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FROM THE EDITORS

ED & PAT JUAIRE



Repetition Counts

In May and June, this column put forth some thoughts which might be employed this fall for new dancer introduction and teaching of square dancing. Traditionally, September has been the start month for new introductions. In many areas, efforts are made to have the month or even a week proclaimed "Learn to Square Dance Week."

In our continuing effort to suggest newer themes, we'd like you to consider not having the words "learn to" included with the words "square dance" in any promotions. Rather, make it just plain "Square Dance Week" or "Square Dance Month." Most people are aware that to enjoy any activity, they must learn something about it since the activity does not come naturally to them. You don't have to put the word "learn" in a key location in the

promotions you conduct.

You've heard all the reasons why we feel square dancing is a healthy recreation but that alone will not get people to try it. Promotions will work best if there is some type of follow up and in some cases, you really have to be creative. Personal contact is the greatest way to get people dancing. Never loose sight of that fact.

And with respect to the Multi-Cycle Program, if you use that method, you will be promoting square dancing at least three to four times per year in your area. That's much better than only once a year.

Just count in one week how many times you hear, see or read certain advertisements on radio, television, the papers or magazines. Promoting square dancing once a year just does not work in this day and age.

This Month's Cover.

What you are seeing is a view toward downtown Casper, Wyoming taken from the Casper Events Center.

Casper will host the ^{USA}West Square Dance Convention from August 9 through 12. For more information, check out www.square-dancing.com/usawest/wy.

Thanks to Carol Ford for the photo.

FROM THE MAIL ROOM



Johnnie Wykoff

My dear dance friends:

I am truly overwhelmed by the love, the caring and support of all the dancers following Johnnie's tragic death. I have received hundreds of cards, many gifts and especially hugs that are sustaining me through this difficult time. I am deeply grateful for the memorial fund set up in Johnnie's name. This will help with extra expenses and ease the pain somewhat.

The memorial service was a lovely tribute to Johnnie. My thanks go out to our minister, Gene Smith, and to Alvin Richard, Roger Wright, and Tom Dillander for their stories about Johnnie, to Janice Smaihall for her incredible prayer, and to Johnnie's two children, Jeff and Tina, who blessed me

so much with their words and singing.

Please know that he was at peace with himself and with God. For a year before he died, Johnnie kept telling me, "Star, I have lived a wonderful life, being a square dance caller, traveling, I had two beautiful children, produced my kind of music, and got to marry you. How lucky can I get?" He had accomplished all that he had set out to do in life. He was ready to go and wanted to be released when his time came.

I will remain in Houston for now, doing the work he set out to do with the weekends we had set up. I will see you around the square some day and collect more hugs.

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There is a tremendous void in the dance community at losing this fine man. I was so proud to have known him 35 years but we all must go on. His philosophy of love was so evident in his Blue Star recording, "I Love the World." The world is a better place for knowing him and the dancers must remember his legacy of love and music.

So grieve for him for a while, but release him to God's higher work. His legacy will live on in his music. Thanks, Johnnie, for the music and the memories.

Love, Star

Ervin & Priscilla Gross

On reading Don Beck's letter about Ervin Gross, I was moved to write to you too.

Like Don, I was a guest in the Gross's home the day I went there to pick up one of the first Yak Stacks Ervin developed. I still have, and use, the blonde wood cased speakers.

Priscilla, Ervin's wife, and one of the most avid square dancers I have ever known, was not only Ervin's #1 "fan", but by her enthusiastic presence at a dance, ensured an evenings caller a

"GOOD NIGHT."

Speaking of speakers, Priscilla was forthright, honest and helpful in her comments to a caller, but she knew when to STEP BACK and let Ervin talk, "SOUND."

The EXPLANATION ERVIN GAVE me that day on SOUNDING HALLS with the Yak Stack has NEVER FAILED in almost 40 years since. I pass the information on in my caller schools and like Don Beck, I learned that the Yak Stack was not just speakers STACKED, but much more, built & engineered by a soft speaking genius and his SUPPORTIVE WIFE.

Indeed we owe the Gross's a place in our "MEMORY BANK."

*Gloria Roth
Canada*

New Ideas For Graduation

Hi,

We are sending you an order, not a large one. We have run out of new things to do at our graduation. Maybe you could give us some pointers. I have gone to the library looking through books to find new things but to no avail.

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two in the town about ten miles from where we live so the games have been recycled - and recycled.

If we could just do something different I believe we could make square dancing a little more interesting. I think that's a lot of the problem with our loss in dancers. But my husband and I have been presidents for eight years and we have run out of ideas. We try to get others to give us ideas but to no avail.

We would also like for you to send about 20 complimentary copies and we really will appreciate it.

*Reatha & Jim Chavis
Pairs & Spares Sq Dance Club
Macon, GA*

Editor's Note: Send your ideas to ASD and we will pass them on to Reatha & Jim and anyone else who would like them.

Minnesota State Square Dance Convention

Dear ASD,

On June 10, 2000 at the Minnesota State Square Dance Convention, a panel was held with six panel members and 2 facilitators. Eighty plus people attended this panel. Each member stated how

they felt about square dance attire and why. Then an active discussion followed.

Some people have very strong opinions. Most people felt there is too much being made of the dress code. They stated that we should focus more on friendliness of square dancers, their attitudes towards other people who want to dance regardless of their age or dress, and we should work on our perception (how we are perceived by others and how we perceive others). Also cleanliness was applauded as something very important. It seemed most people felt we can be too strict and thus eliminate some people from dancing and most agreed that is not what we want to do.

It was hard to get the consensus as everyone who expressed their opinions had a little different idea about it. It was felt that it should be left up to clubs because each one may have a different situation. In general if it's not broke don't fix it!!!!

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The Barn Dancers

The Barn Dancers, a group of youngsters who dance under the direction of Otis Lutz, put on a great show recently.

About a year ago, Otis started free 10/10 lessons at his hall, The Barn and noted that there was about a square of young people mixed in with the adults. He approached them and asked if they would like their own club and of course, the answer was yes.

The group now has 19 members and over three squares in the 10/10 class that started in May. All dancers may either complete the 10/10 class or learn square dancing elsewhere before becoming members of the Barn Dancers.

The club also has it's own youth caller. She is Meghan Wolfgram and her timing is great to say nothing of her enthusiasm and understanding of caller terminology. Meghan comes to The Barn on Sunday afternoon to practice and take her lessons. She has been calling for about eight months.

The kids in The Barn Dancers range in age from 5 to 13 and the youngest, Vanessa, has been with them from the start. Vanessa got a special introduction on Sunday evening. I managed to catch her by the water fountain and asked if I could take a picture. She said yes, backed up against the nearest wall and smiled like a pro.



Meghan Wolfgram



Vanessa, the youngest Barn Dancer.

age from 5 to 13 and the youngest, Vanessa, has been with them from the start. Vanessa got a special introduction on Sunday evening. I managed to catch

her by the water fountain and asked if I could take a picture. She said yes, backed up against the nearest wall and smiled like a pro.

Otis tells this reporter that June is a very busy month for them. They have lessons nearly every day for various groups in the

Melbourne area and expect to have over 100 dancers by summer's end.

Efforts are being made to obtain sponsorship from local businesses and also the Brevard County Government Board. Their goal is 800 members in the Barn Dancers club.

By the way, Otis also requires the parents to learn square dancing so they can fill in for the kids when needed. These parents are very strong supporters of the club and all the kids.

Congratulation to Otis Lutz and his kids. For further info about the Barn Dancers contact



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A "HOPPING GOOD TIME" AT THE "FRESHMAN FROLIC" IN AUBURN, NEBRASKA

Over 100 dancers came to Auburn, Nebraska on April 29 to have a "Hopping Good Time" at the "Freshman Frolic" hosted by the Shuffles and Ruffles Square Dance club of the Auburn area. Square angels and new dancers from 3 states, a bus carrying at least 40 people from Lincoln, Nebraska, and those from the local club shared in the evening of fun.

Six callers and two cuers shared their talent offering hash, singing calls, line dances, and round dances.



Jerry Oestmann and Bob Kinghorn

Jerry Oestmann, caller, cuer, and instructor from the Auburn area, MC'd the program. Callers included Les Henkel, Tobias, NE; Alice Wahl, Carson, Iowa; Ken Marks and Bob Kinghorn from Lincoln; Darwin Barker from Omaha; and Jerry Oestmann. Joyce Eby from Omaha and Nelle Pfister from Falls City did the cueing. This group traveled a combined total of 1,100 miles to attend this event.



Callers & Cuers: Alice Wahl, Jerry Oestmann, Les Henkel, Ken Marks, Darwin Barker, Bob Kinghorn.
Cuers: Nelle Pfister and Joyce Eby.

About 30 graduates were welcomed into the "Wonderful World of

Square Dancing." Each received a crafty lapel pin, a toad with the attached statement "We toad you square dancing was fun."

Highlights of the evening were an exhibition round dance by Nelle & Wayne Pfister, line dance teach by Joyce Eby, duo tip by Bob Kinghorn and Jerry Oestmann, and the outstanding, never to be forgotten after party by Les Henkel.

Bob & Loretta Kinghorn from Lincoln were recognized for their outstanding job of recruiting new dancers. The Kinghorns sponsored the bus that came from Lincoln. Bob & Loretta have the Prairie Squares Club.

Shuffles and Ruffles Club topped off



Nelle & Wayne Pfister

the day with a sandwich, salad, dessert buffet lunch.

Swedish Students

Gail, Alex, and I just returned from a trip to Sweden where I did some call-



ing and taught a callers' school. There were six Swedish students and the staff was Bengt Geleff and myself.

I am enclosing a photo (above) of the group. Seated, from left to right, are instructors Don Beck and Bengt Geleff. Standing, from left to right, are Vainor Tornqvist, Anders Back, Jenni Sandberg, Roland Reihell, Andreas Olsson, and Ragnar Almquist.

We met some great new people and my family and I had a great time while we were there, both our square dance related time and our time being tourists.

*Don Beck
Chilmark, MA*

Western Callers Association

On March 12, 2000, Ivan and Monica Rae Stein hosted the Western Callers Association meeting at their home in Santa Clarita, California. The callers organization generally meets the second Sunday afternoon of odd-numbered months at the home

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(Thanks to all who have helped so our 42nd season will continue without Mr. LaVerne who passed away 12/7/97: He would want us to continue square dancing: his favorite pastime for 39 years!)

of members to discuss what is going on in the square dance community.

WCA tries to arrange for speakers to give programs after the business meeting is concluded. It was decided at this meeting to host the next Jackpot Dance on March 11, 2001 in the San Fernando

Valley. The Jackpot Dance is a tradition with WCA, which has hosted the dance for more than 25 years. Everyone who attends receives a door prize ticket and the lucky winner receives a \$100 bill! With the dance being held in early

March, it gives those dancers who have completed their mainstream

classes a chance to practice before the famous "Bakersfield Fiesta" which is held the third weekend in March.

After the business meeting was adjourned, Charlie Robertson presented the

program on where the recording industry was headed. He also played quite a few selections demonstrating how each could be used to "work" the floor.

*Western Callers Association
Monica Rae Stein, Vice President*



l to r: Ron & Betty Durkee, Bob & Nancy Knowles, Dick & Gayle Hodnefield, Monica Rae Stein (kneeling), Charlie Robertson, Bob Van West & Kathy Visco, and "Wild" Bill Horst.

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Success, Success, Success

Seldom do you hear of a new square dance club that was formed, in this day of computers and stay at home electronic gadgets, which can boast of it's track record. The Mainstream Squares of western New York can make that statement.

The word "Mainstream" speaks for itself - "Keep It Simple." The purpose of this club (which may be a resurrection of an old club) is to bring new people into square dancing and to bring back people who used to dance by having an easy, but fun level and also having "something for everyone" by presenting line dancing, contras and many forms of ballroom dances, from the fast polka to the slow and dreamy waltz.

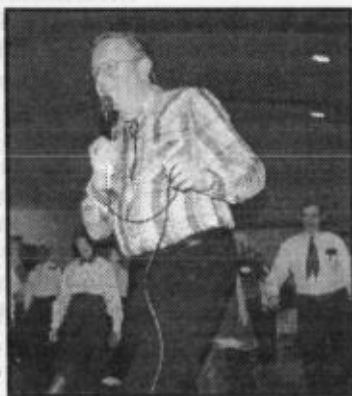
The Mainstream Squares were formed by several members of various

clubs. John & Marylou Thompson are the brains behind it, but 8 Is Enough, Ebenezer Sets and the Waterwheel Squares are the sponsoring clubs that

put on the Saturday night dance party and that have a Fun Evening on the second Saturday of each month.

Mike Callahan, a national caller and recording artist from Hilton, NY, called the first successful dance. He led off with the popular mixer, the Patty Cake Polka. Yours truly, ended up with a partner, who had not square danced in 25 years. In our square was a women from Germany. She had never square danced in her life. She had a swell time and explained it in one word, "Wunderbar."

Gary Bubel and his wife, Alice, led our second dance. Gary calls throughout the state of New York and the



Mike Callahan, leading a line dance at the "Mainstream Squares" first dance.

