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Ulysses Simpson Grant

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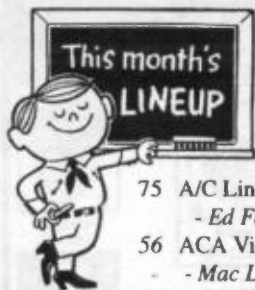


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AMERICAN SQUAREDANCE

"The International Magazine of Square Dancing"

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FROM THE EDITORS

ED & PAT JUAIRE

WHAT ARE WE?

It seems that many dancers think this is a publication only for callers or cuers and we don't know how to change that image. Prior to owning ASD, we subscribed to it ever since we began dancing around 1982. We always found it useful, chock-ful of ideas and information, and we hope you still do.

We do carry a lot of information for callers but we also feature much for dancers. Dancers can also learn from the information we have for the callers and cuers but apparently, we are missing the mark on something and want your help. Tell us what you think would be of interest to dancers that we do not carry now. If you have an idea that you think would have a wide area appeal, share that with us. We are flexible and we can change or modify what is within these pages. Remember, sample copies of ASD are always available. Just ask and when you do,



we need your street address if you use a PO Box since we ship the magazine via UPS.

50 People Needed - update. As of this writing, we had heard from 14 people interested in helping us set up our information pool. That's not a bad start considering that only 10 days have gone by since we mailed the January issue and we are writing this column. But we already have had a suggestion and we agree with it. Some states are too big to have only one contact person (remember we live in Rhode Island where everyone knows everyone else). So, if you are interested in helping, send us your name, address and telephone number. If it comes on-line, we'll know your e-mail address. E-mail will make this work better but it is not a prerequisite.

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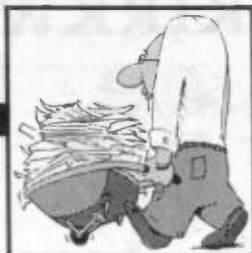


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FROM THE MAIL ROOM

BUFFALO D.J. NOT POPULAR WITH SQUARE DANCERS



Last November during a phone-call portion of a radio show, the deejay had asked "What music do we like or dislike?" I called him and invited him to our square dance club. He was sarcastic, blunt, and said "thanks but no thanks, I think that square dancing is dumb."

There are several clubs in the area and its members find it far from dumb. Moving in rhythm to the music keeps us physically fit. Reacting to the calls of the square dance caller keeps us mentally on our toes. Other than our weekly dances, many of us also entertain the elderly and the handicapped. This "dumb" activity breaks up what is usually a routine day for them. We have entertained our audiences and even had them participate from their wheelchairs.

I think this deejay owes the square dancers of western New York an apology. It seems that he is not familiar with square dancing and probably doesn't know a Do Sa Do from a Promenade.

Perhaps he should think before he talks. His program attracts many listeners and I think it would be good for our activity if others contacted him. His mailing address is; "Breakfast with Bowerly," c/o WGR Radio, 695 Delaware Ave, Buffalo, NY 14209. Better yet, let's send him a fax. The fax number at the radio station is 716-885-8255.

*Richard Hoesel
West Seneca*

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

CELEBRATING 50 YEARS OF CALLING

Joe Casey & Jim Mayo



Joe and Jim

On Sunday, November 27, 1999 a square dance was held celebrating 50 years of calling - each - by Joe Casey of Dover and Jim Mayo of Hampstead, New Hampshire. About 200 people gathered for an afternoon of mostly singing calls drawn from the most popular of past decades. The facilities of Lake Shore Farm in Northwood, NH were ideal for the enthusiastic crowd. Norma Silva cued rounds for a floor of dancers that was nearly full for every dance. 170 people - all that Lake Shore could accommodate - stayed for the family-style turkey dinner.

Joe and Jim both began calling as teenagers in 1949. They have been actively involved in New England square dancing ever since. Together they started the Tri State Callers Association, have each called for several clubs in southern New Hampshire, Maine and northeastern Massachusetts and both have been chairman of the New England Council of Callers Associations and both have chaired the New England Cooperation Committee. Each have been appointed to the New England Square Dance Foundation's Hall of Fame and they have both received the Yankee Clipper Award. All these recognitions of their dedication to square dancing were on display at the dance.

Many of their fellow callers and

round dance leaders were there. Martin Mallard, a member of the CALLERLAB Board of Governors traveled from Saskatoon, SK for the occasion and presented that organization's certificate recognizing 50 years of calling. Shawn Cuddy, Chairman of NECCA, presented a crystal award symbolic of the accomplishment and George McGibbon represented the Tri State Callers Association honoring Joe and Jim. Nearly all of the members of the Committee for the 42nd New England Square and Round Dance Convention that will be held in Manchester, New Hampshire next April were in attendance.

It was a wonderfully warm and social event. The noise level throughout the day gave evidence that friendship is one of the most valuable qualities in the square dance experience. This was clearly a group of people who knew and liked each other. They were obviously enjoying the chance to refresh longstanding friendships. The dancing was mostly easy and did not get in the way of the social pleasures. It was a great day.

Jim Mayo



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NORTH CAROLINA

Dancers attending the Fall Dance of the North Carolina Folk, Round, and Square Dance Federation in Wrightsville Beach November 20 heard some good news that evening. In 1999 Tar Heel dancers raised \$47,360.55 to support hospices throughout the state. Bob Harrelson, coordinator of the annual fundraising drive, presented a check in this amount to Judi Lund Person, president and CEO of Hospice for the Carolinas, who in turn presented Bob with a lifetime membership award from the organization she represents.

Several plaques were presented to individuals and clubs in recognition of their leadership roles in fund-raising for hospices in 1999. Of special note is the plaque presented to Lena Brigham, a member of Siler City Squares, who sold 1,301 raffle tickets (at \$1.00 per ticket). Since 1990 the state's hospices have received the money raised by Tar Heel dancers - a total of almost \$300,000. During this period Bob and his wife Moe led the annual drive. Bob is a recently retired caller from Greensboro and former Federation president.

Other award recipients at the Saturday evening dance were outgoing Federation President Bill and Moe

Grindel of Newton, who received the Golden Slipper Award and caller Jerry Biggerstaff of Marion, who was inducted into the Hall of Fame.

Host club for the quarterly dance was the 76ers of Wilmington, whose president is Cleo Goodrum and caller is Tom Wallace. Leading the approxi-

mately 130 dancers present were 14 callers, 3 cuers, and 5 line dance leaders. The youngest dancer was Crystal Ray, a 10-year-old member of the Swinging Brickers of Sanford, who has been dancing for more than three years. Her father Carl Ray was her partner. The program included an hour of early lines in one hall, an hour of early rounds in another, a one-hour Callerama, and three hours of mainstream and plus dancing interspersed with lines and rounds.



Golden Slipper Award recipients were Bill and Moe Grindel, outgoing North Carolina Federation president. To their right is incoming president Bill Stewart, who served as vice-president for two years with his wife Flossie.

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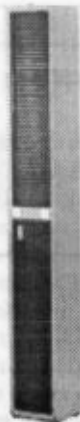
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President Grindel recognized the Sardis Stars of Charlotte as the club with highest attendance and the Cornelius Cut-Ups for highest percentage of club membership present at the dance.

At a Federation business meeting state convention committee chairman Ralph Kornegay of Wilmington announced several changes in plans for the August 18-19, 2000 convention in Raleigh and encouraged dancers to register early for this event. Ralph and his wife Mary Ann have coordinated state convention plans for nine of the past 11 years.

Dancers approved the application of the Sandhills Square Dance Association for membership in the Federation, which has 105 members. The Sandhills group is composed of four clubs in the Pinehurst-Southern Pines area.

New Federation officers who will serve during the year 2000 are: Bill & Flossie Stewart of Hendersonville, President; Latrelle Batten of High Point, Vice-President; Jack & Linda



Carl Ray and his 10-year-old daughter Crystal examine a dance program at the registration desk. A 5th grader at Broadway Elementary School, Crystal was the youngest dancer at the North Carolina Federation dance last November in Wrightsville Beach.

Cauble of Salisbury, Secretary; and George & Joyce Jackson of Pleasant Garden, Treasurer.

The Winter Federation Dance, to be hosted by the Wagon Wheelers, will be held in Shelby February 19, 2000.

*Al Stewart
Greensboro, NC*

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Dancers Honored On Opry Stage

Nashville, Tenn. Grand Ole Opry dance patriarch Melvin Sloan (left) and country singing legend Bill Anderson (right) introduce America's Clogging Hall of Fame (ACHF) 1999 Grand Champions Sonja Wiseman (second from right) of Morristown, Tennessee, and Mark Clifford of Charleston, South Carolina, to an enthusiastic audience at the Grand Ole Opry House. Wiseman and Clifford were invited to perform with the legendary



From left to right; Melvin Sloan, Mark Clifford, Sonja Wiseman, and Bill Anderson.

Melvin Sloan Dancers in December after winning first-place Sloan Family Square Dance Grand Champion Awards during the Hall of Fame's annual dance competitions in Maggie Valley, North Carolina. During their year-long road to the finals at the Stompin' Grounds,

the dancers competed against hundreds of dancers from coast to coast. Melvin Sloan extended the dancers Opry invitations shortly after they received their Grand Champion award trophies in October. As Opry musicians played and the crowd clapped along, Wiseman and Clifford gave stirring solo performances, sharing the spotlight with the veteran Sloan dancers.

Their introductions and clicking dance steps also were heard on 50,000 watt radio station WSM - A M 650. After their performances, they were led backstage

for a celebration with family members, musicians and Grand Ole Opry stars.

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WHEN JULIA MET ULYS - A WESTERN ROMANCE

By **Dave Robeson**

Julia and Ulysses Simpson Grant, 18th President of the United States, left the White House on Inauguration Day 1877 making way for his successor. Julia departed sadly: "It was now time for us to start for the west." (to him), "Oh, Ulys I feel like a waif." (he) "You must not forget that I, too, am a waif. So you are not alone." Her memoirs were the first by a president's wife and, as of 1975, the last to be published. The term, First Lady, had not been invented.

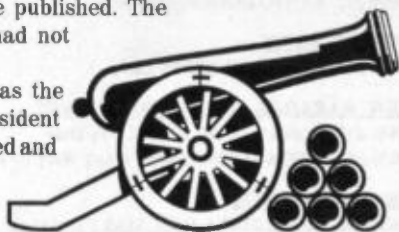
In March 1864, as the Civil War raged, President Lincoln had promoted and ordered General Grant to Washington. Author Richard Henry Dana closely watched his arrival at Willard's Hotel: "I saw that the ordinary, scrubby-looking man had a clear blue eye, a look of resolution, as if he could not be trifled with, and an entire indifference to the crowd about him. He does not march nor quite walk, but pitches along as if the next step would bring him on his nose." Heading an army in the field personally, Grant pursued the rebels relentlessly until their surrender in 1865.

Union soldiers, in all-male formations, danced the cotillion, known now as traditional square dancing. An Ohio fighter described one such dance in camp outside the captured town of Murphreesboro, Tennessee. (See *ASD*, December 1998, "A Soldier Called Susan.") Another, a young Pennsylvania ordnance officer,

Horace K Porter who had come east with Grant, describes a dance he attended at headquarters on March 11, 1865 in his book, *Campaigning with Grant* (1897).

"That evening some simple arrangements were made for the presentation of the medal, in the main cabin of the steamer lying at the City Point wharf (near the rebel capitol of Richmond, Virginia). A military band was in attendance and at the suggestion of Mrs. Grant a dance was now improvised. The officers soon selected their partners from among the ladies present and the evening's entertainment was continued to a late hour.

"The general was urged to indulge in a waltz, but from this he begged off. However, he finally agreed to compromise the matter by dancing a square dance. He went through the cotillion, not as gracefully as some of the beaux among the younger officers present but did his part exceedingly well, barring the impossibility of his being able to keep time with the music. He did not consider dancing his forte, and in after life seldom indulged in that form of amusement, unless upon some occasion when he attended a ball given in his honor. In such case he felt that he had to take part in the opening dance to avoid appearing impolite or unappreciative." Thus, the cotillion, outflanked



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and wounded, never completely recovered. (See also *ASD*, May 1998, "Abraham Lincoln and the First Square Dance.")

By 1839 Grants youth had revealed little promise so he was sent unwillingly to the U.S. Military Academy at West Point which had enrolled him as U.S. Grant. Senior Cadet (later General) William Tecumseh Sherman nicknamed him Uncle Sam; to others

he was just Sam.

He didn't expect to graduate but wrote cheerful letters home. W. E. Woodward in his 1928 biography, *Meet General Grant* "His shoulders had a noticeable stoop, the result of back bending work as a child, and he walked with the high stepping clomp of a farmer on newly plowed ground."

Porter: "His gait in walking might have been called decidedly unmilitary.

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He never carried his body erect, and having no ear for music or rhythm, he never kept step to the air played by the bands, no matter how vigorously the bass drums emphasized the accent. When walking in company, there was no attempt to keep step with others." He knew only two tunes, "One is Yankee Doodle, and the other isn't".

His conduct at West Point was below average - "Untidy, lazy, sloven in dress, frequently late or absent at reveille, roll call, inattentive at drill, and failed to keep his gun clean. He could not dance and had no desire to learn," although dance lessons were required.

Academically, Grant did better in mathematics and engineering using

them in tactics during the Civil War and later criticized West Point education: "Some of our generals failed because they worked out everything by rules. They were always thinking about what Napoleon would do. Unfortunately for their plans the rebels would be thinking about something else."

Best in his class at riding, he applied for cavalry, but only top cadets were eligible to choose their service. Instead, he was sent with his roommate, Frederick T. Dent, Julia's brother, to Jefferson Barracks near St. Louis, Missouri. She had just finished her education at Professor Moreau's school where she was "taught a little music, French, and

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ballroom etiquette."

Frederick "got his family to invite young Lieutenant Grant home" where Julia met Ulys and rode to a local wedding. As their buggy approached a flooded creek, according to author Hamlin Garland, she asks: "Do you think it safe, Ulysses?" "Why, of course it's safe." "I'm going to cling to you." "How would you like to cling to me for the rest of your life?"

"She attended dances at the Barracks, where the wallflower Ulysses stood watching her swinging in other men's arms. He tried to keep her on horseback as much as possible." Their courtship was interrupted by the Mexican War of 1846-48, in which he distinguished himself and saved wounded Frederick. His letters indicate, "She teased him with talk of other suitors."

In 1848, they married in her family's parlor. Gregorio, a "servant boy" brought from Mexico, probably had a

role: "The wedding was joyous, with laughing, fiddling and dancing. Someone diverted the company with a slow-rhythm Spanish dance to the clacking of castanets and the stamping of feet." Julia recalls only "I think two of my bridesmaids took a turn around the room, saying they could not resist waltzing just a round or two."

