailto:asdmag@loa.com).

When fate throws a knife at you, there are two ways of catching it -  
by the blade or by the handle.



INTERNATIONAL ASSEMBLY OF "TRUSTEES"  
OF THE SQUARE DANCE ACTIVITY

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## **Biennial Summit Meeting**

LEGACY was chartered in 1973 as a service-leadership organization to develop better communications among the many facets within the square dance activity. At its biennial May meetings, representatives from the United States, Canada and other countries representing dancers, callers, cuers, prompters, publishers, vendors and other interest groups have come to address concerns of our activity and to learn more about each other.

Realizing that some organizations could not send a representative to the LEGACY Biennial Meeting, but still wanted to take part in the exchange of information, LEGACY, in the 1980's, began conducting a smaller scale get together at the National Square Dance Convention. Our reasoning - with so many of us having representatives at the NSDC, it seemed an excellent time and place to begin to get to know each other better and share ideas. This gathering was called a SUMMIT Meeting in 1992. A name that has stuck ever since! It has now become a meeting where attendees interface with each other, become better acquainted with

each others goals and opinions and try to develop programs on which several organizations might work cooperatively and more efficiently for the betterment and advancement of our activity. This past year it is especially important as various organizations have been discussing square dance issues, working to identify the most pressing concerns and brainstorm solutions. Working together, much can be accomplished.

Naturally all representatives will have a chance to communicate their organizations' goals and projects. If by any chance your organization has misplaced the report from last year's SUMMIT, or the Common Goals developed by the organizations in 1996, please let us know.

In the National Square Dance Directory there is a listing of major U.S. Organizations. LEGACY has enlarged that listing. For your information, this notice has been mailed to the American Callers Association, Bachelors 'N' Bachelorettes International, CALLERLAB, CALLERLAB FOUNDATION, CONTRALAB, Canadian Square & Round Dance Society, Canadian Western Dance Instructors Associa-

# CALLERLAB ACCREDITED CALLER COACHES

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tion, International Association of Gay Square Dance Clubs, Lloyd Shaw Foundation, National Association of Square & Round Dance Suppliers, National Carousel Clubs, National Council of Square and Round Dance Organizations, National Dance Association, National Executive Committee of the NSDC, National Square Dance Campers Association, Inc., New England Cooperative Committee, Overseas Dancers Association,

ROUNDALAB, Single Square Dancers of America, Square Dance Foundation of New England, Universal Round Dance Council, USA WEST Policy Board and United Square Dancers of America. If any other major organization has been omitted, it is unintentional.

This year's SUMMIT was held Thursday, June 24 during the National Square Dance Convention. We'll report on that meeting soon. 🐾

Hard work never hurt anyone, but why take chances.

# CLUB LEADERSHIP NOTES

*Bernie Coulthurst*



Summer is just about over and it is the the State and County Fair season. We are pleased to see many states having a booth at their State Fair. Illinois and Wisconsin have been doing it for years with good paybacks in the form of new dancers each fall when their new dancer dances start. Also many clubs are putting on demonstration dances at their county fairs to promote square dancing. Some clubs even have a booth in the exhibition building to talk to fair goers one on one about the benefits of square dancing. These forms of publicity cost little or nothing and pay big dividends.

Our club, the Stevens Point Wheel 'N' Deal Square Dance Club, has been putting on fair demonstrations for about twenty years now. The club gives a free club dance pass to all dancers who show up for the demonstration dance. Our club also runs a concession stand down by the softball diamond where there are softball tournaments going on during Labor Day weekend. Operating the concession stand is our club's major fund-raising activity. The club shares the profits with the Fair Board who run the Fair. I am sure that your club could do the same with your local Fair Board. If your club could use the

funds, consider talking to the right people now.

The chat line on the internet provided by Ken & Helena Robinson, Legacy Board Members, has had some interesting topics this summer. Square Dance attire is one of them. It appears that there is a strong movement to relax the dress code. Controlling what people wear to a dance is probably one of our activity's biggest problems. People should be allowed to wear whatever they please to wear - even

**“Square dancing is a family thing.”**

casual attire or as some people call them, “street” clothes. And the only thing we have to fear is fear itself because the majority of the ladies will continue to wear their pretty dresses. Why? Because they like them and they feel comfortable in them while dancing.

When we attended the 1978 National Square Dance Convention in Oklahoma City, we purchased a print of the painting titled, “ROOTS”, that was painted by Juan Menchaca in 1976. Our print was #737 of the 1000 prints sold at the convention as a fund raiser for the convention. The painting depicts a square dance during the twilight hours near their covered wagons. It was “recreation” time on the long tedious trip to the West. Four couples are dancing; the ladies wore prairie

# Eagle Records

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*New Releases on Eagle*

EAG-3302 - Light In The Window by Jerry Sleeman

EAG-3407 - Beautiful Life by SusanElaine

EAG-3408 - Born Under A Wandering Star  
by SusanElaine Packer

EAG-3502 - I Love You Because by Steve Brown

*New Releases on Golden Eagle*

GE-0033 - Ebony Eyes by Ellen Brunner

GE-0034 - C'est La Vie by Guest Artist Ken Bower

GE-0035 - Gospel Medley by Dick Duckham

GE-0036 - Somewhere My Love by Dick Duckham

GE-0037 - Same Old Song And Dance by Guest Artist, Ken  
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dresses and bonnets that were the fashion in those days. One frontiersman wore a hat; the other three men did not. They didn't have a dress code. The entertainers were made up of grandpa playing the fiddle, another man playing the harmonica, and the third man doing the calling. In those days, they were called prompters. The scene has a dog and a horse in the background. Along the sidelines is grandma taking care of a little baby wrapped in a blanket as she enjoys the music and watching the dancers having good clean fun. Other kids were in the picture too. This is what square dancing is all about - people having fun dancing and socializing. Square dancing is a family thing.

It is time that our leaders who are trying to control the activity look at this painting to get us back to our "ROOTS." It would be nice if American Square Dance Magazine Editors could get permission to print this painting on

the cover of a future issue of this magazine so everybody can appreciate this beautiful painting by Joel Menchaca. Our print is on the wall in our living room as a constant reminder of what square dancing is all about as we play our role as a writer who square and round dances as often as possible.

Enjoy the rest of the summer but don't stop marketing square dancing. Marketing square dancing is like housework - the job is never finished. Your new dancer dances will start soon and you will begin to see the fruits of your marketing efforts.