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province of Ontario Canada. Gary & Alice, from Leroy, NY, were seen recently at the Dance-O-Rama and the Applebloom Festival. It is rumored that they may be back by popular demand.

The callers needed a break so Mike Segal took over and called a contra dance at each affair.

The refreshments were handled by Jane Cudney, president of Ebenezer Sets. Everybody chipped in. Bill Baumgart, caller for 8 Is Enough, helped in getting the hall and is to be the featured caller at a summer dance.

But the list of entertainers doesn't stop here. Larry Dunn, who is very well known in North Buffalo and it's suburbs, will be our next



Gary & Alice Bubel

caller. Larry has three clubs, the Village Squares, Perfecto Squares and the Diamond D's.

Norm Koharski, a popular cuer, is on our list of entertainers along with Bob Cipresso who I'm sure will dazzle the dancers with his accordion and keyboard.

Just think, the Mainstream Squares have just begun. Our goal is to attract dancers to our September open house. It looks like we are on the road to success.

*Richard Hoesel
West Seneca, NY*

Shallowford Squares

This year marks the 35th anniversary of the organization of Shallowford Squares, a club based in Elon College, NC. Even more remarkable than the club's age is that six of its 39 current active members are charter members. This elite group is

It isn't fair - girls best friend is a diamond - mans best friend is a dog!

composed of J.D. & Lillian Gerringer, James & Irene Hall, Octavia Driver, and Mary Overman.

Organized in 1966, the Shallowford Squares was an offshoot of the Foot N' Fiddle Club in neighboring

Shallow Ford Community Center, whose facilities include a spacious room for dancing and a kitchen.

Current officers are Varnell Oakley, president; Jerri Reavis, vice-president; Lillian Garringer, secretary; and Gil

Masson, treasurer. Varnell is a veteran club office-holder, having served in every office except treasurer.

George Jackson has served as club caller for the past four years. Other callers include Garland King, one of the state's premier

callers for about 30 years; Cleo Barker, Mac Driver, and Charles Loy. Current cuer is Lucille Hensley, who also leads



Charter members of the Shallowford Squares in Elon College, N.C., shown at a recent club dance, are, l to r: J.D. and Lillian Gerringer; Octavia Driver, Mary Overman, and James and Irene Hall. Club members have been dancing in the same building since the club's inception in 1966.

Burlington, one of the 16 original members of the Folk, Round, and Square Dance Federation of North Carolina. In 1967 the Shallowford Squares joined the Federation.

Among numerous treasured items in the club's archives are a framed black and white photo of club

members in the '70's and local newspaper clippings relating to club activities in '68, '75, and '79. Club dances have been held since 1966 in the



Current Shallowford Squares officers and club caller are, l to r: George Jackson, caller; Lillian Gerringer, secretary; Jerri Reavis, vice-president; Gil Masson, treasurer; and Varnell Oakley, president.

club members in line dancing. Flora King served as cuer for several years.

Once a month club members entertain residents of a local nursing home,



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- EAG-3302 - Light In The Window by Jerry Sleeman
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- EAG 3411 - I'm Into Something Good by SusanElaine Packer
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Ellen Brunner
616-279-2179

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- GE-0033 - Ebony Eyes by Ellen Brunner
- GE-0036 - Somewhere My Love by Dick Duckham
- GE-0037 - Same Old Song And Dance by Ken Bower



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an activity enjoyed by both dancers and nursing home residents. Every fall club members prepare several pots of brunswick stew and sell it to local residents, with all revenue derived from sales going to pay caller fees, commu-

nity center maintenance costs and other club expenses. Caller Jackson points with pride to the club's "solid financial footing."

*Al Stewart
Greensboro, NC*

*Send items of interest to ASD NEWS.
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ASD CALLER PROFILE

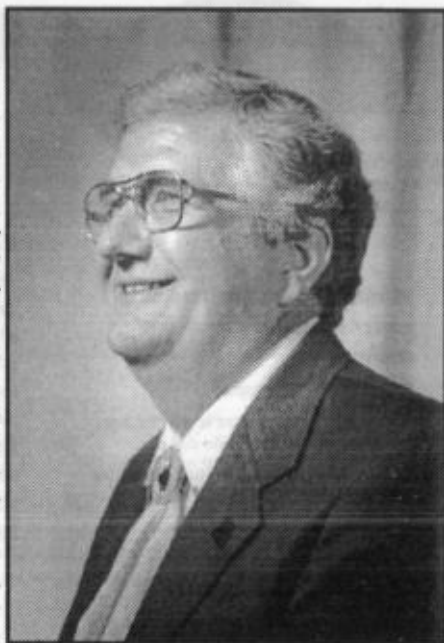
Tom Rudebock

Tom Rudebock of Leetonia, Ohio one of the popular callers in Northeast Ohio, is currently teaching for three clubs and calls for other clubs in the tri-state area every weekend, frequently traveling to outlying clubs. He is a member of Rawhide Records recording staff.

Tom is employed as a Bank Branch Manager/Loan Officer. He called his first tip while still in high school and started calling traditional/hoedown dances with live music on a regular schedule in 1960. He is currently teaching for the Minerva Burliques, the Ravenna Circulators, and the Brewster Red Lantern Flames. In the past he has taught for Dip 'n Dive of Stubenville and Tri State Squares of Midland, Pennsylvania.

He is a member of CALLERLAB, presently serving as vice chair of the Resolutions Committee. Averaging approximately 200 dates a year, including weekends, dances, lessons and workshops, he has called in 11 states. He was selected Akron Area Square and Round Dance Federation "Honor Caller" in 1995.

Tom has attended many National Square Dance Conventions and has served as a panelist at the 1998, 1999,



and 2000 National Conventions. He has called at every Ohio Square Dance Convention since 1985. He has also called at the West Virginia and Pennsylvania State Square Conventions. He has been on the staff at English Mountain Square Dance Resort in Tennessee.

He has recorded 6 records for the Rawhide Square Dance Label including "Walkin' the Floor Over You"; "Cruising Down the River", and "Patriotic Medley."

Tom is a member of the coordinat-

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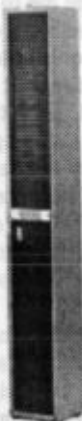
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ing committee for the Berea Children's Home Charity Dance and volunteers, as his schedule permits, for other charitable activities. He is treasurer of the Ohio Square Dance Convention in 2002. He has been the caller for all five of the Canton, Ohio Swing A Lings Club Live Music Dances.

Tom has previously served his local community as a 12 year member of the Leetonia School Board and a 21 year member of the

Columbiana County Fair Board. He was a 4-H square dance club advisor for many years.

Tom is known for his smooth interesting choreography and good singing voice. He enjoys calling for the opportunity to bring fun, enjoyment and fellowship to other dancers.

He is married to Bev since 1961 and they have 2 sons, Dave and Mark. As their schedule permits they enjoy dancing to other callers. 🍄

Do you have a favorite caller?

Send us your caller's profile and include a photo (B&W if possible) and we'll feature your caller in an upcoming issue.

SELLING SQUARE DANCING

by **Otto Warteman**
Houston Texas

The reaction to "My Views on Square Dancing" in the May issue has prompted me to expound even further on the subject of marketing and the skills required to close the sale.

For the last twenty-five years we have all used the CALLERLAB suggested lists and guidelines for teaching and the sequence that we should follow. The content has changed within the list, but not dramatically. This has allowed the dancers the pleasure of knowing the level of dance before paying at the door or later being embarrassed in front of friends or potential friends.

Prior to and during this same period came the advent of the "Professional Traveling Caller" and every new caller wanted to emulate his or her favorite. But, they never got to hear the "Pro" do a fun night, teach the first four nights of lessons or do a one-nighter. The prevailing attitude was "I want to be like him/her," but they forgot or failed to realize that without the skills to sell square dancing to the non dancing public, there would be no public for either the "Pro" or the local caller.

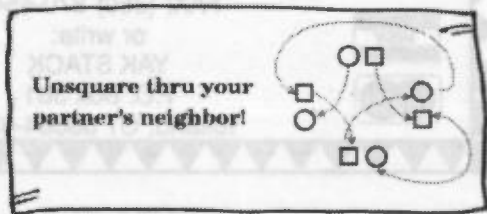
Now comes the final blow and I know I will receive letters over this statement. Round dancing moved from the round dance clubs into the square dance halls and this resulted in the callers no longer being required to learn and teach mixers, easy couple dances, contras, trios

and line dances as an added entertainment tool between tips.

The result is a generation of underdeveloped callers.

Without this added repertoire of dance forms, callers are handcuffed when trying to call for Girl and Boy Scout troops, schools and churches, the very people we need in square dancing.

How can you entertain non-dancers, if you have to teach ladies chain, right and left thru, and square



thru to be able to call a simply singing call? Those moves for a non-dancer are difficult work and not entertaining. They came for a "FUN" night. Examine your class attendance over the first four nights and see if you haven't lost over half your new dancers within that period.

It is disappointing to me to continuously see panels at the Nationals and CALLERLAB on voice, choreography, timing and music for callers that are already calling. These are skills that a caller can and should get from professional voice teachers. We have a generation of callers to educate

and it should start with a convention totally dedicated to learning how to do one-night stands. Caller colleges need to focus, for at least two years, on selling and teaching the benefits of being a "Highly skilled Professional One Night Stand Caller."

If a caller doesn't have the vacation time to attend a callers college dedicated to one night stands, he/she can purchase two books, that I feel are the best on the subject, "Dance A While" by Harris, Pittman and Waller or "Dancing for Busy People" compiled by Calvin Campbel, Kenneth Kernan and Robert Howell. There is also a video with a booklet and audiotape by the Kentucky Dance Institute with Jerry Helt calling that is great for polishing your own presentation skills.

Do you believe that when a new model of car appears on the market the manufacturer has not already trained the sales staff on how to promote it's benefit's? They stress all the positive points in the vehicle and never brooch a negative. They would have thought out and planned their presentation so that all objections would receive a positive response.

We as dancers must do the same. We need to understand that because the new dancer shows up for lessons, they are not yet sold on this activity for their social and physical needs. The current working generation of Americans have limited amounts of time to devote to any one social

About Otto Warteman

He is a first generation American, his father was from Germany and his mother was from Havana, Cuba. He is married to Nora Ellis Warteman, his right hand for forty-two years and the father of four sons who have given him and Nora five grandchildren.

Otto started calling in 1967 becoming a club caller 1969 and joined CALLERLAB in 1976. He has held offices in both The Houston Square Dance Council and The Houston Area Caller's Association. In 1995, he and Nora received "Square Dance Promoter of The Year" award from The Houston Square & Round Dance Council

In addition, Otto choreographed, designed costumes, selected the music and called exhibitions for more than twenty five years at nationals, state and local square dance events and for corporate America. He currently calls more than fifty one-nighters per year for churches, schools, universities and corporations.

Otto has been an industrial straight commission sales representative for thirty-two years, with six years in custom corporate identity, product presentation, safety and training video sales and currently is in retail sales as a kitchen designer, where hearing the customer is so important.

activity, and making announcements about visitations, bringing refreshments or any time related tasks *should not be mentioned* the first month or two of lessons. Don't discuss the club dress or even wear costumes. Make the new dancer feel at home and not as a stranger.

Remember that the first 30 seconds of a greeting forms an impression that will last for months or years and any facial or body language of a negative

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nature will give the new dancer a reason not to come back. A club needs to plan a class presentation, discuss all the benefits and cover all the negatives so that the negatives are never presented to the class. Ask yourself "Why should a person take square dance lessons" and if you can't answer the "WHY" in the first night of lessons or a fun night, then the club and caller need to seek help in selling skills. You can spend tens of thousands of dollars on marketing and lose it all the first night.

Dancer organizations need to realize a "Professional One Night Stand Caller" is highly skilled and a pat on the back doesn't buy gas, records, schools or time. When you honed your professional skills, you either asked for a raise or went elsewhere. Callers are no different. The public expects to pay for "Professional" entertainment.

Only through the continued education of dancers and callers can we change our direction and create a new generation of marketeers.

SO YOU WANT TO BE A CALLER

LARRY COLE



Hello everyone. I hope you are having a fantastic summer. This month I wish to share with you something that I received from Corben Geis. It is really cute and has some merit. As you can see down the left side it spells "The Square Dance Caller." So, here's Corben.

THE TOP 20 THINGS EVERY CALLER SHOULD KNOW OR HAVE

by CORBEN GEIS

TIMING

HUMOR

ETHICS

SHOWMANSHIP

QUALITY EQUIPMENT

UNDIVIDED ATTENTION

ARTICULATION

REHERSAL

ENTHUSIASM

DRIVER'S LICENSE

ANGELS

NEEDLES (FOR TURNTALBE)

CHOREOGRAPHY

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RECORDS

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

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





Selected by Sandi Simmons



I'm sure that everyone who had the opportunity to attend the Nationals in Baltimore this year had a wonderful time. Everything was terrific . . . great dancing, lots to see and do and who can forget the food. So, before those memories begin to fade why not register for the 2001 convention in Anaheim.

