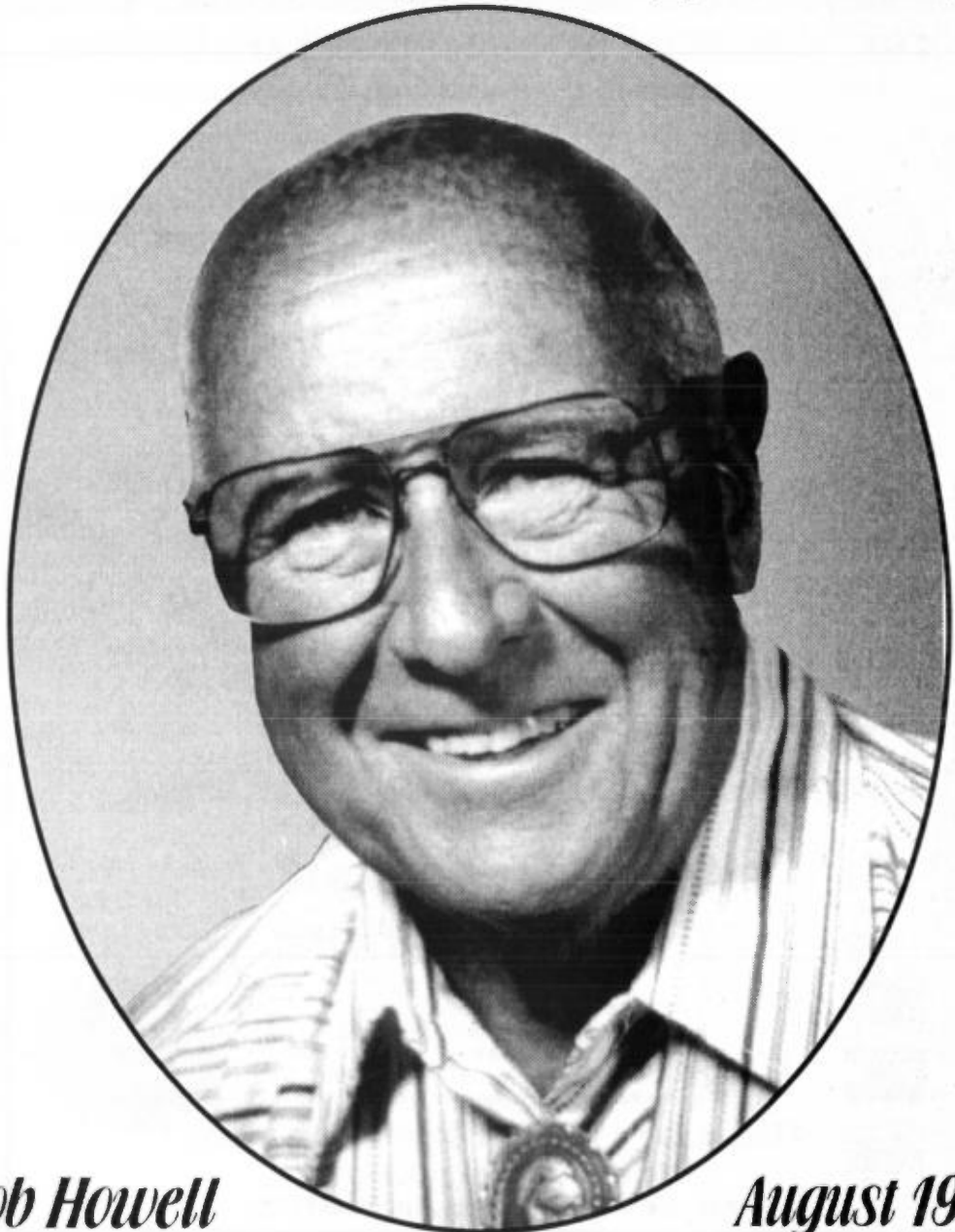


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*Bob Howell*

*August 1997*

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THE INTERNATIONAL MAGAZINE  
WITH THE SWINGING LINES

VOLUME 52, No 7  
August 1997



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# Editor's NOTEBOOK

by Jon Sanborn



**M**any books and articles have been published regarding the responsibilities of leaders, callers and cuers and very little has been written about the responsibilities of the dancer. The dancer is the backbone of the total square dance movement. Without dancers there is no need for leaders, callers and cuers.

The categories of participation vary widely among dancers. Some dance occasionally while others dance at a higher frequency. Regardless of their dancing frequency, all dancers have certain responsibilities to themselves, their fellow dancers, their caller/cuer/instructor, their club and its officers and their supporting square dance organizations.

**Responsibilities to yourself:** Take responsibility for learning new calls. Attend workshops. Accept advice about dancing. Dance as often as necessary to maintain your selected dance level. Know what is contained on the dance list for your level. Set an example for others to follow in dress, badge, promptness, enthusiasm, and knowledge about the square dance community activities.

**Responsibility to other dancers:** Be socially clean, courteous and pleasant. Square up at the first call. Know and adhere to your dance level. Accept help from others and be helpful to others. Share dance time; don't be exclusive.

**Responsibility to caller/cuer/instructor:** Know the relationship of the caller to the club. Talk to the caller about your dance problems. Check the use of recorders and tapes with the caller. Let the caller teach the students. Let the new caller know your preference as to calls, music, pace, level, and so forth.

**Responsibility to the club and its officers:** Serve in positions of responsibility. Volunteer without being asked. Recruit and assist new dancers—support all club functions and activities. Be prompt for the first tip and stay the en-



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tire dance if possible. Be courteous at announcement time. Assist in the setup and clean up of the hall. Set an example for others. Wear proper square dance attire at all club functions.

Responsibility to supporting organizations: Serve in positions of responsibility. Broaden your scope by participating as delegates and officers. Attend seminars, Mini-Legacies and other leadership training programs. Support the general activities and special dances of your area, state and national organizations.



After five gratifying years of service to our subscribers and advertisers, we wish to announce the sale of the *American Squaredance Magazine*.

Susan and I wish to thank all of our loyal subscribers and advertisers for your support throughout the years. It has been our pleasure to serve you. We have enjoyed the square dance world because it has given us the opportunity to meet so many wonderful people.

The new owners, Ed and Pat Juair are excited about taking over the publishing of the *American Squaredance Magazine* and getting

acquainted with as many of you as possible. Ed and Pat are the current editors and publishers of *The Northeast Square Dancer Magazine*. It is our opinion that they will do a bang-up job.

December 1997 will be their first issue that they will publish and we hope that you will continue to support and encourage them in their expanded publishing endeavors.



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# BY-LINE

A Tribute to Bob Howell is the reason for this month's cover. It's just one small way we could show our appreciation for Bob's devotion to the square dance activity.

For a *Dandy Idea*, be sure and take a look at how you can build your own caller's stand. It's a portable boost to ensure a clear view of the dancers on the floor.

Ever wonder what it's like *Dancing Internationally*? You'll find out when you read Bill Peterson's account of his experience dancing in Finland, England and Holland.

We couldn't let the fun of this year's National slip by without sharing some of it with you. *Memories* by BettyLee Talmadge, in charge of the tours for the 46<sup>th</sup> N.S.D.C., is about her remembrances of all the action that took place in Orlando. Even our staff couldn't resist putting together a few sights and sounds of their own. We hope you enjoy *A Look at the 46<sup>th</sup>*. Why not share *your* experience at this year's National with us? We look forward to hearing from you.

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# Ask Dave



Got a dancing problem and need an answer or opinion? Dave speaks his mind, taking stands and answering questions as only he can, with plain talk, common sense and humor.

**T**his month I'd like to cover a few subjects brought to my attention at dances, conventions and so forth, by dancers and callers. Read along. See if any hit close to home.

## **Why doesn't that caller just quit? He's terrible and I don't like him!**

Friends are always the last to tell you bad news. Why? Because they want to avoid hurting you. On the other hand, some people will simply never be good singers. Others may sing great but can't find the corner in a two-person square. However! Everyone has people who like them and gives them encouragement, a fan club of sorts. If you really don't like the caller, stay home and watch a movie. It's not worth getting upset about.

## **I heard a caller tell a joke and I thought it was improper. It really offended me, but I didn't say anything. How should I have handled it?**

Confrontation is difficult at best. But, such conduct is unacceptable. Next time, take the caller aside and inform him/her that you are truly offended by that remark and would appreciate not hearing anymore of the same. There is no need to raise your voice or speak snidely. Simply look the offender straight in the eye and tell them. I guarantee you will make the right impression on that person. They'll think THREE times before doing it again. If they do it again, ask for your money back at the door (after the tip) and leave.

## **What do you think about the dress requirement in square dancing? (This is one of the most frequently asked questions.)**

I have a liberal attitude about square dance clothing. In my opinion, special events should encourage square dance attire. It should be

optional at regular club dances. Note that I *did not* say western attire. People of my age grew up with western movies and television shows like *Gunsmoke* and *Paladin*. The new adult generation of today has no idea who *Paladin* is and probably doesn't care. Similarly, they aren't interested in wearing clothing that makes them stand out so much from their peers.

Pick a fraternal organization, just about any of them. They usually wear their finest "only" on special occasions. Maybe it's time we did the same. My experience is that most people will continue to dress in square dance attire even though they are not "required" to do so. Even the new, young folks eventually buy that outfit that they "wouldn't be caught dead wearing." If we don't rethink our position, the 2-3 square dance will become the norm. Oh, they'll look pretty though. Think about it. Look for a compromise!

## **When my husband calls, everyone insists that I dance each tip. I "really" would prefer to sit and watch. What do I do?**

Hmmm. That's a tough one. When you come dressed to dance, you probably will. How about saying, "Thanks, but I need to watch and help my husband." It's difficult at times to be both diplomatic and honest at the same time. Maybe if we give the girls/guys an option such as—Would you like to dance or rest this tip?—it might just do the trick. Everyone is happy! *ASD*

Dave answers all questions:

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# A Look at the 46<sup>th</sup> National Square Dance Convention



*As seen through the eyes of Dorothy Walker, assistant editor of this publication and Phyllis Arthur, who manages the ASD office (and those who work therein!).*

**A**s many of you know, Jon and Susan Sanborn will hand over the reins of the *American Square Dance Magazine* with the December issue to Ed and Pat Juare of Rhode Island. Phyllis and I usually stay in the background, but, seeing how this may well be our last square dance convention, we couldn't resist sharing the wonderful time we had. We so enjoyed meeting those who are readers and contributors/editors of this

publication and on the next page or two, you'll see us doing just that.

A special thanks goes to BettyLee Talmadge of Orlando, Florida, for making the second week of our stay in Florida one we'll never forget. Her knowledge of Disney World is vast and detailed and you could see how much she loved sharing that knowledge with others. The Disney family surely knows how lucky they are to have her as an ambassador. And to BettyLee's daughter, caller Susan-Elaine Packard, thanks for those great name badges . . . and those rare Mickey Mouse pins—everybody wanted 'em—try as they might, a trade was never even considered!



Phyllis (L) and Bob Howell (R) stopped by ASD's booth to visit with the staff. Phyllis Arthur (office manager here at ASD) made sure they didn't get away without first taking a photo with her.

**T**hanks to all of you who made our trip to the 46th Nationals one we'll not soon forget . . .



Toshihiko and Kiyoko Horie always stop by our booth with trinkets from Japan

Dorothy (L) and Phyllis (R) cornered caller Debra Parnell for this shot



Rubbing elbows with the Ghost Riders



(At left) Dave Gipson presented Stan Burdick with a certificate of appreciation



The Stewarts contribute news monthly to ASD



(At left) Dorothy with our Fairy Godmother, BettyLee Talmadge

(At right) Phyllis and Dorothy with Ed and Pat Juare from Rhode Island



# CORRECTIONS and APOLOGIES



Our apologies to David Yamasaki of the Shirts n' Skirts from Santa Ana, California, for not identifying everyone in a photograph we included in June's *People/Events in the News*, page 28, "Chinese Square Dancers Come to America." Below you will find the photo along with the correct caption.



*Above (left to right): Evelyn Daugherty (group hostess), Jack Murtha (group escort), Darlene Leonard and Dave Radcliffe (first lady and president-Shirts n' Skirts), Bailey Daugherty (group host), Jo Rensberger (caller's wife), Cheng Quian Ling (president-Beijing Square Dancers), Dave Rensberger (caller), Zhuang Shu Lan (group leader), Madame Tang Xia Ling (caller-Beijing Square Dancers).*

*ASD*

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# A Tribute to Bob Howell

The staff of *American Squaredance Magazine* would like to take this opportunity to thank Bob Howell, our *Easy Level* editor (just one of the many hats he wears), for all he has done and continues to do for square dancing. Our gratitude cannot be fully expressed, but we thought this tribute was a good start.

We had a great time visiting with Bob and his beautiful wife of 52 years, Phyllis, at our booth at the 46<sup>th</sup> National Square Dance Convention in Orlando, Florida, this past June. He was gracious enough to sign books for dancers and was eager to be of assistance when questions were raised. As a speaker at the early morning press breakfast, he had us rolling on the floor with his quick wit and continuous jokes (he must have one for every subject imaginable)—our day couldn't have begun on a brighter note.

Whenever we receive Bob's *Easy Level* article, we look forward to reading what he's up to at that particular time of year...skiing in the winter, fishing, swimming or roller skating in the summer. His energy seems boundless as you will see while reading about one of square dancing's most versatile men.

Born and raised in Cleveland, Ohio, Bob Howell received his BA degree from Ohio State (where he was also a cheerleader). He began calling in 1947 while working on a doctoral program at Case Western Reserve University. He pursued a dual career serving the Cleveland Heights school system as a physical education teacher, coach, and junior high school principal and the rest of the world as a square dance caller and recreation consultant. Bob also served in the Navy during WW II.

The father of two children, Jan and Jim (and at present, grandfather of seven), Bob was a leader in the Boy Scouts of America, the Round Table Commissioner for Euclid, received the Silver Beaver Award for service and was the Longhouse Chief for Indian Guides. Currently, he is the head of Uncle Bob's Preschool Ski School at Alpine Valley, where two, three and four year olds are taught to ski.

Bob was a student of Lloyd "Pappy" Shaw and has taught square dance classes since 1953. He has taught recreation courses, caller/teacher classes, conducted workshops and institutes at several colleges and universities throughout the country, conducted ten different travel tours—each one having square dancing—and has called on every continent in the world. He is a member of the Cleveland Area Caller's Association, on the founding committee of the Lloyd Shaw Foundation, a charter member of



Bob Howell and Phyllis, his wife of 52 years

CALLERLAB, and charter member and past international chairman of LEGACY. He has been editor of the "Easy Level" page of the *American Squaredance Magazine* since 1969 and is also a contributing editor to the *North-east Square Dancer*. Bob is a recording artist on the Grenn, Top and Lloyd Shaw

labels, co-author of the books *Easy Level Solo Dances* and *Dancing for Busy People*, and is a choreographer of note.

Bob's wife, Phyllis, best described him when she wrote, "Bob loves people, enjoys life and a good joke."

ASD



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# CONTRA CORNERS

.....By Don Ward  
Member of  
American Callers Association  
and CONTRALAB

Two Southern California events this last month continue to reflect the positive growth of contra dancing in the area. The Annual Western Square Dance Association Memorial Day Weekend Jamboree programmed a two-hour contra event Saturday afternoon. The attendance exceeded that of the line dancing, which followed the contras. The participation was also equal to that of the round and Plus square dancing. My thanks to Western Square Dance Association for this positive programming on behalf of the area's contra dancers.

Our second event comes by way of the Sunkist Squares near Redlands, California, where Paul Moore is one of the rotating callers. Paul has been including a contra in place of one of the rounds between tips and this past month Paul had more contra participation than rounds. The dancers at Sunkist squares are asking for more contras.

These are just a few examples of the positive appeal contras have in the overall Square Dance program. It will be interesting to see if the trend continues at the Associated Square Dancers of Southern California at their Labor Day Festival in Oxnard, California. In past years they have featured contras between Plus tips in one hall and rounds between tips in a second hall. Participation has increased each year to

the point where a two-hour Saturday afternoon contra hall has been programmed for this year. More on this next month as plans are finalized.

I guess plans for the contra program never got finalized for the National Convention, since I have not received a single word for an entire year regarding the contra program. Neither the National planning committee or CALLERLAB has made any attempt to promote increased interest in the National through a dynamic Contra Program. I can't help but wonder if someone was lazy or the program is so mediocre that it was better off unpublicized. Maybe someone can fill me in on the detail in time for next month's issue. E-mail would be great (see below).

For those calling or teaching contra dances with access to the Internet, you can find a large variety of dances in a database at <http://www.scar.rad.washington.edu/dances/>—look for dances by title or author. Also included are links to other Web sites with dance choreography.

It's a short column this month, since the mail bag is empty. But who knows, maybe next month will more than make up for it. Be sure to keep in touch by mail: Don Ward 9989 Maude Ave., Sunland, CA 91040 or E-mail: [dward@loop.com](mailto:dward@loop.com) ASW



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# Memories...

by BettyLee Talmadge  
Orlando, Florida

Photos provided by ASD staff

After every convention, there are memories—great ones, **always!** So here are a few of ours from the 46<sup>th</sup> National Square Dance Convention held this past June in Orlando, Florida.

Do you remember...your anticipation before you arrived at the convention center...putting on your National badge for the first time...looking through Florida's edition of the National Book, seeing the pictures used to represent Florida...climbing that long ramp after registering...being amazed at how **BIG** the center is...greeting old friends and meeting many new ones...the Wednesday evening ceremonies with Orlando's mayor welcoming everyone...all of the trail dances...the "early morning" Editor's Breakfast with Bob Howell, a fantastic (and very humorous!) speaker...the various rooms of dancing...the sewing room and its unique pattern tables, beautifully made dresses, give-away kits and the many, many door prizes...dancing to a *live band* (the **Ghost Riders**—weren't they wonderful?!)...visiting the many vendors who spent days packing their wares, traveling here, then spending every waking moment at their booth to help us find "just the right outfit and matching accessories" or the must-have recordings of the latest releases (or best of all—a subscription to *ASD!*)...Florida's welcoming ceremonies Thursday evening...the **Curliques** and their caller Susan Elaine's great performance (it gained them an invitation to the Georgia State Convention in September!)...the unusual dancing of the Danish dancers called

**New Style Square Dancers**...the many exhibition groups, all performing terrific routines...

We must mention three very special groups—the **Maycroft Square Tappers**, the exhibition group with the youngest cloggers in the nation, attending their 32<sup>nd</sup> National. They range in age from 3 to 18, always presenting a performance that **WOWs** the crowd. Many of the little ones are grandchildren of previous dancers.

The second group is Florida's own **Pensacola Special Steppers**. Although mentally retarded they are truly **handi-CAPABLE** and fantastic square dancers.

The third group is the **Y.E.S. Wheelchair Dancers**. Although wheelchair-bound, their energy is boundless. One walking dancer grips one of the other dancer's chair—not to direct—but to slow him down to the speed of the others. (See *What's Going On In Square Dancing* for details on how you may help this group recover from a multi-vehicle accident on their way home from the National.)

**Memories**...of the exciting bidding session as Minnesota and Louisiana presented their bids...the dancers in the hallway windows upstairs with their "**10**" signs as Minnesota won the bid for the year 2002...Carolina's unique invitation to *their* National next year...the fabulous "Magic of Christmas" fashion show, all due to Muriel's expertise...singing Christmas carols in June...the introduction of their mentor, fashion show expert Lee Long, to the wrong cue of music—*The Stripper*



instead of *The Yellow Rose of Texas*...the king who was still looking for his NEWS-PAPER long after it arrived on stage (via the sound man)...the 29 couples who presented their beautiful Christmas fashions designed and made by these dancers from all around these United States...the "dancing dolls"...the little girl with long, flowing black hair forever doomed to walk backwards with her prince, the short, plump, green frog, both doomed to this existence by a wicked witch...the energizer bunny who got zapped by the thunder and lightening and turned the girl into a beautiful fair-haired princess and the frog into that broad-shouldered, handsome prince...the singing tree whose branches were ivy leaves...the courtier who couldn't get to his horn to blow it until long after it started blasting away...the outstanding Parade of States, just watching the dancers from around the world arrive row after row after row was awe-inspiring...the wind-



ing down of all of the dancing...the final realization that it is all over but the shouting...and everyone being too tired to shout. ASD



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## THE COUNTRY LINE by jim and jean cholmondeley

**T**hank you for your letters of support and the letters from some that did not agree with our last article. That is what makes the world go around...difference of opinions.

Do you think CW needs a spokesperson? That was the question that was asked about a year ago. We have given much thought to it and find that CW really does not need a spokesperson. All dancers seem to do enough by themselves; they are their own best emissaries of goodwill. They have many people who are making a name for themselves.

An example of this goodwill is Ms. Jo Thompson, who was Miss Texas in 1987. She is now touring the world teaching and introducing country western dancing to non-dancers. She does not "preach to the choir," she seeks out non-dancers and introduces them to the activity. She is not alone. There are many out there doing the same thing and you can too. You can be on National TV, promote CW and/or square dancing and enjoy a trip to the fantastic Branson, Missouri. Just call (314) 741-7799.

This month's dance (see next page) is a couples dance, which was sent to me anonymously. Please enjoy . . .

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MAN	COUNT	WOMAN
Begins on the Outside of Circle		Begins on the Inside Circle
Shuffle back Left	1&2	Shuffle forward Right
Rock step back Right	3	Rock step forward Left
Recover weight to Left	4	Recover weight to Right
Shuffle forward Right	5&6	Shuffle back Left
Step forward Left	7	Rock step back Right
½ turn to Right	8	Recover weight to Left
Shuffle forward Left	9&10	Shuffle forward Right
Step forward Right	11	Step forward Left
½ turn Left	12	½ turn Right
Shuffle forward Right	13&14	Shuffle forward Left
Rock step forward Left	15	Step forward Left
Recover weight to Right	16	½ turn Left
Shuffle back Left	17&18	Shuffle forward Right
Rock step back Right	19	Rock step forward Left
Recover weight to Left	20	Recover weight to Right
Shuffle in place	21&22	Shuffle in place Left
Rock step Left, across Right	23	Rock step Right across Left
(Point Left hand down LOD)		(Point Right hand LOD)
Recover weight to Right	24	Recover weight to Left
Shuffle in place Left	25&26	Shuffle in place Right
Rock step Right across Left	27	Rock step Left across Right
(Point Right hand RLOD)		(Point Left hand RLOD)
Recover weight to Left	28	Recover weight to Right
(Lead lady to your Right)		(Change partners)
Shuffle Right w/full turn Left	29&30	Shuffle Left making a full turn Right
Rock step forward Left	31	Rock step back Right
(Recover hands with new partner)		Recover hands with new partner
Recover weight to Right	32	Recover weight to Left

**BEGIN AGAIN**

*ASD*

# THE CALLERLAB HONORS BOOK

## BENJAMIN LOVETT—MILESTONE—1980

To honor Mr. Lovett with this award is essentially to honor Henry Ford, developer of the motor car in the early 1900s. For it was Ford's love of square dancing he had developed as a farmboy in Greenfield Township, a few miles west of Detroit, that started it all. In his later years, when his thoughts turned nostalgically to the past, he remembered the good times at those country dances. And just as he bought early American houses and shops and moved them to Greenfield Village, Ford bought himself a dance teacher.