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

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

# EASY LEVEL

## BOB HOWELL



Last April during our week at COPECREST, Jerry and Kathy Helt of Cincinnati, Ohio shared the following Solo/Line dance with all those in attendance. It caught my fancy immediately. A real quick-teach gem, it is called the—

### TULSA SHUFFLE LINE DANCE

- Formation:** Solo. No partners necessary.
- Music:** Tulsa Shuffle, The Tractors (Arista 07822-12717-7)
- Routine:** Long Intro. Dance starts after three counts on record "2 - 3 - 4" (Right Foot Free)
- 1-2 Vine Right 3, Turn RF 1/4 & Brush; Vine Left 3 & Brush Step R, Cross L Behind R, Step R Turn RF 1/4 & Brush L; Step L, Cross R Behind L, Step L, Brush R;
- 3-4 Step Brush, Step Brush; Step Brush, Step Brush; Step R, Brush L, Step L, Brush R; Step R, Brush L, Step L, Brush R;

Dance Repeats

Dennis and Karlene Leatherman of Oshkosh, Wisconsin continue making people happy with their choreography of new dances. Following is a delightful routine to be danced to an old time favorite tune. They call it the—

### COTTON-EYED JOE MIXER

- Formation:** Couple Dance, Right Hand Star with Partner (Insiders facing LOD & Outsiders facing RLOD)  
Same footwork for all.
- Music:** Cotton Eyed Joe
- Routine:**
- 1-4 Cross, kick, behind, side, close  
(Cross left foot in front of right, kick left foot slightly forward, letting go of hands-quick step sideways onto left foot [behind right foot], crossing in front of partner-quick step sideways onto right foot, making a left hand star with partner-quick step into place onto left foot)

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- 5-8 Cross, kick, behind, side, close  
(Cross right foot in front of left, kick right foot slightly forward, letting go of hands-quick step sideways onto right foot [behind left foot], crossing in front of partner-quick step sideways onto left foot, making a right hand star with partner-quick step into place onto right foot)
- 9-12 Cross, kick, behind, side, close  
(Cross left foot in front of right, kick left foot slightly forward, letting go of hands-quick step sideways onto left foot [behind right foot], crossing in front of partner-quick step sideways onto right foot, making a left hand star with partner-quick step into place onto left foot)
- 13-16 Cross, kick, behind, side, close  
(Cross right foot in front of left, kick right foot slightly forward, letting go of hands-quick step sideways onto right foot)

[behind left foot], crossing in front of partner-quick step sideways onto left foot, making a right hand star with partner-quick step into place onto right foot)

17-24 Polka around in four  
(Maintaining hand hold-quick step forward onto left foot, quick close step forward with right foot, quick step forward onto left foot, short pause; quick step forward onto right foot, quick close step with left foot, quick step forward onto right foot, short pause; quick step forward onto left foot, quick close step forward with right foot, quick step forward onto left foot, short pause; quick step forward onto right foot, quick close step with left foot, quick step forward onto right foot, short pause)

25-28 Polka to the next  
(Reaching forward with the left hand [grand right and left fashion] to pull by with the left hand-quick step forward onto left foot, quick close step forward with right foot, quick step forward onto left foot, short pause; quick step forward onto right foot, quick close step with left foot, quick step forward onto right foot, short pause)

29-32 Polka to the next  
(Reaching forward with the right hand [grand and right and left fashion] to pull by with the right hand-quick step forward onto left foot, quick close step forward with right foot, quick step forward onto left foot, short pause; quick step forward onto right foot, quick close step with left foot, quick step forward onto right foot, short pause; end holding right hands with new partner)

Repeat beats 1 - 32 until music ends

Mae Fraley of Rockville, Maryland sent me the following gimmick last spring with a note attached reading "I am housecleaning! Found this, so thought I'd send it to you - may be useful in camps this summer."

Sure like to think that it would be fun to slip into an evening's program where the folks were able to do a regular grand square.

### CHINESE GRAND SQUARE

**Formation:** All follow the grand square pattern but back up instead of going forward and go forward instead of backing up. Set up squares by having heads California twirl and sides turn back to back.

RETIRED: When I get the urge to work, I lie down till it passes.

*Belco - Cascade - Jewel - KALOX - Longhorn*

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Heads pattern (after California twirl)

- 1 Head couples back up to center.
- 2 Turn backs to partner and walk out to perimeter of the square.
- 3 Turn backs to partner and walk out to corner of the set.
- 4 Turn backs to opposite and back up 'til you bump!

Reverse: same as sides' pattern.

Sides pattern (start back to back)

- 1 Walk forward to corner of square.
- 2 Turn backs to opposite and back up till you bump!
- 3 Turn backs to center and as couples, back up to the center.
- 4 Turn backs to partner and walk straight out to home position.

Reverse: same as heads' pattern.

As sides will end back to back, finish call with Heads California twirl, left allemande...

Don Armstrong of Mack's Creek, Missouri had the privilege of prompting in the Lewis's Dance Barn in Elizabethtown, Kentucky a couple of years ago and wrote and dedicated the following contra to them. He named it the—

**BALANCE IN THE BARN**

**Formation:** Alternate duple. 1,3,5 active and crossed over

**Music:** Any well phrased jig or reel.

**Routine:**

A1: Active couples join hands with the couple below and balance in and out twice

Actives duck under an arch made by the inactive couple below and then without letting loose of hands, back over the same couple that they ducked under.

A2: Actives step between the couple below, pick them up and go down in 4's

Centers wheel, ends turn alone, come back up and cast off with the ones below forming proper lines.

B1: Turn contra corners

B2: Actives dosado in the middle

Actives swing

# NOTES IN A NUTSHELL

A REVIEW BY

**FRANK LESCRINIER**



## CALLERS NOTES

**Norm Wilcox**

This month Clark Baker explains what a 'General Line' and a 'General Column' are, and the differences between them.

In this month's 'Adding Creativity To Your Choreography' article, Norm continues with the 4<sup>th</sup> part in his series on the various aspects of Formation Management. This allows 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.

In the **Basics** and **Mainstream** programs, the following calls and sequences are featured: Trade By; Box the Gnat. For those interested in some material using Hexagon Squares, there are sequences provided by Judy Obee, Sam Stead and Ron Berglund. (Judy has also included Hexagon material on her web site.) Also included in the **Mainstream** section is a presentation on Cloverleaf by Ernie Goudreau.

For the **Plus** program, anything and Roll is reviewed, and Chase Right and Left are presented by Dave Williamson. For those calling **Advanced**, there is information on Split Square Through (continued from the previous issue); and Pair Off / Pair Off & Roll; and Motivate, presented by Al Calhoun. A section is included with the **Advanced Quarterly Selection** call, Interlocked Diamonds, which is a C-1 call.

## CHOREO-WISE

**David Cox**

Although Ed Gilmore wrote a Callers Instruction Course in 1949, the qualities needed to be a successful caller are still applicable in today's activity.

At the **Basics** program, David takes a look at Separate, which is one of the older "traditional" calls, which lends itself to some easy, yet interesting choreography. An infrequently used call at the **Mainstream** program is Fan the Top, which is explored from Waves. Next month will include Fan the Top from 2-faced Lines

This issue looks at different ways of setting up Diamonds at the **Plus** program. This is the first of a 2-part feature.

The new material in the **Advanced** program starting this month highlights the Facing Hourglass. Next issue will continue this theme by using Six By Two Acey Deucey from a Facing Hourglass.

This month's feature figure, Grand Slide Through (written by Colin Dandridge) is straightforward yet has a lot of options due to the large range of possible ending formations. It would be nice to include in a workshop featuring Slide Through.

Both Steve Turner and Brian Hotchkies share their record reviews of the recently released records.

Joe Kromer has a web site for exchanging choreo. If you send in one sequence, you will then receive all the material that was contributed. The URL

# CORBEN GEIS

- ★ Creator of 'Spin Chain Spoofs' for ASD
- ★ Feature writer for Mikeside Management
- ★ Co-editor of 'The Horseshoe Recorder'
- ★ CALLERLAB member ASCAP/BMI License
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## JOHN'S NOTES John Saunders

Congratulations to John & Linda on celebrating their 40<sup>th</sup> wedding anniversary!

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

This month's contra's are danced in circles of couples rather than the usual long facing contra lines. There is a sense of 'completeness' as hands are joined in the ring.

With music being such an essential part of the activity, the caller needs to be aware of what mood the music conveys, and how the dancers relate to it. John shares many examples of what he uses and how the dancers react to them.