This is an area filled with many tourist attractions. Knotts Berry Farm, Disneyland and many, many more. Why not "Linger Awhile" in Anaheim and then venture out to other parts of California. Enjoy the sun and fun of the Pacific West. And if you get the chance, don't forget to make a wish from the Golden Gate Bridge in "San Francisco." It will bring you good luck!

SAN FRANCISCO

M Molitoris & M Callahan

RECORD: Roper 288 (Flip: "Arrivederci Roma!")

FOOTWORK: Opposite except as noted

PHASE: Phase III +2 (Diamond Trn, Open Telemark)

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

INTRO

1-4 OP FCG WALL WAIT 2;; APT PT; TOG TCH (CP/WALL);

PART A

1-4 BOX;; HOVER; PICKUP SD CLOSE;

5-6 FWD RUN 2; MANEUVER SD CLOSE;

7-8 SPIN TURN; BOX FINISH (DLC);

9-12 2 LEFT TURNS;; WHISK; WING;

13-14 TURN LEFT & CHASSE (BJO); IMPETUS (SCP);

15-16 SCP CHASSE; PICKUP SIDE CLOSE;

PART B

1-4 PROG BOX;; OPEN TELEMAR; THRU FC CLOSE;

5-6 FOXTROT VINE 3; MANEUVER SD CLOSE;

7-8 IMPETUS; PICKUP SD CLOSE;

9-12 DIAMOND TURN;;;

13-16 2 LEFT TURNS (CP);; TWIST VINE 4; FC CLOSE (CP/WALL);

ENDING

1 BACK CORTE;

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LINGER AWHILE

H & J Walstra

RECORD: Grenn 14274

FOOTWORK: Opposite except as noted

RHYTHM: Two Step

SEQUENCE: Intro A-B-A-B-A (1-15) Ending

PHASE: II

INTRO

1-4 WAIT;; APT, PT; PICKUP BJO;

PART A

1-3 2 FWD 2 STEPS;; TWISTY VINE 2; CHECK

4-6 RLOD SLOW TWISTY VINE 4;; SD, CL, SD, CL;

7-8 SD MANUV, -; PIVOT 2; BJO

9-16 Repeat Measures 1-8 CP/WALL

PART B

1-4 LF TRNING BOX 1/2;; HITCH APT; SCIS THRU; CPIWALL

5-8 LF TRNING BOX 1/2;; HITCH APT; SCIS THRU; CP/WALL

9-12 BROKEN BOX;;;;

13-16 HITCH FWD; SCIS THRU; TWIRL 2; PICKUP 2; BJO LOD

ENDING

Replace Measure 16 Part B with 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.

THE COUNTRY LINE

JIM & JEAN CHOLMONDELEY



WOW summer is almost over and we are getting our schedules ready for another teaching season. I hope that all of you that participated in the summer competitions did well. This is one of the aspects of the CW activity that the public, as well as the corporate world, can relate to.

Everyone loves to advertise a Champion. But you have to keep in mind that the CW is broken down into two divisions: Social Dancing and Competition. Don't try to teach competition styling to new students or you will drive most of them away.

HOT HOT HOT

Choreographer: Unknown

COUNT: 32 TYPE: 1 Wall Line Dance

MUSIC: Hot Hot Hot by Buster Poindexter

Reggae Cowboy by The Bellamy Brothers

Rock Forward, Back, Shuffle Back, Shuffle Forward Twice

- 1 Rock forward on LEFT
- 2 Rock back on RIGHT
- 3&4 Shuffle back on LEFT
- 5&6 RIGHT shuffle forward at 45 degree angle to left
- 7&8 LEFT shuffle forward at 45 degree angle to right

Shuffle Forward Twice

- 9&10 RIGHT shuffle forward at 45 degree angle to left
- 11&12 LEFT shuffle forward at 45 degree angle to right

1/4 Turn CCW, Stomp, Heel Swivels Left

- 13 Make 1/4 turn to your left, stomping RIGHT together (JUMP)
- 14 Swivel heels to left
- 15 Swivel toes to left
- 16 Swivel heels to left
- 17 Swivel toes to left
- 18 Swivel heels to left
- 19 Swivel toes to left
- 20 Swivel heels to left

1/4 Turn Right, Step, Brush Three Times, Heel, Hitch

- 21 Make 1/4 turn right, step forward RIGHT
- 22 Brush LEFT forward
- 23 Step forward LEFT
- 24 Brush RIGHT forward



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Don Williamson	52 Crest Dr, Greeneville, TN 37745, 423-638-7784
Jim Woolsey	1200 SW 97th, Oklahoma City, OK 73139, 405-691-1251

Step, Brush, Heel, Hitch

- 25 Step forward RIGHT
- 26 Brush LEFT forward
- 27 LEFT heel forward
- 28 LEFT hitch

Step Left, 1/2 Turn CW, Step Left, 1/2 Turn CW

- 29 Step forward LEFT
- 30 Pivot to right 1/2 turn
- 31 Step forward LEFT
- 32 Pivot to right 1/2 turn

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Don't Wanna Loose You Rumba

STAR 12B - Lynn Garner/Dance & Listen Orchestra - J & V Pinks. Three different levels have been written by the Pinks, they are listed below:

Phase III - Basic Phase III Rumba, has many of the rumba steps at Phase III included in the choreography.

Phase IV - Has latin whisk, flirt and aida, included in this Phase IV version.

Phase VI - 3 alemana's with rope spin, modified alemana with turkish towel ending and curl. A soft phase VI. Music on this record is lovely, and nice to see it used at the different phases.

Carlo Mio Waltz

Waltz - STAR 128A - J & V Pinks. Two different levels have been written to this reverse side of Don't Wanna Loose You Rumba, they are listed below:

Phase IV +1(Hinge) - Natural hover fallaway, back hovers, in and out runs, slow side locks are included in this dance.

Phase V - Double telemark, hinge, curved feather, back turning whisk, weaves, are included in this version of the dance. Music is very nice on this side also. A good value as you get several levels utilizing both sides of this record.

King Of the Road

Phase II - Two Step - Coll. 4255 by Roger Miller - M Seurer. Easy Phase II, that has a vine and wrap and unwrap and change sides sequence.

All Over Again

Phase II (Whisk & Over Spin Turn) - Waltz - Arista AS 2166 or AS 12536 - I'd Love You All Over Again by Alan Jackson. Nice Country Western music accompanies this nicely written waltz. Most of the dance is Phase II, has California twirl in the routine, flows nicely.

Believe In Magic

Phase III - Jive - Col. 3505 - Do You Believe In Magic by the Lovin Spoonful - W & I Wade. Choreographer suggests you slow down to 42 rpm's. Jive has basic phase III figures no surprises.

A Little Bit of 2 Step

Phase III - Two Step - RCA 07863-65851-7 - Mambo #5 by Lou Bega - B & J Scott. Good music and a very nice Phase III Routine. Has Marchessi, rock the boat, slow merengue. You can have fun with this one.

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GR 17196 **YOU & ME TOO P-2** two-step by Chuck & Barbara Jobe

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Two Step From Country

Phase II - Two Step - MCA S7-72040 - We're From the Country by Tracy Byrd - M Seurer. Country Western Music, basic 2 step, has basketball turn. Great beat to dance to.

Tango Du Reve

Phase V+1 - Tango - Roper JH-414 - P Folwell & M Butcher. A solid *Phase V* tango, which includes, closed finish, 5 step, head flick, links. Very useable at the *Phase V* level.

You Talk Too Much

Phase IV+1 (Chasse Roll) - 2 Step/Jive - Col. 0259B - By Joe Jones - J & A Chico. This dance is mostly Jive figures with a few 2 step figures included in the routine.

Lida Rose II (2000)

Phase II - Two Step - TNT 143B - B & J Dickinson. Catchy music compliments this dance. It has strolling vines, traveling boxes, and pivots.

Try to Remember

Phase II+1 (Hover) - Waltz - Hi Hat 945, 852, EN 059 - N & D Koozer. Easy waltz which has prog. Twinkles, solo turns, twisty vines and canters.

Colours

Phase IV+2 (Op Hip Twist & Op Out) - *Phase V* with ropespun option - Spec. press - Colours Of the Wind - K & J Read. Beautiful music and nice to see it utilized at the *Phase IV* level. Figures included are: shadow cucaracha's, hockey stick, open hip twist, aida. Take a look at this one, we think you will enjoy it.

Far Away Places

Phase II+1 (Hover) - Waltz - Hi Hat 866 or MGR 018 - N & D Koozer. Basic vue and cue waltz. Good one for your record box.

My Heart Is An Open Book

Phase III+2 - Foxtrot - Coll. 90191-A by Carl Dobkins, Jr. - S & P Harris. Nice easy flowing foxtrot, it has whisk, wing, telemark, hover fallaway. Also diamond turns. Routine is short and good way to introduce foxtrot to the dancer.

Gypsy Waltz 2000

Phase II - Waltz - Scope 57 - K & D MacDonald. Great waltz music, routine has wrap sequence, reverse twirls, and roll across segments. Dancers will hum to the music.

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True Love

Phase III - Waltz - Hi Hat 877 or EN 001 - N & D Koozer. Good music, choreography includes, sways, telemarks, cross hovers, ends with side corte and twist...kiss if you like.

One Waltz

Phase II - Waltz - Roper JH404- One Waltz With You - W & I Kern. Suggested speed is 46 rpm's. Music and choreography blend to make a routine that the dancers will really enjoy dancing.

Short Shorts

Phase IV+2 (Stop N' Go & Whip Turn) - Jive - Coll. 3097A - By the Royal Teens - B & J Scott. This jive is really a fun dance. It has pretzel turns, shoulder shove, chicken walks, and music is very nice.

Born Free

Phase V+1 - Foxtrot - Col. 3163A - by Roger Williams - C & B Jobe. Choreographer suggests you slow down for comfortable dancing. It has 3 opening outs, double reverse, drag hesitation, feather finish. Part D has double handhold opening outs. Music is great rendition by Roger Williams.

Sunshine Of Your Smile

Phase IV+2 (double Rev. & Nat'l Hover Cross) - Foxtrot Limited Pressing #427870-A SP 349 - K & I Slater. Great choreography that flows so well. Diamond turns to open telemark, promenade weave, left whisks, chair and slip. Music is wonderful.

Melancholy Dreams

Phase V +2 (Same Foot Lunge & Big Top) - Waltz - Limited Pressing #427970 SP 350 - K & I Slater. Another great piece of music, written for strict waltz tempo. A soft Phase V, it has standard IV, V figures, and also has viennese turns, mini telespin, contra check and big top. The dancers will enjoy this very much.

Back Home Again

Phase III+1 (Reverse Wave) - Foxtrot / Two Step - RCA-GB10473 - By John Denver - P & D Gomez. Choreographer includes foxtrot and 2 step in their routine. Plus figures are in 2 step, whaletail "and in foxtrot "reverse wave."





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I Wish You Love

Phase II - Foxtrot - Roper 286 - B & A Hamilton. Lovely music and a vuc and cue routine. Carry it in your record box.

Midnight Walk

Phase IV+2 (Whip turn & tummy Whip) - Alternating u/a Turn - West Coast Swing - Liberty 56973 - By Garth Brooks - P & J Robertson. Nice west coast swing, has sailor shuffles, left side pass, wrapped whipped and standard WC figures, except for the alternating u/a turns.

My Dear Heart

Phase IV - Waltz - Roper 138-A - B & J Haworth. One of our favorite tunes. Dance is nicely written. In and out runs, open natural, outside change.

June's Black Velvet Cha

Phase IV+1 (Sweetheart) - Cha Cha - Atl. 7-87979 Black Velvet - J & J Smith. Great cha cha beat. Routine has chase, flirt, open break and basic III/IV figures, no surprises.



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CALLERLAB HONORS BOOK

Jack Lasry Milestone, 1980

First exposed to square dancing while employed as a recreation director for the city of Miami Beach, Florida in the early 1950s, Jack was impressed with the recreational values of the activity. Before long he was calling for children and conducting one-night stands.

With time out for obtaining a college education and raising a family, Jack and his wife Carolyn, kept contact with the activity through party dances and one-night stands.

In 1960 Jack was invited to take over the calling for a club in nearby Homestead. This first real experience with club calling and teaching led to the big step for the Lasrys when they opened their own square dance hall, "Trails End" in Miami.

By 1965 Jack had become a full-time caller appearing on many of the large festivals. With a background in school teaching, it was a natural step for Jack to move into the field of caller training. Conducting a number of callers clinics of his own, he was also featured on the staff of several others.

Prolific in the creating of dance



material, he edited a very successful callers note service and his articles appeared in a number of square dance publications.

A charter member of CALLERLAB, Jack served the organization as Chairman of the Board and in many other ways.

Jack passed away October 9, 1990, leaving a legacy of devotion to the activity. His constant goal was to make the dance a variety of interesting patterns, spiced with a dash of the unusual, but all blended together to make a smooth dance put together with the joy of moving to music.

REMEMBER...