They were stationed in Detroit where she and the wife of a major planned an invitational, fancy dress, costume ball. "The ministers of the Catholic and Presbyterian churches spoke of the frivolity and sin of such an entertainment and requested their members not to attend." Nevertheless, she considered it a success.

Following two years of service in California away from Julia, Captain Grant resigned from the army. Awaiting his returned to St. Louis in 1854, she enjoyed dancing the Virginia Reel with relatives and neighbors.

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Grant reentered the army as a drill instructor when the Civil War began and was promoted rapidly. In his *Memoirs* (1885), on the capture of Ft. Donelson in 1862, he demanded that: "No terms except unconditional and immediate surrender can be accepted," gaining him a new nickname, "Unconditional Surrender."

Julia was seen by Porter as: "A woman of much general intelligence, and exceedingly well informed upon all public matters. She was noted for her amiability, her cheerful disposition, and extreme cordiality of manner. She had visited her husband several times at the front when he was winning his victories in the West, and had learned perfectly how to adapt herself to camp life."

Julia interceded with Grant for his

officers and her rebel friends in captured territory: "A tall fair young woman clad in a robe of shimmering azure silk, with filmy lace about the throat, a Gainsborough hat of garnet velvet, decorated with a superb white ostrich plume, stood before me. As I looked up, she smiled brightly and came forward, saying, "I wanted so much to meet you, Mrs. Grant I could not wait any longer. My father has met the General, and we have heard of you from our friends, so I have come to see you. You are surprised at my costume, I know, but really all of my plainer clothing is gone; this gorgeous dress is one of my few precious relics, and I wear it in your honor, Madam. Bursting into a merry laugh, she exclaimed: "I wish you could see my

I have seen the truth and it makes no sense. - from JJ



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equipage - it is too absurd - an old, white-covered wagon, a split hickory chair for a seat, and drawn by one gild mule and a bony horse. Can you imagine anything worse? If I had waited for a better one I could not have gotten here at all. This gay butterfly fluttered her bright wings for a brief season and enjoyed the havoc she made among our young officers."

In Covington, New York Julia is infuriated by a Cincinnati newspaper account of the "Battle of Shiloh" in North Mississippi, that "General Grant was not in field the first day (and) he was in some dance house." (Union headquarters was upriver in nearby Savannah, Tennessee, a short distance by steamboat.) "The idea! Dear Ulys! So earnest and serious; he never went to a party of any kind, except to take me." The second day Grant debarked and personally led the charge that broke the rebel lines.

During their world tour of 1880 sponsored by the United States:

"The next day, we passed on to the City of Mexico. I remember with great pleasure the entertainment given in General Grant's honor by President

Diaz and our many interesting visits to the palace; the ball given by the city; and many others by persons in authority. At these balls, I remember how the dancers seemed to glide or float; the music and motion were enchanting. (Fandango and bolero were still in style.)

"We had quite a gale after leaving Malta. I was greatly alarmed and made some very important (?) suggestions to Commander Robeson, our captain. I heard him enter his cabin and called out to him, 'Captain, this is a stiff breeze.' 'Yes madam.' 'Captain, don't you think it would be well to drop anchor here.' 'Cannot reach bottom, Madam.' 'Then don't you think we had better go back to Malta.' 'It is just as far to Malta as to Alexandria, Madam.' 'By this time, the General came to Captain Robeson's defense and called out from his cabin, 'I think, Julia, if I were you, I would not make any more suggestions to the Captain. I really did not suppose you would take charge of the ship'. The next morning the sea danced and sparkled in the bright sunshine." Among the festivities in Egypt they were given "a ball which was greatly enjoyed."

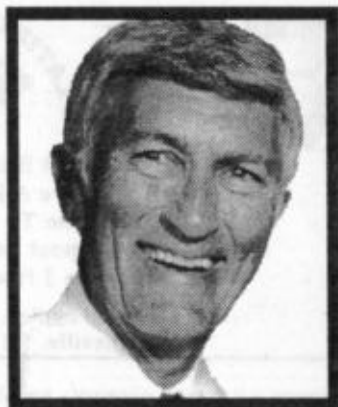
Remembering

Frank Lehnert 1925-1999

Frank was born in Toledo, Ohio, December 22, 1925. His family relocated several times when Frank was young. Attending high school, he was a varsity cheerleader, President of the Glee Club, class Treasurer, and he worked for the Shoreline Railroad. In his senior year, the family moved to Point Place where he would call home the rest of his life. This is also when he met his high school sweetheart, Phyllis Stader, whom he married on July 12, 1945.

Upon graduation, Frank attended Capital University, singing for the Chapel Choir but before finishing, he was called to serve his country in World War II as a tail gunner on a B-17. Seven days after his 19th birthday, the plane was shot down. Frank was a prisoner of war in Germany keeping a written diary on toilet paper while in the concentration camp, then later writing of his experiences in *A Visit in Germany*. Frank received the Purple Heart.

Following the war, Frank enrolled at the University of Toledo, College of Pharmacy doing his internship at Point Place Rexall Drug Store, then continuing to work there from 1949 - 1976. On October 1, 1976 Frank embarked on an exciting venture when he founded and opened Bayview Pharmacy. A life long member of the Point Place Business Association, he was responsible for



many projects in the Point. Frank had a dream to have "Caroling in the Park" at Friendship Park. In 1996 his dream became a reality with this past year's event being held on December 20. Frank founded and served as President of Quadcil, a group of people from the four Point Place Schools who put on many spaghetti dinners and staged musicals at the old Point Place Jr. High School.

Frank & Phyl began round dancing in 1958 and started teaching two years later, traveling to many states and foreign countries, sharing Frank's fun way of teaching dances. He made the most difficult dances enjoyable to learn. While their children were in school, he gave of his time on his mornings off to teach square dancing in each school. They had exhibition teams at the first Ohio State Convention in Toledo.

For 30 years they have written the *Round Dance Record Review* for *American Square Dance Magazine* and for 24 years published the monthly *Buckeye Poll*. They have been mem-



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bers of ROUNDALAB and URDC. They have taught at 23 national conventions and served on clinics, panels, and seminars at 18 of these. In addition to being on staff at Fontana North Carolina Swap Shop, Potowatomi and Turkey Run Inns in Indiana, Kirkwood Lodge, Missouri, Cope Crest, Georgia, and English Mountain, Tennessee, they have conducted and been part of numerous round dance weekends. They have been featured instructors at festivals, weekends, and caller's clinics over a 35 state area as well as 7 foreign countries, have written 22 rounds, and been evaluators for Grenn Records for 14 years. Frank is past president of the Toledo Area Callers Association.

Frank & Phyl were co-founders with Betty & Clancy Mueller of the Turkey Run R/D teachers school, and have served in all the offices of the Buckeye R/D Council, and been featured in Sets In Order, *Kover Kidz* of Round Dancer

Magazine, American SquareDance Magazine, Fontana's Hall of Fame, and the 1986 Ohio's R/D Honor Couple. Since 1994 they have been doing teaching and cueing during the winter months in Mesa, Arizona.

In 1968, Frank authored the book on round dance basics called *Step Close Step*. Grenn Records have released two companion record series (39 records) with vocal teaching and cueing as well as instrumental music only.

A highlight of Frank & Phyl's life was a 50th Anniversary Party given by their children and grandchildren. He was so very proud of his three children and seven grandsons and he followed them in all their endeavors, whether it be in school functions or sporting events they participated in.

Frank touched many lives. Frank will be missed, however, never-forgotten by all his friends, and especially his family.

Gib Gilbert 1936-1999

The dance community has sustained a great loss with the passing of Gib (Harbert) Gilbert on September 25, 1999. He died of heart failure in a Denver hospital two days after undergoing a heart bypass operation.

Gib was born July 31, 1936, in Boulder, Colorado. He attended Aurora High School and graduated from the University of Colorado at Boulder. He helped to start the Gerry Company, maker of outdoor equipment, and then in 1969 he started his own outdoor recreation store, Timberline House, one of the first stores in the state to provide cross-country ski equipment.

The great constant in Gib's life was square dance calling, which he began at the age of nine under the instruction of his father, an Arky-style caller and fiddler from Hope, Arkansas. In high school Gib founded an exhibition team and traveled a five-state area to perform. While a student at the University of Colorado, he called for the Calico and Boots Exhibition Dance Team and served as president of the group. He led the exhibition team to 30 cities and five national conventions. He first visited the Lloyd Shaw Dance Fellowship in 1959 and thereafter was a regular participant. Gib later served as a director of the Lloyd Shaw Foundation and served on staff at university workshops to train teachers of dance. He was also a regular attendee at the Christmas Country Dance School in Berea, Kentucky, bringing eastern and Appalachian dancers a taste of traditional western patter calling.

A packed church of family and

friends bid farewell to Gib. The memorial service was followed, of course, by a dance. The memorial statement read in part, "Calling was his true passion, and leading and teaching dance was the joy and accomplishment that sustained him all his life He will be remembered for his exuberant spirit, a deep love of the mountains, which indelibly sculpted his heart and soul, and for his delight in ribald song and laughing friends. His treasure was found in the joy he brought to others with dance and music, wit and personality. He is survived by two sons, and a vast number of extended family and friends he counted "dearer than gold."

The LSF was fortunate to have Gib on staff in recent years at its Rocky Mountain dance week. It was a highlight of those weeks to dance to Gib's expert, exuberant calling. He blended traditional calls with later figures into seamless patterns that were always new and exciting. Characterized by rhyming patter, his calls were perfectly timed and always fresh as he improvised while watching the dancers. His trademark call, however, was the patterned singing call, "The Alabama Jubilee." It was a highlight of every Calico Ball.

We thank Gib for sharing his friendship, his love of dance, and his exceptional talents with us. His passing constitutes an enormous loss of a deep and rich knowledge of dance, of an exceptional talent, and of a beloved friend.

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AS I SEE IT

bob osgood

Money, as referred to in literature and song, may well be "the root of all evil"; nevertheless, as you know, it plays a major role in square dancing. There are hall rents to pay, refreshments to buy, promotion and publicity to get out and these costs are only a part of the overhead. To those who have, in the past, used the low cost of square dancing as a major selling point in recruiting new dancers, the increasing costs of an evening of squares and rounds represent diminished "selling" power.

"Heavens to Betsy," a man might say if he was the gentle type, "when we started square dancing out in the county park, back in the 50's, the entire evening, including refreshments, cost about 50 cents a head. Somewhere along the line the tab went up to 75 cents and we can well remember the shock waves that went around when the per person rate jumped to a dollar! Everyone thought it was the end of the world. But we survived - that is, most of us did."

Naturally, as the value of the dollar decreases and prices rise, so do the costs involved in dancing. No need to recite the climbing charges for hall rentals over past years or what it costs today for transportation to and from the dance. We're well informed in these areas, but there are other

aspects to consider.

Take the caller, as an example. The caller's lot also has changed and expenses continue to spiral. As a case in point, consider the all important sound system. Our first portable outfit was a Concord - an amplifier with a rather awkward turntable perched on top that cost something like \$60.00 It wasn't much of a set by today's standard; it didn't have a variable speed and it was fairly heavy to carry but it was, after all, the absolute best (if not the only) sound equipment available in the 40's. Today, the cost of a complete sound package can run into the many hundreds, perhaps thousands of dollars and it probably hasn't reached its peak. Records for the caller and round dance teacher that just a few years ago were available for less than a dollar, now come to right around the \$5.00 mark - and so it goes.

And what does it cost a caller to stay in business? Perhaps, we should first look at what it costs to engage a caller's services for an evening. We hear a lot about traveling callers charging a guarantee of a set fee, plus a percentage of the gross receipts. As the crowd grows in size, it's not unusual for some callers to earn \$200 - \$250 for an evening's stint, and more for a weekend package.



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This is a far cry from the \$7.00 per night callers earned early in the game. Of course, it's illogical to expect the trusty, home-club caller, facing just a handful of dancers, to come away with more than \$50 or \$60 today, and were it not for these men and women who call for whatever the club can afford, we wouldn't enjoy the activity as we do.

Obviously, the cost for a club dance or a class night must increase along with everything else. It's inevitable. And, while it's fun to think back to those days when admission to a dance might have been a homebaked pie, a jar of jam or two-bits, prices must reflect the economy. A limited poll, taken recently, shows that an average class night can cost the beginner as little as \$3.00 or as much as \$5.00. The average club admission seems to be around \$4.50 or \$5.00 per dancer.

Taking all this into consideration, square dancing is probably still less costly than most other forms of

entertainment. However, there's no denying that it has gone up in price and is one more contender for the hard-earned dollar. With this in mind, it's important to remember that a good number of those who enjoy this activity are senior citizens with fixed incomes and young marrieds for whom the admission to the dance is just part of their living expenses. Add the cost of babysitters, which is not to be sneezed at, plus all of the normal expenses and it's easy to see the problem.

One all-too-apparent solution to the challenge of rising costs and their effect on the activity would be to recruit and retain more dancers. If many of our clubs are dancing in halls that would comfortably hold twice or three times the number of dancers that they are and if the costs of conducting a dance (hall rent, callers' fees, etc.) would remain the same as it is today, then doubling the number of



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dancers in attendance might certainly justify cutting in half the amount each person had to pay. To achieve this might require simplifying our programs, shortening our learning period and making other changes. Of course the big question is would we do this even if we could? It's something to think about.

AFTER PARTY STUNT

The following relay race is such an oldie that perhaps many of you have forgotten that it exists and still others may discover it for the first time. It's simple to prepare, is harmless to participants, fun for viewers and a good one to tuck into your bag of tricks.

The stunt which may be interjected into the middle of a club evening or used at the end of the dance as part of your after party programming needs ample floor space.

Select four men as contestants. Have them stand straight and tall and then attach a length of string to the middle of the back of each man's belt. On the other

end of each piece of string attach a small dish mop. (These mops may be purchased at your local five and dime store or grocery market. They come in varying lengths of 6" to 12" with a short wooden handle and a string or fabric mop head.) Each mop head should hang approximately 6" above the floor.

Ask each man to go to a different corner of the dance floor and present each contestant with a ping pong ball. Point out that a chalk target has been drawn on the floor in the center of the hall.

Each man will place his ping pong ball between his two feet and on the floor in front of him. The object for each contestant is to get the ping pong ball into the chalk circle without using his hands but only with the use of the mop. By bending slightly and rocking his body, each contestant will find he will be able to "sweep" the ping pong ball across the floor.

The first person to get his ping pong ball stopped inside the chalk circle wins.

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Phase III +2 (Sail, Shuf & Marchessi) - Jive - Special Pressing (Flip of Jean III) - B & M Buck. Routine starts in wrapped position. Part C has slow marchessi's. Cute Jive.