It is said that in the summers the Ford family would spend their vacations at an

elegant lodge in Massachusetts, where it happened that Benjamin Lovett called traditional American dances in the evenings. So taken by Lovett's ability, Ford offered him a rather princely salary and a new car each year, if he would come back to Detroit with him and introduce this form of dancing to the employees of the Ford Company. Lovett turned him down, saying he was under contract to the hotel and it would not be morally right to break the contract. So Ford bought the hotel and the contract.

Lovett settled into his new routine in Dearborn, opened a dance class, and Ford officials reportedly tumbled over themselves in an eagerness to attend.

Lovett's success and fame grew. Ford built an elegant structure for dancing, which he named "Lovett Hall." At Ford's encouragement, Lovett compiled many of the old calls into a book, *Good Morning*, which served to preserve many of the favorites for future generations.

At one point, when "Ben" was sharing these dances with the school children in the greater Detroit area, he reported to Mr. Ford that the program was being held up due to the need of qualified musicians. Together they decided that the solution lay in producing phonograph records of Lovett's band. So, calling in the help of Ford's friend, Thomas Edison, the first useable square dance records were produced.

Benjamin Lovett passed away September 4, 1952, leaving many legends behind for future generations to enjoy. *ASD*





# Square Dance

## PULSE POLL



### **CALLERLAB QS**

#### **MAINSTREAM**

None

#### **PLUS**

Fan the Boat (3/97)

Go Right/Left To A Wave (7/97)

#### **ADVANCED**

Swing The

Fractions (5/97)

#### **TRADITIONAL**

Big Circle Square Dance

#### **CONTRA**

Queen Ka'ahumanu Triplet

#### **EMPHASIS CALLS**

#### **BASIC**

Zoom

#### **MAINSTREAM**

Tag The Line

#### **PLUS**

Coordinate

### **PLUS PROGRAM**

(Anything) & Roll

(Anything) & Spread

3/4 Tag The Line

Acey Deucey

All 8 Spin The Top

Chase Right

Coordinate

Crossfire

Cut The Diamond

Diamond Circulate

Dixie Grand

Explode The Wave

Explode & (Anything) (from waves only)

Extend

Flip The Diamond

Follow Your Neighbor

Grand Swing Thru

Linear Cycle

(from waves only)

Load The Boat

Partner Tag

Peel Off

Peel The Top

Ping Pong Circulate

Relay The Deucey

Remake The Thar

Single Circle To A Wave

Spin Chain The Gears

Spin Chain And

Exchange The Gears

Teacup Chain

Track II

Trade The Wave

Tripe Scoot

### PLUS

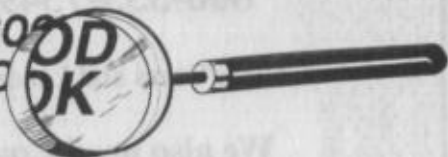
### QUARTERLY SELECTION

#### GO RIGHT/LEFT TO A WAVE





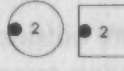
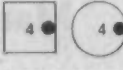


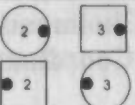
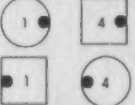
by Tim Marriner

*From general Lines with the couple on the Right (Left) facing out. The Couple facing out on the Right (Left) side of the line will do their part of a Chase Right (Left) and Single Hinge. The other dancers Tag the Line and that lead dancer Right (Left) face Turn Back and step to a Right (Left) wave.*

TAKE A GOOD LOOK



## GO RIGHT TO A WAVE

  <p style="text-align: center;">General lines with couple on right facing out</p>	 <p style="text-align: center;">Couples facing out, do their part of a Chase Right</p> 	 <p style="text-align: center;">The other dancers do their part of a Tag the Line</p> 
  <p style="text-align: center;">Couples 1 &amp; 3 Single Hinge, Lead dancer of couples 2 &amp; 4 right face turn</p>	  <p style="text-align: center;">All step to a Right Hand Wave</p>	<p style="text-align: center;"><b>TEACHING EXAMPLE</b></p> <p>Heads Star Thru and Spread, Lines pass Thru, GO RIGHT TO A WAVE (Ladies Chase Right and Single Hinge, Men Tag the Line and the Lead Boy Right Faced U-Turn Back and step to a Wave.) Centers Trade, Men Run, Pass Thru, Wheel and Deal, Square Thru 3/4, Allemande Left.</p>

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Square Dance Coordinators**



# Hey, YOUTH!



While at this year's National Convention in Orlando, I had the pleasure of meeting a young square dancer named Kristy Jacobs. She was with a group of friends, all of whom were crying. They looked so sweet, their tears streaming down their innocent cheeks...I just *had* to whip out the ol' camera and capture that precious moment. Ahh, youth!

I asked Kristy if she would write an article introducing herself and share her thoughts about attending her first National along with an explanation for those tears. She did just that...

—Dorothy A. Walker  
Assistant Editor

My name is Kristy Jacobs, and I'm 15 years old. I have been involved in square dancing my whole life, yet I have only been dancing for a little over a year. My father, Mike Jacobs, is a National Caller, and my mother and stepfather have been dancing since before I was born and are now at the C-2 level. I live in Alexandria, Virginia, and belong to the Broken Wheels Square Dance Club and the Ragamuffins Youth Club.

In June, I attended my first National Convention in Orlando, Florida. I was very

nervous about going because I only knew a few people my age who were going to be there. I didn't expect to dance much or to meet a lot of people. I wasn't even sure that I really wanted to go, but after the trail-in dance on Wednesday night, I knew everything was going to be completely different than what I had expected. By the end of the weekend, I had made friends from places like Utah, Michigan, Texas, and Oklahoma and had danced almost the entire convention.

My first impression of the National when I arrived was that it was so huge. My dad had told me that there would be thousands of people, but the size of the Convention Center and the number of people who were actually there shocked me.

The Youth Hall was fantastic! My friend Shannon had told me that no one would be able to drag me out of there, and I didn't believe her. It turns out she was right—there were only three tips that I danced that weren't in the Youth Hall. I danced more than I ever had before and got the blisters to prove it! The energy in the Youth Hall was amazing. I noticed that we all picked up flourishes from people from different areas, which made the dancing even more enjoyable. Most of the callers were really good, and they seemed to enjoy calling for us. We did notice that only a few National Callers signed up to call for us, yet those who did, said they had a lot of fun and we were really disappointed that some National Callers who did sign up to call for us, didn't show up. Also,

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Pictured above (tears and all!) are Kristy Jacobs (lower right), Shannon Mitchell, Samantha Mitchell, Virginia Reduto and Natasha Flint.

the youth dancers got a much better response from all the other dancers than we could have expected. Many times, we hear that adults don't like dancing with the youth, but most of them were thrilled to see us. We were even asked to lead the Parade of States at the end of the convention. When we marched into the Main Hall, everyone was clapping and cheering and the whole hall came alive. It was a wonderful experience.

We had two youth after-parties, one given by the 46th Convention in Orlando, and one given by next year's 47th Convention in Charlotte, North Carolina. The 46th after-party was fun, but we would have liked to have had more dancing rather than a lot of games and relay races. The Charlotte after-party was fantastic, and I am really excited about going to next year's National.

We all had mixed emotions on Saturday

night. We were having a great time dancing, but we knew that soon we'd have to say goodbye and it would be a year before most of us would see each other again. When the dancing was over, almost all of us were crying and, as usual, I was the first one to start. We exchanged addresses and hugs and promised to write.

Overall, the whole convention was a really wonderful experience. I can't believe now that I actually considered not going. I formed a few really close friendships and the only regret that I have now is that I live so far away from those friends and I can only see them once a year. My first National Convention was a huge success, and I hope to be able to go to many more.

*Note:* Isn't it refreshing reading the point of view of one of our youth? Kristy is very talented and we look forward to receiving



more articles from her in the future.

At the suggestion of Marianne C. Jackson of Cincinnati, Ohio, we would like to be able to include this column every month. We

encourage young people involved in clogging and/or square, round and line dancing to send in their news and we'll share it with our readers. **YOUth** are our future! *ASD*

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# HEMLINE



by Phyllis Murgage

**I**t's one of Murphy's laws that the first time you wear that special new outfit, you're bound to spill coffee or something on it. Not to worry; if you tend promptly to a spill or other stain-causing mishap and follow up with proper removal procedures, your outfit will maintain its newness. Following are hints for prevention, emergency measures, basic procedures, and so forth.

## PREVENTION

Many stains can be avoided by being a little more careful; easier said than done for some of us. Here are some tips that hopefully will help:

- ✓ Change from good clothes to casual clothes as quickly as possible, especially if you need to be in the kitchen, cooking or cleaning.
- ✓ Wear a protective garment such as an apron or coverall during activities likely to cause spots. (I often use an old shirt of my husband's that covers most everything.)
- ✓ Save worn out clothes for really messy jobs like painting and car repair. Don't even bother to remove the spots, just launder alone once in a while, or use my preferred method—throw them out when the job is complete!
- ✓ Wear cotton undergarments to keep perspiration off your clothes. Undergarments should protect the entire bodice or shirt area, not just the underarms.
- ✓ Apply perfume BEFORE getting dressed—some perfumes affect fabric dyes.
- ✓ Routinely check clothes after undressing and before washing or dry cleaning, so you can treat spots as soon as possible; the older the spot the harder it is to remove.

## EMERGENCY MEASURES

Many ordinary spills and spots won't set (pen-

etrate the fabric and chemically change into stains) if you attack them as soon as they happen.

- Remove solid matter such as food by gently scraping it with a dull knife, a teaspoon edge, a nail file or a soft toothbrush. Allow mud to dry, then scrape it off.
- Blot liquid spills with a clean rag or cloth napkin. If cloth items aren't available, use a paper napkin. (Do not rub the fabric with a paper napkin; it will leave lint.) For best results, place the affected area over a clean cloth. Using another clean cloth, blot from the center to the edges to prevent rings.
- Absorb grease spills with flour, cornstarch or plain talcum powder (keep a small bottle in your purse). Sprinkle it on evenly and shake or brush it off when dry; repeat if necessary. Flush nongreasy spills from washable fabrics with cool water.
- If you prick your finger while sewing and leave a tiny blood spot on your project (usually something white, of course!), moisten a cloth or paper towel with cool water and press it against the spot until it is absorbed.

Check the area after emergency treatment and if it is still there in a day or two, retreat it.

## SPECIFIC SPOT TREATMENT

Although general commercial laundry products are useful, they aren't equally effective for all spots. It's better to use a treatment specifically designed to remove the substance without damaging the fabric. Following are treatments for a number of common spots. Where I have listed several treatments, they are in order of gentlest to strongest. (Of course, there's no need to begin a new treatment if the previous treatment has succeeded.) I am listing treatments for washable garments only. I strongly urge you to take dry cleanables to a professional.

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## MIKESIDE MANAGEMENT

by Stan & Cathie Burdick



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### OILS

1. Apply absorbent powder to the spill immediately.
2. Rub with a moistened bar of laundry soap and rinse the spot area with water.
3. Use a lubricant solution: In a plastic squeeze bottle add 1 tablespoon of glycerin, coconut oil or mineral oil, 1 tablespoon of liquid detergent and 8 tablespoons of water. Shake the solution to mix. Fold a clean, white rag and place it under the spot. Apply the solution with an eyedropper, sponge, or for sturdy fabric, a toothbrush. Let the spot soak in the solution for approximately five minutes, then rinse well with water. Wash the garment as usual. Save the remaining solution for future use.

### CHOCOLATE

1. Rinse the soiled area with water (or club soda, if available); let it dry and then apply a dry cleaning fluid by placing a cloth under the spot and sponging on the dry cleaning fluid in a well ventilated area. With another rag, blot the area, working from the center to the edges to prevent a ring. If the stain remains when the dry cleaning fluid has evaporated, rub it with bar laundry soap and rinse.
2. Place a clean, white rag under the spot. Add ¼ teaspoon of ammonia to the lubricant solution (see *oils*) and apply it to the spot. Let the solution sit for approximately five minutes, then wash the garment.
3. If the fabric is not silk, wool, or animal fur, use an enzyme presoak. Add warm water to the enzyme presoak to make a paste. Place a clean, folded rag under the spot and apply the paste to the spot and cover it with a damp rag. Let the paste sit for 30 minutes, then

check progress (the paste can sit on the spot for up to 12 hours). When the spot has disappeared, rinse the area with water, then wash the garment.

### BEVERAGES, VEGETABLES AND TOBACCO

1. In the sink, soak the garment in a solution of 1 teaspoon of liquid detergent, 1 tablespoon of white vinegar and 1 quart of water until the spot has lifted; machine wash the garment.
2. Sponge the spot with rubbing alcohol, allowing the alcohol to evaporate.
3. Make an enzyme paste (see *chocolate*) and apply it to the spot; machine wash the garment.

### MAKE-UP

1. Apply dry-cleaning fluid and allow it to dry.
2. Apply a cleaning fluid/coconut oil solution to the spot (see *oils*) and flush with cleaning fluid; allow the fluid to evaporate.
3. Apply a lubricant/ammonia solution to the spot (see *chocolate*); rinse the area with water.

### BLOOD

1. Immediately rinse with cool water.
2. Apply a lubricant/ammonia solution to the spot (see *chocolate*). Let it soak for approximately 15 minutes; rinse the area with cool water.
3. Apply an enzyme paste to the spot (see *chocolate*), then wash the garment as usual.

### PERSPIRATION

1. Wash according to your normal method, but add 1 teaspoon of borax or baking soda for each two gallons of water; for cotton and linen garments, add 1 teaspoon of ammonia.

### PENCIL

1. Rub the spot with a pencil eraser.
2. Apply dry cleaning solvent and allow it to evaporate.
3. Apply a lubricant solution to the spot (see *oils*).

Well, I hope this helps with some of those problems that seem to crop up from time to time (and it's usually the "wrong" time!)

Until next month, Happy Dancing and Creative Sewing!

Please send your comments, questions, or suggestions to: Phyllis Mugrage, 458 Lois Lane, Sedro-Woolley, WA 98284 ASW

# DOCTORS ARE LEARNING ABOUT NATURAL PRODUCTS

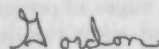
by Gordon Goss, Editor of the *National Square Dance Directory*

Maybe you can't teach an old dog new tricks but you can certainly teach doctors something new. Recently we published a very interesting book entitled "*The TOP 10 Scientifically Proven Natural Products*" by Dr. Richard Fischer and Dr. Richard Ogletree. This new book is already being used around the country by physicians and other health professionals to learn how to use and prescribe natural health products for the benefit of their patients. Based upon the recommendations of Dr. Fischer and Dr. Ogletree, *Nature's Pharmacy Company* has put the most potent of these natural products (grape seed extract, bilberry and soy) into one easy-to-take, **GUARANTEED POTENCY** capsule. This new product, called the **TOP 3**, is now available.

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We take the TOP 3 product ourselves and highly recommend it to our many square dance friends. If you would like more information about either the *TOP 10* book or the **TOP 3** product, please send the form below or give us a call at 1-800-542-4010

Happy Dancing,



Gordon Goss / Editor

---

Please send me information on the *TOP 10* book and the **TOP 3** product.

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City: \_\_\_\_\_ State: \_\_\_\_\_ Zip: \_\_\_\_\_

Mail To: N.S.D., P.O. Box 880, Brandon, MS 39043



## BILL & BOBBIE DAVIS

**W**e are moving into the 21<sup>st</sup> Century—or at least the '90s. Bill, of course, has always been enamored of computers; but they have mostly been black holes for Bobbie. She never even used her bank ATM card until our college-bound youngest daughter unlocked the card's mystery two years ago. Now, spurred on by the desire to exchange E-mail with that same daughter, we have connected with the Internet, thanks to an inordinate amount of time and effort by extraordinary friend Kip Garvey.

Nearly eight hours of browsing through the comments on a square dance bulletin board (via *America OnLine*) has given us a few thoughts to ponder. One of the main topics of discussion is the question of who should be in control of square dancing. One contingent seems to think that square dancing belongs to dancer organizations (clubs, associations, etc.). Another group thinks callers should direct the square dance movement as a whole rather than just the movements of the squares at a dance.

What happens when one group dominates and takes control of an activity? We have seen problems develop from both sides.

We remember a situation when a caller and six of his dancer friends decided to lease a building (with a wonderful wood floor) and make the building available for square and round dancers at a very reasonable rate. The aim was not a big profit. The aim was to have a nice, affordable facility available for dancing every night of the week. However, the officers of the area dancers association decided this was "gross commercialization" of square dancing. They went to each club in the association and told the dancers they should not dance at the facility or at any other dances where the caller was working.

While some clubs and dancers ignored these admonitions, enough controversy was developed so that the caller and friends did not renew their one-year lease. As a result, the hall was lost to

square dancing altogether because another group took over and raised the rates beyond reach of the limited budgets of square dance clubs. Meanwhile, the caller remained consistently high in the voting for the top callers in the area. So...a group of dominate dancers tried to force square dancing into what they considered an acceptable mold. They were not very successful, but they did do a great deal of damage by creating dissension and suspicions that took years to quell.

We have also seen situations where callers have abused their positions. Some callers try to hoard their dancers by discouraging the dancers from attending other callers' dances. This succeeds to some extent because the dancers wind up being able to dance to only one caller. This may be good for the caller, but we do not think it is good for square dancing.

There seems to be some thinking that callers should "regain control" of square dancing and tell dancers what level they can dance and how long they must dance before going to another level. We strongly support the concept of achieving a thorough foundation in one level before going on to another. We don't even think it is necessary to go to another level if the dancer is happy at his/her current level. However, we feel an inherent resistance to the idea of any group or person dictating what we can or cannot achieve and how long we must take to do it.

Square dancing does not belong to either the callers or the dancers. Both must be present to have a dance. Both must work together to make that dance fun. Both must accept responsibilities for leadership and guidance in order for the activity as a whole to survive. We have problems to solve. We cannot solve those problems by staking out turf and saying, "I'm the leader, and you're the follower/employee; so follow my orders." To paraphrase an old slogan: United we keep dancing; divided we go bowling. *AW*



BY TOM DILLANDER

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**BMR-08**

**LOST INDIAN/CAKCLIN' FIDDLE  
(HOEDOWN)**

**HI HAT-5205**

**FOR ONCE IN MY LIFE**

**Caller: TOM MILLER**

Heads promenade halfway, down the middle, square thru four, right and left thru, pass thru, trade by, scoot back, scoot back again, swing & promenade!

**JO PAT/ESP-809**

**SHINDIG IN THE BARN**

**Caller: JERRY JESTIN**

Heads square thru four, touch a quarter, scoot back, boys run right, right and left thru, dixie style, boys cross fold, swing & promenade!

**ESP-917**

**THAT'S ALRIGHT MAMA**

**Caller: STEVE KOPMAN**

Heads promenade halfway, down the middle, pass the ocean, extend, swing thru, boys run right, chain down the line, star thru, pass thru, U-turn back, swing & promenade!

**ESP-1019**

**HOW A COWGIRL SAYS GOODBYE**

**Caller: ELMER SHEFFIELD, JR.**

Heads square thru four, do-si-do, swing thru, cast off 3/4, walk and dodge, partner trade, square thru three, swing & promenade!

**ESP-1018**

**DON'T TAKE HER SHE'S ALL I GOT**

**Caller: ELMER SHEFFIELD, JR.**

Heads square thru four, right hand star, heads star left in the middle a full turn, make a wave, ladies trade, linear cycle, walk and dodge, girls U-turn back, promenade!

**DIAMOND-108**

**THE ANNIE EASTON HOEDOWN  
W/CALLS**

**Caller: MIKE DESISTO**

**LOU MAC-207**

**BOBBIE ANN MASON**

**Caller: CHARLIE ROBERTSON**

Heads square thru four, do-si-do, swing thru, boys run right, Ferris wheel, centers pass thru, touch a quarter, scoot back, swing & promenade!

**LOU MAC-803**

**LIGHT IT UP / DAMA DE ESPANIA  
(HOEDOWN)**

**4BB-6136**

**COLORADO SKY**

Heads square thru four, do-si-do, swing thru, spin the top, right and left thru, square thru three, swing & promenade!

**STAMPEDE-403**

**BACK IN MY ARMS**

**Caller: TRAYLOR WALKER**

Heads promenade halfway, down the middle, square thru four, right and left thru, veer left, Ferris wheel, centers square thru three, swing & promenade!

**SD-250**

**VACATION**

**Caller: BRONC WISE**

Heads square thru four, do-si-do, touch a quarter, follow your neighbor and spread, girls trade, swing thru, boys run right, bend the line, slide thru, swing & promenade!

**GMP-402**

**BLUE HIGHWAY**

**Caller: WAYNE BALDWIN &  
JON JONES**

Heads promenade halfway, down the middle, right and left thru, flutterwheel, sweep a quarter, pass thru, right and left thru, veer left, wheel and deal, swing & promenade!

**ELK-040**

**CAN YOU HEAR THOSE PIONEERS  
(SING-A-LONG)**

**ROYAL-409**  
**WORKIN' / PLAYIN'**  
**(HOEDOWN)**

**ROYAL-519**  
**YOU'VE GOT ME THINKING OF YOU**  
**Caller: LARRY LETSON**

Heads square thru four, down the middle, right and left thru, veer left, couples circulate, chain down the line, star thru, pass thru, trade by, swing & promenade!

**BLUE STAR-2436**  
**PLASTIC SADDLE**  
**Caller: JOHNNIE WYKOFF**

Heads square thru four, do-si-do, swing thru, boys run right, bend the line, right and left thru, dixie style to a wave, boys U-turn back, promenade!

**BLUE STAR-2435**  
**SUWANNEE**  
**Caller: JOHNNIE WYKOFF**

Heads pass the ocean, extend, swing thru, boys run, Ferris wheel, square thru three, split the outside pair, around one to a line, box the gnat, right and left thru, promenade!

**OCEAN-61**  
**BE-BOP A LULA**  
**Caller: BRUCE JACKSON**

Heads square thru four, do-si-do, swing thru, girls fold, peel the top, right and left thru, square thru three, swing & promenade!

**BIG MAC-183**  
**HAPPY BIRTHDAY SQUARE DANCE**  
**Caller: MAC MC CULLAR**

Heads promenade halfway, down the middle, square thru four, right and left thru, veer left, Ferris wheel, square thru three, swing & promenade!

**BM-184**  
**WHATEVER HAPPENED TO OLD FASHIONED LOVE**  
**Caller: MAC MC CULLAR**


Heads promenade halfway, sides square thru four, swing thru, boys run right, Ferris wheel, square thru three, swing & promenade!

**QUADRILLE-917**  
**WILL YOU TRAVEL DOWN THIS ROAD WITH ME**  
**Caller: SAM LOWE**

Heads promenade halfway, down the middle, square thru four, right and left thru, veer left, couples circulate, half tag, scoot back, swing & promenade!

**UPBEAT-9701**  
**MY KIND OF CRAZY**  
**Caller: MARK HALL**

Heads promenade halfway, down the middle, square thru four, right and left thru, veer left, couples circulate, half tag, scoot back, scoot back again, swing & promenade! *ASD*



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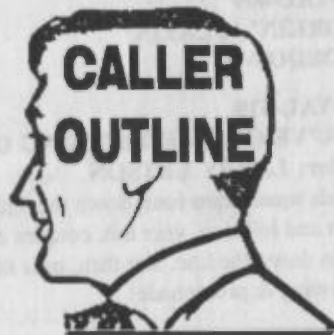
**H**e's been calling for 27 years and currently calls for two clubs. He's been a practicing barber in his hometown of Marion, North Carolina, for 31 years. At this point, he likes both square dance calling and barbering so well that he has no plans to retire from either.