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CLUB LEADERSHIP NOTES

Bernie Coulthurst



Outstanding leadership is something we look for on a regular basis. We found that OUTSTANDING LEADERSHIP recently in the Toronto & District Square & Round Dance Association, Inc. (T & D). The Toronto & District Square & Round Dance Association, according to an article written by Dean & Ethel Fisher, Collingwood, Ontario in the April - May - June 2000 issue of the Canadian Dancers News, started the 1999/2000 dance season by sponsoring a Callers & Cuers Clinic at Brook University in July 1999. This year, T & D has again sponsored an "Incentive Program" which offered to callers and cuers who run Basics Classes and are members of the association.

Quoting Dean & Ethel, "Here is the deal! Callers, cuers or clubs within the association who conduct a Basics Class through the year T & D will pay you \$150 when you graduate that class. In addition to the money T & D will host two dances for the Basics dancers through the year."

Wow! What a great idea! They have a total of 10 classes registered this year in the program. Many state organizations have five digit amounts in their savings accounts and CDs. Maybe some states who have had several National Square Dance Conventions have six digit savings accounts. Now is the time for other provincial and state square & round dance organizations to open

their pocket books and offer an incentive program similar to the one that T & D is offering in the Toronto area.

The incentive for clubs is especially attractive because most clubs lose money in their new dancer programs each year. The \$150 could easily be enough to put a new dancer program in the black.

Provincial and state square & round dance associations with large cash reserves are actually not living up to their constitution and bylaws. Their purpose is to promote square and round dancing in their respective areas - not build up large cash reserves. Many associations just use the interest earned on their savings to promote square dancing. I think we have to take a step further and invest more dollars to get square and round dancing growing again.

The CALLERLAB Convention is over with and the reports of what happened are dribbling slowly into the square and round dance press circles. We sure hope they addressed the dancer retention issue. That is our number one problem. Marketing will bring in the dancers but only positive change will keep the new dancers. The current status with new dancers is that they have to "swim or sink" in the real square dance world which is oriented to the "more is better" concept.

Everybody should study the article titled, *The Life Cycle of Our Activity*, written by Ken Ritucci., that appeared in the July 2000 issue of this magazine. It is an excellent article about what needs to be changed in our activity. The article even caused comments on square dancing discussion list owned by Ken & Helena Robinson. The fourth suggestion is what caused the reaction. The fourth suggestion "is adding new calls or eliminating old ones from the current situation; i.e., combine existing lists of calls, and eliminate redundancy to make a more simplified, and easy to use entry level dance program." The article ties in well to our recent discussions of dancer retention being our most serious problem facing the activity today.

The only answer that I can visualize that will help us solve our retention problem is do away with the Plus program, putting most of the Plus calls into Advanced and the rest into Mainstream, followed by a thorough housecleaning of the Mainstream program. Now that is not so bad, is it? Why can't we simply realize that we have to take positive action to retain our new dancers? Often the clubs are blamed for our poor dancer retention. And, to a degree, this is true. Clubs simply do what the experienced dancers want and that is "Soft Plus" square dancing. But, is it worth trying to satisfy this select group

at the expense of our new dancers? Many clubs are down to 2 or 3 squares per dance. It will get worse before it gets better. And when things get bad enough they will take action and go back to Mainstream dancing and start retaining more of their new dancers. Ken Ritucci is right when he referred to the Plus program as a virus and it needs to be removed. Quoting Ken, "like any virus, we can choose to ignore it or be consumed by it." Remember that the Plus program was not created because of a need for more programs; it was created to avoid "getting rid" of a group of calls, newly created by callers for the most part, to avoid these callers being upset and possibly not joining or retaining their membership in CALLERLAB. Note that back then callers did not need an ASCAP/BMI license. Now, getting this license is the primary reason for membership in a caller organization or a round dance leader organization. All this is food for thought and, remember, together we can make things happen for the better.

Till next time, happy dancing. it is a pleasure 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. The mailing address is PO Box 766, Plover, WI 54467-0766. E-mail: clj@wi-net.com.

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by
Ed Foote



WHEN A CALLER USES A CALL INCORRECTLY

It is not unusual for dancers to tell me that their caller is using a call incorrectly, which means using a different interpretation of the definition than is recognized. When I ask if the dancer pointed out the mistake to the caller after the tip, I receive a look of total shock. No, they say, they would never tell a caller he/she was wrong.

This attitude is bad for square dancing. It means the caller will continue to adversely affect dancers by the mis-use of the call. It would seem logical that what is best for square dancing would be for the caller to be informed of the mistake, so that the call will be used correctly in the future. Alas, most dancers seem to be afraid of the callers, and thus they say nothing.

Here is the procedure for letting a caller know that a call is being used incorrectly:

1. Always speak to the caller in private, never from the square. This is common courtesy.

2. Be sure you are right. If you are only partially sure you are correct, then simply say "Someone told me it is not correct to do the call from there because....., but I don't know for sure? Can you help me out?" This enables

the caller to explain his position while at the same time considering the other viewpoint.

If you know you are correct, then you might explain that other callers use the call differently. Be prepared to go into detail and to discuss the rule of the call. If the caller accepts your explanation and makes a change, great. But what if the caller says you are wrong. Then the next step is:

3. Get evidence. Contact a well-known caller whose name would be recognized and ask that caller's opinion. If that caller agrees with you, go back to your caller and quote your source. This should achieve positive results.

Obviously it is vital that you have a thorough knowledge of call definitions before entering in to this type of discussion.

Although there are a few callers who do not care whether they use illegal material, most callers want to call properly. But in their search for creative choreography they may occasionally use a call improperly without even realizing it. You can help other square dancers hear only correct usages of calls by pointing out to callers when they use a call incorrectly. ■

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BOB HOWELL

Lou Hyll, who hails from Dayton, OH shared this neat dance with me at the Spring Frolic Contra Weekend at Marietta, OH last March. It is a smooth routine that can be accomplished with a quick walk-through. He calls it the - - -

CHARLES POLKA MIXER

Formation: Sicilian circle. Couple facing couple around the circle, one facing CW, the other CCW.

Music: Charles Polka - Kalox K-1151 - or any good 32 bar music

Routine: Start by joining opposite persons 2 hands

Counts

- 8 - Side step away from partner - side, together, side touch return, side together side touch *
 - 8 - Repeat
 - 4 - Patty Cake with opposite - Clap own - clap rights - Clap own - clap lefts
 - 4 - Partner Patty Cake - Clap own - clap rights - Clap own - clap lefts
 - 8 - Partner do-sa-do
 - 16 - Same two couples Circle Left & Right to Place
 - 4 - Facing same couple - Balance Forward & back
 - 4 - Pass by the Right to next Couple
 - 8 - New Opposite two Hand Turn Once Around & begin the dance again
- * With young people chassie 4 counts out and return.

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From Oshkosh, WI, Dennis Leatherman shared with me a copy of a syllabus from the Third Annual Convention of the Folk Dance Federation Of Minnesota, dated 1954. Dennis's dad had attended that convention and passed the syllabus on to him and he in turn gave it to me. Ed Gilmore of Yucaipa, CA was one of the callers present and offered the following dance. He entitled it ---

COUPLE AROUND ONE

Formation: Square

Music: Hoedown

Routine:

First couple balance, swing

Go down the center and split the ring

Four in line you stand

Forward four and back on the run

Go down the center, let's have some fun

Break in the middle go 'round just one

And four in line you stand

3rd couple separate, No. 3 gent taking No. 1 lady
with him, No. 3 lady taking No. 1 gent with her
splitting the ring as couples, each couple walks
around just one person and stands between the
side couples.

Forward eight and back with you

Now the center four pass right thru

Pass right thru and split the ring

And pass your honey to a corner swing

Give her a twirl and promenade

Take a little walk with the pretty little maid

(Repeat for couple No. 3, then No. 2 and No. 4)

Jerry and Kathy Helt of Cincinnati, OH presented an unusual contra during the traditional week at COPECREST this past spring. I was intrigued with it and want to share it with all of those who read this column. The music and dance fit so perfectly. It will mesmerize you as you glide along to a wonderful meaningful waltz. This dance is indeed another great creation by two very talented choreographers. They call it the ---

CONTRA LINE WALTZ

Formation: Proper contra line

Music: Some One Must Feel Like A Fool Tonight.

CD Reprise Label 26740-2

Position: Facing Partner Across, Contra Line Formation

Counts:

- 6 BALANCE LEFT, 2, 3, BALANCE RIGHT, 2, 3,
- 6 VINE LEFT, 2, 3, 4, 5, TOUCH
- 6 BALANCE RIGHT, 2, 3, BALANCE LEFT, 2, 3,
- 6 VINE RIGHT, 2, 3, 4, 5, TOUCH
- 6 BALANCE LEFT, 2, 3, BALANCE RIGHT, 2, 3,
- 6 CIRCLE LEFT (TURNING AWAY FROM PARTNER AND ENDING IN FACING POSITION)
- 6 BALANCE LEFT, 2, 3, BALANCE RIGHT, 2, 3,
- 6 1/2 GYPSY (TRADE PLACES WITH PARTNER ENDING IN FACING POSITION)

BEGIN AGAIN

Grann Record's owner and producer, Hugh Macey of Bath, OH released a very basic record a few months ago that should fit nicely in any caller's doing one-night-stands record case. It has been quite a while since most of the recording companies have produced any basic called records. Brian Hotchkies of N.S.W. Australia choreographed and called the vocal side of the record and I have used the instrumental side for prompting contras. The cue sheet also features an alternative choreography by Chip Hendrickson. It is called ---

GOODBYE MY LADY LOVE

Formation: Square

Music: Goodbye My Lady Love. Grann 12179

Routine:

INTRODUCTION, BREAK & CLOSER:

(EVERYBODY) JOIN HANDS CIRCLE TO THE LEFT GO ROUND THE RING
DROP YOUR HANDS . . GO SINGLE FILE
EVERYBODY PUT A RIGHT HAND IN, MAKE A RIGHT HAND STAR
NOW TURN AROUND, GO THE OTHER WAY BACK

LEFT HAND STAR YOU KNOW, TURN IT AROUND YOU GO
ALL THE LADIES TURN AROUND AND SWING WITH YOUR MAN

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PROMENADE HER BACK TO ME, LOVE HER SO TENDERLY
GOODBYE. MY LADY LOVE GOODBYE

FIGURE: (no change of partner)

(HEAD COUPLES) MOVE UP TO THE MIDDLE AND YOU COME ON BACK
(THEN MAKE A) LEFT HAND STAR, ONE TIME AROUND THE RING
BACK OUT AT HOME, AND NOW THE SIDE TWO
MOVE UP TO THE MIDDLE AND YOU COME ON BACK, AND MAKE A
(RIGHT HAND) STAR, ONE TIME AROUND, LOOK FOR THE CORNER NOW
ALLEMANDE LEFT, COME BACK AND PROMENADE
PROMENADE HER BACK TO ME, LOVE HER SO TENDERLY
GOODBYE MY LADY LOVE GOODBYE

NOTE: These instructions are written with eight beats (steps) to each line. Words
in brackets are "pick-up" words from previous line.

ALTERNATE CHOREOGRAPHY BY: Chip Hendrickson

INTRODUCTION, BREAK & CLOSER:

CIRCLE TO THE LEFT, EIGHT HANDS AROUND YOU GO
WALK ALL AROUND THE CORNER GIRL, SEE-SAW YOUR PARTNER
MEN STAR BY THE RIGHT, YOU TURN IT ONCE AROUND THE SET
ALLEMANDE LEFT THE CORNER, AND YOU WEAVE THE RING

(SINGING) GOODBYE MY LADY LOVE, FARE-WELL MY TURTLE DOVE
WHEN YOU MEET YOUR DARLING, YOU DO-SA-DO
PROMENADE HER BACK TO ME, AND LOVE HER SO TENDERLY
GOODBYE MY LADY LOVE GOODBYE

FIGURE:

HEADS PROMENADE THREE-QUARTERS, 'ROUND THE RING
SIDE COUPLES RIGHT & LEFT THRU, TURN YOUR GIRL AND PASS THRU
CIRCLE FOUR HALF-WAY, ONE-QUARTER MORE
RIGHT & LEFT THRU, TURN YOUR GIRL AND CROSS TRAIL

GO TO THE CORNER, ALLEMANDE LEFT, WELL GO FORWARD TWO AND THEN
RIGHT AND A LEFT, FULL TURN 'ROUND AND PROMENADE
(SINGING) GOODBYE MY LADY LOVE, SO-LONG MY TURTLE DOVE
PROMENADE HER HOME, WELL BY AND BY

NOTES IN A NUTSHELL

A REVIEW BY

FRANK LESCRINIER



CHOREO-WISE

David Cox

In this month's issue David shares some of the choreography that he encountered on his trip to and at the National Convention in Geelong, Australia. The first few singing call routines using Basic calls feature some Stars. Also included are several 'Return to Home' sequences.

The **Mainstream** section uses a nice variety of singing calls with Spin Chain Thru, the Diamond formation, and some singing calls from Barry Wooten.

The choreography used in the Plus halls at the Convention was very interesting. Sequences from several callers are included, at least the ones that David could remember!

In the material in the **Advanced** program, Brian Brislane and Bill Pendlebury include choreography that they have use.

The **Hoedowning** section, there are several examples of theming the call Follow Your Neighbor at a workshop. Some calls from other programs using the dance action are Cross Your Neighbor, Chase Your Neighbor, and Grand Follow your Neighbor.