An experimental call, Ride the Tag  $\frac{1}{4}$ ,  $\frac{1}{2}$ ,  $\frac{3}{4}$ , Full, was written by John. Several choreo sequences are included using the call.

The **Basic Program** call featured is Single File Promenade. With just a quick explanation, this call can be used to create some interesting choreography at the Basic program. Centers In is the highlighted call at the **Mainstream**

**Program.** This call is mostly used from a completed Double Pass through formation, but there are other ways to use the call. This month he looks at Facing Diamonds for the **Plus Program**. We normally use 'trailing' Diamonds, but there is a lot that can be done with facing Diamonds.

The **Advanced and Challenge Supplement** includes: Reverse Swap Around. Like Swap Around, you must be aware that calls preceding and following the call that flow can be tricky. Other calls in this issue are Swing, and Triple Cross.

## MIKESIDE MANAGEMENT Stan & Cathie Burdick

Stan and Cathie have joined the electronic revolution and can now be reached by e-mail at: [tfguild@capital.net](mailto:tfguild@capital.net)

Stan continues with Part 3 in his series on Geometrics. In teaching dancers, the caller must be aware that different people learn in different ways, and at different speeds. What seems simple to some seems difficult to others.

Cal Campbell gives some sight resolution ideas from Ocean Waves.

Highlights of the CALLERLAB Convention in Dallas are included. One of the positive events was the production of the record, "God Bless The USA",

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recorded by 11 callers. Global Records produced the record, and everything was donated in its production. The proceeds for the record will go to the Foundation for the Preservation and Promotion of Square Dancing.

In the choreography section, Pass to the Center, Follow Your Neighbor, and the Interlocked Diamond Formation calls are featured. If your group

would like some 'Tough Plus' material, Ed Foote has included some material for you.

**Do you publish a note service?  
Would like it mentioned here?  
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Thanks, Frank.**

# DANCING CONTRA

WITH DON WARD



Allan Brozak calls for the Round Hill Country Dancers who dance in a hall located on Exit 28 off the Merritt Parkway.

With that in mind its not hard to see a link to Allan's original dance, "Exit 28". The dance is in Becket position with couples facing another couple across the set.

A1; (with the opposite couple) CIRCLE LEFT  $3/4$  & PASS THRU (8) The circle  $3/4$  will place you facing either up or down the set with your partner beside you. Before passing thru look at the person you are facing (neighbor 1) as you will be coming back to them. 2nd NEIGHBOR ALLEMANDE LEFT (8) This is about  $3/4$  the way around till you are facing the original neighbor #1.

A2: ORIGINAL NEIGHBOR BALANCE AND SWING (16) End the swing facing across the set and on a slight diagonal toward the next couple on your right.

B1; LADIES CHAIN DIAGONALLY RIGHT (8) End the courtesy turn facing straight across the set.

LONG LINES GO FORWARD & BACK (8)

B2: (with the opposite couple) LEFT HAND STAR (8) As the star completes one revolution look for your partner.

PARTNER SWING (8). You partner will come to you from another star.

For music I have two records that seem to fit well with the flow of the choreography. "Smokey Mountain Boy", Dance Ranch #717 or "I Know That Someday", Silver Sounds #159.

Do you have an original or favorite? Send it along and I'll include it in future issues or on my contra page in Johns Notes for Callers. Don Ward, 9989 Maude Ave., Sunland CA 91040 or [dward@loop.com](mailto:dward@loop.com).

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# Cue Tips

*Selected by Sandi Simmons*



The month of August is traditionally one of heat and humidity and it looks like this year will be no exception. Right about now I'm trying to stay cool and comfortable the best way I know how ... sipping a nice tall glass of ice tea with lemon and reading a book in the shade.

The selections I have for you to review are dances that are short and sweet. One waltz and one cha that equal two excellent routines. You might even have the records in stock!! I wanted to make it as easy as possible for you during this heat. Take it easy ... give them a peek... and stay cool!!

## **LOVE IN SPRINGTIME**

Ted & Luella Floden, 1009 Herold, Des Moines, IA 50315

**RECORD:** Grenn 17238

**FOOTWORK:** Opposite except as noted

**RHYTHM:** Waltz

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

**PHASE:** II

### INTRO

1 - 4 WAIT; WAIT; APART, POINT,-; TOG BFLY,TCH, -;

### PART A

1 - 4 WALTZ AWAY; LADY WRAP; FWD WALTZ; PICKUP LOD;

5 - 8 2 LEFT TURNS;; TWIRL VINE; THRU FACE CLOSE; (BFLY FC/WALL)

### PART B

1 - 4 (BFLY) WALTZ AWAY; CHANGE SIDES;

BACKUP WALTZ; CHANGE SIDES TO BFLY;

5 - 8 STEP SWING; SPIN MANUVER; 2 RIGHT TURNS;; (BFLY FC/WALL)

9 - 12 DRIFT APART, 2,3; TOG 2,3 TO LADY TAMARA;

TAMARA WHEEL 3; UNWIND LADY TO BFLY;

13 - 16 BAL L AND R;; 2 CANTER CLOSES;;

### ENDING

1 - 4 LAST TIME THRU B ADD ON STEP APRT L, PT R TWD PTR, -;

# ASD Subscription Dances



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

**Caller: Nick Cline**

**Cuer: Jeanne Jones**

Info: Juanita Dikes, 1416 W 3300 S, West Valley City, UT 84119; 801-972-8608

**August 26 - Butte, MT**

**Caller: Nick Cline**

**Cuer: Jeanne Jones**

Info: 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

**October 9 - Cantonment, FL**

**Caller: Nick Cline**

Info: Bill Jenner, 917 Brookhills Dr, Cantonment, FL 32533; 850-968-4415

**November 22-28 - Australia**

**Caller: Nick Cline**

Various places throughout Australia.

**January 22 - Bradford, VT**

**Caller: Nick Cline**

Info: Fran Hunt, 7410 Scotch Hollow Rd, S Ryegate, VT 05069; 802-429-2135; Frances.M.Hune@Hitchcock.org

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## DANSERO CHA

Kenneth & Irene Slater, 3620 Oakdale Rd., Birmingham, AL 35223-1462

**RECORD:** Hctor 45-DH-602-B

**RHYTHM:** Cha Cha

**FOOTWORK:** Opposite except as noted

**PHASE:** III + 1

**SEQUENCE:** Intro-A-A-B-A-B-A (1-7) Ending (Triple Cha Fwd & Bk)

### INTRO

1 - 2 WAIT 2 MEAS (BFLY/WALL);

### PART A

1 - 4 BASIC;; REVERSE UNDERARM TURN; COMM CRAB WALKS;

5 - 8 FINISH CRAB WALKS; NEW YORKER LOD;  
NEW YORKER RLOD; SPOT TURN;

### PART B

1 - 4 BREAK BK TO FWD TRIPLE CHA'S;;  
CHECK FWD REC TO BK TRIPLE CHA'S

5 - 8 ROCK BK REC CIRCLE AWAY CHA; TOG 2 FWD CHA; CHASE 1/2;;

### ENDING

1 CHECK THRU REC FACE/CLOSE POINT;

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>.

# CREATIVE CHOREOGRAPHY

LEE & STEVE KOPMAN



I've been experimenting with calling spin the top TWICE with great success. It's different, but fun. Enjoy.