The person in question is Jerry Biggerstaff, one of the most popular callers in the Tar Heel State. In 1969, Jerry began square dancing and a year later he commenced calling. At present he calls a dance somewhere along the eastern seaboard almost every Saturday night and averages calling five nights a week. He is the caller for two clubs—Skyland Twirlers, a Mainstream and Plus club in Asheville, and Swinging A's, an Advanced club in Morgantown. During the summer months he leads the Advanced square dance program at Land Harbor in Linville. Recognizing the importance of recruiting new dancers, Jerry teaches Beginner and A1-A2 classes each year and leads dance workshops frequently.

A member of CALLERLAB since 1977, Jerry also holds membership in the N.C. Callers Association and the Western N.C. Callers Association. He has held offices in both associations including president of the latter. Currently he is a member of a CALLERLAB committee and chairman of the sound subcommittee (under the services committee) for the 47<sup>th</sup> N.S.D.C. to be held in Charlotte next June. Of



Caller Jerry Biggerstaff and his spouse Judy relax for a few minutes at the Carolinas table during the 46<sup>th</sup> N.S.D.C. in Orlando, Florida. Jerry called several tips in both Plus and Advanced halls at the convention. *Photo by Al Stewart*



## Jerry Biggerstaff

by Al Stewart, Greensboro, N.C.

the seven North Carolina state conventions, Jerry has attended six and has called at each of those. He has attended 12 nationals, including the 46<sup>th</sup> in Orlando, and has called at "most of them." Unlike many callers, the Marion native has no particular favorite song but "enjoys all types of singing calls." He records for Hi-Hat Records on the Blue Ribbon label.

Born in Marion, a town of 4,765 population in western North Carolina, Jerry has lived there all but one year of his life. Following graduation from Pleasant Gardens High School, he moved to Durham, where he received training as a barber. Recently he was appointed as a member of the State Board of Barber Examiners by Governor James B. Hunt Jr. He is owner-operator of a men's hair styling shop in downtown Marion.

Jerry and his wife Judy celebrated their 30<sup>th</sup> wedding anniversary last year. A proficient dancer herself, Judy accompanies her husband on 98 percent of his journeys to call dances. The couple has one daughter—Carla Elizabeth, and a three year old granddaughter, Jessica Lee, who is named after Jerry.

Both Jerry and Judy were inducted into the Western N.C. Hall of Fame in 1995. In addition to square dancing and calling, Jerry's hobbies are golf and "being a granddaddy." In terms of his leisure time, square dancing usually takes priority over the other two.

The Biggerstoffs are members of Cross Memorial Baptist Church in Marion, where Jerry is president of the coed Sunday School class.

ASD





BY BOB HOWELL

## EASY LEVEL

Bob Van Antwerp of Stateline, Nevada, and I both received our 50-year pins at CALLERLAB this past March, and after we were through congratulating each other on staying alive all these years, Bob offered a few gems that he is still using. Following is one, which he calls...

### LOUISIANA SATURDAY NIGHT

Formation: Solo, no partners necessary.

Music: *Louisiana Saturday Night*, Capitol 4983

Routine:

Vine left and touch

Vine right and touch

Forward (Slow) L,R, (Syncopated-Quick) L,R,L (Turning  $\frac{1}{4}$  R on the last count)

Stomp, R,L,R

It's a one walk thru and dances real well.

From Silver Lake, New York, Stan Burdick, who also got his 50-year pin at CALLERLAB, sends along a dance that employs some of the old "goal-posting" concept. He prepares the dancers with the tries and true old routine of passing thru and separating around one, etc., and then lets them have some fun with this sequence, which he calls...

### SMILING FACES

Heads pass thru, separate around one

Lines go forward up and back

Pass thru, face down the line

Double pass thru, centers in, cast off  $\frac{3}{4}$

Pass thru, face down the line

Double pass thru, face across in lines (or cast off  $\frac{3}{4}$ )

Pass thru, face down the line

Centers arch, ends duck in

Centers pass thru, allemande left, grand R & L

Repeat for the sides



Experience is a wonderful thing.

It enables you to recognize a mistake when you make it again.

— *The Modern Square*, Arkansas, September 1995

The old dance of Barnacle Bill The Sailor has again been revived by Dick Pasvolsky of Branchville, New Jersey. Have some fun with this one.

### BARNACLE BILL

Formation: Square

Music: *Barnacle Bill*, done by Al Brundage's band, The Pioneers; Lloyd Shaw LS 519/520

Routine:

Intro: (fast 6/8 time)

Join your hands and circle left

Said Barnacle Bill the sailor

Reverse, go back the other way 'round

Said Barnacle Bill the sailor

Get along home and swing your own

Everybody swing—

Bow to your partner, square your sets

For Barnacle Bill the sailor.

Fig: (slow ¾ time)

Head two ladies waltz across (and stand on the right of the opposite men. When the men cross, they stand to the left of the opposite ladies.)

Side girls just do the same

Bow to the girl across the way

Now to your own sweet little Jane.

O-O-O-O-OH (or w-e-l-l-l-l-l)

(fast 6/8 time)

Swing your corner lady 'round

Said Barnacle Bill the sailor

Promenade this lady around

Said Barnacle Bill the sailor

Promenade and around you go

Right foot up and the left one low

Get home and bow to your own

For Barnacle Bill the sailor.

Repeat the figure three(3) more times, then repeat the figure four (4) times with the men waltzing across.

Ending: (slow ¾ time)

Bow to your own sweet pretty doll

Bow to your corners one and all

Bow to the lady across the hall

Now face your own sweet lady.

O-O-O-O-O-OH

(fast 6/8 time)

Swing your partner 'round and 'round

Said Barnacle Bill the sailor

Promenade 'er go 'round the town

Said Barnacle Bill the sailor

Promenade eight and promenade all

Take your lady around the hall

Bow to your partner, that's the call

Said Barnacle Bill the sailor.

Alternate patter for promenade:

Promenade go 'round the ring  
The roosters crow and the birdies sing  
Bow to your partner, pretty thing  
Said Barnacle Bill the sailor.

Some alternate patter by Al Brundage:

Swing:

Grab your corner and swing 'er around  
Said Barnacle Bill the sailor  
Swing 'er so hard she leaves the ground  
Said Barnacle Bill the sailor.  
Swing your corner 'round and 'round  
Said Barnacle Bill the sailor  
Stick with me or I'll blow ya down  
Said Barnacle Bill the sailor.

Promenade:

Promenade right over the sea  
Get 'er back home as quick as can be  
All get set to dance with me  
Said Barnacle Bill the sailor.  
Promenade and you hold her tight  
Come home with me and I'll treat you right  
We'll dance all day and we'll swing tonight  
Said Barnacle Bill the sailor.  
Promenade 'er by the arm  
Come on, girls, I'll do you no harm  
String you up by the old yardarm  
Said Barnacle Bill the sailor.  
Promenade and around you go  
Stomp 'er down if she's too slow  
Avast you lover or I'll blow you low  
Said Barnacle Bill the sailor.

I've enjoyed prompting the contra of this month at several contra dances over the past year. It was sent to me by Jane Carlson of Weston, Massachusetts. Written by Al Brozek of Oxford, Connecticut, he calls it...

### AL'S BECKET

Formation: Becket—couple facing couple across the set.

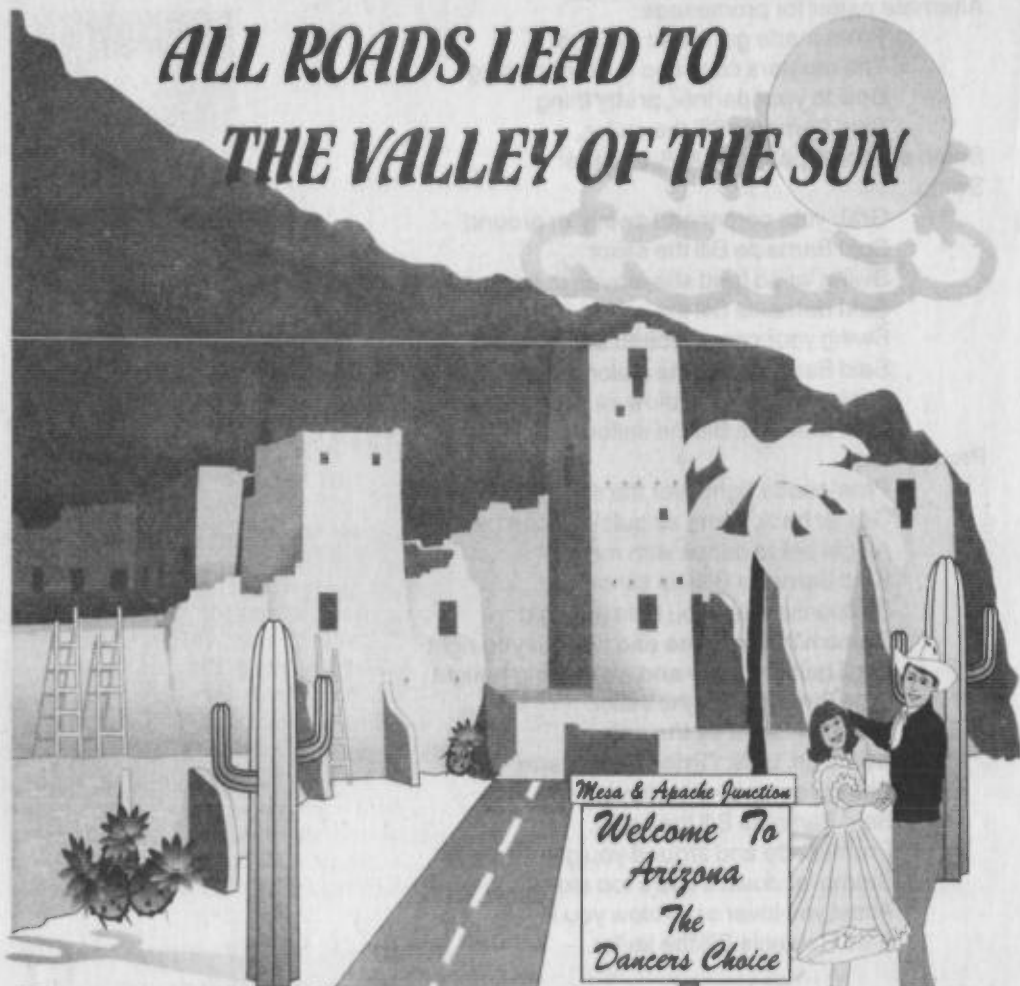
Music: Any 32 bar tune

Routine:

- A-1 Forward & Back
- Men allemande left once and  $\frac{1}{2}$
- A-2 Hey
- B-1 Do-Si-Do Neighbor (gypsy)
- Swing
- B-2  $\frac{1}{2}$  Chain across
- Diagonal right, right and left thru

ASD

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by  
Ed Foote



#### WHAT IS LEGAL AND WHAT IS NOT

Last month we discussed this topic and said that both dancers and callers sometimes have questions about the legality of call usage, but have no idea where to go to find out if something is legal. We noted that if they look at the CALLERLAB definitions, especially for Mainstream and Plus, their question is often not answered.

In an attempt to help improve this situation, I am offering myself as a contact to whom people can refer questions on the legality of choreography.

Based on over 30 years of calling at all programs from Mainstream thru Challenge—always emphasizing that calls are used correctly but recognizing the value of extending formation use as long as the definition is followed, as well as knowing how dancers and callers think at all programs—I feel qualified to answer questions, or at least give an opinion, on the legality of choreography. If I do not know an answer, fortunately I have several callers who know far more than I do that I use when I need definition advice.

Both dancers and callers are welcome to ask for an opinion on any call from Mainstream thru Challenge. In giving my opinion, I say one of the following: (1) It is legal

or illegal and give the reason, (2) I don't know if it is legal, but I would not want to be the first in my town to use it, (3) The usage is correct, but not at that program. (For example: "That is a C-2 usage of an A-1 call.")

When you contact me, I need to know the call name, how it is being used or how you propose to use it, and for what program the call is or will be used (Mainstream, Plus, A-1, A-2, and so forth). Because of my heavy travel schedule, it may take up to two months for a reply, but you may get a reply within 10 days—it all depends on my traveling.

My address is: 140 McCandless Dr., Wexford, PA 15090

Interesting questions will be commented on in future articles, but no one's name will be used. Hopefully, this service will be of help to the square dance activity.

#### AL SOVA RELOCATES

Al Sovo and his wife Sue moved to Mesa, Arizona, in April, after 39 years of calling in Milwaukee. Al began calling in 1958 and was one of the pioneers of Challenge calling. His tapes were some of the first used by Challenge tape groups. He called at all levels throughout the Midwest and was club caller for Knotty Pines (A-2) in Milwaukee for the past 20 years. Al plans to continue his calling in Mesa. ASD

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## GIVE ME TRUE LOVE

Choreography by: Peggie and John Kincaid, 9231 Limestone Place, College Park, MD 20740

Record: *True Love*, Roper 144-A (Flip side—*Oceans of Love*)

Footwork: Opposite, except where indicated

Rhythm: Phase II Waltz

Speed: 45 RPM (slow for comfort)

Sequence: Intro—AB—AB—A—Ending (Mod B)

### INTRODUCTION

#### MEASURE

**1-4 WAIT;; WAIT;;**

1-4 Bfly bnjo fcg wall hld 4 meas;;;;

**5-8 WHEEL 6;; CANTER TWICE;;**

1-2 Begin R fc trn fwd L, fwd R, cl L; fwd R, fwd L, cl R to end fcg ptr & wall;

3-4 Stp L, draw R to L, cl R; repeat;

#### PART A

**1-4 STP SWNG; SPIN MANUV; BACK WZ;;**

1-2 Fwd L to op LOD, swng R XIF of L,-; brng trailing hnds thru to rev to lead W to spin LF fwd R twd W, fwd L to CP RLOD, cl R (W LF spn L, R, L to fc M in cl pos);

3-4 Bk L, bk R, cl L; bk R, bk L, cl R;

**5-8 DIP; REC MANUV; ROLL 3; THRU SD CL;**

5-6 Bk L bent knee R leg extended fwd,-,-; rec R trng twd COH, fwd L cnt rn, cl R to end fcg COH;

7-8 Fwd L trng LF away frm ptr, fwd R cnt LF trn, cl L end in semi cl pos LOD (W fwd R trng RF away frm ptr, fwd L cnt RF trn, cl R to end semi cl pos RLOD); thru R, sd L, cl R;

**9-16 REPEAT MEAS 1-8 TO RLOD;;;;;;;**

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**PART B**

**1-4 LT TRNG WZ;;;;**

1-2 Fwd trn, sd trn, cl L; bk trn, sd trn, cl R;  
3-4 Fwd trn, sd trn, cl L; bk trn, sd trn, cl R;

**5-8 WZ BOX;; CANTER;;**

5-6 Fwd L, sd R, cl L; bk R, sd L, cl R;  
7-8 Meas 3-4 of INTRO;;

**9-12 VINE 6;; ROLL 3; THRU SD CL;**

9-10 Sd L, XRIB, sd L; XRIF, sd L, XRIB;  
11-12 Repeat MEAS 7-8 part A;

**13-16 WZ AWAY; W WRAP; FWD WZ; THRU SD CL;**

13-14 Trailing hnds jnd fwd L, fwd R, cl L to V bk to bk pos; fwd R, fwd L, cl R  
(W fwd LF trng in twd ptr, fwd R, cl L to end in wrap pos both fcg LOD);  
15-16 Fwd L, fwd R, cl L; thru R, sd L, cl R;

**ENDING**

Last time through part B change MEAS 16 to fwd R, draw L to R, extend L out to sd in X  
line; *ASD*

# A History of Square Dancing

By Ralph Page  
Keene, New Hampshire



Presented with permission of  
*Sets In Order, The American Square Dance Society*

## The Early Years

### — Dance Schools

Frequent mention has been made concerning the old-time dancing masters and their dance schools. It is difficult in this day and age to understand the extent of their influence on square dancing. They persisted from the very early 1700s throughout the eighteenth and nineteenth centuries. In large cities such as Boston, New York and Philadelphia, their schools were known as "Dancing Academies." And there were many of them in the large cities. Large towns such as Providence, Rhode Island, Hartford, Connecticut, and Springfield, Massachusetts, supported at least one and often more of the dance schools. Small country towns were not completely ignored as one learns by reading the small town newspapers of the nineteenth century. In the early years the dancing masters taught their pupils the dances that were popular that season in London and Paris. Much later,

they began to create dances of their own. In turn, the dance schools in the larger towns imitated what was taught in the city "Academies."

"Department" and "Etiquette of Dancing" were taught at the schools as well as the figures of the dance. Of no less importance were the periods spent in teaching the pupils how to conduct themselves at "The Supper Room," "Public Balls," "Private Parties," "Country and City Balls," "Ball Dress for Gentlemen and Ladies." You were admonished, "In dancing, let your steps be few, but well and easy performed, the feet should be raised but very little from the ground, the motions of the body should be easy and natural, preferring to lead your partner gracefully through the figure, than by exhibiting your agility by a vigorous display of your muscles, in the performance of a pigeon wing, which may do very well for a hornpipe but would be quite out of place in a Quadrille or Cotillion." (*Howe's Ballroom Handbook*, 1858)

Young ladies learned, "The first thing for a lady to consider is simplicity of attire, whether the material be cheap or costly—such simplicity as produces the finest effect with the least apparent labor and the smallest number of articles. The next thing to be considered is



elegance of make and propriety of colors. Fashion in general will determine the former; but the latter must be left to individual taste." (*Howe's Ballroom Handbook*, 1858)

The best of the old-time dancing masters took their work seriously—very seriously indeed! They published books containing the figures for the dances that they taught in their schools. A few of them prefaced the figures with many pages of advice to the would-be dancer. One of these books, written by Francis D. Nichols of Boston, Massachusetts, in the very early 1800s was: *A Guide to Politeness, or, A System of Directions For The Acquirement Of Ease, Propriety and Elegance Of Manners. Together With a Variety Of Approved Sets Of Cotillions and Contra Dances* By Francis D. Nichols, *Instructor Of Dancing In Boston*. (Now there is a longwinded title if I ever saw one!)

On page one in his opening words "To the Public," Nichols had this to say: "The editor undertook the task of instruction in dancing, fully conscious of its many and laborious duties. It has ever been, and ever shall be, his greatest endeavor to inoculate in his schools, *good manners united with morality*. And never on any account will he encourage, for the promotion of the one, anything which might have a tendency to undermine the other." He lays it right on the line what to expect in his school, like this: "The great object of this treatise is to introduce into his schools, for the benefit and use of his pupils, as perfect and complete a system of the grand art of dancing, with all its usual attendants, as the talents, long experience, and observation of the writer could possibly produce. He has long-hoped that some professor in the *art*, more able and learned than himself, would have presented to the public a treatise, more complete that has hitherto appeared, for the instruction of the pupil, not only in the various movements of a dance, but in that more noble and important part of the art, the correction of awkward movements of person, and the general formation of manners and behavior." To the purchasers of *A Guide To Politeness*, it was not a case of buying a "pig in a poke"; you paid your money and knew exactly what you were going to get.

## Rules of Conduct

All of the dancing masters had rules of conduct that were to be observed in their school. These rules differed, of course, with the dancing master. Still, they followed pretty much the same general idea. With the very first lesson at the Nichols school, every pupil was handed the following:

*Article 1. No gentleman will be allowed to take lessons in dancing, or perform in any figure with surtout or boots on. (A surtout was a man's wide-skirted overcoat with tight-fitting waist, reaching below the knees.)*

*Article 2. No gentlemen will be so indecent as to smoke cigars in the hall or drawing room, or spit upon the floor.*

*Article 3. No person shall be permitted to talk while the teacher is giving lessons, so as to be heard above him or the music; nor to converse, while performing in a dance.*

*Article 4. No spectator will be permitted, except on days and evenings particularly appointed for that purpose.*

*Article 5. The pupils will show that attention, one to the other, that is comparable with the politeness of the accomplishment.*

*Article 6. In practicing the steps and various movements in dancing, no one will laugh at or ridicule the awkwardness of another's movements. "Frequent and loud laughing is a sure sign of a weak mind, and no less characteristic of a low education. It is the manner in which low bred men express their silly joy at all things."*

*Article 7. The instructor will openly point out to his pupils all errors and improprieties of behavior without intending offense, and endeavor to expel all trivial failings which have the least tending to injure their appearance.*

*Article 8. The teacher will abandon the idea of commanding respect in his school by an uncivil mode of using authority. If a pupil deviates from the rules, it will not be imputed to ignorance, but considered an act of insolence and ridicule.*

*Article 9. The pupils will, in general, draw for partners and precedence in the dance. And no person can be justified in making any exception to his partner or place, through any dislike to either, which if done, will be*

considered a great deviation from the character of a gentleman, highly insulting to his partner, and an imposition upon the school. Indeed, this is one of the greatest errors in a ballroom; and tends strongly to create envy, disgust, hatred, malice and revenge, and is of all impoliteness the most gross and insolent.

Article 10. No dispute, low wit, or illiberal reflection will be permitted in the hall.

Article 11. There will be no contention respecting figures, when upon the floor. The teacher will follow his own taste, unless the leading couples request permission to make a choice, which if proper, will be granted.

Article 12. No pupil will enter or leave the hall, without making the proper address as taught him in the school.

Article 13. No scholar will pass across the hall with his hat on.

Article 14. Every pupil will pay particular attention to the lessons given him while in the school, both in dancing and propriety of behaviour.

Article 15. A portion of the time devoted to instruction will be employed in practicing the different manners of address, and the necessary parts of behavior as laid down in the "Guide to Politeness," that the pupil may well understand them; and by such practice appear in his manners and behavior the more easy and agreeable.

Yes, customs and manners have certainly changed!

Note: More about dance schools next month when our history of square dancing continues.

ASD

~ ~ ~ ~

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-The Modern Square, Arkansas, Sept. '95

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While reading the March/April 1997 issue of *Country Dance and Song Society News*, we came across this article on how to build a caller's stand. We thought it would be of interest to our readers, so we obtained permission to reprint it. This is sure to be a useful item to anyone in need of a boost!

Mr. Lawrence writes, "I made it for our summer dances in Oak Park, where the stage is not high enough for many callers to get a good view of the floor. Carl Magagnosc suggested I look at some speaker stands he had and I adapted that design to make the caller's stand. The dimensions shown are those I made for our use, but they can easily be adjusted for the particular needs of any place."

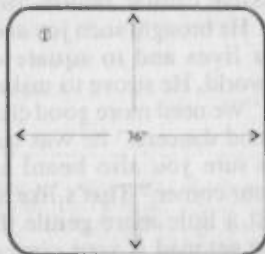
# DANDY IDEA

## Building a Caller's Stand

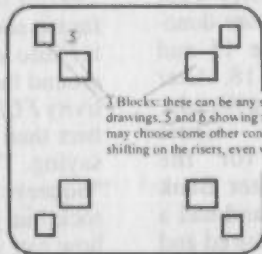
By Lawrence Wallin  
Santa Barbara, California

This caller's stand is made out of 3/4" plywood. The dimensions, height and size of the top, can be easily changed to meet your requirements.