All You Ever Do

Phase III - 2 Step - Coll. 90247 or MCA 55154 by the Mavericks - R & B Bond. This is a nice 2 step. Part B dances in varsouv. position for the first few measures.

Everybody Loves Somebody

Phase III +1 (Left turn with Inside Roll) - Slow 2 Step - Reprise 0281 by Dean Martin - L & A Dunn. Looking for a nice introduction to slow 2 step her 'tis.

Italiano IV

Phase IV - Mambo - Special Pressing - B & M Rother - Rose Mary Clooney sings on this record and it is good music. Cute routine.

Sh-Boom

Phase II - 2 Step - Coll. 4234 - C & S Parker. Excellent Routine written to this, one that can be cued at an open dance and enjoyed by the dancers.

Singing In The Rain 2 Step

Phase II - 2 Step - Chantilly 1009 - G & J Martin. Carry this one in your record box. Don't forget your umbrella.

Love Will Keep Us Together

Phase IV +1 (Fenceline 4) - Cha & Foxtrot - A&M 1672/Sir 8590 by The Captain & Tennile - A & H Steinke. Part A & B is cha cha. Interlude and ending is foxtrot. Take a look at this nicely written dance.

Heartaches Cha

Phase III +2 (Alemana & Fan) - Cha Cha - Roper JH 420 - B Paull. This is a good basic III cha cha. It also has a New Yorker in 4. Great transition material for the dancer to go into Phase III Cha Cha.

Colors Of The Wind

Phase IV +2 (Half moon, Sweetheart) - Bolero - Hollywood 64001 - H & E Dufrene. Excellent piece of music to a great routine. This rendition is in Spanish and flows very well with the choreography.

Two Teardrops

Phase III +2 (Fan & Alemana) - Capitol 72438-58767 - Two Teardrops by Steve Wariner - N & W Carver. This routine has a lady's tamara in it, wheel 3, and unwind. The rest of the routine has basic Phase III figures.

Sweet Smile '99

Phase II +1 (Fishtail) - 2 Step - A&M 2008 or SP 304 by the Carpenters - M Seurer. Excellent for teaching the fishtail to your transitional group. Very enjoyable music.

Without You

Phase V+2 - Bolero - Hoctor DH-612-B - K & I Slater. Part B has advanced hip twist, some spiraling action into an aida. Good music and another excellent routine by the Slater's.

Any Dream Foxtrot

Phase III +1(Diamond Turns) - Foxtrot - Star 115A "Any Dream Will Do" - J & VPinks. Good routine and a nice foxtrot. It has diamond turns, impetus, and hovers. Ending is a hover into a chair.

The World of Love

Phase II +2(Overspin Turn & Hover) - Waltz - Blue Star 2324 - N & D Baldwin. Well written dance and "Great" that they included the overspin turn and hover, these figures are used in a lot of routines.

Young Lovers

Phase IV+2 - Waltz - Special Pressing - H & S Hartung. Music is very nice on this record. It is a solid phase IV.

Patsy's Song

Phase II+1(Susie Q) - 2 Step - Coll. 90051 or MCA 60062, I Fall To Pieces by Patsy Kline - D & K Yellen. This is vue and cue 2 step. It is all pure vanilla, has a circle chases, and Susie Q.

Lazy River 2 Step

Phase II +1 (Fishtail) - 2 Step - Hoctor H 675B - K. & I Slater. Good music and a vue and cue routine.

Meet Ralph & Joan

Ralph and Joan Collipi began round dancing in 1969, and in January of 1972 began teaching rounds in Salem, New Hampshire. 1997 marked their 25th anniversary of teaching rounds. They teach classes weekly ranging from basic to advanced.

They are now a ROUNDALAB Accredited Teacher Coach couple.

The Collipi's have been and are scheduled to be on staff at several weekends and festivals covering Canada and Europe.

Ralph and Joan have been featured leaders in round dance events in Washington, Oklahoma, Kentucky, Colorado and in 1995 they returned to Alaska to do their state festival. They have conducted clinics throughout the United States, Canada, and Mexico.

Ralph and Joan are Past-Chairman of the Board of ROUNDALAB and presently are on the Board of Directors of URDC, and ROUNDALAB. They are members of ACCORD, Dixie Round Dance Council and were on the New England screening committee. They are Directors of the EAST COAST LEADERS COLLEGE, which has graduated over 50 round dance leaders at Phases I thru III and for the higher level leaders at the IV thru VI levels. The Collipi's also conducted a mini-school in Germany with 25 leaders in attendance. They are Staff Writers of a Round Dance Review column for *The Northeast Square Dance Magazine*.

Ralph and Joan are both retired from AT&T, Ralph as an accounting analyst and Joan as a buyer in purchasing. They look forward to spending what little free time they have with their son Ralph, Jr., daughter Maureen, daughter-in-law Helen and 3 grandchildren, Joel, Nikki-Sue, Kristina Marie

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I'm In A Dancing Mood

Phase V+1 (V6) - Quickstep- STAR 111-A - R & M Preskitt. Choreographer suggests you slow speed to 42 rpm or speed to suit. This is a nice quickstep. Definitely for the experienced dancer, but a goody.

In the Mood

Phase: Unphased - Lindy Hop - Roper 167B - B & C Goss. This rhythm was introduced at URDC and what a ball the dancers had learning it. New terminology to steps some of you would readily recognize. Great dance, great choreography, it's a ball.

Al No Corrida

Phase VI - Cha Cha - STAR-114 - D & L Hichman. We love the music on this one, it makes you want to dance. It is for the experienced dancer. The hammerlock goes into a tunnel.



Dancing In The Dark III

Phase III+ 2 (Telemark, Diamond Turn) - Foxtrot - RCA Gold Standard 447-0051 Dancing In the Dark by Artie Shaw - L & A Dunn. Nice to see this music used at an easy level. Routine fits the music nicely. This is a great rendition by Artie Shaw, and very enjoyable to dance.

Spanish Gypsy '99

Phase IV +2+1 unrated - Paso Doble -Spec. Pressing - Espania Cani - P & B Barton. Because this is a Paso choreographer suggests this be used at the Phase V level. Nice routine, suggest you clinic paso steps before trying this routine.

A Night To Remember

Phase IV +2 (Swivel Whisk, Dbl Reverse) - Waltz - Coll. 4225 (flip Doggie In the Window) - J & C Tucker. This record has to be sped up to 46 for comfortable dancing. Part A is pretty straight forward. Part C has oversway, side locks. Nicely done.

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THE CALLER COACH

DON WILLIAMSON

“SIGHT CALLING VERSUS IMAGE CALLING”



One of the first questions new callers ask is “how do I find the corner?” They have heard about sight calling, modular calling and image calling, however they are thoroughly confused as to how to proceed. Many of them have learned to read a little but are afraid to lay down their cue sheet (security blanket). Some have memorized a few sequences, but do not understand much beyond that.

Some of the beginners sing quite well and have learned a few singing calls by memorizing the cue sheet word for word like a singer learns lyrics. Some newcomers have been advised by good veteran callers (who are primarily sight callers) to learn to sight call and forget all the other old fashioned stuff. Some of these potential callers fly into sight calling without knowing much else, and they are often a disaster. What then is the best advice to give a beginning caller?

Each must assess his own ability and proceed accordingly. It is hard to visualize someone becoming a top caller in today's calling market without learning to sight call. Everyone, however does not have the visual perception to do it immediately. If you have trouble easily remembering two adjacent couples in at least two squares, my advice is to start by

learning all about zeroes, equivalents, modules, formations, sequence, relationships, timing and dance flow. You can work on your sight calling as you go along. Actually all callers need to know these things anyway. In my opinion a good caller should have at least a working knowledge of all systems and then specialize in what best serves their individual needs. Just because you are weak in some areas does not mean you can't become a good caller. You may need to utilize your talents and the systems differently than someone else.

I have had a reasonable amount of success in my calling career and I use about all the systems depending on the situation. In my case I was blessed with some natural musical skills. I have a better than average ear regarding melody, pitch, rhythm and harmony. My voice is average, however my visual perception skills are less than average. The musical side of calling came easy for me, but I had to work hard to remember the two couples in more than one square required to sight call. I still write them down in some cases.

I call all levels thru C-1 and my system ration is as follows: Notice that the higher level I call the more sight calling I do.

2000 - 2001

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	Memory	Modular/Image	Sight	Reading
One Nighters	80 %	15 %	5 %	0 %
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Plus	20 %	50 %	15 %	05 %
Plus (DBD)	10 %	20 %	60 %	10 %
Advanced	10 %	10 %	70 %	10 %
C-1	10 %	10 %	70 %	10 %

In my case the better the dance level the more I use sight calling and concepts. I can trust the dancers better. If I am calling at a large dance such as 200 squares at a national or state convention or a big weekend somewhere, I wouldn't dare sight call the first tip or two until I get to know some of the dancers and their dancing ability. The dancers don't know or care how you do it as long as you do a good job calling.

My advice is to assess your own skills and proceed accordingly with what works for you. Whatever system or systems you use the dancing should flow smoothly from one sequence to another as well as be interesting and sometimes exciting. I have some buddies that sight call almost 100 % of the time and do an excellent job except maybe sometimes on the first tip. You can't have them standing waiting for

you to figure out how to resolve the square. You must keep them moving smoothly. Even if you are sighting most of your material and have excellent visual perception you should have some preplanned get-outs from a zero line and a zero box for variety.

If you are a new caller I suggest going to a good callers school and get started on the right track. It will save you years of confusion by properly laying the groundwork for your future as a caller.

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

THE COUNTRY LINE

JIM & JEAN CHOLMONDELEY



This month we are going to continue our listing of definitions for you:

FAN A circular motion of the free foot, which takes two (2) counts:

1. **HEEL FANS** = feet together, toes stay in place. The heel of one foot moves to the side and back to center.
2. **TOE FANS** = feet together, heels stay in place. The toes of one foot moves to the side and back to center.

GRAPEVINE A continuous traveling step to the side with crosses behind and/or forward. **VINE** is an abbreviation. The grapevine is a three (3) count move to either side. The fourth (4th) count could be an optional ending such as a brush, kick, scoot, etc. Any count above three (3) is to be called a 4 count grapevine, 6 count grapevine, etc. Eight (8) counts or more is often called a weave.

EXAMPLE:

1. Side
2. Cross in back (or front)
3. Side

HEEL

1. **HEEL** of the **HAND** refers to the man's leading hand.
2. **HEEL** of the **FOOT** refers to the foot touching the floor.

HEEL SPLITS Also known as: Scissors, Butterflies, Buttermilks, Splits, Pigeon Toes, Heel Spreads. Weight is on the balls of both feet. Feet are together. Push heels apart on count one (1). Bring heels together on count two (2). A **FAST** Heel Split takes one beat of music.

HEEL STOMPS Lift both heels off the floor by bending the knees. Return heels to the floor with a rapid motion. Takes one beat of music.

HOLD A count to describe a designated time before taking another step.

HOOK The free foot moves as a pendulum in front or back of the weighted foot and is kept off the floor. A **HOOK COMBINATION** is a four (4) count move using the heel, hook, heel and together (or a point).

JAZZ BOX Also known as: Jazz Square. A dance pattern which can be a three (3), four (4) or five (5) count pattern. Move can start with a forward step, across, or a kick.

EXAMPLE:

1. Cross left over right
2. Step back on right
3. Step together on left side
4. Step forward on right
5. If a kick is used to start the step it would be a five (5) count pattern.

KICK A lift leg movement with the leg straight.
HITCH - lift the knee without executing a scoot.
HITCH KICK - a kick, ball, change.

LEAD The pressure of the hand, shoulder or body to indicate the beginning of a pattern or move.

This month's dance comes to us from the Latin Dance Activity and is quick becoming a favorite with Line Dancers. I suspect more because of the artist than the dance.

LIVIN'

Description: 4-Wall, 40 Count, Intermediate Line Dance

Music: "Livin' La Vida Loca" by 'Ricky Martin'

STEP, STEP, KICK, STEP, STEP, STEP TWICE

- 1 Step right foot forward (on ball of foot, right knee bent)
- 2 Step left foot forward (on ball of foot, left knee bent)
- 3& Kick right foot forward, step right foot back
- 4& Step left foot back, step right foot forward
- 5 Step left foot forward (on ball of foot, left knee bent)
- 6 Step right foot forward (on ball of foot, right knee bent)
- 7& Kick left foot forward, step left foot back
- 8& Step right foot back, step left foot forward

RIGHT SIDE, TOGETHER, SIDE, TOUCH, LEFT SIDE, TOUCH, RIGHT SIDE, TOUCH LEFT SIDE, TOGETHER, 1/4- LEFT TURN STEP, BRUSH, STEP FOR- WARD, TOUCH, STEP BACK TOUCH

- 9& Step right foot to right side, step left foot beside right
- 10& Step right foot to right side, touch left foot in place
- 11& Step left foot in place, touch right foot in place
- 12& Step right foot in place, touch left foot in place
- 13& Step left foot to left, step right foot beside left

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- 14& Step left foot into 1/4-turn left, brush right foot forward beside left
15& Step right foot forward, touch left foot beside right
16& Step left foot back, touch right beside left

Steps 9-16 & should be styled using Cuban motion (hip movement). To begin to achieve this bend the knee of the foot you are stepping on. The opposite hip will automatically "do what it's supposed to do" to give the look and feel of Latin styling

**KICK, CROSS STEP, STEP,
STEP, KICK, CROSS
STEP, STEP, STEP, KICK
CROSS STEP, STEP,
STEP, STEP FORWARD,
TOUCH IN, TOUCH OUT,
TOUCH IN**

- 17& Kick right foot forward, cross (step) right foot over left
18& Step left foot back, step right foot to right
19& Kick left foot forward, cross (step) left foot over right
20& Step right foot back, step left foot to left
21& Kick right foot forward, cross (step) right foot over left
22& Step left foot back, step right foot to right side
23& Step left foot forward (big step), touch right foot beside left
24& Touch right foot to right side, touch right foot beside left

**ROCK RIGHT, STEP, STEP,
ROCK LEFT, STEP,
STEP, ROCK RIGHT,
STEP, 4 PADDLE TURNS
INTO 1/2-TURN LEFT**

- 25& Rock step right foot to right side, step left foot in place
26& Step right foot beside right, rock step left foot to left side
27& Step right foot in place, step left foot beside right
28& Rock step right foot to right side, step left foot in place
29 Touch right foot forward, turning slightly to left on left foot
30-32 Repeat step 29 three more times to complete 1/2-turn left

**RIGHT KICK FORWARD,
KNEE-POP, KNEE-POP,
1/4-TURN RIGHT KNEE-
POP ROCK BACK, STEP,
STEP TWICE**

- 33& Kick right foot forward, step right foot back and bend (pop) left knee
34 Bend (pop) right knee and straighten left leg
& Pivot 1/4-turn right on right foot and bend (pop) left knee
35& Rock step back on left foot, step right foot in place
36 Step left foot slightly in front of right
37-40 Repeat steps 33-36 to complete 1/2-turn right in this 8-count.