Both Steve Turner and Brian Hotchkies share their record reviews of the recently released records. Steve's e-mail is: turnertempos@bigpond.com The e-mail address for David Cox is: sdcaller@ozemail.com.au

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

Stan says, "Whether or not you've been or are going to a callers' school this summer, it might be strategic to take a look at subjects every caller should be aware of in this complicated business of calling square dancing. These subjects are valid no matter how many years you've been a caller."

Some of these subject matters include: Music; Teaching; Mechanics of Choreography; Methods of Choreographic Management; Leadership; Timing, Body Flow and Smooth Dancing; Voice and Delivery; Ethics; Business of Calling; Showmanship; Sound, Equipment and Records; Promotion; Party Dances, One-Night Stands, Contrasts and Mixers; History and Heritage; Caller's Partner; and Resources.

Several pages of choreography are included in this issue, including contributions from Jerry Reed, Walt Cole and Don Taylor (Opposite Lady Box).

CALLERS NOTES

Norm Wilcox

In this month's 'Adding Creativity To Your Choreography' article, Norm provides some examples of sequences that use the module approach. These are

Corben Geis



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complete sequences, but he shows what formation and arrangement the dancers are in at the appropriate moment. These are written for sight callers and do not include any Sequence or Relationship information.

In the **Basics and Mainstream** programs, the following calls and sequences are featured: Promenade (including Couples and Single File); Split the Outside Two; Centers In - Cast Off 3/4.; and Dixie Style. For the Plus Program, Chase Right is the Emphasis Call. Also at the Plus program are quite a few Surprise Get-Outs. For those calling Advanced, Wheel Thru is the featured call. This is most often called from a Static Square, but can be called anywhere from facing couples. Also included is some choreo using the All Four Couples concept. Norm's e-mail address is: norm.wilcox@sympatico.ca

JOHN'S NOTES

John Saunders

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

In the Workshop ideas section this

month, John looks at calls from the past that are still used at the Challenge programs. These are Ah So and Yahoo. When these calls first came out they were used together and the dancers had a fun time with them. The dancers echoed the calls and they had fun.

The **Basic Program** call featured is Trade By. Usually this is called from the Trade By formation, but it can be used from other formations as well. Cross Fold is the **Mainstream Program** call of the month. This is a nice dancing call that can be used at all programs, from most line and ocean wave formations. This month for the Plus Program John explores the call Explode the Wave. This call is an extension of Explode the Wave with another call replacing the right hand pull by.

The **Advanced and Challenge** Supplement includes: Wheel Thru; Checkmate the Column; and Tally Ho.

John's e-mail address is: johnnysa@aol.com

Do you publish a note service?

Would like it mentioned here?

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Highway #83, Upland, CA 91786.
Thanks, Frank.

CONTRA CORNERS

DON WARD



The Santa Barbara Country Dance Society does it again! For over a decade this Southern California Contra Dance organization puts on a 2 day Contra Dance Sprung Floor Festival over Memorial Day weekend. This years events attendance was the best ever drawing callers from Los Angeles area to the South and San Francisco to the North.

The event begins with an open dance on the outdoor dance platform in Oak Park Saturday afternoon where park visitors are invited to participate and experience the fun of the Contra Dance. Saturday evening there is more dancing in the park and this year under an almost full moon.

Sunday the dance moves to Carrillo Ballroom in downtown Santa Barbara with its legendary spring floor. Dancing started at 2 in the afternoon with over 40 couples making up 3 long contra lines. Sunday night the dance was in full swing with approximately 200 dancers on the floor dancing to 3 callers and bands till one the following morning.

These contra weekends continue to gain popularity in part due to the focus of the event. Contra Dancing! Not a potpourri of different dances venues. The financial benefits for

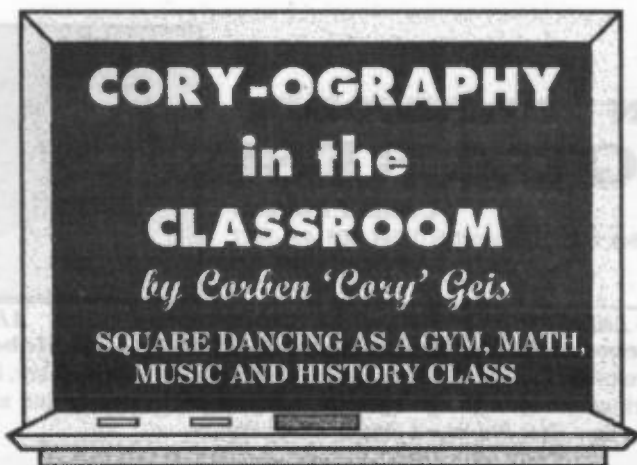
the sponsoring organization cannot be overlooked. The abundance of dancers who participated was not hindered by the \$25.00 person when they got to dance almost 12 hours continuously to 5 callers and bands.

The Associated Square Dancers of Los Angeles are celebrating their 21st annual Labor Day Jamboree in Oxnard California September 1, 2 and 3. A Square D has maintained a unique program format in having rounds between squares in one hall and contras between squares in the other square dance hall. It will be my pleasure to once again participate in this delightful weekend event. If you're a reader in Southern California I encourage you to attend this wonderful event and to say hello.

Next month highlights from the 18th Annual Summer Soltice Festival where Contra Dancing is featured in addition to folk music and dancing.

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 or *American Square Dance* at asdmag@loa.com.

The mind is a computer.
You get out of it as much as you put in.



When approaching the schools about teaching a square dance program, keep in mind that you will be instructing more than just dancing. When you speak to the principal or contact person, make sure you sell yourself and square dancing by explaining the social and physical benefits from dancing. CALLERLAB has some interesting material on the fitness aspect of square dancing. Check out info@callerlab.org.

A great way to get into the schools is selling it as a gym class and a music appreciation class. Also, what an interesting history lesson you could have before even dancing. Or what about the students who enjoy math? There are definitely mathematics

involved with square dancing.

Personally, I really love history. If you want to incorporate the history of square dancing into your lesson, please contact Ed or Pat at the *American SquareDance Magazine* for more information and articles (www.dosido.com).

You will also be teaching the students how to think for themselves and how to work as a team, plus problem solving & comprehension of patterns too. Other benefits include

- | | |
|--------------|--------------|
| Sociability | Dexterity |
| Quizzical | Alertness |
| Uniqueness | Nostalgia |
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ON THE RECORD

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TITLE - Label

ARTIST

What Becomes Of The Brokenhearted - PLM-106 J Roberson

Here's a remake of an old Motown tune. More of a relaxer than a rocker, this has a nice strings sound in the background, a recognizable melody and a strong percussion line. *Uses Standard Ferris Wheel Figure.*

Unicorn Song - AR-111

Dale Smith

Remember the Irish Rovers? They had several pleasant folk/pop songs out a bunch of years ago (the late 60's). The Unicorn Song being one of them. This is a middle of the road tune for on the relaxed/active scale-kind of ballad like. Nice feeling strings in the background. You remember why we don't see any Unicorns? They didn't make it onto the Ark! *Hds (Sds) Square Thru 4, Do Si Do, Swing Thru, Boys Run, Tag the Line, Cloverleaf, Girls Lead, Girls Square Thru 3, Corner Swing and Promenade!*

You'll Be In My Heart - GMP-1103 L Bennet & D Bennet

From the animated picture Tarzan, the original by Phil Collins. This is presented in duet fashion and works well in that format. GMP music provides the melody and that resolution punch with percussion. *Hds (Sds) Grand Square to start, and close. Then: Hds (Sds) Figure varies with each progression (Mainstream figures)*

Juanita Garcia - SSR-214

Larry Shipman

Distinctly south of the border in attitude and presentation, this is a pleasant, relaxing tune making it a little different in feel from another label's production of the same tune last year. This one feels like a departure from the standard Silver Sounds sound in that the reliance on piano/keyboards sound is not there. Instead, the sounds of horns, a marimba and guitars are used in a nice combination. Check this one out. *Hds (Sds) Prom. 1/2, R&L Thru, Slide Thru, Square Thru 3, Do Si Do, Swing Thru, Girls Turn Back, Boys Trade, All Promenade!*

Last Laugh - DR-90

Brian Shannon

Here's a honky tonk countrified rocker for you. Right up there on the active scale - not a relaxer. A fuzzy sounding electric guitar and a piano share the leads for what is this month's cooker. If this is your style, this Desert record is for you, cuz this one'll make 'em jump! *Standard Ferris Wheel Figure.*

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Raindrops Fallin' On My Head - JP/ESP 7010 Bill Harrison

Here's a cute remake of the old B.J.Thomas pop tune. Faithful to the melody, strong on percussion with guitar & piano leads. *Standard Spin The Top figure.*

A Little Bit More - A-1014

Kevin Kelly

Square dance beat in the foreground and strings in the background, this one falls into the "relaxer" category. Very mellow in presentation, makes a fine closer for any callers dance unless you like 'em hitting the ceiling when your dancers leave at the end of the night. *Hds (Sds) Prom. 1/2, Pass The Ocean, Boys Extend, Recycle, Double Pass Thru, Leaders Trade, Swing Thru, Turn Thru, Allemande Left, Come Back & Promenade!*

All The Way - RB-3083

Don Williamson

This one's kind of fun-a big band feel with strings in the background (sort of a trend this month) a xylophone, organ & piano share the leads, backed up by a strong percussion line. *Hds(Sds) Pass Thru, Partner Trade, Reverse Flutterwheel, Sweep 1/4, Pass Thru, Square Thru 3, Trade By, Touch 1/4, Scoot Back, Corner Swing & Promenade!*