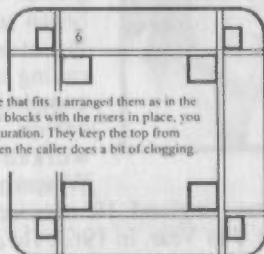
You may varnish or paint the platform when you finish, however, be careful not to build up too much paint where the pieces interlock or you will find it difficult to assemble and disassemble.



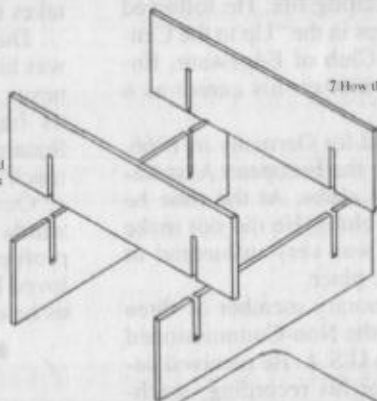
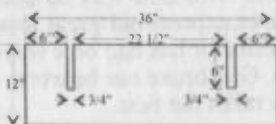
1 Top: one piece, 36" square. Note the rounded corners; you should also round the edges, top and bottom of the top board. It is best done with a router with a 3/8" roundover bit. If you do not have a router, plain or sand to ease the edges. This is done out of pity for the shin of the callers and anyone else bumping by.



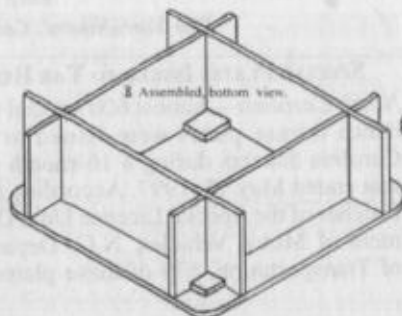
2 Risers: four pieces cut as shown. Can be higher for a higher stand, however, if you choose to make the top larger, make these pieces as long as the stand is wide. This will prevent tipping if the caller stands on the edge.



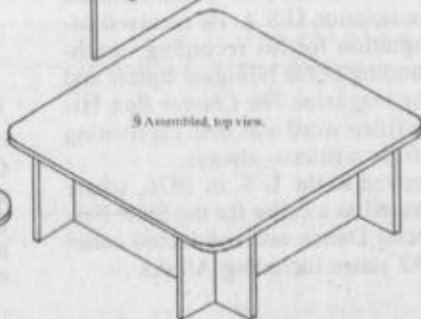
3 Blocks: these can be any size that fits. I arranged them as in the drawings, 5 and 6 showing the blocks with the risers in place, you may choose some other configuration. They keep the top from shifting on the risers, even when the caller does a bit of clogging.



5 How the risers assemble



6 Assembled, bottom view.



7 Assembled, top view.

## People / Events IN THE NEWS

If you have square dance news you would like to share with ASD readers, please send it to us, along with your name, address and phone number (type written, if possible, but not necessary) to ASD Magazine, 661 Middlefield Rd., Salinas, CA 93906-1004, or FAX it to us at (408)443-6402. We'll do our best to include it in a future issue.



### REMEMBERING CHRIS VEER

*California*—Born June 30, 1941, in Wirksworth, England, Chris Veer began square dancing at age 15 and calling at 18. After completing his education, Chris worked for the Westminster Bank

in London, England. He married and had a daughter, Jan Veer, in 1963. He desired and achieved a more exciting life. He followed his brother's footsteps in the "Up to the Center" Square Dance Club of Edgeware, England. This started him on his career as a caller.

Chris left England for Germany in 1966, and upon his arrival, the European Association consisted of 34 clubs. At the time he left, there were 110 clubs. He did not make this all happen but was very influential in the growth that took place.

Chris was an honorary member of three European clubs and the Non-Commissioned Officers Association U.S.A. He received national recognition for his recording, teaching and founding of the bilingual square and round dance magazine *The Chatter Box*. His use of the written word was both captivating and beautifully written—always.

Chris moved to the U.S. in 1976, where he was featured as a caller for the State Festivals' Special Dance and conducted caller clinics in 42 states including Alaska.

Chris and wife Rita married in 1981 and would travel up to 100,000 miles every year, calling festivals and dances, many of which were annual events. They hosted five square dance cruises that averaged 20 squares, the largest being 33 squares.

Chris was a member of the Overseas Square Dancer Association and CALLERLAB and has recorded for the *Sets in Order* premium albums, *Tex Cap* and *Blue Star* labels. Whenever he returned to England or Germany, he was always regarded as quite the legend in the square dance community.

The last eight years, Chris worked for the Fountain of Youth Spa and Resort in California, wearing many hats. His work involved being the Activity Coordinator, square, round and line dance instructor and also produced a monthly news and calendar of events for Spa residents.

The unthinkable happened March 28, 1997; a massive cardiac failure. He left us far too soon. He brought such joy and laughter into our lives and to square dancers around the world. He strove to make the activity *FUN!* "We need more good club members than good dancers," he was quoted as saying. I'm sure you also heard him say, "Squeeze your corner." That's like a yellow rock but just a little more gentle. Besides, how can you get mad at your corners' mistakes if you just squeeze them!

*The Last Farewell* by Roger Whittegar was his most requested singing call. We will never forget his masterful way of bringing us back home after his "Progressive Squares." Many tried, but none made it so much fun.

Our time with him was so short, mere words cannot express our great loss, nor the profound effect it has had on everyone who loved him. God broke our hearts to prove to us he only takes the best.

Keep it FUN  
Rita Veer, Niland, California

### SPECIAL PLATES ISSUED TO TAR HEELS

*North Carolina*—Almost 600 special square dance license plates were issued to North Carolina dancers during a 16-month period that ended May 15, 1997. According to Kay Hatcher of the Special License Unit, Department of Motor Vehicles, N.C. Department of Transportation, 579 of these plates were

issued from December 10, 1995, to May 15 of this year.

To obtain one of these plates, a vehicle owner must pay an extra \$10. The plates are renewable annually with the payment of an additional \$10 above the \$20 regular license plate fee. More than half of the dancers who originally purchased one of these plates have renewed them. Funds received from the sale of these plates are used to provide operating assistance for the state's seven welcome centers, which are dispersed through North Carolina.

Plate Number 1 was issued to Oxford caller Jimmy Roberson, who spearheaded the drive for the plates in 1995. His wife Janie has Plate Number 2.

Hopefully, the plates will aid in promoting square dancing as a recreational pursuit by making dancers more visible. To date, no tangible evidence exists that this goal has been achieved. However, the state's callers and dancers are optimistic that as more plates appear on vehicles owned by dancers in years to come, more Tar Heels will join the ranks of square dancers. One thing is certain: dancers who attend the 47<sup>th</sup> NSDC in Charlotte, June 24-27, 1998, are likely to see these special plates in abundance.

*Al Stewart, Greensboro, North Carolina*

#### SQUARE DANCER OF THE YEAR AWARD

*Illinois*—Nominated by Betty and Russell Manock, caller for the Gold Star Square Dance Club, Novis and Evelyn Franklin were chosen to receive the "Square Dancer of the Year" award. It was presented January 31, 1997, at the Peoria Area Square Dance Association Dance held at the Creve Coeur Community Center.



Evelyn and Novis Franklin, Peoria's "Square Dancers of the Year."

The Franklins have been dancing and calling square dances for the past 25 years. During this time they have taught teenagers to dance. Their goal was to show the teens that drugs and alcohol do not have to be involved in order to have a good time. They have taught senior citizens to dance and have called demos at area nursing homes and senior citizen centers. These folks really enjoy the costumes and music.

Novis and Evelyn are members of the American Callers Association, Illinois Callers Association, and the Peoria Area Callers and Instructors (P.A.C.I.). They are officers in P.A.C.I. and in the Heartland Foundation, which is a group of callers and dancers raising money to build a museum/library/dance hall complex. They participate in all fund raising projects and whenever this organization needs a caller, the Franklins make themselves available.

Huntsville, AL  
Vancouver, BC  
Portland, OR  
Phoenix, AZ  
Hartford, CT  
Calgary, AB  
San Diego, CA  
Santa Fe, NM  
Philadelphia, PA  
Grand Rapids, MI  
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Several dancers rest in the concourse area of the Salisbury depot at the May 20 dance. The large sign between the windows gives arrival and departure times for Southern railway trains. The majority of dancers preferred the cool temperatures inside to the warm weather on the concourse.

Besides calling at all 13 Illinois State Conventions, they have called at 12 National conventions, numerous federation weekends, and P.A.S.D.A. and P.A.C.I. dances. They have called for many years at the Morton Pumpkin Festival, Tremont Turkey Festival, and the Perkin Marigold Festival, as well as demos at the Northwoods and Perkin malls each fall to promote lessons.

#### DANCING AT THE DEPOT

*North Carolina*—Have you ever danced in a 90 year-old building with high ceilings, arched windows, green and white tile floors, and an Amtrak train stopping less than 25 yards outside the building?

That's exactly what 190 Tar Heel square and round dancers did the night of May 20 in Salisbury, North Carolina. The place? The historic Salisbury Depot opened in 1907 and was once described as "the handsomest main-line train station between Washington and Atlanta." The occasion was the second annual Salisbury Train Station Dance, sponsored by the Cardinal Squares of that Piedmont city. Although the majority of dancers promenaded in the former passenger

waiting room of the depot, as many as six squares responded to the calling of Sam Lowe of Clarksville, Ga., on the concourse outside the doors leading into the waiting room. The sound system was sufficiently good, so that dancers outside could hear as well, if not better, as those inside. Unfortunately, the deafening whistle sound of a passing train caused a temporary breakdown of squares inside and out during one tip. Cueing rounds between tips was Don Hichman of Gastonia, N.C.

There were 18 clubs represented at the dance, ranging geographically from Burlington on the east to Hickory on the west. Jack Cauble is club president of the 70-member Cardinal Squares, and Paul Walker of Kannapolis is caller. This year's class of students, numbering around 25, is one of the largest in the state.

Finger food prepared by club members was spread on tables in a room which originally served as the area where train tickets were sold to passengers. Near the end of the dance a drawing was held to select winners of ten prizes, including two golf umbrellas and several potted plants.



Two of the principals at the depot dance were callers Sam Lowe (L) of Clarksville, Ga., and Cardinal Squares president Jack Cauble (R). Some of the 14 banners stolen by host club members are shown on the wall behind Lowe and Cauble.  
Photos by Al Stewart

Threatened with destruction in 1985, the depot was rescued from the wrecker's ball and restored to its former glory. Currently, the building houses the office of the Historic Salisbury Foundation and a gift shop. The passenger waiting room is used frequently for weddings and meetings of small groups.

*Al Stewart, Greensboro, North Carolina*

#### GENE GRAHAM

"YOU NEVER KNOW

WHERE GOD IS GOING TO LEAD YOU..."

*California—The following letter was passed on to this office by Janet Golonka of Lawndale, California. Ms. Golonka writes, "Enclosing a letter written by Gene Graham, a former square dancer. After visiting with him and seeing his disabilities and what outstanding work he is doing, I feel it would be interesting to other square dancers as to his whereabouts and his achievements."*

*We agree! So many of us take for granted good health, but Mr. Graham hasn't let this devastating disease stop him from enjoying life. We are most proud to include him as a member of our square dance family.*

#### Associated Square Dancers:

On May 13, 1997, two squares of South Bay area dancers came to Bay Harbor Hospital

West to demonstrate the beauty and fun of square dancing at our first outside barbecue of the season. The residents and staff were delighted with the performance and Carol and I were very excited to see our friends again.

Square dancing has been a very important part of our lives. Carol started square dancing in the late '40s. In 1955, I learned to dance at Reseda Women's Club with caller-instructor Max Wolf. The calls were simpler then, like "Gents to the center, back to the bar." I haven't heard that call or the caller since.

Carol and I met at the South Bay B 'n' Bs in late 1973 and married in September of 1974. We have been Associated Square Dance deputies, club officers, club representatives to Associated Square Dance and International B 'n' B and the National Square Dance Campers Association, and worked in two National conventions.

We were members of the Western Stars, Redondo Beach and the Double B's Chapter of NSDCA when I had to stop dancing in

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

To be considered for funding, projects must first protect the heritage of the activity and contribute to its 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 a local CALLERLAB member or the Foundation Office at (507) 288-5121.

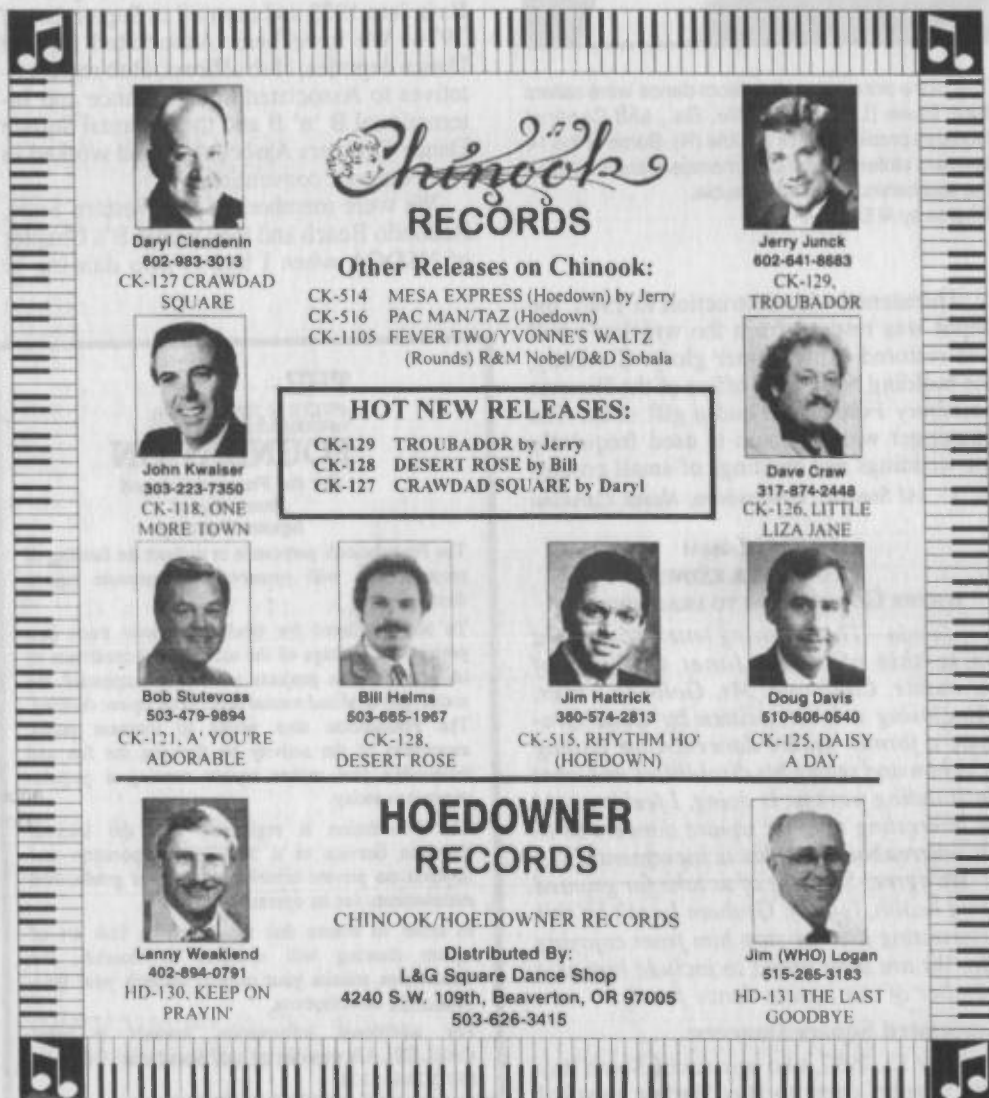
late 1991. I had been getting weaker for some unknown reason and in February 1992, was diagnosed with ALS, better known as "Lou Gehrig's Disease."

By May 1992, I needed a ventilator to maintain breathing. Carol took care of me for about 16 months at home before I was so weak that she could no longer do so. Then, we found Bay Harbor Hospital West, where I have been since October of 1993. I receive very good care here.

I can no longer use my arms and legs, but from the neck up I function very well. In a


condition such as mine, I need a lot of physical help, but I've learned to use what I still have. I have a powered wheelchair and a computer, which I operate with my mouth. Carol is with me for three to six hours each day; she feeds me lunch or dinner and helps with my care. We cherish this time together.

I am a "resident volunteer" and, occasionally, I have the opportunity to lead other residents in a church service or devotional period. I also was elected President of the Resident Council. You never know where God is going to lead you.



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I would love to be "squaring-up," but God has blessed me with a wonderful wife and family, our church and many friends, like all of the wonderful square dancers we have met and danced with over the years.

God bless you, everyone.  
*Gene Graham, Carson, California*

## GEECHEE GOOFERS STAND UP FOR AMERICA

*Georgia*—On May 3, 1997, the Geechee Goofers Square Dance Club of Savannah, Ga., participated in the Stand Up for America parade held annually in Pt. Wentworth, Ga., a small suburb just west of Savannah. The club enters a float almost every year. This



year the Geechee Goofers used the theme "Dancing for Old Glory," which featured a 3' x 5' Old Glory flag on the back of it. The girls wore white blouses and a 12-gore Old Glory skirt, the guys a white shirt, navy jeans and tie to match the skirts. The float won a first place trophy in the commercial division (truck advertising). Caller Webb Jones came down from Walterboro, S.C., for the event.

This annual parade was started in the mid '60s by Mayor P.B. Edwards (who still holds that office today). A crippled World II veteran, Mayor Edwards wanted to encourage the citizenry to show more patriotism.

If and when you're in Savannah on the first or third Friday of the month, the Geechee Goofers invite you to stop by for an evening of square and rounds, 8-10:30 PM at the Pt. Wentworth Community Center located at the end of Appleby St. in Pt. Wentworth, Ga.

*Bob and Anne Hilker, Savannah, Georgia*

The Geechee Goofers Square Dance Club of Savannah, Georgia, danced for "Old Glory" in the *Stand Up For America* parade, in Pt. Wentworth, Ga., May 3, 1997. ASD

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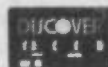
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# FEEDBACK

In response to the *Circle Right*, May 1997 issue of *American Square Dance Magazine* on relaxing the dress code:

The gasps and shock was not just felt at national conventions. It was also felt and heard at our state convention. We would also like to see the dress code relaxed for the last day of state conventions. Yes, "civvies" for the last day. Our convention starts on Friday evening (not counting the trail's end dance on Thursday night) and ends about noon on Sunday. If you dance until noon on Sunday, and many dancers do, check-out time at the majority of motels is no later than 11:00 AM. This means the ladies must travel in square dance clothes or change in a car or some restroom. (Note: not all restrooms are the cleanest or have the space available.) Gentlemen, we have not forgotten about us. We can get by with just removing our badges and rolling up our sleeves. If the convention is in your home town then we do not have far to travel, but think about the ladies traveling several hundred miles by car or by air. I can only imagine how uncomfortable that would be.

Next topic: Club dance lessons and graduation; ethics (or lack of ethics). I think one thing was left out. We think it should have been ethics and attitudes (or lack of ethics and attitudes). The *American Heritage Dictionary* defines ethics as "The moral quality of a course of action," and attitude as "A state of mind or feeling."

We are relatively new dancers. We graduated in 1980 and have continued to dance at least two times a week. Plus, we help with lessons all winter on Tuesday nights. Sometimes in the summer it is difficult to find places to dance because the majority of the clubs in our area close for the summer.

We do not believe that square dancing is for everyone. There are a very few that just cannot

get the mind and body (feet) to respond to the calls. We have talked to many callers and clubs about graduating dancers. One of the most frequent comments that comes up is that the club's name and the caller's name are on the graduation certificate. Would you want your name on a graduation certificate for someone that cannot dance? If this new graduate either moves to your neighborhood or wants to join your club at the same dance level and cannot dance, or always breaks down the square, what would your attitude or ethics be towards the caller or club this graduate came from? Yes, it's a difficult question. We know bad news travels much faster than the good news of dancing and enjoying the company of other dancers. We have been in this same situation. We had two other couples and a caller to help the new graduate and with three months of special lessons, it was to no avail. All of us talked to the new graduate and they gave up dancing with no hard feelings and took up bowling.

The way our club handles a slow learner is three couples along with the caller come in a half an hour early every lesson night to help the slow learners. Sometimes that will help. At least it makes the new student feel wanted and welcome.

We do not have the answers as a cure all. We think each case needs to be handled separately, because everyone has their own personality.

Dale and Emmillee Dennison  
Eagan, Minnesota

ASD





Bev & Bob Casteel  
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 423-690-5498

# ROUND DANCE PULSE POLL

## Connecticut Association of Round Dance Teachers (CARTS)

### Summer 1997 Screening Selections

#### Phase II

Dance: Charmaine Two  
 Choreographer: Smarrelli  
 Label: Special Press

Dance: La Petite Tonkinoise  
 Choreographer: Wilson  
 Label: Roper 279

#### Phase III

Dance: Lilac Time  
 Choreographer: Yellen  
 Label: Windsor 4700

#### Phase IV

Dance: Sold  
 Choreographer: Shane  
 Label: Atlantic 7-87105

#### Classic

Dance: Lisbon Antiqua  
 Choreographer: De Maine  
 Label: Grenn 14204, 17079

\* ROUNDALAB ROQ

\*\* Classic Rounds of the Month

B - Bolero	R - Rumba
C - Cha Cha	S - Samba
FT - Foxtrot	STS - Slow Two-Step
J - Jive	T - Tango
M - Mambo	TS - Two-Step
MX - Mixed	WZ - Waltz
QS - Quickstep	WCS - West Coast Swing

### Popular Dances/Teaches

DRDC Top Teaches as Reported in the  
 Newsletter, July-August 1997

1. Bahama Mama (Rumble) IV+2 C
2. Aleena (Bond) II/TS
3. Hey Daddy Cha (Easterday) IV C  
 Charmaine II (Smarrelli)
4. Tequila II (Dunn) TS
5. When You Love Me (B/M Moore) VI R  
 Naughty Lady Mambo (Rother) IV+1  
 Dream Of Me (Broadwater) V+1FT  
 Can't Take My Eyes Off You  
 (Shibata) VI C
6. Shady Lane Rumba (Buck) III  
 More & More Everyday (Lawson) V+2  
 Goody, Goody (Rumble) II TS  
 Chaka, Chaka (Phillips) IV C
7. So Easy Rumba (Goss) VI R  
 Maria Elena Bolero (Palenchar) III B  
 Heavenly Angel (Read) IV  
 Evergreen (Campbell) VI Mixed  
 Burnin' (Rumble) II  
 Bamboozle (Teague) IV+1
8. Village Waltz (Rother) V  
 Twelfth Of Never (Lovelace) IV+1 B  
 Rumba Assisi (Broadwater) V  
 Ascot's Rumba (Kennedy) IV  
 Erotica (B/M Moore) V+2 R  
 Green Peppers (Rotscheid) IV M  
 King Of The Road (Koozer) III  
 La Petite Tonkinoise (Wilson)  
 Louise (Slater) II  
 No Lady (Broadwater) IV  
 Numero Cinco (Rumble) II TS  
 Soft Summer Breeze (Kammerer)

We extend a very special thank you to Lois Testa, CARTS Chairman and Mary and Dave Simmons, DRDC Newsletter Editors for their contributions for this month's Round Dance Pulse Poll. Please continue to send your selections to us at our address above.