- 1) HEADS lead right  
pass the ocean  
GRAND swing thru  
spin the top TWICE  
boys run  
crossfire  
split circulate  
boys run  
load the boat  
left allemande
- 2) SIDES pass the ocean  
extend  
swing thru  
spin the top TWICE  
boys run  
ferris wheel  
dixie grand, left allemande
- 3) Heads 1P2P  
box the gnat  
fan the top  
spin the top TWICE  
boys run  
1/2 tag  
Face in  
right and left grand
- 4) SIDES star thru  
double pass thru  
track 2  
spin the top TWICE  
linear cycle  
square thru 2  
trade by, left allemande
- 5) HEADS star thru & square  
thru 3  
LEFT swing thru  
trade the wave  
spin the top TWICE  
circulate  
boys run  
1/2 tag  
hinge  
extend, right and left grand
- 6) SIDES lead right  
pass the ocean  
GRAND swing thru  
spin the top TWICE  
cast off 3/4  
coordinate  
circulate  
wheel and deal  
pass thru, left allemande
- 7) HEADS pass thru  
separate around 1 to a line  
pass the ocean  
spin the top TWICE  
split circulate  
extend, right and left grand
- 8) SIDES square thru 2  
spin the top TWICE  
explode the wave  
bend the line  
square thru 2  
trade by, left allemande



## W. Nick Cline

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- 9) **HEADS 1P2P**  
pass the ocean  
acey deucey  
swing thru  
spin the top TWICE  
cast off 3/4  
girls trade  
pass thru  
wheel and deal  
CENTERS pass thru  
left allemande
- 10) **SIDES** pass the ocean &  
swing thru  
extend  
spin the top TWICE  
split circulate  
boys trade  
right and left grand
- 11) **HEADS** lead right  
square thru on the 3rd hand  
spin the top TWICE  
recycle  
pass thru, left allemande
- 12) **SIDES** pass thru  
separate around 1 to a line  
pass the ocean
- spin the top TWICE  
swing thru  
boys trade  
CENTERS right and left thru  
ENDS face in  
at home
- 13) **HEADS** square thru 4  
spin the top TWICE  
explode the wave  
tag the line, face out  
bend the line  
slide thru, centers roll  
at home
- 14) **SIDES** lead right  
pass the ocean  
spin the top TWICE  
recycle  
star thru  
pass thru, left allemande
- 15) **HEADS 1P2P**  
load the boat  
square thru on the 3rd hand  
spin the top TWICE  
linear cycle and roll  
girls peel off  
right and left grand

Temper is what gets most of us in trouble...

Pride is what keeps us there.

# THE KOREO KORNER



STEVE KOPMAN

This month let's look at an interesting position to call walk and dodge. Your dancers will probably need some help at first, but will get the hang of it.

HEADS touch 1/4

GIRLS touch 1/4

EACH SIDE DO YOUR PART OF A walk and dodge  
THEN:

- |                                                                                                                                                            |                                                                                                                                                      |
|------------------------------------------------------------------------------------------------------------------------------------------------------------|------------------------------------------------------------------------------------------------------------------------------------------------------|
| 1) BOYS swing thru<br>GIRLS face in<br>extend<br>cast off 3/4<br>centers trade<br>right and left grand                                                     | square thru 2<br>trade by, left allemande                                                                                                            |
| 2) BOYS swing thru<br>GIRLS face in<br>ping pong circulate<br>extend<br>girls trade<br>pass the ocean<br>girls trade<br>swing thru<br>right and left grand | 4) BOYS square thru 4<br>GIRLS cross fold<br>star thru<br>ferris wheel<br>CENTERS square thru 3<br>left allemande                                    |
| 3) BOYS square thru 2<br>tag the line, Face right<br>bend the line                                                                                         | 5) BOYS square thru 4<br>GIRLS fold<br>touch 1/4<br>girls trade<br>explode the wave<br>wheel and deal<br>zoom<br>CENTERS pass thru<br>left allemande |

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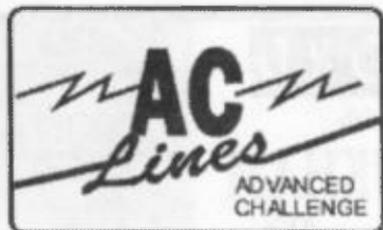
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by  
**Ed Foote**

## CALL DEFINITIONS - HOW THEY GET IGNORED

Last month we discussed the importance of call definitions and being able to say them out loud. Most dancers think they know the calls for the programs they are dancing, but because dancers are rarely able to say definitions out loud, they really do not know the calls, and instead react by "feel."

Dancers can get away with this at Mainstream and Plus, where it is accepted that people do not have to understand the calls, but at Advanced and Challenge knowledge of definitions is vital. Let's look at Mainstream and Plus calls which many dancers think they know but in reality do not know.

**Circle to a Line:** Most dancers do not know how to do this call, since most people "slide to a line" instead. Thus, if the caller at Advanced or Challenge changes how far the dancers are to circle before breaking to a line, the dancers are dead in the water.

**Recycle:** All dancers will say they know how to Recycle, but put the men in the center of the wave and see what happens. This is actually a simple call, but since callers won't call it at Mainstream and Plus, it is their fault that the dancers can't do it. This problem disappears at Advanced.

**Linear Cycle:** To most dancers this call is one big blob: start walking

and drag people along. This is a nice call that the dancers have turned into a sloppy awkward event. Things improve at Advanced, but the "drag 'em along" action is so ingrained that it still sometimes occurs.

**Load the Boat:** Many Plus dancers do this wrong when they are centers. Instead of Pass Thru, Quarter Out, Partner Trade, they will Pass In, spin 360 degrees and slide sideways. Since they somehow manage to get to the correct ending position, they don't even realize they do not know what they are doing. The problem disappears at Advanced, where the choreography used requires correct knowledge and execution.

Even at Advanced there are problems. Chain Reaction has a precise four-part definition, but most dancers do the call by "feel" and often with different definitions in mind depending on which caller taught them. Put these dancers into various starting formations at C-1 and they are lost.

If you try to learn each call by its various starting formations and men/women placement, you might have a dozen definitions for some calls. This system breaks down under its own weight. I have always told dancers to be lazy: just learn the one correct definition for each call. Then you will have no problem. 🍀

# ON THE RECORD

Recent square dance record releases with  
commentary by

**CHRIS PINKHAM**

PO Box 1419  
Hillsboro, NH 03244  
(603) 464-5821



*TITLE - Label*

*ARTIST*

## **God Bless The USA - CLAB 1**

**11 Callers**

With fine music from GMP records and the donated time from Producers Doug Bennet and Tony Oxendine and other participating callers, all money from sales of this record will be donated to the Foundation for the Preservation and Promotion of Square Dancing. This is a very important record here folks for several reasons. First: Solid sales from this record will bring in solid money for a very worthy organization working to keep our activity alive and well. Second: any donations in excess of the \$5.00 purchase price will be turned over to the Foundation. Third: callers have been purchasing additional copies and selling them at dances to boost sales. Dancers too are encouraged to purchase this record. All are welcomed to help out! Come up with your own ideas to promote sales of this music and we'll all benefit in the future. Hats off to the fine folks that worked to put this together! *Hds(Sds) Prom. 1/2, Sds(Hds) Square Thru 4, R&L Thru, 8 Chain 6, Corner Swing & Promenade!*

## **Country Music - CRC-117**

**Bob Worley**

Crown Records makes good dancing music-no exception here. Rhythmically active with a banjo lead and hard percussion track. *Hds(Sds) Promenade 1/2, Square Thru 4, R&L Thru, Veer to the Left, Ferris Wheel, Centers Star Thru, Slide Thru, Pass Thru, Corner Swing & Promenade!*