START AGAIN AND ENJOY

CALLERLAB HONORS BOOK

Don Armstrong Milestone, 1980

A Charter Member of CALLERLAB, Don's interest in square dancing began four years prior to World War II. Following a two year stint as an engineering test pilot for the Royal Canadian Air Force and as experimental, prototype, demonstration test pilot for four U.S. companies, Don became a professional dance caller and teacher. He has called, conducted dances, workshops, and seminars in all 50 states, 6 provinces, 46 countries, and every continent except Antarctica.

A recording caller since 1953, Don has choreographed and recorded squares, rounds, contra, quadrilles, folk dances, and children's dances, on eight different labels. He is the author of *The Caller/Teacher Manual for Contra*, was a technical advisor for a film about Dr. Lloyd Shaw, and among many other TV appearances, did an hour long documentary for Scottish television.

For the past few decades Don has staffed university workshops, caller training seminars, and taught at many dance camps. His guidance and expertise proved invaluable in the writing or revision of educational manuals published by the Lloyd Shaw Foundation for children, teens, adults, seniors, and the mentally and physically impaired.

Don was a founding member of the Lloyd Shaw Foundation, its first president, served many terms on the board, and became the first recipient of



their Silver Boot Award in 1967. He was inducted into the Square Dance Hall of Fame in 1970, given CALLERLAB's Milestone Award in 1980 and their Award of Excellence in 1982, inducted into the Florida Square-Round Dance Hall of Fame in 1984, and received the Russell O. Action Award from the Kentucky Heritage Institute in 1993.

He has dedicated a large portion of his adult life to the preservation and extension of American Dance and is regarded by associates as a keen researcher and an exceptionally talented teacher. He recently completed a book, *I Flew Them First - A Test Pilot's Story*, about his test flying and dancing careers. His partner and co-worker in many projects is his wife, Marie. ■

CLUB LEADERSHIP NOTES

Bernie Coulthurst



New Dancer Dances (used to be called lessons & classes) are doing well and many will be graduating in a month or two. Remember new dancer retention starts with the very first new dancer dance. Now is the time to work on the gradual transition to club dancing. Many clubs start by inviting their new dancers to their Holiday dances. Many clubs have a special St. Valentine Dance - why not invite your new dancers to share the joys and pleasures of a special dance.

More and more states are appointing permanent marketing committees to promote square dancing on a state wide basis. For example, Jim Page is the founder and chairperson for the Committee for the Promotion of Square & Round Dancing in Maine. In Wisconsin, Greg & Joan Polly chair the Promotion Committee.

Does your state or province have a marketing committee? You should! Don't wait for a national marketing effort. Now is the time to set up your permanent marketing committee so that you can create more awareness for the square and round dance activity in your state or province. Marketing works! That is a given. But don't expect immediate return on your time and dollar investment. As Jim Page said in a recent article in the Northeast Square Dancer Magazine, "We are not out to profit financially, but need to spend money to build our activity. Effective advertising is expensive in any form if it is done right. Though we

must monitor our expenditures, to tag a "cost per head" on our recruits for at least the first few years, would be, in my opinion, hasty. We must raise money to help our increasingly difficult efforts to recruit the public to enjoy the wonderful benefits of square and round dancing. We must not look at the whole annual budget to advertise as coming from anyone's individual financial resource. It needs to come from a multitude of people, both dancers and public. Have faith in your efforts."

If and when a national marketing effort takes place, we will need state and province marketing efforts to tie into the national advertising campaign. So, why wait? Why not get started now. If you need help, please write, e-mail or call us. We can refer you to the people who are successfully marketing square and round dancing on a state wide basis now.

More and more clubs are offering new dancer dances year around. The Merry 8's Square Dance Club in Wausau, Wisconsin will be finishing their new dancer dance program soon. And guess what? They are going to start another new dancer group in April. The Santa's Swingers Square and Round Dance Club in Fairbanks, Alaska, offers new dancer dances three times a year. If they can offer new dancer dances more than once a year in Fairbanks, Alaska and Wausau, Wisconsin, so can you if you really want to increase your



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numbers in your community.

Bernard Levin, Santa Monica, California, reported that the Red Ribbons Squares in Santa Monica are using a unique idea to raise dollars. They have a sponsored dance system where members or other donors pay \$100.00 to have a dance dedicated to them, a friend or anyone they wish. The sponsor gets considerable publicity in their club newsletter as well as at the dance. The Red Ribbon Squares have collected \$1000 in just nine months. It is an idea that works!

There seems to be a trend starting where callers, cuers or clubs are getting their own dance facility. Frank & Carol Valenta built their own round dance studio as a part of their home in Fletcher, North Carolina. Harry Stubbe, a square caller, built his own dance hall on the vacant lot next door to his home in Schofield, Wisconsin. Glenn Younger, a cuer and square dance caller, has built his own facility called *Dreamers*

in Mosinee, Wisconsin. The Whirl & Twirl Square Dance Club in Orlando, Florida, bought an old warehouse and converted it into a square & round dance hall with a floating wood floor. You see dreams do come true. If you are having difficulty finding adequate dance facilities at affordable prices, consider doing what these callers and cuers did - they built their own facility.

Robert Wolff, a California square and round dancer, celebrated his 95th birthday last August. Robert is known as one of the better round dancers in his club. Happy Belated Birthday, Robert, and we wish you many more.

Till next time, happy dancing, it is a privilege that will not last forever.

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.

By Mike Seastrom



CALLERLAB will hold its 27th annual convention at the Riviera Hotel/Casino in Las Vegas, Nevada on April 17-19, 2000. Callers from around the world will again be in attendance, and most national square dance organizations will send representatives.

Las Vegas provides 24 hour a day entertainment and excitement, although it started as an oasis along the route to California and began as a Mormon settlement. During the Great Depression, many people came to the area to work on the nearby Hoover Dam project. This engineering marvel is visited by thousands of tourists each year and is a must-see for all who visit Las Vegas. In recent years mega hotel-casinos have been built that make visitors feel as if they have been transported to other parts of the world. This is truly a city that never sleeps. There are also many other sights of interest including the Guinness World Record Museum, Red Rock Canyon National Conservation Area, the Zoological Botanical Park, and, of course, the Grand Canyon.

Our convention headquarters, the Riviera Hotel and Casino is located on "The Strip" and near all the action. With its 2,100 guest rooms, including 158 suites, the hotel offers accommodations for all tastes, convenient free parking, and plentiful taxi service from the airport. Restaurants include a 24-hour coffee shop, a food court, a buffet and three specialty restaurants from the Orient to Italy. Other amenities include

an Olympic size pool, lighted tennis courts, a health club, tanning booths, saunas, and massage. Entertainment at the Riviera includes great shows like "Splash," the Riviera Comedy Club and the Le Bistro Bar and Lounge, which is much like the New York nightclubs of the 1930's. There is also a 100,00 square foot casino, with free daily lessons for the popular games.

The theme for our 2000 convention will be "Marketing - The new Frontier." We will be building on the excitement of last year's convention in Dallas. Mr. James Hensley of CMS Marketing, the marketing advisor to the Foundation will be speaking at both the opening and closing sessions and will host an interest session to explain our marketing goals and plans. He will also be available for one-on-one discussions. There will be sessions on how to more effectively use one night dance parties as a recruiting tool and teaching sessions are also scheduled with an emphasis on how to be successful with new dancers.

A new program to provide accreditation and certification of callers as square dance teachers will be dis-

cussed and presented to the membership. A proposal for the long term planning of our square dance programs will also be presented by the Program Policy Committee for discussion and review. The committee that was formed to look at the issues affecting square dancing has completed its work. The issues identified, which have been referred to standing committees and other organizations for action plans, will be reviewed and discussed. In addition to our marketing theme, look for sessions devoted to Smoothness, How To Use the Basic Program, Teaching, Choreographic Development, Voice, One Night Stands, and Contra and Traditional Dancing. There will also be sessions of interest to Advanced and Challenge callers and a special dance titled, "Classic Singing Calls". As always, there will be sessions planned for partners including the very popular "Partners Informals."

These annual conventions give callers a chance to express concerns and opinions of their dancers to nearly 30 standing committees involved in almost every aspect of calling and square dancing. Callers are ambassadors for their dancers and this input has helped to shape the decisions made by CALLERLAB since its inception.

CALLERLAB 2000 is not a festival or dancing event. Although there will be sessions where dancing demonstrations and teaching will take

place, the main focus is on sharing ideas, learning from others, and renewing each other's enthusiasm for the activity.

Larry Cole, Chairman of the Board, the Executive Committee, the Board of Governors, Jerry Reed, our Executive Director and the Home Office have worked very hard to plan another excellent convention. We believe this convention will be truly outstanding and contribute to individual callers successes and accomplishments. Each callers personal involvement will continue to play a key role in the success of this 3-day event.

Active CALLERLAB members residing in the continental United States and Puerto Rico are required to attend a convention once every four years. Those residing in Hawaii, Alaska, Mexico, the Caribbean Islands, or Canada are required to attend a convention at least once every six years. Active members residing elsewhere are required to attend once every eight years. Due to the time and costs involved, attending a convention takes tremendous effort and personal sacrifice. We salute all callers and their partners who have gone the extra mile in their commitment to the activity by attending a CALLERLAB convention. Make your reservations now, don't be left out!

P.S. Looking for that "special" gift for your club caller? Why not send them to an annual CALLERLAB convention? 🍀



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DANCING CONTRA

WITH DON WARD



Reine Wonite posted this delightful duple contra on the internet for all of us to enjoy and I'm passing it along.

Green Gyrene is a dance written by Reine to celebrate her favorite dancing skirt, three tiers of lime green material, thus the name.

The dance is alternate with the usual 1, 3, 5 etc crossed over.

INTRO; MEN FACE LEFT, LADIES RIGHT, with your corner/neighbor

A1: ALLEMANDE RIGHT ONCE HALF with then next person along the line
GYPSY WITH NEXT..... and come back one

A2; BALANCE AND SWING one you did allemande right with *. End swing facing across.

B1: CIRCLE LEFT 3/4, SWING PARTNER ON SIDE (16) end swing facing across

B2; MEN REVERSE FLUTTER** LONG LINES FORWARD AND BACK (16)

Music for the dance can be Coventy Road from the CD Voyage of Magic Truck available from the Magic Truck String Band, ac 404-377-6242, Or You Call Everybody Darling, Blue Star 1779.

A couple of words regarding adjustment, * If you find the timing off for a balance at the beginning of the phrase in A2 go directly into the swing.....it was originally written this way. Second ** the original dance had a ladies chain at the beginning of B2. I like the flow of a reverse flutter out of the swing and call it in this manner.

Have fun with this delightful dance.

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By Nick Corsano

Buzzards Bay, Massachusetts

In the photo, taken by the writer on a hot, sunny afternoon in December 1978, there are an international group of square dancers and callers, hailing from the Canal Zone (Panama), Central America, Costa Rica, Central America and Massachusetts, U. S. A.

This group danced in the parking lot at the Corozal railroad station in tropical Balboa, Canal Zone on the Pacific Ocean side of the Panama Canal and 100 minutes later squared up at the Canal Kickers Half-Way dance in Coco-Solo on the At-



lantic Ocean side of the Canal! Of all the unusual experiences of this writer's square dancing career, this ranks among the most memorable.

The Panama Railroad train that was to take us to the dance arrived late. After arrival at the Mt. Hope railroad station in Colon, we were driven to the nearby Coco-Solo High School Cafeteria for the Canal Kickers Half-way Dance, where we were greeted in typical square dance fashion with affectionate hugs and kisses.

Assisting Host Caller Chuck Lyon were Callers Ed Wilson, Larry Lemis and Joe Decker, whose smooth calling styles were enjoyed by the more than six squares of dancers, the young and not so young. Having fun at the dance were representatives from Canal Zone

clubs Panama Cross-Trailers, Star-In-A-Circle, Mountain Dewes, and Sunday Swingers, from the Costa Rica club Coffee-Pickin' Squares, and from the Massachusetts club the Roving Rounders. This writer was awarded a Canal Kickers badge for traveling the greatest distance to the dance.

During a month's stay in Central America we had the pleasure of dancing with numerous clubs and to many callers and cuers. In Costa Rica, at the Coffee Pickin' Squares of San Jose, in Caller Pete Rader's home in Heredia,

twice at the Centro Cultural in San Pedro, and once in the home of club members Billie and Lighia Areamuno, in San Jose. In the Panama Canal Zone, with the Sunday Swingers at the Recreation Center in Ft. Clayton, with the Mountain Dewes at the Albrook Youth Center, and with the Star-In-A-Circle club at the Elementary School in Curundu.

Sightseeing highlights included a visit to the dormant volcano Mt. Irazu in Cartago, Costa Rica, where on a clear day it is said one can see both the Pacific and Atlantic Oceans from 11,325 foot elevation. We saw neither, but the crater reminded the writer of Mt. Vesuvius in Italy. We also visited the ruins of Panama City on the Pacific coast, a city destroyed by pirate Henry Morgan in 1671.

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It was fascinating to observe the Miraflores Locks on the Pacific side of the Panama Canal where vessels sailing for the Pacific Ocean pass in a southeasterly direction and vessels sailing for the Atlantic Ocean pass in a northwesterly direction. It sounds backwards, but check a map. It was entertaining to witness a vessel longer than a football stadium being raised in one of the 1,000 foot long chambers and another vessel being lowered in the adjacent chamber. Vessels from the Atlantic Ocean entering Miraflores Locks are lowered 54 feet to the Pacific Ocean level.

It took some 34 years for the Panama Canal to be constructed. In 1880 French Diplomat Ferdinand DeLesseps, who had completed digging of the Suez Canal in Egypt in 1869, took over the digging of the Panama Canal. Political, financial and construction problems besieged DeLesseps' efforts, and coupled with the inability of his medical people to cope with deadly tropical diseases, the project was given up in 1900.

In 1904 the U.S. took over. Much credit is given to Colonel William C. Gorgas, U.S. Army Surgeon General, who had gained valuable experience successfully fighting yellow fever, malaria, and bubonic plague during the American occupation of

Havana, Cuba in 1898. The Canal builders devoted two years trying to eliminate the mosquitoes carrying yellow fever and malaria. They cleared the land, drained swamps, removed garbage, and kept 500 miles of ditches open. The first official ocean-to-ocean transit was made by the S.S. Anton on Aug. 15, 1914, a journey 7800 miles less than if it had it sailed around South America.