## *Creative Choreography*

by Lee & Steve Kopman

This month let's have some fun with "Lefty" calls. Nothing difficult—just a little challenging because it's different.

1. HEADS STAR THRU  
CENTERS SQUARE THRU 3  
LEFT SWING THRU  
GIRLS RUN  
FERRIS WHEEL  
CENTERS SLIDE THRU  
YOU'RE HOME
2. SIDES LEFT SQUARE THRU 2  
LEFT TOUCH  $\frac{1}{4}$   
BOYS TRADE  
RIGHT & LEFT THRU  
DIXIE STYLE TO A WAVE  
BOYS CROSS RUN  
LEFT SWING THRU  
EXTEND, RIGHT & LEFT GRAND
3. HEADS LEFT TOUCH  $\frac{1}{4}$   
BOYS PASS THRU  
CENTERS SWING THRU  
CENTER SIX CIRCULATE TWICE  
GIRLS RUN  
CENTERS WHEEL & DEAL  
ENDS FACE  
RIGHT & LEFT GRAND
4. SIDES LEFT SQUARE THRU 2  
LEFT SPIN THE TOP  
GIRLS RUN  
EACH SIDE WHEEL & DEAL  
DIXIE STYLE TO A WAVE  
ACEY DEUCEY  
CIRCULATE  
TRADE THE WAVE  
SCOOT BACK  
RIGHT & LEFT GRAND
5. HEADS 1P2P  
LEFT SQUARE THRU 2  
OUTSIDES CLOVER  
CENTERS LEFT SQUARE THRU 2  
LEFT TOUCH  $\frac{1}{4}$   
BOYS TRADE  
PASS THE OCEAN  
LEFT SWING THRU  
RIGHT & LEFT GRAND
6. SIDES LEFT TOUCH  $\frac{1}{4}$   
BOYS PASS THRU  
CENTERS SINGLE CIRCLE  
TO A WAVE  
CENTER SIX WALK & DODGE  
BOYS CLOVERLEAF,  
GIRLS EXPLODE THE WAVE  
STAR THRU  
COUPLES CIRCULATE  
BOYS TRADE;  
GIRLS U-TURN BACK  
SWING THRU TWICE  
RIGHT & LEFT GRAND
7. HEADS SLIDE THRU  
CENTERS LEFT SQUARE THRU 3  
LEFT SPIN THE TOP  
GIRLS CROSS RUN  
BOYS TRADE  
BOYS RUN  
WHEEL & DEAL  
LOAD THE BOAT  
LEFT ALLEMANDE

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8. SIDES PASS THE OCEAN  
EXTEND, LEFT SWING THRU  
FAN THE TOP  
BOX THE GNAT  
SQUARE THRU 2  
TRADE BY, LEFT ALLEMANDE  
YOU'RE HOME
9. HEADS STAR THRU  
DOUBLE PASS THRU  
PEEL OFF  
LEFT SQUARE THRU 2  
CENTERS LEFT SQUARE THRU 3  
ENDS U-TURN BACK  
TOUCH  $\frac{1}{4}$   
BOYS RUN  
SQUARE THRU 2  
TRADE BY, LEFT ALLEMANDE
10. SIDES PASS THE OCEAN  
EXTEND, EXPLODE THE WAVE  
CHASE LEFT  
GIRLS RUN  
STAR THRU, DIVE THRU  
CENTERS SLIDE THRU  
YOU'RE HOME
11. HEADS RIGHT & LEFT THRU  
& LEAD LEFT  
VEER RIGHT  
FERRIS WHEEL  
CENTERS WHEEL AROUND  
LEFT TOUCH  $\frac{1}{4}$   
SPLIT CIRCULATE  
CAST OFF  $\frac{3}{4}$   
TRADE THE WAVE  
RIGHT & LEFT GRAND
12. SIDES PASS THRU  
SEPARATE AROUND  
ONE TO A LINE  
LEFT TOUCH  $\frac{1}{4}$ , CIRCULATE  
GIRLS TRADE, CIRCULATE  
GIRLS RUN  
CENTERS SWING THRU  
ENDS ROLL AWAY  
EXTEND  
LEFT SWING THRU TWICE  
RIGHT & LEFT GRAND
13. HEADS STAR THRU  
CENTERS LEFT SQUARE THRU 3  
SWING THRU  
BOYS RUN  
GIRLS HINGE  
DIAMOND CIRCULATE  
CUT THE DIAMOND  
BEND THE LINE  
SQUARE THRU ON THE 4<sup>th</sup> HAND  
LEFT ALLEMANDE
14. SIDES RIGHT & LEFT THRU;  
DIXIE STYLE TO A WAVE  
EXTEND  
LEFT SWING THRU  
GIRLS RUN  
BEND THE LINE  
ROLL AWAY  
PASS THE OCEAN  
RIGHT & LEFT GRAND
15. HEADS 1P2P  
RIGHT & LEFT THRU; ROLL AWAY  
LEFT TOUCH  $\frac{1}{4}$   
COORDINATE  
BEND THE LINE  
SQUARE THRU 2  
RIGHT & LEFT GRAND



# THE KOREO KORNER. . . . . by Steve

This month let's continue the idea of using a Left-handed call.

HEADS LEFT TOUCH ¼  
& WALK & DODGE  
THEN:

- |   |  |  |
|---|--|--|
| <p>1. Right and Left Thru<br/>Swing Thru<br/>Right &amp; Left Grand</p>   | <p>2. Pass the Ocean<br/>Recycle<br/>Pass the Ocean<br/>Scoot Back<br/>Right &amp; Left Grand</p>                | <p>3. Left Touch ¼<br/>Split Circulate<br/>Girls Run<br/>Slide Thru<br/>Square Thru Three<br/>Left Allemande</p> |
| <p>4. Swing Thru<br/>Spin the Top<br/>Grand Swing Thru<br/>Boys Run<br/>Wheel &amp; Deal<br/>Slide Thru; Centers Roll<br/>You're Home</p> | <p>5. Touch ¼<br/>Follow Your Neighbor<br/>&amp; Spread<br/>Recycle<br/>Square Thru Three<br/>Left Allemande</p> | <p><b>E-mail us at:</b><br/><b>s.kopman@juno.com</b></p>   |

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\_\_\_ MS \_\_\_ PLUS \_\_\_ A2 \_\_\_ C1 (HARD SET)



This month I've selected a figure for experienced contra dancers and callers. The figure is based on the "Do Paso" square dance movement. This is a two couple, facing each other in a circle movement and begins with the man turning the lady on his right with a left (forearm) turn, all the way around until both are back in starting positions, then turning the opposite person (which happens to be their real partner) with a right forearm turn coming back to the original right hand lady for a courtesy turn. The movement should be danced in 16 counts, which is essential in contras to match the music structure.

The "El Paso Contra" by Ron Johnson is an Alternate-duple with partners in the opposite line. The dance begins in the progressed position, so after forming your lines men face left and ladies right and star thru.

Face the opposite line with the original corner lady on the right side of the man. You are now in a progressed position ready to begin the dance.

Each time through the dance you will be in this positing for the first movement. For music I use *Cajon Jon*, Silver Sounds 169.

Intro; 8 counts, wait

A1; LADIES CHAIN ACROSS (8)  
LADIES CHAIN BACK (8)

A2; with COUPLE ACROSS STAR LEFT (8)

## Dancing Contra

with Don Ward



reverse CIRCLE LEFT (8) To your original places on the side of the set.

B1; beginning with the lady on the man's right DO PASO, complete the Do Paso with a courtesy turn to face across. (16)

B2; HALF PROMENADE ACROSS (8)

PASS THRU, CROSS TRAIL, (ladies veer to the left, men to the right)

ALLEMANDE LEFT THE NEXT, person of the opposite gender. (8) The timing is tight but reverting back to an old basic "cross trail" which can be done in four counts leaving 4 counts for a 3/4 allemande left. The forward movement flows right into a ladies chain beginning the next sequence of the dance.

Need more help? Contact me through E-mail: [dward@loop.com](mailto:dward@loop.com) or Postal Mail: Don Ward, 9989 Maude Ave., Sunland, CA 91040.

ASD



Some can teach you to do; some can teach you to think,  
but you alone must decide what to do after thinking.

— *International Zone Newsletter, Zone 8, Canada, Sept. '95*

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 Last: Nicole (Slender toe character)  
 Heel: 1 1/4" Matching

Style: "Julie" #611 \$38.95/pr  
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 Last: Nicole (Slender toe character)  
 Heel: 1 1/4" Matching

Style: "Gloria" #796 \$45.00/pr  
 Colors: Gold, Silver, Pewter

# NOTES

## FROM A

by  
Mac McCullar

## VETERAN CALLER

This year we have examined and published almost every aspect of recruiting and retaining new dancers. Are we listening? If so, let's practice what we preach and have a great year of new dancers.

I gleaned the following from some publication, and I like it, but I'm sorry I can't give credit because it was signed "Author Unknown."

### Be Kind to Beginners

Be kind to the beginners  
Even though they often flub  
With courtesy let's greet them  
They're the new blood of the club  
And when we see them struggling  
Let us lend a helping hand  
To guide them o'er the rough spots  
And help them understand

Be good to the beginners  
When they join you in a square  
And introduce your partner  
To the gent and his lady fair

And though they may be strangers  
When they walk into the set  
REMEMBER THAT A STRANGER  
IS A FRIEND YOU HAVEN'T MET

—Author Unknown

Maybe you know who wrote it?

There has been a number of changes in the recording, production and sales of records this year. I think the major change is that we no longer have a distributor on the west coast. Sundance, who was located in California, turned over their business to Astec Distributors in New Hampshire. We now have only two major distributors in the United States, Astec and Palomino Records in Kentucky. Any retail outlet can contact either of them for information.

We brought back Jeanne Briscoe for a re-release of a great record "Stepping Out" Big Mac 187. Jeanne does a superb job on this record. I love it and you will too!

I will finish this article with a piece I call "My Daily Prayer." The author of this is also unknown.

Dear Lord,

So far today, God, I've done all right. I haven't gossiped, haven't lost my temper, haven't been greedy, grumpy, nasty, selfish or over-indulgent. I'm really glad about that.

But in a few minutes, God, I'm going to get out of bed, and from then on, I'm probably going to need a lot more of your help!

Amen

If you have a birthday in August, join me for a toast on the 12<sup>th</sup>—and happy, happy dancing to you! ASD



He'll always remember this  
summer vacation.  
It's when he got his skin cancer.

One in five Americans will develop skin cancer in their lifetime. Don't let your child be the one. Before you take kids out in the sun, make sure they're wearing sunscreen and are covered up.

Prevent Skin Cancer





# Rhyme Time

## The Quilt

Square dancing and a quilt are so alike,  
It all begins with a needle and a caller's mike.

Four couples make a square to start,  
A square starts your quilt that you plan by  
heart.

A quilt block is made up of many tiny parts,  
The dancers welcome others with a big heart.

Many different patterns are called at a dance,  
Quilts have many patterns, you can see at a  
glance.

The colors of the quilts are bright and gay,  
The ladies dresses are beautiful as they  
sashay.

Many threads are used to tie a quilt together,  
Dancers' threads of friendship last forever  
and ever.

Dancers weave the ring as the caller sings,  
The cloth is woven from many a string.

Some quilts have stars around their border,  
Dancers form stars, then turn to their corner.

Small mistakes are made in quilting, it's true,  
And every dancer has made some too.

There is great value set on a quilt, you see,  
That's what square dance friends mean to me.

A quilt and dancing provides much warmth  
and love,  
But the joy of life comes  
from the Father above.

*Composed by Betty Nail,  
with thoughts, ideas and  
encouragement from  
Nadine Brown, Joyce Wil-  
liams and Axie Matthis of  
the Calico Twirlers Square  
Dance Club of Litchfield,  
Illinois*



## I Did All I Could

*by Bettylee Talmadge, Florida*

I did all I could the other night  
to keep from dancing with those strangers.  
I don't know what level they dance.

I did all I could the other night  
to keep from dancing with those dancers  
who were raiding.  
I don't know what level they dance, either.

I did all I could the other night  
to keep from dancing with our new club  
members.  
They aren't up to *my* level yet.

I did all I could the other night  
to keep from dancing with our older  
club members.  
They still can't seem to do anything right.

And then I realized—I did all I could the  
other night to ruin my club...

Then I looked at my hand that was pointing  
everyone else and realized—  
I had three fingers pointing back at me.

To keep from pointing my finger ever again:  
I promise I will do my best to straighten out  
my hand.

I promise beginning tonight that I will meet  
and greet everyone who  
visits our club,  
Our guests, our class  
members, our club  
members.

I promise beginning  
tonight that I will dance  
with as many different  
dancers as possible.  
No more pat squares  
for me.

I promise beginning tonight that I will  
no longer criticize anyone,  
Not our caller, our cuer, our guests, our club  
members  
nor our club officers.

I promise beginning tonight that it won't be  
me that will ruin my club.

And then I looked at my hand, I was no  
longer pointing.  
All my fingers were outstretched—as if in  
friendship.

But do you know—95% of the dancers reading  
this will think about what this says,  
and they will **MAKE SURE** it does not mean  
them.

But the other 5%—All think they are **SO  
PERFECT**. They will never consider we are  
talking to them. They will never realize what  
they did the other night to ruin their club.

## Welcome New Dancer

By Carol James  
St. Louis, Missouri

It's time for new graduates  
To join in our square,  
Welcome them and be polite,  
Once you were like that pair.

A little scared and frightened—  
What if I miss a single call,  
Or Left Allemande with my right arm,  
Or just don't move at all?

What if my gears refuse to spin,  
They won't let me dance all night?  
What if my Crossfire backfires,  
Will I Do Sa Do just right?

What if my teacup doesn't chain,  
Or my deucey does not relay,  
What if he calls a Scoot Back,  
And I cause a delay?

Yes, you were in that very spot,  
Not so many years ago—  
Did someone refuse to dance with you,  
Or hurt your feelings so?

Then make a special effort,  
Make a smiling welcome plain to see,  
The New Dancer on your right today,  
Next year's officer he may be.

Let's all welcome the new dancer with open  
arms and show them what a friendly bunch of  
fun loving people we are. So that they may  
enjoy many years of our wonderful activity.

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What the Cajun People Say,  
Mark Clausing ..... MR 128  
Spring Break/Baroque Hoedown . SD 249  
Much Too Young (was A-K 105),  
Brad Caldwell ..... CD 272  
My Little Girl, Dick Duckham ... GE 0032  
Old Time Rock & Roll,  
Andy Pretere ..... CD 273

# Dancing Internationally

by Bill Peterson  
Livonia, Michigan

I had the pleasure recently of visiting the countries of Finland, England and Holland to call dances for several of their clubs. It was my fourth visit to England and second to both Finland and Holland. Several dancers have asked for a comparison of dance programs in these countries. First, all the dance calls are in English in all countries. Thus, the dancers could understand the calls. However, if you have to explain or expand upon the calls, these directions could be misunderstood. In fact, in Amsterdam there was a French lady that couldn't speak a word of English but understood the calls and danced very well at the Plus level.

In Finland, where dancing has been going on for about seven or eight years, there are five groups or clubs and two callers. One of the clubs in Vanda, a suburb of Helsinki, holds a big dance weekend each year. The other clubs, mainly located in the Vassa area about 250 miles north, rent a bus and travel down to the dance. The caller for the Vanda group, Raj Wilkom, shared the program with me. After leaving at 4:00 AM, they arrived at 1:00 PM and were served lunch by the hosting club. The dance started about 1:30 PM and ended at 8:00 PM. The level of dancing changed each tip and alternated with Basic, Mainstream, Basic, Plus, A-1. No rounds were done and practically no breaks were taken. The dancers simply "squared up again," many times with different partners. This means we did as many as four tips an hour, which made it very difficult for the caller if he used only "sight calling." Two years ago on my last visit there were about nine squares dancing. This year there were two bus loads and about 13 squares. The completion of the weekend came with a dance on Sunday from 10:00-2:00 PM. Basic lessons are taken for one year, then Mainstream for the next. Thus the level of dancing is very good. Many of the higher level dancers help out and take part in all the levels of dancing.



*Above: Dancers in Vanda, Finland*

Following the Sunday session I headed for the airport to fly to Stanstead, England, for my next dances. Fortunately, I arrived on Sunday, as the I.R.A. organization shut down all the airports on Monday morning with bomb threats. Monday I stayed with Peter and Beryl Skiffins in Hertford, England and called that evening for his Mainstream club. Peter is the President of the Great Britain Callers Association. The club's new Mainstream class of two squares takes their lessons in a separate hall during the club dance. They were brought in at the refreshment break and given a chance to dance with the club that night. There were no rounds and very short breaks. The people were very friendly and the dance went quickly. There were over eight squares in attendance and everyone had a great time. There were three callers in attendance at the dance.

One Tuesday I was picked up by veteran caller Malcolm Davis and driven to Norwich, England, about 60 miles away for a dance that night. The club alternates Mainstream and Plus tips with no rounds and short breaks. It was a great dance and Malcolm joined me in several of the tips. This group also had a new Mainstream class of two squares that were finishing their second year of dancing. The Plus dancers danced all of the tips and worked with the newer dancers.

On Wednesday I called at the Mildenhall American Air Force Base. This is one of only two American Air Force bases left in England and is the refueling spot for large planes. The dance was held in the Bob Hope Entertainment Center and we had over 16 squares in



Above: Callers Bill Peterson (Livonia, Mich.) and Wil Stans (Holland) with wife, Paula at the Flower Dance in Amsterdam

attendance. It was a Mainstream and Plus dance. Originally most of the dancers in this group were Americans staying at the base. However, now there are only a few Americans left in the club. They had two sets of new Mainstream dancers at the dance and everyone joined in with them to make it a fun evening. Club caller Malcolm Davis joined me in the final tip with them. I really appreciated the kind hospitality of Malcolm and Evelyn Davis during my stay with them.

On Thursday I did a Country Line Dance Program in a high school at Glington, England, with 115 dancers in attendance. I taught six dances for local cuers Roger and Brenda Bessent. Line dancing has become very popular in England.

On Friday I flew to Amsterdam, Holland for the big Flower Dance Weekend. The other callers on the program were Wil Stans, Maarten Werts and special guest caller Larry Ward of California. This weekend included an all-day Saturday session and a final Sunday morning session at a local Tulip Factory, where we ended

up dancing in the midst of large displays of flowers. Normally this festival is done at Mainstream and Plus in one hall and Advanced in a second hall. Rounds were included as well as a one-hour country line dance session. The final dance on Saturday started with a Grand March for the 240 dancers in attendance. Seven countries were represented including France, Australia and England. It was a great weekend and the entire staff was presented with (you guessed it) flowers. Of particular notice were the Advanced dancers who, upon the closing of their hall, joined in the main hall with the Mainstream dancers and had a great time. The decorations at the hall were beautiful and the club did a great job on the late-evening buffet lunch for everyone. Again, my thanks to Wil and Paula Stans for hosting me.

On Monday I flew home to Michigan with many nice memories of all the dancers and leaders I had met during the 12 days. It just proves that square dancing is the universal language of friendliness and fun no matter where it is done. ASD



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# IDEAS

## for Recruiting Square Dance Students

By Allen Finkenaur  
Trumbull, Connecticut

**W**henever a company decides to market a product, they make their product as attractive as possible to appeal to the most customers. They also define the people to whom they want to make their sale. When this has been done, promotions are aimed at the particular group to be most effective. This planning process must begin **NOW, and continue through the summer.**

Most of today's dancers, dance at the Mainstream and Plus levels. These are the clubs who are looking for the students. These are the people who will be doing most of the advertising and we should design square dance promotion to fit their needs. Let's call our product "Square Dancing," a name the public recognizes, and not CPC, Basic, Mainstream, Plus, etc.

We need to substantially reduce the class learning time for both Mainstream and Plus. It should only take one to three months at the most to cover the selected choreography from both Mainstream and Plus levels. Many couples, when they ask about or come to classes and find out it takes a year to learn to square dance, become discouraged and find another activity to do together. **THIS LEARNING TIME REDUCTION CAN BE DONE**, but dancers need to take the lead and let the callers know what they want. Square dance clubs are the ones who are the caller's customers.

How do we reduce the choreography to be taught?

1. Eliminate all choreography that has a name but is just one or more pieces of choreography that can be *easily* called directionally. As examples: Linear Cycle can be called Recycle and Sweep a Quarter. Swing Thru can be called Partner Trade and Centers Trade. There are many, many more calls that can be *easily* omitted from our current lists.

2. Eliminate calls that duplicate a particular movement. As examples: Dive Thru is the same as Pass to the Center. Pass to the Center is more comfortable on the dancers and once dancers have learned to Pass to the Center, callers rarely call Dive Thru. Star Thru is Slide Thru. California Twirl is Partner Trade. Again, there are many more of these duplicates on our current lists.

3. Eliminate calls which are rarely or less used at convention dances, on the Mainstream and Plus floors. As examples: Fan the Top, Spin Chain the Gears (because dancers prefer Spin Chain and Exchange the Gears) and Peel Off. This convention, selection method of eliminating calls would stop both callers and dancers from complaining that their favorite calls were being arbitrarily eliminated. To assure these reductions in choreography, the clubs must tell the callers what they want.

Let's next consider whom we should appeal to join us in square dancing. Although we don't want to exclude anyone who wants to come, we should be primarily aiming the promotion at couples 35 years of age or older. In most families today, two people hold down full time jobs. Below the age of 35 or even 40, are couples who have children at home. They usually want to either be doing some activities with their children or may not want to hire a baby-sitter so that they can go to square dance lessons. As the kids grow up they can either "baby-sit" themselves or be involved in an activity that does not require (or they may not want) their parents to attend. I know many callers are promoting the idea of getting square dancing into schools. This may be a good idea, but these students will usually not be immediately joining active clubs and this is our current objective.

Of most couples, the man is usually the hard one to get away from what he is doing and/or he may also think square dancing is "hokie." In my own case I didn't want to go to classes. That was also at the time when lessons only took a month or so to complete. Thinking about it today, if I knew nothing about square

dancing, I would feel exactly the same way as I did then.

If the above statements are correct, we should be thinking about the appeal we need to convince these males. We should also come up with ideas to give their wives ammunition to help them convince their husbands to come and try square dancing.

#### **How can we proceed?**

First—As stated above, we must make square dancing a more marketable product. This means convincing callers and some dancers our product must be teachable in no more than two to three months, while not really changing dancing as we do it today. The club members must also be willing to take the students on to their dance floor sometime just before they graduate. Students attending club dances will get more practice and feel they are a real member of the club. At the combined dances the caller should teach one or more piece of the choreography the students have not yet been taught to accelerate their learning process.

Second—We need ideas on how to get the men out of the house and to come to lessons. We have one great thing going for us. Square dancing is a couple's program, a chance for the husband and wife to do something *together*, without the kids. They have probably run their separate ways for a number of years with their jobs and are only together when their kids have an activity.