## **Poor Boy Shuffle - ESP-1034**

**Elmer Sheffield**

Although I prefer the "Well To Do Boy Strut" this one has a little twist in the middle break. A quick little line dance in the middle. The Poor Boy Shuffle gives the dancers something different. Even a little Hokey Pokey as well. Work the break so people know what's coming. This one'll grow on you. *Hds(Sds) Square Thru 4, RH Star, RH Star, To the Corner Touch 1/4, Scoot Back, Boys Fold, Girls Turn Thru, Corner Swing & Promenade!*

## **The Best Things In Life Are Free - BS-2451**

**Johnny Wykoff**

Despite the fact that this tune is 72 years old, with its contemporary Blue Star edge, this is a fun one for square dancing. One thing that makes BS records different is the consistent use of a varied theme in the third or fourth figure. These provide a momentary change in the way the dance feels. Folks will jump in and sing along with this one! *Hds(Sds) Promenade 1/2, Sds(Hds) Square Thru 4, All Pass Thru, All Partner Trade, 8 Chain Six, Take Corner & Promenade!*

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### **Before I Met You - RMR-902**

### **H Milson & K Petterson**

Lively music with a bounce and a boomchucka beat plus some sweet lyrics make this one a keeper for me. Watch for the key change in the closer! *Hds(Sds) Prom, 1/2, Square Thru 4, R&L Thru, 8 Chain 6, Touch 1/4, Scoot Back, Swing & Promenade!*

### **Charlie & The M.T.A. - SSR-206**

### **J O'Leary & B Williamson**

Shades of the Kingston Trio. Signature Silver Sounds music with great energy and fun lyrics to sing to. I liked the piano lead-this one makes you want to get up and dance. Listen for that key change in the closer! *Hds(Sds) Prom, 1/2, Square Thru 4, R&L Thru, Veer Left, Couples Circulate, 1/2 Tag, Scoot Back 2x, Swing Comer & Promenade!*

### **Joy To The World - SSK-107**

### **Milt Floyd**

From the ol' Three Dog Night tune from the 60's, check this one out. A solid percussion line and a piano lead make this tune pretty true to the original. Very energetic with a simple but catchy melody, have fun with this one! *Breaks use Teacup Chain then: Hds(Sds) Prom. 1/2, Pass The Ocean, Boys only Extend, All Recycle, Double Pass Thru, Track Two, All Recycle, Touch 1/4, Follow Your Neighbor, 1/2 Spread, Swing Comer & Promenade!*

### **Mountain Dew (Flip A-1) C-108**

### **w/Beryl Main**

If you wore out your last copy of Mountain Dew you can now slap a fresh one on the turntable. 5 string banjo lead and a snappy percussion line still make for a relaxing or mellow piece. Good hoedown to intro a relaxing singing call at your dance for those "peaks" and "valleys".

### **My Heart Will Go On - ABC-9**

### **Jirka Scobak**

From the movie Titanic, a relaxing piece and a fine instrumental, Nice Closer for your dance if you like to send people home with their feet on the floor instead of the ceiling. Make sure your dancers have worked Peel Off and Cast Off 3/4's from these set ups. *Hds(Sds) Square Thru 4, Do Si Do, Swing Thru, Girls Fold, Peel Off, Girls Trade, Cast Off 3/4's, Load The Boat, Swing Corner & Promenade!*

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**Freckles & Polliwog Days - MR-129**

Here's a cute piece. A little rag and a piano that jumps in to add to the melody. Reminiscent lyrics and an interesting figure. *Hds(Sds) Prom. 1/2 Sds(Hds) Pass The Ocean, Recycle, All Double Pass Thru, Leaders Trade, Touch 1/4, Walk & Dodge, Partner Trade, Roll to Face, Box The Gnat, Pull by, Corner Swing & Promenade!*

**Bob Wilcox**

**Dream, Dream, Dream - ESP-1035**

One of several keepers this month, this one showed up just in time to take it to a 60's dance. My favorite Everly Brothers tune, this is a fine instrumental with that 4/4 time that I enjoy dancing to. Key change in the closer. *Hds(Sds) Square Thru 4, Do Si Do, Make a Wave, Ladies Trade, Swing Thru, Boys Run, Bend the Line, All Forward & Back, Pass The Ocean, Scoot Back, Swing Corner & Promenade!*

**Elmer Sheffield**

**Amanda - HH-5228**

Steady percussion line and a variety of instruments sharing the lead dobro, fiddle, guitar etc. as well as other musical undertones create a smooth piece. *Opener & Breaks use All 8 Spin The Top, Then Hds(Sds) Prom. 1/2, Pass The Ocean, Extend, (Careful) Spin The Top, Girls Move Up, Single Hinge, Boys Run, Do Si Do, Swing Thru, Corner Swing & Promenade!*

**Tom Perry**

**Friends For Life - GMP-404**

Pleasant GMP music and reminiscent lyrics make for a fine combo. Dedicate this one to a close long time friend. *Hds(Sds) Square Thru 4, Do Si Do, Box The Gnat, Fan The Top, Boys Run, Wheel & Deal, Slide Thru, Pass Thru, All Come Back one, Swing & Promenade!*

**Jon Jones**

**Let's Go Spend Your Money, Honey - RWH-210 Grace Wheatley**

A slight south of the border feel with fiddle and guitar leads, and an electric slide in the background jumping in from time to time. Is this the woman's answer to the Willie Nelson Tune, "If You Got The Money Honey, I Got The Time?" Have fun with this one boys or girls—we can all spend it at the same rate. Listen for that key change. *Uses Standard Ferris Wheel Figure.*

**Time To Get Better - BR-297****David Murray**

A haunting western flair to this piece give us a different feel from the other music this month-actually the music sounds like hard times-not so you don't like the music, but so that you can ID with the lyrics which are sad and haunting as well. Give this one a listen. *Uses Standard Ferris Wheel Figure.*

**Same Old Song And Dance - GE-0037****Ken Bower**

Definitely a Rock 'N' Roll piece here. Driving fuzzy electric guitar with a piano background and a strong percussion line gives this number a lot of energy-not for the meek! If you like rock pieces(music that is) check this one out, this one will wake 'em up! *Hds(Sds) Prom. 1/2, R&L Thru, Square Thru 4, Do Si Do, Swing Thru, Boys Trade, Corner Swing & Promenade!*

**You Don't Know Me - CAR-41****Harold Hailey**

Boomchucka percussion line and a variety of lead instruments produce a good feel on the floor. Your fearless reviewer was unfamiliar with an original tune(can't even pretend to know them all) but enjoyed the crisp presentation. *Hds(Sds) Prom, 1/2, Square Thru 4, R&L Thru, Pass Thru, Trade By, Slide Thru, Square Thru 3, Corner Swing & Promenade!*

**If I Could Make A Living - SG-209****Tom Manning**

This piece covers a fine hit from the C&W charts a few years ago. Strong percussion line, with a fiddle handling the workload as lead. *Hds(Sds) Square Thru 4, Do Si Do, Swing thru, Boys Run Right, Bend The Line, R&L Thru, Pass The Ocean, Recycle, Corner Swing & Promenade!*

**Blue Mountain Rag/Rye Straw - BM-1024****Hoedowns**

Double sided hoedown here, "Blue Mtn. Rag" captures that old time barn dance feel-stand up bass and a fiddle carrying the melody-a lively piece. "Rye Straw" holds that theme except that the lead is shared by a strumming banjo.