Larry Cole

LColeSDC@AOL.com

Phone (765) 384-7089

Square Dance Caller

3302 N. 500 W - Marion, IN 46952



~~~~ Dances - Weekends - Festivals ~~~~

### CALLERLAB - Dawhide-Buckskin Records

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

Square Stars Caller Training (Clinics - Seminars - Schools)

#### Independance Day - S2K-2004

Bruce Williamson

This one's a cover of the Martina McBride country/pop tune from a few years ago. The song is primarily a story of physical abuse, but the music has that contemporary slant that allows us to forget the music's intent and enjoy the dance. More a relaxer than a mover, the melody is more background with a mellow percussion track taking more of the foreground. *Hds(Sds) Prom. 1/2, Pass The Ocean, Extend, Swing Thru, Spin The Top, R&L Thru, Touch 1/4, Girls Run, Corner Swing & Promenade.*

#### You Never Know How Good You've Got It - Q-929 J Kwaiser

With a steady boom chukka percussion, fiddle and electric guitar leads, this tune is happier musically than it is lyrically. You know how it is-you never know how good you had it 'til you ain't got no more (pardon the use of the vernacular). Count on Quadrille Records to provide some good dancing/singing call music that usually feels right on the floor. *Uses standard Flutterwheel Figure.*

#### When There's A Fire In Your Heart - CRC-146 S Jacques

Signature Crown Records energy and fun lyrics-I liked this tune-it's the kind of music that makes square dancing fun and active. Definitely not a relaxer, but then again I'm not sure that CRC makes relaxing music and that's OK with me. Check it out and add this one to your Crown collection. *Uses Standard Ferris Wheel figure.*

#### No One Like You - CSTL-001

Ed Pabst

A new label and a new record. Produced by Crown Records-you can tell 'cuz it's a jumper. Slightly different in presentation and style than the signature Crown Sound. Always a bold step to start a new label in an activity that is shrinking in size. Let's give them a chance and look forward to the next Castle Record. *Hds(Sds) Square Thru 4, R&L Thru (Hooray no Do Si Do!), Swing Thru, Boys Run, Bend The Line, Slide Thru, Touch 1/4, Split Circulate, Corner Swing & Promenade!*

## Hoedowns, Get Your Hoedowns Here!

### **Tush Hoedown/Tush Hoedown Rythm - SG-104 Hoedown**

This two sided hoedown is definitely a departure for square dance music. Hard driving rock & roll (good driving music too!) Great for younger audiences and dancers and not for the faint of heart-kind of like ZZ Top put to square dance music. Definitely on of this month's keepers for me - now I just have to find a group that can move to these notes!

### **Easier Hoedown/Grossvatter - DR-9013 Hoedowns**

Has anyone noticed the new PMDO sound? Nice change with a richer quality to the music. Check out this double sider: "Easier" has a rapidly moving but pleasantly mellow quality backed up by a boom chukka percussion. "Grossvatter" has more drive with some fluctuating pauses-good stuff? Like the song says: A change will do you good!

### **Bile Them Cabbage Down/Uncle D's Rag - BMV-25 Hoedowns**

Black Mountain Valley Records continues it's tradition of fine sounding, bluegrass based music for dancing. Great banjo and fiddle work are the mainstay behind this fine label. "Cabbage" alternates with banjo, guitar and fiddle leads, while "Uncle" starts with that barn dance intro fiddle and goes to some fun guitar licks. Both are active pieces and make for fine listening as well as dancing.

### **Double Trouble - MAC-242S Brian Hotchkies**

This single side (calls on the other) hoedown has some fine guitar work and a mellow air-kind of a Chet Atkins feel to the piece. Good warm up music to start a dance. Choreo sheet included with some fun workshop material for something a little different. One of my keepers this month.

### **Bruno Jams/Weeping Woody - P-1005 Hoedown**

Finally for this month another two sided hoedown (always a good value). "Bruno" is a jaunty little number with a variety of instrumental leads including horns and piano-cute music. "Weeping" is much more relaxing with guitar leads-kind of a strolling number and an easy percussion.

See you next month.

Recordings reviewed are supplied by  
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\*\*\*\*\*

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See Page 77

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| Day | Port                            | Arrive | Depart  |
|-----|---------------------------------|--------|---------|
| 0   | Ft. Lauderdale, Florida         |        | 5:00pm  |
| 1   | Half Moon Cay, Bahamas          | 8:00am | 4:00pm  |
| 2   | At Sea                          |        |         |
| 3   | St Thomas, U.S. Virgin Islands  | 7:00am | 5:00pm  |
|     | St John, U.S. Virgin Islands*   | 6:30pm | 7:00pm  |
| 4   | At Sea                          |        |         |
| 5   | Willemstad, Curacao             | 8:00am | 10:00pm |
| 6   | At Sea                          |        |         |
| 7   | Enter Panama Canal at Cristobal | 7:00am |         |
|     | Leave Panama Canal at Balboa    |        | 5:00pm  |
| 8   | Scenic Cruising Golfo Dulce     | Noon   | 3:00pm  |
| 9   | San Juan del Sur, Nicaragua     | 7:00am | 6:00pm  |
| 10  | Puerto Caldera, Costa Rica      | 8:00am |         |

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# Holland America

A TRADITION OF EXCELLENCE

*By Mike Seastrom*

At the CALLERLAB Convention held this year in Las Vegas, the Board of Governors approved the final revision of CALLERLAB's Mission Statement.

As most of you know, an organization's mission statement should explain what the organization is, what it does, and what it stands for. It communicates the essence of the organization.

The CALLERLAB Home Office, Executive Committee, Board of Governors, Members, Subscribers, Apprentices, and Associates are committed to serving square dancing and associated dance forms. We are dedicated to promoting and preserving this recreational art form with all its history, health and social benefits. We hope that through our efforts and cooperation with other leaders and organizations we can all work together to carry on the fun and fellowship that dancing fosters.

## CALLERLAB

The International Association  
Of Square Dance Callers  
MISSION STATEMENT

As a professional organization drawn together by our love of the activity, we work to serve square dancing



and associated dance forms by providing professional leadership, educational materials, and a common means for exchanging communications through a central office and a yearly international convention.

We do this by fostering:

1. Open communication among callers, dancers and leaders of the activity.
2. High standards of dance practice, responsibility, and ethics among all leaders of dancing.
3. Continuing education and training of callers and associated dance leaders.
4. Increased awareness of the fun and benefits of square dancing and associated dance forms.
5. Cooperation with other organizations promoting recreational dancing.

## **Please check your label.**

**If the word FINAL is on your label, this is the last copy of ASD you will receive. If you have not renewed, it's time to do it now!**

**A handy renewal form is on page 77.**

# ROUND DANCE

## PULSE POLL

BEV & BOB CASTEEL



Dear Friends,

Again we thank you for your monthly selections. We look forward to hearing from you for the next issue.

### Wisconsin Round Dance

#### Leaders' Council

ROM-June, 2000

*Submitted by Bob Paull*

#### Phase II

Colors Of The Wind (Berka)

Blue Ribbon 1021

#### Phase II+ Bonus

Playmate (Saunders) Chaparrel 801

#### Phase III

New Dawn (Shipman) Grenn 14202

or 14111

#### Phase IV

Power Of Love (Goss) Spec Press 296

### Chicagoland Round Dance

#### Leaders' Society

Rounds of the Summer

Quarter 2000

*Submitted by*

*Jayne & George Sheldon*

#### Phase II

Whipped Cream (Van Atta) A & M 8505

#### Phase III

Come Monday (Orme) Coll90004

#### Phase IV

Sway 4 Me (Rumble) Spec Press RR798

#### Phase V

Cuando Foxtrot (Molitoris) Roper 280

#### Phase VI

Begin To Color Me (Read)

Spec Press 331

### Teaches Of The Months

June/July/August

#### Phase II

Cover Girl 2000 (Auria MGR 095 and

HH 955

#### Phase III

San Francisco (Molitoris/Callahan)

Roper 288

#### Phase IV

Evening Kiss (Slater)Roper 145

#### Phase V

Grand Stand Boogie (Easterday)

Star 106

#### Phase VI

You Rumba (Esqueda) Spec Press

**DRDC Top Teaches as Reported in the Newsletter  
June 2000**

*Submitted by Mary Simmons,  
DRDC Newsletter Editor*

1. It's Alright With Me (Rumble) V  
QS/Star 121  
Liebestraum #3 (Shibata) V+1  
Waltz/SPress Flip Dancez  
Mergengue
2. 2000 Blues (Nelson) IV/Jive/Belco  
337 or 426 Walkin' Blues  
Mexico (Molitoris/Callahan) II/TS  
Coll 4671 Bob Moore  
Patricia Cha (Worlock) V+1+1  
Spec Press 333  
Power Of Love (Goss) IV+1  
Rumba Spec Press 296  
San Francisco (Molitoris-  
Callahan) III/FT/Roper 288  
Volare Cha (Pinks) V/Star 115
3. Amapola (Rumble) VI/Rumba  
Star 131A  
Any Dream Foxtrot (Pinks) III+1  
Star 115 Flip Volare Cha  
Change Partners (Rumble) VI/FT  
Star 121  
Wrap Your Troubles In Dreams  
(Rotscheid) IV+2/Cha/Star 107A
4. Arizona Waltz (Auria) III/TNT 231  
Arriba (Hartung) IV/Rumba  
Spec Press Flip Darling Lili  
Begin To Color Me (Read) VI  
Waltz/Spec Press 331  
Breaking Up Jive (Croft/deZordo)  
IV/Jive/RCA 447-0701 Neil Sedaka  
Crazy (Slater) V/Bolero  
Spec Press 319  
In The Mood (Goss) VI/Lindy  
Roper 167B  
Rock & Roll Is Here To Stay  
(Nelson) IV/J/Atl OS 13009  
Chuck Willis
5. So Near To You (Goss) VI/Rumba  
Star 110  
Un P'Tit Beguine (Goss) VI/FT  
Star 126  
Yellow Polkadot Bikini (Scott)  
III+1/Cha/MCA 60027 or Coll 90044
6. April In Portugal Revisited (Dunn)  
IV/Rumba/Tango/ Coll 6143  
Evening Kiss (Slater) IV+2/Waltz  
Roper 145 Flip Manuela  
House Of Blue Lights (Easterday)  
III+2/Jive/Epic 15-08461  
It's Alright (Goss) IV/Jive  
Coll 6074 Peggy Lee  
Man, I Feel Like A Jive  
(Rotscheid) IV+2/J/ Mer 172-123  
Shania Twain  
Once Upon A Time (Migliorini) IV  
FT Spec Press  
Salsa Café (Shibata) V/Salsa  
Rumba/Spec Press 339  
Sam IV (Baldwin) IV+1/Waltz  
Star 101  
Sway 4 Me (Rumble) IV+2/Cha  
Spec Press 315  
Winchester Cha (Buck) V+1  
Roper 219  
You Rumba (Esqueda) VI/Rumba  
Spec Press 337

**Send your round dance  
information to:**

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



## Bob Brundage Special Appreciation Award

*CALLERLAB - April 18, 2000*

*Presented by Al Brundage*

The recipient of this award has been involved in square dancing for over 65 years. He started playing drums in a square dance orchestra organized by his mother as a 4-H club. She traveled by horse and buggy as a young girl to play piano at square dances with her father and later played sound effects for silent movies and eventually became a concert pianist. She wanted her sons

to have some sort of a musical education and overcame many problems to form the first 4-H music club in the U.S. Eventually the entire family was involved in the square dance activity.

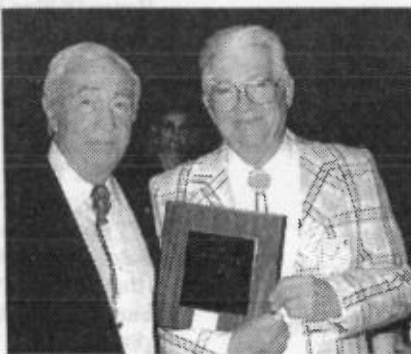
The square dance orchestra was organized around 1933 or 1934. A year or so later our recipient started to call and has been calling square dances ever since. Throughout Bob's career he has always had a positive effect on the square dance activity from local and regional influence to national recognition.

His recordings on Folkraft and MacGregor labels are still used at Contra and Folk Dance institutes and

weekends. His input and cooperation with the late Dick Leger resulted in CALLERLAB's Timing Rules and Definitions. Bob's work as assistant to Lawrence Loy, recreation director for the State of Massachusetts resulted in an organized procedure for conducting dance festivals and this structure is still used today. His stand on timing and phrasing has influenced many new callers to show and teach the musical val-

ues of dancing. His philosophy is that dance steps are set to music - music is not an incidental accompaniment to choreography.

During World War Two, he took time away from square dancing to become a fighter pilot in the U.S. Army Air Corps, flying P-47 fighter bombers with countless missions for close support of General Patton's Army and three missions on D-Day. On his return from the military service he became a strong and dedicated leader in the square dance activity, not only calling dances locally but also touring as a national traveling caller. He also became involved in organizations that



Al (l) and Bob (r) Brundage



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helped spur on the expanding square dance movement: Board of Directors - New England Folk Festival Association; staff member New England Recreation Leaders Laboratory; staff Connecticut Song & Dance Festival; staff, Maine Folk Dance Camp with the Hermans and Ralph Page; staff, Country Dance and Song Society at Pinewoods, MA; staff, Recreation Leaders Conference Watkins Glen, NY; official caller, New York State Fair; organized his own square dance orchestra in the late 1930's - his longest steady run with his band - 27 years at Vail's Grove, NY.

Six years ago Bob moved to

Albuquerque, New Mexico and soon after volunteered his services to the Lloyd Shaw Foundation. His first project was to help Bill Lichman, director of the Lloyd Shaw Archives, sort and catalogue the thousands of records, books, magazines, note service issues and other memorabilia donated to the Foundation.

So far 590 square dance record labels on 45 RPM and 320 78 RPM labels have been identified and catalogued representing over 35,000 individual records produced in the past 65 years going back to the early Henry Ford records and continuing to the present.

While involved in the that project, Bob discovered that there was a void in the documentation of the history and development of square dancing during this formative period and very little was written about the transition from what we now know as "Traditional" to our present Modern Western Square Dancing.