We also need to emphasize what everyone is currently saying, "Our 'modern world' needs more good decent people who care for each other. The way things used to be." Doesn't this describe square dancing? My wife and I wouldn't be in square dancing if it weren't fun to do together. The atmosphere in a square dance hall and the courtesy of the dancers is really something out of the past. Square dancing has also given us so many wonderful friends.

People today are very health conscious. They want to exercise to reduce weight and to strengthen their hearts. Here again we have the medical community in our corner. The

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American Medical Association made a written pronouncement several years ago, which mentioned square dancing as being very good for both of these medical problems. Square dancing is just below aerobics in their list. Wouldn't most people rather dance than go to gym classes or take other exercise programs? (We, of course, won't tell them about the fantastic refreshment breaks we have at our dances!)

Many people are moving around the country because of job changes. Square dancing is a way for them to meet new people in their new community, in a wonderful atmosphere. Why not have each of the club members contact each of the "Newcomers" and personally invite them to come and join with your classes?

Many of your club members are church members and/or members of local civic organizations. Have these club members organize a square dance through their church or civic organization. Club dancers can also be invited to attend to help the new people dance and to become more personally acquainted with the potential new dancers.

People like to get something of value. Print some good-looking tickets to your Open House Dance(s) and have your members give these tickets out as they meet people in one of the situations suggested above. At the same time they may be able to get the person's name, address and phone number.

Third—Can we get former dancers back? I have heard them referred to as "retreads." These are people who have square danced and dropped out for one reason or another. They may have been in your club or in some other square dance club. These contacts should be made by someone who knows them and should be as personal as possible.

For your former members why not have a "Home Coming" night combined with a potluck supper? Have them come and join you and dance a little afterwards. You might be able to plant the seed to come back and square dance again.

When a club folds in your area and your members know some of the people in that club, have them make a personal contact and invite couples to come and dance with your club. These people, if they decide to join your club, in turn have contact with other members of their former club they can invite to come dance with your club.

Fourth—I have heard some dancers complain about our costumes. They are costly and many,

particularly the ladies, don't want to dress up in something they can't wear elsewhere. I still think square dancing needs some form of dress requirements, but can't we bend the rules about what we wear a little? Let's suggest the ladies wear prairie skirts if they would like to. The men don't have to wear a bolo tie or even the square dance shirt. They could wear a nice dress shirt with an open neck. Again, we need your "input" and more ideas here.

Fifth—We need to make "Square Dancing" a fun evening of dancing to good music with friends. I know many dancers love to be pushed and pulled through *unusual* choreography that does not "dance to the music." These are usually the "higher level dancers." My wife and I have danced for over twenty years and yet I hate to solve puzzles on Friday or Saturday night. Stop and Go dancing to tricky choreography is not my thing. The music and choreography must become one. My week of work has been hard enough. Dancing *successfully* to good choreography melded to pretty, solid music is my idea of a wonderful relaxing time.

Sixth—What kind of advertising or promotion do we need to be successful? Radio, TV and newspaper advertising for our clubs had been very unsuccessful. A few new dancers have come through the adult education programs in the local schools. Demonstrations where the dancers talk to the people in the crowd and give them personal invitations to come to the club's open house dances have brought in more students. Caller's fun nights, where the caller makes a good pitch and really talks to individuals has found new students. Nothing, however, beats the personal touch of asking friends and acquaintances to join you at a student dance. From all of the comments above, it seems each situation where there have been personal invitations, is the most successful. All year long keep a list of people who indicate they might be interested. Before the open house dance, send these potential students a letter. Later, call them and, if possible, bring them to the dance in *your* car. If there are a number of these people, ask other members of the club to write the letter, make the phone call and bring them in their car. New people usually need support and a little prodding to get them to their first dance.

**We need *your* ideas, both of the things I have not included and in modifying some of these opinions. Most of all, we need *your* ideas and comments and we need them *NOW!***

*ASD*

# Calling Tips



## Introduction to Square Dancing The One-Night Stand

by Don Niva, Madison, Wisconsin

Very so often, I am hired to call a one-night stand. I have always regarded this as a golden opportunity to recruit new members for a Beginners' class. As a result of this feeling, I find this dance causes two opposite and conflicting emotions, sometimes three.

First of all, stress! What if the dance (the basics) doesn't click with this group? Secondly, a glow of satisfaction when the material works! Third, either sadness or elation, depending on how well the people responded.

Another part of my problem is what I regard as the amazing tendency for people to rehire me time and time again to call these one-nighters. This makes me worry about repeating a successful dance.

Finally after a fabulously successful dance, I decided to analyze my successful ones as well as my failures and pass it along for what it's worth.

Participation: one of the most important parts of a successful dance. It helps to discuss this aspect of the dance with the sponsor, or group that is putting on the dance. Be sure they know

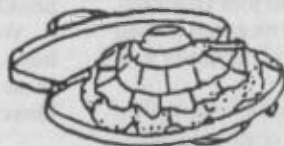
how important it is to have everyone participate from the beginning of the dance.

I remember, and will NEVER and I mean NEVER, forget two, one-nighters that were completely unmitigated disasters. The first one was in a public high school in a large city. I could not get a large circle formed to start the dance because disruptive students kept wandering through the forming circles, and refused to join in or leave. When the school principal asked me if I could "control those people," I smiled sadly, said no, packed up and left. The next group was at a technical school. The people refused to get up and participate. Joking, cajoling and damed near pleading had no effect! They were not going to participate. I ended up giving a lecture on the history of square dancing, playing records to show the music used, and closed with some square dance verses used in old time squares. To my chagrin the students applauded! Talk about expectations!

I remember these two dances because I regard them as spectacular failures. Then there were all the good ones! People formed a large circle as requested, responded enthusiastically to the music, chuckled and smiled at my self

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depreciating remarks, danced and clapped noisily at the end of each dance.

These groups were indescribably uplifting! Any time a caller can watch inexperienced dancers laugh and smile while finding they can square dance is an incredibly rewarding experience!

I find that simplicity is the hardest thing for a caller to keep in mind and use. Repetition of simple basics in various formats, with a variety of lively music makes for a successful evening. Keep teaching to a bare minimum.

Following is a list of basics I used for a 1½–2-hour, one-night stand. (An asterisk next to the basic indicates I teach it while the people are standing, others are taught while dancing the movement.)

1. Circle left and right
2. Promenade single file, by twos, fours, and eight

3. \*Squared set, home position, number, sides, heads.
4. Circle four, right, left
5. Right/left hand stars
6. Allemande Left
7. \*Swing, elbow or dance position
8. Do sa do
9. \*Grand right and left
10. \*Roll away half sashay

In addition, I use two or three simple line dances, including the "Chicken" if there are children included. (It's surprising how many adults join in!)

I also use two very simple circle mixers, "Jiffy Mixer" and "Bingo Waltz."

I try to close with the Virginia Reel.

The most gratifying experience happens when I finish the program and the people ask for "Just one more!" I am always overjoyed to comply! ASD

~ ~ ~ ~

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—International Zone Newsletter, Zone 8, Canada, Sept. '95

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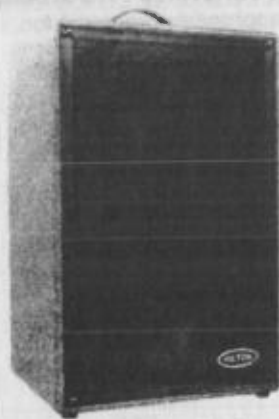
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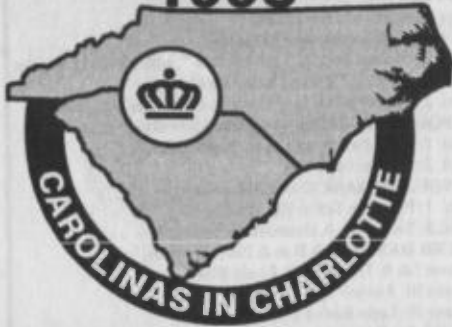
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For information on what to see and do while you're in Charlotte, contact Charlotte on the Internet at one of the following addresses:

Charlotte Convention & Visitors Bureau—<http://charlottecvb.org/ncnw/clt>

Charlotte's Web—<http://www.charweb.org>  
Charlotte Chamber of Commerce—<http://www.charlottechamber.org>

INFO! Charlotte, a one-stop information resource for visitors, is located several blocks from the convention center. Stop by for brochures, information and maps on shopping, dining, sites



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Those of you who chose to show your support for the 47th National Square Dance Convention in the early going, purchased "Crown Jewel Certificates," better known as "Early Birds." You saved yourself money and at the same time allowed the 47th to begin operations and preparations for the convention in the black financially. The Carolinas Board sincerely thanks you for your support.

Now the question is, "What do I do with this Early Bird?" The answer, "You convert it!" In this case conversion is easy. If you haven't received a packet of information including materials and instructions needed for the conversion process, please call or write the Registration and Housing office of the 47th. They will send you a registration form and instruct you in completing the form to obtain your Convention registration.

You may convert your Crown Jewel anytime before the end of the Convention in 1998. You can convert upon arrival at the convention center in Charlotte or you can convert ahead of time and speed the arrival/check in process.

Please mail inquiries to: 47th National Square Dance Convention, Registration and Housing Committee, PO Box 562814, Charlotte, NC 28256-2814; or call (704) 566-9664 or (704) 566-9770; or Fax (704) 563-3265; or send your request via the WEB Page at www.iei.net/47nsdc.

THE 47th NATIONAL SQUARE DANCE CONVENTION TOURS

The tours offered by the Social and Special Events Committee of the 47th NSDC covers a wide variety of interests and a diverse geographical area. You have so many choices with such outstanding attractions that you may have a hard time deciding which tours you can make time for while in the Carolinas.

Here's a very brief description of what's being offered. For more detailed information, including dates, times and cost, request a copy of



the Tour Brochure by writing: Tour Director, 47<sup>th</sup> National Square Dance Convention, PO Box 562814, Charlotte, NC 28256-2814.

#### **Pre-Convention Tours**

**Myrtle Beach Get-Away**—This is a four-day trip to America's premier beach resort with ocean front accommodations, three great dinners and entertainment at the Dixie Stampede, Carolina Opry and the Alabama Theater.

#### **Day Tours**

**Day Tour #1-Welcome to America's "Queen City"**—The Queen City welcomes you with a tour of scenic and historic locations in the largest city in the Carolinas including a visit to the Trolley Barn.

**Day Tour #2- A "Capital" City, South Columbia, S.C.**—You'll tour the world famous Riverbanks Zoo, visit the home of Robert Mills, America's first architect. See the Capitol Building with the shell marks left by General Sherman, and move on to the Governor's Green for a guided tour by "Savannah," which is a real treat.

**Day Tour #3- Biltmore Estate, Asheville, N. C.**—This tour will travel through the beautiful foothills of the Blue Ridge Mountains to the 100-year old home of George Vanderbilt, one of America's "Castles." Tour the house, gardens, conservatory and the winery, and enjoy a splendid buffet lunch at the Deerpark Restaurant.

**Day Tour #4- Catawba Queen Cruise**—Enjoy cruising on beautiful Lake Norman, North Carolina's largest lake on the Catawba Queen, a revamped Paddle-Wheeler featuring lunch and a short narration about Lake Norman. Make a stop at the Antique Mall for a unique shopping spree.

**Day Tour #5- Golf! Golf! Golf! And More Golf!**—Bogies, Birdies, Par and maybe an Eagle! You'll enjoy a round at the beautiful Renaissance Course. The day's winner will take home a very special prize to remember the day.

**Day Tour #6- History and Religious Art**—This tour will visit important historical locations such as North Carolina's King's Mountain Battlefield Museum and Cowpens Battlefield in upper South Carolina along with a tour of one of the most important religious art collections in America at Bob Jones University in Greenville, S.C. This tour features a stop at Mary Jo's Cloth Store.

**Day Tour #7- Charlotte Motor Speedway**—One of the great stock car race tracks is just north of Charlotte. This tour will let you race fans, see the speedway up close and

behind the scenes and visit "Backing Up Classics," which features fine vintage autos and memorabilia.

**Day Tour #8 - Moravian "Old Salem"**—This restored Moravian village truly comes alive as costumed men and women recreate late 18<sup>th</sup> Century life in this church town and trading center.

#### **Post-Convention Tours**

#### **Majestic Mountain Tour**

**(Option A)**—A four-day visit to the beautiful Smokey Mountains of North Carolina and Tennessee includes fine accommodations, Dollywood, Cherokee, a train ride and other area attractions.

**(Option B)**—This tour is the same as option A excluding day four.

#### **YOU BUY BUS PASSES, WE RENT BUSES!**

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So help us help you; purchase your **BUS PASS** when you register and we'll have transportation ready for you when you are ready to use it. **That's how it works!** *ASD*

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### YANKEE JOURNEY

**B**angor, Maine—Square dancing in New England is *alive and well*, thank you! I discovered this fact when I attended and called at the 39<sup>th</sup> New England Square and Round Dance Convention “down east” in up-state Maine. It was sort of *deja vu* all over again. Cathie and I went to the New England event often in the days when we owned this magazine (*ASD*), for after all, our roots are in New England. Last year I was programmed at the event but couldn’t attend at the last moment, so I was determined to make it this year. Thanks to both Hillie Bailey and Marty Van Wart who had faith I’d return and reprogrammed me for ‘97.

Well, it took two puddle-jumping prop planes on Continental to get me to Bangor, and I rented an Avis pontifical Pontiac to glide over to Bangor High School where registration and much dancing took place. It’s interesting to note that dancing occurs in a dozen locations around the city at the New England Convention (spread the venue, *spread the stars*) and every two years a different city hosts the event. Next year it convenes in the North Shore area of Massachusetts at the end of April.

Probably the essence for newcomers at a convention is the dancing, the music, the wide variety of callers (there were 73 at this one) and calling styles. But for veteran convention-goers like me and for a lot of other gray heads observed, it is certainly the greeting of old friends, the hallway conversation, the rehashing of old memories. This exciting mix of purpose was very prevalent in Bangor. Coatless warm weather added to the spring pageantry. The rather unique bus loop system for ferrying dancers to and from a dozen dance sites was surprisingly efficient, evidence of good ol’ Yankee ingenuity. Did you know that those little Century Club books that blossom from the crowds like spring flowers as soon as each

caller finishes a gig on stage, originated in New England?

I was lucky to have some good calling spots at the event. Friday night I called at both Mainstream and Plus halls, to full gyms. Then Saturday morning I was given a full hour to workshop my tandems (double squares), and again some good crowds showed up. Finally, there was a singing call spot for a few in an out-of-the-way school gym.

Probably the highlight of the convention took place at the so-called Entertainment and Celebrity Hour period on Saturday evening. The show included line dancers, cloggers, singers and comedy. Jim Mayo was emcee at the ceremonies, recognizing dozens of committee people that staged the 39<sup>th</sup> so well, particularly general chairmen Clifford and Marlene Thompson. Joe Casey presented the prestigious Yankee Clipper Award to Art and Marge Dugas, tireless foundation volunteers. An elaborate Mardi Gras show was staged by upcoming 40<sup>th</sup> committee heads.

It needs to be said that a super organization governs square dance affairs throughout New

### THE "RED ROCK RAMBLERS" of Lyons, Colorado

Announce their 39th Season of  
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\* NOTE: First dance, June 15, will be held at  
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All other dances at Lyons Elementary Gym,  
4th & Stickney, Lyons  
(Turn N at stoplight - go 2 blocks)

Rounds - 7:45 p.m. Squares - 8:15 p.m.

CALLERS		CUERS
SUN 6:15	DEAN DEDERMAN (NE)	Bob Langan
SATURDAYS		
JUNE 21	J. KWASER (CO) / D. CLENDENIN (AZ)	Gene Krueger
28	JERRY HAAG (WY/TX)	Arlin Sample
JULY 5	DAVE GUILLE (WY)	Leroy Shade
12	TOM ROPER (IL)	Ed Glenn
19	JERRY JUNCK (NE AZ)	Ty Rotruck
26	ANDY RAWLINSON (OR)	Ed Glenn
AUG. 2	C. KAFFENBERGER / D. SEELEY (CO)	Fred Glenn
9	USA WEST - DENVER CONVENTION (Dance Sun 8:10)	
Sun 10	MIKE SIKORSKY (AZ) (2:30-5:30)	Ty Rotruck
16	SHANE GREER (OK)	Arlin Sample
23	DEE DEE DOUGHERTY (MN)	Leroy Shade
30	J. KWASER (CO) / D. NORDBYE (AZ)	Gene Krueger
SUN 8:31	DAN NORDBYE (AZ)	Gene Krueger

Rounds between tips  
\$8 per couple donation

**Come Square Dance in Lyons, CO, this Summer!**  
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PLEASE WATCH YOUR SHOES ON THE WOODEN FLOOR  
NO SPIKES OR CLIPS

England, and a well-run convention is just one example of that efficiency. I've gotta say, I had a bang-up Bangor bash this year!

**Barre, Vermont**—I had promised area caller Al Monty that I would definitely call at the 21<sup>st</sup> Annual Vermont S/R Dance Convention this May, since I missed the event last year. Barre (say "Berry") is at the top center of the state, and an easy drive to and from my home. Attendance was down a bit this year at the one-day event, but four halls of activity (Plus, Mainstream, Rounds and Advanced) went on steadily. Sponsors of the event are VAWSSDC, with presidents Ken and Henrietta Aldrich. Al Monty scheduled the callers, Peg Tirrell scheduled the cuers. I called four tips.

Callers present were Don Bachelder, Al Breault, Paul Dunham, Bob Grant, Chuck and Gerry Hardy, Marcie and Rick Hoenes, Greg Malinowski, Al Monty, Michael Poczobut, Dona Prudhomme, Wayne Richardson, Bucky Tenney, Erwin West and Andy Williams.

Cuers were Jim and Barb Connelly, Paul Dunham, Bob and Joyce Grant, Ed Phillips, Vera Prudhomme, Vera and Dick Smith, Bucky and Joyce Tenney, and Doc and Peg Tirrell.

A special clogging interlude featured Ellen Arnold, Hattie Saville, and Roger and June Winsor. It was a fun event and well-planned; I'll never take Vermonters for granite!

**Latham (Albany), New York**—Spring came a bit late in the North Country this year. Or, it seemed like there was no spring at all—just winter into April; a little cold, cold rain in May; and suddenly it was summer. So I tried to force the season in the last May encounter at Elks and Does by bringing and singing spring songs: *Four Leaf Clover*, *Apple Blossom Time*, and such. One must try. Dennis Viscanti cued

some bright rounds. Caller Helen Richardson was there. Thanks to Jerry and Rita Miner for the most recent series of *Elken-gagements*.

#### ON THE SOAPBOX

Since there's a little hunk of space left on this pulposo page, and since this summer I'm doing more party dances and one-night-stands and CDPs around my little corner of the globe, more than ever before, a bit of theoretic rhetoric may be in order.

The theme of the next few paragraphs is "Give the joy of square dancing back to the young, and you needn't worry about the future of the activity!" That's what we hope to do all summer long. For us, there's family dancing every Monday night at a nearby conference center (our 38<sup>th</sup> year for this program), and there's some Wednesdays and Saturdays for the same sort of easy, introductory type of square dancing. Crowd sizes often hit 100 youth and adults. Dance leaders need to take note: When kids (especially dancing along with parents and grandparents) become totally enthused about our hobby at a young age, they're going to come back to it at a later age, guaranteed.

A few callers (even well-known ones) have said, "I never do One-Night-Stands." What a shame! Others, who are totally into club style calling (MS, Plus and A-C) haven't the foggiest idea how to conduct a family dance night. They're missing the boat!

Wouldn't it be strategic if CALLERLAB or another organization would offer specialized training in the art of One-Night-Stands, or family dancing (it is a specialized art), or even youth dancing in the schools? There's where the future of square dancing lies! What are we doing about it? ASD

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# Flip Side Rounds

by Frank & Phyl Lehnert

## KISS IN THE DARK

Grenn 17224

Choreography by Tony Speranzo

A comfortable P-2+ diamond trn waltz to good familiar music cued by Tony.

## HAPPY TIME WALTZ

CEM 38004

Choreography by Bea Adams

A comfortable P-2 waltz to pretty music (*Archie's Melody*).

## CLANCY'S SLEEPY TIME GAL

GRENN 17225 (14030, 14206)

Choreography by Larry & Sharon Roberts

A nice P-2+2 two step to good music (dance written in honor of Betty & Clancy Mueller by whom the music was chosen) cued by Sharon.

## WHEN YOU LOVE ME

COLL-775

Choreography by Brent & Mickey Moore

A P-6 rumba to a pretty Diana Ross vocal.

## HEARTACHES CHA CHA

ROPER 420

Choreography by Don & Pat Brann

A P-5+1 (adv alemana) cha cha to a good instrumental.

## I WANT MORE JIVE

CURB 7-76961

Choreography by George & Joyce Kammerer

A comfortable P-5+1 (roll off the arm) jive to a good Tim McGraw vocal.

## TWO SOULS MAMBO

RPOER 216

Choreography by Bill & Linda Maisch

A P-3+2 (Aida, patty cake tap) mambo to a good instrumental.

## MY FAVORITE THINGS

ROPER 147

Choreography by Bill & Linda Maisch

A P-4+1 (contra check) "Viennese" waltz to a good instrumental.

## JEANNIE FOR MY DREAMS

SPEC PRESS

Choreography by John & Jean Wilkinson

A P-4 three part Fox-trot to good music.

## SINGING IN THE RAIN

ROPER 305

Choreography by John & Dorothy Szabo

A P5+1 slow quick step to a good instrumental.

## PRETTY LITTLE ADRIANA

MCA 55251

Choreography by Larry & Cathy Wacker

A P4 cha cha to a pretty Vince Gill vocal.

## LILACS FOR YOU

WINDSOR 4770

Choreography by Ernie & Kit Waldorf

A P-4+1 waltz to a pretty instrumental.

## WALL STREET Q/S

HOCTOR 2744

Choreography by Dean & Betty Holm

A P-4+1 (scoop trns up) to great music.

## SPEAK SOFTLY LOVE BOLERO

COLL 13-33212

Choreography by Jo & Joe Carnavale

A comfortable P-4+1 (cuddles) bolero to a good Andy Williams vocal.

## I AIN'T NEVER

ARISTA 07822-13039-7SA

Choreography by Stan & Kathy Roberts

A P-2 two step to good lively music.

## WE'VE ONLY JUST BEGUN

COLL 75021-8549 7 OR A&M 8549

Choreography by Herb & Sue Norton

An interesting P-4+1 (horseshoe trn) combination slow two step, bolero & cha cha to a good Carpenter vocal.

## SWINGIN' & JIVIN'

BNA 62935

Choreography by Pat & Jerry Mitchell

A P-3+1+1 up (jazz box) jive to a good John Anderson vocal.

## SECRETLY

COLL 0245

Choreography by Frank & Carol Valenta

A nice P-3+1 (patty cake) 5 ct routine to a good Jimmy Rogers vocal.

## YOU BELONG TO ME

SPUN GOLD E-45097

Choreography by Ron & Mary Noble

A P-3+2 (time step, chase peek-a-boo) cha cha to a Carly Simon vocal.

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### **CRYING IN THE RAIN**

**WB 7-21992**

**Choreography by Mike Seurer**

A P-3+1 (Aida) rumba to an Everly Bros. vocal.