**Home Sweet Home - CR-119****Bob & Matt Worley**

Although unfamiliar with an original tune, your reviewer found that signature Crown Records sound, nothing electronic here folks. Good energy with patter possibilities. *Hds(Sds) Prom, 1/2, Down the middle Pass Thru, Partner Trade, Square Thru 2 yes 2!) Touch 1/4, Scoot Back, Boys Run, Star Thru, Pass Thru, Trade By, Corner Swing & Promenade!*

**She's A Lady - RYL-1004****Tim Marriner**

Here's a slick cover of a familiar Tom Jones song. Use of key modulations offer an interesting and mature feel to the sound. Check out this jazzy/pop tune. *Hds(Sds) Pass Thru, Promenade Home, Sds(Hds) Square Thru 4, R&L Thru, Veer to the Left, Ferris Wheel, Centers Pass Thru, Touch 1/4, Scoot Back Swing Corner & Promenade!*

**Hawkeye Hoedown (Flip MS) - SSR-207****w/Jack O'Leary**

Boomchucka beat, a honky tonk piano and banjo make for a lively piece of patter music-give it a listen-it might work for you!

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**Blue Lady - SR-602**

**Claes Hjelm**

Like the old ads for that spaghetti sauce that proclaimed, "It's in there!" With this tune you get a bunch of different instruments sharing the lead, a boomchucka percussion line and the twang of a jews harp for good measure. A slow intro jumps right to an energetic piece. *Hds(Sds) Square Thru 4, Do Si Do, Swing Thru, Boys Run, Ferris Wheel, Pass Thru, Star Thru, Square Thru 3, Corner Swing and Promenade!*

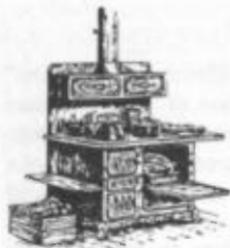
**The Twelfth of Never - 4B-6142**

**Gary Mahnken**

Combine a crisp boomchucka beat, little pickin', an orchestral feel to the background, and some fine sentimental lyrics and you have a nice presentation. My first thoughts are always of my wife Jean when I run across a tune like this. *Hds(Sds) Square Thru 4, RHS, LHS, Corner Do Si Do, Fan the Top, Recycle, Slide Thru, Corner Swing & Promenade!*

See You Next Month!

Recordings reviewed are supplied by  
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# Country Kitchen

By Louise Harrop



## Chicken Fajita Casserole

- 1 pkg. boneless chicken breast
- 1 Tbsp lime juice
- 1 Tbsp vegetable oil
- 1 tsp chili powder
- 1/8 tsp garlic powder
- Salt and pepper to taste
- 1 lg. green pepper, sliced thin
- 1 lb. onion, sliced thin
- 1 8-oz jar salsa, mild or medium
- 5 flour tortillas, broken into small pieces
- 1 Cup Monterey Jack cheese, grated

In a shallow dish, combine lime juice, oil, chili powder, garlic powder, salt and pepper. Cut chicken into small pieces. Add chicken to sauce, turning to coat. Let stand 10 minutes. Heat a non-stick skillet. Add a small amount of oil and saute the green pepper and onion until tender. Remove. Add the chicken to the same pan and saute until chicken is cooked. Return the pepper and onion to the pan. Add a jar of salsa. Heat through. Spray the bottom of a 9 by 12 inch baking dish with Pam and spread the broken pieces of tortilla evenly on the bottom. Spoon the chicken mixture into the baking dish over the tortillas. Heat in a 350° oven for 15 minutes. Top with cheese. Continue to heat until the cheese melts.

Wendy Adley  
Carly Cross Trailers

## Taco Salad

- 1 lb. hamburger
- 1 onion, chopped
- 1 pkg. taco seasoning mix
- 1 or 2-15 oz cans pinto beans
- 1 small head lettuce, shredded
- 2 tomatoes, cut in pieces
- 1/2 Cup black olives, sliced
- 1 8-oz pkg. longhorn cheese, shredded
- 1 pkg. nacho corn chips

Brown hamburger and onion. Drain off excess fat. Stir in taco seasoning mix and undrained pinto beans. Cook over medium heat until almost all of the liquid has been evaporated. While beef-bean mixture is cooking, shred or tear the lettuce into bite size pieces. Toss in tomato pieces, olives, cheese and corn chips. Just before serving, combine beef-bean mixture and vegetable-corn chip mixture. Toss lightly.

Sue McClure  
Peach Blossom Squares

*These recipes are taken from The 47<sup>th</sup> National Square Dance Convention Cook Book. "Carolina's Heritage" can be ordered from Wayne & Janice Bowman, Business Chairman, 47<sup>th</sup> NSDC, 1223 Bearmore Drive, Charlotte, NC 28211. "Carolina's Heritage" cost is \$15 including shipping and handling.*

# In Memoriam

## Warren O'Neil Berquam

Warren passed away on May 21. Dad dedicated his life to calling square dances. He started calling forty five years ago and called for clubs, one night stands, parties, horseback square dancers - anybody who wanted to dance. It was the life that he and mom loved but the groups that made the most memorable impression on our whole family were the Perfect Squares and the Midnight Squares (wheel chair and blind dancers). These groups were some of dad's most outstanding achievements. He perfected his teaching skills by developing ways to explain each dance figure to wheel-chair and blind dancers which made teaching normal dancers seem almost too easy. The achievements of the over 30 handicapped clubs he started is a legacy that we hope will endure and grow.

Mom and dad were repeatedly honored in the Minneapolis community by winning the Good Neighbor award

twice and the "Eleven Who Care" award, all in honor of their tireless volunteer work throughout the community. He produced the Minnesota Caller's Notes for almost 30 years and taught square dance callers how to call, all in an effort to improve the dancing experience for dancers everywhere. He even had a caller's seminar in Japan when he went there on vacation. His second love was horses so he joined the Zuhrah Shrine horsemen where he organized and rode in parades. His saddle club nearly always took first place in the square dance on horseback competition at the Minnesota State Fair. Even at the end he was upset with the doctors because the hospital stays were interfering with his square dance calling.

Judging from the number of people who attended the funeral, dad is going to leave one major hole in the lives of hundreds of dancers and friends, and if we were betting people, we would guess that he is up in heaven calling a square dance for old St. Pete — or at least organizing the dance.

*Russell & Gretchen Berquam*

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**Refer to ad on page 81 for ordering information.**

## **George White** **1933 - 1999**

George White, Executive Director of CALLERLAB, had been battling cancer for many years. On Tuesday June 1, 1999, he lost that battle. Born August 22, 1933, in Custer Park, IL, he grew up in Hinckley, IL and lived there until joining the Air Force during the Korean Conflict. He lived in Redlands, CA and Endicott, NY before moving to Rochester, MN, and then, in Golden, CO before returning to Rochester. George was employed by IBM for 32 years as an educator and programmer and also worked for Hobbit Travel.

George was the first governor of the Rochester Moose Lodge, a member of the Rochester Flying Club, and held various offices in the Minnesota State Caller Association and the SE Minnesota Callers Association. He also was a member of the Southeastern Minnesota Sportsman's Club, was an auctioneer and enjoyed worldwide travel.

Condolences may be sent to Pat White, 46 Conner Circle SW, Rochester, MN 55902-0800.