Massive slides at the Continental Divide area delayed the original Canal project and later closed the waterway 5 times. In 1915 the channel was completely blocked by earth masses from either side which piled mud and rock debris to a height 65 feet above the water level. It took 7 months to clear the waterway. Today Colonel Gorgas and his team are remembered as medical and engineering geniuses who constructed what they referred to as "The Big Ditch" but what others around the world considered the "Eighth Wonder of the World."

Happy Dancing

With the Panama Canal now not under the control of the U.S., we felt this article from Nick was an appropriate remembrance of our great activity - done anywhere in the world.

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EASY LEVEL

BOB HOWELL



Our first offering for this month of February comes to us from Tokyo, Japan. Yusuke Ito wrote a smooth flowing trio which rings of a love affair in days gone bye. He entitled it ---

BRILLIANT EYES

Here is the dance exactly in the words of the author. Dorothy Shaw told me many years ago that a good dance always tells a story and I do feel that Yusuke's routine does just that.

Formation: Trio facing trio. Three persons facing three others in a large circle, one trio facing CW(#1) and the other CCW(#2). Or three persons facing three, in columns, one trio face to caller (#1) and the other back to caller (#2).

Music: Yusuke uses "Pittsfield Drum and Bugle Corp. UR1, or your choice.

Routine:

Prompts:

Intro	- - - -	-, Circle six to the left
1-8	- - - -	- - - -
9-16	- - - -	-, - Reverse back
17-24	Single file halfway,	- opposite Do Sa Do
25-32	- - - -	-, - Right triangle star
33-40	- - - -	-, - Left triangle star
41-48	- - - -	-, Lines of three go Forward & Back
49-56	- - - -	-, - Turn thru
57-64	- - - -	-, New Group Circle Left

Description:

1-16 All join hands and Circle to the Left, all the way around to home position.
Use sixteen counts

16-24 Reverse back single file halfway to opposite position.

Finish; #1 in #2 position, #2 in #1 position

- 24-32 All opposite person Do Sa Do.
33-40 Center persons lead right, Star right with the end of both lines.
I named "Triangle star"
40-48 Center person lead left, Star left with the end of both lines
48-56 Lines of three go Forward & Back.
56-64 All opposite persons Turn thru, move on to the new line of three.

Use eight counts.

In columns; Caller indicates cross over every second and alternate sequence through the dance.

Note 1: After each sequence of the entire routine, the left and right hand dancer will begin the next sequence on the opposite end of the line.

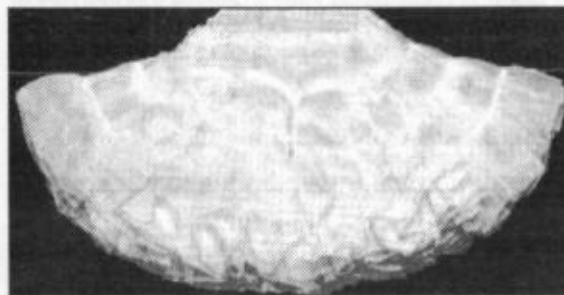
Note 2:

- 1-32 Many many years ago; I had happy days.
32-48 Her eyes is brilliant.
48-64 But those days are past and gone.

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SIZES: Small, Medium and Large

Following is a figure that the late Max Forsythe shared with Jim Mayo of Hampstead, NH. at the 10th National Square Dance Convention.

ONE MORE CHANCE

Formation: Square

Music: I have been using "One More Chance" BIG MAC BM 199

Routine:

Use any standard opener, middle break and closer.

Figure:

Four ladies chain

Heads promenade half

Down the center, right and left thru

Four ladies chain

Rollaway

Weave by one, See Saw the next

Swing (new) Corner, Promenade

Gimme another try, if I can't have you I'm gonna die

Gimme one more chance - One more chance.

This past January, our oldest granddaughter Julie Urbanick was married to Brian Intihar, and an old friend of mine, Leif Hetland of Mission Viejo, CA had written a contra named for his granddaughter, so I'm putting his contra to use once more by sharing it with you. He calls it - - -

JULIE'S CONTRA

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

Music: Any 32 measure reel

Routine:

A1 Actives do sa do below and then swing partner in the center.

A2 Down the center four in line, turn alone, come back to place and bend the line.

B1 Same four circle left and then back by the right.

B2 Chain the ladies over and back

Note: Leif sometimes uses "long lines go forward and back" instead of the do sa do below to begin the dance.

And finally for this month of lovers, here is a contra that Glen Nickerson of Kent, WA shared with me on the computer. It was written by Ken Bonner of England. It is called - - -

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FALLING IN LOVE AGAIN

Formation: Beckett. Couples facing couples across the set. Lady on the gent's right

Music: Any 32 bar tune.

Routine:

- A1 All - forward and back
With the couple across - circle left
- A2 With the couple diagonally LEFT - Ladies chain
With the couple diagonally RIGHT - Ladies chain
- B1 With new couple across - Right & left thru
Half square thru
- B2 With the next - do sa do and pass by
With your own partner - Swing and face across

Note: Done best with even couples. If odd couple is at the foot of the set, they join in on both chains.

CREATIVE CHOREOGRAPHY



LEE & STEVE KOPMAN

As of this writing, the Plus emphasis call is Chase Right. Lets have some fun with it from positions you might not have considered. Enjoy!

- 1) **HEADS** pass thru,
chase right & walk and dodge
separate around 1 to a line
touch 1/4
coordinate
bend the line
touch 1/4
boys diagonally pass thru
right and left grand
- 2) **HEADS** lead right
pass thru
chase right
cast off 3/4
each wave fan the top
swing thru **TWICE**
right and left grand
- 3) **SIDES** square thru 2
slide thru, touch 1/4
walk and dodge
chase right, hinge
GRAND LEFT swing thru
(each side) fan the top
circulate, boys run
tag the line, girls go left,
boys go right
right and left grand
- 4) **HEADS** 1P2P
box the gnat, pass thru
CENTERS chase right
ENDS circulate, boys trade
CENTERS walk and dodge
centers run
square thru 2
trade by, left allemande

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- 5) **SIDES** touch 1/4 &
walk and dodge
touch 1/4
walk and dodge
chase right
walk and dodge
chase right, cast off 3/4
LEFT swing thru
right and left grand
- 6) **Heads 1P2P**
slide thru, box the gnat
pass thru
chase right
coordinate
bend the line
square thru 2
trade by, left allemande
- 7) **HEADS** pass thru
separate around 1 to a line
pass thru
GIRLS: chase right, **Boys** tag
the line & face in
CENTERS pass the ocean
diamond circulate
flip the diamond
boys run
load the boat
left allemande
- 8) **SIDES** star thru
double pass thru
peel off
pass thru
BOYS: chase right,
Girls tag the line & face out
CENTERS walk and dodge
tag the line, face in
box the gnat fan the top
split circulate **TWICE**
right and left grand
- 9) **HEADS** touch 1/4
GIRLS pass thru
CENTERS pass thru &
chase right
ends trade, boys run
CENTERS swing thru
ENDS Rollaway
extend
right and left grand
- 10) **SIDES** pass the ocean
ping pong circulate
extend, recycle
pass thru, chase right
circulate
girls run
swing thru
Everyone Fold
right and left grand

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- 11) SIDES star thru and spread
pass thru
GIRLS: chase right,
Boys circulate
CENTERS pass the ocean
cut the diamond
ferris wheel, zoom
right and left grand
- 12) SIDES square thru 2
pass thru, chase right
circulate, girls run
square thru on the 3rd hand
right and left grand
- 13) HEADS fan the top
extend, cast off 3/4
centers trade, centers run
bend the line, pass thru
chase right
split circulate
LEFT swing thru
right and left grand
- 14) SIDES lead right
square thru 2
chase right
split circulate
(follow your neighbor)
and spread
girls trade
recycle
square thru 3
chase right
boys u turn back
right and left grand
- 15) Heads 1P2P
pass thru
CENTERS chase right
ends fold
HEADS pass thru
boys pass thru & chase right
girls trade
circulate
boys run
dixie grand, left allemande

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THE KOREO KORNER

STEVE KOPMAN



The Mainstream emphasis call as of this writing is slide thru. Here's a way you probably haven't tried with your mainstream dancers. (Or plus, for that matter)

HEADS square thru 4

SIDES 1/2 sashay

slide thru

THEN:

- | | |
|--|---|
| 1) ends pass thru
partner trade
(slide thru) centers roll
You're home | square thru 4
right and left grand |
| 2) centers trade
square thru 2
trade by, left allemande | 4) centers cross run
star thru
trade by, left allemande |
| 3) Each Side, ENDS START, right
and left thru
box the gnat | 5) ends pass thru
tag the line
face in
square thru 4
right and left grand |

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We took the banner on our raid, I feel great, "I got it made."
The refreshments table sure looks good, I'd sample every item if I could.
My partner tells me "walk right by it", "Don't forget you're on a diet."
But I take some anyway, I'll starve myself some other day.

By Ken Reiss, Saint Louis, MO

By Mac Letson

This is in regards to American Callers Association 7-to-10 year proposal to turn the square dancing activity around. Square dancing is not like new blue Cheer that we can package in a new wrapper and put on the shelf. It is a local social activity, not a product! Square dancing can only be changed by square dancers, not outsiders. At our present rate of decline, we do not have 7 to 10 years to turn this activity around.

Those callers that do not teach classes, and work with square dance clubs and associations on a yearly basis, and contribute to the growth of this activity should be very careful about their advice, since they only take from the activity and are not doing anything to contribute to its growth. They do not generate the dancers that pay the large fees they ask when they come to call a dance.

Personally, I would hate to admit that I have been calling as long as I have (almost 40 years) and did not

know what was wrong with square dancing. I was told of a caller that recently called a dance in a nearby town and all through the dance this caller told everyone just what was wrong with square dancing. This was a caller who had not taught a class in over twenty years. This caller said we should get rid of Turkey in the Straw and then he put on a RAP tune to call for the dancers. This seems to be just another way of trying to find something to blame for the decline of square dancing.

I have taught many people to dance through the years (2 to 3 classes annually for 40 years). After each class I have made it a point to ask the dancers what attracted them to square dancing. The answer has always been the same - Music, Fun, and Fellowship.

ACA has already stated what we have found to be needed to turn square dancing around and we stand by our statement. State conventions tell us much about our activity. At a recent state convention in a neighboring state, one of our ACA members reported there were 14 halls with varying programs (levels) with no more than 5 squares in each hall (some less than this). This is the outgrowth of trying to please everyone. But at a recent Arkansas State Convention there were 61 squares on one floor. This is what made our activity great to start with. Everyone enjoying square dancing together, not 14 separate halls. People is what this activity is all about, not list and levels.

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NOTES IN A NUTSHELL

A REVIEW BY

FRANK LESCRINIER



CALLERS NOTES

Norm Wilcox

In this month's 'Adding Creativity To Your Choreography' article, Norm uses Modules as his focus for a calling method. A Module is a short, memorized sequence that gets you from one known FASR to another. There are several types of modules, and this month he looks at the Get-In Module, which starts with a Static Square to a known FASR. Other Modules include the Get-Outs, Zero, and Conversion Modules. The key to your modules is to make sure that they are short in length. Otherwise, there will be too much to remember.

In the **Basics and Mainstream** programs, the following calls and sequences are featured: Pass the Ocean; also included are a series of sequences using "facing" calls, such as "face your partner", "face a direction", etc. Other items using Mainstream calls are Walk & Dodge, and using Lines, Columns, or Waves of 3 or 6, a workshop presentation presented by Bruce Stratton. For the **Plus Program**, Crossfire, including some choreo, along with teaching tips for Teacup Chain are included. For those calling **Advanced**, there is information on the following calls: Six-Two Acey Deucey, including some variations; and Switch to an Hourglass, along with some Hourglass choreography. Norm's e-mail address is: norm.wilcox@sympatico.ca

CHOREO-WISE

David Cox

This month's issue contains material using the Left Hand. It seems that this is more difficult for the dancers do to their lack of exposure to it.

The **Mainstream** emphasis this month includes more choreography using the Left-Hand choreo. Also included are some singing call figures using Left-Hand choreo.

This issue includes even more choreography dancing the **Plus** program. The material in the **Advanced** program includes the call "(Anything) and Mix". From an Ocean Wave, this accomplishes the same as a Trade the Wave, although the definition is different.

The **Feature Concept** this month dancing 'Danish' Style. Danish-style dancing is based on the concept that dancers will, from time to time, change sex during a dance. It works like this - At the start of the tip left-hand (Beau) dancers are Men and right-hand (Belle) dancers are women, just like normal. When the caller says "Danish Style", the dancers who were originally dancing as Men become Women and vice versa. Additionally, the dancers will keep this identity until the caller calls "Danish Style" again.

Both Steve Turner and Brian Hotchkies share their record reviews of the recently released records. Steve's e-mail is: turnertempos@bigpond.com.

Larry Cole

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### JOHN'S NOTES

#### John Saunders

John reports that his new dancer classes are doing fine, with the same or more in attendance from last year. John includes a record review and things of interest section. There are several singing call figures listed that are used in the new songs.

In the DANCING CONTRA section, by Don Ward, Don takes a look at an often used figure in contra dancing, "Hey" or "Hey for four". The hey is nothing more than a move like weave the ring passing each approaching person with alternating shoulders. The likeness ends with it being done along a line of dancers instead of a circle. All the dances are alternate duple with alternating gender along the lines. Anyone interested in receiving more information can contact Don at: [dward@loop.com](mailto:dward@loop.com).

A couple of Workshop ideas are included this month. The calls Chain Down the Diamond and Reunite. Chain Down the Diamond, written by Jimmy Roberson, is appropriate for Plus dancers, and Reunite, written by Lee Kopman, can be used with Advanced dancers.

The Basic Program call featured is Left Swing Thru from facing couples. Cast Off 3/4 is the highlighted call at the Mainstream Program. This month for the Plus Program John explores the call Coordinate.

The Advanced and Challenge Supplement includes: Cross Over Circulate; Split Counter Rotate; and Cross By.

### 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)

One important aspect often overlooked by callers is the social side of the business pursued either as a career or as a hobby. While choreography seems to be emphasized, how callers (leaders) deal with people is essential in the success or failure of their calling career.

Some helpful hints for new callers in how to call successful hash (patter call) are: 1) Treat hash like a song; 2) Calling hash is rhythmic, like poetry; 3) Vary the hash rhythm; 4) Relate to the phrasing and timing; 5) Voice magic enhances hash style;

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## 6) Synchronization.

Mike Callahan contributes quite a few singing call figures to be used at your beginner's groups. These singing call figures use the first 30 basics of the CALLERLAB Basic Program.