### **MY SPECIAL ANGEL**

**COL 90103**

**Choreography by Jim & Adele Chico**

A comfortable P3+ diamond trn with locks 5 step to a good Bobby Helms vocal.

### **YVONNE'S WALTZ III**

**CHINOOK 1105**

**Choreography by Dan & Doris Sobala**

A little different P-3+2 (weave, diamond trn) waltz to good music.

### **HE'S MY WEAKNESS**

**Mercury 422-862 260**

**Choreography by Nancy & Dewayne Baldwin**

A slow P-2+ fishtail two step to a Ronna Reeves vocal.

### **ONE NIGHT AT A TIME**

**MCA S7-55321**

**Choreography by Ray & Virginia Walz**

A comfortable P-2+ fishtail two step to a good George Strait vocal.

### **JUST AROUND THE CORNER**

**WINDSOR 4703**

**Choreography by Bob & Shirley Barnes**

A peppy, catchy P-2+2 (strolling vine, fan tch) two step to good music.

### **SHE'S ALL I GOT**

**MCA S7-55292**

**Choreography by Greg & Flo Kryzak**

A nice P-2+1 two step to a good Tracy Byrd vocal.

### **GIVE ME TRUE LOVE**

**ROPER 144**

**Choreography by Peggie & John Kincaid**

A little different P-2 waltz to a pretty instrumental.

### **MORE & MORE EVERYDAY**

**COLL 6255**

**Choreography by Richard & Jo Anne Lawson**

A good P-5+2 (cont hover cross, trav hover cross) Fox-trot to a good Al Martino vocal.

### **MIAMI MAMBO**

**COL 13-33317**

**Choreography by Ralph & Joan Collipi**

A P-6 mambo to good Xavier Cugat music.

**TONIGHT  
ROPER 262**

**Choreography by Derek & Jean Tonks**  
A P-3+2 (umbrella trn, peek-a-boo chase)  
rumba to a good instrumental.

**VILLAGE WALTZ  
SPEC PRESS**

**Choreography by Bob & Mary Ann Rother**  
A good P-5 waltz to a beautiful vocal.

**SPOOKY  
SPEC PRESS**

**Choreography by Bob & Mary Ann Rother**  
A P-6 cha cha to *Spooky* music.

**VILLAGE OF ST. BERNADETTE  
SPEC PRESS**

**Choreography by Bob & Mary Ann Rother**  
A P-6 waltz to same pretty vocal as *Village Waltz*.

**SUGAR SHACK  
GUSTO 2099**

**Choreography by Wally & Ione Wade**  
A P-2 two step to a Jimmy Gilmer vocal.

**HAPPY ORGAN  
COLL 3067**

**Choreography by Neil & Doris Koozer**  
A P-2 two step to lively music.

**IT'S A LITTLE TOO LATE  
DECCA DRNS7-55231**

**Choreography by Gene & Linda Krueger**  
A P-2 two step with figure eight & left trn  
solo box to lively Mark Chestnut vocal.

**FLORIDA WALTZ  
ROPER 140**

**Choreography by Janette & Bob Kemper**  
A P-2 waltz to a good instrumental.

**THIS IS OUR SONG  
ROPER 274**

**Choreography by Bill & Linda Maisch**  
A good P-2 waltz to very pretty music (higher  
phase dance already popular).

**WHEN IT'S CHRISTMAS TIME IN  
TEXAS**

**COLL 90158**

**Choreography by Don & Mable Sysel**  
A P-2+1 (left trn box) two step to a peppy  
vocal.

**RAINBOW TWO STEP  
COLL 90014 OR AMER. PIE 9027**

**Choreography by Jeanette & Leo Chauvin**  
A nice P-2+ fishtail three-part, two step to a  
good Russ Hamilton vocal.

**DIDDLELY DUM  
COLL 90097**

**Choreography by Billy & Mi Mi Gabler**  
A P-2+ fishtail two step to a good Brenda Lee  
vocal.

**ON MY OWN  
MCA S7-55100**

**Choreography by Mike Seurer**  
A P-4 cha cha to a Reba McIntire vocal.

**LIFE'S A DANCE  
ATLANTIC 7-87371**

**Choreography by Sandy & Clark Godfrey**  
A P-2 two step to a John Michael Montgome-  
ry vocal.

**LONELY TOO LONG  
EPIC 34-78371**

**Choreography by Pris & J.C. Collins**  
A P-4 cha cha to a Patty Loveless vocal.

**SOMETIMES WHEN WE TOUCH  
SPEC PRESS**

**Choreography by Ron & Mary Noble**  
A P-4+1+1 (triple traveler, shadow rt trns)  
slow two step to a vocal.

**DON'T GET AROUND MUCH  
SPEC PRESS**

**Choreography by Sue Powell & Loren  
Brosie**

A good P-3+2 (diamond trn, tel scp) Fox-trot  
& jive to a good vocal.

**MAGIC OF A GIRL  
SPEC PRESS**

**Choreography by John & Karen Herr**  
A P-3+2 (develop, peek-a-boo) rumba to a  
good vocal.

**DEVIL CHA  
SPEC PRESS**

**Choreography by John & Karen Herr**  
A P-4+1 cha cha to a good vocal.

**DO THE CHA III  
SPEC PRESS**

**Choreography by Mike & Linda Liberti**  
A P-3+2 cha to good music.

Thanks again to Palomino and Green  
Records for providing the records for this  
review. *ASD*





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# CALLERLAB VIEWPOINTS

## Let the New Grads Dance

by Ken Ritucci

**W**ith the weather getting warmer and flowers already in bloom, this is the time when New England begins to "wake up" to warmer weather.

It is also the time for new graduates to begin to "test their new-found skills" as far as square dancing is concerned. During the past several months, many new dancers have graduated into this wonderful world of ours.

This is the perfect opportunity for all of us who have gone through classes to welcome these new dancers with open arms. How can we do this? You can accomplish this in several ways:

1. Square up with new dancers at the dances and make them feel welcome.
2. Offer a ride to a club dance or to a banner run.
3. After the dance, invite them out for something to eat. This is a great time to socialize and become familiar with the new members.
4. Speak with them about the activity as a whole. Explain what a festival or a special dance is or how they can earn the "fun badges."

What are some of the things we should not do to "welcome" the new dancers into our world?

1. If at all possible, please do *not* put them on the refreshment committee until at least the following fall season.
2. If at all possible, please do not ask them to take an office in the club.
3. Do not stay away from them because they are not strong dancers yet.

If history has taught us anything, if the attendance figures at our dances in the past ten years have taught us anything, it is that this activity is on a downward trend as far as retaining new graduates is concerned.

## THE INTERNATIONAL ASSOCIATION OF SQUARE DANCE CALLERS

CALLERLAB, like every other organization, is concerned with the drop-out rate of new dancers. We recognize that everyone involved can share in part of the blame.

Many wonderful and dedicated people have spent Sunday afternoons trying to help stem the tide of this unfortunate situation. There are no easy answers, as many of us have found out.

CALLERLAB realizes that there are many clubs and callers out there who feel, for one reason or another, that their dancers must graduate at the Plus level or learn Plus soon after graduation. Why? Is it because the caller doesn't want to do his/her homework with the Mainstream Program? Is it because of pressure from clubs to graduate the dancers at the Plus Level because the club itself dances Plus? Is it because we live in an ever-changing environment and we become bored with what we are doing?

Most likely, all of these thoughts are in some way correct. How can we change this? What can be done to allow the new graduate a chance to dance the Mainstream Program for a period of time before moving on to the next program?

Despite some reducing numbers within the activity, there are many areas around the country where square dancing is growing. Many clubs are reporting success stories in relation to larger classes and attendance being up at club dances.

Furthermore, Mainstream dancing is alive and well in many geographical areas. There seems to be a "renewed effort" among clubs and callers to not only work together but also to make a concerted effort to recognize those areas that are doing well and applaud them.

This is a crucial time of the year for our activity. This year, let's all make an effort to support the new dancers and make them feel welcome.

Remember, we were all new dancers once. *ASD*







# What's Going On In Square Dancing

## A Square Affair

*California*—The Central Coast Square Dance Association invites everyone to join us as we “Make Memories Happen” at our 34<sup>th</sup> Annual Square Affair, to be held in Santa Maria, Calif., September 19–21, 1997. We will be holding it at the Veterans’ Memorial Cultural Center again this year, where they have hardwood floors in all three halls. RV camping will be at the Santa Barbara County Fairgrounds on Stowell Road and Highway RV Park on Broadway (with or without full-hookups). As a special treat on Sunday, we will have available a “build-your-own omelet” offered by the American Legion.

This exciting weekend event will include Plus, Advanced and Challenge levels as well as a round dance program. Our featured callers include Johnny Preston, Daryl Clendenin, George Monaghan, Lloyd Lewis, Ken Carroll, Al Cannon, Bill Hay, Darryl Hamilton, Ron Mineau and Dan Schmelzer. Our featured cuers include Jim and Adele Chico, Judy Ballard, Bob and Clarice Jennings and Karen Davis.

For additional Square Affair or RV information, contact either Walter and Susie Kuhn at (805) 238-2038 or Fred and Rosa Holmes (805) 733-3685; E-mail: peanut@terimus.com. The pre-registration and refund deadline is September 13. Order early and save \$3 per person on the three-day package.

Come visit us on the Central Coast of California—you’ll be glad did!

## North to Alaska

*Alaska*—Celebrate the 100<sup>th</sup> Anniversary of the Klondike Gold Rush with the Alaska Highway Square Dancers and caller Brian Johnston. Leave Dawson Creek, B.C. on June 23, 1998, and attend the Whitehorse Square Dance Festival, July 1–4. Arrive in Dawson City July 6.

The price for all this fun? Adults: *before* April 1, 1998—\$35 each; *after* April 1, 1998—\$45 each. Students: 15 years and under—\$5 each.

Registration is payable in *Canadian funds* to: Alaska Highway Square Dancers, c/o Jean Smith, Box 193, Cecil Lake, B.C. Canada V0C-1G0. Phone: Jean (250) 781-3408 or Brian (250) 827-3422.

## Scholarship Fund Awards

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

It is with particular pleasure that Supreme Audio announces that the following individuals are the recipients of partial scholarships for 1997:

**Corben Geis**, Altoona, Pennsylvania; **Dick and Gale Hartlerode**, Mosinee, Wisconsin; **Bjorn Anderson**, Denmark; **Lynn Nelson**, Kansas City, Kansas.

They will all be attending caller’s colleges taught by highly-qualified caller coaches during the summer and fall of 1997. To date, 35 partial scholarships have been awarded to new and experienced callers attending caller’s colleges in the U.S.A. and overseas.

## Tag Sale Benefits All

*New York*—Our club, Single Squares of Cohoes, New York, dances every single Wednesday, all year long and have for thirty plus years!

In order for us to do this, we need to pay for our hall (\$110 per week), the caller and the cuer. As with many clubs today, we are struggling to keep our heads afloat, so we are able to dance every week. As a “singles” club, we believe we are providing a necessary activity for many of

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Larry Hoskinson	4518 Spring St. Omaha, NE 68106, 402-551-0875
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Martin Mallard	222 Stillwater Dr., Saskatoon, SK Canada, S7J 4A4, 306-374-5250
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Ken Ritucci	48 Althea St. W. Springfield, MA 01089, 413-734-0591
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Jim Woolsey	1200 S.W. 97th, Oklahoma City, OK 73139, 405-691-1251

our members by providing them with a safe and healthy social outlet for their time and energy.

Long ago we learned that our dues and admission fees would not be enough to keep us in the black. We have learned to cooperate with our officers, board members, chairpersons and with other clubs to keep us dancing.

We have recently begun presenting a "Tag Sale" of pre-loved square dance clothing: men's and lady's skirts, shirts, blouses, belts, petticoats and petti-pants, and the like. We have two sales a year, one in the fall when lessons start up and again in the spring around graduation

time. Some members have donated their unused items and we really appreciate that!

But for the most part, they are sold at our sale/dance. We keep 40 percent for our treasury and the seller brings home 60 percent for themselves. This way everyone benefits. The seller finds a home (and realizes a little extra cash for themselves), the buyer (especially if it is a new dancer) finds an economical way to gather a square dancing wardrobe, and our club treasury has also been helped.

We actually had another club in our area collect some things and bring them to our sale.

They gave us our 40 percent and they had 60 percent to bring home to their club. Talk about cooperation between clubs!

In these tough times such cooperation is needed to keep dancin'—thought you'd appreciate hearing how one club is coping with the declining membership.

*Yellow Rocks! Pat Latta, Single Squares, Halfmoon, New York*

### **U.S. HANDICAPABLE Square Dance Association, Inc.**

It is time to start planning for your 6<sup>th</sup> Handicapable Square Dance Convention on July 24–25, 1998, in Daytona Beach, Florida.

The Registration fee for the 1998 Convention is \$25 per person this time. This fee includes your registration, badge, dangle badge, and your customized T-shirt.

We recommend you make your room reservations as soon as possible, today is not too early. Do not wait until the last minute to do so. Remember, you do not have to send any money now. Room rates at the Ramada Resort Oceanfront will be \$48 per night plus tax. These rates are for rooms with two double beds, up to four people. Special accommodation rooms are available—you should contact the hotel with special requests. The phone number for the Ramada Resort Oceanfront is (800) 654-6216. There are several restaurants in and near the Resort and free parking is plentiful.

On Thursday night before the convention, there is a special live Hawaiian Theater Show on the top floor of the hotel. I can tell you it is really something to see. Tickets include the show and an "All you care to eat Hawaiian Buffet"! It is a real deal. The show and buffet will cost less than \$20 per person. We feel everyone will want to attend this show.

For further information contact the 1998 Convention Chairman Rick Yates, caller for the Yellow Rock Squares in Daytona Beach, 901 Clark Ave., DeLand, FL 32724-2826; (904) 734-2110.

*Your 1998 Convention Committee, Rick Yates, Dorothy LeDuc, Dean and Kitty Emery*

### **30<sup>th</sup> Celebrated**

*Connecticut*—Ms. Lillian Jensen, Festival Chairperson and newly elected president of the Connecticut Association of Square Dance Clubs (CASDC), recently announced the 30<sup>th</sup> Anniversary of the Connecticut Square and Round Dance Festival will be held in Wethersfield,

Conn., on Sunday, March 15, 1998. "The festival is going to be better than ever," Ms. Jensen said. "We have an enthusiastic committee with fresh ideas and special plans for this event."

In addition to all levels of square dancing, the festival will feature a variety hall where dancers can try out the latest line dance, get in some contra dancing or square up to a live band.

There will be a separate Phase III/IV round dance hall and A1/A2 hall. Back by popular demand is an hour of progressive squares. Toward the end of the festival, five lucky people will win a square dance weekend of their choice worth up to \$250 each in our "Square Dance Weekend Giveaway" Raffle (tickets \$1 each). Also, dancers won't want to miss the "Hot Mike Finale" in the main hall when our exceptional Connecticut callers will be on hand to entertain dancers with hot hash and singing calls.

Ribbons, on sale now for \$8 pre-sale, will be \$10 at the door. Vendors will open at 11:00 AM for early purchases. Opening ceremonies will begin at 12 noon followed by continuous dancing from 1:00 to 8:00 PM. For information on festival booklet advertising, directions or ribbon purchases, please send a SASE to publicity chairman, Nita Barrabee, PO Box 290290, Wethersfield, CT 06129-0290. For ribbon purchases, please include a check made payable to: *1998 CT Square and Round Dance Festival*.

The 30<sup>th</sup> Annual Connecticut Square and Round Dance Festival is sponsored jointly by the Connecticut Association of Square Dance Clubs (C.A.S.D.C.), the Connecticut Association of Round Dance Teachers (CARTS) and the Connecticut Square Dance Callers and Teachers Association (C.S.D.C.T.A.).

### **37<sup>th</sup> Annual Buckeye Dance**

*Ohio*—We successfully held the 37<sup>th</sup> Annual Buckeye Dance Convention in Columbus, Ohio. I am delighted to announce that we hosted about 2,300—up from 2,163 last year in Cincinnati and once all of the final bills are paid should net nearly \$20,000 (that's after replacing our original \$10,000 nest egg), also a turnaround from recent previous years of losses. Could it be that we've turned the corner on this declining trend?

We made many changes including going two days instead of three, increasing the programmed dance time from 18 to 28 hours, moved from the convention center setting to the state fairgrounds, which allowed us to include camping on the grounds (125+ units camped),

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opened at 9:00 AM both Friday and Saturday with dancing running from 10:00 AM to midnight, highlighted an 11:30 AM to 1:00 PM Friday demo at the Statehouse Downtown Columbus featuring 25-30 squares with squares, rounds, clogging, contra, and country western and much more! Fact is, we had several say "it can't be done," but we showed 'em! This committee changed some rules, took some chances, and dared to not just do what had always been done. I believe it shows that change is necessary! As General Chairman, I am proud of this committee.

Another amazing thing has happened—the Central Ohio Corporation of Dance Clubs, Inc. (hosting council from this convention), after being notified that new profits should be around \$20,000 from this convention, immediately earmarked \$5,000 for an advertising campaign to promote square dancing in Central Ohio this fall! Imagine, radio, TV, etc., *advertising* square dancing! Wow! We just might be able to turn the trends of poor attendance or no classes around and put Central Ohio square dancing back in the upswing!

Being a full-time marketing/advertising professional, I was selected to spearhead this effort. We are doing it, producing tools that will be used in Central Ohio, but designing them so that they may be used in other areas as well. This way we can recoup a portion of our investment through lease/sale arrangements with other councils, clubs, and federations, but it also provides the entire square dance movement the opportunity to put forth a marketing presence that is unified and cohesive. Example: Campbell's Soup®—certainly there are different flavors under the umbrella, but the consuming public is first attracted with the Campbell's® *Umm, umm, good!* theme and then exposed to the variety within. Same should be true for square dancing (the umbrella group), then the variety of squares, rounds, contra, clogging, and country western within.

To provide a central clearinghouse/sharinghouse for clubs, councils, federations, and others to obtain marketing and advertising materials, we have created "The Square Dance Marketing Board"—a totally independent and nonpolitical entity aimed at marketing and

advertising the square dance activity. Funds will be derived from donations, memberships, sponsorships, the sale/lease of marketing tools, and other means. Everyone and every group in the activity will be counted as allies to forward the marketing of the square dancing activity and it is hoped that through our combined efforts we can put the activity back on the growth track.

ASD readers, frankly, we need your help and support! I trust you will see the benefits in this work towards the acceptance of the Square Dance Marketing Board within all of the entities that make up our activity. As we work with Central Ohio and then others, I believe we can prove our value and serve the activity well! Please let me know your thoughts.

I look forward to hearing from you soon at: The Square Dance Marketing Board, PO Box 404, Reynoldsburg, OH 43068-0404; Phone: (614) 755-9565; Fax: (614) 866-2636. Thank you, continued success, and may God bless!

*Sincerely, Eddie Powell, Reynoldsburg, Ohio*

### **HANDICAPABLEs at the National**

At the United Square Dancers of America (U.S.D.A.) Annual Meeting with the Board of Directors in June 1996, a decision was made to distribute the surplus from the Credit Card Program. Fifty percent was split between the HANDICAPABLE and Youth Programs with the balance being placed in escrow and returned to affiliates as the U.S.D.A. Executive Committee determined.

We believe that U.S.D.A. members will be pleased to know that a portion of the funds were utilized to pay the registration fees for the 85 HANDICAPABLE dancers from the seven HANDICAPABLE clubs, which participated in the 46<sup>th</sup> N.S.D.C. in Orlando, Fla., in June 1997. This is the largest number of HANDICAPABLE clubs ever to be registered at a national convention.

There was ample opportunity to "meet" members of four clubs, which participated in performing 29 exhibitions at the convention. On a visit to the HANDICAPABLE hall, you would have met the dancers from the other three clubs that were in attendance also.

Clubs present at the convention were the: AL-A-MAND Leftovers of Latana, Fla., Y.E.S. (Young Enthusiastic Square Dancers) of Columbus, Ohio, Yellow Rock Squares of Daytona Beach, Fla., Pensacola Special Steppers of Pensacola, Fla., Sunland Swingers of Marianna, Fla., Patriots of Huntsville, Ala., and the ARC

Hunterdon Dancers of Annadale, N.J. The first four clubs listed presented the 29 exhibitions. The last three were registered too late to be enrolled in the exhibition schedule but were able to enjoy the convention, dancing with each other in the HANDICAPABLE hall.

**On behalf of the HANDICAPABLE dancers, thank you U.S.D.A. Affiliate Members!**

*Footnote:* On their return trip from the 46<sup>th</sup> N.S.D.C. in Orlando, one of the HANDICAPABLE clubs that performed exhibitions at the convention was involved in a major multi-vehicle accident.

Members of Y.E.S. from Columbus, Ohio, were badly shaken up in the accident, which happened in Kentucky. Only one of the dancers suffered a physical injury—a broken arm, but the whole incident was very disturbing for the dancers (all of whom use wheelchairs) and their accompanying escorts.

This incident has resulted in additional costs for the club due to the two-day delay requiring housing and food, not to mention the cost of additional vans, etc. It is estimated that the club incurred costs in excess of \$3,000.

This courageous group of dancers needs your assistance in recouping some of their losses resulting from the accident. Anyone who attended the convention and had the pleasure of watching Y.E.S. was impressed by their dancing of nine exhibitions. Many of you have seen them at previous national or state conventions.

Please show the *heart* of square dancers and send your contributions to: Y.E.S. Wheelchair Dancers, c/o Willetta Price, 3671 Broadway Apt #3, Grove City, Ohio 43123; Phone: (614) 876-1752.

*Mac MacKenzie, Chairman Handicapable Committee, U.S.D.A. ASD*

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# STRAIGHT ← TALK →

## WHICH WAY DO WE GO? WHICH WAY DO WE GO?

BY NICK MARTELLACCI  
BROOKLYN, NEW YORK

**Y**ou folks haven't heard from me in awhile. I wrote the "What's Right with Square Dancing" article, which appeared 2-3 years ago in *ASD*. Just like back then, I'm sold on square dancing as an activity and believe we're doing more right than wrong. But I'm writing to voice my concern over discussions by some of the leaders of our activity regarding the chopping-up of Mainstream and Plus to come up with a more "accessible" entry-level program (some sort of hybrid "Plus-Lite" program than can be taught in a short period of time).

### SOMETHING FOR EVERYONE

Right now, right this very moment, CALLERLAB offers something for absolutely everyone in the whole-wide world who wants to square dance.

For those who want to square dance with no strings attached, we have Fun Nights (also called One-Night-Stands or Barn Dances). People with little or no dancing experience come together and with the help of a caller, learn simple square dance routines, line dances, round dances, mixers, contras and the like. Everything to be danced at a particular event is taught as part of the dance itself. No pain, no strain, no commitment—just lots of fun!

For those who like the idea of dancing on a regular basis but who cannot commit to an entire season of lessons, CALLERLAB offers the Community Dance Program (CDP). The twenty-four square dance calls of the CDP can be learned in six weeks. The *CDP Journal* and the *Dancing for Busy People* manual offer a wealth of contra, line dance, and traditional square dance

material to keep CDP dancers happy for a long, long time. Once again, no pain, no strain and only minimal commitment.