George started calling in 1972 and joined CALLERLAB in 1975. He actively called throughout Minnesota and the surrounding area for many years. George thoroughly enjoyed square dance calling and especially Basic and Mainstream. You would usually get a history lesson on square dancing when he was a guest caller. As he told his stories, he also incorporated the style of dancing of that era and made it fun. He had a small club of Advanced dancers, also, that met in his and Pat's home. In fact, one of the criteria in moving into his new town house, was



a basement large enough to hold a couple of squares. He was very dedicated to the activity and felt very strongly about its future. Many accolades can be said of George, but they are too numerous to mention.

He was selected to serve as Assistant Executive Secretary of CALLERLAB in 1988 and in 1991 he became the CALLERLAB Executive Director.

For those who wish, donations may be made in George's name to the newly established George White Scholarship Fund or to the CALLERLAB Foundation, 829 3rd Ave, SE, Ste. 265, Rochester, MN 55904-7313.

George's death leaves a huge hole in the square dance activity and in CALLERLAB. He will be missed by everyone who knew him, but especially by those of us who have worked with him in the last 10 years.

One of George's favorite quotations: *"Every man owes a part of his time and money to the business or industry in which he is engaged. No man has a moral right to withhold his support from an organization that is striving to improve conditions within his sphere."*

- Theodore Roosevelt



David

## Let's Meet... David Cox Australia

*By Patricia Scott  
and Nick Cline*

On New Year's Eve in 1975, David went to his first square dance, "kickin' and screamin'" all the way. He knew this was something he was not going to enjoy. Fortunately for the square dance world, David was wrong and on March 15, 1976, he was given his first opportunity to call. That was the beginning of his current twenty-three year love affair with square dancing.

David, along with his studies at the University of Newcastle, spent many hours of practicing calling and in February 1977 he started his first club along with another young upcoming caller, Gary Carpenter. The "Spatiores Square Dance Club" (Latin for Promenaders — David was studying Latin at the time) danced regularly until 1984 and was, for a time, one of the larger country clubs in New South Wales.

David's calling career began to flourish. In 1977 he was appointed the Workshop Editor of the South

Pacific Square Dance Review, a monthly magazine of the Square Dance Societies of Australia and New Zealand published since early 1960 (not bad for a guy who has been calling just over a year and a half). Between 1979 and 1982 he released five records on the "Rockin A" label and in 1998 he started his own Choreograph Noteservice, "Choreo-wise." He is one of the staff callers for the Chicago Country Record Label and currently owns the C-Bar-C/Seven C's Record Labels. David was also appointed Editor of CallerLink, the newsletter of the Australian Callers' Federation, and is a member of the CALLERLAB Advanced and Advanced Quarterly Selection Committees.

David was one of the first callers to teach A-level in Australia and currently calls for one of their very few Challenge level dances. David is being featured more and more at



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weekend dances - including the Australian Plus and Advanced Convention. With this busy schedule David still manages to call at least ten dances a month (from Basic through to C-1).

David, with the support of his wife Jenny, whom he met at a square dance in 1996, live just north of Newcastle on two and a half acres where they can sometimes hear Koala bears calling at night. David and Jenny work in local schools yet still find the time to enjoy what they love - Square Dance Calling.

What favorite Hash and Singing Call Records are in his case?

- Patty Rose - Cross Country
- Moedown - Rockin M
- Oden - Sting
- The Mountain March - Prairie
- Rhythm Clogger's Special - Rhythm
- Sally Goodin - 4 Bar B
- Blues Berry Hill - MCA
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- Everybody's Making Big But Me - Aussie Tempos
- We're From The Country - ESP
- It's What I Am - Rockin M

# ASK DAVE

DAVE GIPSON



Dear Dave

My grandparent's 50<sup>th</sup> wedding anniversary is coming up and we are having a surprise party for them. I need to know who originally sang the song "Side by Side."

Ryan Melnick

Harry Woods wrote the song in 1927. It has been performed by a multitude of singers including the Beatles but Kate Starr's rendition in 1953 is best known.

Hey Dave,

There are callers (even big name ones) who call moves without a walk through, that have long been dropped from the published lists. On many occasions, dancers want to know why I never taught them the "dropped" calls. This has been a cause of embarrassment for many new dancers. Apparently, these callers knew what was on the list at one time so why do you suppose they quit "keeping up?"

Name Withheld

I cannot pretend to see into the minds of these callers, but I wonder what they can possibly be thinking. I believe the person in charge of the dance should ask them, to stay on the list. If the caller continues to do his own "thing," I would certainly let him or her know they would not be coming back to call again. It is no different then calling an advanced move —unannounced— to a floor of plus dancers. Bad form, bad news, and "bad" calling. Anything off the list requires a walk through first!

Just a Thought

Are these items on your contracts? The dance program... a requirement to call to the current CALLERLAB list... the walk through policy for any other call... and the penalty for intentional noncompliance. Get it in writing!

Dear Dave,

As a new square dancer in Norfolk, Virginia, I have recently ran into a problem with Tea Cup Chain. At a recent convention and many local dances, instead of the courtesy turn I was taught, I would receive as I moved throughout this maneuver, the men in my squares are only offering their arm for a turn thru. Please help, which is correct?

Thanks - THE SHOOTIN STARS

By definition, "Arm turns" are used throughout the move until the final turn. The call will finish with a courtesy turn or arm turn depending on the next call. If you receive no following call, it finishes in a courtesy turn.

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---

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# The Callers Partner

by Mac McCuller  
San Luis Obispo, California

We often hear or read how great a caller is. What a neat looking guy, well dressed, and his sound equipment the best. But alas, not a word about the motor behind this big lummoX. That's right. The callers partner.

The callers partner makes sure he is dressed properly with just the right amount of good smelling after shave lotion, and that he has his breath sweetener. Then she checks with him to be sure he has all the required records and equipment. (This has saved me more than once).

Guess who helps load up, and at the dance helps to carry the equipment into the hall and setup? She sometimes has to rearrange tables and chairs, make coffee, sweep, greet, cashier and advise Mr. Caller of any

special problems. While Mr. Caller is testing the sound, she will walk the floor and inform him of any trouble spots. She will continue this throughout the evening.

During the evening she may assist in demonstrating Basics, and may even do a harmony tip with 'ole buster, being discreet so as not to appear pushing or distracting.

She hears all the club gossip as the evening wears on, but must use a great deal of discretion in passing it on, even unto her loving caller partner.

Being a callers partner is a tough, tedious job. I have said it before and I will say it again "My hats off to you!"

**KUDOS TO THE  
CALLERS PARTNER!**

Nothing is so annoying as to have someone go right on talking when you're interrupting.

# CALLER-CUER LINE-UP



Contact these traveling callers for your  
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Contact ASD for details

If you can smile when things go wrong,  
you have someone in mind to blame.

- from JJ

# CONVENTION FESTIVAL

# NEWS



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

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### WHERE TO STAY ON THE BAY DURING BALTIMORE 2000

Now that you've decided to register, signed up for a few tours, purchased a cookbook and bus passes, subscribed to National Squares (the place to get the inside scoop on what the convention is all about - in addition to American Square Dance), it's time to think about where to stay. We have several options from which you may choose:

Hotels downtown and around the beltway. All hotels listed on the registration form will be served by our shuttle bus service using air conditioned coaches.

A unique campground surrounded by water on 3 sides. It's a shaded park situated in suburban Anne Arundel County south of downtown. Some electrical hookups will be available, assigned as registrations are received, and there are water, showers and also dump stations. A hint for would-be campers - the campground will offer a great view of the tall ships that will be sailing up the Chesapeake Bay into

Baltimore's Inner Harbor during our convention.