Bob also knew that the leaders largely responsible for developing the expanding movement were slowly but surely being lost. He realized that scattered throughout the country were personalities with great stories to tell of how the square dance activity had been developed in their area. Therefore he decided to take the leadership in trying to get this history on tape and create a historical document that would adequately cover this period. His goal is to get a complete and accurate account from as many of the early leaders as possible and create an unparalleled historical document for the Lloyd Shaw Foundation Archives.

So far Bob has spent over two and a half years on this project. He started out interviewing Hall-Of-Fame and Milestone Award recipients and then went on to Silver Halo and Silver Spur leaders. Bob followed-up with well-known national and regional leaders from over 35 states as well as Canada, England and Australia. He has interviewed Art Shepherd from New Zealand and has recently acquired an interview and lecture tape of Ed Gilmore taken at Ed's Callers School in 1949. I must add that over 10% of

the callers and leaders interviewed have since passed away.

As of this date he has interviewed 83 callers and leaders and has recorded over 100 tapes in pursuit of otherwise-to-be-forgotten memories. Bob is now transcribing these tapes into printed form. In addition he has spent countless hours planning, reviewing, interviewing, driving his car, sleeping in small motels, eating in roadside restaurants, making many phone calls and sometimes flying to bring this project to fruition.

Bob has been met with a friendly and cooperative response by everyone in the Square and Round Dance Activity and has received numerous donations, offers of help in transcribing the information, and the hospitality of many of the leaders interviewed. He does this on his own time and most of it at his own expense since this is a volunteer endeavor with no thought of monetary reward. Few people alive now in the activity would have had the background and interview style to make this effort. His many years of experience and experiences have made this project possible and have made it turn out as it did. This document is an important contribution to the historical aspect of our square dance heritage and will remain so in the archives for future generations to peruse and study.

It is with a great deal of respect, pride and admiration that I present the CALLERLAB Special Achievement Award to my brother, Bob Brundage.

There are no degrees of honesty;  
either you are honest or you are not.



## THE CALLERLAB FOUNDATION

For the Preservation and Promotion of Square Dancing

### THE PHOENIX PLAN (A New Beginning)

The Plan is a program to market square dancing. It is a recommended plan of action based on research findings arising from a brief market study. The public image of square dancing has become less attractive. At the same time, competition for the consumer's leisure and recreation time has noticeably increased. Understanding those factors, the Plan will identify the problem areas and offer solutions that would again present square dancing as an attractive product or service. The Plan consists of three phases and recommends incremental steps to realize its potential.

**Phase I** will provide market research to define who our prospective dancers are, and what it will take to recruit and retain them. It will provide tools and materials to help us understand the problem occurring in the activity and identify the role of the individual dancer and caller in its recovery. The clubs will need to inventory their membership for demographic data, as well as learn the details of the Plan. CALLERLAB will reorganize its Foundation as a universal clearing house designed for a two way exchange of ideas and distribution of resource information for the square dancing community. It will establish the Foundation

as the primary vehicle for implementation of the Plan.

**Phase II** will provide for the Foundation to continue its research work. It will utilize the resulting data to help recruit advertising and public relations assistance. It will provide guidance to improve the activity's public image. This would allow square dancing to appeal to a broader market. This phase seeks to establish funding resources from corporate sponsors, government agencies, and non-profit organizations.

**Phase III** will continue earlier efforts in order to attract appropriate corporate partners as financial and promotional sponsors. By consolidating market research and the dancer demographics gathered from the clubs, the Plan will guide the leaders of square dancing in making necessary changes to the product. The Plan will present square dancing as a competitive product in the leisure and recreation market.

The Plan will unite the various factions of square dancing in a common cause. The resulting consensus will be the critical factor in attracting long term sponsorship. A new public image of square dancing and better informed square dance leadership will help preserve and promote the square dance activity. 🍀

# SEWING 101

WITH *DONNA IPOCK*

I really hate to admit this but my stash of trims is almost as large as my fabric stash. For some reason I just can't pass up a clearance table of trims or ribbons.

And now I am really in trouble! I have sequins, everywhere. Sequins sewn on the bottom edge of a petticoat is a look that I really like, so naturally sequins of all colors have found their way to my sewing room. Depending on the yardage of your petticoat you can't always buy your sequins all at the same time. What a surprise to me when I found that I now have enough blue sequins to not only hem my petticoat, but also have a variety of blue colors left over. Now, how did this happen? Well, I would see sequins on sale but didn't have my sample with me (shame on me). If the price was .25 per yard or less, that was such a good deal, I couldn't do anything but buy, right? But now I have to do something to make more room for...you guessed it...more fabric.

I have been using bits and pieces as trim on vests to outline the print on a ready-made tropical blouse and now I am on to Christmas projects. Yes, I know we're in the heat of summer but believe me we have to stay one step ahead of the overflow of fabric and STUFF. I found a pattern for a basic Christmas stocking in a magazine and enlarged it. You can use a copier to en-

large the pattern to the size of your choice. Using

some left over fabric (one color on the front and a different color on the back), I cut out several in solid colors and even two in patterned fabric. For added stability I used an iron on interfacing on both front and back. Do your trimming before you sew the two sections together. You can do appliques, outline a pattern, do a patch work look, or free form to add your trims and the sequins. The sequins look especially festive. The sequins are by the yard and on one stocking the silver sequins outline a tree shape. Little bells are added here and there and small decorative buttons are used as trims on the tree, making it look like a fully decorated Christmas tree. I used some brown zig zag stitches as a base for the tree. Outline the top with stitching or a piece of the back fabric to make it look like a cuff. You can sew this in place or use some "wonder-under". Instead of sewing the two right sides together and turning inside out, I used a blanket stitch, on my machine it's the blind hem stitch, to stitch the two pieces together. It took stitching very carefully all around twice to get the look I wanted, but it now looks like it was stitched by hand. Kind of an old world look. Cut a loop from the



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Also Sept 29 - Oct 1 Tom Miller, PA and Ron Libby - Rounds: Collipi - NH

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Cuers - Mindlin, NY ~ Collipi, NH

Dec 28 - 31 2000 Holiday Round Dance Ball - Landmark Resort Hotel  
Myrtle Beach, SC - Phases III-VI  
Big New Year's Eve Celebration  
Staff: Pierce, AL - Blackford, FL & AZ - Collipi, NH

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Ralph & Joan Collipi, Round Dance Leaders

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---

fabric and attach to the top back. Be sure that the loop is strong enough if you plan to "STUFF" these stockings. I braided three strands of heavy cording for the loop on one of the stockings and it looked very nice. I was so pleased with how well this project looked, I went on to make several more. As of this writing I have 3 made and want to go ahead and make one for every family member. As I made the second and then the third, I found that if the fabric is doubled it looks almost quilted as you add and even layer the trims one on top of the other. These go together really fast once you have several cut out and your trims planned out. It would be nice to date them and add a label "made by....." then they would make a special little gift.

Now for the Square Dance Tip...I played around with different sizes of

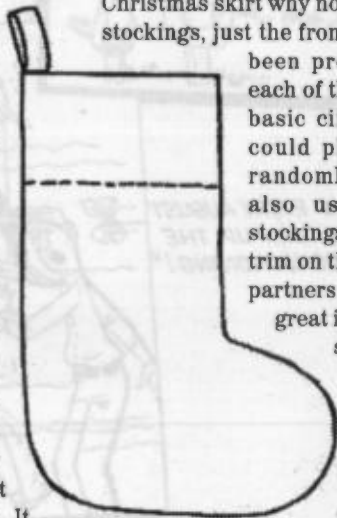
the stocking pattern and came up with a cute idea. On your basic red or Christmas skirt why not tack on small stockings, just the front side that has

been pre-trimmed, to each of the gores. On a basic circle skirt you could place them on randomly. You could also use two small stockings as a matching trim on the yoke of your partners shirt. I had the great idea for making

small cloth packages that could be placed so they peek out of the top of the stocking. I

haven't put that all together yet, but plan to have one outfit done before THE SEASON is here. Hope you can make one, or several of these.

Sew Happy!



# SQUARE DANCE DIARY by a square dancer

In many areas late summer is the time for the square dance genius to decide how one can beat the heat and still get in a share of his favorite pastime.

## THE HOT WEATHER DANCE

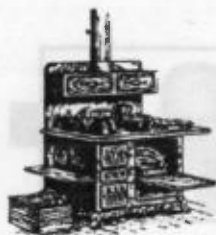


"...MOM SAID WE COULD USE IT TOMORROW!"

"...HAPPENS EVERY AUGUST WHEN THEY TURN UP THE AIR CONDITIONING!"



We invite you to send in your suggestion for a scene in the Square Dance Diary. Thanks goes to Ed Peters for this idea.



# Country Kitchen

By Louise Harrop



## Breaded Broccoli

- 2 - 9 oz. pkgs. Frozen cut broccoli
- 5 slices bacon
- 1/2 Cup chopped onion
- 1/4 Cup chopped red bell pepper
- 1 tsp. minced garlic
- 1 Cup unseasoned bread crumbs
- 2 Tbsp. grated Parmesan cheese

Prepare broccoli according to package directions. Drain well and keep warm. In skillet, cook bacon which has been cut into 1/2 inch pieces, over medium heat for 2 to 3 minutes. Add onion, bell pepper and garlic; cook 5 to 7 minutes or until bacon is crisp and onion is golden brown; stir occasionally. Add bread crumbs; cook and stir 2 to 3 minutes or until bread crumbs are golden brown. Stir in Parmesan cheese and broccoli; heat through. Serve immediately.

Submitted by: Gwen Kelly

## Chicken Salad Supreme

- 2 1/2 Cups diced cooked chicken
- 1 Cup finely chopped celery
- 1 Cup seedless grapes, halved
- 1/2 Cup chopped almonds
- 2 Tbsp. minced parsley
- 1 tsp. salt
- 1 Cup mayonnaise
- 1/2 cup whipping cream, whipped

Combine all ingredients. Chill and serve.

Submitted by: Dot Downer

## Lemonade Cookies

- 1 Cup butter or margarine
- 1 Cup sugar
- 2 eggs
- 3 Cups flour
- 1 tsp. baking soda
- 6 oz. can frozen lemonade concentrate, thawed

Preheat oven to 400°. In mixing bowl, cream together butter and sugar. Add eggs one at a time, beating well after each addition. Combine flour and baking soda. Stir dry ingredients into egg mixture alternately with 1/2 cup of lemonade concentrate. Drop by teaspoonfuls 2 inches apart onto ungreased baking sheets. Bake about 8 minutes, or until edges are lightly browned. Remove from oven, brush lightly with remaining concentrate and sprinkle with sugar. Place on wire racks to cool.

Submitted by: Margaret Sommers

The above recipes were taken from "California's Golden Goodies" - the cookbook assembled to help support the 50<sup>th</sup> National Square Dance Convention in Anaheim, CA. If you would like to purchase a copy, send \$13.08, shipping included, to: Ward and Shirley Keas, 5028 Lee St., Torrance, CA 90503; Phone: 310-540-2666.

Make checks payable to: 50<sup>th</sup> NSDC

# CREATIVE CHOREOGRAPHY

**LEE & STEVE KOPMAN**



This month, we are throwing you 2 curves. We will call Centers In from a position we don't normally call this from and we are not going to Cast Off 3/4 every time. Not hard to execute but it might add some spice to your calling.

- 1. HEADS square thru 4 centers in centers run square thru 4 right and left grand (1/2 promenade)**
- 2. SIDES square thru 2 centers in, CENTERS trade star thru dixie grand left allemande (1/2 promenade)**
- 3. HEADS star thru double pass thru leads trade centers in cast off 3/4 CENTERS pass thru 1/2 tag explode & square thru 4 trade by left allemande, (at home)**
- 4. SIDES star thru CENTERS square thru 3 centers in cast off 3/4 ENDS face in at home**
- 5. HEADS pass thru separate around 1 to a line pass thru wheel and deal CENTERS pass thru centers in cast off 3/4 ends fold GIRLS LEFT square thru 3 touch 1/4 extend right and left grand (at home)**
- 6. SIDES LEFT touch 1/4 side girls run centers in cast off 3/4 ENDS circulate star thru CENTERS pass thru left allemande (1/2 promenade)**
- 7. Heads 1P2P star thru centers in centers run slide thru left allemande (3/8 promenade)**
- 8. SIDES square thru 4 right and left thru centers in, centers run square thru 2 right and left grand (At home)**



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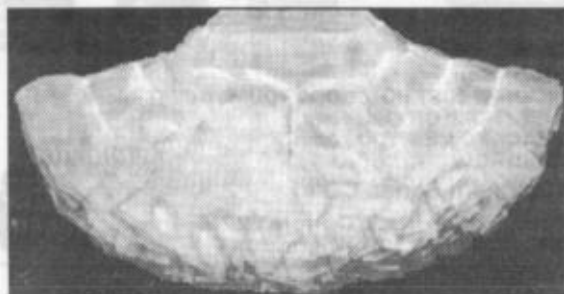
- 9. **HEADS 1P2P**  
square thru 2  
trade by  
centers in  
centers cross run  
touch 1/4  
girls run  
double pass thru  
leads trade  
right and left grand  
(7/8 promenade)
- 10. **SIDES touch 1/4 &**  
walk and dodge  
centers in  
centers run  
box the gnat  
fan the top  
circulate  
girls trade  
swing thru  
right and left grand  
(5/8 promenade)
- 11. **HEADS lead right**  
centers in, cast off 1/2  
**CENTERS U turn back**  
touch 1/4, circulate  
girls run, swing thru  
circulate, explode & star thru  
left allemande (1/4 promenade)
- 12. **HEADS right & left thru**  
and lead left  
centers in  
cast off 3/4  
**CENTERS pass thru**  
1/2 tag  
circulate  
**LEFT swing thru**  
right and left grand  
(7/8 promenade)
- 13. **SIDES pass the ocean**  
ping pong circulate  
**CENTERS**  
explode & square thru 2  
**ENDS roll away**  
centers in  