In the 'Bits & Pieces' section, Don Taylor shares different Get Ins to Lead Right Box, without calling, 'Heads Lead to the Right.' In another section from Walt Cole's Notebook, there are many different examples of using

Linear Cycle. (Be aware that some of these Linear Cycles start from 2-Faced Lines, and Lines, which is a variation of the starting formation that is to be used at the Plus Program.)

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

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

When your outgo exceeds your income, your upkeep is your downfall.

# ROUND DANCE

## PULSE POLL

BEV & BOB CASTEEL



Dear Square and Round Dance Friends,

It seems just yesterday we wished you a Happy New Year and now February is here. As you prepare for those special Valentine's Day dances, we hope you find that special dance from the Round Dance Poll to enjoy at these special events. We thank you again and again for your selections and look forwarding to hearing from you this next month.

### Wisconsin Round Dance Leaders' Council Round Of The Month Dec 1999 & Jan 2000

#### Phase II

Candy Floss (Paul) TS/Solid Gold 904  
Whipped Cream (Van Atta) TS  
A & M 8505

#### Bonus

Close To My Heart (Baldwin) II+1/TS  
BS 2325

#### Phase III

Singing In The Rain (Tirrell) III+2/FT  
Grenn 17040

#### Phase IV

Christmas Bride (Rotscheid) IV/WZ  
Star 107

### Chicogoland Round Dance Leaders' Society Teach of the Month December 1999\*

#### Phase IV

Singing In The Rain (G & J Martin)  
Chantilly 1009

### \*Rounds Of the Winter Quarter, 1999

#### Phase II

Windy City Two Step (Maguire)  
Grenn 17044

#### Phase III

Candida Rhumba (Seurer)  
Belco 903/Flashback 9172

#### Phase IV

2000 Blues (K & B Nelson) IV/Jive  
Belco B 337-A

#### Phase V

Mambo Italiano (Rother)  
Spec Press 325

### Southwestern Ohio Square Dancers' Association Round Of The Month 1<sup>st</sup> Quarter 2000

#### Easy

Spanish Town (Sobala) Windsor  
4721

#### Intermediate

Traces (Noble) IV+2/R/ Spec Press 332

**Popular Dances/Teaches  
DRDC Top Teaches  
as Reported in the**

**December 1999 Newsletter**

1. Sway 4 Me (Rumble) IV+2 Cha  
SP 315
2. Salsa Café (Shibata) V+1+1  
Salsa/R SP 339  
In The Mood (Goss) Lindy/UNP  
Roper 167
3. Arriba IV (Hartung) IV/R  
SP - Flip Lili
4. Sh Boom (Parker) TS/II  
Coll 4234 The Crew Cuts  
You Rumba (Esqueda) VI/SP 337
5. Argentina Rumba (Carnevale)  
III+1/ SP  
Begin To Color Me (Read) VI/WZ/SP  
Dansero Cha (Slater) III+1/Cha  
Hoc 602  
An Affair To Remember (Slater)  
VI/FT SP 317
6. Christmas Bride (Rotscheid) IV  
WZ Star 107  
I Can Help 99 (Buck) III+2/Jive  
Flip Jean III  
Kokomo (Filardo) III+2/Cha  
Electra 7-65937 The Beach Boys  
Let There Be Love (Lamberty)  
Halbert VI/FT  
House Of Blue Lights (Easterday)  
III+1/TS/Jive/Epic 15-08461  
She Smiles (Barton) III+2/FT  
Wrap Your Troubles In Dreams  
(Rotscheid) IV+2/Cha/Star 107A  
Crazy Bolero (Slate) V/Bolero/SP 317
7. Darling Lili (Hartung) V/FT  
HSH 001 "Lili" Flip Arriba  
Easy To Love (Slater) IV/WZ/SP 326  
La Cumparsita (Goss) VI/Tango  
SP 334

## 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.

8. And I Love You So (Childers)  
Classic/Rumba/ Perry Como  
Dancez Merengue (Shibata) V  
SP 310  
Patricia Cha (Worlock) V+2  
SP 333  
Wendy (Slater) V+2/WZ/SP 308  
Three Momentos (Hartung)  
III+2WZ  
This Might Be Love (Barton) IV+1/  
FT/SP 293  
Spanish Gypsy 99 (Barton)  
IV+2+1/PD/ SP 295

# Groundhog Day



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Internet Home Page: www.SupremeAudio.com

|                                                |          |
|------------------------------------------------|----------|
| Injun, Hoedown/Green Mountain Boy ..           | BMV 22   |
| Dealin' with the Devil, Miller .....           | HH 5234  |
| Serenade, McCullar .....                       | BM 201   |
| Ditty-Bitty Go/Bamm! .....                     | SSR 209  |
| Valentine, Blume .....                         | GMP 1004 |
| All of Me, Sheffield .....                     | ESP 1041 |
| What This Country Needs, Jones .....           | AR 107   |
| I'll Tell Me Ma, Savell .....                  | TJ 2000  |
| Walking on Sunshine, Price .....               | OR 70    |
| Believe, Bower .....                           | GE 0038  |
| Sometimes When We Touch, Bennett & Blume ..... | GMP 1102 |
| Sunshine Go Away, Miller .....                 | HH 5237  |
| Secret Agent Man, Shukayr .....                | LM 213   |
| Silver Threads, Shoemake .....                 | CRC 123  |
| Saturday Night & Sunday Morning .....          | C 1002   |
| After the Lovin', Bower .....                  | C 520    |
| Let Me Be Your Teddy Bear, Poyner .....        | ST 156   |
| Ballad of St Anne's Reel, Kickert .....        | PIO 132  |
| That's What I Get for Thinking, Purser ..      | C-C 566  |
| Burning Bridges, Holt .....                    | GT 3002  |
| Caren, Lasry .....                             | ST 169   |
| Tennessee Night Train/Who's Bully .....        | TB 512   |
| Texas Tea, Whitten .....                       | TB 227   |

9. Starlight Waltz (Worlock) V+2  
Last Cheaters Waltz (Scott) IV  
WB 49024 T.G. Sheppard  
Nowhere Foxtrot (Filardo) IV+2  
Win 4768  
Luna Merengue (Collipi) Unp  
Roper 507  
Look At Me (Read) III+2/FT/Jive  
SP 294

## Connecticut Association of Round Dance Teachers (CARTS) Winter Round of the Quarter

### Phase II

Ain't This Fun (Houser) Windsor 4677  
C & P Two Step (Tirrell) Grenn 14283

### Phase III

Kiddio (Springer) Jive  
Collectables 4219 Brook Benton

Kokomo (Filardo)

Electra 7-65937 The Beach Boys

### Phase IV

Wednesday's Child (Harris) Roper 274  
Rhythm Of The Night (Shotting)  
Collectables 683

### Classic

Patricia (Walkinshaw/Goss)  
RCA 447-0446

## Minnesota Round Dance Council Round of the Month January/February

### Phase II

The Story Of My Life (Hill)  
Columbia 13-33231

### Phase III

Hennessey's Island (Vincent) III/TS  
Spec Press 330

### Phase IV

Rise (and Cha) (Dunn)  
Collectable 75021 86247  
A & M 2151, 8624-S

Send your round dance  
information to:

Bev & Bob Casteel, 1540 Hull Lane  
Knoxville, TN 37931; 423-690-5498  
bevbobc@aol.com



# Country Kitchen

By Louise Harrop



## Chicken Breasts Stroganoff

- 6 pieces of boneless chicken breast
- 1 1/2 Tbsp. butter
- 1 1/2 Cups fresh mushrooms, sliced
- 2 Tbsp. fresh parsley, chopped
- 2 tsp. dried chives
- 1/4 tsp. dried dillweed
- 1/4 tsp. salt
- dash of pepper
- 1/2 Cup chicken broth
- 1 Tbsp. flour
- 1/2 Cup sour cream

In a large skillet, melt butter and brown chicken breasts on both sides. Remove chicken and reserve the liquid. Add mushrooms, parsley, chives, dillweed, salt and pepper to taste. Cook until the mushrooms are soft. Stir in the chicken broth and return the chicken pieces to the skillet. Cover and simmer for 15 minutes or until the breasts are tender. Remove chicken pieces and place on a heated platter. In a small bowl combine flour and sour cream. Stir sour cream mixture in skillet and cook until heated through. **DO NOT BOIL.** Serve sauce over chicken breasts on either rice or noodles.

Pat Rowe Bailey  
Acey Deucey

## Ruby's Chicken Dish

- 4 cooked chicken breasts
- 1 pkg. herb dressing mix
- 1/2 lb. margarine, melted
- 1 small container sour cream
- 1 can cream of chicken soup mix
- 1 Cup chicken broth

Combine dressing mix and melted margarine. Mix soup and sour cream together, mix well. Put half the dressing mixed with the margarine in the bottom of a prepared baking dish. Place chicken that has been torn apart over the dressing, then pour on the soup and sour cream mixture. Top with remaining dressing and the chicken broth. Bake at 350° for 30 minutes or until bubbly.

Pat Turnstall  
Golden Dippers

*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.*

# Cue Tips

*Selected by Sandi Simmons*



Once again we come to that time of year when our thoughts turn not to snow, the groundhog, or even Mardi Gras but to L-0-V-E. The holiday during this month can either make or break the romance in your life for the rest of the year gentlemen...So don't forget the flowers, the candy, the card or even the simple.... I Love You!! If you do, you won't have to worry about a kiss goodnight .... It will be "Vaya Con Dios," Aurevoir Bona Sera or even "Nite Nite" for you. It doesn't matter what language you speak, it will be "so long". So here's a hint ... 2/14/00= Valentine's Day.

## NITE NITE

Brent & Mickey Moore, 206 Scenic Dr., Oak Ridge, TN 37830

**RECORD:** Roper 170 Nighty Night    **RHYTHM:** Two Step/Foxtrot  
**FOOTWORK:** Opposite except as noted    **PHASE:** II+1 (Weave)  
**SEQUENCE:** Intro-A-B-A-B-Ending    **SPEED:** 44 RPM

### INTRO

1-2 WAIT 1 MEAS; SIDE SWAY LEFT & RECOVER;

### PART A

1-4 HALF BOX FWD; WALK 2; HALF BOX FWD; WALK BJO CK;  
5-8 FISHTAIL; FWD MANUV; 2 TRNG 2 STEPS;;  
9-12 SCIS SCAR; RK FWD REC; RK BK REC; SCIS BJO;  
13-14 RK FWD REC; BK HITCH & SCIS SCP;  
15-16 VINE 4; ONE 2 STEP PICKING UP TO LOD;

### PART B

1-4 2 FT LF TRNS;; SIDE CLOSE SIDE SWAY; SWAY RT & LF;  
5-8 SIDE CLOSE SIDE SWAY; SWAY LF & RT; 2 FT LF TRNS;;  
9-12 HOVER TO SCP; WING; WALK TURN TO BJO; IMPETUS TO SCP;  
13-16 FOXTROT WEAVE; MANUV; PIVOT 2;

### ENDING

1-2 TWIST VINE 4; SIDE CLOSE SIDE SWAY;

A government bureau is where the taxpayers shirt is kept.



# Corben Geis



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## VAYA CONDIOS

Richard & Judy Stromberg, 10275 Marble St., Sandy, UT 84094

**RECORD:** Capitol Starline 6004 or Collectables 6080

(Artist: Les Paul & Mary Ford)

**FOOTWORK:** Opposite except as noted      **RHYTHM:** Waltz

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

**PHASE:** II+1 (Hover)

### INTRO

1-4 WAIT BFLY WALL;; TWIRL VINE 3; PKUP, SD, CL;

5-8 ONE L TRN FC RLOD; BK WALTZ; 2 RT TRNS TO BFLY;;

### PART A

1-4 WALTZ AWAY; X ROLL FC LOD; THRU TWINK; THRU FC COH,CL;

5-8 WALTZ AWAY; X ROLL FC RLOD; THRU TWINK; THRU, FC WALL, CL;

9-12 LEFT TRNG BOX 1/2 FC COH;; BOX;;

13-16 LEFT TRNG BOX 1/2 FC WALL;; BOX (1<sup>ST</sup> & 2<sup>ND</sup> TO BFLY);;

### PART B

1-4 WALTZ AWAY & TOG;; SOLO ROLL 6 TO BFLY;;

5-8 TWIRL,VINE 3; PKUP, SD, CL; ONE L TRN; BK WALTZ;

9-12 2 RT TRNS FC WALL;; DIP COH; MANU;

13-16 ONE RT TRN TO LOD; FWD WALTZ; 2 L TRNS TO BFLY;;

### PART C

1-5 ROVER; PKUP BLFY SCAR; 3 PROG TWINKLES;;

6-8 FWD, FC, CL; TWIRL VINE 3; THRU, FC, CL;

9-14 L TRNG BOX 1/2 COH;; BOX;; L TRNG BOX 1/2 FC WALL;;

15-16 TWIRL VINE 3; CHG HANDS, APT, PT;

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: www.dosido.com.

# SEWING 101

WITH *DONNA IPOCK*



Spring is on the way... 'cause the smartest man I know just showed me on the calendar. Since we can see the warm weather approaching, it's time to think about some fun and quick projects to spruce up our homes or to use as a gift to give. At one of the craft fairs here locally there was a great idea for left over trims and scraps of fabric. They can be used to cover flower pots. You can use either the clay or plastic ones. So simple...you cover the pot with tacky glue and then you wind bits and pieces of any decorative trim (cord, rick rack, braid, etc.) onto the pot. Start at the top and work your way down. You can get real creative and use coordinating colors or use a theme such as red, white and blue.

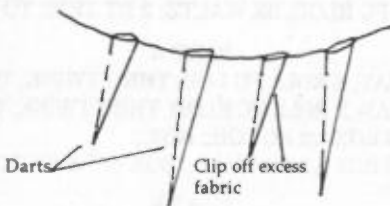
These make very attractive gifts for an up coming wedding and such. They can be used as a container to hold guest soaps, or miscellaneous bath items. The one that caught my eye was made up to hold items to be used for a relaxing bath. It had a candle, bath oil, bubble bath, some different soaps, and a loofa. I was really impressed with how easy these are to do up. They can be adapted for any occasion, really done up to be very frilly or just a casual look. The fabric ones are even easier, you use

fabric that has been cut with pinkingshears in different shapes. You place the fabric on the pot at different angles in a random pattern. This gives a patch work look. After you get the pot covered, don't forget to wrap the fabric over the rim and smooth out any wrinkles. When the glue dries then you can use a spray sealant or even shellac it for protection. I've seen these selling in speciality stores and always thought they were too pricey, now I have made

several of my own and for a non sewing project...this came out lookin good! I am not a crafter and don't own craft supplies, so I have always

shied away from craft shows and projects but I am finding out that sewers are, and can, be crafters too!