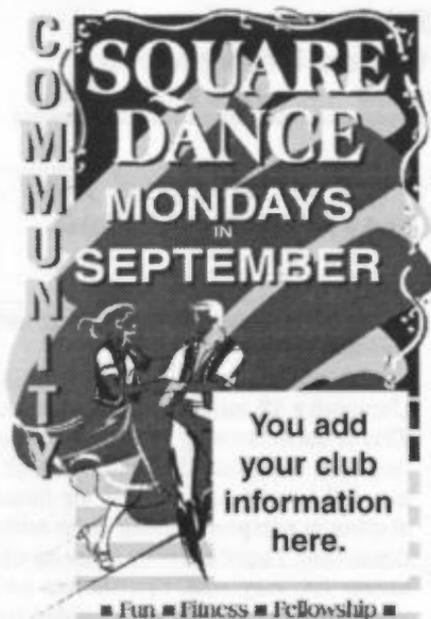
Campus Housing at Towson State University 12 miles from downtown. This is dorm housing at its most luxurious: air-conditioned rooms, free parking, full breakfast provided for those staying in campus housing at no additional cost. There are even some apartments you may rent. Shuttle bus service to downtown will be provided for pass holders; we strongly recommend using it. This housing is available June 20-24 only.

Detailed fact sheets about these housing options may be obtained from the Registration and Housing Office. Fax them at 301-262-0764. Or write us at 49<sup>th</sup> NSDC, PO Box 300, Greenbelt, MD 20770-0300. Or you can check out our web site: [members.aol.com/balt2000/balt2000/balt2000.html](http://members.aol.com/balt2000/balt2000/balt2000.html)

**DO IT NOW** so you're not left on the dock when we set sail on for the convention June 21-24. 🚢

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

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# A Challenge

by Gary Dane  
Stamford, Connecticut

I think that almost everyone would agree that to create a revival in square dancing, we need to attract younger people into the activity. Unfortunately, the people we want to attract have a preconceived notion of what square dancing is all about. In many cases this notion came from when they were in school; either grammar school, junior high or high school. In most cases, Modern Western Square Dancing in no way resembles what some well intentioned, untrained teacher tried to show them.

Young people are the best and only hope we have to bring this activity back to what it was 20 years ago. In order to do that, we must show them that it is not just *"that turkey in the straw stuff that the old folks do."* They need to be shown that it is bright, lively, fun and can be VERY, VERY challenging. Children today are a lot sharper than we give them credit for. By the time they graduate from high school they know more than their parents ever did at their age about computers, drugs, sex, and life in general. And they learn ANYTHING ten times faster and better than any adult of say 30 to 50

years old.

Here is my thought. I have no idea how many accredited school teachers there are who are also square dancers. There are also numerous "caller schools" around the world. Now while accredited teachers may never want to become square dance callers, if we could give them the tools they need to show their young people in their classes what this activity can offer, then it might be a lot easier to get the students involved in "Teen Square Dance Clubs" which could lead who knows where.



The cost to attend a good caller school can run anywhere from \$350 to

\$500 and it's well worth it

to someone who wants to be a square dance caller. But a school teacher would have no reason to spend that amount of money to learn a few basic calling technics. I'm wondering if caller schools would consider a reduced price for accredited teachers who would like to avail themselves of this education, putting it to use in their schools.

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| One More Chance, McCullar .....                     | BM 199        |
| Bronc Bustin Loose/ .....                           | DIM 113       |
| The Annie Easton Hoedown .....                      | (Was DIM 108) |
| Honeycomb, Barbour .....                            | ER 1027       |
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Following the same line of thought, a young dancer, say 14 to 21, who is interested in pursuing a calling career, and is sponsored by a club caller, might be given the same consideration. Younger callers will generate more interest in younger people just by relating to them in age.

I would like to see all square dance publications and organizations, such as CALLERLAB and ACA, support this effort. Hopefully through this combined effort, caller schools will institute this idea to help generate newer and younger interest in square dancing. My wife, Ila, and I entered this activity 17 years ago and have enjoyed every minute of it. The friendships made and the fun we have had are immeasurable. It saddens me to see the trend square dancing is taking. We have a great thing going here. What other activity provides an opportunity to generate friendships around the world while sharing in this fun experience?

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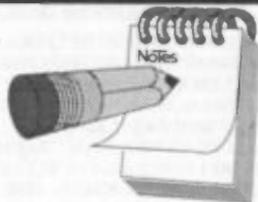
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# WHAT'S AHEAD

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

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

Mail or fax your flyer to ASD.



## NATIONAL CONVENTIONS

### U.S.A.

- Jun 21-24 '00 Baltimore, MD (49<sup>th</sup>)  
Jun 27-30 '01 Anaheim, CA (50<sup>th</sup>)  
Jun 26-29 '02 St. Paul, MN (51<sup>st</sup>)

### CANADA

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

### AUSTRALIA

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

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

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](mailto:sconnor@t-three.com); <http://swingingstars.click2site.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; fax: 702-435-4189; web: [www.square-dancing.com/USAWest/NV](http://www.square-dancing.com/USAWest/NV)

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 Conv, Battle Creek, MI. Info: Fred & Netty Wellman, 5813 Westminister Way, East Lansing, MI 48823; 517-339-5093; fax: 517-339-5173; e-mail: [Netty\\_Wellman@MSN.com](mailto:Netty_Wellman@MSN.com)

## AUGUST

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

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

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

**MARRIAGE:** *The alliance of two people, one who never remembers birthdays and the other who never forgets them.*

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

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

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

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

27 - **Newport News, VA** - *Gone Fishin with Jerry Story* with rounds featuring Jim & Priscilla Adcock. Place: Dozier Middle School on Industrial Drive in Newport News 7:30-10:30 p.m. (early rounds 7:30-8:00). Tickets \$8 in advance \$10 at the door. Bring this ad and pay only \$8.00 at the door. Contact Jim Brandenburg 757-874-0482 or at JBrand1029@aol.com.

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 Fest, The Historic Keniworth Lodge, 836 S.E. Lakeview Dr., Sebring, FL. Info: George or Onie Senyk, 4300 N. Indian River Dr., Cocoa, FL 32927; 407-636-2209

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 & Dianne Emory; 516-876-8704; / 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

15-17 **MISSOURI** - Missouri Sq & Rd Festival, Thomas Jefferson Middle School, Jefferson City, MO. Info: Charles & Dorothy Ball, 207 N Walnut, Versailles, MO 65084; 573-378-5585; fax 573-378-5354.

*Where there's a will, there's a way.*

*- Submitted by DR*

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

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

## JANUARY 2000

9 **OHIO** - 16<sup>th</sup> Annual Charity Dance, Berea High School, Berea, OH.

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

24-30 **HAWAII** - 35<sup>th</sup> Annual Aloha State Festival, Waikiki, Honolulu, HI. Info: Gil Gilbert, 808-261-6087. Hawaii Federation; PO Box 1, Pearl City, HI 96782  
web: inix.com/squaredancehawaii.

## 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

## JUNE

21-24 **MARYLAND** - 49<sup>th</sup> National SD Conv, Baltimore, MD. Info: Richard & Linda Peterson, 7226 Mandan Rd., Greenbelt, MD 20770; 301-345-7450; fax: 301-345-9459, or Joe & Norva Pope, 15 Melville Rd, Pasadena, MD 21122; 410-360-6829; fax: 410-255-0620

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