boys trade  
**CENTERS trade**  
touch 1/4  
circulate  
girls U turn back  
swing thru  
right and left grand  
(1/8 promenade)



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SIZES: Small, Medium and Large

14. HEADS star thru  
double pass thru  
leads U turn back  
centers in  
girls trade  
CENTERS california twirl  
star thru  
trade by  
swing thru  
circulate 1 1/2  
right and left grand  
(1/2 promenade)

15. HEADS right and left thru &  
roll away & star thru  
centers in, cast off 3/4  
circulate, centers run  
star thru, trade by  
pass to the center  
CENTERS square thru 3  
left allemande (At home)

16. SIDES LEFT square thru 2  
centers in  
cast off 1/2 & ROLL  
square thru 3  
trade by  
left allemande  
(1/2 promenade)



# THE KOREO KORNER

STEVE KOPMAN



This month lets expand a little on the centers in & cast off 3/4. After the cast off 3/4 we're throwing another curve by adding a circulate from a position we don't ordinarily call this from.

HEADS star thru & pass thru  
centers in, cast off 3/4

ALL 8 circulate

THEN:

1. centers run  
square thru 2  
right and left grand (At home)
2. ENDS pass thru  
wheel and deal  
CENTERS square thru 3  
star thru  
ferris wheel  
CENTERS pass thru  
left allemande (3/4 promenade)
3. CENTERS trade  
star thru  
CENTERS pass thru  
left allemande (1/2 promenade)
4. ALL trade & roll  
pass to the center  
CENTERS square thru 3  
left allemande (1/2 promenade)
5. cast off 3/4  
circulate  
centers run  
star thru  
trade by  
left allemande  
(At home)



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# POINT OF ORDER



## Why fewer people are square dancing.

Bernie Coulthurst believes fewer people are square dancing because there is too much to learn. With all respect, I say Nuts.

European clubs dance through Challenge and have plenty of members. Gay clubs, too, appear to be growing in number and participation despite dancing all the way through Challenge.

The real problem is that square dancing in the U.S. has come to be seen as an activity only for the elderly. At most local dances, the perception is proven true. Don't get me wrong. I'm delighted to see older people dance. But to keep square dance vital, we need a younger version, too.

This is what square dance needs:

New clubs where the music is modern and the dancing is fast, fast, fast. Perhaps associated with colleges, or elementary schools to attract young parents. No rounds, fewer breaks, square dance attire optional. Mostly DBD so singles can come. Hard dancing for two or three hours and socializing afterward.

Marketing. If somebody can sell Listerine®, selling square dance ought to be a cakewalk. Professional marketing people must exist among our ranks. Or maybe we should pay for professional advice on how to change our image. It is essential to develop the product (younger, faster clubs) at the same time we market it. My son said you need a movie. Or at least a video.

Now there's an exciting idea.

Lessons are the lifeblood of square dance. In Denmark, weekly lessons, rather than dances, are the focus of the club. (Dances are, at most, monthly and are multi-level.) Furthermore, we need an option for intensive learning for those who are interested. A place where dancers can learn an entire level in one week.

Even at Toy Story, where Jerry Story spun us like tops, even there an observer remarked on the age of the dancers. It's time to change that woman's mind.

Sincerely,

*Sue Ellingson  
Madison, WI*

### *Bernie's Responce:*

I am pleased to read Sue Ellingson's letter. To support my statement that fewer people are square dancing because there is too much to learn at the entrance level, I will ask Sue and any other readers of my column a couple of questions so they can make their own determination. The first question is how many new dancers did their club have over the past five years? The second question is how many of those new dancers are dancing today? The answer to both questions is easy: "NOT VERY MANY!"

Today's new dancers are lucky to get a good exposure to the calls in the Mainstream program during their new

dancer program (they used to be called lessons). After graduation they are quickly exposed to the real square dance world and many realize that it simply isn't worth the effort to continue square dancing. The new dancers are left out in the cold square dance world to "sink or swim" in the Plus dominated square dance activity. Unfortunately, most "sink" and never show up on the dance floor again.

Regarding Sue's comment about European clubs having plenty of members, they are beginning to face the "Plus Problem" that we in the United States have been experiencing for about 25 years. The downward trend is somewhat slower in Europe because of their strong support for the Basic program and more time being spent to teach new dancers the Basic and Mainstream programs.

Sue mentions that the real problem is that square dancing in the United States has come to be seen as an activity only for the elderly. To a degree she is right, however there are many clubs with a good percentage of their dancers being under 25 and many in their teens. This elderly image is the result of our poor dancer retention over the past 25 years - little or no new blood. Our marketing efforts can change this image if we use the Canadian "teen" marketing video that sells square dancing as the "in thing" to do.

Sue continues with what square dance needs. I agree with her ideas for the most part. I will only add one thing. The caller is the keystone to recruiting more new dancers, especially teenagers. If the caller is determined and enthusiastic, square dancing will

## 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 (321) 639-0039.

grow. Marketing can bring in the new people into the activity but only the caller can teach and retain them. However, they, too, are burdened with the Plus problem. Our activity will not solve its declining numbers problem until we make positive product changes. We simply have too many programs. We try to satisfy everybody's needs and we end up satisfying nobody.

Thank you, Sue, for writing ASD about one of our recent articles. We encourage readers of our column to write about what they think. The goal of the column is to stimulate positive thinking. 🍀

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From ASD - Thanks for the idea from one of our readers.

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# Remembering

**Phillip Clinton**

**"Cowboy" Showers**

**Aug 8, 1929 - Jan 24, 2000**

Cowboy was an accredited member of CALLERLAB and served on the Mainstream and Plus Quarterly Selection Committees. He was a member of the Virginia State Callers Association and served as Chapter Chairman for the Shenandoah Valley.

In 1996, VASCA presented him the Cardinal State Award for Excellence. He and Liz were charter members of VASARDA, also charter members of Shenandoah Valley Callers Council, where he held offices of Secretary, Vice President and President.

Cowboy was club caller for Circle Eight in Waynesboro since 1976, Grand Squares of Nelson County since 1984 and Virginia Reelers in Charlottesville since 1986. He called his last dance in Waynesboro on January 8, 2000.

After retiring from DuPont in 1985, with 38 years of service, he learned to fly and owned a Cessna 150. He and Liz also enjoyed motorcycling on their Harley Davidson motorcycle. In 1995 he was diagnosed with cancer of the kidney and lung. After brain surgery in 1997, it became necessary to add a sidecar to the Harley to help balance it

and they kept on riding. They also enjoyed gardening and camping and were active in their church.

Cowboy was a U. S. Army Veteran, having served during the Korean Conflict.

He was discharged in February, 1953, and he and Liz were married in October, 1953. They had four children and thirteen grandchildren. By his request, his body was donated to science.

A Celebration of Life was held on January 30, 2000, at the Waynesboro Church of the Brethren.



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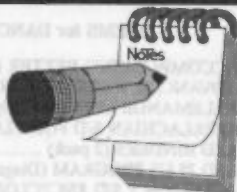
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Not for profit Association/Federation festivals or conventions or benefit dances can be listed free of charge in *What's Ahead*.

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

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## NATIONAL CONVENTIONS U.S.A.

- Aug 9-12, 00 Casper, WY <sup>USA</sup>West  
Jun 27-30, 01 Anaheim, CA 50<sup>th</sup> NSDC  
Jun 26-29, 02 St. Paul, MN 51<sup>st</sup> NSDC  
Jun 25-28, 03 Oklahoma City, OK 52<sup>nd</sup> NSDC

## CANADA

- Jul 18-20, 02 Saint John, New Brunswick

## AUSTRALIA

- Sep 8-10, 00 Perth, Western Australia  
Jun 7-11, 01 Tamworth, New South Wales

17-19 **TENNESSEE** - Tennessee S&RD Convention, Gatlinburg Convention Center, Gatlinburg. Dance Data, 110 Wilson Ave, Clinton TN 37716; d.leevever@juno.com

18-20 **NEW YORK** - Adirondack S&RD Festival, Camp Echo Lake, Warrensburg. Jason Levine, 888-515-6118; jason@campecholake.com; www.campecholake.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.

18-19 **NORTH CAROLINA** - North Carolina F,R&SD Federation State Convention, North Raleigh Hilton, 3415 Wake Forest Rd, Raleigh. Ralph & Ann Kornegay, 138 Mohican Trail, Wilmington NC 28409; 910-392-1789; sqdoc@isaac.net

24-26 **GEORGIA** - Jekyll Island Jamboree, Comfort Inn, Jekyll Island. Bob & Viaian Bennett, 2111 Hillcrest Dr, Valdosta GA 31601; 912-242-7321

## AUGUST

4-6 **WEST VIRGINIA** - Annual West Virginia Convention, Wesleyan College, Buckhannon. George & Pat Cumberledge, 204 Macks Dr, Elkview WV 25071; 304-965-5563

9-12 **WYOMING** - <sup>USA</sup>West Square Dance Convention, Casper. Mel & Carol Ford, 93 Calypso, Casper WY 82604; 307-266-1421; caromel@caspers.net

11-12 **PENNSYLVANIA** - Pennsylvania S&RD Convention, State College, PA. Dave & Janet Baker, RR2 Box 587, Martinsburg PA 16622; 813-793-4443; jan8fxfire@alo.com

25-26 **NEWFOUNDLAND** - Annual Festival of the Newfoundland SD Callers Assoc, St. John's. Mel Gosse, 709-747-1964.

## SEPTEMBER

1-3 **GERMANY** - Annual EAASDC & ECTA Fall Round Up 2000, Schulzentrum (highschool complex) Grossburgwedel, Hannover county, Germany. Ulrich Brandt, Phone: x49 5132 93695; Ulrich.Brandt@ecta.de

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; tambin@wongan.agn.net.au; btanner@webace.com.au; www.webace.com.au/~squarea

15-17 **CALIFORNIA** - Square Affair S&RD Festival, Veterans Memorial Cultural Center, Santa Maria. David & Susan Cleek, 805-773-2762; dmcco@thegrid.net. John & Evie Baxter, 805-733-1796; 11013@ww1.utech.net

15-16 **NEBRASKA** - Nebraska State S&RD Convention, Adams County Fairgrounds, Hastings. Marv & Marilyn Heckman, 4630 Parklane Dr, Kearney NE 68847; 308-234-1344; mheckman@esu10.k12.ne.us

22-24 - **CALIFORNIA** - Cow Counties Hoedown Association Fall Festival, San Bernardino County Fair Grounds, Victorville. Jim & Georgia Stone, 909-862-9486; ccha@discover.net; www.discover.net/~ccha

23 - **WISCONSIN** - 50<sup>th</sup> Anniversary - Fox Valley Squares, Menasha. Caller: Susan Elaine Packer, Orlando, FL; Cuer: Betty Schumacher. Info: Alfred & Lorraine Fochs, 79 S 11th St, Hilbert WI 54129.

30 - **OHIO** Cleveland Federama. C Storgard, 9456 Sherwood Trail, Brecksville Ohio 44141; 440-526-0326

## OCTOBER

1 **OHIO** - Buckeye Round Dance Council Harvest of Rounds. MJ Wolff, 1553 S Carpenter Rd, Brunswick OH 44212; 330-225-2553

20-22 **INDIANA** - Indiana SD Convention, Horizon Convention Center, Muncie. Ken & Judy Arrington, 10303 W St Rd 28, Ridgeville, IN 47380; 765-369-2237

20-22 **VERMONT** - Tumbling Leaves Festival, Bennington College, Bennington. 4 Hassl, Plus, A-1, A-2 C-1. Callers: Red Bates, Cliff Brodeur, Tim Crawford, Bill Harrison, John Marshall, Jim Pulaski. Cuers: Ralph & Joan Colipi, Esther & Irv Mindlin. Several packages available. Contacts: **Cliff Brodeur**, PO Box 914, Pittsfield MA 01202; 413-443-3060; **Red Bates**, 82 Regency Park Dr, Agawam MA 01001; 413-786-0212.



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| He's My Rock, Kinney .....                              | HH 5244  |
| Mary Ann, Magnet .....                                  | ST 223   |
| Amarillo, Nordbye .....                                 | HH 5243  |

## NOVEMBER

12 **NEW JERSEY** - Northern New Jersey SD Assoc Annual Mini-Festival, Bridgewater-Raritan Middle School, Bridgewater. Sai & Mary Alessi 973-256-1647; Jim & Joyce Kelly 908-658-4271

10-11 - **CALIFORNIA** - Frolicking Fall Festival, Red Bluff Community/Senior Center, Red Bluff. Swinging Squares, 18785 Palomino Dr, Red Bluff, CA 96080. [Jthiel@rbushsd.k12.ca.us](mailto:Jthiel@rbushsd.k12.ca.us); 530-527-3486

17-18 **TENNESSEE** - Mid-South S&RD Festival, Memphis. Jim & Doorothy Bobo; 901-754-2409; [JB0BO1230@aol.com](mailto:JB0BO1230@aol.com)

17-18 **FLORIDA** - Annual NEFSARDA Fall Festival, Jacksonville. John Wall PO Box 50124, Jacksonville Beach, FL 32240; (904) 241-0384, [FLASQRDNCR@AOL.COM](mailto:FLASQRDNCR@AOL.COM)

19 **MASSACHUSETTS** - Springfield Area Callers and Western Massachusetts S&RD Assoc 25th Fall Festival, Bellamy School, 314 Pendleton St, Chicopee. Fran Vivier, 31 North St, Granby MA 01033; 413-467-3352; [fran.gloria@the-spa.com](mailto:fran.gloria@the-spa.com)

## JANUARY '01

7 - **OHIO** - Berea Children's Home Benefit Dance, Berea High School, Berea. Tom Rudebock, 4551 Grafton Rd, Leetonia OH 44431; [rudebts@valunet.com](mailto:rudebts@valunet.com)

22-28 **HAWAII** - Aloha State S&R Dance Festival, Waikiki, Honolulu. Special activities, tour packages and discounted hotels available: call Allen at 800-676-7740. Registrar: Tim at 808-668-1598; [Trvoss@aol.com](mailto:Trvoss@aol.com); [www.inix.com/squaredancehawaii](http://www.inix.com/squaredancehawaii).



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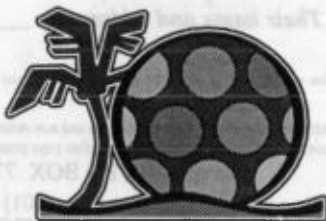
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If there is harmony in the home,

there will be order in the nation.  
When there is order in the nation,  
there will be peace in the world.

*-Chinese Proverb.*

*..Happy Dancing..*

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The above appeared on the cover of the January 1955 Caller.



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