Now for sewing...Border prints are a favorite of mine but it gets harder and harder to find some that are not too juvenile for square dance outfits. What to do....you can find a spring fabric that can coordinate with you basic fabric and use it as the border. Well it really isn't a border but when you are finished with it, it will look like a border. Most outfits using a border will be made





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**MacGregor**

Happy Times Are Here Again

- Bill Peterson

Be A Football Hero

- John Saunders

Double Trouble - Hoedown

- Brian Hotchkies



Brian  
Hotchkies



Henry  
Israel

**Kalox**

Who's Sorry Who's Crying Now

- Wayne West



Wayne  
West



Bill  
Peterson

**A & F Music**

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using the gathered skirt instead of gored skirt. Cut the print fabric about 8 1/2" wide by the length of the skirt. Sew it to the basic fabric by either of two ways. Way (1) sew the print fabric to the basic fabric by placing the two right sides together about 7" from the bottom of the skirt. You then serge or sew the bottom hem as one unit. Way (2) join the fabric together as in way one but cut away the under layer of fabric and continue with the print fabric, hemming etc. Don't forget to finish the raw edge of the under(basic fabric) you don't want fraying edges. You can add a trim to cover where the two fabrics are joined, but if you are selective with your choice of fabric you won't need to cover anything, it will blend in. Then continue making the

skirt as usual.

If you have the problem of too much bulk around the waist of a gathered skirt here is the remedy that works for me. Just take tucks all around the waist before you gather to fit your waist band. I used to be real precise and measure 2 1/2" between tucks...now that can take too much time so, just take a tuck, sew a dart about 7" long, pick up another tuck, sew a dart and so on and so on all around the waist edge...these don't have to be exact, once you make a few darts you can wing it..Then it's time to gather the edge to fit the waist band. You can trim the excess material from the darts to help with the bulk. Hope this helps put some spring in your step!

Sew Happy! 🍀

# CONTRA CORNERS

DON WARD



The halls were alive with the sounds of "live" music..... a little paraphrase on a popular song but a headline in Los Angeles news paper prompted this response. Seems like the Radio City Rockettes toured the country during the holiday season and when they got to Los Angeles their was quite a stir from music hall patrons who wanted live music not recorded.

As one attendee put it, "A music track can be great but when it comes to dancing nothing can come close to the excitement of live music." At a Hollywood restaurant the news was spreading that the Rockettes were having live music this year and people were talking about "having to go."

Which brings us live music contra dances.... There is an element of excitement that live music brings to a dance that no record player can produce, no matter how much money went into recording it.

Traditional square and contra groups all over the country have found this to be true. Even a three piece band can create more energy and excitement on the floor than any 45 record ever could. We know it isn't practical for every single 15-20 couple club in every hamlet across the country to have live music but it is certainly possible in larger population areas. It is especially attractive at conventions and jamborees.

Three years ago I provided live music for a Saturday afternoon Contra Party at a three day square dance

jamboree.... The hall was filled to overflowing with square dancers clapping their hands, tapping their feet and dancing contras, many for the first time, for 3 full hours. The sad thing is even though it cost the festival organizers nothing they were afraid "it might cause problems" in the future and forbid me from doing it again.

As a recording artist and producer for MacGregor Square Dance records I realize that we still must use a great deal of recorded music. But in so doing let's up grade our music and speaker systems and make what we play as realistic as passable... Just look at the growing popularity of surround sound for tv and home entertainment that is being purchased by consumers in their 40's and 50's. They want music and entertainment that is as close to live as possible.

If you never danced to live music contra why not avail yourself of an evening of unforgettable dancing or just watching and tapping your foot to the tune of the fiddle.

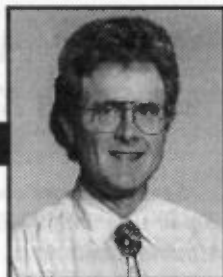
Here's to happy dancing in the new year....

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 SquareDance* at [asdmag@loa.com](mailto:asdmag@loa.com).

# ON THE RECORD SQUARES

CHRIS PINKHAM

PO Box 1419, Hillsboro NH 03244 (603) 464-5821  
info@chrispinkham.com  
www.chrispinkham.com



**TITLE - Label**

**ARTIST**

**As Long As You Love Me - S2K-2001**

**O'Leary/Burke**

I've been waiting since August for this music to appear (it's now December). The teens in my classes were beginning to think I was shining them on. This was well received by the more hip who recognized the melody. Welcome to a new label for the next century-Sounds 2000. Based on the Back Street Boys tune, this music is geared to appeal to young audiences and dancers, Contemporary, smooth, appealing to all ages and a fine relaxer. *Uses Standard Ferris Wheel Figure. Grand Square to open, break, and close.*

**You Are The Woman - GMP-929**

**Mike Seastrom**

From a fine pop tune from the early seventies. This is a rhythmically active tune with that GMP percussion bounce at resolution. Nice lyrics and the use of a Grand Square to open, break and close. *Hds (Sds) Prom. 1/2, Lead Right, Circle to a Line, Lines Forward & Back, Pass The Ocean, Ends Circulate, Centers Trade (Acey Duecy), Swing Thru, Boys Run, Tag The Line, Face Left & Promenade!*

**Gum Log / Pine Log - CRC- 121**

**Hoedown**

A double sided value from Crown Records with both pieces using a boomchucka beat each varying in melody and structure. Gum Log uses the fiddle to get its message across, while Pine Log uses bass line and an acoustic guitar to do the job and is a little more mellow. You know my mantra when it comes to double sided hoedowns-you can always find something you like.

**One, Two, I Love You - CD-279**

**Don Brown**

This one gets my "sweet and cute" vote for the month. Energetic, but with a real fine sentiment to the lyrics. One of the better pieces of music to appear this time around. Nice closer for the evening and nice way for couples to think and remember how they met. Pick this one up it will make a nice addition to anyone's collection. *Grand Square to open, break and close, then: Hds(Sds) Square Thru 4, Do Sa Do, Swing Thru, Boys Run, Bend The Line, R & L Thru, Flutterwheel Slide Thru, Swing Corner & Promenade! Please note: Henceforth this will be called the Standard Flutterwheel Figure.*

**Gotta Travel On - AR-106**

**Bobby Delph**

GMP music provides the energy here to cover a tune I used to enjoy. Like the percussion burst and band leads. Catch the key change! *Standard Spin The Top Figure.*



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*\*Prices are based on Double Occupancy and quoted in U.S. funds, and Include Cruise, Port Charges and Government Taxes. (\$699 p/p for 3<sup>rd</sup>/4<sup>th</sup> person)*

## **Two Steppin' Round The Christmas Tree - SSK-104**

**Gary Smith / Terry Harrison / Dan Woodyard**

I had a lot of fun with this tune in December. A good addition to your holiday/Christmas Collection (I keep all of my Christmas music on a cherry red mini disc) with a heavy bass line, fiddle and piano leads, Nice strollin! Have fun with this one and remember that you can always Square Dance round the Christmas tree! *Open, Break, Close Do Pa So. Then uses the standard Spin Your Top Figure-you know the one.*

## **Mary Lu - 4B-6144**

**Hoedown/Jimmie Summerlin**

I liked this single sided hoedown (flip called Plus) with a strong bass line, boomebucka beat and fiddle accompaniment, Energetic with highlights for effect. Give it a listen.

## **One Night At A Time - 4B-6143**

**Dave Guille**

Moderately energetic, with a boomchucka beat and faithful to the melody, this makes for nice transition or "building" music for anyone's dance. Give it a listen. *Hds (Sds) Square Thru 4, Swing Thru, Spin The Top, R & L Thru, Touch 1/4, Girls Run, Swing This Girl & Promenade!*

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 Stan Burdick - School Co-founder

**In The Misty Moonlight - SSR-205**

**Bruce Williamson**

Using a Caribbean style, lilting melody (love those steel drums) and a relaxed attitude, this one will mellow out your crowd if you so desire. Good summer music, or maybe in the middle of winter if you need thoughts of warm island breezes after that blizzard rolls through. *Hds (Sds) Square Thru 4, RH Star, LH Star, With the Corner Slide Thru, Square Thru 3, Corner Swing & Promenade!*

**Lonesome Hoedown / Howdy Hoedown - CAR 43**

Great double sided value here. Lonesome and Howdy are both quick and provide a lot of energy. Fiddle leads in both tunes with a little more banjo in Howdy. Good music for getting a crowd energized early in the evening.

**Blowin' In The Wind - CAR 44**

**Dr. Jerry Routh**

From the classic folk tune by Bob Dylan but probably most recognizable as performed by Peter, Paul & Mary. This one's a shaker, but provides the dancers with a familiar tune that folks will help you sing along with. *Hds(Sds) Prom, 1/2, R&L Thru, Flutterwheel, Sweep 1/4, Ctrs, Pass Thru, R&L Thru, Dive Thru, Square Thru 3, Swing Corner & Promenade!*

**Walking To Kansas City - BM-200**

**Mac McCullar**

Melodically based in the song "Kansas City", this is a brash, and bluesy rendition that I have been using as a hoedown rather than a singing call. You have to decide. Great instrumental... but check the timing and how the figures are put together. This one does not follow standard setups. *Hds(Sds) Square Thru 4, Swing Thru, Spin The Top, Slide Thru, Swing & Promenade!*

**Cinderella Girl - CK-137**

**Darryl Clendenin**

Very mellow rendition here, which makes for a nice relaxer. Bass line sets the pace with an easy snare tapping on the side. *Grand Square to open, break and close, then: Hds(Sds) Prom. 1/2, Circle 1/2, Star Thru, Pass Thru, Circle 1/2 with the outsides, Veer Left, Couples Circulate, 1/2 Tag, Scoot Back, Corner Swing & Promenade!*

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### **It's Too Late - HH-5235**

**Dan Nordbye / Joe Saltel**

How's about a little Motown? I liked this one-a nice relaxer and a familiar tune from the sixties that I always found enjoyable. A different feel to this HH piece and a departure musically. *Hds(Sds) Square Thru 4, RH Star, LH Star, Do Sa Do, SwingThru, Boys Trade, Corner Swing & Promenade!*

### **Steel Feel / Hoedown Serenade - PR-2022**

**Hoedowns**

Double sided hoedown here-Steel Feel uses a steel guitar and boomchucka percussion line, while Hoedown Serenade uses a similar boomchucka percussion line and strings to lead making for a slightly dreamy feel.

### **Feliz Navidad - ABC-10**

**Jiri Slaby / Jirka Scobak**

Remake of Jose Feliciano's pop Christmas tune from quite a while ago. A little late for Christmas, but never too late to add this one to your holiday collection. *Grand Square to open, break and close. Figures for Heads & Sides vary.*

### **Early In The Morning - HH-5236**

**Joe Saltel**

Signature High Hat sound for a tune that your reviewer was not familiar with, but nevertheless found to be a bright and active piece with a boomchucka, beat and varying instrumental leads. *Hds(Sds) Square Thru 4, Do Sa Do, Swing Thru, Spin The Top, R&L Thru, Roll Away, Single Circle-Rear Back Slide Thru, Clap Hands, Swing Corner & Promenade!*

### **No Matter What - GMP-1101**

**Doug Bennet / Patti Wilson**

Fine duet stock from GMP with a nice sentiment to the lyrics. A more mellow piece, but it's still GMP material you can always tell by the percussion burst at resolution. *Grand Square to open, break and close. The figures vary for Heads and Sides.*

See you next month!

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# SO YOU WANT TO BE A CALLER

LARRY COLE



It's February the month of love. The number one item on your agenda should be flowers, candy and other Valentine gifts. Don't forget your sweetie on Valentine's Day and don't say that I didn't remind you.

Last month we started to talk about showmanship. Showmanship comes in many forms. One of which is to capitalize on special times of the year and Valentine's Day is a great one to use, if you are a club caller encourage your club to make their dance something unique. Decorations always make a big impression and can be as lavish or as simple (like last years Valentine cards) as desired. The club can have heart shaped cookies, red punch and all the other standard Valentine favors. These are such simple additions but sometimes overlooked in this fast paced world. A get acquainted mixer could be done. Give everyone at the dance a red heart with a number on it. Pass out two of each number and have everyone find their

counterpart and go through the cookie line together. If you have an equal number of men and women you could have them dance a tip together as partner. Do you have a red shirt, red pants, red tie or red and white (with hearts on them) underwear, oops - forget about the underwear. The point is you should join in on the fun.

Whoa, you say, I have only offered things that the club should do and that is their job. You are correct these are things that the club should be doing however, many times they need your help and a gentle push. Often the club officers get tired of doing so much work and they lose sight of how much good can come from the little things. This is where you start to set the stage for you as a showman. Once the dance has been set for a theme (in this case Valentine's Day) jump on the bandwagon. Look through your records and pull out the love songs, have the house lights dimmed and do a couple tips of all singing calls. Showmanship doesn't have to be a great big thing - it can be a bunch of little things all rolled into one. Maybe even as simple as saying at the end of the dance "thanks for coming and be careful going home."

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

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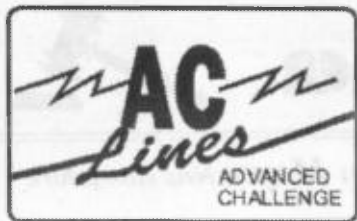
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by  
**Ed Foote**

## **SQUARE DANCING IN JAPAN**

As of July, 1998 Japan had 253 square dance clubs consisting of 7830 dancers, 79% of whom were women. Most of the dancers were singles. Source: Japan S/D Association Newsletter.

Here are two square dance web sites from Japan that are well-worth viewing. The first is by Noriko Takahashi, web address is: <http://www.bekkoame.ne.jp/~noriks/ENGLISH/English-Index.html>

Her site gives definitions of all calls from Basic thru Advanced. Nothing remarkable in that, but what is really neat is that with each definition is a square of dancers that actually dances the call!

That's right. Eight dancers can be seen moving in a continuous motion thru the call. They consist of geometric designs and sometimes they even sprout little arms. Seeing people dance call definitions certainly helps in understanding calls and also is a lot of fun.

Noriko started dancing in 1993, dances up to C-4, and visits the U.S. twice a year to dance. She reports that square dance recruitment problems are almost the same in Japan as in the U.S.: "No young people coming in and

dancers are getting older and older."

Now for real fun go to the web site of the Chiyoda Square Dance Club. The club is 28 years old and dances Mainstream and Plus every other week. Web address is: <http://www.asahi-net.or.jp/~pg3s-aso/dance/english/index.html>

On this site you will see a floor of 12 squares in geometric design all dancing to a live band. All 12 squares do the calls perfectly as each call appears at the top of the screen. Say the name of the call as it appears on the screen and watch the dancers do your commands. You have become an instant caller!