At this point we move away from the more traditional types of square dancing to discuss modern western square dancing and the CALLERLAB lists/programs (the alleged REAL problem of square dancing). The Basic, Mainstream and Plus programs are certainly within the mental and physical grasp of most people over eight years old. (For those who like puzzle solving, we offer Advanced and Challenge.) The unfortunate reality is that not everyone over eight years of age is able to learn square dancing. Why? Because the CALLERLAB programs require a double-edged commitment. The first commitment is the time required to learn the calls, formations and concepts of the program. The second commitment is to dance the program often enough to be able to hold up your 1/8<sup>th</sup> of the square at a dance!

Commitment—there's the rub! Not everyone is able to make the dual commitment to learn the calls and then dance the programs regularly to remain proficient. Inability to make the time commitment to learn and practice a modern western square dancing program does not make someone a bad person. The reverse is also true, but our square dance leaders are having trouble accepting it: The fact that CALLERLAB Programs (I'm referring to Basic and beyond) require a commitment on the part of the dancers does not make the programs bad! Our challenge as leaders is to steer the right people to the right segment of the activity—Fun Nights/CDP versus Modern Western programs—based on the time commitment the dancer can afford to make.

### PLUS-LITE

My first problem with the Plus-Lite proposal is that it focuses entirely on the teaching of steps and not on the development of club members. If work and family commitments prevent someone from taking lessons, those same reasons will prevent that person from attending our dances after graduation. If we re-work the lists and our graduates still don't show up on club night, what have we gained?

My second problem with the Plus-Lite compromise is that by adopting it we sound like we're apologizing for square dancing. We hear over and over how bowling is one of square dancing's big competitors. How many teams in a bowling league would want a player who

showed up once a month and had a 28-pin average? What about country western dancing—square dancing's newest competitor? Each week you have a new dance to learn. Every week you miss represents one more dance you have to play wallflower. YES, as in any other activity, you have to make a commitment if you want to share in the fun of Modern Western Square Dancing. Yes, you have to have to show up "x" weeks to learn a given program, AND IF YOU DO what a world of fun and friendship waits for you!

When someone says, "I'd really like to square dance but I can't spare the time right now..." our response *should* be, "Don't worry, we'll still be here dancing when you've got the time...and by the way, do you have any friends who might be able to join us now?" What CALLERLAB and the American Callers Association seem to be saying in this situation is "Oooh! if we cut out this and Oooh! if we cut out that and Oooh! if we make this shorter and Oooh! if we don't do that would you reconsider?" Watering down square dancing won't give people more time to take lessons and attend dances...it will just water down square dancing!

In caller's school they play a game in which a person at the microphone can call anything except "X." As the game progresses, more and more calls are added to the do-not-call list. The exercise is designed to kick away the caller's crutches (those favorite calls and patterns used without thinking) and force the caller to move the dancers using the other calls on the list. Initially, the game is an eye opener for both caller and dancers. However, the longer the game is played and the fewer the number of calls available, both caller and dancers become frustrated and bored. How many times in real life can we play "Don't Call X" by constantly chopping away at the CALLERLAB lists and still expect callers to keep the dancers happy? When I say happy, I mean (a) in the activity and (b) not anxious to move on to the next program before they're ready.

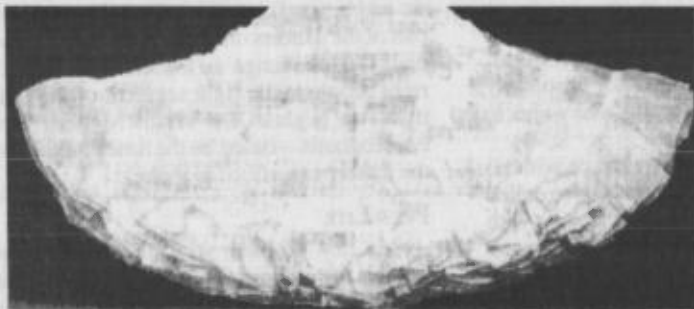
To sum it all up, CALLERLAB offers something for everyone. Let's concentrate on selling the right product to the right customer!

Happy Dancing! ASØ

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Dear ASD,

I am pleased to renew my subscription to the *American Squaredance Magazine* for another two years.

I have every copy from 1962 when it was called *American Squares*.

I have been calling since 1961 and loving every minute. Your magazine is very helpful and appreciated. Keep up the good work.

Sincerely,  
Jay Bruischat  
Holland, Michigan

Dear Jon and Susan,

Clancy (my husband) passed away in March. A terrible loss, but he had been so ill. We were married 54 years, danced 51 years and taught for 46 years.

Your magazine is like news from home as we are one of the couples that go back to the very beginning of the editions. We were one of the first Pulse Poll (for rounds) couples.

It is my desire to get back to cueing and teaching. I had cancer, so we had to move into an apartment in the Methodist Home. We missed our house here, but we needed assistance. The cancer is in remission and I'm hoping to make ROUNDALAB and the National Square Dance Convention too.

The typewriter is still in storage, so I hope you can read this. A check is enclosed for renewal coming up.

People say, "Bob who?" and we know it was Bob Osgood, a wonderful pioneer—our privilege to know.

Sincerely,  
Betty Mueller  
Franklin, Indiana

Dear *American Squaredance*,

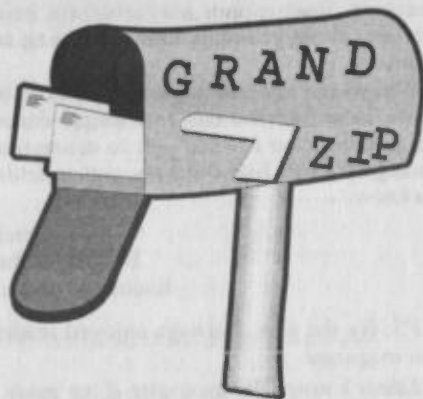
We are sorry that we just noticed that our subscription has run out. We want to thank you for continuing the copies as we would not like to miss one issue.

Thank you for a great magazine. Enclosed is a check.

Sincerely,  
Roger & Mary Jane Chapman  
Winter Haven, Florida

Dear ASD,

I enjoy your magazine so very much! I am a long-standing member of *Single Squares* in Cohoes, New York. Our club is 115 members



strong and have been lucky enough to keep dancing every single week of the year for 30 plus years!

As editor of our newsletter, many times I have "stolen" your ideas, thoughts, hints, etc., to use in our newsletter, and because of this I've gotten many compliments on how interesting our newsletter has become!

Thanks for your most excellent way of keeping the lines of communication open within the square dance community!

Sincerely,  
Pat Latta  
Cohoes, New York

Dear Jon and Susan,

Please renew our subscription, sorry we forgot it.

We have been getting the magazine since *Sets In Order* days and we have always enjoyed your magazine. Since we have moved to Florida you're like an old friend.

We have missed all of our old friends in Massachusetts but are meeting new friends now. No matter where you go, the friendliest people are square dancers.

Yours Squarely,  
Caller (32 years) and Taw  
Paul & Lillian Letourneau  
Summerfield, Florida

Dear Jon,

After reading a comment in your last edition (June/July) of *American Squaredance Magazine*, it seems like the person who wrote it feels like people who continue to get the

American Squaredance magazine are being dishonest about getting it without sending any payments.

When I got my last magazine in December of '94, I notified you that I no longer danced due to illness, so I asked you to discontinue sending it. I feel like I did my part in letting you know.

Sincerely,  
Bernice Ruffalo  
Racine, Wisconsin

PS: By the way, I always enjoyed reading your magazine.

*Editor's note: We apologize if we made it sound as though we have dishonest readers, that was not our intention. What we wanted to convey was the fact that we do not drop our subscribers like hot potatoes when subscriptions expire as other publications do. You're right, you did your part in letting us know about your expiration date and we appreciate it. We'll be sure to take care of it and delete you from our mailing list, but we hope you'll reconsider and renew your subscription soon!*

Dear American Squaredance Magazine,

Thank you so much for the article you published on our Mainstream Dancers club. The members and guests enjoyed seeing the article in the magazine at our Graduates Special Dance on June 8. Many have decided to subscribe.

The club has continued to grow and we now have 67 members. We will have another subscription drive for your publication when Stan Burdick comes to call our September 21 dance. Keep up the good work.

Gerry & Chuck Hardy  
Stone Ridge, New York

Dear Jon and Susan,

We are wondering if you could help us find some articles signed by *doctors* stating the health benefits from square dancing.

It would help us advertise, and putting them in doctors offices is always good. We've done that in the past.

If you have some in your files, please send us some, if you can. Thank you

Sincerely,  
Evelyn & Noris Franklin  
Morton, Illinois

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# DATELINE

**The numbers before the states  
are the month and day of the activity.**

If you would like to list a festival, convention or other special dance (*two days or longer*) in a future issue, please contact the ASD office, or send us a flyer with information of the event. Please be sure to include a contact person.

Dateline is published to inform you about dances and festivals throughout the world. Information is submitted by clubs and individuals, and is also gleaned from flyers and press releases we receive. If you should decide to attend a listed event, it is recommended you verify the accuracy with the contacts provided.

## FUTURE NATIONAL S/D CONVENTIONS

All National Square Dance Conventions begin the last Wednesday of June and end the following Saturday.

- 1998 (47<sup>th</sup>)-Charlotte, North Carolina
- 1999 (48<sup>th</sup>)-Indianapolis, Indiana
- 2000 (49<sup>th</sup>)-Baltimore, Maryland
- 2001 (50<sup>th</sup>)-Anaheim, California

## SEPTEMBER

0904-**OKLAHOMA**-3<sup>rd</sup> Annual Dancing by the Lake, Sept. 4-6, Dripping Springs Lake, OK. Caller C.Burton. Info: Cecil & Barbara Burton Rt. 2 Box 7080, Okmulgee, OK 74447.

0905-**NEW JERSEY**-N.J. State Sq & RD Camporee, Sept. 5-7, Sussex County Fairgrounds, Augusta, NJ. Callers/cuers: J.Kaltenthaler, B.Gotta, K.Ritucci, R.Gotta, A&G Spinks. Info: (201)798-4413; (908)396-8286; S/D info hotline 1-800-892-8828.

0905-**NORTH CAROLINA**-23<sup>rd</sup> Annual SQamp-O-ROma, Sept. 5-6, Green Acres Family Campground, Williamston, NC. Callers/cuers: T&B Wallace, N&N Chilcote, N&M Payne. Great family camping; activities throughout the entire weekend. Info: (910)326-3443 or (910)799-1909.

0912-**OHIO**-Dance & Camp Weekend, Sept. 12-13, Baylor Beach, OH. Caller E.Pabst. Info: Edward Pabst, Rt 1 Box 142, Marietta, OH 45750; (614)374-7030.

0912-**TENNESSEE**-8<sup>th</sup> English Mountain Retreat, Sept. 12-14, English Mountain, TN. Callers S.Lowe, S.Russel; Cuer L.Monday. Info: (706)754-4098.

0914-**CALIFORNIA**-Sierra Shindig, Sept. 12-14, Thousand Trails Naco, Emigrant Gap, CA. Caller G.Carnes. Info: Thousand Trails (916)426-7757.

0915-**NEBRASKA**-Nebraska State Sq & RD Conv., Sept. 19-20, Adams County Fairgrounds, Hastings, NE. Caller L.Letson; Cuers A&L Nelson. Info: Roger & Wanda Miller, 206 Seminole, McCook, NE 69001; (308)345-4945.

0915-**IOWA**-Rhythm Roundup, August 15-16, UMBA Hall, Underwood, IA. Callers D.Dougherty, M.Seastrom; Cuer B.Raasch. Info: Diann Gentry, 11520 Westwood Lane #1, Omaha, NE 68144; (402)334-8118.

0919-**NEBRASKA**-Nebraska State Sq & RD Conv., Sept. 19-20, Adams County Fairgrounds, Hastings, NE. Caller L.Letson; Cuers A&L Nelson. Info: Roger & Wanda Miller, 206 Seminole, McCook, NE 69001; (308)345-4945 or Richard & Collene Murphy, PO Box 134, McCook, NE 69001; (308)345-6832.

0920-**ENGLAND**-14<sup>th</sup> International S/D Jamboree, Sept. 20-26, Barton Hall Chalet Hotel, Torquay, Devon, England. Info: Malcom Davis, 40 Badgeney Road, March, Cambs PE15 9As, England; Ph: 01354 652037; Fax: 01354 660708.

0921-**NORTH CAROLINA**-Autumn Holiday of Rounds, Sept. 21-24, Fontanel, NC. Info: Sandy Turner (770)922-7622.

0924-**SOUTH CAROLINA**-Myrtle Beach Ball, Sept. 24-27, Conv. Center, 21<sup>st</sup> Ave. & Oak St., Myrtle Beach, SC. Info: Barbara Harrelson, 1604 Grays Inn Rd., Columbia, SC 29210; (803)731-4885; FAX: (803)750-7222.

0925-**NEW MEXICO**-7<sup>th</sup> Annual Aspencade Fall Fest, Sept. 25-27, Red River Community House, Red River, NM. Plus level dancing & rounds. Info: Before May (505)754-2217; after May (505)754-2349.

0926-**CALIFORNIA**-Fifth Annual Western Contra Dance Weekend, Sept. 26-28, Solvang, CA. Callers L.Hetland, C.Elliott; Cuer A.Elliott. Info: Leif Hetland, 9331 Oak Creek Rd., Cherry Valley, CA 92223-5811; (909)845-6359, Clark Elliott, 3344 Quimby St., San Diego, CA 92106; (619)222-4078.

0926-**GEORGIA**-Cherokee Promenade, Sept. 26-28, Dancing Kingdom, Helen, GA. Callers S.Lowe, B.Sloman, R.Mauney; Cuer R.Mason. Info (706)754-4098.

0927-**NEBRASKA**-1996 Nebraska State Sq & RD Conv., Sept. 27-28, Adams County Fairgrounds, Hastings, NE. Featuring the Red Boot Boys. Info: Butch & Mickey Braun, Box 724, Atkinson, NE 68713; (402)925-5186, or Dick & Becky Keidel, 1308 Douglas, Wayne, NE 68787; (402)375-1142.

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### OCTOBER

1003-CANADA-A-2 Weekend, Oct. 3-4, Burlington, Ontario. Callers T.Crawford, B.Harrison. Info: (905)332-7597.

1003-CANADA-The Western Workshop, Oct. 3-5, Rainbow Motor Inn, Red Deer, Alberta. Callers S.Lowe, J.Jestin; Cuer J.Jestin. Info: (706)754-4098.

1003-VERMONT-Central Vermont Squares' 34<sup>th</sup> Annual Fall Foliage Frolic, Oct. 3-4, Barre Town Elementary School, Barre, VT. Plus, Advanced, C-1 workshops/dances; special MS/Plus live music dance on Sat. Callers D.Towry, A.Monty; Cuer J.Yakimowski. Info: Margy Bolus, 31 Highland Ave., Northfield, VT 05663; (802)485-6739.

1010-ALABAMA-Druid Promenaders' 17<sup>th</sup> Annual Fall Festival, Oct. 10-11, Tuscaloosa, AL. Featuring M.Luttrell; Cuers D&L Holladay. Mainstream, Plus, Rnds & Lines. Info: Elaine Sloan (205)556-7336 or Mel & Jean Estes (205)553-4355.

1010-ARKANSAS-48<sup>th</sup> Annual Ark. State SD Federation Fall Dance, Oct. 10-11, Robinson Auditorium, Little Rock, AR. Caller J.Junck. Info: Ben & Nancy Harmon, 8 Westchester Court, Little Rock, AR 72212.

1017-CALIFORNIA-23<sup>rd</sup> Annual All-States S/D, Oct. 17-18, 29 Palms, CA. Caller P.Moore, M.Kellogg; Cuer A.Nornburg. On-site camping for self-contained rigs. Info: Gerry & Monty Montgomery, 72276 El Paseo Dr., 29 Palms, CA 92277; (619)367-3917.

1017-INDIANA-8<sup>th</sup> Annual Indiana S/D Conv., Oct. 17-19, Horizon Conv. Center, Muncie, IN. Pre-registration through June 30 eligible for drawing for free 2-night stay! Info: Ken McGlashan, 8492 Prairie Dr., Indianapolis, IN 46256; (317)849-2822, or Nelson Burkholder, 19774 CR 142, New Paris, IN 46553; (219)831-4553.

1024-CALIFORNIA-Harvest Hoedown, Oct. 24-26, Yuba-Sutter Fairgrounds, Yuba City, CA. New dancer thru Adv., multi-level RD program, vendor hall, fashion show. Info Bob Clark/Sandi Boone (916)432-0101.

1024-INDIANA-41<sup>st</sup> Annual Hoosier Sq & RD Festival, Oct. 24-25, Vanderburgh Auditorium (Gold Room), Evansville, IN. Callers M.Turner, B.Newman; Cuers N&W Carver. Info: Oscar & Anna Pitchers, 2501 Rotherwood Ave., Evansville, IN 47714-4715; (812)477-8665.

1031-TENNESSEE-Get-A-Way Before The Holiday Festival, Oct..31-Nov.1, Riverside Motor Lodge, Gatlinburg, TN. Squares, Rounds, Lines. Info: (704)782-2616.

1031-TEXAS-N. Texas Sq & RD Assoc.'s Annual Round-Up, Oct. 31-Nov. 1, Plano Centre, Plano, TX. Callers: W.Baldwin, R.Strickland, J.Miller; Cuers: J&A von der Heide, D&J Jones. Info: Al Jesse, (972)495-1988.

## NOVEMBER

1107-**ALABAMA**-Tennessee River Romp S/D Weekend, Nov. 7-8, Von Braun Civic Center, Huntsville, AL. Callers E.Sheffield, S.Kopman, D.McMillan. Advanced tickets only-\$35 per couple (full refund if you cannot come to dance). Info: Darryl McMillan, PO Box 5336, Decatur, AL 35601; Day (205)350-9692; Night (205)353-1618.

1107-**INDIANA**-Dance Weekend, Nov. 7-9, Potawatomi Inn (near Angola), IN. Plus level staff: C.Whitaker, B.Peterson, the Chesneys. Info: Bill Peterson, Ph/Fax (313)425-8447.

1107-**VIRGINIA**-42<sup>nd</sup> Annual Richmond Festival, Nov.7-8, Holiday Inn Select, Richmond, VA. MS thru A2, Rounds. Callers B.Harrison, T.Crawford, T.Miller, D.Coe. Info: (804)749-3447.

1114-**OKLAHOMA**-H bar H Week, Nov. 14-16, Western Hills Guest Ranch, Wagoner, OK. Staff E&B Haynes, B&J Fisher, E.Horn, C&B Burton. Info: Eva Horn, 1617 South 111<sup>th</sup> East Ave., Tulsa, OK 74128.

## DECEMBER

1205-**FLORIDA**-Dec. in Florida C1 Weekend, Dec. 5-7, Melbourne, FL. Callers T.Scholl, R.Brendzy. Info: Doug & Joanne Bennett, 2017 Trevino Circle, Melbourne, FL 32935.

## 1998

## JANUARY

0115-**ARIZONA**-50<sup>th</sup> Year of Dancing Fun, Southern Arizona Festival, Jan. 15-17, 1998, Tucson Convention Center, 260 S. Church, Tucson, AZ. Callers S.Kopman, T.Marriner, B.Wise; Cuers P&B Barton, B&M Moore; Clogging S.Bilz, C.Woodall. Info: Jim & Genny Young, 3242 N. Calle de Beso, Tucson, AZ 85750; (520)885-6273.

0116-**LOUISIANA**-January Jewel, Jan. 16-17, 1998, Christ United Methodist Church (activity building), 1204 Crabapple Dr., Shreveport, LA. "A gem of a weekend for new & not-so-new fun-loving round dancers." Phase 3, 4 & some 5. Featured instructors J&B Pierce. Info: Mary Hawkins, 8311 Greenleaf Ln., Shreveport, LA 71108; (318)686-8422.

0122-**FLORIDA**-22<sup>nd</sup> Annual Florida Sunshine Festival, Jan. 22-24, 1998, Lakeland Center, Lakeland, FL. Various callers/cuers. Info: John & Linda Saunders, 101 Cedar Dunes, New Smyrna Beach, FL 32169; (904)428-1496.

## FEBRUARY

0227-**FLORIDA**-Feb. Fantasy A2 Weekend, Feb. 27-March 1, 1998, Melbourne, FL. Callers T.Scholl, T.Marriner. Info: Doug & Joanne Bennett, 2017 Trevino Circle, Melbourne, FL 32935; E-mail: dbennett@palmnet.net.

## APRIL

0409-**CANADA**-Chase the Bunny '98, April 9-12, 1998, Ottawa, Ontario. Callers P.Waters, G.Ingram. Info: Larry White (613)738-2078; E-mail: bk191@freenet.carleton.ca.

## JUNE

0604-**AUSTRALIA**-39<sup>th</sup> Australian National Square Dance Convention, June 4-8, 1998, Adelaide, South Australia. Info: David Woodget, 31 Lorikeet Avenue, Modbury Heights, South Australia 5092.

0624-**NORTH CAROLINA**-47<sup>th</sup> National Square Dance Conv., June 24-27, 1998, Charlotte, North Carolina. Info: Chairs Gene & Connie Triplett, 522 Walnut Point Drive, Matthews, NC 28105-1558; (707)847-7722.

## JULY

0716-**CANADA**-11<sup>th</sup> Canadian National Sq & RD Conv., July 16-18, 1998, Ottawa, Canada. Info: Conv. '98, Box 5746, Ottawa Stn LCD-Merivale, Ottawa, ON K2C 3M1; Ph/FAX: (613)225-7904; E-Mail: ab719@freenet.carleton.ca.

## AUGUST

0807-**WEST VIRGINIA**-27<sup>th</sup> Annual Sq & RD Convention, Aug. 7-9, 1998, W Virginia Wesleyan College, Buckhannon, WV. Info: Diana Payne, 645 Locust Ave., Clarksburg, WV 26301; (304)622-0585.

0821-**MICHIGAN**-37<sup>th</sup> Michigan State Sq & RD Conv., August 21-23, 1998, Battle Creek, MI. Info: Fred & Netty Wellman, 2812 Buglers Way, E. Lansing, MI 48823; (517)351-5603; FAX: (517)351-3147, E-Mail: Netty\_Wellman@MSN.com, or Lloyd & Linda Catey (517)645-7417.

## 1999

## JUNE

0611-**AUSTRALIA**-40<sup>th</sup> Australian National Square Dance Convention, June 11-13, 1999, Brisbane, Queensland. Info: David Woodget, 31 Lorikeet Avenue, Modbury Heights, South Australia 5092.

0624-**INDIANA**-48<sup>th</sup> National Square Dance Conv., June 23-26, 1999, Indianapolis, IN. Info: Chairs Homer & Betty Unger, 6922 E Mount Moriah Rd., Ninevah, IN 46164-9466; (317)878-4865.

## 2000

## JUNE

0621-**MARYLAND**-49<sup>th</sup> National S/D Conv., June 21-24, 2000, Baltimore, MD. Info: Chairs Richard & Linda Peterson, 7226 Mandan Rd., Greenbelt, MD 20770-2709; (301)345-7450; FAX (301)345-9459, or Assistant Chairs Joe & Norva Pope, 15 Melville Rd., Pasadena, MD 21122; (410)360-6829; FAX (410)255-0620. *ASD*

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