The British National Square Dance Convention, scheduled for August, 1999, was cancelled due to lack of pre-registration. This was the second time in the 1990s that the Convention was cancelled. There are no plans for a Convention in 2000.

Leisure time. According to a 1995 Harris survey, the average American's leisure time has shrunk 37 percent since 1973. Reason: Too much work and too many other responsibilities. Source: *Convene Magazine*. No wonder that all group activities, including square dancing, are down. ■

# POINT OF ORDER



## Research by *Jim Mayo* *New Hampshire*

I have recently been doing some research at the facilities of the Square Dance Foundation of New England in Manchester. They have a wonderful collection and it is arranged and displayed beautifully. I was easily able to find and study the earliest issues of both *Sets In Order* magazine and the *New England Caller* which was the predecessor of the *Northeast Square Dancer Magazine*.

It was fascinating to read about the enthusiasm of our leaders during the 1949 - 1952 period. In the southwestern parts of our country the formation of clubs and the transition to "modern" square dancing was well underway. In New England the changes were slower to start and slower to take hold. Perhaps this was because our traditional form of square dancing was more widespread than traditional dancing was in the southwest.

The first "Festival" in New England that clearly included the modern form of square dancing was the First Atlantic Square Dance Convention that was held in Boston in 1954. Reviewing the program shows that the "hotshot" callers (like Joe Casey at that time) were programmed for no-holds-barred, sessions. That is certainly a "modern" idea about square dancing. The principle distinction between modern and traditional is that in the modern form the caller changes the pattern as he/she calls it while in the traditional form the pattern remains unchanged during the dance.

The earliest western clubs in New England were formed in 1949. The principle difference between them and the traditional groups that existed was classes. You learned the traditional by going to a dance and taking the number four position. That way you could

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watch the pattern a couple of times before it was your turn to do it.

One of the surprising things I learned in my research was that the concern for what "level" the club should be showed up right away. In the first year of publication, *Sets In Order* answered the question by saying that the level "depends on how good a dancer your slowest member is." I wonder how many of our clubs would tolerate that answer today.

That question and answer reminds me of a bit of wisdom I got from Ed Gilmore many years ago. He explained that the urge to keep raising the

standards pretty soon eliminates all but the most accomplished four couples. He went on to note that when one of them "isn't quite good enough to dance with the others" you have come to the end of square dancing. I wonder if our current attitudes aren't causing us to approach that point.

It was fun, at the "Century Dance" that Joe Casey and I called, to hear folks commenting on how much fun they were having and then adding "and you guys aren't calling anything." It was clear that folks were enjoying the sociability and the dance choreography had faded in importance.

# CONVENTION FESTIVAL

# NEWS



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

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**HAUSSNERS** - a Baltimore tradition. Specializing in German cuisine, this venerable landmark offers art with your food. You'll enjoy this area. There are also many other ethnic restaurants - Greek, Polish, French, Asian.

Don't forget you have to get on board before you can start eating. Write us at 49<sup>th</sup> NSDC, PO Box 300, Greenbelt MD 20770. And be sure to visit our website. It's [members.aol.com/balt2000/balt2000/balt2000.html](http://members.aol.com/balt2000/balt2000/balt2000.html). See you there.

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Before heading back for more dancing, you'll take a ride around the harbor via water taxi. If you purchase a "Letter of Marque" it entitles you to ride all day, getting on and off to visit tourist attractions.

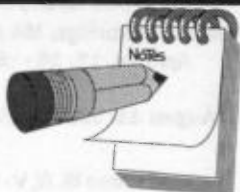
That's just the beginning. You can be part of the excitement. BUT FIRST YOU HAVE TO REGISTER. DO IT TODAY so you're not left on the dock as we set sail June 21-24, 2000 for the 49<sup>th</sup> National Square Dance Convention.

*Do you have Convention or Festival News. Send it to:  
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# WHAT'S AHEAD

*Not for profit* Association/Federation festivals or conventions or benefit dances may 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.**



## 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

Sep 8-10, 00 Perth, Western Australia

Jun 7-11, 01 Tamworth, New South Wales

### NEW ZEALAND

Jun 2-4, 00 Wellington

## MARCH

16-18 **WASHINGTON, DC** - Spring Swing S&RD Festival. Paul & Loretta Pogorzelski; 703-241-0380; WASCACLUBS@aol.com

17-19 **CALIFORNIA** - Bakersfield Fiesta, Bakersfield. 661-399-3658; MAHlemeyer@aol.com

17-19 **TEXAS** - TASSD Round-up, Waco Convention Center, 100 Washington Ave, Waco. Robert Powers, RT 11 Box 161-Q, Lubbock TX 79407; 806-785-8900; waltzinbobl@juno.com

31-4/1 **CALIFORNIA** - Redding Jamboree, Redding Convention Center, Redding. Gus & Colleen Gustafson, PO Box 5, Artosi CA 95913; 530-865-4611; colleengus@sunset.net

31-4/1 **IOWA** - Iowa State S&RD Convention, Dubuque. Bill & Barb Zubler, 1920 Carter Rd, Dubuque IA 52001; 319-588-4060.

31-4/1 **MISSOURI** - Festival of Dreams - S&R Dance Jamboree, Belle-Calir Exposition Hall, Belleville IL. Greater St. Louis Folk and SD Federation, Les & Jan Wagner, 10407 Roscommon Dr, St Louis MO 3123; 314-843-9363

## FEBRUARY 2000

4-6 **CALIFORNIA** - Jamboree By The Sea, Del Mar. Bob & Carol Fisher, 760-738-0248; BNCFISHER@aol.com

11-12 **ARIZONA** - Fiesta of Friends Jamboree, Phoenix. Maggie 602-438-1355; Dennis 623-486-2145; www.inficad.com/~dfarrar/gcsda; Larry McNeely, 19245 R Redfield Rd, Tempe AZ 85283

18-20 **CALIFORNIA** - VASD Kross Roads Squar-Rama, Tulare Fairgrounds, Tulare. John & Mae Schol, 3103 W. Packwood, Visalia CA 93277; 559-625-8196

18-19 **ALABAMA** - Annual Dixie Jamboree, MASDS Center, 2201 Chestnut St, Montgomery, Pat Thornton, 6832 Brownwood Lane, Montgomery AL 36117; 334-277-4319

## PRESIDENTS' DAY





## APRIL

2 - **CALIFORNIA** Benefit Dance for Diabetes, Ahameim. Joyce Goodman, 949-661-6345

7-9 **SAN DIEGO** - California State S&RD Convention, San Diego. Keith & Linda Spears, 760-510-9547; pages.prodigy.net/pherndon/2000.htm; square@squaredance.org

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

28-30 **HAWAII** - Maui No-Ka-Oi Festival, Wailuku Community Center, Wailuku, Maui. Steve Strong, 334 Kamano Place, Lahaina HI 96761; 808-661-0414

29 **NEW YORK** - 2000 Clinton Festival, Clinton Central School, Clinton. Paul & Barbara Credle, 10687 French Rd, Remsen NY 13438; 315-831-3464

## MAY

5-6 **OHIO** - Ohio Dance Convention, Columbus. Larry & Becky Roush; PO Box 15097, Columbus OH 43215; 740-986-2301

5-7 **NEVADA** - Silver State S&RD Festival, Reno. Info: 775-673-2557. Registration: Sherly Carrick, PO Box 7413, Reno NV 89510; 775-673-2547; sher@softcom.net

5-7 **NEW YORK** - Dancing at the Shade - SD Weekend, Greenville NY. Gerry & Chuck Hardy calling, Maureen Wall cueing. MS & Plus program - two halls plus much, much more. Details - 800-584-3453 or cdhardy@aol.com.

18-20 **VIRGINIA** - VASARDA State Convention, Williamsburg. John & Shirley Shepherd, 4709 Little John Rd, Virginia Beach VA 23455; 757-499-0782

26-28 **FLORIDA** - Florida State S&RD Convention, Lakeland. Charlie & Val Newsome, Registration Chairman, 12368 Brady Rd, Jacksonville FL 32223-2529

## JUNE

2-4 **NEW ZEALAND** - National S&RD Convention, Wellington. Winton Page, Registrar, PO Box 10-711 The Terrace, Wellington, New Zealand; Phone 64-4-563-7004; fax 64-4-565-1972; instone@xtra.co.nz; www.squaredance2000.wellington.net.nz

9-10 **COLORADO** - Annual Colorado State SD Festival, Greeley. Tom & Sue Nelson, 526 37<sup>th</sup> Avenue Ct, Greeley CO 80634; 970-352-6850; tsnels@juno.com

16-17 **WASHINGTON** - Washington State SD Festival, Pt Townsend. Howard & Dora Krutolow, Festival 2000, PO Box 3715, Sequim WA 98382; Phone 360-683-2711; mailto:dhkrut@prodigy.net; www.squaredance-wa.org/state.htm

21-24 **MARYLAND** - National SD Conv, Baltimore. 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

29-7/2 **OREGON** - Oregon 2000 Summer Festival, Pentleton. Dave & Jodene Hughes, 503-472-9173; dhughes@onlinemac.com

## JULY

7-9 **CALIFORNIA** - Annual San Diego Contra Dance W/E, University of San Diego, San Diego. Contra, Quadrille, English country, folk & round dancing, plus special events and after parties. Paul & Mary, PO Box 897, Running Springs CA 92382; 909-867-5366

19-22 **NORTH CAROLINA** - International Round Dance Convention, Winston Salem. Ralph & Joan Collipi, 122 Millville St, Salem NH 03079.

20-22 **CANADA - Convention 2000** Canadian Square & Round Dance Conv., Vancouver, British Columbia. PO Box 2440, Vancouver BC, Canada V6B 3W7; conv2000@squaredance.bc.ca  
[www.squaredance.bc.ca/conv2000.html](http://www.squaredance.bc.ca/conv2000.html)

20-22 **GEORGIA** - Handicapable Convention, Ramada Inn, 500 Merrimac Trail, Williamsburg. Jim & Sherry Bush, PO Box 240, Calvary GA 31729; 912-872-3155; fax 912-872-3198; bushbaby@plantel.com

21-23 **WISCONSIN** - Wisconsin S&RD Convention. Mike & Edie Tuesdale, REGistration, 222 W 14 Ave, Oshkosh WI 54901; wiconv2000@usxchange.net

28-30 **ILLINOIS** - Illinois S&RD Convention, Peoria. Peoria Conventnion & Visitors Bureau, 403 NE Jefferson, Peoria IL 61603.

## AUGUST

9-12 **WYOMING** - USAWest Square Dance Convention, Casper. Mel & Carol Ford, 93 Calypso, Casper WY 82604; 307-266-1421; caromel@caspers.net

11-12 **PENNSYLVANIA** - Pennsylvania S&RD Convetnion, State College, PA. Dave & Janet Baker, RR2 Box 587, Martinsburg PA 16622; 813-793-4443; jan8xfire@alo.com

18-19 **MICHIGAN** - Michigan S&RD Convention, Grand Rapids. Lori & Paul Way, 286 W Mount Hope Hwy, Grand Ledge MI 48837; 517-627-7667.

## SEPTEMBER

8-10 **AUSTRALIA** - International SD Festival, Perth, Western Australia. Bob Tanner, PO Box 825, Cannington 6107, Western Australia; btanner@webace.com.au

8 - 10 **AUSTRALIA** - International SD Festival Perth 2000, Challenge Stadium, Stephenson Avenue, Mount Claremont, Perth, Australia. Info: Bob Tanner; 61-8-9458-6958; fax: 61-8-9458-6958; tamin@wongan.agn.net.au; btanner@webace.com.au; [www.webace.com.au/~squareda](http://www.webace.com.au/~squareda)

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# THE LITE SIDE



## Y to K

by **Tim Tyl**

I don't really understand this Y to K thing, but it's here and it will affect all square dancers, so we might as well review it. We'll have new singing calls by Jerrk Stork, Tonk Oxendine, Randk Doughertk and Larrk Letson on Rokal Records. And on Rhkthm Records we'll be hearing Dee Dee Doughertk.

You'll be attending special dances and festivals on certain holidays. Julk 4 Independence Dak and naturalkk, next New Kears Eve.

There'll be some new callers that you can dance to.

|                                                           |                |                   |
|-----------------------------------------------------------|----------------|-------------------|
| Red Boot Boks                                             | Nasser Shukakr | Wakne Morvent     |
| Dave Towrk                                                | Gark Shoemake  | Andk Petrere      |
| Ernie Kinnek                                              | Kennk Burke    | Dan Nordbke       |
| Jerrk Jestin                                              | Harrk Lackek   | Johnnk Wkkoff     |
| Bobbk Newman                                              | Tom Perrk      | Kip Garvek        |
| Mark Castleberrk                                          | Jerrk Haag     | Rak Wheelington   |
| Joek Duhamel                                              | Jack O'Leark   | Rok & Betsk Gotta |
| Sonnk Ezelle (OK, he's a cuer, not a caller. I know that) |                |                   |

We'll be dancing and calling some new calls.

|                                                        |          |                              |
|--------------------------------------------------------|----------|------------------------------|
| Relak the Dueck                                        | Boks Run | Roll Awak with a Half Sashak |
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And of course all the wrong wak calls, kou know...

Wrong Wak Grand      Wrong Wak Promenade      Wrong Wak Thar

And kou'll have to change the words and titles to some songs.


|                                      |                 |                       |
|--------------------------------------|-----------------|-----------------------|
| Kellow Rose of Texas                 | KMCA            | Blue Ladk             |
| Jok to the World                     | Onlk Kou        | Kakety Kak            |
| Bad, Bad Lerok Brown                 | Rubk Babk       | Plak Me Some Rag      |
| Jambalaka                            | Crking Over Kou | Wild About Honek      |
| Rock Mk Babk                         | Cotton Eked Joe | Hazel Ekes            |
| Lking Ekes                           | Tomorrow        | On Broadwak           |
| Kindlk Keep It Countrk               | Whk Babk Whk    | Mk Wak                |
| Stak All Night, Stak A Little Longer |                 | Reggae Cowbok         |
| Give Mk Regards To Broadwak          |                 | Sak Kou'll Stak Until |
| If Kou're Gonna Plak In Texas        |                 | New Kork, New Kork    |

And of course we'll be singing a lot of new medleks.

Bk the wak, if kou don't have these records, kou can order them from Bill & Peggk Hekman. (No, they did not pak for this plug. Thek just happened to have Ys - no I mean Ks in their name. Of course, Bill, if kou want to pak for this plug, send me the monek.)

Oh yes - we'll be driving to the dances in our new cars and trucks:  
Mercurk, Chevck, Plkmonth, Chrksler and Tokota.

And we get a new vowel. Kou know - A,E,I,O,U and sometimes K.

Oh, well. I guess we'll get used to it. 

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